

Reader

A Mom Fights for Her Son

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San Diego's Condit Connections - See Page 4

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We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 460; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; fax them to 619-231-0489; or e-mail them to letters@SanDiegoReader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Milk Bubble

I am astonished by the article that appeared in your July 19 issue. The article was titled "Body at War with Itself" ("City Lights").

While the reporter was only quoting a supposed "expert," this expert is completely ignoring all available information on the subject. Does this man think he is above the rest of the medical community? Does he think he is more informed on the subject than the American Academy of Pediatrics and the World Health Organization?

Even the formula companies state that breast milk is better. If the formula companies really thought that cow's milk was better than human milk, don't you think they would say so?

And if cow's milk is better than human milk, then why didn't God make cow's milk come out of our breasts instead of human milk?

I hate to burst his bubble, but La Leche League is alive and well.

Jessica Smith
Kansas City, Kansas

We Love Dr. Brandon

I enjoyed reading your article "Body at War with Itself" ("City Lights") by Robert Kumpel, in your July 19 issue. Over 15 years ago I saw Dr. Milan Brandon for suspected allergy problems. My wife and I were so impressed with his professional ability and caring attitude that he became our family physician.

We saw Dr. Brandon for close to ten years. When our insurance would no longer cover his treatment, we were compelled to seek medical attention elsewhere.

During the period Dr. Brandon served our needs, he was always very thorough. We were particularly impressed with his follow-up written mail correspondence. His caring attitude toward my wife will always be remembered. After being married for 29 years, Susan passed away 4 and a half years ago. I shall never forget the undivided attention he gave to both of us, in this age of the HMOs.

Dennis R. Gaffer
I want to thank Duncan Shepherd for his "VCR Alert" for Zurlini's Family Diary on TCM (Movie Review, July 19).

I never would have watched it, as the U-1 guide just gave it two stars. It is truly one of the best films I have ever seen, and I will remember it forever. I am going to e-mail TCM and request another showing, as I didn't have a blank tape in my house.

Dorothy Cooper

Pedophile Hallmarks

Oh boy. So you had two pedophiles write in (July 19) in response to your article "Not Only the Man Down the Street" (July 12). The first one does not want us to confuse him with a "child molester." He tells us that pedophiles "love" children. But how can the pedophile (whether currently claiming or not claiming to molest children) "love" someone he does not understand? NO CHILD WANTS TO BE SEXUALLY MOLESTED BY A PEDOPHILE. To a child, the pedophile and molester are one and the same. The act, incidentally, is one surrounded by coercion: manipulation, deceit, and threats on the part of the pedophile. Does that sound living?

Would your second writer have us believe that he is an asset to the community, what with claiming to channel his pedophilia strictly into love, patience, and kindness toward the young boys he is sexually attracted to? This self-serving approach is one of the hallmarks of the pedophile. He is essentially setting up his potential victims.

The distorted thinking of these two self-promoting pedophiles is so obvious to anyone who has known a pedophile. That anyone might possibly take them at face value simply makes me ill.

Camille Dorian

Turn 'Em In

I found two of last week's letters (July 19) to be disturbing. One writer submitted, "Not because a consensual sexual act would be fundamentally detrimental to the child, but because the reaction to such an act on the part of society would create that detriment and force it upon the child."

Blaming others, in this case society, and failing to accept personal responsibility are signs of a problem. I ask that you turn in all letters from self-claiming pedophiles to the local police department. A person that is content with being a pedophile and not seeking mental-health help is a danger to society.

Sandra Schatz
El Cajon

Sick Mooks

This is in response to the letters (July 19) I read today from those sick mooks who are proudly proclaiming that they are, indeed, pedophiles. Although both claim that they have "never" sexually molested a child, the sexual attraction is there by their own admission. They may be able to control

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

Law park Contrary to common wisdom, the arrival of new Padres honcho **Robert J. Vias** portends more litigation — not less — for the long-troubled baseball team and its investors, both public and hidden. Vias, a high-pressure corporate lawyer from the San Francisco Bay Area, has a lot more experience in the courtroom than in a ballpark. He first showed up on the radar here in September 1999, when he was named vice president/general counsel for the team at the same time ex-city manager **Jack McGraw** came aboard as the Padres' vice president/chief operating officer. Then last year Vias sued the district on behalf of JMI Realty, a development outfit run by Padres owner **John Moores**, for breach of contract in his stalled half-front hotel deal. In addition, Vias represented the team in a case against Lloyds of London filed last August, alleging that the insurer withheld on a claim involving left-hander **Randy Myers** and his rotator-cuff injury. Vias is also senior trial counsel for Legal Strategies Group of Emeryville, California, just north of Berkeley. Vias acts as lead counsel to Levi Strauss & Co., Raychem Corporation, and a select group of other clients, "according to the firm's website." As a litigator, he has tried a number of significant cases with an outstanding success rate. Mr. Vias' particular areas of expertise are antitrust, intellectual property, commercial business disputes, and pre-litigation counseling. "One bitterly fought trial he won on the wrong side of was a 1998 civil fraud and antitrust case against Ranchmen, in which a Los Angeles federal jury awarded \$64 million to plaintiff Buons, Inc. A judge subsequently threw out the verdict as excessive and ordered a new trial. But it is his connection to team-maker Levi Strauss that is most intriguing to longtime observers of the Padres' downtown stadium saga. Before the surfacing of Vias, San Diego's biggest connection to Levi Strauss was UCSB chancellor **Robert Dynes** and his wife **Frances**, daughter of San Francisco deal maker **E. Warren Hellman**, who sits on Levi's board and owns a big chunk of the company. Dynes has lent his considerable prestige to the Padres' stadium cause and has a seat on the board of Leap Wireless with Padres owner Moores. And last year it was revealed that Hellman and Moores are partners in Blackbaud, a South Carolina software maker. With the ballpark plagued by cost overruns, negotiations between the city and the Padres over how much more tax money the city will ante up are crucial to the project; two subcontractors have already sued Moores-related firms for unpaid construction bills, and more filings are expected. Sources say the Padres, whose ownership structure has never been disclosed, have privately threatened to sue the city if there are further delays. Vias is expected to bring new legal muscle to the ongoing war.

Another Gary Condit Vice As the **Gary Condit** mounting intern scandal drags on, more San Diego links to the Modesto Democratic congressman are turning up. Latest local Condit connections include **Vince H. Hall**, ex-campaign aide to Governor **Gray Davis**, who arrived here last year and immediately began running to succeed term-out Democratic assemblyman **Howard Wayne**. Federal records show that Hall gave \$25,000 to Condit's congressional campaign back in December 1999. Condit is known to be a close friend of Davis and, until **Chandra Levy** disappeared, one of his most effective political connections among the state's mighty agricultural interests. Another local Condit donor is agribusiness consultant **Bob L. Vics** of Fallbrook, a former **Pete Wilson** appointee to the Del Mar Fair board and ex-president of the California Farm Bureau. Vics gave \$1000 to Condit last October.

Ps and Qs First there was **Bob Glaser**, the hapless publicist consultant who sued the city after becoming embarrassed when women invaded the men's restroom at Qualcomm Stadium. Now comes **Victor Kops**, Ph.D., a San Diego "medical psychologist" who writes in this month's *Psychology Today*, "I have a fear of urinals." Kops goes on to proclaim, "There is something very intimidating about relieving oneself while standing next to another individual... To make matters worse, half the male population doesn't wash its hands before leaving the restroom."

Contributor: Matt Potter

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

Killer Nuts

By Robert Kumpel

A nine-year-old boy is riding with his father south on I-5, headed for a fishing trip in Mexico. A bee flies into the cab of the truck and stings the boy. Within minutes, the boy is slumped on his dad's lap, unconscious, and turning bright red. At first the father considers pulling over and phoning for help. Thinking quickly, he turns off on I-8 and enters Mercy Hospital through the back entrance. The boy, now barely breathing, is taken into the ER. Moments away from death, the boy is revived by Dr. Davis

show that in the 1980s there were roughly 1500 asthma deaths per year in the United States. It went up to about 3000, and it's continued to where it's three times the original number at about 5000 deaths per year.

Although no one seems to know the reason for the dramatic rise in allergy fatalities, Cracraft has his own suspicions. "There's a lot of reasons. One of them is that in San

also an increasing sensitivity to things like dust mites and cockroaches. They're allergic to those sorts of common indoor-city bugs that are around. They're exposed early, they get repeated exposures during childhood, and they end up with asthma problems. Managed care and society has failed to care for a lot of these individuals appropriately, so they end up coming to the ER."

There are also allergy factors that may not necessarily be related to poverty. "We're seeing more exotic foods, different lotions, and people travel all over and get more exposure to these things. That can precipitate allergic reactions, but, fortunately, we're getting better at identifying

being exposed to it. Allergies are a kind of continuum: You can go from having just hives or a little rash, wheezing, and sneezing all the way to anaphylaxis, which is full-blown shock, requiring aggressive treatment to resuscitate the patient."

Sadly, Cracraft sees the "safer" environments for allergy patients disappearing. "The idea used to be that you would go to a climate like Arizona, where the air is clean. That was an ideal place for an asthmatic to go and get out of the inner city, but there's fewer and fewer of those places that don't have the air pollution and other problems."

The tricky (and dangerous) thing about allergies is that they are unpredictable. A



Charles Cracraft

Cracraft and the ER team.

Cracraft has worked in Mercy Hospital's emergency room for 25 years and has noticed a rise in the number of allergy patients. "There is a noted increase — not just in my own experience, but with other ER doctors I've talked to throughout Southern California and even nationwide."

"If you take asthma as an example, in the United States and in other countries, there's a dramatic increase in asthma deaths. Not only is asthma increasing in its incidence, but it's also increasing in its complications and mortality rate. The statistics I'm familiar with

Diego's urban areas there is a higher incidence of allergic asthma that's directly related to poverty. Those people tend to use more over-the-counter medicines and have less access to medical care and end up using ERs as their primary source of care. So we see a lot more individuals who are poorly controlled showing up with their asthma in more advanced states. That's very, very common. There's also a higher incidence of asthma and smoke allergies in babies whose mothers smoke when they're in utero or they're exposed to smoke when they're newborns or young. There's

them and desensitizing patients and treating them with better medicines."

Most people don't think of asthma as an allergy problem, but Cracraft explains that one of the two types of asthma is definitely an allergic reaction. "There's a type of asthma called 'intrinsic asthma' that's an inborn problem. Those individuals are generally not as sensitive to dust or weeds or pollens. Then there's 'extrinsic asthma,' which is triggered by what's around us in the environment. You'll see someone who might be allergic to milk or some sort of stimulant, and they'll come in after

person can be exposed to a substance repeatedly for years and, with no warning, have an allergic reaction. "On your next exposure, you can develop full-blown anaphylaxis. The boy who came in with the bee sting was in anaphylactic shock. We gave him epinephrine and got an IV going, ventilated and intubated him, and he began to respond over the next few minutes. As the epinephrine began to work, he blanched his skin in various areas, and they looked geographical — it looked like a map of South America on his thigh and Antarctica on his

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History Buffs Battle Track Burial

By Justin Wolff

At first glance, it looks like an improvable place to make a stand. It's a stretch of rusty railroad track, overgrown with weeds and bisected at several spots by chain fences. It runs parallel to the coast along a mostly industrial path, from the B. F. Goodrich complex in Chula Vista, south past the Duke Energy plant, to its terminus at Western Salt, which lies between Palomar Street and Main Street in the South Bay.

But railroad enthusiasts and historical preservationists want to save this length of track from development. For years, the San Diego Unified

Port District and the City of Chula Vista have had their eyes on these tracks, which they believe will interfere with a bayfront development planned for a site between B. F. Goodrich and Duke Energy. The Metropolitan Transit Development Board, which owns the railway, is poised to make a deal with the port and Chula Vista that will cause the tracks to be paved over.

The stretch of track in question was once part of a much longer line — the



Bruce Coons



Ed Kravitz



David Reading

Coronado Branch Line of the San Diego and Arizona Eastern Railway — which ran from downtown San Diego through the South Bay, then up along Silver Strand Beach to the Hotel del Coronado. The track was built in 1888 to carry passengers from the city to the fashionable hotel. Bruce Coons, executive director of San Diego's Save Our Heritage Organisation (SOHO), told me that the Coronado Branch Line is on his group's most-endangered list this year. "It's the oldest intact commuter railroad in San Diego County," he explained. "It also hauled all the rocks that built the San Diego jetty, which keeps the harbor open to the ocean. It was a recreational and tourist line — a dinner train and a picnic train. Folks took it down to watch prize-fights in Tijuana, where Wyatt Earp was a referee. It was quite a line — absolutely spectacular. It also goes through the nature preserve over three wooden trestles. It's just beautiful."

Ever since the port and Chula Vista started talking about abandoning the stretch of this historic line that intersects its development site, railroad enthusiasts have argued for its preservation on a number of grounds, ranging from its promise as a tourist attraction to its potential as a freight link with Mexico. Imperial Beach's Ed Kravitz has been a vocal advocate for the tracks since 1998. He has gathered thousands of documents pertaining to the branch and talks excitedly and at length about saving it from development interests. "I came to Imperial Beach in 1995 on a job assignment," Kravitz told me. "I was walking my dog one day by the edge of the bay and I tripped on this railroad track in the weeds. It had 'Carnegie



Trestle and tracks of Coronado Branch Line, Imperial Beach

1888' imprinted on it, and I thought that was amazing. My original dream was to bring tourists from the Embarcadero area to Imperial Beach to help the sad economy here. I thought it was so goddamned simple. About two or three years ago, the transit-development board

studied bringing a railroad to the beaches up north, but I said, 'Hello, we've got this track down here.'"

Kravitz and various partners have proposed preserving parts of the line and using it for excursion and dinner trains. "I've been approached by corporate sponsors that would like to develop this with us," Kravitz said. "The transit-development board always says, 'Bring us the sponsors and show us your money; but the sponsors want us to get a license before they'll give us money. So it's a catch-22 right now. Also, some of the sponsors we've talked to have other businesses here in San Diego; some are licensed by the board or are tenants of the port, and they're afraid

retribution." Other rail advocates agree with Kravitz that the line could become a profitable tourist attraction. "Railroad tourism is one of the biggest portions of heritage tourism in the United States," Coons told me. "and heritage tourism, even in California, accounts for about 50 percent of every tourist dollar. It's kind of a no-brainer. They can have their shopping center and a train that stops there, too."

Mike Reading, a railroad historian and volunteer at the San Diego Railroad Museum, said, "The tourist rail industry has a huge potential. We see the potential for operation on that line from five to seven days a week and anywhere from four to eight round-trips

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Killer nuts

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his chest — and it all eventually coalesced into normal color. The redness went away, the swelling began to decrease, and he soon opened his eyes.

They didn't know he was allergic to bee stings before that. If the father had stopped to call 911, the boy probably would have died."

Cracraft explains anaphylaxis, the worst of all allergic reactions. "There are a num-

ber of chemicals — histamines and others — that are released into the bloodstream when you have an advanced allergic reaction. They are all vasoactive substances that cause vasodilation [dilation of the blood vessels], so

you get this flushing. This can precipitate a dramatic drop in blood pressure — which is what happened to this kid — and the heart rate increases in response to this. Very often the release of these 'mediators' causes all of these problems

and, if it persists, you can die a very painful death of hypoxemia — your oxygen level goes down because you can't ventilate well."

Epinephrine, the drug used to treat anaphylaxis, is

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Nutting

CONTRIBUTORS
Anne Albright, Ed Bellini, John
Brundage, William Cram, Patrick
Daugherty, Jeannette De Wit, W.S.
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Killer nuts

continued from page 6

more commonly known as adrenaline. It dramatically reverses the dilation of blood vessels, causing vasoconstriction. By raising blood pressure, it brings the pool of blood back into circulation and forces the vessels to "clamp down" and do their job. Epinephrine is often carried in "kits" by allergy patients, so they can inject themselves when they feel anaphylaxis coming on.

"The wife of one of my fellow physicians is extremely allergic to pine nuts. She found out the hard way how frequently pine nuts are used in the preparation of food — be it pine-nut oil or just the nuts themselves. On at least three occasions that I've taken care of her, she's had near-death experiences because of pine nuts. Everyone in our ER group now knows to tell her what's got pine nuts in it and what to avoid. She is very careful when she goes to a restaurant to inquire, but often people don't know about the presence of pine nuts in some ingredient. Just about every meeting I've gone to where she's shown up, she gets acute closure of the throat and her voice gets hoarse and she swells up. Those are the early warning signs for her. In case there's not a doctor there, she carries what's called an 'Epi-pen kit,' which is an injection of epinephrine. She'll take that as well as steroids and Benedryl, but frequently she still has to go to the hospital. I'm afraid to run into her now!" He laughs. "It's almost become a joke, because our group has had various meetings, and it seems like that happens almost every time we see her. She's had 10 or 15 attacks in the past ten years that have been serious enough for her to go to the ER for treatment. She's a very intelligent lady and asks all the right questions, but she's still vulnerable. It's less frequent now, thank God."

If the patient experiencing anaphylaxis or severe asthma does not get treatment immediately, the results are often fatal. "I've been on the shift when a child came in and was beyond resuscitation. In my experience, this has usually happened because the parents thought the child was doing okay and waited a little

longer. I've done some medical-legal review, and there's almost always a lawsuit or investigation that comes out of it when that happens. More often than not, there is an overconfidence [on the part of the patient or parent] that

the medicine is going to work for them, and they will get better. That's where access becomes so critical. If they lapse into that end-stage point, it's almost impossible to bring them back."

Cracroft says that the

prevalence of medications for every problem also contributes to the rise in allergies. "The more medications we have and the more antibiotics and medications that patients are on, the more likely it is that they will either have a

drug-drug interaction or an allergic reaction to the medicine — especially in the elderly. It's a tremendous problem to try to identify which one is the culprit and eliminate it; sometimes they're essential drugs for

their health." Often finding the cause of a reaction can turn into a "fishing expedition." "When we see an allergic reaction in an adult, most of the time we have no idea what caused it. We'll ask if they've been out-

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Railroad

Continued from page 10

the transit-development board, "considering the economic growth dynamics of foreign trade operations of the Tijuana-San Diego region

with the North American Free Trade Agreement, I would like to point out the strategic importance, for Mexico and Baja California, of the Coronado Branch Line for...operations of railway cargo activity."

As a member of the

Metropolitan Freight Rail Committee—a subcommittee of both the transit-development board and the port that was recently charged with making a recommendation regarding the future of the line—Beauchamp had an

opportunity to make his case. The committee met on May 10, 2001. "I presented my argument and they didn't care," Beauchamp said. "It was a four-to-one vote."

A transit-development board report that Kravitz

showed nie summarizes the freight subcommittee's recommendation. It said, in essence, that the committee debated the fate of the Coronado Branch Line and, despite Beauchamp's protests, recommended paving it over

south of F Street, where B. E. Goodrich sits. The freight subcommittee then directed port and transit-development board staffs "to begin negotiating a lease [to Chula Vista] of the railway right-of-way for 66 years." It added, "Mr. Beauchamp expressed his concern that the rail line could not be used for rail purposes if it were to be covered over with pavement." Later, the transit-development board voted to accept the recommendation and to work out a lease.

Proponents of the lease agreement argue that it's a decent compromise and the only answer for the tracks. Jack Limber, deputy general manager of the transit-development board, told me that leasing the property and paving over the line does not mean it will be abandoned forever. He maintains that the pavement can be torn up if the tracks need to be recovered in the future. "Ideally, the port and Chula Vista would like to abandon the line altogether, but I think there has been a general understanding that they would accept a lease of the railroad that would permit their development activities to go forward. The transit development board was very concerned because we have continuous ownership [of the line] from National City all the way around and up to the Hotel del, and it's extremely difficult to try to recreate that kind of transportation corridor. So our intent is to not divest ourselves from it, but to allow interim uses, as long as we can take it back for transportation uses."

Limber said that no other proposals for the line make sense. "If there were a viable business proposal to run museum trains or excursion trains on the railroad, that probably would have been allowed to have been done. To do the type of physical repairs that are necessary for an excursion train is well in excess of a million dollars. Where does the return on that investment come from? Is there somebody who will repair all the bridges? It simply isn't there. There are a lot of folks who want it to be there, but we haven't seen a viable business plan from anybody."

Critics of the lease agreement

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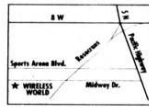
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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Dear Matt:
What is the proper way to open a coconut? I attempted this and only salvaged about ten percent of the white pulp before throwing away the rest of the pieces in utter defeat and disgust. I have seen people who manage not only to extract 100% of the pulp but keep enough of the shell intact to use as a drinking vessel. How do they do that?

— Hector
Hey, Hector, did you use the gorilla method or something of tools borrowed from a carpenter the patio? We sent Grandma Alice out there like a champ. The true, native method is to whack and a serial killer, and shachet. Not that adventurous? Try the Betty Crocker method. Put the the three 350-degree oven for 20 minutes or so, until it develops large cracks. Finish the job by tapping it with a hammer after it's cooled down. We ended up with three pieces when we conked the baked nut around the "equator" line that you can see on the husk. This technique also makes the meat easier to get out of the shell. Some books recommend you first drain out the coconut water. Make holes in two of the coconut "eyes" with a power drill or a hammer and a fat nail or Phillips head screwdriver or an ice pick. But who owns an ice pick these days? Don't think I wanna know anybody who does.

M.A.:
I use a few different symbols are now appearing on license plates. Little hands and hearts. How would the cops call in something like that if one of those cars was involved in a crime or stolen? I'm in pursuit of a blue Nissan, license plate Whiskey, Bravo, little heart thing.

— A Reader, Poway
California offers a ton of junk to put on your personalized plates. Hearts, hands, murals of sweeping coastal vistas, Olympic symbols, military medals... what's next, pictures of the grandkids? Your resume? Anyway, the symbols aren't part of your official vehicle identification. For example, the hearts, hands, stars, and plus signs are on what's known as the California Kids Plates. You pay extra for them, and the surcharge goes into the state's Child Health and Safety Fund. Say you want to contribute to the fund, so you go to the DMV and request "BITE(Star)ME." If someone's already driving around with a "BITE(Star)ME" plate, you're out of luck. The symbols are just decoration, so the cops can ignore them. At most, they might call in, "California personalized, Baker, Ida, Tom, Edward, Mary, Edward." (They don't use the military "Whiskey, Bravo" system.)

Honk If You've Heard Just About Enough!
A very exasperated Paul Bullard of S.D. writes, "You seem to have some kind of block when it comes to figuring out where 'honky' comes from." Paul grew up in the '50s and '60s in a mixed-race neighborhood in North Carolina, which means he should know best. He insists "honky" comes from "honky-tonk," a typical kind of Southern hillbilly music bar to which blacks were not admitted. Those who were admitted, I guess, were honkies. Okay. I give up. No etymologist or linguist will agree with that story, but whatever your pet theory is about the origin of the word "honky," stick to it. Don't listen to me. Whaddya know?

The Doo-Dah-Dee Factor
Rass from S.D. may have hit on the ultimate solution to the telemarketer problem, from an article in the May 2001 issue of *Papronia* magazine, "Telemarketer's Nightmare," written by John Carter of JECH Technologies. Here's a summary. Most telemarketers use automatic dialing systems programmed to delete a phone number from the database if, after the number is dialed, the system detects a special information tone. That's the three-note sequence you hear right before a recorded voice says, "The number you have dialed is not in service." Carter says if you record this *doo-dah-dee* sequence at the beginning of your outgoing answering machine message, your number will be zapped from the telemarketer's base of "good" phone numbers. Get more info and download the tone from www.jechtrk.com, or record the tone off your telephone. Or contact me, and I'll send details. We haven't tested it. Rass claims it works.

Hot Babe with a Beef
From "T" (Bring on the Beef) B of San Diego comes a nuclear e-mail re: our analysis of strip clubs for women. "Your reply was something like, 'Women aren't like men; [men] like to look, women are touchy feely.... I'm tired of men acting like they're the only ones with a sex drive. Like men can go out and **** any woman they see, while we sit home and knit. I am almost 23 years old, and I can say for a bunch of women that we like to see naked men like men like to see naked women.' Actually, I said women turn a strip club into a special event—a big, wild party. Men are willing to sit alone at a bar night after night nursing beers and staring at strippers. There's a difference."

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

"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 novocaine 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.

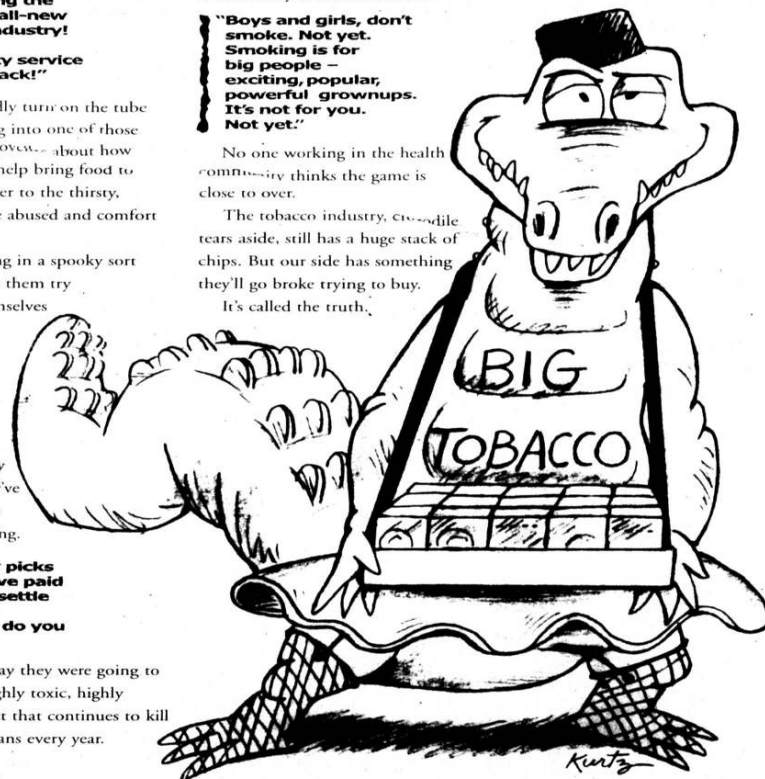
And, they haven't changed what is arguably the most powerful introductory offer ever created:

"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, meanwhile 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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By Patrick Daugherty

From the first time he saw Gary Condit's brother jump ball in South Florida, the Chargers have given me cause to get out of bed on Sunday mornings. Granted, they have an edge, coming off a 1 and 15 record, but I'm betting they'll win at least as many more. Even so, there are legitimate reasons for San Diego fans to take heart. Doug Flutie is a great quarterback and Tom Brady is a great running back. They may have future Hall of Famers in Drew Brees and Matt Ryan, but the most fun of all, I predict, will be watching head coach Mike Riley hippity-hop along the ledge of old-style Southern California architecture.

Riley was nuts-not to take the USC coaching job when it was on the table last December. He was offered good money and a long contract, instead of being a glorified assistant coach at USC. But he turned it down because he wanted to make his own way in the NFL world, with a record of 9 wins against 23 losses. To make it all more depressing from Riley's point of view, Turner is young, a mere tyke of 48, the age when veteran NFL coaches hope to retire. And he has no experience in the NFL world, young and hungry.

I can see why Dean Spanos kept Riley around. He's obligated to pay the man \$700,000 a year for the next two years. Hell, you're not kicking him round? He always help out in the mall room. And Spanos doesn't have to worry about having another year like last year; he has a third and is why Riley walked into such an obvious setup when he had a soft landing laid out for him at USC.

It's a shame that Spanos' new walk-around movie-theater responsibilities

Future Bet
The Gary Condit/Chandra Levy Betting Line

Proposition	Odds
Gary did it	6 to 1
Gary had somebody else do it	8 to 1
Gary's brother did it	20 to 1
Gary's wife did it	30 to 1
Gary is a kinky lad	NL
Gary is going to share his sex life with us	No way to stop him

All we hear about NFL coaches is 17-hour days, seven-day workweeks and a constant stream of bad news. It's all a dirty little secret. Coaching football is not theoretical physics. Some NFL coaches are not even mathematicians. And many NFL coaches are rock-dumb and would be lucky to land a job selling house paint. Once you understand the foregoing, you can understand why NFL coaches are always kept fighting sharp.

The point here is that Riley is standing in the line of fire of the sharks. General Manager Butler has no connection to him. General Manager Buttenheim has no connection to him. General Manager Butler hired Norv Turner to run the offense. Turner has many friends who require aid and comfort.

Buttenheim has coached in the NFL head-coaching experience at Washington, three years and two Super Bowl rings (with the Redskins and the Dallas Cowboys, and so on, back to 1985 when he was receivers coach for the LA Rams, and so on, back to 1964 when he was a total, of NFL experience, coming to the

without authority. I don't believe the fellow is stupid enough to ever overrule a decision made by Turner. If he does, well, you can see how he would be in a bad dispute with another done in the office: you take it to the boss. The boss is Butler. Who is Butler? He is the guy who hired or the guy with a 9 and 23 record?

Moving on: Roy Cummings is on the phone. He's a sportswriter for the Tampa Bay Tribune. Inquire, "How's Ryan Lee doing?"

"Through min-camps and everything," says Cummings. "He's doing fine. He took criticism for coming in a little overweight and took it well. By the time camp started, he was in shape."

"He's a great training-camp quarterback. How's he taking to being a backup?"

"Even he admits he's going to have some problems," says Cummings. "But how he's going to take being second string on the depth chart. That's what every coach would want to see."

Indeed, can Ryan Lee accept a backup role after three seasons of unmatched failure? The Rams can provide answers as the 1991 season unfolds.

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SHEEP AND GOATS

PLACES OF WORSHIP REVIEWED

Denomination: Roman Catholic
Address: 10818 San Diego Mission Road, Mission Valley, 619-283-7319
Year founded: 1769
Senior pastor: Rev. Mgr. Thomas Pendergast
Congregation: 2800 members
Staff: five full-time
Annual budget: not available
Weekly giving: not available
Singles program: yes
Diversity: white, Hispanic, Asian, African-American
Dress: casual to dressy
Services: Sunday Masses: 7:00 a.m., 8:00 a.m., 9:00 a.m., 10:00 a.m., 11:00 a.m., Noon, 5:30 p.m.

"This church has an ambience I'd describe as humane. People feel the first time they walk in. I know I did when I first came here. I felt at home. After all, this was the first church in California."

Since 1970, New York native Martin McGowan has attended the Mission Basilica

She and Martin McGowan are technically correct: the church was founded in 1769 by Father Junipero Serra. But the structure you see today is the result of more than a century of reconstruction and renovation. Still, original or not, the adobe pavers in the walkways and stairs are smooth and rounded with age. Many of the plants in the gardens are slow-growing old favorites like the strange ribbon-vine (also known as the "tapeworm plant") that were planted decades ago.

The Mission Basilica's liturgy is plain, likely because nearly 3000 communicants pass through the church each Sunday. There isn't much time for flourish and fanfare. The homilies, too, are no-frills. At last Sunday's 8:00 a.m. Mass, Father Justin Langyle spoke about Lazarus, Martha, and Mary, and how each represented a different kind of relationship with God. Father Langyle told us that we were the primary source of our own problems, that we didn't see life as it was but instead as we wanted it to be. He said that we led lives driven by our egos. With regard to

those rare instances when we choose to do good, Father Langyle quoted T.S. Eliot, "One of the greatest temptations in life is doing the right thing for the wrong reasons."

The Mission Basilica is so agreeable—the cool breeze, the subdued high altar, the birds flitting and chirping in the gardens—I really didn't mind the homily's asperity.

Father Langyle went on to say that he'd rather be in control than be truly converted, that as long as we had egos, we'd continue to suffer. He told us that we had to let go of our need to be "front and center," and learn to seek God's will. He said we had to learn to be like Mary, who sat at Jesus' feet. Mary was someone who didn't need to be in control. She was able to relate to God "unself-consciously." The key to relating to God unself-

consciously is learning to pray "authentically," which we will never learn to do as long as we let our egos stand in the way. After the benediction, folks filed into the garden just west of the nave where a cart offered donuts and coffee. One of the reasons, I thought, the Mission Basilica feels so honey is that it's a place where people like to linger. Most modern churches have only claustrophobic social halls, or barren courtyards, or parking lots, where people can stand and chat.

In the Mission Basilica's garden, hummingbirds perched in giant birds of paradise. People sat on broad wooden benches in the shade. Martin McGowan cautioned me not to be too taken in by what I saw.

"It's not just a beautiful place. Beauty by itself means nothing. What's important about this church is its atmosphere, which is very spiritual. It makes you want to pray."

—Abe Opinar



Martin McGowan
Mission Basilica San Diego
Mission Valley

Sermon content.....	***
delivery.....	***
Liturgy.....	***
Music.....	***
congregational.....	**
choir.....	**
Snacks.....	**
Flowers.....	**
Architecture.....	***
Friendliness.....	***
Poor to satisfactory.....	(none)
Good.....	*
Very good.....	**
Excellent.....	***
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tip of my TONGUE

James was in first grade when a classmate gave him a cookie. James ate it and his face turned red. His lips and tongue swelled. His skin burned. His throat tightened. He couldn't breathe. An ambulance took him to Mary Bridge Children's Hospital in Tacoma.

"The doctor says you ate a peanut

Peanuts

butter cookie," his mother told him when he woke up in his hospital bed.

"So?"

"The doctor says you're allergic to peanuts. If you eat peanuts you could die."

James's mother didn't want another reason to worry about him. His father was black and had died, not long after James was born, of a heart attack. James was a "mixed-race child," as his Swedish grandmother called him. There weren't many mixed race children in Tacoma, Washington, or in all the Pacific Northwest.

His mother wanted only the best for him. She sent him to small private schools. He was a tall and handsome

child, but in every classroom his was the only brown face among children so pale you could see spidery blue veins through the skin on their wrists and temples. When he was seven years old, James drew a picture of himself standing amid dozens of snowmen.

On weekends and holidays, James and his mother went to his grandmother's house in Seattle. On Christmas James ate ham smothered in mustard. He ate pepparkakor, Swedish gingersnaps. His grandmother kept her house safe from her friends' and neighbors' baked goods. "You never know," she said, "who may be cooking with peanuts."

But danger came from strange places. Once his mother took him for Chinese food. In the middle of the meal, he almost stopped breathing. His stir-fry beef had been cooked in peanut oil. When he was in fourth grade his teacher gave him a biography of George Washington Carver for a book report. James opened the first page: "George Washington Carver, the King of Peanuts."

by MAX NASH

Born of slave parents in Diamond Grove, Missouri, Carver was rescued from Confederate kidnappers as an infant.

Carver received a B.S. from the Iowa Agricultural College in 1894 and an M.S. in 1896.

Carver's research developed 325 products from peanuts, including peanut butter. James's mother yelled at his teacher so loud she had laryngitis for two weeks, and after that she was even more careful with him.

James didn't go to his friends' homes to play, not only because of peanuts,

but because he was afraid his friends might expect to be invited to his home in return. James began to read comic books, especially the X-Men, stories of fantastic outsiders.

He loved Wolverine, who had claws. James survived elementary, junior, and senior high schools. He played water polo. He learned how to golf. When it was time for college, his mother and grandmother chose

a small school in eastern Washington where they could be sure the administration would monitor his diet, where they felt sure he could be safe. His mother and grandmother called him every day. In his junior year he ran away and joined the Navy. He wanted to see a bigger world.

Everything was fine until his ship docked in Thailand. While off the ship James ate a bowl of noodles. He was planning to go out dancing, but ground peanuts were in the noodles. James started to feel hot and his tongue and lips began to swell. The sun was so hot. He was so far away from Washington. His throat tightened and he couldn't breathe. Beneath the tropical sun James felt certain he would die.

The ship's doctor injected him with adrenaline. Afterward, James was still alive. James returned to Washington. His mother approaches retirement.

His grandmother is 83. He says the rain in Seattle, where he now lives, depresses him. He says he dreams of living someplace where the sun always shines. But he says he can't leave until he knows that his mother and grandmother are taken care of. He says he wants them to be safe.



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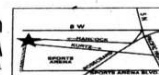
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Mad Crush

Those of us in our early 30s are always told about the big things that happened in 1972. We can't reconcile them with our small first memories — thumb sucking, bike accidents, lost toys, scoldings, car trips. RAM: An Experiment in Collective Recollection (www.randomaccessmemory.com)

Hilary remembers 1972: "In Montgomery Mall in suburban Maryland there was an echo-hallway that we passed through whenever my mother went to the bank. My brother and I would run screaming down the hall and into the bank, where we would be given lollipops." And: "There was a neighbor boy named Marty who once took the clothes off all my dolls. Whenever I heard his name I had a vision of a fuzzy reddish square. I think I used to see images with words all the time."

hanging around in the basement in a discolored T-shirt watching TV. Once they had set up a big pot over a fire in their backyard, and they had boiled up some 'whelks,' as they called them. They ate them with toothpicks, and so did we. Turned out the 'whelks' were snails that they'd harvested at the beach. They'd had an easy time finding them; the beaches were closed that sum-

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Rhanilazur was older in 1972 but still something of a mystery. "I was at a lady's house who had a free kitten to give away to a good home. I was in pretty rough shape. Fat, very short hair, wearing bibbed overhauls. She said to me, 'Tell me, dear, are you a man or a woman?'" ■

A high-contrast, black and white portrait of a woman with long, straight blonde hair. She is wearing dark, round sunglasses. The lighting is dramatic, with strong highlights on her hair and face, and deep shadows. The image has a grainy, artistic quality.

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A Mom Fights for Her Son

There were several IV lines and a fetal monitor that amplified the baby's heart-beat to a level that was impossible to ignore.

I'm standing in front of the frozen vegetables in my local Vons, staring at the peas and corn and wondering what it is I need. My right foot is looped into the bottom rack of the shopping cart and I'm cold. This supermarket is kept at a temperature cool enough to preserve corpses. My sister Maya, my son BB, and I are on our weekly shopping excursion. BB calls this effort "the big shop," and it's become a routine we cannot stray from. Every Sunday at four we buy cereal and granola bars, bottled water and corn chips, apples and frozen pizza. We buy large quantities of the four foods that BB will consent to eat at any given time and sometimes, throwing caution to the wind, I try to sneak in a cucumber, rice cakes, a banana. Anything to diversify BB's menu. I've managed to add celery and carrots in this way, although they're still not the foods of choice. I'm in the middle of an internal debate over whether or not to greet one of the mothers I recognize from BB's school when BB runs over to me from the Wolfgang Puck display and says, "Mom, I want to pretend I'm being born again."

The conversations involve him, his attention is that much greater. One of my goals this last year has been to avoid having BB think there is anything wrong with him at all, because, in fact, it is my belief that there is not. But BB is answering me now, and his response has nothing to do with Dr. S. He is talking about another one of his three aunts, my 20-year-old sister Déja.

"Déja told me that when I was born I didn't have enough breath to cry. So I want to be born again and see what it was like not to have enough breath to cry. Is that true?" he asks, switching gears slightly. "Did I not have enough breath to cry? Did I sound like this?" He makes a strange, mewling sound in the base of his throat that sounds painful to my ears.

"Well, yes, it's true, sort of," I say, wondering, with slight irritation, why my youngest sister always feels the need to present BB with these concepts. I'm always left to clean them up for him in the end.

(A recent discussion went something like this: "Déja says those two people in the movie were French kissing. What's French kissing, Mom? Why do people do it?")

"Well, we can try this," I say finally, "but maybe you want to do it differently this time. Maybe this time you can have enough breath to cry. Do you want to try it that way?"

BB is studying me again, measuring the depth of my interest in his proposal. He can see that the idea is taking root.

"Yes," he says, "sure." Maya approaches us holding a box of Chinese Restaurant Tea. "I forgot this," she says. "Can't have stir-fry without it."

"BB wants to restage his birth," I tell her. BB looks over at her and nods.

"OK," she says slowly, checking my expression to gauge the seriousness of what I'm saying before registering a reaction.

"We're going to do it differently this time," I tell her. Maya was present at BB's birth and so she suspects what "differently" might mean. She nods again.

"OK, sure," she says.

As we head for the produce department, I start wondering if, in fact, we can do it differently this time. I wonder how much of his own birth BB remembers or senses in the recesses of his extraordinary mind. I have the feeling that it could be quite a bit. I certainly remember it as vividly as if it happened last week. So much of BB's birth is tied to where we are now. Since our visit to Dr. S., I've been reliving those moments frequently. And now that he's proposed this psychological experiment, I am thrust into



was convinced I would be a champion in delivery, just as I was smugly sure I had orchestrated the perfect pregnancy. BB, however, had different ideas from the start. He was late, for one thing. My original due date was set at the beginning of July. From the middle of June, I was anxiously awaiting his arrival. This was the first indication, in hindsight, that my child would have a different timetable from my own. My father now cites my impatience as an important psychological factor in BB's development ("You've always rushed him," my father says, "even from the beginning"). At the time, though, nobody was thinking along these lines.

Two weeks after my



primitive breathing reflex," my doctor assured me) kept me awake, staring at the changing colors of the sky every night. I couldn't

"I'm not leaving until he's out," I warned Maya. "I don't care if they have room or not. I'll give birth

"Make them do it," she said stridently. "I was three weeks late with my first and they did nothing about it. The baby ran out of oxygen in there. He died. My baby died. They could have saved me if they'd given me an induction."

I stared at her in open-mouthed horror, unable to come up with any kind

My family arrived at the hospital in stages. Maya was with me from the beginning, alternately watching TV, eating snacks from the cafeteria, and

was having contractions every minute, my parents and my siblings were all there, wandering in and out of the room, eating potato chips and chocolate and arguing with each other. It was then that I realized that having a baby is a singular effort. There was no way to drag anybody else in and have them take over. I could barely see and could not move with all the equipment strapped to my body. There were several IV lines and



After three hours of

"Would you have believed me?" she answered.

The anesthesiologist who gave me an epidural was easily the most popular person in the hospital. Laboring women who saw him greeted him with the fervency of disciples. It was no different for me. Ten minutes after he painlessly inserted a needle into my lower back, I was pain-free

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and briefly entertained the notion of naming my baby after him. I could feel my body relax in the absence of that intense pain, and I was prepared to go through many more hours of labor. But within 20 minutes, I had progressed to full dilation.

That was the moment when things began to go wrong for BB. The fetal monitor started showing dips in his heart rate with every contraction, and as the minutes passed, the dips became more sustained. Because I had BB at a teaching hospital, I met the doctor who would deliver him only an hour before it happened. This doctor looked at the monitor's printout with concern and started talking over my body to the nurse on the other side of the bed.

"Have her tracings been like this all night?" he asked, and the nurse murmured something about the last half hour.

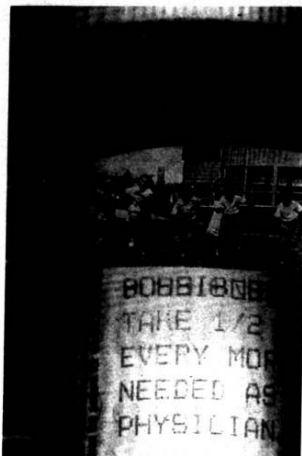
Alert now that I was free of pain, I asked him what was going on.

"He's probably caught

the umbilical cord around his neck," the doctor told me. "Looks like he came down pretty fast after the epidural." He went on to assure me that I wouldn't have to worry, that the baby was on his way out now and that he didn't think it was severe. He also told me that I should start pushing immediately.

I pushed on command, totally removed from any internal cues. The doctor, intern, and labor nurse had all become very serious, engaged in the clipped, instructions-only dialogue peculiar to crisis. In a small, unoccupied portion of my brain, I realized that I had not been in the middle of the most difficult act I'd ever performed. I would have been terrified. I could see nothing over the equipment I was buried under and relied on the reflection in my sister's eyes to see what was going on in my own body. She was rapt, occasionally prompting, "Come on, I can see the head."

I heard the labor nurse say, "Lots of hair on this baby."



I felt my ribs stretching and my body tearing, I said, "I can't do this," and I was ignored.

The doctor said, "There

it is, there's the cord." I asked if I should push and they all yelled "No!" in unison. The umbilical cord was tightly wrapped twice

around the baby's neck. The doctor had to literally cut it off his throat before pulling him out of me and laying him on my stomach. BB had entered the world strangled by his own lifeline.

BB was positioned so that his face was turned up to mine. His eyes were dark but wide open, and I looked directly into them. They were full of brand-new life, and they were gazing right into mine as if to say, "Here I am, it's me." I could see his very soul in that moment, shining and silently beckoning. My hands went automatically out to him, and I cupped them around his small body. "Oh, it's you," I said out loud. "I know you." And then I started weeping.

That look was BB's first gift to me. Women talk about falling in love with their newborns. There was all of that for me too and more, because, in that instant, I recognized him. He let me in at that very first moment, and I understood the connection between the two of us. In doing so, I missed the flurry of activity

going on around us. I didn't notice that he wasn't making any sound. I missed the nurse calling out an Apgar score of three (a scale of one to ten measuring heart rate, respiration, and muscle tone on a newborn — three being not that far from dead). I never heard anyone say "blue and floppy." All I saw was the life, startled but intelligent and powerful, in his slate-colored eyes. My faith in him was born at that moment. Sometimes you get little blessings sent your way that make you believe in a higher power. Sometimes a little grace is thrown in your direction, a silver lining inserted in the darkest of clouds. That moment with BB was mine and I have never forgotten it, nor have I ever denied its power.

I was still weeping tears of joy when the nurse lifted him carefully from me and said gently, "We'll bring him right back. We're just going to give him some oxygen. He needs a little jump start."

It was many weeks before I learned what hap-

pened to BB next. My parents, afraid of sending me into frightened hysterics, waited until then to tell me the following scene: My mother, who was outside the door with my father, realized that the baby had been born when she heard me crying. Those tears were familiar to her. They were both anxiously waiting to be let into the room, but moments later, the nurse came out holding the baby and ran across the hall to the neonatal care unit. My mother, predictably, went into a panic. My father was more decisive. He strode across the hall after the nurse and walked into the unit capless, maskless, and unscrubbed. He leaned over BB, who was surrounded by doctors and nurses administering oxygen, drawing blood, and requesting a section of the umbilical cord for blood gases.

My father, who had sworn that, after five children, he was not becoming attached to another (he'd have fun with his grandchild, sure, but no "heavy" attachments), moved through the doctors and put his fingers into BB's tiny hand so that the baby would have somebody from his family touching him. He started speaking to BB then with words that have not changed in meaning to this day. "Come on, BB," he said, "get it together. Look at all these other babies, they're small and red and premature. That's not you. You don't belong in here. Your mother's waiting for you. You're big and fat and healthy. Come on and breathe now. Come on, BB, breathe."

A nurse finally had to detach my father from BB and push him out of the room, saying, "It's OK, he's not going to die."

When the same nurse came back into my room to get information for BB's birth certificate, she gave me an update on his condition. "He'll be fine," she said. "We're just trying to get a good, solid cry out of him. Your dad's in there talking to him."

"He is?"

"Yes," she said, smiling. "It's really cute."

A team of doctors and nurses blew oxygen on BB for several minutes. They

poked and prodded him, beginning a series of tests for possible infection, but he never did capture enough breath to cry that morning. When they brought him back to me, wrapped up like a burrito in his blanket, he was making little growling noises, his eyes closed firmly against the glare of his new world. He refused to nurse. He refused to do anything but lie in the little Tupperware-

like container they set him in, breathing fast and shallow.

I lifted him out of the Isolette and put him beside me in the bed so I could lie next to him and study his face. His eyes were still shut tight, and his miniature brow was slightly furrowed. His tiny mouth was set in an expression I could only have described as disgusted had I not been so entranced by the cuteness of it. He

was one pissed-off newborn. When he continued his hunger strike and irregular breathing over the next several hours, his body temperature dropped and a concerned nurse took him away again. "We'll need to do some more tests," she said.

I was discharged from the hospital the following morning. Alone.

"Some more tests" turned into five additional

days in the neonatal care unit. BB was tested for infection, for lung problems, for blood problems. He had a spinal tap and an IV inserted in his scalp. His breathing continued to be rapid and shallow, and he grunted as opposed to crying. He wouldn't take formula from a bottle. He didn't wet his diaper. The doctors found nothing to indicate what the problem might be.

After I was discharged from the hospital, my first stop was at the dark underground office of an astrologer. This was my way of seeking answers to the unanswerable questions that had suddenly been thrown my direction. It would be the first, but by no means the last, time I'd seek enlightenment regarding BB outside the traditionally accepted means and professionals.

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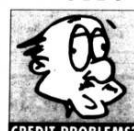
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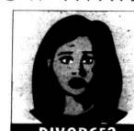
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I walked into the office uncertainly and with my eyes full of tears. The astrologer was there with an associate, both of them nudging 70 years of age.

"Wait a minute," the astrologer said to me, "you mean you just had this baby yesterday?"

"Yes," I said, "he's having some problems. I want to have a look at his chart." I explained that he had been strangled by the umbilical cord and that he was having difficulty breathing. The astrologer presented me with his chart and told me that it was lacking the element of air.

"That's probably the problem," she said. I tried to imagine walking into the neonatal care unit and

explaining to the doctors that my baby was born without air in his chart and that was why he was having trouble getting enough of it to breathe. The thought was almost funny enough to make me laugh. I thanked the astrologer and paid her, but when I headed toward the door, she stopped me.

"You know, you're very lucky," she said. "I lost my first child in this way, with the umbilical cord around his neck. A few years ago they couldn't have done anything for you and your baby. You are very lucky."

I walked as fast as I could toward the door and my mother, who was waiting for me in the car.

I spent the next five days going back and forth

to the hospital, trying to persuade BB to take my breast and whispering in his ear that I wanted to bring him home. Leaving the hospital without him was devastating. Besides feeling that I was still physically attached to him and, thus,

Who hasn't heard of thalidomide? DES daughters?

now missing a portion of myself. I also felt gut-wrenchingly guilty, as if I were abandoning my newborn to a team of cold professionals. I knew about infant bonding and was concerned that I wouldn't achieve it with my child.

In the glare of the neonatal care unit, I saw the same feelings reflected on the faces of other parents. Most of the babies in the unit were getting better, since the unit was a step down from intensive care. Nevertheless, many

of the babies were still sick, underweight, and laden with equipment that dwarfed their tiny bodies. Some of the parents wept silently and some were fairly loud. Some were angry and some rarely visited their babies. One mother pointed

out her baby and told me that he was a twin. His larger, healthy brother had booted him out of the womb early and stayed to enjoy the space for a full month. The sick brother had an indentation on his head that was a mark, the mother explained, from his brother's foot.

In between visits to the hospital, I sat with my mother in her kitchen, weeping into my teacup. "I want him back" was all I could say.

By way of comforting me, my mother told me the story of my own birth. I'd heard bits and pieces of this story over the years, but now the details seemed much more relevant.

"You were delivered

by midwives," she told me. "Everything was fine at first, but then they weren't happy with how you were breathing. You were a little blue at first, and they thought maybe you had tissue in your lungs. They kept you in this thing called a 'Charlotte box,' which was sort of like an incubator. Then you developed jaundice and turned yellow."

"Blue, then yellow," I said. "Very colorful."

"I also had to leave you in the hospital and go visit you every day before I could take you home. And see, everything turned out all right in the end, didn't it?" she said.

"Sure," I said, feeling sorry for myself, "every-

thing turned out just great."

Nothing ever did show up on the tests administered to BB. "Birth Trauma" was the best and most general term anybody seemed to come up with to describe BB's lack of enthusiasm at being alive.

"I think he's angry at being born," I told a nurse late one night as I held him in the artificial hospital glow.

"Well, that may be," she said with the weary tone of someone who had heard more than her share of whispered and frantic pacts made with God, "but if he doesn't start eating soon he's going to become a 'failure to thrive' baby. We're going to have to put in a feeding tube."

I thought about the phrase "failure to thrive" and decided it was unacceptable. "Please, BB," I whispered desperately, "please eat. I don't want them to put a tube down your throat. Please." To this day, when I plead with BB to reach inside himself and find the strength I know is there, my words have held the same urgency they

had then.

At that moment, BB snapped out of his resistance and began to take formula greedily from the hospital bottle. It would be weeks before I could sell him on the breast, but the fact that he was finally taking nourishment was enough for me right then. I could have said it was because he somehow heard me and responded, but it's likelier that he was just following his own schedule. BB has been like this ever since. He cannot be coerced into anything with even the most tantalizing enticements. He made up his mind to give it a go at five days of age and so he did.

When BB was discharged from the hospital shortly thereafter, I was given a few caveats. Watch his breathing. Check his eating. I had to pass a crash course in infant CPR before they would let him go. Let us know, they cautioned, if anything seems abnormal. Because of his low Apgar scores, a nurse was dispatched to my apartment after several weeks to check on his neurolog-

ical development. Everything seemed fine, she assured me and, oh, isn't he cute?

I know that BB's birth was traumatic. Anyone there could have testified to that. Although I wished it could have been easier for him, I assumed, at the time, that all births must be traumatic. It's the nature of the process, after all. Who in his right mind would trade an existence of swimming in protected warmth for the cold, bright gravity of the world? What I didn't understand, and what was never mentioned to me until ten years later, was the possible significance of strangulation at birth and the accompanying lack of oxygen. I had just turned 25 when BB was born, and I thought I knew everything. I know now that I was in a state of almost total ignorance, running on pure faith. Perhaps if I had known that extreme birth trauma could pose lifelong problems, I could have done something sooner to counter the effects. Perhaps I would have done nothing. I will

never know.

I do know that I've filled out countless medical-history forms for BB over the years, all of which ask about his birth. The questions are always the same:

Was the pregnancy normal?

How long was labor? Complications?

Cord around neck?

How many times?

Did baby need oxygen at birth?

Apgar scores?

I've given detailed oral reports to a host of professionals in my search for answers. Many of BB's pediatricians, endocrinologists, and therapists have been impressed with my recall and understanding of the terminology. I wonder why, then, none of them ever saw fit to mention that BB's traumatic birth could have some bearing on the troubles he continues to experience. Perhaps they assumed I already knew. Or perhaps they saw it as a moot point. A what's-done-is-done sort of thing. Or maybe I never considered it because I believed in BB from that first moment in the delivery room and, just as surely, I have always known that he is different. This is what he showed me in the first seconds of his life and what he continues to show me when I need to see it the most. That he is suggesting, now, that we go back and try it all over again only proves what I've known all along.

Yes, I decide, we will go back there, we will do it again. Perhaps a reenactment of his birth will show BB a clearer path. I'm proud of him. He has come up with his own therapy. But it probably won't be enough.

The problem is that we've still got to go out there and face the world. And the problem is that, although I know the answers to the standard medical-history questions, I still don't understand their meaning. What I do understand are the answers to the questions they don't ask — answers I've been increasingly unwilling to share in the uncompromising glare of science and medicine:

Did your baby look at

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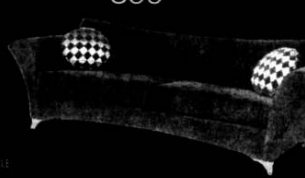
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Could you hear it singing?

Make no mistake, it came as no surprise to me that my son was different. Differences have always been more than byproducts in my family; they have been imperative. My childhood memories involve my father telling me, my sisters, and my brother that we were unusual. Not just run-of-the-mill bright, artistic, or beautiful, although he believed we were all of those. We were, he said, different from any other family. He never articulated exactly what this quality was; it came merely from being part of the seven-member team that was our nuclear group. When we went "out there" (meaning any place that wasn't home), he said, we had to play by the rules set up by the world. "Figure out what your teachers

because of schools, or to be closer to their parents. When my classmates asked me if I was an Army brat, I had to laugh. No, the young free-thinking nomads who were my parents were looking for the perfect place to raise their tribe. Their five children were my parents' primary creative pursuit, and they employed an unusual mix of open-minded idealism and traditional moral codes in raising us. For example, my mother encouraged me to read her collection of the millwright, artist, or beautiful, although he believed we were all of those. We were, he said, different from any other family. He never articulated exactly what this quality was; it came merely from being part of the seven-member team that was our nuclear group. When we went "out there" (meaning any place that wasn't home), he said, we had to play by the rules set up by the world. "Figure out what your teachers

*The pain was so great,
it was almost supernatural.*

want" was his advice for performing at school, "and give it to them." For a long time, my sense of what he was saying was that we were a little island of alien beings masquerading as regular humans. My father was apparently ahead of his time. Thirty years after he made these pronouncements, a slew of popular books and television shows cropped up with exactly the same theme. It seems more than a few people can relate to a sense of daily alienation, whether this is presented humorously in *3rd Rock from the Sun* or melodramatically in *Roswell*.

And with his own family, my father wasn't that far off the mark. My childhood was unconventional. We moved regularly, sometimes as often as yearly, and not just across town. My parents moved across continents. By the time I graduated from high school, I had attended 13 schools in three countries. My parents never moved because of their jobs,

1. Not one of us.
2. Could, maybe, with some work, be like one of us.
It seemed separatist at the time and still seems so now, but this philosophy has resulted in an extraordinary closeness and affection between all the members of my family. I have lived with my sister, Maya, for over a dozen years. We share almost everything. Although the rest of my siblings live in other houses, we all eat dinner together at least once a week. We speak to each other daily in a sort of shorthand round-robin. Of course, there are a few odd little anomalies. One of us doesn't drive. One has a secret passion for the romance novels she stashes under her bed. One can only work the graveyard shift when nobody else is awake. But we are comfortable in our peculiarities. We are products of our differences, and this is what we have always known. When one of my sisters recently sought out

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a therapist to discuss her life, she was disappointed when the therapist suggested that her problems were normal and that her family seemed amazingly functional. My sister had been hoping for a bigger payoff.

I was in no way alarmed, then, when my own child exhibited differences early in his life. BB never crawled, for example. He preferred to slide backwards on his head to get where he was going. At 12 months he just got up and walked. He had an acute sensitivity to loud noises and an appreciation for all kinds of music by the time he was four years old. He never showed any interest in drawing pictures

names for different shades and gradations of color. He toilet trained himself within a week when he was two but preferred to sit backwards on the toilet until he was seven. When he was a few weeks old, my mother gazed down at his sleeping face and made a declaration.

"He knows things," she said.
"What do you mean?" I asked.

"I can't describe what I mean," she said. "But I can tell. He knows things. Trust me, I'm not wrong."

Since my mother has always been given to these sorts of pronouncements, I wasn't surprised by this one. In fact, I barely gave it a second thought. As

time went by, however, I realized she was right. BB has an ability to sponge up the environment around him and project the feelings, emotions, and undercurrents he senses therein. More often than not, he states what is obvious to

None of these oddities seemed disturbing to me when BB was younger. He was beautiful, luminous, and receptive. He was special, yes, undoubtedly. I expected this. He was, after all, one of us. I was, therefore, com-

I never heard anyone say "blue and floppy."

him. When a date arrived to take me to dinner, he stated, "Nice to see you. You're pretty confident tonight, aren't you?" He asks strangers if they have problems with their families. He can tell when a person is a bad driver.

pletely unprepared for the disaster of BB's first day of kindergarten. BB had seemed ready, willing, and even happy to start school, and when he turned five, I enrolled him in a spanking-new elementary school in a lovely, spanking-new

upper-middle-class North County neighborhood. I was as excited as any other video camera-wielding parent on his first day. I waited for the bus after school with my own video camera. But before BB could even get off, his teacher got off and told me that there was "a little problem."

Stunned, I was called to an emergency meeting with the school psychologist, special education administrator, speech therapist, special education teacher, and the kindergarten teacher. These staff members composed the Individual Education Program team, and I would be meeting with them from now on, they told me, to

discuss BB's progress. From where I sat at the end of the long conference table, they reminded me, vaguely, of a parole board. BB, they told me, was unable to handle a regular kindergarten class and should be transferred to a special education class immediately, pending further evaluation. I had no idea what BB could have done in the three hours of his first day of school to warrant this. Notes were pulled out, observations were shared. He won't follow teacher-directed activities. He can't cut and paste and doesn't initiate play with other children. He didn't want to come back inside after recess was over and pushed the teacher away when she

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tried to make him. I explained that BB had never been around children his age, he had never cut or pasted or used scissors at home. He'd never been in preschool. He did know all 50 states, his numbers, and his letters. He could tell the difference between Billie Holiday and Ella Fitzgerald.

The team was not impressed. It was their opinion that there was something wrong, although they couldn't tell me what it was. They assured me that special education was the best place for BB and that he could only benefit from it. They also told me that we would have to decide on a "handicapping condition." The law required that a child, to qualify for special education, had to meet certain criteria. Some of my choices included specific learning disability, deaf/blind, orthopedically impaired, autistic, mentally retarded, and speech-and-language impaired. The school psychologist suggested we go with speech-and-language impaired since that was

the closest.

By that point, however, I had lost focus. There was an unbridgeable chasm between how they saw my child and how I did. I couldn't understand how I saw nothing wrong with him and they saw everything. Was I blind? Was I stupid? Was BB a totally different child in school? How could anyone pass a judgment like this in three hours on the first day of school?

There isn't much that can compare with the swirl of feelings a parent experiences after a meeting such as this. There are so many issues fighting for room in the brain and heart. I kept looking at BB, searching for clues as to what they were talking about and what I could have missed in the five years since his birth. I had never so much as suspected that what I had considered "special" would now be regarded as "wrong." I went through several stages of grief at the same time. I was angry, guilty, and in denial. And every day for the entire school year I went through

all of these emotions again. Because I never suspected that school problems would be in store for BB, I was ill-equipped to handle what felt like a full-scale attack in those first days, and I do believe that the tenor of those early meetings has affected my attitude toward the school system ever since.

It was what I perceived as the staff's insensitivity that affected me the most.

"Figure out what your teachers want," was his advice for performing at school, "and give it to them."

I still feel that many administrators and teachers have inadequate skills when it comes to talking to parents about their children. Imagine telling a parent that you think her child needs special services, has developmental delays, tests out as mentally retarded, has autistic-like tendencies, seems obsessive-compulsive. Now imagine telling a parent who thinks her child is just fine, thank you,

the same thing at the beginning of that child's career. Surely, tact should be the preeminent goal and perhaps a dash of compassion thrown in. Almost none of BB's educators in his first year had children of their own. While having children is not a prerequisite to teaching, I felt that none of these young women understood how my heart was bleeding.

expect to be. I don't think there is one, unless "totally different" makes it into the *Diagnostic and Statistical Manual of Mental Disorders*. Of course, this doesn't mean that I won't continue to be pressured into unearthing a diagnosis, nor does it mean I won't stop looking myself. After all, definitive diagnoses are comfort foods in today's world, something you can hang your hat on, someone or something you can blame, a biomedical bonanza for the weary. It was very different when I was my son's age. As a friend of mine said, "In our day, kids like this used to smoke cigarettes and take wood shop. They got by." Perhaps she's oversimplifying. Perhaps not.

For a long time, I wallowed in a sense of persecution on BB's behalf. I felt the outside world would never understand my son. It was just as my father had always told me. I was alternately guilty, angry, and sad that BB seemed to have such a difficult road ahead of him and that I could do nothing to change it. Sens-

ing this, BB retreated further into his personal world as I watched him through the lens of my frustration.

When BB was nine years old, he decided that he wanted to follow a classroom home instead of going to the after-school daycare center he attended twice a week. An alert daycare worker noticed his absence and gathered him up before he could get far. Although nobody at school seemed to worry too much about the incident, I was shocked. I hated to think of the possible consequences if BB had escaped the campus unnoticed.

This threat to his physical safety made me realize that, in focusing on his problems, I had stopped paying attention to BB himself. It was I who didn't understand him. I began spending more time with him and having real conversations with him. I quit the office job I had taken a year earlier and went back to my previous profession, waiting tables, full-time so that I would have my days free to devote to BB. I went to school with him every

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day for a year and acted as his personal aide. I sat at his table in school, observed his peers, and watched him process the sights, sounds, and information around him. Finally, I was able to see what the world looked like through his eyes.

At the end of that year, the school hired me to work as an aide with other special-needs children. For the next two years I worked with a range of kids from preschool to sixth grade who had learning difficulties running the gamut from autism to dyslexia. In effect, I got into bed with what had been the enemy. As an employee of the school, I was able to see the mechanics of the system, understand how the administration worked, and watch what teachers and aides went through daily. I learned the language of education and of team meetings. I heard what teachers and school psychologists said about the students and about the parents. To say this was enlightening is an understatement. I also spent time in regular education classrooms. Everything I saw convinced me that it's difficult being a kid today, much more difficult than I remember it being for me, and I wasn't one of those kids who relished the joys of childhood.

One of the main benefits of my time in the school was that it enabled me to listen to my son more effectively. And once I really started listening, I discovered some phenomenal truths. This child, who professionals had offered to label (alternatively) autistic, mentally retarded, and emotionally disturbed, drew pictures of his own birth. He wrote beautiful poems with a natural sense of rhythm. At the age of 11, he correctly diagnosed every child in his special education class based on the various terms he'd heard applied to himself. He then gave specific and accurate arguments as to why none of these diagnoses fit him. When I asked him what he wanted to be when he grew up, BB, for whom school had been such a struggle, said, "I want to be a teacher because I want to change the rules."

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nication have always been important to me as a writer. It seemed ironic, then, that I had been given a child who forced me to reconstruct my notions of communication, learn another form, and then interpret this alternate form for his educators. Of course, there was no small lesson in it

for me. Perhaps the clearest example of this came when I explained to BB what metaphor was and how liberally he used it every day. Most people, I stressed, didn't make the connections between things the way he did and, therefore, wouldn't understand him when he said he was

upset because he heard a "black noise" or that he got "red lasers" in his stomach when he was afraid. Simpler language, I told him, would be easier for people around him to understand. BB comprehended everything I said to him. But at the end of my discourse he said simply,

"But, Mom, isn't metaphor important?" I didn't have to think about this longer than a millisecond to realize that metaphor is ultimately important. The ability to think metaphorically signals the ability to see the connectedness among all the disparate elements of the world.

In our quieter times, when we weren't trying to navigate the shifting landscape of social expectations and when I wasn't trying to figure out the best way to please the school staff on BB's behalf, my son allowed me to see the weight of metaphor and allowed me to see that,

often there is an eye of clarity in the middle of a hurricane. Those times often came on Sundays, when the rest of the world had rubbed off and we were alone.

Sunday begins with seeds. Poppy and sesame. BB sits in the living room one Sun-

day past watching TV and eating bagels, scattering seeds into the carpet. He has an unusual method of consuming the bagels, peeling them and then eating the outer, seeded crust.

When I emerge from my bedroom to join him on this day, I see the doughy carcasses of at least three skinned bagels lying on his plate. The smell of onion flakes is in the air.

"I had a bad dream last night," he tells me.

"What was it?" I ask. "I dreamed there were a whole bunch of garbage trucks lined up at the school and they were all making a very loud noise and I had to cover my ears. How loud was it, Mom?"

"I don't know, BB, it was your dream."

He considers this briefly before he says, "Just tell me how loud it was. Give me a number."

"I can't give you a number for how loud something was that you dreamed about."

"OK, then how loud do you think it would be?"

"How loud what would be?"

"How loud if a whole bunch of garbage trucks were lined up in front of my school?"

"I don't know. And I told you I don't want to keep doing this thing with assigning numbers for every noise, remember?"

"OK, this is the last time."

"No, I'm not doing it."

"Just give me a number."

"BB..."

"Any number how loud it would be."

"OK, 25, but that's the last time."

"Only 25? Don't you think it would be louder?"

"BB, that's enough."

BB gives the questioning a rest for a moment, but he's still processing my responses. I hear him mumbling something about trucks, school, loudness.

After a while, he says, "Mom, that couldn't really happen, could it? There couldn't be so many garbage trucks lined up at my school, could there?"

"Yes, technically it could happen," I tell him, "but it won't. I really don't think you'll ever see a whole bunch of garbage trucks lined up at the school. The

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school doesn't make that much garbage."

"Was it only a dream?" "Yes, it was only a dream."

We drift off into our own silent reveries for a while, and I attempt to make it through the Sunday paper. I hear BB call my mother on the phone.

"Nana," he says, "how loud would it be if there was a whole bunch of garbage trucks outside my school? Give me a number." There is a pause and then I hear him chuckling. My mother and BB are constantly finding ways to make each other laugh. Each one thinks the other is tremendously amusing.

"Get dressed, BB," I tell him, "we're going out

for a walk."

BB protests, as he usually does. "I don't want to walk, walk, walk," he says. We begin the series of negotiations I know so well. He will get dressed, but only in 20 minutes. He will go for a walk, but only if we can stop for a soda. It's all right to visit Vons, but Ralphs is out of the question. I tell him we'll go to Starbucks and we settle that, but he refuses to go to argue with him. He has to read a biography and write a report on it for school and we're going to look for a suitable book today.

"I don't want to do the stupid biography," he says. "Too bad," I tell him.

Once we are out of the house, I feel liberated. BB, too, is happy to be out, and he links his arm into mine. He has always loved these outings with him. Since he was an infant, I've been taking him on walks to the

My father taught me to cast horoscopes but wouldn't allow me to get my ears pierced.

beach, to the movies, any place there was a coffee shop where we could stop and rest before turning around. When he was younger, at first fitted into a front pack and later strapped into a stroller, we

seldom spoke. Now that he walks beside me, our Sunday strolls are times when we discuss everything. We pass a construction site where a new block of townhouses is going up, and BB wants to know how

me to give the noise a number.

"I don't want to keep giving the noises a number," I tell him.

"Well, why are there so many loud noises in the world?" he asks. "Why do you let them all bother you?" I question back.

"I can't help it," he says. "My yellow wire is broken." "What do you mean, yellow wire?" I ask, baffled. "When I was born, they didn't put the yellow wire in right, so it got broken and now I have trouble with loud noises."

"Honey, you need to explain this to me," I tell him. "Do you have other wires too, or just the yellow one?"

"No, there's other wires," he says, pleased that I'm taking an interest. "There's a blue one and a red one. The blue one is for talking and playing. The red one is for feelings. The yellow one is for hearing. There's a girl in my class who has problems with her red wire. That's why she cries all the time." "And so you figure your yellow wire is broken?" "Yes, it was too short when they put it in so it snapped."

"Who put it in?" "I don't know. Somebody."

"So tell me," I go on, "is there any way of fixing a broken wire?" You know so that the loud noises wouldn't bother you so

much?"

"Yes," BB says, thoughtfully. "You have to find a white wire and patch it together."

"Where can we get the white wire?" I ask him. "I don't know," BB says. "I guess we have to look for it."

By then we are at Starbucks, and so the conversation shifts to what kind of snack we will have. As BB sits and chews on a score, the topic turns back

to the biography.

"I don't know who to do it on," he tells me. "Nobody. I want to read a biography of nobody."

I think about this for a minute and remember the time that each student in BB's class was given a letter of the alphabet and asked to choose a word beginning with the letter and then draw a picture of that word. The idea was to create a book as a class project. BB has always hated

drawing. He can never recreate the pictures in his head on paper, and it frustrates him no end. He was assigned the letter N. After thinking for a while, he turned in his assignment. He had chosen the word "nothing" and left the space for the picture blank. I am beginning to think the biography might go the same way.

"BB, you can choose anyone for this biography," I tell him. "Think about all

the famous people you've heard about."

"Do they have to be alive?"

"No. You can do it on somebody who's died, like a musician or a composer. How about Beethoven or Mozart?"

"How about Marvin Gaye?" he asks. "That's who I want to do for my biography," I ponder this. It's a great idea, I think, because he's come up with it by himself, but now I'm torn

as to whether or not to shoot it down. I doubt that I'll find a kids' book on the life of Marvin Gaye, and how could I read him an adult biography on this man? I have a moment picturing BB presenting this report to his class, telling them about Gaye's drug problem, singing "Sexual Healing," telling them that Gaye was killed by his own father. No, this is not going to work.

"Maybe Marvin Gaye's

not such a good idea," I tell him. "There aren't any kids' books on him."

BB is irritated by this information and refuses to discuss the biography any further. When we get to the bookstore, I have to convince him to consider someone else to read about. We finally settle on Thomas Edison, but BB is not finished with the Marvin Gaye issue.

"Mom," he says, "did someone kill Marvin

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Gay?"
"Yes."
"Who killed him?"
"Some crazy guy," I say, unwilling to go into detail. BB senses I am not telling him the whole truth. "I think it was one of his backup singers," he says. We take the walk home slowly, passing a small canyon on the way. BB dances along to his hip, a little ahead of me. I watch the way his boyish body cuts the space of blue sky and sandy earth and the unbridled joy in his movements. When we are approaching home, he asks me a question he's been pondering for the last few minutes. "Remember that frog that was stuck in the drain that one time?"
"I do remember. Two years ago we came across a frog trapped in a swimming-pool drain, struggling vainly to get out. 'Yes,' I tell him, 'I remember.'"
"We didn't rescue it, did we?"
"I asked you to put your hand in there and get

it out, remember? You didn't want to do it."
"Well, I thought we should just turn him into a prince."
This is the piece of the story I'd forgotten. BB had been adamant. He wasn't going to put his hand in there to get the frog. The solution was simple: we could just turn him into a prince and then his worries would be over.
"Well, that didn't work, did it?" I say. "It's not so easy to turn a frog into a prince. It would've been easier to pull him out."
"Whatever happened to him?" BB wants to know.
"I think someone else rescued him," I say, although I'm not sure of this at all. "Why are you thinking about this now?"
"I don't think we tried hard enough," BB says. "We should have turned him into a prince."
The rest of the afternoon unfolds lazily and turns into darkness. We follow our established routines: we eat dinner, I carry BB into the shower and,

finally, I tell him it's time for bed. He complains, saying he's not tired, he doesn't like his sheets, his bed's too small, his room is the wrong shape, but finally he yields and allows me to tuck him in. I kiss his cheek and he tells me, "Mom, do you think that frog got out of the pool? He didn't die, did he?"
"No," I tell him, "I don't think so."
I make sure that he's looking at me and then I tell him, "I love you." These words are always the last I want BB to hear from me before he goes to sleep or school or before I leave him, no matter where I'm going. I've become super-

stitious about this. I want him to always know how much I love him. If I don't tell him, I am convinced, I will suffer. My house will burn. I will lose all that is precious to me. I sense that BB has always understood and accepted this.
"I love you too, Mom," he says and I turn off the light.

BB, they told me, was unable to handle a regular kindergarten class and should be transferred to a special education class immediately, pending further evaluation.

sensation moves into my head and my eyes feel tight. After an hour, a ragged ache claims a band around my head, where it will remain. There is no "rush" that I can distinguish, but 20 minutes after I take the drug, I am talking faster and getting organized. Sure, I think, I can write on this stuff. I could also probably be talked into cleaning the bathtub with a toothbrush or organizing 30 years of loose photographs. I could write a term paper. The term paper seems particularly appropriate because the feeling I am experiencing reminds me of my college days, when other students and I would drink coffee until our bladders threatened to burst and, when that no longer did the trick, scrounge around for whatever stimulates the chemistry majors had cooked up that week. We took whatever would keep us awake. Once I even saw a hardy soul in the library snoring lines of espresso. My chest feels constricted, and my head is alive with noise. I'm not enjoying myself. Those college days are long gone, to be sure. Inexplicably, I decide to make myself some coffee. I drink two cups

and go over the edge. My heart pounds, I begin to sweat, and my eyes feel stabbed with pain. I am now useless, irritable, and uncomfortable.
When the drug wears off a few hours later, I feel sapped, disoriented, and tired. Much later, when, according to the literature, the drug should have been metabolized and passed out of my system, I lie awake in bed staring at the blackness of the ceiling.
I am not the only one in my house who can't sleep. In the hours after midnight, the shape of my son hovers next to my bed, outlined dimly in dark.
"I had another nightmare, Mom," he says. His voice is tremulous and still soaked with sleep.
"What was it?" I ask him.
"I dreamed I was a cartoon character. There were black lines drawn around me. I couldn't move off the paper."
"It's only a dream, honey," I tell him and take his hand. "See? You're not a cartoon. I couldn't hold your hand if you were a cartoon."
He doesn't seem comforted. He wants to know if I'll walk him back to bed. In his room, he puts on his headset and listens to Miles Davis's *Sketches of Spain*. He wants his door closed so that nothing can get in. Or out. I kiss him and assure him that he remains three-dimensional, but he's drifting away, still troubled.
Now in my own sleepless bed again, the tears start. I know how my son feels and I know why he can't sleep and why he's having nightmares. After all, today we have both

been on the same drug. It's not speed, cocaine, or anything cooked up by college chemistry majors. No, it's more insidious. It's Ritalin.

I've been opposed to psychotropic medications for children, especially my own, for as long as I can remember. Undoubtedly part of the reason is that I grew up in an environment where this kind of practice was frowned upon. Which is to say, my parents didn't trust doctors and harbored serious misgivings about the practice of psychiatry. It was their opinion that almost all domestic problems could

be solved with the right kind of discipline, love, and attention. They kept doctor visits to a minimum. I remember visiting clinics to get my immunizations and that was it. I didn't visit a doctor for a physical, sick call, or checkup until I was an adult. The same was true for almost all my siblings. Aside from one broken leg and one appendectomy, my family remained disease- and accident-free. My parents were medieval in their approach, but they were also lucky. They were never faced with an indisputable need for treatment with drugs; therefore, their

attitude was that most drugs were unnecessary. And they reserved their greatest disgust for drugs like Ritalin given to children.

I was forced to rethink

months he was put on a synthetic thyroid hormone. He stopped growing at the age of four, and after extensive testing, it was determined that he was growth-

wanted to know. Wasn't there a natural remedy? BB's doctor had assured me that without the growth hormone he would become what is known as a "pituitary dwarf." I didn't need any further convincing.

Aside from the mysteries that lurked in his pituitary, BB developed asthma at the age of two, an all-too-common disease. Because I had no experience whatsoever with asthma, I didn't even recognize BB's symptoms until he needed to be hospitalized. There were drugs aplenty to combat his asthma: theophylline, albuterol, and prednisone.

I administered them without question. Again, my family offered resistance. Why did I have to give him such heavy drugs? They wanted to know. "Breathing," I countered, "is extremely important."

I have never resisted treatment for my son when his health was at stake. Still, every time a new malady presented itself, I researched it and I researched the drugs that were used to treat it. After all, not too long after BB was given theophylline for his asthma, his doctor told me that she no longer prescribed it as a standard course of treatment because the drug could build to

My parents didn't trust doctors and harbored serious misgivings about the practice of psychiatry.

these notions from the day BB was born. From the outset, he had odd medical issues that had to be dealt with pharmacologically. His thyroid levels were low at birth so at seven

hormone deficient. He began treatment with daily injections of growth hormone and remains on it now. My parents were devastated. Wasn't there anything else I could do? They

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- Nausea or vomiting
- Sensitivity to light or sound
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toxic levels in the bloodstream, causing seizures and brain damage.

With the exception of very few, the doctors I questioned about the effects and efficacy of drugs looked at me warily, spoke to me as if I were a child, and offered little explanation. After I expressed concern over giving BB the now-mandatory hepatitis B vaccine, his doctor said to me, "I wish your parents would stop reading all this stuff about medicine. It's dangerous." What was really dangerous, I thought, was his attitude, because I wasn't coming out of left field. BB had had bad reactions to all his vaccinations, and I had seen more than one article mention dire, if rare, reactions to the hepatitis B

vaccine in children. I didn't want to take a chance.

But the doctor was right about one thing, I did read everything I could get my hands on about drugs. BB's medical issues had thrown me into a world I knew almost nothing about, and I wanted to become educated. So, in addition to researching growth hormone and prednisone, I started reading about a class of drugs that was moving into the limelight just as BB was starting school. I am referring now to the selective serotonin reuptake inhibitors, or SSRIs. The SSRIs are antidepressants that influence the amount of serotonin present in the brain. An older class of antidepressants, the tricyclics,

influence all the brain's neurotransmitters. The first SSRI to enter the mainstream was Prozac, but there were many more to come, including Zoloft, Paxil, Celexa, and Luvox. Intrigued, I read *Listening to Prozac* when it was published, and then I read the answer to that book, *Talk-*

commended one of the SSRIs for everything from stress to backache. These days, one can hardly avoid these antidepressants. Talk of them is everywhere (they even advertise in *TV Guide*), prescriptions for them are profuse, and, periodically, articles either denigrating them or extolling their

turn out to be more dangerous than the maladies they address. Who hasn't heard of thalidomide? DES daughters? And who hasn't seen an article blaming school shootings on the prescribed antidepressants that the shooters were taking? I have too many unanswered questions about the long-term effects of drugs to feel comfortable with the claims of short-term benefits. Of course, this is just my opinion. I am free to take or not take any drug prescribed to me and feel vindicated if my concerns are borne out or happily surprised if they are not. But whether or not I take drugs is not the issue in my life; it is whether or not I give them to my son.

For his first couple of years in school, no teachers, doctors, or psychologists recommended that I medicate BB. But he started school in 1992, when Prozac was making its first appearance in the mainstream and before diagnoses such as pervasive developmental disorder, Asperger's syndrome, and bipolar disorder were being regularly applied to children. From his first day, the school was clear that BB needed to be in special education, but nobody wanted to hazard a guess what was "wrong" with him, nor did anybody suggest a drug that might make him "right."

A short time later, though, I started receiving a subtle but insistent pressure to not only have him

formally diagnosed but to "put him on something." Special education, it seemed, was not enough. BB wasn't necessarily getting any "worse" in school at that time. He had good months and bad. In kindergarten, he stayed almost exclusively in a special ed class. In first grade he spent the entire year in a regular education class. Halfway through second grade, he went back to special ed. And so it went.

When BB started fourth grade, I began feeling substantial pressure to get him diagnosed. Apparently, there were all kinds of new maladies to choose from, subsets of the old standbys. For example, there was pervasive developmental disorder — not otherwise specified, which was the vaguest of all possible labels. The way I understood it, PDD-NOS was an umbrella term for a collection of symptoms that looked as if they came from other disorders. For instance, lack of eye contact is usually an autistic characteristic, but what if the kid only avoids eye contact some of the time? Autistics are usually nonverbal and perseverative, but suppose you have a child who is verbal, cognizant, yet perseverative. To me, it seemed that PDD-NOS meant "all the stuff we think is weird and doesn't fit into any category yet." PDD-NOS was what Dr. S. had diagnosed for BB. When I questioned him about what

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it meant, what caused it, and what the future held, he sighed and said, "Although we in the medical profession don't like to admit it, there are some things we just don't know."

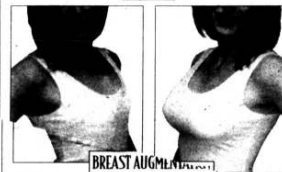
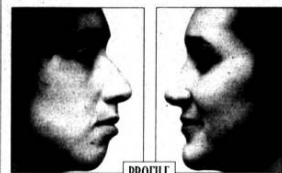
What about drugs? I asked him and his answer was equally vague. There weren't any medications that addressed BB's issues specifically. We could try a couple of the antidepressants, maybe Prozac, maybe one of the tricyclics, but it would be an experimental process. I thought about experimenting with BB's already unique brain and every hackle rose. There was no way.

I can't say that the school staff was thrilled with my "say no to drugs" stance. The school psychologist urged me, in the nicest possible way, to try again, perhaps there was I grew fribble... Even as school staff and special administration (and after BB's fourth-grade year, I was working for them), I found it difficult to trust their motives. Perhaps that sense of trust had been trashed on BB's first day of kindergarten when they gathered around me like a Greek chorus sounding the call of doom. My father told me that my distrust was irrational, that even though we disagreed with them, he was sure BB's teachers had only his best interests at heart. That might be, I countered, but whose best interests did it serve to have BB medicated, possibly zombied out, in the long run? Not BB's certainly. All it would do would be to make him more manageable for them.

No matter which way I tried to twist it, I couldn't help myself from feeling like this. I was reminded, almost constantly, of *One Flew Over the Cuckoo's Nest*. To me, BB was always McMurphy struggling against the system, and the professionals I encountered were always Nurse Ratched looking to neutralize him. Ultimately, it was impossible to determine who was sane, who was not, or even if a concept such as "normal" existed. The only available life raft to hold on to in this stormy sea was my belief that BB should not

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be medicated. I dug my heels in. No drugs.

But in sixth grade everything changed once again — which brings me back to my Ritalin tale. Over the course of fifth and sixth grades, BB had a teacher who, despite my several years of wariness, I came to trust. After working with BB in summer school one year, this teacher lobbied to have BB in class and it proved a good fit. BB made up tremendous ground in this class, and so I became a devotee. I wasn't alone. Almost every parent who had a child with this teacher felt similarly. One parent phrased it this way: "He walks on

water." For many of us, I believe, it was the first time our special ed kids were treated as if they were average and normal. "We're going for the beige in this class," the teacher said. "Everybody blends."

Of course, blending has never been BB's strong suit, and every few months he'd put up a fight, claiming he didn't want to work, it was too hard, too loud, too quiet, too hot, too dark, whatever would get him out of what he was doing. His teacher's stalwart position on discipline was an open invitation for BB to defy it. Still, BB learned despite himself. BB's teacher didn't suggest that I med-

icate him, but he mentioned that I might want to have BB reevaluated once more. Perhaps with a definitive diagnosis, he said, I might find more help for BB. After all, middle school was looming and, after that, high school. Had I thought about what would happen to BB out there? In essence, this was the same thing I'd heard all along, but now, delivered by someone I had come to trust so completely, it didn't sound like a bad plan. And what about medication? I asked the teacher. Well, he said, you shouldn't do anything you're not comfortable with, but there are a lot of good medications now and maybe, well, you just never know.

So, once again, I tried to open my mind to the possibility of a magic bullet both in diagnosis and medication. There were more choices now, as on Asperger's spectrum of disorders but with several markedly different characteristics, was becoming more frequently diagnosed. In addition, bipolar disorder, which I'd previously been told was never diagnosed in children, was becoming the new "hot" diagnosis for kids. There was also sensory integration disorder, but that most commonly got tucked onto a more established disorder as a sort of bolster. Obsessive-compulsive disorder was mentioned more than ever before as well. Gone were the simple days

of ADHD (attention deficit hyperactivity disorder) and eating disorders (although those often joined the party as "components"). Now there were newer, better, and bigger fish to fry.

On a recommendation from a psychiatrist friend, I took BB to see Dr. B., another psychiatrist in another La Jolla office. After a 45-minute session, Dr. B. was convinced that BB had all the classic signs of ADHD and prescribed Ritalin.

"Gee," I told him, "I've heard just about everything but ADHD. That's a new one for the smorgasbord."

I was reminded, almost constantly, of One Flew Over the Cuckoo's Nest.

Although I was suspicious of the rapidity with which Dr. B. arrived at his diagnosis, I was almost happy with it. In the face of all the strange, dark maladies on the table, ADHD seemed like a lucky break and Ritalin like a gift. What I found out, though, were the reactions I got from those I told that I'd finally came on my anti-drug stance. "I'm proud of you" was the most common statement I heard from the teachers and school staff. Pride was the last thing I felt. My friends applauded the decision. My family was less enthusiastic but,

like me, only wanted life easier for BB. One school administrator congratulated me on my decision and then added, "You know, they're having really good results when they combine Ritalin with a little bit of Prozac. You might want to think about that option." Her enthusiasm astonished me. It was like I had finally decided to become part of a club. A cool club.

At first, BB seemed to have little reaction to the Ritalin. His teacher reported no real improvement in his behavior. BB was still leaving class when he felt like it and still refusing to

die of the night and not be able to fall back asleep. His eating habits changed too. He was either famished or refusing food altogether. And then he started to become irritable in the afternoons. When I was in college, we had a word to describe his condition: crashing.


"I'm just not sure about this drug," I told my father. "Well, have you tried it yourself?" my father asked. I admitted that I hadn't. The thought hadn't occurred to me. I felt my father had a valid point. I had spent BB's whole life trying to make his environment safe. I put plugs in sockets and taped jars of baby food to the sides of violent TV shows and trained him to look both ways before crossing the street. I wouldn't let him eat candy he'd dropped on the floor. But I'd been giving him a powerful stimulant without having an inkling of its effects.

So I took a single dose, no more or less than BB got every day. After the subsequent sleepless night, I was divided about continuing to give my son this drug. As fate would have it, I had help in making a final decision. The *Journal of the American Medical Association* came out with a report on psychotropic drug use in very young children just as BB was in the middle of his course of Ritalin. The report, which was profiled in *Newsweek*, *Time*, *U.S. News and World*

work when it didn't suit him. When I asked him how he felt after taking the pill, BB shrugged. I raised the dosage and added a pill at lunchtime. BB didn't mind traipsing off to the nurse's office before lunch and taking a pill. After all, plenty of his peers did the same. After I upped the dose, BB's teacher told me that he seemed a little more focused. I held out hope.

About this time, however, BB started showing physical effects. His sleep patterns became erratic. Sometimes he'd have nightmares, and sometimes he'd wake up in the mid-

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Report, and newspapers around the country, detailed an astronomical increase in prescriptions for Ritalin in the years between 1991 and 1995 for children as young as three and four years old. Ritalin, however, wasn't the only drug the report mentioned. There were all my favorites — Prozac, Zoloft, and Paxil — plus some newbies — Clonidine, Risperdal, and Depakote. Clonidine is used to treat high blood pressure in adults. Risperdal is an antipsychotic. Depakote is an antiseizure medication. As for the antidepressants, *U.S. News and World Report* stated that the total prescriptions for SSRIs (adults and children) in 1999 were 84 million.

Although I'd seen the medical-journal report on my own, I started receiving articles from friends who knew about my struggles getting BB through school. By the time it was all done, I had an inch of

I got into bed with what I'd been the enemy.

paper on my desk. There were articles about the role of HMOs in overscribing psychotropic medications, articles about the decline in psychotherapy and behavior modification. There were articles profiling desperate parents for whom drugs had restored a sense of normalcy in their and their children's lives and articles by doctors who swore by the efficacy of antidepressants versus doctors who vilified their evils. Most interestingly, I read an op-ed New York Times piece by Elizabeth Wurtzel describing her horrifying addiction to Ritalin as an adult.

I began to think I'd had a lapse of sanity myself. Clearly, Ritalin hadn't worked any magic for BB. Rather, it was having a bad effect on him physically. What the hell was I doing giving him a drug that I didn't believe in for a condition he probably didn't even have? When I questioned Dr. B., he shrugged

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and asked if I wanted to try something else. I asked the doctor if he could speak with BB's teacher. Perhaps that way he'd have clearer insight into BB's behavior at school. Dr. B. said he'd try to fit it into his schedule and looked down at his watch. I left his office and never went back. I also took BB off the Ritalin. Again, his teacher reported not much change. But this time, the teacher went further. He suggested that perhaps BB needed a stronger drug, that perhaps we were looking at something more serious than ADHD.

I took quite a bit of heat for my trial with Ritalin. Aside from my family, nobody thought I had done the right thing by ingesting the drug myself. How could I gauge the effects the drug had on BB by taking it myself, they wanted

to know, when it was proven that children responded differently? My point exactly. Why would I give a drug that was too strong for me to my child? Just because children reacted differently didn't mean the drug was having a weaker effect. Besides, I argued, BB was responding badly to it. The risk-benefit ratio seemed tilted toward risk.

I wish I could say that our brief encounter with Ritalin marked the end of our long day's journey into pharmaceuticals, but it didn't. Nor could I ever settle the issue that easily. The problem was still in that I can see both sides of the dilemma.

When BB was taking Ritalin, I was working as a special education aide in an elementary school. Almost every child I worked with was on one or more of

the drugs mentioned in the various articles on my desk. There was a line at the nurse's office at lunch and recess. Parents were constantly "adjusting meds," and teachers were consistently reporting on subse-

signs at all. There were familiar refrains among the staff: "Did Mom switch his meds?" "Is she off her meds again?" "Isn't he doing great on those new meds?"

blame them? Their arguments were convincing. With a class of 30 kids, how was it possible to teach the prescribed curricula in the time allotted when a few kids were disruptive, inattentive, unfocused, and unmanageable? Teachers complained bitterly about having to cater to kids with special needs when they shouldn't be mainstreamed in the first place. These kids were so much easier to teach when they weren't jumping out of their skins — when they were on medication. And, really, wasn't that in the child's best interest? Many teachers and staff were taking antidepressants themselves. At one point the teacher of an ADHD student said, "It's an absolute sin that this child is not on medication." The student's mother had tried Ritalin and, like me, had

decided I was having a negative effect on him physically. Although their attitude sounds draconian, I understood the teachers' point of view. Most of the time they were grossly underpaid, understaffed, and overworked. I knew plenty of teachers who shelled out their own money for class materials. To top it off, the teachers were expected to make sure students performed well on the standardized tests that were the worshipped conduits of public funding. Add to this children who were off the scale in terms of ability or behavior and their overconcerned or underconcerned parents who fluctuated between extremes of denial, anger, grief, and self-righteousness. The teachers in regular education had no training with which to combat this kind

of onslaught. And, as for the aides (of whom I was one), they got paid barely above minimum wage to teach, toilet, comfort, paint, soothe, discipline and, of course, make copies. I have met and worked with teachers who were gifted, indif-

ferent, devoted, talented, ignorant, stern, and loving, but I have yet to meet one who wished harm on her children. Most were simply burned out, and the issue of jumpy kids with learning problems or newly fashionable disorders was

one more match to the ashes. Yes, it was easier when they were medicated. For everyone.

I had no problem with the way teachers, school psychologists, and special ed administrators felt about medication. What I did have

difficulty reconciling was that teachers and school staff often found themselves in the position of tentatively diagnosing the kids in their classes and then suggesting medications to parents. If not quite as overt as this, many teachers

encouraged parents to "explore options," and school psychologists, although they weren't medical doctors, mentioned specific drugs by name and offered up diagnoses as if they were doughnuts. I had direct experience with this when

a school psychologist, after unsuccessfully attempting to categorize BB with a series of standard tests, offered to change his handicapping condition (that qualified him for special ed) to mentally retarded.

"You know, they're having really good results when they combine Ritalin with a little bit of Prozac. You might want to think about that option."

quent behaviors. Some of these behaviors were easy to report. Some of the kids couldn't keep their eyes open and conked out on their desks. Some of them had stomachaches. Some drooled. A few showed no

I might add here that these kids were in regular education classes for most of the day. There was an almost overwhelming relief among teachers when children were started on a course of drugs. And who could

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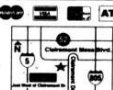
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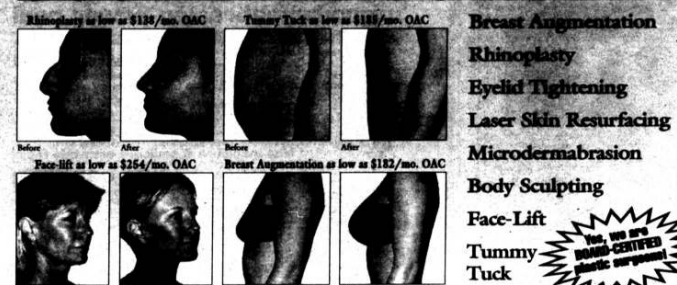
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teachers and school staff become involved in this cycle of diagnosis and medication. It is they who spend the most time with these children. But I don't think—have never thought—it should be the teacher's job to venture into the business and practice of psychiatry, as so many of them seemed to do in my experience. I don't believe I would have given BB Ritalin in the first place had it not been for the encourage-

ment of a teacher I trusted and respected. I am in no way assigning blame here because I don't think there's any to be given. But I wonder if there is a subtle drift toward putting teachers in the position of doctors. In the end, who will do the actual teaching?

When BB started middle school, the issue of medication presented itself again with a vengeance. It is difficult to describe just how many things went wrong

in the first weeks of seventh grade. The main problem was that there wasn't much of a special education program in place at the school, and nobody, it seemed, had ever seen the likes of BB before. BB capitalized on the lack of hard structure by exiting his classroom and refusing to come back inside. He screamed, he carried on, and he generally acted like a nut. Usually, he got what he wanted: a get-out-of-jail-free pass

from class.

One of the places he went frequently after these outbursts was the office of the school psychologist. The school psych took an immediate interest in BB, but not the kind I wanted. Although he couched it in the most PC terms, the psych told me that he was "very concerned" and "quite disturbed" and felt BB had "some serious difficulties." No kidding, I wanted to tell him. But then I began to

hear that familiar refrain once more, "Have you considered medication?" Trying to be polite, I explained my philosophy on and history with the psychotropic-drug issue. He wasn't having any of it. He was convinced that BB was hearing voices, seeing flashing lights, experiencing panic attacks and, although he never said it, I knew he was thinking psychosis. I began to panic myself. I knew that BB's many visits

to therapists had only helped his ability to manipulate a situation. He tells these people what he thinks they want to hear. If it gets him out of class and out of working, all the better. What complicates this is that BB really is different, really doesn't fit in, really can't function in what passes for a regular classroom environment today. He isn't faking all of it. Yet, when I mentioned to BB that it seemed odd he saw flashing lights

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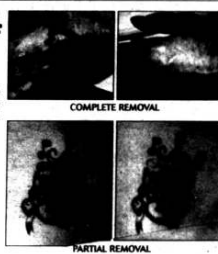
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only when forced to do classwork, he gave me a wry look that said he knew the jig was up. He hasn't used the flashing-light excuse since. At least, he hasn't used it with me.

Of course, I was unsuccessful in convincing the school psych that BB wasn't a mental case and, as the days marched on, BB did everything in his power to prove me wrong. Medication as a possibility was brought up every day with increasing urgency. The school psych even told my mother (whom he had never met) over the phone, "It's a very sad situation. BB really needs to be on medication."

Ultimately, I decided to consider it again. BB did seem as if he wasn't going to make it through school without being drugged. I had reached a critical impasse once more. On one hand, I had a kid who I knew was intelligent and

Many teachers and staff were taking antidepressants themselves.

capable of learning. On the other, I had his impossible behavior at school and the fact that he was on the verge of puberty and no longer dealing with a teaching staff who thought he was cute and cuddly. In the middle was BB, confused, obdurate, and unhappy. Every day, I left him at school and came home to indecision and fear. I felt like Sisyphus trying to roll a Gordian knot up the side of a Rubik's cube. Once again, I thought I should take BB to another psychiatrist and try to get a diagnosis, and maybe this time try him on anti-anxiety medication so at least he wouldn't spend every school day in a state of panic. When I mentioned this to the school psych, he said, "I think anything would be good at this point."

This time I interviewed psychiatrists over the phone, trying to give them a clear picture of BB before we walked in the door. Finally, I settled on one and made

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an appointment. Before I could take BB, though, he seemed to calm down at school. He still resisted doing his work and still exited his classes, but he wasn't hearing noises or seeing flashing lights or screaming. The educational advocate I had retained a couple of months earlier came to observe BB in class at this time. When she called me later, she said, "He's got them all eating out of the palm of his hand. They're so afraid that he's

going to start bouncing off the walls, he gets whatever he wants." As she continued to talk, I knew she had a fundamental understanding of what BB was about. From the second he was born, BB has been on his own timetable and has done things his own way. His will is stronger than any I've ever encountered. They haven't yet come up with a medication to counteract the stubbornness in this child. My advocate agreed.

"I think as long as he's conscious, he's going to be who he is," she said. "I think he'd

change of heart. It's true, medicating BB would make him easier for his teachers

the real reason why I was taking BB to another psychiatrist, I had to stop myself. Basically, I wanted to get him diagnosed with something so that he could take a pill that would even him out enough to get through school. There was something wrong with this picture. BB, although always unique, was happy and comfortable at home. I would not be medicating him because I couldn't handle him at home or because I

felt like he was in immediate danger. I would be medicating him for the benefit of the school. I canceled the appointment. The drug question has never been simple for me, and I have no idea what the future will bring. Although my son's adolescence and adulthood loom ever closer, I can't say if he'll be able to handle the pressures that will come. I know I am painfully limited in orchestrating his destiny. All I

I wonder if there is a subtle drift toward putting teachers in the position of doctors.

probably fight any drugs you'd give him. And I think he'd probably win." I had yet another

and for the school to deal with and, by extension, it might make life easier for him too. But when I cut to

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know to be true is my essential faith in him. If, in the future, we were offered a drug that was tested, proven safe, and addressed exactly what makes navigating the social and academic milieu so difficult for BB, I would give it to him. Hell, I'd take it myself. Nor do I have any quarrel with parents who give their children medication. These are the choices parents have to make, and we have to make them based on our faith and what our hearts dictate. I want to be able to make this choice without pressure or derision. This is what my heart tells me.

Shortly after BB suggests that we restage his birth, I put the idea to my family. Every one of them seems taken by the idea, and we discuss ways to implement it. My father is especially eager to replay the scenario. We try to round up the original players. This is difficult because, while every one was present in varying degrees the night BB was born, my three sisters and my brother now have obligations, jobs, and responsibilities that make it impossible for them to be in my living room at the appointed time. I want to act on BB's idea soon, and I don't want to escalate into a psychological tour de force.

My father and mother arrive on a lazy fall afternoon, and with all this in mind, we prepare to venture into unknown territory. I am nervous. I want it to go the way BB wants it this time. BB is excited. When I look at him I can see that he's already halfway there, heading back to that place between floating sleep and conscious awareness. I begin by placing a pillow under my shirt and sitting on the couch. BB sits off to the side, unborn, watching. My father narrates.

"Now BB," he begins, "when you were born, you came out gasping. Let me show you how." My father sits down next to me on the couch, leans over, and puts his hand in my lap. When I look down, it is my father's face I see staring up at me.

"Up, Dad," I interrupt, uncomfortable. "This is getting a bit too Freudian for me."

"Yes, it is," my father says warningly, "but you're going to have to transcend your own neuroses for a minute and focus on what we're doing here."

I concede reluctantly, and my father demonstrates how BB panted at birth. I can't wait to get this part over with. BB watches, entranced and soundless.

"Now, this time," my father continues, "you're going to come out when you're ready, and you're going to take a deep breath and cry really loud. OK?"

BB nods assent.

"OK," my father says, "here's Mommy getting ready to have you. There you are inside her tummy. I make noises indicating that I'm in pain. This is no joke—I'm having visceral memories of labor. It's time to come out," my father says, "but wait until you're ready."

I make more noises. I'm starting to sweat. I turn to my mother. "Why didn't

stay in this nether state indefinitely so I start 'pushing' and pull the pillow out from under my shirt. 'Look!' I shout, 'Here he is!'"

BB moves over and places his head on my stomach. When he looks up at me I am startled by what I see in his eyes. It is exactly the same, this look, as it was the moment he was born. Once again, I can feel the tears starting.

"Cry," I tell him.

"Cry!" my father shouts.

BB makes a scratchy, strangled sound.

"Louder," we urge him. "Take a deep breath. Louder!"

It takes BB three tries to get out a wail. I can see the struggle within him and can hardly believe the strength it must be taking for him to get to this level. We hold our breath, waiting to hear evidence of his. Finally, he bursts out a long solid cry.

Some of the kids couldn't keep their eyes open and conked out on their desks. Some of them had stomachaches. Some drooled.

you tell me it was going to hurt like this?" I ask her again. I never was satisfied with her answer the first time. My mother looks at me somewhat disdainfully and says, "Don't start with me now."

"Mommy's in pain," my father goes on, "and she wants to see you. Are you ready?" BB shakes his head. I'm finally starting to get it. He's never going to be ready. He didn't want to come out then, and he doesn't want to now. Minutes pass as I continue approximating labor. The doorbell rings. The pizza deliveryman has arrived early for the first time ever. My father is annoyed at the interruption, but BB does not stir, does not lose one iota of his concentration while the man is paid and sent on his way and the pizza deposited on the kitchen table.

"Mommy's still waiting," my father picks up. "Are you ready?" BB seems like he might

"Good, BB," my father says. "Good."

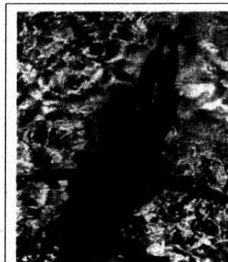
Instinctively, BB snuggles close to me, and I cradle him as if he were a newborn once again. "How did that feel?" I ask him.

"Good," he says. "It felt good." When I look at him now I can see that he is grinning widely. I've rarely seen him look this happy and contented.

We're all pleased with BB's reaction, and he seems reenergized. We are also wiped out. I can't help but think this is the sort of thing that has "don't try this at home" written all over it. We eat pizza and then my parents leave. An hour later, BB starts wheezing and becomes asthmatic. It is only then that I realize how important this event has been for him and how important it has been for me.

But he is breathing and, finally, he's had his chance to cry out loud.

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boy. Twice in his life he has shown me the life and intelligence in his eyes. Twice he has given me a glance right into his soul. It is my faith in this soul and this life that I must always remember and what I must always lean into.

When I was seven or eight years old, I read and loved a series of Finnish fantasy novels in which the main characters are funny-looking creatures called Moomins. In my

favorite story, the creatures find a magic hat that transforms everything put into it. Moomintroll, one of the main characters, hides under the hat and comes out changed. None of his friends recognize him, and everybody treats him like an impostor and an intruder. In despair, Moomintroll beseeches his mother to tell his friends that he is Moomintroll. His mother looks deeply into his eyes, and it takes

her a minute because he does look different. Finally, though, she sees her child.

The school psychiatrist took an immediate interest in BB, but not the kind I wanted.

As soon as she acknowledges this, Moomintroll is transformed back into his usual appearance, and

his mother assures him that, whatever happens, she will always know him.

The story made an impression on me and I never forgot this scene, although it would be years

before I understood its practical implications. It is the same for me and my son. Under all the psychiatric evaluations, school problems, counselors, advocates, medicines, and doctors, there is BB and there is my faith in him. He has taught me about faith and about so much else. I will parent him, fight for him, and love him always, but in the end, he will be the one to show me the way.

This is what we have

been given. —Debra Ginsberg

Debra Ginsberg is the author of *Waiting: The True Confessions of a Waitress*, published by HarperCollins last year. She contributes regularly to the San Diego Union-Tribune book section as well as the online magazines *Salon.com* and *OnTheRail.com*. Her next book, based on the story in this article, is scheduled for publication in 2002.

LETTERS

continued from page 3
their baser instincts, but 99 percent of their slime-bucket brothers and sisters can't.

I knew a few years ago that someday these people would be crawling out from under their rocks demanding "acceptance" from the rest of society. Well, it ain't happening, Messrs. Name Withheld. Not now, not ever! How dare they even compare themselves to anyone in the gay community?

These two perverts may not be card-holding members of NAMBLA, but they run in the same disgusting circles. Neither one of these males (I won't call them men) seem to have a clue about what it does to a baby to be sexually molested/abused. (I use the term "baby" for any child under the age of 15.) Read the letters next to theirs. While we are talking about reading, I strongly suggest that anyone who really wants to know the real deal about these sick bastards pick up any of Andrew H. Vachss's books. You'll get educated, guaranteed.

And as far as that website that you printed, I wouldn't waste my online time looking at that crap. I'd rather be proactive in keeping children safe and out of harm's way. Away from monsters like you.

Bets Kimble
South Bay

Marvelous Greenberg
Sue Greenberg could herself with "Off the Cuff" in your July 12 issue. The question "What defines North County?" produced a marvelous and informative spectrum of responses. How about portraits from other segments of our community?

Robert Roosen
Clairemont

Dark Foundation Solution
I was reading an article this week called "Best Buys" by Eve Kelly (July 12) regarding a woman searching for cosmetics for African-Americans. The article detailed her search for a foundation that could match dark skin tones. It seemed to be a hopeless situation, as every brand she discovered seemed to offer the same barrier block, either an ashy look or a complete lack of shades to choose from. Being an African-American woman myself, this article really hit home with me. However, the end of the article never offered a true solution, which bothered me.

I recently found an alternative for many women with darker skin tones, including Filipinos, Hispanics, and other Asians who have a problem with finding cosmetics. While getting my hair done at Calypso Hair Salon in Hillcrest, I was mentioning my problem to my stylist, Michele, who deals

with an African-American clientele. She suggested to me, "Why don't you have your foundation custom blended?" I replied, "Custom blended, I have never heard of that." She explained the process, and the first thing to come to my mind was that something exclusive means something expensive. She told me that it was really affordable and that she knew of a makeup consultant that comes to the shop to do blends for customers that either want a really natural look or can't find a shade in stores to match their tone.

I was so amazed to hear anything of this nature, after all these years of having to buy makeup that's just close enough, leaving either a line at the jaw or making me look too ashy. I decided to try it out and see what she could do. After all, I wasn't losing out on anything if I didn't like the outcome — then I just wouldn't buy. So I made an appointment with her at the shop on the day that I had my regular hair appointment. What she did was really interesting: it was a true custom blend. She found my undertone and continued to mix shades until she came up with the one for me — not for all women with shades close to mine, but for me! She made a file for my formula so that when I needed another bottle, all she had to do was to mix it. She also told me that if I tan a little because of the sun, she could darken my bottle of foundation to match the color that my skin changed to at no additional charge. I no longer dread shopping for a foundation and wish that more women knew about this alternative.

Christina Soto

Waits Error
I just wanted to mention that in the July 5 Reader (Pop Music) there was a story about Tom Waits that had a couple of errors. I'm not sure if you care about the accuracy of the content, but I think it's important to note the mistakes. The first is, Tom Waits lived in Chula Vista and worked in National City. The story mentions that his family moved and set up residence in National City. The second error was, the Heritage Club was in Mission Beach and not in L.A. as mentioned. It's important to set the record straight!

Name Withheld

August Kleinzahler responds: It is important, indeed, to get things straight, so let me put the record straight. Tom Waits did grow up in National City from the age of ten, at least according to his biography *Cath Carroll in her biography Tom Waits (Thunder's Mouth Press)*. This is corroborated by another biographer, Patrick Humphries, in his book *Small Change: A Life of Tom Waits*. Prior to moving to

National City with his mother and two sisters after his parents' divorce (according to Humphries), the family lived in a number of places around Southern California, including Silver Lake, North Hollywood, Pomona, Laverne, and San Diego. Where in San Diego, I don't know. Perhaps in Chula Vista, but only very briefly.

It is Cath Carroll, not I, who asserts that the Heritage Club is, or was, in L.A. I wouldn't know to ginsbury her.

Racist Reader
Pattern

Maybe it's just me, but I think I detect a slick way of making sure that certain movies do not get noticed in your listings. Particularly movies made by, starring, or featuring African-Americans. Here's what I mean: When you list a movie, you (the Reader) list the name, general plot, and any interesting points about the movie. Generally, enough information for someone to make a qualified judgment as to whether or not it's worth checking out. With African-American movies, you go from the title to the stars and then the theaters where it's playing. You give more info on foreign films that you have not even reviewed. This ensures that the opening two weeks of box office will be low. Now don't get me wrong, you have to be selective, which I have noticed. You can't shut out big box-office draws like Eddie Murphy or Denzel Washington; that would be entirely too obvious. But Chris Rock, the Wayans, or anyone else, good luck! I don't know what the policy is there, but you should at least let the public choose properly what they want to see. You know what, those movies still might not do well, but they don't need a stumbling block like this. I'm not a flag-waving Black Panther or anything radical like that. I'm just an African-American professional who patronizes many of the businesses and establishments that advertise in your magazine. I am part of a very large number of affluent, articulate African-American executives who regularly plan their leisure activities through your publication. Please don't make us feel that after all we have accomplished in the 21st Century we are still at the whim of some people who still think with small, closed minds. If I am mistaken, I apologize. But, I do believe that there is a pattern. I hope this is read with an open mind. I am not angry, just concerned.

Tracy Allen Edwards

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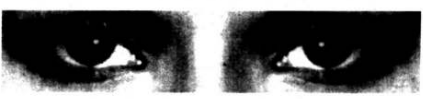
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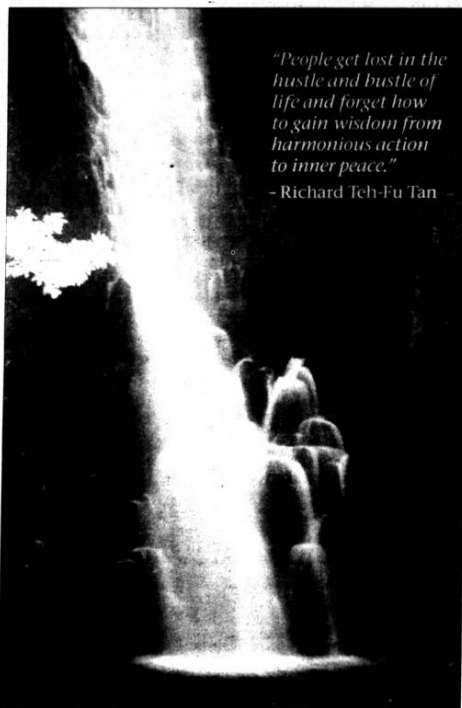
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and Sunday, August 5th

Mission Valley
Skatepark,
San Diego, California



For registration information:
download off gravitygames.com, airwalk.com,
call 1-877-747-2888, or go to the skatepark for the 411.



Calendar

Parrot Control

Companion Parrot Care

“I just brought the birds in,” says Nadia O’Hagan. “They were outside sunning themselves.” Five parrots live with O’Hagan in her La Jolla home, which includes a netted section of the backyard. They are a blue and gold macaw, a Congo African Grey, a Moluccan cockatoo, a Pacific parrotlet, and a Patagonian conure. “Some people think I have said ‘condor,’ I do not have a condor.”

A culture would be inconvenient, it’s true, but in the wrong home, a parrot — especially one of the bigger, louder varieties — may become a “screaming monster,” says O’Hagan. Nor is it any fun for the parrots who are bought by inexperienced or insensitive people. And because some parrots can be very long-lived, with life spans of 80 or 90 years, it’s often a lengthy hell for both parties.

Even so, parrots are currently the third most popular pet in the United States — “right behind dogs and cats,” says O’Hagan, who is a member of San Diego’s Parrot Education and Adoption Center. Just as there are Golden Retriever rescue leagues, there are now rescue leagues for parrots. Popularity is peril.

Six years ago, O’Hagan was herself an innocent parrot purchaser. “I knew nothing about parrots when I got my first one.” Previously she and her husband raised finches, and plenty of them 40 at one point. But the parrot was different. Not two weeks had passed before O’Hagan realized she had better study up and bought every

parrot-behavior book that amazon.com had for sale.

Blue and gold macaws are fun-loving, they like to play. But they also have great big bills, so if you don’t know what you’re doing, you’ll get bitten. These birds are also very intelligent. And if you don’t learn how to handle them, they’ll learn how to handle you. Goldie quickly figured out that if I put him on top of his cage, where he was taller than I am, he could intimidate me from up there.”

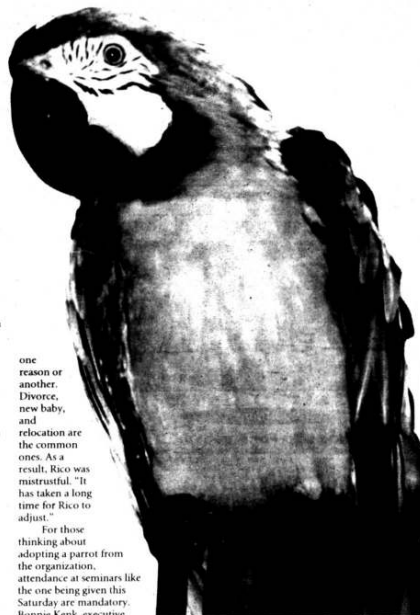
Teaching a parrot good behavior is time-consuming, dependent upon dispensing praise not punishment, says O’Hagan, a retired software designer who can afford to spend her day with her birds. Still, it was a long while before she taught Goldie to come out of his cage on command. Even now, she praises him for doing so. “And if I forget to praise him, he says, ‘Goldie good’ for me,” which she interprets as a reproachful reminder.

When O’Hagan and her husband, Michael, were in a local pet store shopping for a second parrot, a blue and gold macaw began screaming at them. The pet-store owner explained that he was set off by the sight of Michael’s white hair, because the bird had been owned by a white-haired man who had used his walking stick to attempt to discipline it.

O’Hagan says she knows many other stories and shares one about a cockatoo that was tortured, then thrown into the trash, still in its cage. “You can understand how, if these birds get out of control, they could drive somebody nuts. It doesn’t excuse the behavior, but if they’re noisy or biting, that can make people angry and abusive.”

O’Hagan’s own cockatoo, which she adopted from the organization, was abused by its former owner. “Cockatoos are very affectionate. They’re sometimes called ‘Velcro birds,’ because they just want to cling to you. But, again, you have to know how to handle them, so they don’t get out of control.” When she first got Oliver, she says, he was “a very dangerous bird. Now when I call him my ‘snuggle bird,’ he comes running across the bed to snuggle with me.”

Rico, the conure, is O’Hagan’s other adopted parrot, and although he was never abused, he initially exhibited anti-social behavior. “When he got here a couple of years ago, he sat in a corner of his cage, played with no toys, and did not like to interact with me.” The trouble was, he’d had a succession of owners who couldn’t keep him for



Blue and gold macaw

may be too busy to have a parrot in your life anyway,” says the website. “May we recommend finches?”

—Joanne Schutte

“ABCs of Companion Parrot Care” Seminar by the Parrot Education and Adoption Center
Saturday, July 28, 12:30-2:00 p.m.
Golden Hill Recreation Center
2600 Golf Course Drive, Golden Hill
Cost: \$10
Info: 619-287-8200

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Art Museums
& Galleries
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Theater
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Pop Music
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Restaurants
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Movies
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Bonnie Ken

Calendar LOCAL EVENTS

San Diego Museum of Art.

Travel back in time in China: The Panda Adventure. The film is set in 1936, based on the true story of Ruth Harkness, an independent woman who traveled to the forests of China to follow in her late husband's footsteps and achieve his dream of bringing the first live giant panda to America. See this film through the end of the year.

Did you know there are 50,000 known caves in the U.S., and every state has at least one? Journey into Amazing Caves squeezes into some of the earth's alien, hidden realms, guided by two cavers seeking these often unexplored frontiers. The latest MacGillivray Freeman Films offering follows "Extreme scientists" Hazel Barton and Nancy Auerbach as they seek organisms that might hold new medical applications. Caves continues through November.

He doesn't know how to swim.

or ice 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: The Man. Expect a "larger-than-life" tribute to a larger-than-life figure. See the film through October.

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

LECTURES

"The Arabian Belfry and Family Dog" provide the topic when Chet Hildes, owner of Family Dog and a central figure in the 1960s Bay Area music scene, speaks for the "High Society" lecture series tonight, Thursday, July 26, at 6 p.m., in conjunction with the exhibit at the San Diego Museum of Art. Free. 619-696-1966. (BALBOA PARK)

Summer Evenings at the Ranch House, the series gets underway when archaeologist Richard Carver discusses the Harris site—located along the San Diego River, between Lake

Hodges and Rancho Santa Fe—on Saturday, July 28, at the Los Penasquitos Ranch House. It is said to be "one of the most important archaeological sites in the county."

Bring a picnic supper, folding chair, jacket, and flashlight to enjoy the glow of twilight before the program begins. Do not tour begin at 6 p.m., with the talk at 7:30 p.m. Desert and beverages are provided. Find the ranch house at 1200 Black Mountain Road, behind Canonville Park (at Montez Road). Free. 619-538-0953. (MONTEZ ROAD/STATION)

"Book Review & Lecture Forum," the series hosted by the Malcolm X Library continues when activist John Guin, poet Veronica Cunningham, and philanthropy consultant Tom Laker present "In the Life: Stories of Gay and Lesbian People of Color" on Saturday, July 28, at 4 p.m. Find the library at 5148 Market Street (at Euclid). 619-527-3405. Free. (UCSD/CAMPUS)

Own Your Own, learn the facts of home ownership when the San Diego Neighborhood Housing Services offers a program to educate potential first-time homebuyers on Saturday, July 28, at 10 a.m., at 4356 54th Street. Participants learn about good credit, budgeting, maintaining a home, and more during the orientation. Free. For reservations, call 619-228-2170. (EAST SAN DIEGO)

Essentially Only, learn the ABCs of companion parrot care when the Parrot Education and Adoption Center presents a seminar at 12:30 p.m. on Saturday, July 28, at Golden Hill Recreation Center (2600 Gold Course Drive). Admission is \$10. For details, call 619-287-8200. (GOLDEN HILL)

Ink and Paint, calligraphy and watercolor workshops are planned—for parents and children ten and older—by Teresa Marie Cervino be giving on Saturday, July 28, at

1 p.m., at the Community Creative and Cultural Center (746 South Coast Highway 101, upstairs from Giovanni's Restaurant). The \$45 fee includes all supplies. To reserve a spot, call 760-943-9733. (ENCINITAS)

Didgeridoo Two, the didgeridoo is the traditional wind instrument of the Australian Aboriginal peoples. If you already have some competence playing the instrument, you're invited to a class planned by Sara O'Hara and Jack Greenspan at 11 a.m. on Sunday, July 29, at the World Beat Center (2100 Park Boulevard). Call 760-729-7270 for fees and registration. (BALBOA PARK)

The Spirit of Grief is being examined during a six-part series planned by the Elizabeth Hospice. The first discussion, "Faith Is More Than a Feeling," on Monday, July 30, at 7 p.m. Hospice chaplains will explore current research on the relationship between grief/meditation and the brain. Find the hospice at 10 West Crest Street. Free. For information, dial 800-797-2050. (ESCONDIDO)

You Could Check www.SDReader.com for Star Trek! The folks at the San Diego Public Library plan a class on "searching the Internet for San Diego events and trivia" on Tuesday, July 31, at 2:30 p.m., in the second-floor computer lab. Basic Internet experience is recommended. Find the library at 820 E. Street. Call 619-238-6621 for reservations. (DOWNTOWN)

Tour the Night Sky when Fleet Center resident astronomer Dennis Mammana presents "The Sky Tonight" planetarium show at the Reuben H. Fleet Science Center at 7 p.m. on Wednesday, August 1. After the show, view the real sky through telescopes set up by Fleet Center staff and the older—by Teresa Marie Cervino be giving on Saturday, July 28, at

day, August 1, at 7 p.m., exploring the aforementioned categories and how they are made and used in food pairing. The fee is \$20. Belle Marie, 26312 Mesa Rock Road. Call 760-796-7557 to register. (ESCONDIDO)

"Grandma Moses" is the subject when assistant curator Claudia Leon presents an overview of the current exhibition at the San Diego Museum of Art next Thursday, August 2, at 6 p.m. Free. For information, dial 619-696-1966. (BALBOA PARK)

IN PERSON

The Dark Side of the Entertainment Industry is explored by KPZR radio's Holly McClure in Death by Entertainment, which she'll sign and discuss at 7 p.m. on Friday, July 27, at Borders Books and Music (159 Fletcher Parkway). Free. Call 619-593-5119 for information. (EL CAJON)

An Open Poetry Reading hosted by Poetry Unlimited Art and Music is planned on Friday, July 27, at 6:30 p.m., at the La Jolla Recreation Center (613 Prospect Street). Free. Call 858-552-1658 for information. (LA JOLLA)

Summertime, and Music's in the Air, free concerts proliferate at this time of year. The 16th annual TGE Jazz in the Parks continues with music by the Bill Mager Blues Band on Friday, July 27, at 6 p.m., in Poinsettia Park (at Hidden Valley Road and Camino de los Osos, off Paseo del Norte between Palomar Airport Road and Poinsettia Lane). Shuttle service is available. 760-434-2904. (CARLSBAD)

The Mar Dels perform classic rock oldies at Triller Barn Park for the Summer in the Park concert series on Friday, July 27, at 6 p.m. Bring a blanket and picnic dinner. The park is found in the 1900 block of Adams Avenue. Dial 619-297-1166 for details. (UNIVERSITY HEIGHTS)

The Concerts on the Green series at Prescott Promenade on Main Street continues with jazz by the

World's Least Dangerous Band on Friday, July 27, at 5:30 p.m. 619-401-8858. (EL CAJON)

The "Summer Sounds 2001" concert series features music by Power Play on Saturday, July 28, at 5 p.m., at Chula Vista Community Park (1060 Eastlake Parkway). 619-421-3111. (CHULA VISTA)

The Strangers perform on Saturday, July 28, at 2 p.m., for the summer concert series at Chula Vista Community Center (at Fifth Avenue and H Street). 619-427-0700. (CHULA VISTA)

Koko Loco continues for the series hosted by the Village Faire Shopping Center (500 Carlsbad Village Drive) at 12 p.m. on Sunday, July 29, 858-695-2700. (CARLSBAD)

Power Play performs for "Music in the Park" on Sunday, July 29, at 4 p.m., in Memorial Park (185 Park Way). Free. (CHULA VISTA)

The La Jolla Concerts by the Sea promise Latin jazz when Equinox performs on Sunday, July 29, at 2 p.m., in Scripps Park (at the foot of Girard Avenue). Dial 858-454-1600 for more details. (LA JOLLA)

The Bayou Brothers play for the Summer in the Park series at 5 p.m. on Sunday, July 29, at Stanley Park Recreation Center (1585 Governor Drive). 858-552-1652. (SAN MARCO CITY)

"Stand by Me," back to "the golden age of rhythm and blues" when Ben E. King joins the San Diego Symphony for Summer Pop concerts on Friday and Saturday, July 28 and 29. Listen for tunes including "Spanish Harlem" and "Under the Boardwalk."

The concerts begin at 7:30 p.m. each night at the Navy Pier (1960 North Harbor Drive). If you'd like, bring a picnic (no glass containers or alcohol). Single tickets range from \$15 to \$59. Tickets are available by calling 619-235-0804 and through Ticketmaster (619-238-7155). (DOWNTOWN)

Mystery Novelist Kent Brantwaite, author of The Wonderland Murders, will sign and discuss his book at 1 p.m. on Saturday, July 28, at Waldenbooks in North County Fair (200 East Via Rancho Parkway). The book is set primarily in coastal Orange County and features Latino private investigator Jesse Avencio. Free. 760-436-4859. (ESCONDIDO)

Fantasy Author Dennis McKiernan (Once Upon a Winter's Night) and Emma Bull (War for the Oaks) will visit Mystery Novel Galaxy Books on Saturday, July 28, at 2:30 p.m., to sign and discuss their books. Find the Galaxy at 7051 Clairemont Mesa Boulevard and by calling 858-258-4747. (CLAIREMONT)

La Paloma Lapalosa, this live form of acting and talent put on by locals from Encinitas to Cardiff is slated for Saturday, July 28, at 7 p.m., at the La Paloma Theatre (1417 South Coast Highway 101). For tickets, call 760-436-7469. (ENCINITAS)

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Calendar LOCAL EVENTS

The Summer Production for students of the Theatre School at North Coast Repertory Theatre in William Shakespeare's *Romeo and Juliet*, with performances on Saturdays, July 28 and August 4, at 11 and 2 p.m., and on Monday, July 30, at 7 p.m. Tickets are \$5 for children, \$15 for adults. Find the theater at 987 D Lomas Santa Fe, call 858-461-1055 for reservations. (SOLANA BEACH)

"Lullaby Fever" is the theme when the San Diego Chamber Orchestra's Festival Pops series begins on Saturday, July 28. Mezzo-soprano Juanita Newland-Ulloa will present tunes in her "unique mariachi coloratura style." Mariachi Chaparral Nevil will perform, and Jean Isaacs' San Diego Dance Theater will dance tango, flamenco, and salsa.

Gates open at 6:30 p.m., pre-concert entertainment starts at 7 p.m., and the concert commences at 8 p.m. in the Horse Arena at the Del Mar Equestrian (1240 Jimmy Durante Boulevard). Tickets range from \$6 to \$85, available by calling 800-838-7325. (DEL MAR)

Summer Concerts in the Gardens, the series continues with Celtic music by the Strange Woods on Saturday, July 28, at 7:30 p.m., at the Wood House in Heritage Gardens (at Rock Springs Road and Woodland Parkway). Tickets are \$5 general, free for those under 10. Bring beach

chairs or blankets for lawn seating. 760-744-9000. (SAN MARCOS)

"Peer Co-Connoisseur" and Author Joel Viterelli presents his book *I Dare to Read With Compassionate Love* at 12:30 p.m. on Saturday, July 28, at Barnes and Noble store in Hazard Center (7610 Hazard Center Drive). Free. Call 619-220-0175 for information. (MISSION VALLEY)

Take a "Historical Journey through American Music" when "multi-instrumentalist" Craig Newton performs popular songs of the past on Saturday, July 28, at 10 a.m., at the Oak Park Library (3802 54th Street, near College Grove Drive). Free. For information, dial 619-527-3406. (OAK PARK)

The World Music Festival continues with a family party celebrating dance, music, and a talent show on Saturday, July 28, at 2 p.m., at the Weingart/Chaparral Library Performance Annex (1795 Fairmount Avenue). Free. For information, call 619-441-6103. (CHICAGO)

See Off Summers, the local dam team leaves for the dam nationals immediately following the Last Sunday Slam set for July 29. Signs up start at 6:30 p.m., with slugging at 7 p.m., at Urban Grid (3797 Park Boulevard). For information, dial 619-294-2920. Free. (CHICAGO)

Open-Mike Opportunities Abound when the Fish Connection hosts its Sunday Eve Poetry and Jazz festivities on Sunday, July 29, at 6 p.m. Find the restaurant at 36 North Elcay Avenue, suite F. For information, call 619-253-8899. The cover is \$5. (NORTHCAH, CTY)

It's Hard Not to Seem Gay, poet David, July 31, at the College Avenue Senior Center (in Beth Jacob Synagogue, 4855 College Avenue). Free. For reservations, call 619-583-3300. (SDMA)

Twilight Thru, the 21st annual Twilight in the Park Summer Concert series continues with a performance by the San Diego Civic Youth Ballet on Tuesday, July 31. The Bayou Brothers perform Cajon and blues music on Wednesday, August 1, and the San Diego Concert Band takes the stage next Thursday, August 2.

All of the concert runs from 6:15 to 7:15 p.m. in the Spreckels Organ Pavilion. Free. 619-239-0512. The series concludes on August 30. (BALBOA PARK)

Reed-Rama, local author Thomas Reed discusses his new book—*See It Like Shakespeare: How to Give a Speech Like Hamlet, Persuade Like Henry V, and Other Secrets from the World's Greatest Communicator*—when the San Diego Shakespeare Society gathers on Monday, July 30. Local actors will also present a Shakespearean show.

The event begins at 8 p.m. in the Westminster Presbyterian Church theater space (1508 Talbot Street, at Canon Street). The suggested donation is \$5. For information, call 619-255-1401, or 619-223-3193. (POINT LOMA)

The Relationship between the Foods we consume and the ways our bodies respond to them is explored by the author Barnett Metzler in *Food Sense*. Barnett will speak at the book store at 36 North Elcay Avenue, suite F. For information, call 619-253-8899. The cover is \$5. (NORTHCAH, CTY)

will be presented at 1 p.m. on Tuesday, July 31, at the College Avenue Senior Center (in Beth Jacob Synagogue, 4855 College Avenue). Free. For reservations, call 619-583-3300. (SDMA)

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The Beginning of the Bulls, Chargers' training camp, free to spectators, continues through Friday, August 2. The full squad practices for the first time on Friday, July 27. Practices are slated July 28 through August 2, starting at various times.

Practice camps take place at the north end of the UCSD campus, in the sports complex. Exit 1-3 at Genesee, go west, turn left on North Torrey Pines Road, left onto campus on Salk Institute Road, left onto Scholars Drive to parking lot 357. Parking is free in this lot only during practice hours. Practice times and other fan information: 858-455-1984/858-46, regular-season ticket information: 617-CHARGERS. (LA JOLLA)

Take Me Out to the Ballpark, the San Diego Padres are in Milwaukee to meet up with the Brewers Friday through Sunday, July 27-29, at 5:05, 4:05 p.m., and 11:05 a.m.

The Pads return to Qualcomm Stadium to host the Chicago Cubs Tuesday, July 31, through Thursday, August 2, at 7:05, 6:05, and 1:05 p.m., respectively.

Talk of Endurance and Adventure is told in a *Voyage for Madmen*. Author, yacht captain, and professor Peter Nichols will discuss and sign his book—about nine men who set out to race each other around the world—in at Emeralds Books and Coffee at 7 p.m. on Wednesday, August 1. Find the shop at 1555 Camino del Mar. Free. For information, call 858-755-2707. (DEL MAR)

Including in Theater Games to unleash "your playful, spontaneously creative" side in a "nonthreatening setting" when performance artist, comedian, and author Jill Radonsky leads an improv comedy playshop on Wednesday, August 1, at 7 p.m., at Bridge Way Books (162 South Camino Santa Fe Road, suite A-30). The fee is \$15. To reserve a spot, call 858-720-0060. (ESCONDIDO)

Life on the Clear Moxie Kibitz is chronicled in Shimon Carmel's account of his 17 years as a kibbutznik entitled *The Outbound Wars and Other Kibbutz Stories*. Carmel will discuss and sign his book at 7:30 p.m. next Thursday, August 2, at Warwick's Bookstore (7812 Girard Avenue). Free. Call 858-454-0347 for details. (LA JOLLA)

Qualifying matches begin at 10 a.m. on Saturday and Sunday, July 28 and 29; tickets are \$10 per seat. Matches begin at 10 a.m. and 7 p.m. on Monday through Wednesday, July 30, and August 1; tickets are \$20. Games begin at 11 a.m. and 7 p.m. on Wednesday (\$20) and Thursday (\$25). On Friday, August 3, quarterfinal play starts at 11 a.m. and 7 p.m. (\$30). Semifinals start at 12:30 and 6:30 p.m. on Saturday, August 4 (\$40). The finals are slated for Sunday, August 5, at 11:30 a.m. (\$40). For tickets and other details, call 760-438-5083. (JANESBORO)

Rev It Up and Go to Caion Speedway for competition in sportsman, street rod, Grand American Modifieds, bombers, and penny stock cars divisions on Saturday, July 28. The first race starts at 6:45 p.m., with qualifying runs starting at 5:15 p.m. For details, call 619-222-1849. (BALBOA PARK, OCEAN BEACH)

Highway 67, and use the Bradley 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. (LA JOLLA)

Two for the Price of One, the Knickerbockers bicyclists plan a tour through Rancho Santa Fe on Saturday, July 28. The 60-mile ride for experts starts at 8:30 a.m. in the north parking lot at Mission Bay Drive and Claremont Drive. Those interested in a 15-mile ride for intermediates join the group at 10 a.m. at the Carrol Valley Park and Ride (at Carrol Valley Road and Serrano Valley Road). Either way, bring money for a sandwich (or carry one) for a lunch stop at Swan's in Encinitas. 619-298-9581. (MISSION BAY, SOMERSET VALLEY)

Full-Moon Paddles, enjoy an introduction to kayaking and take a scenic nighttime tour of Mission Bay during an adventure planned by the San Diego Natural History Museum next Thursday, August 2, from 7 to 10 p.m. Paddlers will look for sea lions, bird watch, and view fireworks. The non-member fee is \$65. To reserve a spot, call 619-232-3821. (SDNHM, BALBOA PARK)

The Horne Are on the Track, the 2001 season's day events hosted by the Del Mar Thoroughbred Club continues through Wednesday, September 5. Racing takes place Wednesday through Monday, post time 2 p.m. daily except Fridays, when racing begins at 4 p.m.

General admission is \$4 for adults, free for those 12 and under. Del Mar Racetrack, at the fairgrounds, Jimmy Durante Boulevard and Via de la Valle. For information, call 858-793-5533. (DEL MAR)

"Diversity Creates Community" is the theme for the 27th annual San Diego Lesbian and Gay Pride celebration. Saturday, July 28, begins with the Run and Stride with Pride at 8 a.m. at Sixth Avenue and Laurel Street. For information, call 619-297-7683. (BALBOA PARK)

Take the Plunge, learn the basics of snorkeling and experience local marine life "face-to-face mask" when the Birch Aquarium-Museum hosts a beginning snorkeling class on Saturday, July 28, at 9 a.m. No previous experience necessary.

Meet garibaldi, lobsters, and octopi when the Birch leads an adventure to "Snorkel at La Jolla Cove" on Sunday, July 29, at 8 a.m. Previous snorkeling experience is required. The fee for either adventure is \$25 for those ten to adult. For more information and the required reservations, call 858-181-7336. (MISSION BAY, LA JOLLA COVE)

The Spirit of Soccer, the San Diego Spirit, one of the teams of the Women's United Soccer Association, hosts the Atlanta Beat on Sunday, July 29, at 3 p.m. and the Washington

Freedom on Wednesday, August 1, at 7 p.m. Games take place in Torero Stadium, on the campus of the University of San Diego, at 9990 Alcala Park. Ticket range from \$10 to \$25, available by calling 617-476-2237 or Ticketmaster (619-220-7333). Matches are televised on Cox Channel 4. (JUNCA VISTA)

Watch the Future Bicyclists in San Diego race the 2001 season's day events hosted by the Del Mar Thoroughbred Club continues through Wednesday, September 5. Racing takes place Wednesday through Monday, post time 2 p.m. daily except Fridays, when racing begins at 4 p.m.

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SPORTS

Look, Up in the Sky! The World Flying Disc Championships continue through Saturday, July 28, at the Mosley Field Disc Golf Course and Robb Field. Events include disc golf, double disc, court, freestyle, self-catch flights, accuracy, and more. For details, call 619-222-1849. (BALBOA PARK, OCEAN BEACH)

Rev It Up and Go to Caion Speedway for competition in sportsman, street rod, Grand American Modifieds, bombers, and penny stock cars divisions on Saturday, July 28. The first race starts at 6:45 p.m., with qualifying runs starting at 5:15 p.m. For details, call 619-222-1849. (BALBOA PARK, OCEAN BEACH)

Qualifying matches begin at 10 a.m. on Saturday and Sunday, July 28 and 29; tickets are \$10 per seat. Matches begin at 10 a.m. and 7 p.m. on Monday through Wednesday, July 30, and August 1; tickets are \$20. Games begin at 11 a.m. and 7 p.m. on Wednesday (\$20) and Thursday (\$25). On Friday, August 3, quarterfinal play starts at 11 a.m. and 7 p.m. (\$30). Semifinals start at 12:30 and 6:30 p.m. on Saturday, August 4 (\$40). The finals are slated for Sunday, August 5, at 11:30 a.m. (\$40). For tickets and other details, call 760-438-5083. (JANESBORO)

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7:30 p.m.

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Calendar LOCAL EVENTS

MURDER, just inside CA-101 Pacific Highway, 619-524-6038 (MIDWAY)

Reuben H. Fleet Science Center, "ExploraZone 2": The newest round of exhibits from the Exploration Center in San Francisco, boasts more than 10 exhibits designed to make science, math, and technology engaging and fun. These interactive exhibits involve learning about hearing, speaking, seeing color, electricity, and magnetism and continue on display through June 2002.

The new and permanent "Try Science" exhibit at the museum showcases the Internet site www.try-science.org, allowing kids to experience science by performing experiments, making observations, designing, building, and testing their creations.

Ongoing exhibitions include "Technovation," "About Faces," and "Skyvapes." The permanent exhibits present a variety of hands-on exhibits illustrating scientific principles. Explore the various methods of transmission and storage and retrieval of information, such as lasers, flashing lights, waveforms, and more. For further information, call 619-238-1233 (800-854-8465).

San Diego Automotive Museum, vacation, migration, and the cars that ruled the road in the Golden State are examined in "California, Here We Come!" The most rustic road included in the exhibit is the Old Plank Road, originally built in 1912 of wooden planks nailed to crossties. The primitive road carried drovers across a six-mile stretch of sand dunes between Yuma and San Diego. Other featured highways include El Camino Real, Pacific Coast Highway, and historic 101. Make this trip

Roam-O-Rama

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

Spies on the secret, subterranean life of a worm; ogle a heron or an egret; pet a bay ray or a leopard shark; get personal with pickledweeds and cordgrass; sniff the sage-tinted salt breeze as you stroll an upland pathway along San Diego Bay. Enjoy this and more at the Chula Vista Nature Center, now in its 14th year of serving the public.

Dedicated in 1987, the nature center's 11,000-square-foot interpretive building overlooks the Sweetwater Marsh National Wildlife Refuge, which is the largest remaining parcel of saltwater marsh rimming San Diego Bay. This biologically superproductive swath of land is emerging from a dingy past dominated by such abuses as chemical manufacturing, illegal dumping, and highway construction.

Step inside the center and get acquainted with the lives of dozens of interesting creatures from air, sea, marsh, and upland domains. Interpretive panels, hands-on exhibits, aquaria, and terraria educate as well as entertain you. Just outside there's a 450-gallon petting pool stocked with leopard sharks, sting rays, and bay rays. A new, expanded shark and ray pool will soon be under construction.

A bit farther afield you'll find a recent

ly enlarged raptor enclosure, a new shorebird exhibit, and a clapper-reef exhibit, where a captive breeding effort is now in progress to aid the survival of this endangered species of bird.

You can also stroll a mile or more on gravel-surfaced interpretive trails, spotting birds (220+ species recorded so far) and learning about the site's role in processing and recycling waste in manufacturing, gunpowder during World War I. You'll see the result of years of volunteer effort spent in the restoration of salt-marsh and upland habitats to conditions approximating those of prehistoric times. On clear days, the trailside view includes downtown San Diego's high rises, the Coronado Bridge, the Coronado Islands off Baja's coast, and the rumpled skyline of hills and mountains to the east. You'll maximize your learning on foot by taking advantage of docent-guided walks offered Wednesday, Saturday, and



Petting pool, Chula Vista Nature Center

Sundays at 2 p.m. Getting to the Chula Vista Nature Center is easy. Exit Interstate 5 at E Street, turn west, park, and board a free shuttle bus that runs at approximately 20-minute intervals from 10 a.m. to 4 p.m., Tuesday through Sunday. (The nature center is closed on Mondays.) The San Diego Trolley's Chula Vista Bayfront Station is close to the shuttle pickup point as well. For more information, phone the center at 619-409-5900.

tools, instruments, photographs, architectural drawings, documents, and ephemera. The exhibition changes periodically through Sunday, September 2, drawing from the society's stored collection of over 17,000 objects.

The museum is located in the Casa de Balboa building, 619-232-6203. Admission: \$10.00.

San Diego Hall of Champions, the museum—dedicated to promoting,

recognizing, and preserving athletic achievement—is located at 2131 Pan American Plaza. Call 619-234-2444 for information. (800-854-8465)

San Diego Maritime Museum, examples of ships from the 14th Century to the present are included in "Masterpieces in Miniature: A Precious Collection of Tiny Yachts." Nearly 30 tiny and elaborate models are included, ranging in size from three inches to three feet. The exhibit,

continuing through Monday, December 3, also includes ships in bottles. "Private" offers an entertaining romp through history and Hollywood, with a look at the real life of the pirates who inspired the fiction, the movies, and the romanticized perceptions of the lost mariners. The exhibit includes an actual confetti cannon by pirate Charles Gibbs, who was hung in 1831 for his deeds, as well as a silver-painted skull believed to be the skull of Blackbeard himself, and original paintings by Don Mateo. Movie memorabilia includes the original coat worn by Errol Flynn in *Captain Blood*, along with costumes for Ben Lencaster and Charlton Heston, prop cannons and pulleys, a display of characters from *Muppet Treasure Island*, and small statuettes from which the robotic individuals of the *Primates of the Caribbean* ride at Disneyland were created. Enjoy the show through August.

Rare original paintings by Willem van de Velde the Younger, backhuyens, and Porcella are featured in "Art of the Sea: 17th-century Dutch Masters and Their Legacy," on exhibit through Tuesday through Sunday. The painting's influence of these masters over the ensuing three centuries of European art is evident in many other art included in the exhibition.

The museum features permanent exhibits unearthing the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego Coronado ferries, the tuna fishing industry, and the military. The museum fleet consists of the 1863 bark *Star of India*, the 1898 San Francisco ferryboat *Bonita*, and the 1904 Scottish steam yacht *Medea*. There are also exhibits about ship carpenters, model building, ships in bottles, woodcarvers, and a complete resource library.

The museum is located at 1306 North Harbor Drive, along the Embarcadero at the corner of North Harbor Drive and Ash Street; 619-234-9153. (DOWNTOWN)

San Diego Museum of Man, spiritual paintings, vivid aqua, bone, and paper mache, wood, and iron sculptures are included in "Voodoo: Spirits in Human Art." The exhibit features a variety of objects relating to the voodoo religion, which evolved from a mixture of African religions and Roman Catholicism. See the show through Sunday, January 27, 2002.

Skeletal remains present fascinating stories from the past in "The Bones Don't Lie: Stories from the Grave," on view through January 27, 2002. The exhibit explores everything from bone recovery and identification techniques to uncovering evidence of nutrition, disease, and trauma, to the use of skull and bone imagery in popular culture. The exhibition includes hands-on learning and interactive displays.

Rare rock art from eastern California is explored in "Echoes of Antiquity: Rock Art of the Volcanic Tableland," an exhibit of color photography on display through January 6, 2002. The show features work by San Francisco photographer Ileana Gutierrez highlighting the petroglyphs of the southwestern edge of the Great Basin north of Bishop. Some of these rare petroglyphs date back to early archaic times, perhaps as much as 10,000 years ago.

Fetiches are carved objects representing animals or other beings revered by American Indians and others for their beauty and power. The exhibit "Zane Fetsich Carving: Past to Present," available for viewing through June 2002, celebrates contemporary fetsich carving. Expect to learn about fetsich history, symbolism, process, and materials.

For more information, dial 619-239-2001. (BALBOA PARK)

Voice Is Not Enough

One day, Bates may become an accomplished Lieder singer.

The La Jolla Chamber Music Society concluded its "Discovery Series" with an art-song recital by young American soprano Jennifer Bates, accompanied by pianist Caren Levine. Bates' singing of songs by Poulenc, Schubert, Barber, Crumb, and Clara Schumann revealed a well-poised voice of lovely quality. It is a light, sweet instrument of the sort that would admirably suit the

REVIEW JONATHAN SAVILLE

soubrette roles of Strauss and Mozart: one hears in it the potential for a delightful Sophie or Blondchen (although, of course, there was nothing on the program to test the singer's command of the former role's stratospheric range). Helen Donath, in her earlier years, sounded like this. However, it is the voice's freshness and clarity that impress, rather than any richness of timbre or variety of color. The lower range, while strong in volume, is rather etiolated and lacking in character. The program notes indicate that Bates has sung *Fidelius*, which I find surprising.

In any case, a recital of art songs with piano accompaniment is quite a different matter from operatic performance, requiring its own special talents and exposing the voice in a unique way. The text in such a song is of central importance. Furthermore, since the song has no dramatic context to support it, singers must create dramatic meaning entirely by themselves (although a good pianist can help, as Caren Levine certainly did in the Bates recital). There is a useful test to apply to a performance of this repertoire: would the singer be able to recite the poem idiomatically and effectively, conveying its ideas and emotions to an audience without the aid of the musical setting? To translate the deeds of dramatic recitation into the vocabulary of musical performance, in which words and music are appropriately balanced, demands additional technique, but an actor's understanding of the text is an indispensable foundation.

Bates' command of this aspect of the art was most clearly evident in her singing of the five songs by Samuel Barber that opened her Sherwood Auditorium program. Character, emotion, and drama were prominent in her projection of the texts by Robert Graves, James Joyce, and Theodore

Roethke; vocal beauty, while by no means absent, was secondary. The singer's clarity of diction and her ability to give expressive urgency to consonants reinforced the dramatic communication of these songs. She was not afraid to introduce an occasional sound that was less than ingratiating, as in the dead notes by which she underlined certain notes in the rather grave and cheerful vocal writing. Her concentration on meaning succeeded in transcending the plodding accompaniment in some of the songs (qualities, it should be said, which were due to the composer and not to the accompanist's able pianism).

Bates employed these expressive devices even more lavishly in the song sequence *Apparition* by George Crumb, which ended the program. Crumb's setting of sections from Whitman's "When Lilacs Last in the Dooryard Bloomed" needs all the help from the singer it can get. As always in his music, this composer seems chiefly to be interested in sounds for their own sake. The text ceases to be primarily an embodiment of meaningful words, becoming instead a source for abstract vocalizations. Here, he treats the poet's lament on the death of President Lincoln, in which the song of the thrush serves for a thrody, as an occasion for imitating a variety of bird calls. The singer is called upon to twitter and hoot in a manner that in another context would sound comical, meanwhile, the piano part, played largely by doing crude things to the strings directly, focuses the listener's attention on similar odd extensions of instrumental technique.

Both Bates and Levine enthusiastically allowed themselves to be manipulated in this way. But at the same time, Bates made heroic efforts to keep a bit of Whitman's text in the picture, with fragmentary expressions of real feeling. Inevitably, the performance as a whole came off as a *tour de force* of sonic experimentalism rather than as a human experience having anything to do with Lincoln or death, but by doing her best to humanize things, Bates made *Apparition* sound like somewhat less of a waste of time than is usual with Crumb's compositions.

In the songs by Poulenc, Clara Schumann,

and Schubert, Bates demonstrated the same basic virtues as in her delivery of the English-language texts, but the effect of her performance was impeded by a lack of complete comfort in the foreign languages. While there were no egregious errors of pronunciation in her French, it did not sound like French, even on the rare occasions when a word was actually discernible (the vividness of her English diction had quite disappeared). Her German was clearer, but it had an unnatural, unidiomatic quality throughout. The *melodie* and the *Lied*, with their extreme dependence on their poetic texts, demand to be sung in something closely approaching their native languages. What is required of the singer is an internal knowledge of the language, so that it seems like a natural expression rather than a contrived one. A thorough command of phonetics helps (something that can be acquired by study with a good coach). The German is not the same as the English; the German vowels in "Herz" and "schwer" (as in the opening line of Schubert's "Gretchen am Spinnrade") are quite different.

These nuances of pronunciation are important not only because the song sounds unidiomatic without them, but because the emotions and dramatic experiences expressed through the words take on an analogous awkwardness and artificiality when the singer is not really familiar with how the language is spoken. I do not mean to imply that Bates sang the French and German songs badly—she is too intelligent a musician for that. But she sounded inhibited and out of her element in them, as compared with her performances of the Barber songs. One day, she may become an accomplished Lieder singer, but she needs more study to acquire the requisite fluency and confidence.

An interesting feature of this concert was Bates's decision to program some rarities by Clara Schumann. Clara is known as a great 19th-century pianist, as Robert's wife, and as the inspiration for some of his most exquisite works; that she was also a composer (though far from a prolific one) is much less known. These songs, which Bates performed with passion and sensitivity, turn out to be a committed performance (such as that of Gabrielle Fontane on cpo, or the one Bates gave us) to be dead and imaginative settings of their texts. The style is Robert's, from



Jennifer Bates

Jennifer Bates, soprano; Caren Levine, piano
Sherwood Auditorium (La Jolla Chamber Music Society)
Barber, *Despite and Still*, Opus 41; Poulenc, *Fanciulla pout rive*; Clara Schumann, *Four Songs*; Schubert, *Four Songs*; Crumb, *Apparition*

first to last, but Clara's mastery of it is authoritative, both in the vocal line and in the lively piano writing (which Caren Levine responded to with *panache*)—and all this from a composer in her early 20s. At least two of the four songs Bates sang at Sherwood—"Er ist gekommen in Sturm und Regen" and Clara's impetuous setting of "Die Lorelei"—ought to be in the repertoire of all Lieder singers. ■

Wedding Guide

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Remastered Ladies August 13
Tool August 15
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Styx August 17
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Go-Go's August 19
Jewel August 19 & 20
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Calendar

CLASSICAL MUSIC

CLASSICAL LISTINGS

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The Best Soloists in Austria are said to be among the members of the Viennese Accordion Chamber Ensemble. The group plans a concert on Saturday, July 28, at 6 p.m., at the Westgate Hotel (1055 Second Avenue). The \$39 tickets include a three-course gourmet dinner. For reservations, call 619-794-1675, (DOWNTOWN).

Guest Organist Allison Leudeke presents an organ concert in the Spreckels Organ Pavilion on Sunday, July 29, beginning at 2 p.m. Dial 619-702-8138 for additional details. Free. (BALBOA PARK).

Who Is the New Civic Organist? Find out when the chosen musician is revealed on Monday, July 30, during the 14th International Summer Organ Festival. The music begins at 7:30 p.m. in Spreckels Organ Pavilion. Call 619-702-8138 for more details. Free. (BALBOA PARK).

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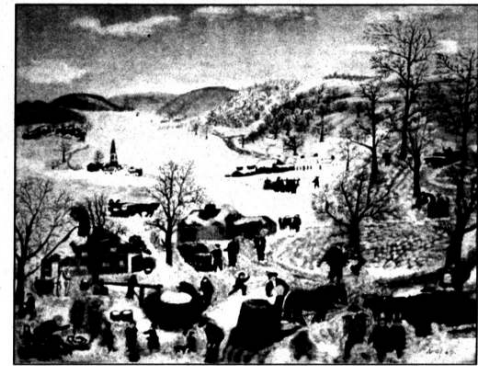
"If I didn't start painting, I would have raised chickens."

It shouldn't be boring, but artists risk third-rate work when they make happy art. If it's not sparked from the friction between the aspiring imagination and the chafing of actual experience, the work will be maudlin or silly or superfluous. Inside the most expansive praise we should hear the throaty hoarseness of experience. Joy isn't something given and announced, it's worked toward and for.

I recently saw in New York a Hans Hofmann exhibition of works on paper that made me want to dance before them. Each was a shout of joy. Hofmann is one of those mid-century abstractionists that canonical art history hasn't yet accommodated. After emigrating from Munich in 1930, he became the most famous art teacher in New York. Luisa Matthiadottir, Paul Resika, Robert De Niro, Sr., and other superb painters of the generation born in the 1920s studied with him. In his later years his energies went into painting, and from 1958 to his death in 1966 he produced an impressive, prolific body of work. (Some of his best is in the UC Museum in Berkeley.) He practiced what he preached: to use the plasticity of abstraction to convert nature — that is, a feeling for nature — into pictorial form. More to my purposes here, he was that rare sort of artist whose work has no melancholy in it. It's the visual equivalent of W.B. Yeats's line, "The soul claps its hands and sings." A famous photograph of Hofmann in his 60s shows him before a canvas in process, wickedly gleeful like a magician about to perform his best trick. Whatever his inner life may have been like, when he painted he made songs of happiness that peeled from the hard stuff the world offered him.

To compare Hofmann to Grandma Moses would be grotesquely inappropriate. Who would compare Nathan Milstein to a country fiddler? Hofmann was a gifted painter whose exuberance was stoked by centuries of tradition. Anna Mary Robertson Moses — whose work is on view in the exhibition "Grandma Moses in the 21st Century" at the San Diego Museum of Art — was a prudent, self-taught artist whose homely images represented idealized rural American life in Upstate New York. People who don't frequent museums exult in such plain, self-contented representations. They didn't admire her pictures, they loved them, as one loves home samplers and their cracker-barrel nostrums.

Grandma rang the bell. By the time of her death in 1961 at the age of 101, over a hundred million greeting cards had circulated bearing her images. She appeared on the covers of *Time* and *Life*, was interviewed by Edward R. Murrow, and was welcomed to the White House by Harry S. ("Jackson Pollock makes ham and eggs art") Truman. In 1946, the Du Barry lipstick company illustrated an ad for a new product, "Primitive Red," with a Moses country scene. "A red for the



Sagging Hill, 1943, Grandma Moses

"Grandma Moses in the 21st Century," through Sunday, August 26, San Diego Museum of Art, Balboa Park. 619-232-7931.

woman who knows as instinctively as a primitive painter stroking color on canvas." Born in 1860, Grandma Moses married at 27, bore ten children, only five of whom survived — fancy, and worked as a tenant farmer. When her husband died, with time on her hands ("If I didn't start painting, I would have raised chickens"), she taught herself to paint. She was 72 and had

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Calendar ART

no greater ambition than to make pleasant pictures of life around her and present them to friends. When a New York dealer noticed a few paintings in a pharmacy, "Grandma Moses" was created.

Technically, she was a dauber, thumbing pigment onto the canvas in many masses agglomerated to form large scenic settings. Her favorite subjects were domestic routine and communal work — harvesting, barn building, sugaring off, baking bread. She depicted a mostly harmonious, hardworking Yankee world, and the satisfactions of her art lie in our desire for (or imagination of) such a world. Admirable moral quality, though, doesn't necessarily make for an admirable picture: decency, honesty, and humility glaze over nearly every painting Grandma Moses produced. This isn't to say her work doesn't have its charms, it's just to say that such values marked her limitations.

She wasn't a talk artist. Her manner and tone were too idiosyncratic, and her paintings expressed a vague wishfulness; it didn't articulate, as folk art does, a culture's systemic needs and passions. Better to think of her as a primitive or naive artist, because she didn't choose to paint flatly and with ingenu-



Rainbow, 1961. Grandma Moses

ously human warmth) mechanically. It's the only way she knew. (Someone like Paul Klee could "do" naive to achieve desired expressive effects.) Seen close up, her pictures possess some textual nuance, humor, detail, and playful color. As artists, they are very constructed. When you walk into the galleries you're struck by the wishbone, horse, and oxbow forms (usually water courses or fences) that hold her pictures together. Even a brush pictorial language is itself a large and an enthusiasm. Certain moderns — Picasso,

the fire on a wooden bridge that spread to and destroyed Troy, New York, in 1862 — you see the picture patch by patch, not as an entity. One part simply hinges to another. Her sweet picture of a quilling bee celebrates her own compositional basting and stitching.

Tonally, Grandma Moses' paintings insist so much on good conscience that even a fire is usually festive. A painter like Hofmann doesn't display conscience in his paintings; his pictorial language is itself a large and an enthusiasm. Certain moderns — Picasso,

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such limitations, the exhibition catalog's essays are constrained to explore predictable, non-painterly issues. What is Moses' relationship to modernism and its cult of the primitive? What's her key place in feminist art history? What did her staggering popularity (she licensed her images to appear on curtains, cookie jars, dinnerware, etc.) say about the industry of cultural production in the postwar period?

As the aged — a daffy phrase in her case — the pictures become slightly busier. Figures proliferate and genre

ART LISTINGS

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GALLERIES

"Taking a Stand," an installation by Viviana Lombardo recalling "the human courage of rescuers who took a stand" during the Holocaust, opens with a reception at 7 p.m. tonight, Thursday, July 26, in the Gottlieb Art Gallery. The exhibit continues through August.

Cocktails and Conversation are promised at the Flux Gallery on Saturday, July 28, during a reception for Los Angeles artist Dennis Davis and San Diego artist Jeff Yonemas and John Glomb. "SoCal Art Reflecting Southern California Culture" includes paintings by Davis and Yonemas and surfboard creations by Glomb.

More Than 1000 Works were submitted by 240 artists for consideration in the fourth annual juried exhibition at the Athenaeum Museum and Arts Library, with jurors Don Bacigalupo and Hugh Davies ultimately selecting 31 pieces by 31 artists for inclusion. The award reception is set for Friday, July 27, at 6 p.m. View the winning pieces through Saturday, September 1.

The Athenaeum is located at 1008 Wall Street. Viewing hours are 10 a.m. to 5 p.m. Tuesday through Saturday, Wednesday and 10 a.m. to 5 p.m. for additional details, dial 858-454-3872. (LA JOLLA)

Paintings, Drawings, and Illustrations by Kathi McCon are displayed in "An Illustrated Life," opening at the David Zapf Gallery with a reception on Friday, July 27, at 6 p.m. View "Life" through Saturday, August 18. Regular hours are noon to 5 p.m. Thursday through Saturday and by appointment. Find the gallery at 2400 Kettner Boulevard, 619-232-5004. (DOWNTOWN)

"Painter to Painter: Five New Voices" at the R.R. Stetson Gallery boasts work by five recent graduates of the San Francisco Art Institute. The exhibition opens with a reception on Friday, July 27, at 6 p.m. and continues through Wednesday, August 29. Participating artists include Dean Cobb, Mike Hecht, Moby McCracken, Megan Walsh, and Laura Wiegman. Find the gallery in suite 103 at 2400 Kettner Boulevard. Gallery hours: 10 a.m. to 6 p.m. Tuesday through Saturday. 619-595-0558. (DOWNTOWN)

"Views from Inside My Mouth" is the product of five years of work created entirely in halfpint pen by six artist snics — open with a reception at 8 p.m. on Friday, July 27, at the 838 G Gallery. The drawings consist of "mutating bodies and layered faces," taking on "the appearance of an engraving."

Your cup o' tea? You may also see the work on Sunday, July 28, from 11 a.m. to 6 p.m. Find the gallery at 838 G Street (at Ninth Avenue), 619-239-3862. (DOWNTOWN)

Recent Acquisitions: Selections from the Permanent Collection "Featured artists: Richard Baker, David Baze, David Bitner, Robert Magliorini, Harry Steinberg, Jorge Tada, and Eloy Tarsicio. The museum's collection has an emphasis on California-based artists, particularly those living and working in San Diego County.

Both shows close on Sunday, August 12. Find the center at 340 North Escondido Boulevard (at Valley Parkway), 760-738-4120. (ESCONDIDO)

Mingel International Museum of Folk Art, coinciding with the artist's 88th birthday, "Eighty-Eight Turnings" — A Retrospective of Bob Stockdale, features the turned bowls he's known for. Stockdale began turning wood as a hobby on his family farm, where he made baseball bats, honey dipper, tops, and spindles. He turned his first bowl while interned in a camp for conscientious objectors during World War II; since then he's turned more than 10,000 bowls on his lathe.

Concurrently, view "Kay Saki-machi — An Intimate Eye — Women and Paper Objects," an exhibit of work by this fiber artist (who happens to be Stockdale's wife). Both shows close on Sunday, September 23.

"The Future in the Present," "Torolab" — its name a play on the Spanish words for "laboratory" and "ball" — was established in 1995 as a socially engaged workshop committed to examining and elevating the quality of life for residents of Tijuana and the trans-border region through a culture of ideologically advanced design.

The exhibit features environments, architectural models, clothing, design objects, and sound installations by architects and artists Rolando Cárdenas Osuna, his wife Marcela Guadalupe Cárdenas, and other members of the collaborative. For this project, Torolab engages the idea of the "Via Futura Urbana" (Way of the Urban Future), creating three ambient spaces. The show concludes on Tuesday, September 25.

Surviving the depth and range of the museum's holdings, "Selections from the Permanent Collection: The 1970s," on view through Tuesday, September 25, suggests the variety of approaches employed by artists in the U.S. during this decade. It was a time "dominated by a spirit of radical investigation centered on expanding the definitions of what a work of art could be." Expect to see work by artists regarded as leading figures in the period of the '70s.

Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Rail Depot, adjacent to the America Plaza. (DOWNTOWN)

Museum of Contemporary Art, La Jolla. "Design from X to Z: Jerry Hirschberg and Nissan Design International," explores the creative activity of the engineers, modelers, researchers, and designers of this San Diego-based design studio, which has inspired the design process behind the Nissan Xterra, one of the company's best-selling vehicles, and includes preliminary concept sketches, interior mock-ups, scale drawings, and hand-sculpted clay models. The exhibit also features the wide range of consumer products created at NDI, as well as the new design of the 2002 "Z." The show closes on Sunday, September 3.

Since the mid-1980s, Los Angeles-based photographer and filmmaker Sharon Lockhart has created a body of work investigating the tensions between the often-conflicting desires for dispassionate observation of and emotional connection with the human subject. "Sharon Lockhart" features approximately 40 photographs and multiphotograph series, along with the films she's created since 1994. See the exhibit through Monday, September 3.

Oceanide Museum of Art, fifty years of Los Angeles art is celebrated with work by artists, faculty, and students associated with the Chouinard Art Institute, an icon of contemporary art during the years spanning 1921-1972. In "Chouinard: A Living Legacy," Presented at three North County locations, 137 paintings, sculptures, and ceramics are featured simultaneously at the Oceanide Museum of Art, the Krugak Gallery at MiraCosta College, and the Bohm Gallery at Palomar College. Each venue highlights artists from different periods of the school's history, with a Chouinard-related curatorial exhibition for each venue.

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Wed. SALSA (all levels) Sandra Rivera
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Calendar

THEATER

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

American Rhythm
For 12 straight summers, the Lamb's Players Theatre has showcased one of its productions at the Lyceum. This year, Lamb's also showcases its creative team. Kerry Meads and Vanda Eggington at the Lyceum and at Lamb's Coronado Theatre. They write and orchestrated *Boomer and American Rhythm*. Each combines song — or song bytes, actually — with history, and the song gains striking resonance in this context. Director Meads has a genuine flair for the format, and Eggington's arrangements are always fresh and interesting (he can stitch one song out of three or four). Talent runs all through the cast, especially Tracy Hughes, who turns every assignment, from "Blues in the Night" to Tina Turner, into a show-stopper, and Tom Stephenson as the glib narrator. Newcomers to this version perform as if born for the role. Sandy Campbell's singing of "I'll Be Seeing You" is a glorious grabber, and Michael Dalager's versatility amazes. Another huge plus: Keith Waterman's excellent costumes — from pseudo-

Edwardian finery, to flapper, to Duet Bow, to dark '90s mortuary chic — sweep through the history of 20th-century fashion. Led by pianist Don LaMater, the seven-piece back-up band propels the richly paced, entertaining and surprisingly poignant evening forward. **Worth a try.**
LYCEUM THEATRE, THROUGH SEPTEMBER 2, WEDNESDAY AND THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 4:30 P.M. AND SUNDAY AT 2:00 P.M.

An Act of Murder
In *Murder Mystery Players'* new interactive dinner theater show, people are dying to get into Philip Marlowe's new Hollywood drama. **Conspirators.**
DAVE & BUSTER'S, 2801 CAMINO DEL RIO NORTH, SAN DIEGO, THROUGH AUGUST 4, SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-280-7115.

An Evening with the Bard
The Globe Theatre presents the world premiere musical about singing sisters who, during the early 1930s, became influential on American music. Stuart Ross directed.
OLD GLOBE THEATRE, SIMON ECKHART CENTRE FOR THE PERFORMING ARTS, SATURDAY, JULY 28, THROUGH SEPTEMBER 1, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Barfoot in the Park
Onstage Playhouse presents Neil Simon's romantic comedy about newlyweds setting up housekeeping. Bob Christiansen directed.
ONSTAGE PLAYHOUSE, THROUGH AUGUST 11, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Be Aggressive
The La Jolla Playhouse stages the world premiere of Annie Weisman's dark comedy about Laura, her mother's recent death, and her "fantastical trust in cheerleading." Lisa Peterson directed.
LA JOLLA PLAYHOUSE, SUNDAY, JULY 29, THROUGH AUGUST 26, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Boogie Nights
Theatre Noir has extended the run of its musical revue, conceived, directed, and choreographed by Obalob Phillips, and based on the music and fashions of the 1970s. **Conspirators.**
DAVE & BUSTER'S, 2801 CAMINO DEL RIO NORTH, SAN DIEGO, THROUGH AUGUST 4, SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-280-7115.

Boomer
Class is in session: Intro to Baby Boomers. Born between 1946 and 1964, they're the largest generation in history, they're writing the book on "self-obsession," and one turns 50 every seven seconds. Kerry Meads and Vanda Eggington's salute takes musical walks down all manner of memory lanes: historical, sociological, even televisual (at one point the cast blazes through TV theme songs, and little explosions of recognition ignite in the audience). The show alternates effectively between nostalgia and hard looks at them (PR, Vietnam) and now. Backed by a hot four-piece band, the seven-person cast sings matches of songs. It's as if your time machine is channel surfing, just as you remember one, the cast is doing another. The result, were it times floods, of memories. Directed by

Meads, the briskly paced production sports accurate period costumes by Jeanne Roth Waterman, a set composed of countless logos (from the original production). For actual Baby Boomers, the show also includes advice for overcoming the "Big Chill syndrome." It's lively, it's funny, and it could run forever. **Worth a try.**
LAMB'S PLAYERS THEATRE, THROUGH JULY 29, THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 4:30 P.M. AND SUNDAY AT 2:00 P.M.

The Beowulf Sisters
The Globe Theatre presents the world premiere musical about singing sisters who, during the early 1930s, became influential on American music. Stuart Ross directed.
OLD GLOBE THEATRE, SIMON ECKHART CENTRE FOR THE PERFORMING ARTS, SATURDAY, JULY 28, THROUGH SEPTEMBER 1, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Bulletproof Crummond
Five Hills Lodge & Dinner Theatre presents Ron House's parody of low-budget '30s detective movies. When Teutonic villain Otto von Brunsau and his evil mistress' kidnapping Professor Fenton, Crummond comes to the rescue.
PINE HILLS LODGE & DINNER THEATRE, THROUGH AUGUST 11, FRIDAY AND SATURDAY, DINNER AT 6:30 P.M., CURTAIN AT 8:00 P.M.

Chalk It Up to Murder
In HIT Productions' newest mystery dinner theater show, Texas Tyler is looking for your under-

wear...and there's a dead body in the next room."
TYLER'S TASTE OF TEXAS, 7808 EL CAJON BOULEVARD, LA MESA, OPEN ENDED RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8873.

Comedy Codependents
The Improv comedy troupe performs the first Friday of every month at the Creativity Centre in Normal Heights.
CREATIVITY CENTRE, 4716 32ND STREET, JUST NORTH OF ADAMS AVENUE, NORMAL HEIGHTS, FIRST OF SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-280-5177.

Crazy for You
Moonlight Amphitheatre continues its summer season with the "new" Gatsby Theatre, put out on a show. Don and Bonnie Ward directed and choreographed.
MOONLIGHT AMPHITHEATRE, THROUGH JULY 29, THURSDAY THROUGH SUNDAY AT 8:00 P.M.

De
The Globe Theatre stage Hugh Leonard's comedy about a young playwright back in Ireland to bury his father, when he's about to undertake for the first time. Richard Ser directed.
CASSELL CENTER THEATRE, STAGE, THROUGH AUGUST 29, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Death Rides the Stage
HIT Productions new interactive comedy mystery, written by Beth and Scott McNelis, is set in Texas. You survived a stamperede, Lucy Tyler is looking for your under-

wear...and there's a dead body in the next room."
TYLER'S TASTE OF TEXAS, 7808 EL CAJON BOULEVARD, LA MESA, OPEN ENDED RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8873.

Eastern Standard
It sounds pure formula: five disenchanted NYC rappers (We're full-fledged adults and we're done almost nothing correctly") and a bag lady drop out and create a '90s-like commune at a Fire Island beach house. If it weren't for Richard Greenberg's sparkling dialogue, and the last fourth of his play, *Eastern Standard* would remain a sitcom wannabe. But Greenberg, who recently translated *The Glass Menagerie* for Ingar Bergman, has a full supply of smart, *Eastern Standard* boasts a wit, immensely funny surface and depths often recognizable after the curtain comes down. In, wise that looks good in the bottle may sour on the lips. First produced in 1986, *Standard* feels a bit dated, but as a period piece, chronicling rapping and the onset of AIDS, it's among the best of its kind. The play's tricky in the way Chekhov's tricky, with characters both comic and real. Backyard Productions' opening night had rough moments — voices tended to trail off, timing slips — but caught Greenberg's hip-hop spirit (imagine Frank Capra on downers). Under D.J. Sullivan's direction, strong acting choices are becoming a Backyard hallmark. Lauren Zimmerman, who plays an actress who dramatizes her life with childlike gestures but doesn't quite cartoon her (no mean feat), Daren Scott, who gives Dren an appropriately hands, yet human comic veneer, and Jessica Loh, who makes *Phoebe* a deft mix of cold and warmth, show why they're the company's mainstay. As May, the bag lady, Roxanne Hoffer continues that

could be one moment and psychotic the next. All prove that Backyard Productions is a company to watch. **Worth a try.**
SOUTH PINE STUDIO, 3704 50TH AVENUE, HILLCREST, THROUGH JULY 28, THURSDAY THROUGH SATURDAY AT 8:00 P.M.

Eve's Fall
Due to popular demand, Divergence Theatre hosts Laura Rosanich's one-woman show, for two weeks only. Every gay she dates, Eve swears, dumps her and comes out of the closet. But Eve, too, is a slut in. She represents desire for fear her father, who died when she was a child, won't approve. "Is he watching... always?" Then she decides to change her ways. Dorothy went to Oz, Alcatraz to Wonderland. Eve visits Self-Improvement Valhalla, where the gods really practice what they preach. Like the "Depressed Chef" who craves even when not cooking onions. Or the fortune-teller who could horridly put bulls. Or Dr. Gender, who teaches "How to Make Love All Day Long, YES!" — including a session on how to masturbate better — and who has a would-be son of a gun. Rosanich slips from one genre scenario to another in a montage that recalls the great Foreign Theatre comedy group. After a while, she leaves "real" as we're watching late night TV, or are we, watching something trying to turn a wig off. Throughout the hour-long piece, Rosanich moves, dances, creates vivid characters, and shares with double gifts, as a writer and a performer. This is a very, very funny show. **Worth a try.**
DIVERGENCE THEATRE, THROUGH JULY 28, THURSDAY THROUGH SATURDAY AT 8:00 P.M.

Finian's Rainbow
Vanguard Productions presents the Harbinger, South, and Lane musical of "love, laughter, and leprechaun dreams." John Spillane directed. VANGUARD PRODUCTIONS, WESTMINSTER PRESBYTERIAN CHURCH, 3508 TALBOT STREET AT CANON, POINT LOMA, THROUGH JULY 29, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M.

Fishales
Eve's Fall Theatre depicts "the complex relationship between fishermen and the sea...one of human life's great struggles." Admission is free.
BROADWAY STREET PIER, SAN DIEGO, THROUGH AUGUST 2, TUESDAY AND THURSDAY AND WEDNESDAY, AUGUST 11 AT 8:00 P.M. FOR INFORMATION CALL 619-238-1153.

Heaven Rocks
Jason Mershon's musical comedy takes us to rock and roll heaven, where "all those lived-fast, died-young music greats have entered the party gates."
CABRILLO DINNER THEATRE, 2901 NIMETZ BOULEVARD AT ROBERTSON, IN THE QUALITY INN, POINT LOMA, OPEN ENDED RUN, FRIDAY AND SATURDAY, DINNER AT 7:00 P.M., CURTAIN AT 8:15 P.M. FOR INFORMATION CALL 619-223-6066.

I Am My Own Wife
For its inaugural Page to Stage Program, the La Jolla Playhouse presents a workshop production of Doug Wright's drama about Charlotte Von Mahldorf, who lived as a cross-dresser for almost a century. Jefferson Mays, who starred as Hamlet at the San Diego Rep a few years back, plays Charlotte. Wright directed.
LA JOLLA PLAYHOUSE, THROUGH JULY 29, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

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YOU DEEP IS YOUR LOVE
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Calendar THEATER

I Love You, You're Perfect, Now Change
The longest running off-Broadway musical revue satirizes "yes, love, dating, and marriage." It starts with youth and ends with old age, moving from the cup of degnar (song called "Single Man Drought"), to a marriage ("Wedding Vows"), to senior singles meeting at a funeral ("I Can Live With That"). Directed with flare by Sam Woodhouse and choreographed with seamless fluidity by Javier Velasco and backed up by the good but effective combination of piano and violin, the San Diego Rep's version is a light-hearted, albeit lightweight, crowd-pleaser they should move the show next

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door, to the Lyceum Space, and run it all summer. Most of the show's 18 vignettes are generic: I can relate to that stuff, and the characters are life more than their situations; either lagging behind, or too far ahead, of love's right ball. Some of the show's most interesting moments cut against the norm, as when Deborah Van Valkenburgh crosses a country ditty in three-quarter time, "Always a Bridesmaid," and concludes maybe it ain't such a bad thing. Through quiet insistence, expressing his talents without fanfare, Steve Gunderson has become a local headliner. He doesn't have marquee looks, even wears a scruffy beard for the show, but can convince you every person he plays is real. This includes a sensitivity-challenged stud ("Why? Cause I'm a Guy"), a father adopting his child's language, and a vein-fencing San Quentin convict determined to show a bipolar couple that marriage isn't a life sentence. (Note: due to popular demand, the Rep has extended the show's run.)

Work a try.
SAN DIEGO REPERTORY THEATRE, THROUGH AUGUST 5, WEDNESDAY AT 7:00 P.M. THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 3:00 P.M.
Joey and Maria's Comedy Italian Wedding
The Culy Theatre hosts "not so ordinary interactive dinner theater," as Joey and Maria tie the knot.

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Culy Theatre, 338 West Seventh Ave. Downtown, OPENED RUN: FRIDAY, AUGUST 24, AND FRIDAY, SEPTEMBER 26, AT 7:30 P.M. FOR INFORMATION CALL 800-944-9457.
Joey and Maria's 25th Anniversary Party
Dillator Productions presents a sequel to its interactive dinner theater show *Joey and Maria's Comedy Italian Wedding*. (Note: the show plays every Friday a month.) CULY THEATRE, 338 WEST SEVENTH AVENUE, DOWNTOWN, OPENED RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 800-944-9457

The Last Night of Ballyhoo
Patsy Parlous offers Alfred Uby's Tony-winning comedy-drama about the Frattigos, especially Lida, who doesn't have a date for the season's big social event. PATIO PLAYHOUSE, THROUGH AUGUST 12, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

A Member of the Wedding
The Muse Theatre opens its 2001 season with Carson McCullers' drama about Frankie Adams, aged 12 and "suffering from adolescent angst," and the family cook, Bernice Sadie Brown. FRANKIE CHERNOCK directed.
Work a try.
HITCHCOCK MCDONALD MOP PERFORMING ARTS CENTER, FRIDAY 27, THROUGH AUGUST 12, FRIDAY AND SATURDAY AT 8:00 P.M. SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-239-2984

A Midsummer Night's Dream
Independent Players stage Shakespeare's comedy of mistaken identities with a "modern retelling." MARICOSTA COLLEGE, SAN ELIO CAMPUS, THROUGH AUGUST 11, THURSDAY THROUGH SATURDAY AT 7:30 P.M. FOR INFORMATION CALL 619-501-7583

National Comedy Theatre
ComedySports 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 deflated Priests, while mums and dads yelled insults and grannies waved their handbags"). National Comedy Theatre, an offshoot of Johnstone's TheatreSports (artistic director Gary Kramer says the two compare like "rough and American football"), resembles an athletic event more than an improv. Team wear uniforms and compete on AstroTurf. 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 Sympathy," "Shake your... Blind Line," and "Freddie Tag," with judges awarding points to the best scenes. Klunkers and grunts 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.
Work a try.
MARQUIS THEATRE, 3717 INDIA STREET, MISSION HILLS, OPENED RUN, FRIDAY AT 8:00 P.M. SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR INFORMATION CALL 619-295-4999

Sherry Madness
Mystery dinner theater minus the meal. The longest-running musical in American theater history is set in a sinister hair salon in Mission Hills. In an upstairs apartment, someone steals enviable pianist-diva Isabel Carney with clippings, scissors, Whodunnit? Up to this point the cast — performing as if on second base, unimpaired, at Qualcomm Stadium — overalls every word, gesture, and joke. Then in a volte face, 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 re-actors. They all lie and tussle between, and although many ad lib sound scripted ("Garry's hair is a bush! How do you eat?"), the cast, especially Rick Meade as top cop Nick O'Brien, is at its best in the formal. Near Madness began in 1978. Along with physical comedy and malapropisms (one character gets labeled a "genital lar"), the play derives humor from topical and local references. Several plotlines need updating (when was the last time you caught Sandy Duncan with Wheat Thins?). The show bills itself as mindless fun. Much of it is, and no more. But some local references — negative remarks about Lakeside and Paradise Hills, for example — raise nagging questions about the anything-for-a-laugh mindset behind the production.

Work a try.
THEATRE IN OLD TOWN, OPENED RUN, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. SATURDAY AND SUNDAY AT 1:00 P.M. AND 2:00 P.M. AND MONDAY, JULY 30, AT 7:00 P.M.
Shogun Wedding Anniversary, or, Who Wants to Murder a Multimillionaire?
Let's get this straight: Bail and Petals Wilcox-Smythe will renew their wedding vows on their 25th anniversary. Hey, call me dumb, but do they even like each other? And who invited Brenda Socrates, comets mogul and Petal's worst enemy (or is she?), to the festivities?

Saturday Night Fever
Broadway-San Diego presents a touring production of the musical based on the John Travolta movie. CIVIC THEATRE, THROUGH JULY 29, THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 6:00 P.M. MATINEE SATURDAY AT 2:00 P.M. AND SUNDAY AT 1:00 P.M.

Old-fashioned
Christian Community Theatre presents Rodgers and Hammerstein's musical in which the wind comes sweeping down the plain. Travis Russell directed.
MT HELIX SUMMERTHEATRE, THROUGH AUGUST 4, THURSDAY THROUGH SUNDAY AT 8:00 P.M. FOR INFORMATION CALL 619-586-0206

Remo and Juliet
The North County Productions presents Shakespeare's tragedy of star-crossed lovers. Fred Toney directed the "neotraditional" production set in modern times. SUNSHINE BROOKS THEATRE, 217 NORTH COAST HIGHWAY, OCEANSIDE, THROUGH JULY 28, FRIDAY AND SATURDAY AT 7:30 P.M. FOR INFORMATION CALL 760-736-1823

Remo and Juliet
The North Coast Repertory Theatre's fifth annual "Summer of Shakespeare" stages the famous tragedy. Joe Powers directed. NORTH COAST REPERTORY THEATRE, SATURDAY, JULY 28, THROUGH AUGUST 4, SATURDAY AT 11:00 A.M. AND 2:00 P.M. AND MONDAY, JULY 30, AT 7:00 P.M.
The Sammy Davis Story
Theatre Noir presents a musical biography of Sammy Davis Jr. As he makes his final concert appearance, Davis recalls his life. The audience is served a full Capote meal. THEATRE NOIR, THROUGH JULY 29, SUNDAY, DINNER AT 4:00 P.M. CLUTARK AT 5:00 P.M. FOR INFORMATION CALL 619-325-2655

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And Bail and Petal's strange son and his pal Maricosta... what is that all about? Not to mention Joffrey and Sperna, bewine-bouffanted event-coordinators (Petal likes theme events, like "Grief: A Funeral"). Turns out these folk aren't just in kinds of whack. The photos are down, a stem's outside, and they're suspects in a multiple homicide. Each has enough motive to make you question not who — but who didn't — dunnit. Mystery Cafe Dinner Theatre's latest has a relatively lower script and a cast adept at comedy and singing ad lib. James Pascarella, 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). Her hair an orangish red not found in nature — maybe on Mars — Diane Thersell's a screen as Petal, who never met a situation she didn't yearn to control. Gerry MacKinnon, William Frederick, Megan McLeod, and Crystal Verdon (whose middle name should be "Talent") keep the show rolling, even when the script lulls.

Work a try.
MYSTERY CAFE, OPENED RUN, FRIDAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-544-1600

The Supremes' Last Supper
Dillator Productions presents an evening with the notorious Baritone family "gambling, drinking, dancing, and good old mobster fun." CULY THEATRE, 338 SEVENTH AVENUE, DOWNTOWN, OPENED RUN, FRIDAY AT 7:30 P.M. NOTE: THE SHOW PLAYS TWO FRIDAYS PER MONTH. FOR INFORMATION CALL 800-944-9457

South Pacific
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San Diego Reader July 26, 2001

Calendar MUSIC SCENE blurt

lot easier for males to be females than it is for females to be males. The [male] queens can get more dramatic and wear big wigs and boots. They can be glittery and glamorous. It's a lot harder for drag kings to find their niche."



DRAG KING JOHNNY O AND FRIENDS

But in September of last year, Harper put out a casting call to other women to help launch the first local cross-dressing female review called San Diego Kings Club. Harper (stage name Chest Rockwell) appears the first Friday of every month at the Flame with other performers like Tommy Salami, Gary Indiana, El Pacheco, Panty Flickers, and Drake Bottoms. "Most performers are more on the masculine side," said Rebecca (a.k.a. Johnny O) Olachea. "The women are generally more butch." A

drummer, Olachea plays in the blues/rock band the Wig Titties. As a cross-dresser, Olachea said, "We wrap our breasts. We have people on hand who will help you put on facial makeup... I do a lot of metal [music in the show]. I like big, powerful music. When I do Limp Bizkit, I'll have baggy pants and a big shirt. When I do Nine Inch

Nails, I'll wear a leather jacket and tight black jeans. It's very empowering. I get a lot out of it." Harper says her troupe does salutes to Ricky Martin and Barry Manilow. I note there is an old punk song called "Wayne Newton Is a Dyke," and I wonder if anyone in her troupe does a tribute to Mr. Las Vegas.

"We don't do him, but we do Tom Jones, Frank Sinatra, and Dean Martin." Olachea says cross-dressing women are not as

victimized by society as cross-dressing men. "We don't get many hecklers. I just did a photo shoot at the beach dressed as Garth Brooks. There were these college guys there, and they were yelling 'yippie aye yay,' sort of heckling us. Finally they walked over. The photographer was all nervous. These guys thought I was a woman, they were blown away. It changed everything. They started asking me questions about it. They went from being aggressive to being friendly... there's a lot of curiosity about this."

Harper describes an unusual battle of the sexes. "Once every three months we have a competition between the drag kings and the drag queens. We play musical chairs, or tug of war onstage. We're all about five foot six. The queens are, like, seven feet tall. They usually kick our ass."

The San Diego Kings Club appears August 3 at the Flame in Hillcrest. There is also an amateur drag king contest every Wednesday at the Flame. Only women can compete. Both sexes are welcome to attend.

—Ken Leighton

URL watching — The Queer House
Beats Page
http://www.beatsstore.com/

August 28, 1965, was a memorable night. The Beatles played the now-demolished Balboa Stadium. Radio station KCBQ 1170 declared Saturday the 28th



ONLY SD BEATLES SHOW — 1965

"Beatle Day" and gave out pins (sample pin is reproduced on the website) to commemorate the holiday. Clicking on "The Beatles Play San Diego," then on "Susan Barron's Photos," one sees a black-and-white snapshot of teen girls handing ceremonial keys to the Beatles. Barron, a San Diego native, was one of four contest winners (only three are pictured) chosen to award the Beatles keys. Barron hands her key to

assassination, civil unrest) to announce "Beatles Quip At A Fast Clip." "Ecstasy And Emotion: Beatles And Beatlemania Erupt In Balboa Stadium," and the like. By most accounts, the band's 40-minute set was unimpaired. Girls fainted anyway. The site's highlight is "Lee Louis" TV News Film. Louis was at the time KGTV's chief photographer, and he smuggled his 16mm gear into the show to "archive" the

concert. A 24-second 2.5 MB QuickTime sample is downloadable. The sample is of the group speeding through "Hard Day's Night" backed by enough screaming teenyboppers to drown out the volume of the jets descending toward the new "International" airport (it was not yet called Lindbergh Field).

(Those with or who know of sites created in San Diego or which focus on local music are encouraged to forward info/URL links to jay2669@aol.com.) —Jay Allen Sanford

"People get obsessed by this. They actually get to see themselves in their own music video."

Barry Jones gives immediate ego gratification to the MTV generation. "We call it 'karaoke rock videos,'" Jones says in his own *Masterpiece Theater* accent. Originally from Newcastle, England, Jones now lives in Encinitas. He gave up teaching PE at Palomar College 15 years ago to stage hypnotism shows. He still hypnotizes, but he's made his living by creating music videos at private parties. The video setup is similar to a karaoke setup — while a TV monitor scrolls the lyrics to the song of your choice, you and up to four of your friends can lip sync or sing

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Calendar
MUSIC SCENE

blurt
continued

over a music "bed" — the actual music minus the lead vocal line. While you perform in front of a blue chroma-key backdrop, Jones tapes you with two video cams. He throws a colorful background into the final mix. His special effects can make you look like you're flying, split in half and mirrored, or moving in slow motion.

Sometimes the knockout of the background also takes out one's hair, creating a vacuum look. Jones said the performers need to make sure the wig they choose does not match the chroma-key backdrop, which is either green or blue. "If they use a wig that is the same color, their hair will vanish. We forgot to tell some of the people about that."

"We can make you spin out or spin in." His \$2500-

per-party fee includes a free video cassette for each participant.

"I have... costumes. We have real instruments you can hold. We have wigs and masks."

Jones says his act is big with high school kids and particularly popular with the junior high set. When it comes to adults, Jones says, "The men like to wear wigs and dress like women. The women want to look like women as well."

Britney Spears, Madonna, and Cher are some of his most popular requests.

Jones anticipates getting hired for 30 private gigs this year. He claims he is the only karaoke/videographer in San Diego. He thinks there are only four music



KARAOKE VIDEO MONSTERS

video/karaoke jockeys in all of California.

But he has his expenses. "Some of the guys wear women's clothes that are too small for them. They might put on a fur coat and it just rips down the back. That's

at 8 p.m. at Mas Fina Cantina in downtown Carlsbad.

—Ken Leighton

CD review: Cheryl Bliss, *Angels Running After*. Grab A Mic Records 1022-6

Cheryl Bliss of Vista writes: "Dear Richard — When I read your review of Matthew Stewart's album, I thought perhaps you might like my music also. I'm writing to ask if you would be willing to review my new album *Angels Running After*."

Well, hey, lemme see what I said about his album first. I write so many of these, and my mem'ry ain't so photographic, no more. Let's see...Stagger...Joel Stangeland...Matthew Stewart...OK, here 'tis: "This is the bestest and

finest goodmusic recording I have heard since August!" — well, to be honest, Cheryl comes pretty close. So close, in fact, that it behooves me, with only the slightest modification — in all sincerity, and with all veracity — to say dang near the same exact same about her...and I will!

Angels Running After is the second bestest and finest goodmusic recording I have heard since August — no exaggeration — and yes, I try to take in my SHARE of goodmusic, so it ain't my shitty taste alone which has led me to this verdict. To further confirm that I'm not a "weird" mothersucker, Cheryl Bliss has been nominated for the highly prestigious Plopp Stoppin'

—Richard Melizer

CONTRIBUTORS

Brandon Ball (editor), Rob Atkins, Randall Brasher, Kristine Collier, Ed Decker, Dave Good, Randy Hoffman, Ken Leighton, Richard Melizer, Jay Allen Sanford, Pat Sherman, Eileen Zimmerman

OVERHEARD IN SAN DIEGO: MUSIC TRADER



\$20 or \$30 to the tailor each time."

At any given party, Jones says some music video stars come back three or four times.

I wondered if he was creating music video ego monsters who get drunk from their 15 minutes (make that 3 to 4 minutes) of VH1-style fame.

"Absolutely. The more monsters I create, the better."

For his upcoming show next week at a Carlsbad bar, Jones says he will charge for each video he creates.

"I'm going to do it as an experiment. I haven't figured out how much I'll charge. Maybe \$10 each."

Barry Jones and Karaoke Rock Video Productions appear Thursday, August 2,

at 8 p.m. at Mas Fina Cantina in downtown Carlsbad.

—Ken Leighton

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JAY ALLEN SANFORD



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Club Mean Fish

"You get the other ones with real problems, like Roseanne Barr."

Humphrey's was doing about 50 concerts a year, sometimes two shows on the same night. My job was making sure the performers were satisfied when they got there, setting up the backstage catering, and fulfilling all the requirements passed on by the production manager."

Brian Lewis didn't hire the entertainment while serving as venue manager for Humphrey's on Shelter Island; however, he feels the experience he gained there from 1990 to 1992 prepared him for jobs at several San Diego venues, most recently at Mission Beach's Catamaran resort hotel, where he ran their Cannibal Bar.

Lewis's position at the Cannibal Bar was "beverage manager," but he described this as "an all-encompassing position. I book the entertainment, line up special promotions, and I handle the print and radio media."

Recent sold-out events include a show by former Animals leader Eric Burdon, a one-man performance by Kinks guitarist Dave Davies, as well as Hootie and the Blowfish, Dave Mason, and the Psychedelic Furs.

"I have to really fight to bring national acts to a small room like this. There's a lot more competition nowadays. You have the Indian casinos, there's Cox Arena. Humphrey's ties up 85 to 100 performers a year."

Recalling his past employment with Humphrey's, Lewis admits, "I liked the backstage responsibilities best of all because of the interaction.... I didn't even recognize him at first, [but] Huey Lewis was talking to me in the hospitality suite while we watched Clinton living through his teeth on TV. Dana Carvey would come into the inside stage and just chat with everybody. George Benson would hang out at the pool bar and drink mai tais and then come inside and say hi to people, but then you get the other ones with real problems, like Roseanne Barr."

Lewis declines to elaborate.

"Let's just put a period at the end of that sentence."

According to Lewis, "It's usually in the audience where you find people with the biggest

problems.... Tony Bennett comes in...and we had trouble with this older woman acting up." He says the woman was drunk and shouting, upsetting nearby patrons. "We had to kick her out and put her into a cab, and she was fighting the whole way."

Lewis grew up in Point Loma, then studied business in college, and worked for the Spaghetti Factory. In 1985, at 27,

he replied to a want ad by mailing his résumé to a post office box. "I thought I was applying for a fine dining job.... It turned out to be Diego's on Garnet [in Pacific Beach].... The weekends would be so busy that we'd need the weekdays to lick our wounds and recover in time for the next weekend. We did about five mil that year.... Our only real competition was Confetti in Mission Valley. They had a thing called Club Piranha.... I did a parody of [their] event and called ours 'Club Mean Fish.' The ads had a giant big-mouth bass swallowing a piranha."

A partnership in a Mexican restaurant drew Lewis briefly to Washington state, but he soon returned to San Diego to take a job as marketing and promotions director for a new club called Belmont at the Beach (later called the Hop, then Chillies, and currently 'Cane). "I went head-to-head with my former employers at Diego's."

However, Belmont never developed as he'd planned. "We opened without a liquor license while we waited on it from the ABC, so it was hard to compete with other bars. Plus, the dynamics of the beach area are low-priced meals, and we were serving expensive dinners. And from the get-go, there were protests about the whole Belmont Park development." He quit in early 1990, and the club was closed by summer.

In 1992 Lewis took a marketing position at the Barefoot Bar in the Princess Resort on Mission Bay. "Every Saturday and Sunday we had a band called Doctor Chico's Island Sounds.... then their lead singer got arrested and went to jail for being a PB [Pacific Beach] rapist! The group had gotten really popular and only one of the seven guys was a criminal, so I met with them and talked them into staying together." Lewis came up with

Calendar MUSIC SCENE

a new name, the Banana Republicans, and the band remained a staple at the club until just over a year ago.

He feels his marketing strategies for the club made it very profitable.

"We did things like making footwear optional and you could even wear a bikini in the bar. There'd be a line for two hours to get in, and we got to a business level where we did a hundred thousand dollars in one day. The previous year before I came in, I think they did less than a half million dollars in business. By the end of my first year there, we were doing two million." As to whether he received percentages or bonuses from the increased profits, Lewis replies, "Let's just say I quit in 1994."

After taking some time off to try his hand at consulting work and fatherhood, he accepted an offer to work for Humphrey's once again. "When the Rolling Stones played the stadium, we did a promotion called 'Gimme Shelter Island.' We rented three double-decker buses and had 220 tickets for the show. [We] offered a package deal for \$150 that included a commemorative T-shirt, a three-course dinner, beverages, and a tribute band called Sticky Fingers [who] played a three-hour show in the [Humphrey's] bar. Then we put everyone on the bus, and all of us went to see the Stones with Carlos Santana."

Recalling a Humphrey's concert from the early '90s, Lewis says, "Ray Charles was doing two back-to-back shows on the same night.... In the middle of the first show, his manager told me, 'Ray wants a chicken-fried steak. And he wants two orders of it as soon as he comes offstage, before he goes on for the second show.'"



Brian Lewis

"I went to the chef, and he said, 'I can bake it, I can broil it, I can grill it, I can slaughter it, but we don't do chicken-fried steak.' I told this to Ray's manager, and he said, 'I'm sorry, but Ray needs two orders of chicken-fried steak before he goes back onstage....' We had to rush over to another restaurant, pick up an order, bring it back, and then replate it with fresh sauce and vegetables. We served it to Ray and he said it was the best he ever had."

So who prepares Ray Charles's favorite chicken-fried steak?

"Denny's. It was close, it was quick, and we got it done."

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Bad-Blood Sessions

Miles Davis was a small, wiry, tough guy who knew how to throw a punch, but he never would have thrown one at Monk.

Prestige Records has reissued Thelonious Monk's complete recordings for the label, including four sides Monk cut with Coleman Hawkins as leader for the small Joe Davis label in 1944 plus Miles Davis's 1954 recordings *Bags Groove* and *Miles Davis and the Modern Jazz Giants*, in which Monk plays a supporting role. The three-CD compilation has been mastered in analog utilizing the 28-bit K2 super coding system, and it sounds great, particularly Milt Jackson's vibes on the *Bags Groove* sides and on the lower register of the piano when Monk is being especially percussive with his left hand. Apart from the Hawkins quartet sides and the Miles Davis-led sessions, the settings for Monk include trios, quartets, and quintets. Among the featured soloists and supporting cast are Sonny Rollins, Frank Foster, Julius Watkins on French horn, Ray Copeland, Max Roach, and Art Blakey. Gary Mapp, Percy Heath, Carly Russell, and Tommy Potter take on the bass chores.



Sonny Rollins

Note collection, *Sonny Rollins Vol. 2*, in April of 1957.

But these gorgeous early Monk/Rollins sides on Prestige have a vigor and chemistry, particularly on the aforementioned track "The Way You Look Tonight," that is quite unforgettable.

REVIEW AUGUST KLEINZAHNER

The popular — and informed — wisdom is that Monk's greatest sides were the early Blue Notes sides from the late '40s and early '50s, and, in truth, the Blue Note sessions are desert island stuff, no doubt about it. But these Prestige sides, and later his CJC/Riverside and Columbia sides, are chock full of treasures as well. What really enhances the Prestige work is Monk's interaction with his soloists, chiefly Sonny Rollins and Miles Davis.

Rollins, still very much alive and a robust player, was 13 years younger than Monk and a protégé of the pianist, being a New Yorker like Monk and something of a high school phenom on his instrument early on. During these par-

ticular sessions, which produced a buoyant and beautifully convincing version of the Fields-Kern standard "The Way You Look Tonight," Rollins was 25 years old, Monk 40 (about the same spread in ages when Monk recorded with the older Coleman Hawkins in 1944). In a few years, the young tenor playing would far outstrip his mentor in renown and produce a series of albums on CJC and Blue Note, between 1955 and 1957, that still remain as one of the most remarkable, sustained periods of brilliance by any jazz musician, ever. Monk would record again with Rollins as leader four years after these Monk-led Prestige sessions, with Rollins as leader of the Blue Note collection, *Sonny Rollins Vol. 2*, in April of 1957.



Thelonious Monk

Monk's Upper West Side apartment, much to the dismay of Monk's neighbors) was a demanding experience. These Prestige sides are not blowing sessions; nothing with Monk ever is. He always (or almost always, sometimes he wasn't entirely with it, psychologically) had a definite structure in mind for each piece and dauntingly complex instructions to his sidemen with regard to the keeping of time. Even after many prior rehearsals, there might result a score of studio takes, and sometimes even these failed, the result being a number of takes spliced together. I notice the difficult, fascinating, not-quite-pulled-off "Friday

the 13th" didn't make it onto this new Prestige collection. But even Monk's near-misses are of more than casual interest, and it was probably only for want of room that the tune was omitted. Something to keep in mind about Monk's compositions is that more often than not they are not so much songs as abstract musical constructions, what one might think of as pure music as opposed to music that suggests a narrative or mood, and in this he can be, as Gunther Schuller suggests in an enlightened overview of Monk's work, as out there and adventurous as Webern.



Frank Foster

greatest in jazz, overshadowing Davis's own beautifully measured solos.

Apart from the music, what makes this session so famous is the moment of bad blood that took place between Davis and Monk. This was the only studio collaboration between Davis and Monk, and Davis was not excited about having Monk there in the rhythm section, providing support. So far as Miles was concerned, no matter how brilliant Monk was, he didn't provide much in the way of support. Others, like Rollins and Coltrane and Milt Jackson, would probably have said otherwise, no matter how theory that support could sometimes be. In any event, Miles asked Monk to lay out during the former's solos, which Monk did, but there was a moment of friction between them that became exaggerated over the years to the point where the story went that Miles punched out Monk. Miles Davis was a small, wiry, tough guy who knew how to throw a punch, but he never would have thrown one at Monk, who was twice his size, powerfully made, and crazy. As Monk later put it, "Miles'd got killed if he hit me." And as Miles later said, "Monk could have just poked up my little ass and thrown me through a wall." No, there wasn't any punch; just listen carefully to Monk's solo on the second take of "Bags Groove." He's not too thrilled with Mr. Davis at this point, and he's not giving the leader much either. ■

The Complete Prestige Recordings of Thelonious Monk (SPBCD-4428-2)

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Sunday, August 5

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Tuesday, August 14 • 8:00
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Thursday, August 16 • 7:30
George Carlin
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Friday, August 17 • 7:30

august
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Sunday, August 5 • 7:30
Neville Brothers/Steel Pulse
Monday, August 6 • 7:30
Strunz & Farah
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Sade (616) and **India.Arie**: Coors Amphitheatre, tonight, Thursday, July 26, 20:00 Entertainment Circle, Chula Vista: 619-471-3600 or 619-220-8497.
Wendell (444) and **Diana Schuur** (829): Humphrey's Concerts by the Bay, Thursday, July 26, 7:30 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.

the Bay, tonight, Thursday, July 26, 7:30 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.
The Jeff Hamilton Trio: Afternoon Music and Arts Library, tonight, Thursday, July 26, 7:30 p.m., 1008 West Street, La Jolla: 858-554-5072.

Tina Turner & the Ray Charles (728) and **Shawn (743)**: Daily Up Town, tonight, Thursday, July 26, and Friday, July 27, 9 p.m., 143 South Cedros Avenue, Solana Beach: 858-481-6140 or 619-220-8497.

FRIDAY

Alan Jackson (744) and **Gary Allan**: Coors Amphitheatre, Friday, July 27, 20:00 Entertainment Circle, Chula Vista: 619-471-3600 or 619-220-8497.

Patty Loveless (794) and **The Dorenas (849)**: Humphrey's Concerts by the Bay, Friday, July 27, 7:30 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.

Steve Perry (815): Best Bar's, California, Friday, July 27, Saturday, July 28, and Sunday, July 29, 1954 Bacon Street, Ocean Beach: 619-220-8497.

SATURDAY

Everclear (349), **American 16-B** (412), **the Bayfield Four** (532),

and Pige (457): USC Pico Center, Inland, Saturday, July 28, 8 p.m., USC campus, La Jolla: 858-534-8497 or 619-220-8497.

3 Doors Down, Seven Mary Three (282) and **Tamara**: Open Air Theatre, Saturday, July 28, 5:00 p.m., 5050 Camino, College Ave.: 619-220-8497.

The Backstreet Boys (129), **Mike Rodden (190)**, and **Tom Decker**: Coors Amphitheatre, Saturday, July 28, 7:30 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.

SUNDAY

Sammy Davis Jr. (398): Coors Amphitheatre, Sunday, July 29, 20:00 Entertainment Circle, Chula Vista: 619-471-3600 or 619-220-8497.

The Cowboy Junkies (425) and **The Dorenas (849)**: Humphrey's Concerts by the Bay, Sunday, July 29, 7:30 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.

Last of Last (999): Daily Up Town, Sunday, July 29, 9 p.m., 143 South Cedros Avenue, Solana Beach: 858-481-6140 or 619-220-8497.

MONDAY

Lynyrd Skynyrd (540), **Ted Nugent (575)**, and **Seawind**: Coors Amphitheatre, Monday, July 30, 20:00 Entertainment Circle, Chula Vista: 619-471-3600 or 619-220-8497.

Sandwich (204), **Plunk Jonsson (287)**, and **Valer of Bonanza**: Coors Amphitheatre, Monday, July 30, 7:30 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.

The String Cheese Incident (574): Summer Pop Series, Broadway Hotel, Monday, July 30, 7 p.m., 940 North Harbor Drive, downtown: 619-220-8497 or 619-220-8004.

The Indigo Girls (878): Humphrey's Concerts by the Bay, Monday, July 30, and Tuesday, July 31, 7:30 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.

TUESDAY

John McLaughlin (514): Open Air Theatre, Tuesday, July 31, 5:00 p.m., College Ave.: 619-220-8497 or 619-220-1010.

The Struts, Tomcats & Landmarks, and **Kidz in the Cabaret**: Coors Amphitheatre, Tuesday, July 31, 8:30 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.

WEDNESDAY

Heavy Jams (722): Humphrey's Concerts by the Bay, Wednesday, August 1, 8 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.

1. 8 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.
The Circle Jerks (390) and **U.S. Bomber**: Coors Amphitheatre, August 1, 7:00 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.

The Allman Band (906): the Valley (342) and **100 the Tumbareers**: the Cabaret, Wednesday, August 1, 8:30 p.m., 2501 Kettner Boulevard, downtown: 619-220-4555 or 619-220-8004.

Tick Haggins: Open Air (California), Saturday, August 4, 1954 Bacon Street, Ocean Beach: 619-220-8497 or 619-220-1010.

THURSDAY

The Humpstones (839) and **Kidz in the Cabaret**: Coors Amphitheatre, Thursday, August 5, 8:30 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.

The Paradise Brothers (285): Coors Amphitheatre, Thursday, August 5, 8:30 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.

The Herbie Brothers (407) and **Stead Pulse (757)**: Humphrey's Concerts by the Bay, Thursday, August 5, 7 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.

FRIDAY

David Byrne (459): 4th & B, Friday, August 5, 9:45 p.m., downtown: 619-220-8497 or 619-220-1010.

Tennis of Power (922): Humphrey's Concerts by the Bay, Friday, August 5, 8 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.

The Palmetto (942): **Midnight Revelry**, and **Radio Town**: the Cabaret, Friday, August 5, 8:30 p.m., 2501 Kettner Boulevard, downtown: 619-220-4555.

Townette's Lovers, the mid/ers, **Drop Science (904)**, and **Don Dier**: the Cabaret, Saturday, August 6, 8:30 p.m., 2501 Kettner Boulevard, downtown: 619-220-4555.

SATURDAY

David Byrne (459): 4th & B, Saturday, August 6, 9:45 p.m., downtown: 619-220-8497 or 619-220-1010.

The Herbie Brothers (407) and **Stead Pulse (757)**: Humphrey's Concerts by the Bay, Saturday, August 6, 7 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.

The Herbie Brothers (407) and **Stead Pulse (757)**: Humphrey's Concerts by the Bay, Saturday, August 6, 7 p.m., 2241 Shafter Island Drive, Shelter Island: 619-220-8497 or 619-220-1010.

SUNDAY

David Byrne (459): 4th & B, Sunday, August 7, 9:45 p.m., downtown: 619-220-8497 or 619-220-1010.

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2 Unique Sounds
Spinning Top 40
Dance & Hip-Hop
"A U-Gull-its"

FRIDAY, July 27
EXP
And Another Tribute Band

SATURDAY, July 28
Vibe Up
10 Foot Tappan
Lunar Flight Plan

BIKINI CONTEST
August 15
Sponsored by FORD

THURSDAY, July 26
Club 717 DJs
Rhythm Alliance
Frankie D's Crew
Spinning
House & Hip-Hop
"A U-Gull-its"

FRIDAY, July 27
Irish Dingo
Glamorous
Twisted by Design

SATURDAY, July 28
Beach Show
Hot Sun
Summerfest
Pavil • 7 Hills

LA MESA
8076 La Mesa Blvd.
619-466-2591

ESCONDIDO
717 N. Escondido Blvd.
760-743-7665

THURSDAY, July 26
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Summerfest
Pavil • 7 Hills

LA MESA
8076 La Mesa Blvd.<

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



Hot Club of Country and the Trio:
The Club, Tuesday, August 28,
8:30 p.m., 7501 Kanner Boulevard,
indoor. 619-233-4555 or
619-220-8497

David Sander (441) and Joe
Sander (442) Concert by the Bay,
Wednesday, August 29, 7 p.m.,
7241 Shafter Island Drive, Shafter Island
619-220-8497 or 619-523-1010

The Kallin Band (243): Back by
brock, Wednesday, August 29, 11:30
Barnes Avenue, Bay Park, 619-220-8497
or 619-275-5453

Destiny's Child (472): Live
Amplified, Thursday, August 30,
6:30 p.m., 2500 Entertainment Circle,
Chula Vista 619-471-3400 or
619-220-8497

Madhouse (240): Back by
brock, and the rest of the V8's: The
Club, Friday, August 31, 8:30 p.m.,
7501 Kanner Boulevard, indoor.
619-233-4555 or 619-220-8497

Art Garfunkel (810): Summer
Series, Broadway Road Park, Friday, August
31, and Saturday, September 1, 9:00

North Harbor Drive, downtown.
619-220-8497 or 619-235-0804

SEPTEMBER

The Incredible Moss Levy (102):
The Club, Saturday, September 1,
8:30 p.m., 7501 Kanner Boulevard,
indoor. 619-233-4555

Ringo Starr & His All-Star Band
featuring Shelly Long, Ringo Starr,
Howard Jones, Ian Hunter, Greg
Lake, and Mark Womack: Open Air
Theatre, Sunday, September 2, 5:00
comps, College Ave. 619-220-8497

Teddy Yarrow (708): Humphrey's
Concert by the Bay, Tuesday, September
4, and Wednesday, September 5, 8 p.m.,
7241 Shafter Island Drive, Shafter Island.
619-220-8497 or 619-523-1010

Lonestar (708): Vegas Casino Concert
at the Park, Thursday, September 6,
8 p.m., 5005 Wilcox Road, Alpine.
619-220-8497 or 619-445-5400

Simple Machines & Brevil
2001 (494): Humphrey's Concert by
the Bay, Friday, September 7, 7:30 p.m.,
7241 Shafter Island Drive, Shafter Island.
619-220-8497 or 619-523-1010

The Rhythms Brothers (400):
Humphrey's Concert by the Bay, Sunday,
September 9, 7:30 p.m., 7241 Shafter
Island Drive, Shafter Island. 619-220-8497
or 619-523-1010

Yo-Yo Ma with the San Diego
Symphony: Summer Pops Series,
Broadway Road Park, Sunday, September
9, 7:30 p.m., 7501 Kanner Boulevard,
downtown. 619-220-8497 or
619-233-0804

Sammy Haddad (409): Humphrey's
Concert by the Bay, Tuesday, September
11, 8 p.m., 7241 Shafter Island Drive,
Shafter Island. 619-220-8497 or
619-523-1010

*Jody Collins' "Whisper
Festival" with Jody Collins, Roger
McGuire (538), Rick



Photo: July 28, UCSD Price Center Ballroom

Hewes (900), and Justin Lee (621):
Humphrey's Concert by the Bay,
Wednesday, September 12, 7 p.m., 7241
Shafter Island Drive, Shafter Island.
619-220-8497 or 619-523-1010

Richard Miller (654) and Marc
Anthony (778): Humphrey's Concert by
the Bay, Thursday, September 13, 7 p.m.,
7241 Shafter Island Drive, Shafter Island.
619-220-8497 or 619-523-1010

Pat Benatar (347): Vegas Casino
Concert at the Park, Thursday, September
13, 8 p.m., 5005 Wilcox Road, Alpine.
619-220-8497 or 619-445-5400

Kenny G (462): Vegas Casino
Concert at the Park, Friday, September 14, 8 p.m.,
5005 Wilcox Road, Alpine.
619-220-8497 or 619-445-5400

Jimmy Long (753): Humphrey's
Concert by the Bay, Friday, September
14, 7:30 p.m., 7241 Shafter Island Drive,
Shafter Island. 619-220-8497 or
619-523-1010

Cowboy, Silks, & Boud (448):
Summer Pops Series, Broadway Road Park,
Friday, September 14, 9:00 North Harbor
Drive, downtown. 619-220-8497 or
619-233-0804

Mike-182 (158): New Found
Glory (204), and Jane 412: Live
Amplified, Saturday, September 15,
2000 Entertainment Circle, Chula Vista.
619-471-3400 or 619-220-8497

Rich Springfield (579): Vegas Casino
Concert at the Park, Sunday, September
16, 8 p.m., 5005 Wilcox Road, Alpine.
619-220-8497 or 619-445-5400

Chicago (818): Vegas Casino Concert
at the Park, Sunday, September 16,
and Wednesday, September 19, 8 p.m., 5005
Wilcox Road, Alpine. 619-220-8497 or
619-445-5400

Spyro Gyra (687) and Chris
Beal (689): Humphrey's Concert by the
Bay, Thursday, September 20, 7 p.m.,
7241 Shafter Island Drive, Shafter Island.
619-220-8497 or 619-523-1010

Big Bad Voodoo Daddy (677):
Humphrey's Concert by the Bay, Friday,
September 21, 8 p.m., 7241 Shafter
Island Drive, Shafter Island. 619-220-8497
or 619-523-1010

Ladyhawk Black (707): Humphrey's
Concert by the Bay, Saturday, September
22, 8 p.m., 7241 Shafter Island Drive,
Shafter Island. 619-220-8497 or
619-523-1010

by the Bay, Sunday, September 23,
7 p.m., 7241 Shafter Island Drive, Shafter
Island. 619-220-8497 or 619-523-1010

Raul Shalimar (702) and Amadeus
Shalimar: Humphrey's Concert by the
Bay, Sunday, September 23, 7:30 p.m.,
7241 Shafter Island Drive, Shafter Island.
619-220-8497 or 619-523-1010

James Taylor (626) and 112: San
Diego Sports Arena, Wednesday,
September 26, 7:00 Sports Arena
Boulevard, San Diego. 619-220-8497

Al Jarama (537): Humphrey's Concert
by the Bay, Friday, September 28,
7:30 p.m., 7241 Shafter Island Drive,
Shafter Island. 619-220-8497 or
619-523-1010

The Proclaimers (673): Phil
Frost Center, Friday, September 28, and
Saturday, September 29, 11:54 SA 76,
Pala. 760-510-5100 or 619-220-8497

OCTOBER

Joe Bonham (827): Humphrey's
Concert by the Bay, Thursday, October 4,
8 p.m., 7241 Shafter Island Drive, Shafter
Island. 619-220-8497 or 619-523-1010

Ready Tones (783): Vegas Casino
Concert at the Park, Thursday, October 11,
8 p.m., 5005 Wilcox Road, Alpine.
619-220-8497 or 619-445-5400

The Temptations (777): Humphrey's
Concert by the Bay, Sunday, October 12,
8 p.m., 7241 Shafter Island Drive,
Shafter Island. 619-220-8497 or
619-523-1010

Gordon Lightfoot (706): Humphrey's
Concert by the Bay, Sunday, October 14,
7:30 p.m., 7241 Shafter Island Drive,
Shafter Island. 619-220-8497 or
619-523-1010

NOVEMBER
Neil Diamond: Live Series, Thursday,
November 29, 7:30 p.m., 5005 compis,
College Ave. 619-220-8497



The
Incredible
Moses Leroy
CONVOY + Aggy Tah

Saturday August 4th, 3:00-6:00 pm
4th & B Lot, Gaslamp District
FREE SHOW!
90%

The 2001 Concert Series

VIEJAS CONCERTS IN THE PARK



Moody Blues
Tuesday, August 7
8:00 pm



STAY
Friday, August 17
8:00 pm



God Bless the Go-Go's
Sunday, August 19
7:30 pm



Lonestar
Thursday, September 6
8:00 pm



Pat Benatar
Thursday, September 13
8:00 pm



KENNY G
Friday, September 14
8:00 pm



Rick Springfield
Sunday, September 16
8:00 pm



Chicago
Tuesday & Wednesday
September 18 & 19, 8:00 pm

The Park at Viejas Outlet Center is going to fill your summer nights with fun. All tickets available through Ticketmaster and at the Viejas Gift Shop. All seats reserved. Free parking with valet available.

Just off I-8 at Willows Road • 619.445.5400 • viejas.com

THE OB BAR
4745 Valiente St.
619-533-1002

THURSDAYS (8 pm to 10 pm)
COLLEGE ID NIGHT
Show your college ID and get
\$1 Domestic Draft
All Night Free Handies
\$2 Cover

FRIDAYS & SATURDAYS
ALWAYS A PARTY!
Drink Specials • Free Handies
No Cover

SUNDAYS (8 pm to 10 pm)
Free Pool • Free Handies
\$2 Drink Specials
No Cover

MONDAYS (8 pm to 10 pm)
HOSPITALITY NIGHT
Free Pool • Free Handies
\$2 Drink Specials • No Cover

TUESDAYS
99¢ TACOS 5 pm to 10 pm
\$2 Drink Specials
No Cover

WEDNESDAYS (8 pm to 10 pm)
\$2 U-CALL-ITS
Free Handies

Kensington Club
Friday, July 26
THE SHAKELUPS
The Pit
The Nervous Shakedown
Saturday, July 28 • No Cover
NEON BEAT
DJ Rhythmic
Serving the Best and Worst of the 70s
Tuesday, July 31 • No Cover
PUNK NITE
DJ Mike Ryan
Wednesday, August 1
Louding Party
with DJ Tim Flynn,
Beto Band & Ethelene DeCruz
Coverage by Antidote and V2
Friday, August 3
CREEPY CREEPS
THE LONIES
Saturday, August 4
VERMILION
CANDARELLA X
Friday, August 10
SIN 77
THE DANGEROUS
4079 Adams Ave.
West of the Gas Lamp
284-2848

EPICURE
at equal all the street
Thursday, July 26
1 Astronaut
The Big Provider
ParkLife
Friday, July 27
Groove Ghoules
Tsunami Bomb
Fairview
Fresh Off The Boat
Saturday, July 28
Angels All Fire
Locals Fusion
The Reaction
Dex 03
Sunday, August 5
Good Widdance
Death By Stereo
NEW Year's Eve
Over My Head Buddy
Step And Think
4410 San Diego Blvd. • 682-7144
SUPPORTED IN PART BY THE CITY OF SAN DIEGO
Competition For ARTS & CULTURE

THE ZOMBIE LOUNGE
Open 8 pm to 2 am • 6 Nights
Closed Sunday
Friday, July 27
Pool Table • ATM
\$1.75 Bud Bombers
SHAKING LOUNGE
Manic Mondays
2 U-Call-Its
Wells, calls & select beers
Screw Tuesdays
Free Pool &
150 Screwdrivers
Best jukebox
in the World!
Ramones, Blondie,
Patsy Cline, L7,
New York Dolls,
The Pogues & more!
3509 El Cajon Blvd.
(35th & El Cajon Blvd.)
North Park • 619-284-DEAD

THE PINNACLE
FOR SALE
619-287-8222
FRIDAY, JULY 27
9:00 PM
The F*ckers
Subfactor
Threefoot
SATURDAY, JULY 28
9:00 PM
Dark Reign
7 Hills
Down Inside
18 Bonz
619-286-8882
4748 El Cajon Blvd.
San Diego
Bookings: 619-287-8222
Mon-Fri 10 am-10 pm

O'CONNELL'S
PUB & NIGHTCLUB
FRIDAY, JULY 27
NECTARINE
SATURDAY, JULY 28
COUPE DE VILLE
FRIDAY, AUGUST 3
M4
SATURDAY, AUGUST 4
THE BLUE CATS
NO COVER
KARAOKE
POOL • JUVENILE • FREE
ENTRANCE • NO RESERVATION

EST. 1984

TICKETS
ON SALE
NOW!

San Diego
**Street
Scene**
2001

IN THE GASLAMP QUARTER AND EAST VILLAGE

TICKET INFORMATION

www.street-scene.com

For ticket info, special package offers, contact us at the event nearest to you.

STREET SCENE Hotline: 800-260-9985

One-Day Ticket Package: \$35 Advance / \$40 Day of Show

Two-Day Ticket Package: \$60 Advance

Three-Day Ticket Package: \$75 Advance

Children (Ages 8 and Under): Free, accompanied by a paying adult

The Street Scene Box Office will open August 27.

*Tickets purchased through Ticketmaster are subject to a slightly higher per ticket package service charge. All artists, bands, and times are subject to change without notice. All rights are general admission. No refunds or exchanges.

3 DAY: 12 STAGES, OVER 100 BANDS THE LARGEST AND BEST MUSICAL EVENT IN CALIFORNIA

FRIDAY, SEPTEMBER 7
21&UP GATES OPEN 5PM-MIDNIGHT

FORD STAGE
Counting Crows
Cale
Jack Johnson
Pat McGee Band

BEST BUY STAGE
Social Distortion
X
Cheap Trick

**TIME WARNER
ROAD RUNNER
STAGE**
Old School meets
New School Hip Hop
Jurassic 5
Doug E Fresh
Whodini
Rob Base & DJ E.Z. Rock
Young MC
Dilated Peoples

**XM RADIO
ELECTRONICA**
DJ Rap
Hawke
Pete Moss
Baby Huey Romero
Cyber
Phil Aye

**21ST CENTURY
INSURANCE STAGE**
Common Sense
Chico Cesar celebrates
Brazil's Independence Day
Los Mocosas

**NIGHT & DAY
HAPPENINGS STAGE**
Those Darn Accordions

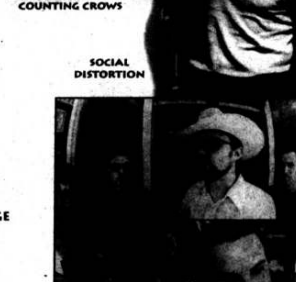
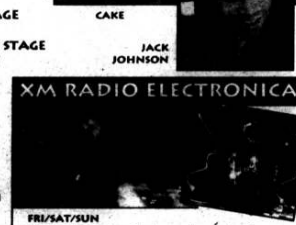
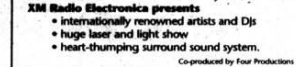
HORTON GRAND STAGE
Jazz at the Horton Grand
Andy Summers Trio
of the Police
Sandip Burman &
East Meets Jazz
featuring Jerry Goodman,
Howard Levy, Randy Brecker,
Steve Smith, Victor Bailey, &
Carmen Lundy

CLUB RUMBA
Celebrating Brazil's
Independence Day
Super Sonic Samba School
Capoeira Mandinga
Renzi Flores

**NIGHT & DAY/
SLAMM STAGE**
Fat Rat Squad
Ten Pound Brown
Government Crown



COUNTING CROWS

SOCIAL
DISTORTIONJACK
JOHNSON

XM RADIO ELECTRONICA

FRI/SAT/SUN
XM Radio Electronica presents
• internationally renowned artists and DJs
• huge laser and light show
• heart-thumping surround sound system.
Co-produced by Four ProductionsSATURDAY, SEPTEMBER 8
21&UP GATES OPEN 4PM-MIDNIGHT**FORD STAGE**

The Black Crowes
311
Street Scene Tribute to Jimi Hendrix
Reverend Horton Heat
Eric Casey

BEST BUY STAGE
James Brown
En Vogue
King Sunny Adé & His African Beats

**TIME WARNER
ROAD RUNNER STAGE**
80's Festival
Berlin
The Fics
The Motels featuring Martha Davis
Colin Hay of Men at Work

**XM RADIO
ELECTRONICA**
Pascal Dole
Kimball Collins
Andy Hughes
Cirrus
Andy Nalin
Jon Bishop
Gyrate
Arkon

**21ST CENTURY
INSURANCE STAGE**
Cowboy Mouth
Coco Montoya
Flogging Molly
Habib Koité & Bamada
Seven Nations

**NIGHT & DAY
HAPPENINGS STAGE**
Prince Diabate
Jaka

HORTON GRAND STAGE
Jazz at the Horton Grand
Andy Summers Trio of the Police
Jaree Burnett and The Spirit of Havana

CLUB RUMBA
Cuban Explosion
Orquillo Borcuca
Agua Dulce
Bumbe Guitana
DJ Ric "La Voz" Chris

**NIGHT & DAY/SLAMM
STAGE**
Psydecar
Scotch Greens
Incredible Moses Leroy
d'Roost

**LIVE ON
STAGE
THE JIMI
HENDRIX
TRIBUTE**

Anchored by the
renowned rhythm
section, The Band
of Gypsies, featur-
ing drummer
Buddy Miles and
bassist Billy Cox. A
cast of very special
guests will jam in
an unforgettable
and historic tribute.

Artists presented in part by Festival Foundation, Inc.

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Artists presented in part by Festival Foundation, Inc.

SUNDAY, SEPTEMBER 9
ALL AGES GATES OPEN 2PM-9PM**FORD STAGE**

Outkast
The Offspring
P.O.D.
Long Beach Dub Allstars
Sugarcult

BEST BUY STAGE
George Clinton
& Parliament/Funkadelic
G Love & Special Sauce
Taj Mahal
Soulive with DJ Logic

**TIME WARNER
ROAD RUNNER STAGE**
Reggae Festival
Burning Spear & His Burning Band
Third World
Eek-A-Mouse
Tippa Irie

**XM RADIO
ELECTRONICA**
Bad Boy Bill
Jungle Brothers
Mixmaster Mike
Dara
Aion
DJ Reza
Eric Diaz

**21ST CENTURY
INSURANCE STAGE**
Funky Meters
Ranking Roger
B-Side Players
Mike Clark's Prescription Renewal
Including Kyle Hollingsworth of Siring Cheese
Incident, Fred Wesley, Mike Clark, and Paul
Jackson

**NIGHT & DAY
HAPPENINGS STAGE**
Prince Diabate
Jaka

**HORTON GRAND
STAGE**
An Intimate Showcase
Rufus Wainwright
Susan McKeown

CLUB RUMBA
Cuban Explosion
Orquillo Borcuca
Agua Dulce
Rumba Guitana
DJ Ric "La Voz" Chris

**NIGHT & DAY/SLAMM
STAGE**
Mix Mob
Chaulipoon
Buckfast Superbee
Agent 51

Artists presented in part by Festival Foundation, Inc.

Artists presented in part by Festival Foundation, Inc.

Artists presented in part by Festival Foundation, Inc.

Artists presented in part by Festival Foundation, Inc.

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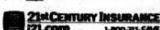
OUTKAST



THE OFFSPRING

GEORGE CLINTON
& PARLIAMENT
FUNKADELICG LOVE
& SPECIAL SAUCE

P.O.D.



THE FREE LINE
619.233.9797

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

EXTENSION 4002

984 **The Album Leaf:** *The Czarboh*
Angels All Fire: *Epicentre*
Bothany Curve: *Brick By Brick*
The Big Provider: *Epicentre*
Blow Up Betty: *Blind Melons*
119 **Buckfast Superbo:** *The*
Czarboh
C24C: *Tones Bar and Grill*
Chixdianit: *The Czarboh*

Chrome Pony: Brick By Brick
The Choppers: The Filling Station
The Circle Jerks: 'Cones For
and Grill
The Classified: The Caribah
Oyde's Ride: Wirestars
Counterfit: The Caribah
The Creepy Croups: Live Wire
The Davenport: The Caribah
Liza Dewey: Brick By Brick
Dex 03: Epicentre

Down Inside: Dream Street
The Dragons: The Corbesh
Evolution: Brick By Brick
Explicit: Dream Street
Failure to Appear: Brick By Brick
Fairview: Epicentre
Fifth Jeopardy: Dream Street

The Firebird Band: The Corbair
Flirt: The Corbair
The Flur: Brick By Brick
FortyThous: Tones Bar
and Grill
Fresh Off The Boat: Epicentre

The Fortunes IV: The Casbah
G-Spot: 'Cones Bar and Grill
Ghostspoon: Dream Street
Gnolls Run: Belly Up Tavern
Groovie Ghoulies: Epicentre
Harmony 24: Brick By Brick
Helms: The Casbah
Hit the Walk: Blind Melons
I Astronaut: Epicentre

Scarus Flight Plans: Jolt'n Joe
(La Mesa)
Innocent: Blind Melons
Iris Dinger: Jolt'n Joe's
(Escondido)
Kill Me Tomorrow: The
Cesbah
The Kettlemouth Kings:
"Comes Box and Grill"
L.E.S. Stitches: The Cesbah
Laughing with Lolo: Javo

Life Hates Me: Dream Street
Losin' Fusion: Epicentre
Malachi Crunch: Dream Street
The Malakhs: The Corbali
Mamool Sam: The Corbali
The Mercury Program: The Corbali

Midsummer: Brick By Brick
Mindsiz: Dream Street
The Mix Mob: Comes Bar
and Grill
The Nervous Shakedown:
The Kensington Club

Ninth Strangers: Blind Melon
Nothing to Lose: 'Cones Bar and Grill
O.A.R.: Belly Up Tavern
P.B.R. Street Gang: 'Cones Bar and Grill
Parklife: Epicentre, Winstons
The Phunk Junkeez: 'Cones Bar and Grill

Pivits: Jolt'n Joe's (Esccondido)
Pocket for Carlebury: The Caribbe
Priest Unleashed: Brick House
The Reaction: Epicentre
Riot Grrrr: Jolt'n Joe's (Esccondido)
Rockhills Rockhills: The Caribbe
7 Hills: Jolt'n Joe's (Esccondido)
SWAN: Dream Street

Serial Carpenters: Bolly Up In
Serious Soliders: Brick By B
The Shokups: The Kersing
Club
The Shambles: The Corboh
Shuggler: The Corboh
Jose Sinatra & Friends: J
Joe's Coffeehouse

Shipjack: 'Cones Bar and Grill
Shipshank: Buffalo Joe's
Shumplester: Joie'n Joe's
(Escondido)
Saltwater: Blind Melons
Seelucker: 'Cones Bar and Grill

Spank Your Kid: Dream Street
Spinside: Winslors
Spock's Beard: Brick By Brick
The Strakes: The Cosbah
Supercharger: Winslors
Ten Boys: Brick By Brick
Teacher's Pet: The Leo's Love
Ten Foot Tongue: John's Joe

Too Rude: 'Comes Bar and
Trash Brutes: The Gasbag
Tsunami Bomb: Epicentre
Twisted by Design: John
Joe's (Escandido)
The U.S. Bomber: 'Comes
and Grill
Unusable Signat: Surf N'
Urban Evergreen: Bolly
Tavern
Velvet Joanz and the J

Waking Up Screaming: Joe's (La Mesa)

Zoo Story: Brick By Brick
EXTENSION 4003

AEIOU: Sham Rocks Shack
Big Toe: On The Rocks
Bone: Surf N' Saddle
Bottomline: Fogerty's Pub

The Pumpin' Uglies: 8
Melons
The Cheap Lids: Tio L
Lounge
The Dark Orchestra: 4
Deeper Purple: 8
Downtown Kids: Tio L
Lounge
EXP: Jolt'n Joe's (Lin Me
Brick By Brick
El Jardin: Neimans Bar

Electro Vibe: Westons
Fast Cruise: Fannie's
Freestyle: Westons
Full Access: The Pine Val
House
Full Exposure: Dirk's Nite
Glimk: Blind Makons, Jolt
(Escondido)

Glenn Close: 4th & B
Here's Olive: Dick's Last
The Heroes: Cannibal Bo
Not Red Lincoln: Tio Leo
 Lounge, Dick's Last Resort
James Intveld: Tio Leo's

David Isaac: Humphrey
Jerry Joseph & the Jo
Mormons: Winston
Kelvin: The Czech
Komesube: Pol Joey's
The Kruze: Rock Bottom
(Goslamp)
Lazar Eyes: Diamond Jim

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1. Press the 4-digit extension above the category that interests you (for example, 4001 for upcoming concerts).

2. At the next prompt, press the 4-digit code that is next to the performer you wish to hear. (Performances without codes currently do not have recordings.)

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Wine Express: Hoster Ranch (Fresno)

Smith & Western: Film Springs Inn

The Hank Williams Sr. Tribute: The Luck & Clever Restaurant

The Working Cowboy Band: The Jet Deck Country Store

EXTENSION 4006
Acoustic/Folk

B.G. Buz: The Naked Heart (Hawthorne)

Steve Browner: Hoster Ranch Pub, MP's Irish Pub and Grill

Joe Byrnes: The Old Sol

Cammer: Lector's Coffeehouse

Line Campbell: Hoster's Irish Pub

Randy Chiraz: Lector's Coffeehouse

Tony Connors: Hoster Ranch Pub

Mary Dolan: Joe's Joe's Coffeehouse

Elmer: Border Books and Music (Hawthorne Valley)

Evans: Kelly's Pub

Ryanford Franklin: Lector's Coffeehouse

Joey Harris: MP's Irish Pub and Grill

The Harder Brothers: The Old Sol, The Lion's Lounge

Eric Hensel: Lector's Coffeehouse

Andrew Hult: Border Books & Music (Karnal Mountain)

Isaiah Hult: Solano Beach Coffee Company

The Justin Brothers: Experience Lector's, The Rhythmic

Brian Koshler: Sonoma Joe

Judy Krueger: The Metaphor Coffeehouse

The Little Details: The Rhythmic Cafe

John Lowrey: Bob's Whiskey Dive

John Meyer: Kelly's Pub

Kate Monrad: Tumble Bar & Grill

Joan Mraz: Joe's Joe's Coffeehouse

The O'Brien Brothers: Hoster Ranch Pub

Matt Pilgrage: Miracles Cafe, Hoster Ranch Pub

Steve Peltz: Joe's Joe's Coffeehouse

Tommy Price: Hoster's Town (Carlsbad), Kelly's Pub

Don's Garage: MP's Irish Pub and Grill, Cornhill Bar

Lisa Sanders: Joe's Joe's Coffeehouse

Steve White: Big Jim's Old South Bar & Grill

Sean Wiggins: Border Books & Music (Karnal Mountain)

David Workman: The Rhythmic Cafe

EXTENSION 4009
Blues/Soul

The Bayou Brothers: Patrick's V.I.

Reynold Blue: Vito's Coo

Big City Shamus: MP's Irish Pub and Grill

Big Daddy & the Honey Shakers: The Golden Ranch Brewery

Marvin Smokin' Victor's: Restaurant & Bar

Blue Large: Vito's Coo, Alex, Patrick's V.I.

The Blue Brothers: King's Fish House, Patrick's V.I.

The Blue Brothers: Bob's Whiskey Dive

The Blue Brothers: Bob's Whiskey Dive

Greg Carlisle and Friends: Blind Males

Whiskey Cannonball & the Tone Kings: Back Street Groceries

King's Fish House: Buffalo Joe's

Campo de Villa: O'Connell's Pub and Nightclub

Tommy Courtney & the Blues Brothers: Chorus Orleans

The Dunesmen: Patrick's V.I.

The Finkhammers: Winston

Fuzzy & the Shamesmen: Grace's Top Hat Bar and Grill

Ray Collins: Humphrey's

Good Rockin' Daddy: Big Jim's Old South Bar & Grill

Rubin Roubin: The Golden Beach Brewery

Marion James: Big Jim's Old South Bar & Grill

Jeff Moore and the Windchangers: The Rockin'

952. Michelle Landman: Humphrey's M.F.A. Winston

947. The Hill Stage Blues Band: Patrick's V.I. The Hub

Midnight Rider: Ruby

Robert's South Town: Paul & Shiloh's

Paul & Shiloh's: Chorus Orleans

The Redd Blues: Bob's Whiskey Dive

921. Lou Ralston & the Midnight Players: Big Jim's Old South Bar & Grill

Raglan and Camille: Luke

949. The Rockin' Blues House: MP's Irish Pub and Grill

913. Shaker Lake: Luke Cafe

945. The Soul Perseverance: Dick's Last Resort

946. Todd Stashman & the Fast Tones: Hoster's Town (Carlsbad), Kelly's Pub

912. The Tones Kings: The Golden Beach Brewery

914. The Tones Kings: The Golden Beach Brewery

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949. The Rockin' Blues House: MP's Irish Pub and Grill

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949. The Rockin' Blues House: MP's Irish Pub and Grill

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Over The Border

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Rock & Roll

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Old Man

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Club Montage

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Over The Border

8:15

Club Montage

8:15

Over The Border

8:15

Club Montage

8:15

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7/27
CHROME PONY
ZOO STORY
FAILURE TO APPEAR

7/28
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EVOLUTION (two featured)
EXP (hand-to-hand tribute)
SERIOUS SUICIDE

7/29
SPOCK'S BEARD
(Members of Tears for Fears)
HARBONY 24

7/30
ASTROPHOTIC • DIE CAST
TEA-BAG • ENRAGED

7/31
AFROMAN
SCAPEGOAT WAX

8/1
"DRAGON LOUNGE"
THE BOTCHY
BREAKS TOUR UK

8/2
SKRATCH MAG
FINALS

8/3
THE ROLLINS BAND

8/4
THE DAVE BROCKLY EXPERIENCE (from DVAR)

8/5
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8/6
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Aug 3rd
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Erick D

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STUDIO 64
5YR ANNIVERSARY
Jon Bishop
CD Release Party
Dionysus

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Calendar MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you would like to have your underground dance club or event included, fax information to 619-881-2401, attention Scott Ellis, e-mail scott@wdr.com, or call 619-235-5000, ext. 261, night or day by 1:00 p.m., Friday, the week prior to publication. The listings are free.

***Circuit Diner** (D) Monty Q at the San Diego Sports Arena, Saturday, July 28, 5:00 Sports Arena Boulevard, San Diego, 619-220-8497.

Club Dreads (Thursday, DJ Shawn Temple and guests spin hip-hop, funk, and more. No cover with Reader ad. Plan B, 945 Garrett Avenue, Pacific Beach, 858-483-9921.

Club 90s (Thursday, DJ Bryan Holland, Kurt Heilage, Miss Kato, Richard D. Todd, and Zero Out spin the best of '90s music, new wave, synthpop, and new romantic; 21 and up; Shooters, 1815 5th Street, San Diego, 619-574-0744.

Club London (Sundays, DJ Dementia and DJ Darren spin the best in new and classic British dance music; 21 and up; Shooters, 1815 5th Street, San Diego, 619-574-0744.

Club 911 (Fridays and Saturdays, Top 40, hip-hop, house, and trance; 2000+ capacity multi-level venue; 18 and up; Red Mall Entertainment Complex, 1340 Broadway, El Cajon, Recorded info, 619-441-1800.

Club Breeze (Tuesdays, DJ Dementia and Esoterica spin the best of '80s and '90s new wave, synthpop, industrial dance, and more; The Brasserie, 3796 Fifth Avenue, Hillcrest, 619-298-2233.

Club Rite (Saturdays, on first dance floor, DJ Mikee and Junior spin hip-hop, old school, and more; second dance floor, banda cubana music with DJ Peterson alternating with live band; All ages; 4945 Horton Avenue, San Diego, Recorded info, 619-903-7480.

Club Temple (Thursdays, Fridays, and Saturdays, DJ Kool T, Stuffy, and guests spin hip-hop, Latin, old school, and reggae; Sundays, rock en español featuring Mario Alberto and DJ's spinning Latin house; 740 Nordahl Road, San Marcos, 760-737-9402.

Club Ultra (Saturdays, superstar guest DJs, balcony seating, smoking terrace, laser light show, 13,000 watts of sound, and a "mainstream" 7000-square-foot dance floor; 4th & B, 345 B Street, downtown, 619-231-4743.

Canal (Saturdays, the whole bowling alley is used; two sound systems; DJs take one, residents DJ K. Factor; second event changes weekly, see website for details; 21 and up; The Aerie, Beach, 436 30th Street, North Park, 619-283-3135; info line, 619-220-4944.

Canal (Saturdays, the whole bowling alley is used; two sound systems; DJs take one, residents DJ K. Factor; second event changes weekly, see website for details; 21 and up; The Aerie, Beach, 436 30th Street, North Park, 619-283-3135; info line, 619-220-4944.

NOTE

BY RICHARD MELTZER

With more people than ever dining out these days, the time has come to be concerned about the health and safety habits of your favorite restaurants.

The first thing to inspect is overall cleanliness. How well are the facilities maintained, in terms of both general condition and hygiene? Does everything at least appear clean? Are spills wiped up right away?

Pay attention to table settings. Make

sure there are no chipped edges on cups or drinking glasses, and check to see that all utensils have been washed. If there is a glass top or vinyl tablecloth, has it been thoroughly wiped down with disinfectant?

Don't hesitate to check prospective high chairs. Before putting a child into one, be sure it's sturdy and, with older models, look for mechanisms that might pinch little fingers.

Although no establishment can be completely pest-free, patrons should never see more than the occasional fly, mosquito, centipede, or *Boney James*. Mice, rats, owls, or bees on the premises are unacceptable.



BONEY JAMES

(To hear a sample of *Boney James*, call 619-233-9797, wait for the prompt, then punch in ext. 4722.)

BONEY JAMES, Humphrey's Concerts by the Bay, Wednesday, August 1, 8 p.m. 619-230-6897 or 619-233-0202, \$36.

Darkwave Gardens (Fourth Saturday of every month, DJs Dragon, Todd, and Tom King spin gothic, pop, and darkwave; 21 and up; 9 p.m. to 2 a.m.; the Hole, 2821 Linton Street, Loma Portal, 619-226-9019; info line, 619-405-5827; www.kids.com.

Disc Inferno (Tuesdays, 7 p.m. to 10 p.m.; DJ spins house, West Coast swing, nightclub two-step, cha-cha, and more; Hollywood Star, 1320 Fifth Avenue (between A and Ash), downtown, 619-232-3102.

Dragon Lounge (First and third Friday of every month, the finest in breaks and drum 'n' bass; Brick by Brick, 1130 Bureau Avenue, Bay Park, 619-482-5779; info line, 619-220-4944.

The Flame (Sundays, Fiesta Latina Night, DJ from spins salsa, merengue, salsa, and cumbia; Mondays, Spin Out, amateur night, all DJs welcome; 9 p.m., no cover; 3780 Park Boulevard, San Diego, 619-295-4163.

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■ Moody Blues 8/7
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Four Way Street 6-10 pm
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Hot Rod Lincoln 6-10 pm
Saturday 7/28:
Urban Gypsies 7-11 pm
Sunday 7/29:
Jose Serrano 1-5 pm
Joey Bowen Band 6-10 pm

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Calendar MUSIC SCENE

Punkies Mondays, fusing techno, industrial, and all forms of dark electronic music. Room 1/DJ. Puppeteer, Box, and Agent 1. Room 2: open turntables and pool table. 18 and up. Club Xanth, 4223 30th Street (at El Cajon Boulevard), North Park. 619-545-2720. www.clubxanth.com

Joe Young Young Adult Dance Club Thursdays, Fridays, and Saturdays, DJ Danny D and Jennifer 200 guest DJs spin hip-hop, R&B, and booty bass. Dance to trance, progressive house, and jungle on the patio. Sundays, Jennifer 200 night with Shawn B. featuring 200 Jam Machine DJ. Kool T. All ages, high school ID required for admittance. 775 Metcalf Street, Escondido. 760-741-1271.

Industrial Revolution Special event brought to you by Therapy and Luminal. Fridays, July 27, and Saturday, July 28, with DJ Bryan Pollard, Joe Everett, DMNR, Cyban, Tom King, Brendan Cabell, and DJ Kay. Club Vortex, 5215 Adobe Falls (at East Waring Road). 619-465-5827. www.clubvortex.com

Jail 'n' Joe's DJ events every Thursday. Two locations: 717 N. Escondido Boulevard, Escondido. 760-741-7665; 8076 La Mesa Boulevard, La Mesa. 619-466-2591.

Liquid DJs spin deep house, trance, and hip-hop. Fridays, 5 Street Alley, 919 Fourth Avenue, downtown. 619-231-9200. www.metropolisproductions.com

Kennez Thursdays, hip-hop from 8 p.m. to 2 a.m., house until 4 a.m. Club Montage, 2028 Hancock Street, midtown. 619-294-9590. www.clubmontage.com

Melissa's Lounge Saturdays, DJ Kennez spins Party Mix, from disco to current dance hits. DoubleTree Golf Resort, 14455 Pennington Drive, San Diego. 858-672-9100.

Nelsons Saturdays, Club Cerosul, disco, funk, house, and hip-hop. Sundays, rock n' roll in Room 1, salsa and merengue in Room 2.

Tuesdays, Tuesday Night Fever, dance to rotating world-famous DJs under a full-color laser show. Resident DJs Oscar E and Andy B spin the best in disco and house, while the 30-foot dance rotunda comes alive with colored laser beams, aerials, and a "liquid ceiling." Wednesdays, 4th Avenue hip-hop. Neiman, 300 Carlsbad Village Drive, Carlsbad. 760-729-4131.

Old Madhills Fridays, Club Arena, house, hip-hop, and trance. Saturdays, 100% Pure OG, global sounds. 751 Fifth Avenue, downtown. 619-557-0146.

Over the Border Thursdays, Noche Latina Night with a special DJ guest appearance. Fridays and Saturdays, DJ Lou Armas spins Latin pop house alternating with rock n' roll. 3000 Main Street, Chula Vista. 619-427-5489.

Private Fridays, two-step/DJ K. garage and house. Info line, 658-611-1820.

Punkies Thursdays, funk/disco DJs spin an eclectic mix of downtempo, and deep Chicago house music. 8 p.m., Camalib Bar, Caramoran Resort Hotel, 3909 Mission

NOTE BY WILLIAM CRAIN

Have you ever watched paint dry? It can be fascinating: The colors slowly lose some of their intensity, the texture grows ever more viscous as the substance moves from liquid to solid...OK, I'm kidding. I've never watched paint dry. I just thought I'd try to deflect the inevitable rude comments before tackling the **Album Leaf**, which is the solo project of **Jimmy LaValle**, the guitarist in San Diego buzz band Tristezza. It's really easy to attack the Album Leaf's music, because it's essentially the same thing as new age or easy listening, two of the most derided designations in musical history. As a former member of hardcore act Locust, LaValle already has to dodge hate mail from walled-chained kids who

think Tristezza's mellow, upbeat post-rock is for wimps. The Album Leaf is pretty good. It's not earth-shattering, but it's not supposed to be. Drum-and-bass elements pop up here and there with their skittering snarls, but it's clear that LaValle isn't interested in riding the latest electronic trends. He's just fooling around with sounds he thinks are pretty. That's why, as easy as it is to make fun of the Album Leaf, it's also easy to like. Even in this age, where home computers can produce professional-sounding recordings, there's a 10-, homemade quality to the Album Leaf that feels friendly and welcoming.

More importantly, LaValle is classically trained, and when he's noodling on a reverb-drenched electric piano, holding down a droning synth note, or plucking a guitar

through a rain of echoes, he sounds like he knows what he's doing. (To hear a sample of the **Album Leaf**, call 619-233-0797, wait for the prompt, then punch in ext. 4984.)

ALBUM LEAF, The Coshish, Wednesday, August 1, 8:30 p.m. 619-232-4368, 67.

Rich's 1051 University Avenue, Hillcrest. Call club for hourly information. 619-497-4588.

Project Cathedral Fourth Sunday of each month, multimedia ambient experience. 8 p.m. to 11 p.m. St. Paul's Cathedral, 6th Avenue at Nottweg, Baker's Hill. Info line, 619-235-4944. www.megabrainmusic.com

The Rhythmic Lounge Wednesdays, live downtempo and house. Thursdays, drum 'n' bass. 619-224-4815.

Serville Fridays and Saturdays, Latin-Cuban House with DJs Vido and Guerrero. 555 Fourth Avenue, downtown. 619-233-5979.

Skins Lounge Thursdays, Sala Fren, salsa and merengue with DJ Claudio. "El Pasa" Pasa. Fridays, DJ Regis spins Party Mix, old school to current dance hits. Saturdays, Sala Fever with DJ's Juan "Kalester" Min "Serrano" Alex "El Heavy" Ramirez, and Joe "Ole" Vlasquez. Four Points Hotel, Sheraton San Diego, 8110 Aero Drive, San Diego. 858-277-8888, 47018.

Selection Mondays, resident DJs Phil the Seeker, Steven Rex, Charlie Rock, and Morris 8 spin hip-hop and rare groove. Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844.

Stash 360 Avenue Fridays, DJ Dementia spins outrageous retrodisco and glam music. 21 and up. Lips, 2770 Fifth Avenue. 877-295-0380.

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Roy Gaines
7-PIECE HORN BAND
4-8 PM
plus Michele London
9-10 PM
LATIN ROCK
Viva Santana
MONDAY & TUESDAY
JULY 30 & 31
ORIGINAL ROCK
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Nolla Gentry

Calendar MUSIC SCENE

and five rooms, with three separate smoking patios. International guest DJ superevents weekly, 9 p.m. to 4 a.m. Club Montage, 2028 Hancock Street, midtown, 619-294-9590, www.cfm.com

Technocality Friday, local and national DJs spin all genres of electronic and digital dance music. Club Xanth, 4225 30th Street (at El Camino Boulevard), North Park, 619-584-2720, www.clubxanth.com

Therapy DJs Bryan Pollard, DMNR, and special weekly guests spin industrial, EDM, fresh gothic, and darkwave. First Friday of every month at Club Vortex, 5215 Adèle Falls (I-8 exit Waring Road), 619-858-8888, remaining Friday at the Flame, 3780 Park Boulevard, San Diego.

Turntable Lounge First and Third Wednesdays of every month, open until 1:00 a.m., underground hip-hop, rare grooves, and reggae with DJ Boon, Argonaut, AMX, Mike Dine, Jock Remembrance, and to all Club Vortex, 5215 Adèle Falls (I-8 exit Waring Road), 619-858-8888.

The Underground Lounge Thursdays, DJ Sachume and international guests spin deep house music. Friday, *House Rotation*, the best in hip-hop and soul. Two dance floors, hole-in-the-wall, 327 Fourth Avenue, San Diego, 619-232-5033, www.theundergroundlounge.com

Voodoo Lounge Fridays and Saturdays, San Diego's best house, trance, and club music spin by DJ's Kary, Sandman, and guests. Dance, drink, and smoke on the rooftop terrace, 10 p.m. Redfish, 711 Fifth Avenue, Glendale, 619-234-7226, www.redfishmusic.com/sandiego

LOCAL MUSIC

If you wish to submit a listing, call 619-235-3000, ext. 805, night or day by 5 p.m. Friday, the week prior to publication. To send weekly or monthly schedule, fax to Lynne Hunt at 760-788-0320 or email to ReaderMusicScene_P.O.Box.85803@san-diego-ca.92186-5803. Upcoming concerts, underground club listings, or performances that are not at a club should be directed to 619-235-3000, ext. 261; e-mailed to scot@sdns.com, or faxed to 619-881-2401.

North County

The Abbey, 621 Grand Avenue, Carlsbad, 760-444-1137. Performances are from 9 p.m. to 1:30 a.m. Thursday and Friday, the *Rhythm Drop*, pop, jazz. Saturday and Wednesday, the *New Breed Band*, pop.

The Beach House, 2530 South Highway 101, Cardiff, 760-753-1321. Performances begin at 7 p.m., except Sunday, 10:00 p.m. Thursday, *University*, jazz. Friday, *Trio du Jour*, jazz. Saturday, the *Justin Brothers*, acoustic. Sunday, *151 Club Shady*, swing, blues, jazz. Wednesday, *Semio*, C-Funkish reggae.

Billy Up Tavern, 141 South's Celos Avenue, Solana Beach, 858-481-9022. Thursday and Friday, 9 p.m. From 6:00 the *Martha* with Skano, reggae.

Big Jim's Old South Bar & Q, 190 North Coast Highway 101, Encinitas. Saturday, noon to 2 p.m. Nathan James, 1 p.m. to 3 p.m. Good Rockin' Daily. Sunday, noon to 2 p.m. Steve White, acoustic blues, 1 p.m. to 4 p.m. *Los Rancos* or the *Midnight Players*, blues.

Boat Cafe, 190 Grand Avenue, Carlsbad, 760-729-3999. Friday and Saturday, *Pineat*, blues, classic rock.

NOTE

BY DAVE GOOD

After listening to a couple of Alan Jackson records, I wonder, does he ever get reeved about anything? My guess is no, that neither he nor his fans grind many axes. Jackson is a likable country boy, good company, and, consequently, not exciting. Not dull, just not exciting. But pedestrian as his work may be, his career is fine-tuned to some pulse in the heartland, for he has sold over 30 million records to date. There's a lot of us home-spun folk out here, he reminds his listeners, and they like that.

Alan Jackson emerged in 1989 as part of country music's so-called Renaissance. He moved from Georgia to Nashville in 1985, where he struggled in a basement apartment for a while. He began writing radio-friendly tunes, hit records intended for the masses. He still does, almost never straying from

what has become a tried and true formula. Jackson's songs are loaded up with pedal steel, fiddle, and sentiment that reads like a romance novel. For me, Jackson's saving grace is his voice, which can pack much meaning into a single word. He could sing the small print on the back of a parking ticket, and you'd probably listen.

But Jackson plays it all off like he's just another brave trying to get to heaven before they shut the big gates. Of course, most of his subjects live in the hell common only to country music songs. It's all contrived, even shopworn, but then, what in country-pop isn't anymore? That said, Jackson is not totally empty-headed. "Don't rock the jukebox," he sings to the guy with a fistful of quarters one barstool out here.

"Wanna hear some Jones? My heart ain't ready / For the Bullin' Stanes," Achey-breaky lyrics like that pay tribute to all the right country legends, but the larger argument says that Jackson could have meant that complaint from father to son. Rock and



ALAN JACKSON

country themes, after all, have always been mirror images of each other, even if no one wants to admit it.

Garry Allan opens. (To hear a sample of Alan Jackson, call 619-233-9797, wait for the prompt, then punch in ext. 4764.)

ALAN JACKSON, Coors Amphitheatre, Friday, July 27, 8 p.m. \$28-\$73-\$80 or \$125-\$200-\$497. \$24.50 to \$44.50.

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Show times listed are for opening bands. Main act to follow. All shows are 21 & up.

<p>Thurs 7/26 & Fri 7/27</p> <p>Toots & The Maytals w/Keith 9:00pm • \$17</p>	<p>Sat 7/26</p> <p>Julietta Venegas w/guests 9:15 • \$10</p>	<p>Sun 7/26</p> <p>Lost at Last an evening with 9:00pm • \$10</p>
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<p>Mon 7/26</p> <p>JBL 705 HIP HOP HOUSE</p>	<p>Wed 7/27</p> <p>Spotlight San Diego Gaelle Rex • Serial Carpenter • Urban Evergreen 9:30 • \$3</p>	<p>Thurs 7/27</p> <p>O.A.R. w/guest John Mayer 9:00pm • \$10</p>	<p>Fri 7/27</p> <p>Everton Blender Spanner Banner & The Revelations 9:00pm • \$10</p>
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<p>Fri 7/27</p> <p>Mother Hips w/Jackpot & The Hatchet Brothers 9:15 • \$10</p>	<p>Sat 7/27</p> <p>Better Than Ezra w/guests 9:15pm • \$17.50</p>	<p>Sun 7/27</p> <p>The Roots 9:00pm • \$35</p>
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<p>Sat 7/27</p> <p>Dave Wakeling w/Tower 7 9:00pm • \$7</p>	<p>Sun 7/27</p> <p>Brian Setzer w/Gambler Special w/Mike Eldred Trio 8:00 • \$25</p>	<p>Mon 7/28</p> <p>Matthew Sweet w/Mel Bar & Phantom Planet 8:00pm • \$15</p>
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8/8 Government Growns • 8/11 B-Side Players • 8/16 Don Micks & The Hot Licks
8/17 & 8/18 Super Diamond • 8/19 Buju Banton • 8/21 Yellowman • 8/22 91X
Loudspeaker • 8/23 Junior Brown • 8/24 Bacon Brothers • 8/30 Steve Poltz
9/6 Ladwark Kaapana & Cyril Pahmali • 9/15 Culture • 9/16 Irakere
10/12 & 10/13 Young Dublines • www.bellyup.com

Want to be notified of shows before anyone else? Want to receive the monthly calendar via email? Go to www.bellyup.com and sign up on our new email list!

To order tickets call the Belly Up after 12noon: 858-481-8140. All shows are available from Belly Up or Ticketmaster 819-220-7135 or online at Ticketmaster.com

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10 pm **80z ALL STARS**
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Calendar
MUSIC SCENE

760-438-8160. Music hours are from 7 pm to 10 pm. Friday, Carl Robinson, soft rock. Saturday, Mike Cox, jazz.

La Costa Tournament of Champions Lounge, La Costa Resort and Spa, Costa Del Mar Road, Carlsbad. 760-438-9111. Friday and Saturday, live pop music.

Martini Ranch, 485 South Coast Highway (at 75th Street), Encinitas. 760-943-9101. Thursday, Crucial. Monday, 9 pm, Parallel Mechanics. Tuesday, 6 pm, the David Patrone Quartet, jazz. Wednesday, 9 pm, Nitro Express, country.

McCabe's Beach Club, 1145 South Trement, Oceanside. 760-439-6646. Call club for information.

The Metaphor Coffeehouse, 258 East Second Avenue, Escondido. 760-489-8890. Thursday, open mike. Friday, the Two of Us, contemporary. Saturday, Judy Krueger, originals.

Miracles Cafe, 1953 San Elito Avenue, Carlsbad. 760-943-7068. Friday, call club for information. Saturday, 7:30 pm to 10:30 pm, Matt Phylips, folk.

Mocha Marketplace, 1020 West San Marcos Boulevard, San Marcos. 760-744-2112. Friday, 7:30 pm to 10:30 pm, Matt Phylips, folk.

Molly Malone's Sports Tavern, 1270 Main Street, Ramona. 760-789-9000.

Rhythm Cafe, 4321C Oceanside Boulevard, Oceanside. 760-631-4466. Friday, call club for information. Saturday, the Little Details, rock. Sunday, David Workman.

Solana Beach Coffee Company, 437 South Highway 101, Solana Beach. 858-792-1553. Friday, 7:30 pm to 10:30 pm, live music. Saturday, 7:30 pm to 10:30 pm, In48Kyles, folk.

Solana Beach Bar and Grill, 300 Carlsbad Village Drive, Carlsbad. 760-729-4131. Thursday, 6:30 pm, in the courtyard, the Cuddle Union, Friday, Shive Eppengrue, Sunday, El Jardin.

The Rainforest, 755 Rainforest Drive, Carlsbad. 760-931-1122. Friday, 6 pm to 10 pm, the Justin Brothers, acoustic.

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JACK DANIEL'S

112 San Diego Reader July 26, 2001

Calendar RESTAURANTS

flavor and not overcooked.

One of Cien Años' specialties is a dish called *Metate*. Beef and pork are pounded together on a *metate*, a board made of volcanic stone; the meat mixture is then formed into strips and grills. The result is tender enough to cut with a fork, with a sweet, sausage-like flavor. You put a piece into a small, soft tortilla with the accompanying *puree* of black beans and *queso fresco* (Mexican farmer cheese), add a little avocado *puree*, roll it up — heaven.

We also sampled two different treatments for hiel mignon of a tenderness to melt the canards about tough Mexican-raised cattle. Beef medallions with *salsa de chile* and melted cheese came plunked atop a large, tender pad of tangerine (and despoiled) nopal cactus. The beef was *acido* (very rare) as ordered, fine-quality meat in a mildly spiced tomato sauce, topped with a salty mixture of corn kernels and *cuitlacoche*, a mushroom-like black corn fungus. The melted cheese, unfortunately, obscured the *cuitlacoche's* haunting flavor. A better way to taste this odd delicacy would be in the appetizer of

cuitlacoche-filled crepes. An alternate treatment for steak medallions (albeit still with the cheese topping) had a dark, exciting *chile guajillo* sauce, with a garnish of moderately spicy roasted dark green chiles.

To complete the dinner, we sipped some special beverages, *Jamaica* (which, unlike the Caribbean island, is pronounced the Spanish way, hah-MY-kah) is a sweet red liqueur made from hibiscus (a familiar taste to fans of Red Zinger tea or West Indian sorrel drinks). Served over ice, it's light and refreshing. More interesting yet is *Damiana*, a liqueur brewed in Hermosillo from the leaves of a *Boja* weed that was used by the area's Native Americans as an aphrodisiac. It's supposed to have an effect on both sexes. The flavor blends sweetly with an herbal edge (a little like Benedictine), and Cien Años serves the liqueur straight or blended with iced tequila or in a beguiling margarita (substituting for orange liqueur).

We just made the small-est dent in Cien Años' menu — forgetting, for instance, to order any of the imaginative chicken dishes or the duck. What makes this food *alta cocina*, rather than the standard "Mexi-food" of taquerias, is the wide, creative variety of sauces. The French in the creamy sauces of old-line French

haute cuisine but elaborations of specifically Mexican ingredients — the tropical fruits, the bold use of nuts, above all the vast variety of chile peppers, each with its own distinctive flavor. You could eat here a dozen times and not begin to exhaust the possibilities and the cornucopia of flavors that Cien Años offers.

DAMIANE AZTEC DELICACIES
Cien Años offers some dishes that aren't on the printed menu — but if you're squeamish or have stringent food taboos, DO NOT READ BEYOND THIS POINT! *Huasteco adios*, by-bye. Ah, now that they're gone, I can tell you — when I wandered into the lobby I discovered, among the reviews posted on the wall, an article from the *New York Times* Cien Años was the restaurant where food critic Ruth Reichl ate appetizers of both *chichiles* (meat worms) and *escamoles* (ant larvae) at that moment. "Yes, we do have *chichiles* right now," he said. "The *chichiles* grow on the roots of the cactus. They're the ones they put inside the *mezcal* bottles. They're red, but the *mezcal* makes them black, all white. They have to be cooked live, because they secrete an oil, and they're most tasty when cooked in their own oil." Once

they're cooked, they're very good ground up with seasonings and served in a quesadilla. If you ever try them, you'll always know by the aroma when they're being served anywhere in a restaurant — they're like truffles that way. The *escamoles* (ant larvae) are cooked with a little *pozote* (a pungent, faintly minty herb), onions, a little butter, and you fry them to the taste of the customer. Here, they taste like walnuts, well-done, they taste like wheat. They're best like a steak — half-cooked." In season, he said, Cien Años also serves *grasshoppers* and *gusano de maguey blanco*, white worms that live in the leaves of the cactus. "The insects — usually we have only one type of them at a time. They come from the area around Mexico City, and we were the first. It's a mix of French and Mexican cuisine — we have a lot of sauces, like French food, but they're based on Mexican ingredients. One of the people who started this style of cooking was I'm walking down Calle de la Plata, Silver Alley. And, man, there's silver here. Houses, tight-packed in the La Jolla way. Porsches in their driveways. Through the hedge you can hear the whack of golf balls under tall palms. Attention, shoppers: Now entering the world of the rich and the face-lifted.

I'm looking for my buddy Rod. He works as a lifeguard here at La Jolla Shores. Oh, wow. Where Plata tees into Avenida de la Playa it's, well, beautiful. Little shops, cafes, trees, flowers, gardens, tan, white-toothed girls walking with Leonardo DiCaprio clones, the smell of suntan lotion, the sea. I came because Rod keeps raving about the "best beef sandwich west of Texas," right here in this village. "Cheese Shop," he kept telling me. "The original." The other lifeguards say Rod's not here today. Still, I'm here, and five minutes later I've spotted it. The Cheese Shop looks out from inside a climbing gym vine that has taken over its entire building. I follow the trickle of folks going in by a sign saying "Overstuffed Sandwiches." Even now, around 3 in the afternoon, the place is busy. It's small, strung with Danish and Swiss cheese flags, and hopping with people behind the counter.

started to change Americans' perception of Mexican food. Its owner and personable host is José Spazza, who opened it five years ago, collaborating with chef Jorge Hernández. "We decided the menu together," says Spazza.

Born in Mexico City, Spazza now lives on the U.S. side of the border and commutes daily to Tijuana. "I was in the discotheque business and the bar business for many years. One day I decided that I needed to get my own business because I wanted to get married. So I started thinking about opening a restaurant. I didn't get married, but I have my restaurant now." There are a couple of other *alta cocina mexicana* restaurants in Tijuana now, but we were the first. It's a mix of French and Mexican cuisine — we have a lot of sauces, like French food, but they're based on Mexican ingredients. One of the people who started this style of cooking was I'm walking down Calle de la Plata, Silver Alley. And, man, there's silver here. Houses, tight-packed in the La Jolla way. Porsches in their driveways. Through the hedge you can hear the whack of golf balls under tall palms. Attention, shoppers: Now entering the world of the rich and the face-lifted.

NOTE: Vignola, alas, has been sold. Apparently few San Diegos dare wander to a perfectly respectable address just one block east of Fifth Avenue. Chef-owner Fabrice Pugin will be cooking until the end of July, then take a much-needed vacation in France while considering future options. If you love fine Provencal cooking, RUN there now for a last great meal. ■

ABOUT CIEN AÑOS
Cien Años' cooking style has

Cheese Ignorance

Attention shoppers: Now entering the world of the rich and the face-lifted.

I'll bet you've been down here. I'll bet everybody's been down here, 'cept me. Honest to God. This is like new territory. I'm walking down Calle de la Plata, Silver Alley. And, man, there's silver here. Houses, tight-packed in the La Jolla way. Porsches in their driveways. Through the hedge you can hear the whack of golf balls under tall palms. Attention, shoppers: Now entering the world of the rich and the face-lifted.

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They wave mayo spreaders and spin meat slivers. On the left, just by the entrance, two chunks of beef turn on a spit, roasting, dripping. Wicked. "Any friend of Rod's is a friend of mine," says Phil, the wiry guy with the graying ponytail. "What'll it be?" I look up on the board. There's that roast beef sandwich. ("To die for," said Rod.) "Our own split-roast, USDA CHOICE inside top round, with lettuce, tomato, mayo, sometimes with mustard and onions, or any other way you want it, \$5.25."

But they also have roast pork loin ("We cook it with *cilantro*, like *carrius*," says Phil), with melted jack cheese and the same fixin's, \$5.95. Or, oh boy, spit-roasted leg of lamb with tarragon dressing, tomatoes, cucumbers, red onion slices, and "crumbled Greek *mizithra* cheese," \$5.95. Plus a bunch of hot sandwiches, like the Reuben ("corned beef with melted Swiss and sauerkraut") for \$5.95. "Course this is La Jolla. These aren't the cheapest pe' boys in the land. I ask my favorite question, 'Which has the most stuff?' 'The foot-long,' says Aaron, Phil's sidekick. 'Lots of salami, ham, Swiss, provolone, and Italian dressing. You'll never make it through.' Hm... \$5.95. Same price. Now I'm thinking, Carla's going to want to know all about this. I'll take her a surprise bag. Half the meal! I'll

have half the foot-long and half the beef.

"Name?"

"Ed."

"Have a peanut, Ed. We'll be done in under five minutes."

Hey! Free peanuts. They have a little tub full of them, "fresh roasted," to nibble on while you wait. But they don't have coffee. "That's okay," says Phil. "Go get some at Rudy's Café, across the road." So I do. A dollar forty. I bring it back, just as my luncheon is served.

The sandwiches come in a bag stuffed with paper napkins. And to eat them at, they have this brick sidewalk area outside with tables among trees and raised flowerbeds. I plop down in a wooden slat chair and haul everything out.

Uh, surrounded by appointment book-toting alpha types here. "Right now he's got the job," says this gal at the next table — into her phone. "Which is to make up profitable. Which is to cut people."

"When's the baby due?" says the guy with her, into his phone. "How was the wedding?" Mmm. The beef sure tastes fresh, and filling. Wad of slices, with a fair blizzard of lettuce and tomatoes around it. But — sorry, Rod — it's the foot-long that grabs me. The cheeses. The salami,

the chunks of ham, the dressing. Rich, and, as Aaron says, it goes on forever.

This being the Cheese Shop, they do have just pure cheese sandwiches. For \$4.95, you can get a sandwich with provolone, Monterey Jack, cheddar, Swiss, Muenster, Danish Havarti, or Norwegian Jarlsberg. But, actually, the range isn't that exotic.

"The cheese trade is dead," Phil says when I ask him about it. "Nobody knows cheeses anymore. When my parents started this shop back in 1972, we used to have 100 varieties. But since the '70s, an entire generation has become, well, less sophisticated. Before, people'd come in. 'We're having a party! We need a bunch of interesting cheeses!' I'd order strange stuff from all over. It was fun. Now I have some mom with a yowling baby in a stroller. I need a slice to shut the kid up."

I see they have "homemade" cookies. Chocolate chip and oatmeal. Seventy-five cents. I get two, one for Carla, one for me. I eat the oatmeal. Mmm. Nice, soft, fresh. Slightly gingery. "We bake them every morning," says Phil. "Just like we roast our meats. We could buy everything in, but then what would be the fun of coming to work each day? We're the last mom-and-pop in La Jolla. ■"

The Place: The Cheese Shop, 2165 Avenida de la Playa, La Jolla, 858-459-3921 (Also, downtown at 627 Fourth Street, 619-252-3831)
Type of Food: Sandwiches, salads
Prices: Roast pork loin sandwich with melted jack cheese, lettuce, tomato, onion, mayo, \$5.95; roast beef sandwich, same fixin's, \$5.25; "Spit-roasted leg of lamb" with tarragon dressing, tomatoes, cucumbers, red onion slices, and "crumbled Greek *mizithra* cheese," \$5.95; New York hot sandwich with corned beef, melted Swiss, pastrami, \$5.95; foot-long torpedo with ham, Swiss, salami, provolone, Italian dressing, \$5.95; peanut butter and jelly sandwich, \$2.50; Norwegian Jarlsberg cheese sandwich, \$4.95; organic mixed spring greens salad, \$4.25; home-baked cookies (chocolate chip or oatmeal), 75 cents
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Philosophy Tweak

"You have to buy a case of the previous vintage in order to qualify for the next vintage."

There is a clever bit of folklore — it may even be true — that people like to employ when they wish to illustrate the danger of this or that gradual change. If you drop a frog into very hot water, the story goes, the frog will try to leap away, so shocked will he be by the sudden shift in temperature. But if you place a frog in tepid water and gradually raise the temperature, the frog will remain happily in his bath, even to the point where he is killed by the water's heat.

Crush
MATTHEW LICKONA

The California Cabernet Mar- ket has been something of a gradually heating bath for the past six or seven years now. It's not to dwell on the increases — every wine collector has heard, at one time or another, some veteran going on about how Chateau Lafite-Rothschild could be had for \$15 a bottle way back when. So as prices spiral upwards, memories — even recent ones — of vastly lower prices tend to get lumped in with those halcyon days when the Wine Spectator was still a trade newspaper. The occasional blip to the contrary is silenced with an invocation of "what the market will bear."

And then you run into a wine list like Ed Moore's at The Bungalows. There are many remarkable things about the list, but for the purposes of this column, let us focus only on California Cabernets, which occupy the first six and a half pages of the book. Specifically, on the verbiage — wines that are available in multiple vintages. Now, restaurants typically charge a premium for older wines — they have stored them with loving care for years, long after they ceased to be available on the market, and now you must pay for that rarity and the maturity that proper storage has brought.

But not so at The Bungalows, at least not always. Many prices reflect what Moore paid for

them when he bought them, or at least keep a respectful proximity to the price of more recent vintages. A '94 Cornerstone runs \$65, the '97, \$66. A '95 Altamura is priced at \$70, the same as the '97. A '92 Beaulieu Vineyards Georges de La-tour Reserve goes for \$95, while the '97 sells for \$123. A '92 Joseph Phelps Insignia also goes for \$95, while the '96 is priced at \$114. Granted, '96 and '97 were great vintages, but so were '92, '94, and '95, and they've got years of bottle age to boot, a great boon for Cabernet. The relative bargain status of the wines of the early '90s is preserved on the page, in spite of the normal markup for storage. The water begins to feel uncomfortably warm.

Moore says that the effect of skyrocketing prices on the price of older wines "has been an interesting conundrum for me, especially over the past four years. Back in the '80s, '91, '92, even '93 vintages, I paid \$20 for a bottle of wine, so it was on the list for \$40, \$42 a bottle. Then, all of a sudden, '95 comes along, and \$20 a bottle becomes \$24, and the resultant doubling takes the list price up around \$50. When '96 comes around, \$24 becomes \$28 a bottle, and the list price starts pushing \$60. Then '97 comes, and \$28 becomes \$32 a bottle, which is \$64 on the list — for a '97. And I'm sitting here with a '93 or '92 for \$44. It's ridiculous.

And some of these wineries didn't do it gen- tly, they went from \$22 to \$36 — bam! That was just insanity." (Here, the analogy to the frog breaks down — instead of leaping out of the rapidly over- heating market, buyers found themselves hooked, unable to summon up the will to flee.) Caymus' regular release of Cabernet is perhaps the most fa- mous example, jumping from \$35 (in some stores) for the '94 to \$65 for the '95, thanks in part to a glowing review for the '94 in the Wine Spectator.

Calendar RESTAURANTS

But there are others, as Moore attests. "Chateau Montelena — I don't know what I've got left from them. For the longest time, they were at \$24 a bottle. Their prices have just gone through the roof. They have one or two presales," opportunities to buy before the wine is released. "The first presale, you can probably buy it for \$40, but you have to tie up your money — you can't sell dinner wine that hasn't been released yet. Then there's a second presale, and it's, like, \$46. Then there's the front-line [release] price, which is \$54, \$58. And if you skip a vintage, [they say] you have to buy a case of the previous vintage in order to qualify for the next vintage. It's just, like, 'Excuse me!' They're playing games, and I hate that. So I told them they could go fly a kite."

In this, Moore represents the exception. "They've become like Silver Oak — everybody's got to have Montelena. I will give them credit, they make wines that pretty much stand the test of time. An older bottle of Montelena is a nice bottle of wine. So, in order to protect some of my older vintages, I've had to raise those prices up — to keep people from coming in here and buying it straight off the list, which we have finally had to sort of stop doing. In many instances, if you went to the winery, they would charge you more for those older vin- tages than I'm charging on my wine list. I don't know, it's a conundrum; you know it's for sale in other places for a lot more money. It's like, 'Am I stupid for not trying to raise the price a little bit? Otherwise, it's gone so fast, and I can't ever re- place it.'"

The only Napa Cabernets from Montelena left on Moore's list are the '92 and '93, priced at \$105 and \$100, respectively. "I've absolutely jacked up the price of those wines," grants Moore. "If I go back a year and a half ago, I'll bet you those wines would be \$50. But you go and find the cur- rent vintage, and see what that's priced at now."

(According to the Wine Spectator's website, '97 Chateau Montelena Estate Cabernet retails for \$125; as recently as the '94 vintage, it was retail- ing for \$40.) "It is obscene; I'd be charging \$130, \$135 on my list for the current vintage."

As it is, "People see the prices [for the '92 and '93] and they go, 'Oh man, that's a deal!' I look at it and I go, 'That's nuts! That's not a deal.' Realistically, I probably shouldn't charge more than \$70 a bottle — not for what I paid for it — based on my philosophy. Every now and then, you tweak the philosophy. I'm not thrilled at doing it, but it allows us to do some things, like upgrading the glassware. Last year, we took all our waiters to Napa [for tasting]. This year, we're hoping to take them all to Sonoma. That helps."



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Calendar RESTAURANTS

BARBIE'S COFFEEHOUSE 647 South Highway 101, Solana Beach, 858-755-2525. Italian dishes from every section of Italy are prepared with loving care in time-honored tradition. Specialties are risotto, ravioli, leg of lamb, duck breast, fresh fish. Charming atmosphere with fireplace. Open daily. Moderate. —E.W.

PACIFICA DEL MAR 1355 Camino del Mar, Del Mar. Del Mar, 858-752-0476. Serves the finest fish prepared in the simplest manner and you'll do fine here. The setting and view are main delights and the service excellent. Week times. Open daily for lunch and dinner. Moderate to expensive. —E.W.

PARILLO ITALIAN BISTRO 647 South Highway 101, Solana Beach, 858-755-2525. Italian dishes from every section of Italy are prepared with loving care in time-honored tradition. Specialties are risotto, ravioli, leg of lamb, duck breast, fresh fish. Charming atmosphere with fireplace. Open daily. Moderate. —E.W.

PISCES DELICACIES OF THE SEA La Costa Spa, 2100 Costa Del Mar Road, Carlsbad, 760-438-9111. Long established and still excellent restaurant is located at the spa itself, in a gorgeous room overlooking the ocean from the lobby. The menu includes fresh Maine lobster, seasonal pheasant and Dover sole. Abalone and Maryland soft shell crabs are seasonal. Please call for directions. Open nightly for dinner. Expensive. —E.W.

RUTH'S CHRISTKATHOUSE DEL MAR 1352 El Camino Real (east of Carmel Valley Road), Del Mar, 858-755-1434. First rate appetizers, soups, chops, lobster. You can make a meal from the crab cakes and smoked salmon platter. Outstanding desserts, large enough for two or more. For more romantic atmosphere, take elevator upstairs. Not as noisy as downtown. All vegetables a la carte. Live early dining racing season. Open 4:30 p.m. Saturday and Sunday. Very expensive. —E.W.

BRICKS AMERICAN BISTRO 215 15th Street, Del Mar, 858-481-1001. The roof garden has an unobstructed ocean view and is especially popular for the fresh fish platter. The new chef adds of more American or Mexican breakfast. Select simple preparation for dinner. Chicken, veal, salads, soups. Roasted half chicken best here. Lunch Monday through Friday, dinner nightly. Brunch Saturday and Sunday from 9:00 a.m. to 3:00 p.m. Moderate. —E.W.

TOM GIBLIN'S IRISH PUB AND RESTAURANT 604-A Grand Avenue, Carlsbad, 760-728-7234. Cpr for Irish rather than American dishes. Recommended are the stew, shepherd's pie, and fish and chips. Roasty dishes added to the menu. A brown bread, baked on the premises, is available for takeout daily. Inexpensive. —E.W.

VILLAGE MILL BREAD COMPANY 12841 Camino Real, Carmel Valley (off Highway 101), Carmel, 858-754-4994. Sixteen varieties of bread, all for sandwiches. Best here are honey sunflower and cinnamon swirl, which makes excellent French toast. Bread is soft with soft crust, children love it. Open daily. —E.W.

VIVACE Four Seasons Resort, Avenida 7100 Four Seasons Point, Carlsbad, 760-461-0999. The well-prepared food is no more expensive than the offerings in any upscale San Diego restaurant, but at an expense to dine in such luxurious surroundings. Menus change seasonally. The appetizer list offers

unique selections. For entrées try chicken in clay pot or daily fresh fish. The Four Seasons lounge is a great place to visit and listen to live music. Go see the hotel. It's worth the trip. Open nightly, 5:30 to 10:30 p.m., dinners only. Inexpensive. —E.W.

WILD NOCTURNE 143 South Cedros Avenue, Solana Beach, 760-259-7310. Located adjacent to the Betty Up Tavern, this uniquely decorated room features fine excellent salads, pasta, fresh fish, and burgers. The new chef adds of more American or Mexican breakfast. Select simple preparation for dinner. Chicken, veal, salads, soups. Roasted half chicken best here. Lunch Monday through Friday, dinner nightly. Brunch Saturday and Sunday from 9:00 a.m. to 3:00 p.m. Moderate. —E.W.

THE FORTUNE COOKIE 16425 Bernardo Center Drive, Rancho Bernardo, 858-451-4908. Since its 1992 opening, the luster of this handsome, over-ambitious Chinese restaurant has somewhat faded in the face of local pressure. Chef Yang's creative Chinese menu has developed into the contemporary Sichuanese and Cantonese-American crowd pleasers loved by the RB girl and teen-aid. Glances of high skill remain, in the greatest beef egg rolls and the sublime soups. Venture some "regulars" who know how to order can currently get excellent results, including delicacies that have vanished from the present menu. The long, smart menu list has been revamped, and there's a rare (for the genre) array of seafoods. —E.W.

CHICKEN PULI GREK 309 West Mission, Escondido, 760-480-1348. This pleasant little spot (mainly for takeout) has multiple personalities. First, there's a very basic restaurant. Then, there are parbaited "barbecued" baby back ribs and a prime rib plate. The latest twist on these dishes is "Carmel" seasoning. But the most savory personality is Greek, with decent gyros, grilled ground ground (lamb and beef), souvlaki (kebabs), delima, tzatziki, and good gyoza

spanginis. Although the salad dressings and tzatziki (the cake-yogurt gyro dressing taste mass-produced, you get a lot of wholesome food for little money. Lunch and early dinner daily. Inexpensive. —E.W.

FISH HOUSE YEA CRUZ 360 Via Vera Cruz, San Marcos, 760-744-7346. This family-style restaurant serves seafood and fresh fish that changes daily. Simple but honest preparation, good value. Open daily for lunch and dinner (dinner menu is served from opening to closing on Sunday). Inexpensive to expensive. —E.W.

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LA TAPATIA 140 West Grand Avenue, Escondido, 760-747-8282. Take a walk on the mild side at this family-owned favorite, in business since the 1930s. You'll find standard Mexican fare in a comfortable dining room, or in good weather, a lovely, after-late afternoon patio. The most celebrated dish is the "chicken crisp," a large stuffed covered one-third in ground beef, one-third in beef chunks, and one-third in beans, with cheese, avocado puree, and your cream over it. Many preparations (grilled seafood, etc.) are healthy, and veggie take fresh. Seasonings are rather delicate, but there's a sublimity and a lovely salsa on the table. Moderate. —E.W.

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MARRAKESH 634 First Street (at Draper), 858-454-2006. The North African fare of Morocco is like no other in the world — influenced by Arab cuisine, but more intense and shrewdly hedonistic. At the sole Moroccan restaurant, the fare is served on a highly five-course prix fixe feast, with superb little soup (harira), a salad plate, hummus (a chicken-filled flat pie), an entrée, and finally main course (steak) poured on high to a company almost baklava perfumed with orange-flower water. The setting and service are dramatic, treated ceiling, low-hanging seating at carved round tables, belly-dancing interludes, servers in fazzas. (You're the Sheik of Araby.) A short list of entrees (a maximum of two choices per table, to be shared) features fish (chicken or lamb) with olives and preserved lemons, moussaka, lamb with couscous, and rabbit dry fish. On quiet weeknights, you can request the delectable lamb with honey, an entree that includes fruits, almonds, sesame, and cinnamon. Dinner nightly, reserve for weekends. Moderate. —E.W.

PANDA COUNTRY 4150 Regents Park Road #180, University Town Center, 858-552-1185. Gorgeous surround-

roundings and stunning presentations carry the day here. The extensive menu does particularly well with its 11 appetizers and its 30 seafood and fish dishes prepared Mandarin or Szechuan style. Scallops and shrimp receive special treatment. Open daily. Inexpensive to expensive. —E.W.

ROTT'S 8670 Genesee (Corte Verde Center, across from UTC), 858-455-1646. Our own sous-chef of top Hawaii chef Roy Yamaguchi's ever-expanding chain has elements of both "top chef" and "cham" about it. That is a potentially fine restaurant is somewhat stunted by chef-chef skills,

with the staff working too hard to sell on the place. (Cool out, guys. It's San Diego.) And it takes a few minutes to decide Roy's Rules of Ordering, which make all the difference between a mediocre dinner and a very happy meal. 1. Steer clear of combination platters (for starters or mains) — the same dishes come off much better when ordered separately. 2. You can get any element of a combo including the yummy off-menu appetizer by asking for it. 3. Don't waste your palate (or money) on weak umbrellas (drinks, when the wine list is brilliant. 4. Try the "Lovers is More" with seafood. 5. The

menu changes daily, but some frequent tasty choices are post stickers, lupulus, "Lahaina" dumplings (sweetbreads), or the chocolate soufflé. Special dietary requests accommodated, including vegetarian meals. Open nightly. Reserve, and hope for a table far from the raucous bar. Very expensive. —E.W.

SADAFI 11 First Street, 858-551-0643. You worry — those formal flutists and black-tie waiters, the gold-encrusted paintings, and the crisp, pink table linens all scream "expensive." Actually, prices are outrageous, especially at lunch. The appetizers are great: a basket of amish (unleavened bread), and bread

it, butter and a large sliced raw onion. Eating bread with onion makes you hungry, say the Peruvians. Then try skewers of chicken or ground filet mignon with rice or salad, or delicious pollock, dried cherries, and chicken). Patechou and rosewater ice cream is a great finale. Nougats and evening meals cost more, but at any price this is real Peruvian food, with typical Peruvian herbage and spicacious spicing. Inexpensive to expensive. —E.B.

SKY ROOM Top floor of La Valencia Hotel, 1132 Prospect Street, 858-454-0771. The stunning ocean view offers three essentials for a men-

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Henry's Pub
Hob Nob Hill
Hollywood Star Grill: **\$5 off 2nd entrée**
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Il Strano
Jamar Restaurant & Lounge
Japasta: **10% off dinner**
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North Park Deli: **Free coffee**
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Ole Madrid: **\$50 off entrée**
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Palomino Restaurant Rotisserie & Bar: **Free pizza**
Pampas Argentine Grill: **Free appetizer**
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When Dinosaurs Ruled

Both actresses could sue the cameraman for their sallow complexions.

One of the more, if not the single most, entertaining of the big Hollywood summer films so far is *Jurassic Park III*. But beyond that, it pretty much eludes criticism or comment: an elementary and elemental spectacle of ravenous dinosaurs and edible humans. I suppose I

could raise a small objection at the way dinosaurs, for live-action purposes (which is to say live-action humans, but computer-generated dinosaurs), have become the monopoly of the *Jurassic Park* franchise. This makes for a stifling sameness, an unhealthy constraint, although on the other hand it allows the action to get rolling in a hurry: no need to lay any groundwork. I could raise another small objection, specific to Part III, over the ease of identifying the disposable humans and the speed of their disposal. The preciousness of the remaining humans (most of all William H. Macy, Tea Leoni, and, after sitting out the first sequel, Sam Neill) tends to depress the level of suspense. Any child — the

target viewer, after all — will know full well that nothing too bad is going to happen to them any time soon. Aside from its shorter menu of snack food, the movie has lost little in transferring the controls from Steven Spielberg to Joe Johnston: little but excess baggage. (Even the dinos no longer seem able to cause the earth to quake with every step.) A well-paced hour and a half could not nowadays feed the Spielberg ego.

America's Sweethearts takes place in an alternative universe Hollywood where a married pair of superstars — it will not be helpful to think of Cruise and Kidman, Burton and Taylor, Bogart and Bacall — have appeared together in nine consecutive boffo blockbusters (the samples we see of their work are on a par with the standard big-screen sendups of TV soap opera); where the female half has met with a disapproving public and two straight flops since their breakup; where two years after the split there somehow remains an unreleased joint

Calendar MOVIES



America's Sweethearts

effort directed by a three-time Oscar winner who, looking like the wild-haired Ben Gunn of *Treasure Island*, is editing the project in Kubrickian secrecy inside the Unabomber's transplanted Montana cabin; and where the head of the studio must wait to see the final cut with the national press corps at the junket. Julia Roberts, just

to open a can of Whiskas in the over-all atmosphere of fishiness, plays the part of Catherine Zeta-Jones's wallflower sister (wearing a fat suit in flashback for substantiation), though that doesn't cut down on her usual quotas of teeth and tantrums. Both actresses could sue the cameraman for their sallow complexions. John Cusack,

insofar as he's supposed to be in recovery from a mental breakdown, has shakier grounds for litigation. And Christopher Walken, as the anchoring director, would probably be flattered. Alan Arkin and Hank Azaria both do funny accents, Indian and Spanish respectively; and Billy Crystal, as the unprincipled publicist (a tautology, I

WAY PURER THAN MOST OF YOUR THOUGHTS.

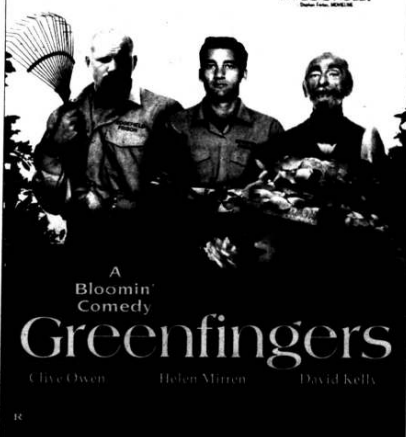
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Calendar MOVIES

realize, works very hard and handily on the assembly line of gimcrack jokes. He is at his best, no matter how little it says of him as an actor, with the test-book rabbi joke. The sheer volume of jokes would be reduced, however, by roughly a third if Crystal and his co-writer Peter Tolan were deprived of the penis. (Perhaps Tolan's given name shaped his destiny.) Joe Roth, a

former studio chief himself at Fox and Disney, returning after a decade to the director's chair to lengthen his brief and undistinguished list of credits (*Streets of Gold*, *Revenge of the Nerds 2*, *Coupe de Ville*), should certainly know his subject from top to bottom. But dissembling and disinformation can be a habit. Made, a name taken from the underworld honorific of "made men," renitence the male leads of *Swingers*, Vince Vaughn and Jon Favreau, with the latter again writing the script and for the first time directing as well. He has enlisted Wong Kar-wai's nimble

cameraman, Christopher Doyle, to photograph it — a smart move, it might seem, except that the scrappy results only go to show the importance of Wong Kar-wai's eye in their collaborations. The story, or better say situation, centers around a couple of lifelong pals, loosely connected to the mob, who for their separate reasons tighten those connections when they accept a vague assignment as cross-country couriers. As in the overrated *Swingers*, only more so, Favreau and Vaughn each have a well-bonded thick — Big Putz and Rigger Putz — and they repeat it *ad infinitum* and

nauseum. Favreau once again comes through as the sympathetic one, not so much for his lunkish sadack looks, still less for his mawkish relationship with the neglected daughter of his stripper girlfriend. It's just that he's not the one you yearn to see bound and gagged. Lost and Delirious, a contemporary but apparently timeless tale of star-crossed lesbians at a posh boarding school, adopts the point of view, or anyway adopts the first-person narration, of a moony newcomer called Mouse. ("I felt like a gray mouse heading right for the mouth of a cat"), who

learns about life, love, fun, etc. from her two amorous roommates. ("I was like some kind of Dr. Spock," she confides, making the common mistake about the proper mode of address for the half-breed Vulcan crew member of the Starship Enterprise.) It is inevitable that a film of lesbians in boarding school will stir memories of the classic in the field, *Mädchen in Uniform* — I hope you didn't expect me to say *Therese and Isabelle* — and nearly as inevitable that the film would fall several miles short of those memories. It seems somewhat less inevitable and hence more disappointing that the first English-language effort of the Quebecois director Les Pool would fall so short of her engaging little coming-of-age film, *Set Me Free*, which I discussed when it appeared in this San Diego Jewish Film Festival. Does the English language — either her ear for it or self-expression in it — account for how forced and unspontaneous the characters' behavior seems? how theatrical and stilted the players' performances? Can it somehow account for the babe quotient in the lead actresses? (Not just the junior Jane Gershon — Piper Perabo — and her clandestine lover — Jessica Paré — who surely seem well-matched as soul mates if mirror-image big lips, supermodel cheekbones, and peanut-shaped heads are anything to go by, but also the ostensible Mouse — Misha Barton — who looks a bit like the prom queen in secret-agent disguise.) Can it account even for the director's sudden inability to do what she did so well in her previous film: shoot people on the dance floor? See this film if you must, but then (or first, or instead) do yourself and Pool a favor and rent her other one on video.

Bully is a self-important exploitation film based on a 1993 case of murder among rudderless adolescents in suburban South Florida: a hundred decibel wake-up call to a shamblering America. (Rap music and goy-video games, for post-Columbine relevance, help crank up the volume.) The noted still photographer Larry Clark, back on the turf of his *Kids*, and perhaps even a little hotter now over its failure to change the world, is arguably a serious filmmaker: if he's going to give you a shot of Bijou Phillips's crotch in blue-jean cutoffs, he's not going to hold the shot any longer than absolutely necessary to establish that she's not wearing underpants. And then, too, the consistent coldness of his gaze can be bracing when it isn't completely numbing. Yet there's something almost laughable about the sledgehammer monotony of his shock tactics. (You cannot phone up one of these teens without interrupting, or rather not interrupting, a kinky episode of sex and hot wax.) Fewer shocks might have meant stronger ones: when belief goes south, the shock value follows. Besides which, the acting here, by such "professionals" as Brad Pitt, Nick Stahl, Rachel Miner, and Leo Fitzpatrick, is several degrees hotter and hamnier than that in *Kids*. Maybe that's simply to say there's no replacement for Chloe Sevigny. But of course in the meantime, in *Anger Day in Paradise*, Clark had worked with, been exposed to, possibly been inspired by, the likes of James Woods, Melanie Griffith, Vincent Kartheiser, Natasha Gregson Wagner. Actors who just won't quit.

A reader, Matt Bonner, in response to my groping recollection of some of the more familiar film photographed by Luciano Tovrich has kindly sent me

a computer printout of fifty-six titles from the D.P.'s filmography in the Internet Movie Data Base, and has unkindly chided me for my "refusal to look at a Web page." Uh-huh. I refuse to look at a Web page the way Mutombo refuses to stop Shaq from dunking. The way a kindergarten refuses to read Kierkegaard. The way a paraplegic refuses to go jogging. Is it my fault that the word processor issued to me by my employer is a tin lizzie that predates Madonna? (Let's see if shaming tactics get me anywhere.) I am well aware there is a big wide infinite universe of cyberspace out there. I have an inkling of its advantages. ■

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MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and emphatic by the black spot. Unrated movies are for non-overseas. Thousands of past reviews serial alphabetically, by year of release and by rating, are available online at sanjosefilm.com.

A.I. — Steven Spielberg's futuristic tale is braced taken over from the late (and late Kabucki) of the first robot programmed to love. Not, let's be clear, one of those old hat technological advances on the pop-shop inflatable love doll, equipped with "sensuality simulators" and such. But rather, a "mecha-child" (short for mechanical child), placed in the home of a young couple whose only flesh-and-blood child lies in a coma on life support. Once we get past the husband's gaseous dream of bringing home the boy-toy as a surprise gift ("I can't accept that! There is no substitute for your own child!"), the questions, the issues, the possibilities sprout like mushrooms. These, even if not actually articulated in the script, are nevertheless legitimately aroused by it. For one, there's the matter of a novel approach to the Peter Pan theme (the director had taken the literal approach in his *Hook*, the boy who will never grow up. Then, as a natural extension of that, there's the matter of risk-free parenting, with the child arrested at the culdest and most adorable stage of development (i.e., Haley Joel Oment), no long-range rearing required, no awkward-age rebellion down the line, a devotedness of almost canine dependability — in short, a sort of *Toyland* Kid. Then there's the matter, as a further extension, of isolating and highlighting the selfish element in parenthood, the possessive element, the sentimental element, the newly greedy element. And then there's the matter of love as a commodity, a thing that can, after all (or at last), be bought — something you might have suspected Spielberg, that notorious big spender, of believing all along. There are truths so many stories, so many possibilities, that you could very well envision a sort of multi-plotline as it weaves opera in which different but identical robots would be distributed to different households with different results. Spielberg, however, has something else in mind. And after the stimulating first fifty minutes or so — first third, that would be — he switches his tracks from the Peter Pan theme to the Pinocchio theme, the toy who wants to be made real. And — here's where the big spender reaches for his bankroll — he transforms the story into (what else?) a quest: a gaudy, gaudy, overblown, rambling, ridiculous, pretentious, self-conscious, academic "romance." With Francis O'Connor, Jude Law, William Hurt. 2001. ■

America's Sweethearts — Reviewed this issue: With Julia Roberts, Catherine Zeta-Jones, John Cusack, and Billy Crystal, directed by Joe Roth.

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El Cajon
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For additional information, contact the
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DRIVER, Deliveries to military base. Min-
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San Diego Reader July 26, 2001 **A61**

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1. The prize for solving the Reader Puzzle will be a Reader T-shirt.

2. All entries in the Reader Puzzle contest must be received by the Reader address in Reader Puzzle, P.O. Box 53801, San Diego, CA 92186-3801 by 6:00 a.m. Wednesday, six days following the issue date.

3. All entries must be accompanied by your name and address.

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We may give five prizes each to tie away, so if there are

by David Levinson Wilk

Dawn

1. British rule in colonial India
2. "Telephone Line" gap
3. Spots
4. "Beloved" author Morrison
5. Clears of all charges
6. "The Scarlet Letter" by Hawthorne
7. Command "I" adverb
8. Relative of an ostrich
9. Actor Billy Williams
10. "The Great Gatsby" by Fitzgerald
11. Debate team
12. Swank
13. Slings in the Alps
14. See eye to eye
15. Slightly open
16. Brian Gossamer's birthplace
17. "The Catcher in the Rye" by Salinger
18. Command post: abridge

Contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 6864, San Diego, CA 92168) before 6:00 a.m. Wednesday, six days after the contest to receive the answer. All entries must be accompanied by name and address. Employees of the Reader and their immediate families are not eligible. In the event of a tie, the decision of the judges will be final and arbitrary. We've only got five prizes (each worth \$100) and we need more than five winners, we'll have a lottery. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.

Contest ends here.

Contest entry per person.


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NERF	TRAG	FRFO					
GENE	IN	THE	FACE				
SAYSO	INA						
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SOB	RHEA	NORSE					
ENOS	INPUT	REAR					
ME	GRAT	SIO					
BROWN	BELLIED						
CON	CRUET						
YELLOW	WITH	ENVY					
SOLO	TRACE	AT	IP				
URSIA	HAWKS						
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He watched with ravenous eyes as the frying pans sizzled and spat.

and out the top. It smoked for about two or three hours.

Dave chimed in. "Not all bacon is smoked — it depends on the style." Also, "some big grocery-store chains have smoked bacon that's cheap, but not necessarily good, because they skimp on everything to keep the price down."

"Is that why different bacon cooks up differently?" I asked, eager to shift the blame away from myself. Apparently, it was.

"It depends on the amount of water that's in it," replied Dave. "When they pickle it, some packers inject water. Read the package carefully. Typically, you'll see 'light percent water added.' But not our bacon."

"Bacon brands also have varying amounts of nitrates, you can't eat them without using some nitrates. In the old days, they used what they called crack powder, which had a little bit of nitrates and a lot of salt. Hog has traditionally been called 'the food of the poor,' because it would stay preserved through the winter."

I purchased a pound of bacon at Iowa Meat Farms (\$3.99 a pound), and then stormed through Ralphs, Vons, Henry's, Whole Foods, and Trader Joe's, so that I ended up with a total of 12 varieties for my own private bacon cook-off. Patrick was eager to help with the taste-testing; he watched with ravenous eyes as the frying pans sizzled and spat.

I began with the four "fresh" (i.e., non-

prepackaged) varieties: Iowa Meat Farms, Niman Ranch from Trader Joe's (\$4.52 a pound), Henry's (\$3.99 a pound), and Ralphs Bulk Bacon Ends (\$3.94 a pound). A heavy, smoky smell filled the kitchen as the pinky-red meat of the Iowa and Niman ranch bacons gave way to glistening golden tones. Henry's and a good chewy texture to the thick veins of meat. The light salt taste didn't hit the palate until the end of the bite, which Patrick liked. Henry's bacon, though maybe Tasty, ended more of ham than bacon.

Ralphs Bulk Bacon Ends gave off an overbearing, fatty smell as it cooked, but in the end, we declared it bland.

Next in line were the Ralphs (\$5.37 a pound) and Vons (\$3.49 a pound) store brands. I was surprised at how long it took both bacons to crisp up. Neither turned golden as they cooked, only a wan, almost sickly caramel color. Salt dominated the flavor area, followed by a burnt taste, despite my conviction that I hadn't overcooked either (they still bent without snapping). Oscar Mayer (\$5.59 a pound at Ralphs), though it was sliced into paper-thin strips, was also plagued by the long cooking time. Heavy salt flavors combined with an odd orange-brown color to make it a true bust — and an expensive one at that.

Patrick and I pulped down big slices of water, hesitant to move on. However, the next three selections, Farmer John's (\$3.95 a pound at Vons), Hormel Black Label (\$4.98 a pound at Vons), and Huffy (\$2.99 a pound at Ralphs)

proved to possess more positive aspects than negative. Farmer John's teased the tongue with maple and tasty-sweet fat flavors, but skimped on the pork taste. Huffy cooked up lickety-split, however, its mild sweetness and tangy aftertaste were marred by an abundance of salt. Patrick dubbed the Hormel "a good basic bacon," because of its balance of salt, sweetness, and springy meat texture.

Our munching nearly complete, we moved on to the last two pork products of the evening: Pure Farms (\$5.99 a pound at Whole Foods) and the Whole Foods store brand (\$5.99 a pound). Both were uncured — true oddballs in the bacon world. The meat department employee told me that they had not been treated with any preservatives, such as nitrates or MSG. Both packages stated that the bacon had been colored with beet powder to lend it the familiar pink that comes from a nitrate cure. Consequently, when I fried them, they lacked any hint of reddish-brown; instead, they took on a grayish molasses tone. Patrick smiled as he watched my eyebrows rise in disbelief while I took my first bite of the Pure Farms, but as I began to chew, I smiled as well. Each motion of my jaw released strange, pure, mild pork flavors, and smoke perfumed the entire bite. Whole Foods provided the pleasant flavor experience, duplicating oodles of pork flavor, but a tad less sweet smoke.

The top dogs — or, should I say, hogs — of the evening were Iowa Meat Farms, Pure Farms, and Whole Foods. Patrick judged that Iowa's bacon would best bejewel a plate of eggs and hash browns, while the uncured versions would shine from within the egg confines of a quiche. He went to bed a happy man.

1. Dave Gibson and Ryan Verheyen
2. Cow at Iowa Meat Farms
3. Oscar Mayer bacon

o disappointed." disappointed. She cried when buried Cinnamon in the with his eyes open. I reached inside Smoky was cold and stiff. I felt as might throw up.

I called the vet. "I don't know what we're doing wrong," I told the receptionist. "Can someone please look at this guinea pig and tell me if there's something obviously wrong that

"Yes, Mrs. Albright," the receptionist soothed. "Our exotic animal specialist can see you at 3:45."

"What do I do with the guinea pig until then?" I asked.

All day, every time I opened the refrigerator

ator, Smoke's little black eyes stared at me from inside a Ziploc bag. That afternoon at the vet, I crowded into the exam room with all my kids. The guinea pig doctor lifted Smokey from the bag and examined him. She asked all the same questions the lady at Petco had.

When I'd answered, the doctor said, "Well, he looks like a healthy guinea pig. And

I paid \$92 for a guinea pig autopsy. The doctor called me the next week. "We found no sign of trauma or disease. I would call it a

I felt a little better knowing we hadn't done anything to kill Smoky. But I'm not buying any more pets for a long time.

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