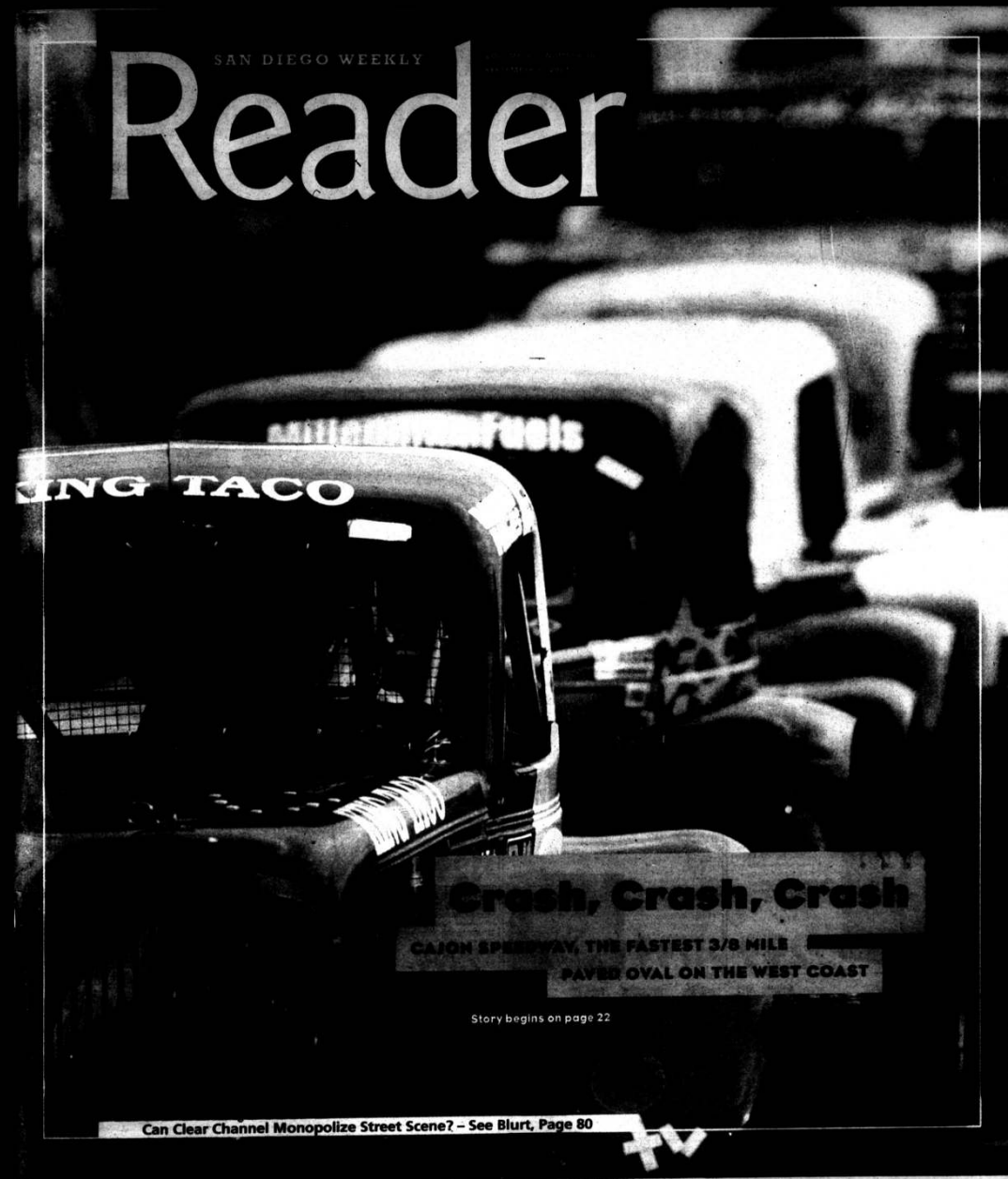


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Lethal Prayer
This is in response to Melzer's review of Ringo ("Of Note," August 30). I agree with you, Melzer, I am going to pray for Ringo. The only thing is, the last time I did something like that, Lester Bangs died and you lived. So, what do you know about that?

Rich DePaul
Pacific Beach

Urban Aborigine
Rage
This is just a short note of gratitude to adventures Pat Fares ("Fearless Below Market," East Village Walking Tour, Calendar section, August 30) for her kindly participation in bringing the bulldozers to our chic development zone. Like the Yanomamo, we look forward to many gifts of shotguns, carbon steel machetes, and other trinkets from bored, slumming Del Mar visitors. These shiny gratuities are so very useful for intramural leagues when we join in our own gentrification.

She can rest assured here is the next village we've chosen to bring forth pre-development blight now that foreign Baron John Moores has blessed us with his eminent domain. In the nonce, we would dearly love to share the bounty of Bwana Fares's streetcraft, not least as to location of any cheap rent whatsoever for many artists west of I-5 and south of I-8. From our boudoir in a shuttered dusty doorway, that oxymoron appears long extinct thanks to promotional philanthropy of Fares's forbear Downtown Sam Minkoff.

We, too, fondly remember the halcyon of Maureen O'Connor's plans for a centralized SBO district, planning cycle definition of artist status for the sake of set-aside percentages to appease loft zoning opponents, and stripping one GaltCamp square for materials to wire and plumb another to keep the landlord at bay one more month while CIA cocaine aficionados howled at the moon on the stoop now refurbished as our bedchamber.

Once upon a time in the days of CETA, we danced and sang for free in the storefront art collective that preceded the commerce cathedral called Horton Plaza. Plores was always wretched but far preferable perched above the pit rather than shaded by luxury garrets.

By the way, how is that

NTC historic core live/work rehab project progressing? Where is the charter school Wayne Buss promised ReinCarnation will house to warrant his zoning exemptions? And, while we have the opportunity, vitriolic laurels to ex-SDFD spouse Bonnie Breitenstein and her CCDC gestapo for poisoning our relations with our slumlord in needless counter to our participation in June's Biojustice contretemps. We're still here like our neighbors, the rats in the sewers under police HQ.

In parting, just remember to tell yourself it's an uptown row house and investment opportunity, not a half-million-dollar shotgun shack, when you sign that 30-year note on an urban empty nest, even though, per loft zoning, only 33 percent of it is built to even residential code. And for heaven's sake, don't dare forget the extra development zone assessment fees necessary to offset revenue shortfalls that imperil ballpark bonds; the authorities might seize your home in lieu of payment.

East Village Aborigine
G. Bird

Asthma Kills Kids
My hat is off to you regarding your article "Asthma Camp" ("City Lights," August 23). My son Tyler is not only a patient of Dr. Michael Welch but also participated for the first time this past summer at SCAMP Camp. Dr. Welch is the best thing that has happened in our lives. My son has suffered from asthma since the age of nine months. Since we have been under the care of Dr. Welch, Tyler has not had any in-patient hospital stays. Prior to becoming a patient of Dr. Welch's, Tyler had a total of 13 in-patient hospital stays (with 22 emergency-room trips), including ICU when he had to be intubated. This past summer he was finally old enough to attend SCAMP Camp (he is seven years old). I found my son to be more self-confident, more in tune to his symptoms, and proud of what he had learned about his disease. He even attempted the 50-foot climbing wall — he made it to the top!

Thank you for taking the time to write an article about a disease and the people who care for our kids. I have found the ignorance over the dangers of this disease to be frightening — people die of it, we hear about it on the news all the time. SCAMP teaches our kids responsibility and lets them know that they are not alone. That in itself is something I am grateful for, not only for my son but for my own peace of mind.

Carmen W. McDougall
Poway

Country Bombed
Having been a regular Humphrey's concert fan for years, I find it amusing the promoter spends so much money crying

Reader

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Risky Wasteland

By Ernie Grimm

If you're in the mood to live some of San Diego's history and decide to traverse the old Butterfield Stage Route, you might find yourself in a danger that the pioneers who took that route in the 1800s could not have imagined. They may have been hot and thirsty, but there was no chance that their wagon wheels might set off a thousand-pound bomb. Because the Butterfield Stage Route bisects the nearly 45-square-mile Carrizo Impact Area, a former Navy bombing range in the Anza-Borrego Desert, your hiking boot might just set off such an explosion.

But if you step on a bomb and blow yourself into the air, it's your fault. You ignored the four-by-six-foot signs warning you to stay out of the area. Those signs were posted by the Anza-Borrego Desert State Park, which owns 16,748 acres of the impact area. The balance is split among the federal Bureau of Land Management (10,005 acres), the Navy (640 acres), and private property owners. The range sits in sparsely vegetated desert mountains populated by rattlesnakes and rodents, bobcats and big horn sheep. Naval Air Facility 11 Center is about 25 air miles to the east.

Other than the Butterfield

Stage Route, there isn't much reason to be in Carrizo. "It's in a very rugged, very remote area," says Anza-Borrego Desert State Park supervising Ranger Fred Lee. "And it's 45 minutes to an hour by dirt road from the nearest paved road," he says.

"The Carrizo Impact Area was used as an air-to-ground bombing range during World War II and the Korean Conflict," states a December 1993 report compiled by the Army Corps of Engineers. Aircraft from NAF El Centro used the area as a target range for various bombs (3 to 1000 pounds) and rockets. Other ordnance used in the area included 20-millimeter cartridges and 50-caliber bullets. Bombing activities at the site reportedly ceased on 30 June 1959. After that, a few ordnance activities were reported to have been conducted. The first clearance reportedly occurred during late 1959 and early 1960. A subsequent decontamination sweep was conducted throughout the month of January 1965. "Significant amounts" of both explosive and inert ordnance debris

were recovered. On April 7, 1970, state and U.S. Navy representatives inspected the former bombing range. During the one-day inspection, "several" aerial bombs and rockets and "numerous" 20-millimeter rounds and 50-caliber bullets were discovered. While the location of the ordnance was not identified, all ordnance found was detonated or found "nonexplosive."

A subsequent report, completed June 1, 1995, by the Corps of Engineers, whose Los Angeles office has jurisdiction over the site, is more specific as to what ordnance was recovered in the three sweeps of the area and what is still out there. The presence of unexploded bombs and rockets, large-caliber rounds, and munitions containing spontaneously flammable material earned Carrizo the Corps' highest "Hazard Severity" rating of "Catastrophic."

Lee can attest to the high severity. "I was there one time around two years ago when they detonated a 500-pound bomb," he says. "We were a mile away, and a piece of metal landed 20 feet from us." He is referring to the 710th Explosive Ordnance Team, an Army unit stationed at the submarine base on Point Loma. For the last year, Sgt. Kevin Albritton has been in command of the outfit. "I've been out there once in that time," he says. "There was no hazard. I think it was an old rocket motor."

For the ordnance team to go out to a site, Albritton explains, "By law, we have to have a request by a civil agency. Once we are requested to go off, we go down, we reconnoiter it to see exactly what we have. To a layman it all looks like it's live, and it's best if they treat it that way. We want them to call us or call the sheriff or

park ranger so they can call us. The army gives me an extra \$150 a month to deal with this stuff, so it should be me taking the risk. If we determine it's something that's safe for transport, we haul it away. If it's too nasty to be transported and needs to be disposed of where it is, we do that."

Albritton declines to list examples of what's disposed of on site and what is hauled off. "I don't like going into that because somebody might think they know what they're looking at and think, 'That's not the one he talked about, so I'll pick it up.' I like to leave it all in the mystery area to keep the average Joe from sticking his hand on it."

Because the ordnance littering the Carrizo Impact

Area was dropped from planes, a lot of it imbedded itself in the sand as far as 30 feet down. Over the years, the earth has brought the objects back up. "You'll be driving through the Carrizo wash, which is the only way through the place," says Ranger Lee, "and there will be a 500-pound bomb sitting in a spot where there was nothing but sand last time you drove through."

This is due to wind and water-caused erosion and also to the natural expansion and contraction of the soil brought on by temperature

Matt Potter
is on vacation.



Fred Lee



Demolition operation



Rocket launcher



Warhead



Entering Carrizo Impact Area

Compassion Recipe

By Robert Kumpel

On Wednesday, August 15, I went to the St. Vincent de Paul Village as a volunteer to serve dinner to its residents.

Serving dinner at "St. Vinny's" has become something of a tradition in San Diego for volunteer groups and charitably minded individuals — so much so that there are often two or more groups every night of the week rotating in as volunteers.

Before I set foot on the property I get a callback from St. Vincent's public information officer, telling me in a wary voice that St. Vincent's has a history of bad press from the Reader. I assure him I simply want to observe what is going on and have no agenda. Upon arrival, I am met by Mark Tsuchiya, another PR coordinator who seems concerned about my presence. I am again reminded of the Reader's past relationship with St. Vincent's and given another warning not to photograph or interview anyone who doesn't wish to talk.

Tonight there are two groups. The biggest group is from Montgomery High School's Good Samaritan

Club. The other group is Claritas, a volunteer organization for professionals. Dinner is served at 4:30 every night, and most of the volunteers for this evening's dinner show up between 4:00 and 4:15. As volunteers, we park in the underground lot off 16th Street and are given visitor badges after checking in at the village lobby desk. Next we are led to the ground-floor kitchen (there is another upstairs). Each of us is handed a plastic apron, and food handlers are given plastic gloves. Most of the volunteers seem to know what to do. Those who don't are given instructions. No one is standing around.

Jeanette Carballo teaches at Montgomery High School and serves as advisor for the Good Samaritan Club, which evolved from Friday Night Live, a national high school club devoted to offering teens alternatives to drinking and drug use. She brings a group of student volunteers to St.



Eric Woodruff and Maria French

Vincent's "once a week, every week, 52 weeks a year. Usually we have 11 or 12 volunteers, but we have 15 today." Some of her volunteers are as young as ten, as she also brings students from a mentoring program at the middle school and elementary schools nearby. All of her volunteers seem happy and joke with each other and the diners as they serve the food.

Inside the kitchen, food-service manager Ricardo Buzon is in charge. At only five feet, he commands respect, projecting an aura of authority and experience. "I've been here for almost 12 years now. Timing is very important. You can fix dinner in an hour, but it depends on the menu. There are some meals that we have to prepare in two or three hours. Tonight we have the savory baked chicken, and it's marinated for an hour — that's the least

that we can marinate it for. It takes an hour to cook it, and the overall preparation is about three hours. I enjoy this. If you're getting paid for a job and you enjoy it, it's nice."

"We have about 11 cooks who are employed in both kitchens. We also have clients [village residents] who work one hour each day. There's some groups in here that are

scheduled for today too. Clients start lining up about 4:30, the line is busy, but no one is disruptive or pushy. Besides the roasted chicken, diners are served corn and peas (mixed), rice, oriental beef with noodles, Jell-O, salad, and fruit cups. The most popular item by far is dessert — so popular that different treats are rotated in as others disappear. Several layer cakes and a large cherry pie were soon gone and replaced by large chocolate-chip cookies, cinnamon rolls, and muffins. Volunteers fill the compartments of Styrofoam plates, taking directions from the diners. The disabled go di-

continued on page 8



La Toya Osborn



Jerry Osborn



Raylene Montgomery and family

a meal."

As the doors open at 4:30, the line is busy, but no one is disruptive or pushy. Besides the roasted chicken, diners are served corn and peas (mixed), rice, oriental beef with noodles, Jell-O, salad, and fruit cups. The most popular item by far is dessert — so popular that different treats are rotated in as others disappear. Several layer cakes and a large cherry pie were soon gone and replaced by large chocolate-chip cookies, cinnamon rolls, and muffins. Volunteers fill the compartments of Styrofoam plates, taking directions from the diners. The disabled go di-

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CITY LIGHTS

CITY LIGHTS

CITY LIGHTS

CITY LIGHTS

Wasteland

continued from page 4

changes: the Anza-Borrego Desert can experience 50-degree temperature swings in a 24-hour period. "It's like a farmer plowing his field,"

Albritton explains. "One year he plows his field and pulls all the big rocks out of there. The next year he thinks there aren't going to be any rocks, but there are. What happens is the frost-thaw cycle pushes the rocks up."

When these natural processes reveal ordnance "too nasty to be transported," Albritton and his team blow it up where it lies. "We make sure the area is secure," he explains, "and we use military plastic explosives to counter-

charge the main charge." How far away he stands from the blast is determined by the size of the ordnance plus the size of the explosives, used to detonate it. Once it's blown, "We go back down, take a look at the site and

make sure we've done what we were trying to do, make sure there's nothing left that would be a hazard. It is what we call 'checking the shot.'" The damage inflicted on the desert also varies accord-

continued on page 8

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Wasteland

ing to the size of the ordinance exploded. "It could be anywhere from a divot that's less than a foot across and a few inches deep to a hole you could lose a truck in. It also depends on the construction of the bomb, whether it was designed for explosive effect, shrapnel effect, or whatever."

Though the Corps of Engineers gave Carrizo its highest "Hazard Severity" rating, the impact area has the second lowest of five "Hazard Probability" ratings, "Remote," due to the lack of structures or habitations within a 20-mile radius. Factoring the hazard severity and the hazard probability, the Corps of Engineers gives the Carrizo

Impact Area a "Risk Assessment Code" of three on a scale of one to five (one representing the highest risk). A three rating carries the explanation, "Recommend further action" but is not a high-priority. Since the report's completion, there's been no further action. The Corps of Engineers didn't return calls seeking comment. ■

Recipe

continued from page 5

rectly to their tables, and volunteers take their orders and bring them their food. A teenage girl brings an order in: "Three children, one adult. Everything except the noodles." To the kitchen crew there are no residents. Here they are called "guests."

LaToya Osborne, 17, is a

senior at Lincoln High School. The tallest worker in the kitchen, Osborne has an irrepressible smile. Although she works with the volunteers, slicing layer cake and handing out servings, she is employed here. "I'm actually here with the Higher Youth. They assign you to a job and you get paid for it, just for the summer. But I will be working here when I get back to

school. It'll be my afternoon job from 3:00 to 8:00. I plan to go to Arizona and play basketball."

"I've been here since 9:00 this morning. I've already served lunch, and it's hectic. People try to get over [the counter] for the milk. Only kids 12 and under can get milk, unless you're disabled or pregnant. But they're fine. I like it because, other than this, I normally don't come downtown. I get to meet new people, and the chefs around here are real funny."

Rebecca Merlin, 14, piles rice onto plates and passes them on. "I'm here with the Good Samaritans group, but I go to Chula Vista High School. I've come here every Wednesday for three weeks now. It's fun. We usually have a much smaller group. I don't really know why I do this, but I like doing it."

Rebecca's older sister, Christine Slattery, 16, is in her fourth year as a volunteer at St. Vincent's. Slattery's reasons for volunteering seem simple but gratifying. "I just like to see the smiles on their faces when you're helping them. They say thank you and...it just makes your heart grow." Slattery also volunteers with the SHARE program and Border Crossings, an organization that sets up designated drivers for students returning from "partying" in Tijuana.

On the other side of the counter in the dining room, guests are seated at picnic-style tables on wheels in a dimly lit room that doubles as a basketball court. The backboards are a permanent reminder of the room's multiple usage. Many of the guests are friends and group together, while others sit alone, a rare opportunity for solitude. As I walk by two men eating together, one sneers, "Take my picture and I'll shoot ya!" When I turn to assure him I won't, he smiles suddenly and insists he was just joking.

Jerry Osborne, an older black man, sits alone, looking neater and cleaner than the other guests. More muscular than most men his age, he wears a Marine camouflage cap and sunglasses while he eats, meticulously salting his meat and buttering his bread. He seems to savor every moment of his meal. "I've been here almost a year.

I was in the Sea Bees, in a construction battalion. I moved here in 1959. I'm originally from Birmingham, Alabama. I tried my hand at being an entrepreneur, and after three businesses went in the toilet, I ended up totally penniless and homeless."

Osborne seems intimidating until you talk to him. A divorced man with grown children scattered around the country, he is cheerful and articulate but turns serious when discussing his situation. "The facilities here are great. They have computer access, various classes to enhance your skills. If you don't have a high school diploma, they have classes to guide you toward your certificate. It's a lifesaver. If it wasn't for them, I'd be in the street. The first three nights I slept in my car, and on the fourth day, through the Lutheran Crisis Center. I ended up being admitted here. They've got an incredible program because they find out who the people are that sincerely want to try and work their way out of here. That's the whole emphasis behind the program, to get you job-ready so you can become independent instead of being dependent. If you really aspire to do something with your life and you're serious about it, they've got programs. There's a 15-week class, CTC—I think it means Commitment to Change—or something like that. It's to change your attitude about what's probably some of the reasons that got you here in the first place—anger management, that sort of thing. After you complete that, they do an assessment on you. They give you a battery of tests to find out your aptitudes and skills—it's administered by people from UCSD. They'll evaluate you and give you a guideline to work from to try to get you into jobs that you'd probably be good at."

"I was told I'd be a good electrician, but I have no desire to do that. I promised the Lord that if He let me get out of the military and not get electrocuted, I'd never work with this stuff ever again. You see, I was severely shocked a couple of times. It was very painful. Right now, I'm looking for a job in law enforcement. I just turned 60 last month. I've been working out in a makeshift weight room

they've got here, and I passed every single thing for the San Diego Police Department—they put out a notice that they needed police officers, and there was no age limit. I passed the physical agility test, background check, every-

thing, the whole shot. There were people in their 20s and 30s who didn't make it. So, right now, that's pending, and I've also passed the exam for the Sheriff's Department."

The saddest, yet most assuring thing about the guests

at St. Vincent's is its families. Raylene Montgomery, 29, has been at St. Vincent's for three months, sharing quarters with her husband and four children. Montgomery's boys seem to whirl around their table with limitless energy

while she calmly feeds a toddler that she is baby-sitting for another resident. Montgomery's husband, Paul, is kept late from dinner by his anger-management class. Originally from Los Angeles, they've lived in San Diego for

four years. "My husband was stabbed in L.A., and we came down here. I've enjoyed staying here, and they treat us very well. Right now I'm taking a chemical-dependency class because I've abused drugs in the past. After I

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graduate from the class, they'll help me with job training."

Every kid's tray is loaded, and a separate tray is filled with large slices of chocolate cake for dessert — an enticement for her brood to clean their plates.

Paul finally shows up. "I like it here at St. Vincent's. The good part is we're not on the street. I was on the street for a while, but my kids were here. We're starting to become a family again. I was a victim of a violent crime. It was a difficult recovery — they stabbed me through my lungs and into the spleen. I

relapsed and relapsed, and now that I've gotten over that part, I got out of the rehabilitation home, and I'm using the benefits here at St. Vincent's. I'm getting my life back in order here."

The security measures taken to protect residents are commendable. The staff shows concern not only for the safety of residents and diners but also for their reputation and privacy.

Kimberla Weaver, a swing-shift supervisor, holds a clipboard with the name of each resident printed on it and checks for those who show up for dinner. She

stands at the door near the line and notices me for the first time. She asks me to identify myself and repeats the request that I not interview or photograph anyone who doesn't want to be in my story. Just to be safe, she talks to security on her cell phone for the next seven minutes it seems as if no one has ever heard that I was going to be there. She is told that it's all right, and she relaxes. "I just make sure that there are no problems in the dining area. No fights or arguments." When asked if there ever are fights in the dining hall, she assures me it is rare. "If that

happened, I would call security. I wouldn't show off my karate expertise!"

It is surprising to see the level of trust that the residents have with each other. Trays full of food are left alone while the eater gets up for a condiment or to refill a drink. The atmosphere is relaxed, and the residents seem to be enjoying this time of their day. Most of them bus their own trays, though volunteers roam the edge of the room looking for trays and utensils left behind. They are taken to the kitchen, where two men are busy rinsing and sterilizing

them.

At 6:00, diners are still trickling in. The later crowd includes some young teenagers who are annoying their parents, ignoring loud warnings to stop their home-play. No one seems to be in a hurry, except the kitchen staff. A lone resident worker stands facing the wall at the far counter, enjoying his dinner. He eats slowly, breathing in relaxation, just a few steps away from the frenzy.

Marie French and Eric Woodside, two older-teenage volunteers, work at a software marketing company

in Sorrento Valley and are volunteers with Claritas. They are frequent volunteers at St. Vincent's.

Woodside: "This brings you back to reality." French: "It makes me grateful for what I have."

By 6:30, the line is secured and the serving stops. As the kitchen is cleaned, workers head into the dining room, talking, laughing, wiping, sweeping, and mopping around the few stragglers left. At 7:00 the hall is cleared of diners and the final cleanup is in place. Soon everyone is gone, but laughter still lingers in the kitchen. ■

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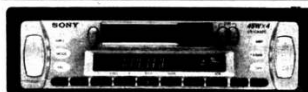
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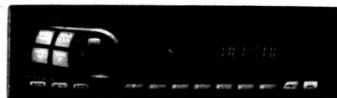
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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Dear Matthew Alice:

Is hypnosis forever? Could I hypnotize my neighbor to mow my lawn every Saturday? Would it be more logical to make my suggestion in the manner of "Mow my yard. You'll think it's your idea. I allow you to remember this." Or afterwards should I give him the "You will remember nothing" command? Yet my neighbor would not really want to mow my yard. Deep within his manipulated soul, an internal tug-of-war would probably occur. How soon till my neighbor reaches some kind of breaking point? ... Here he comes to mow my lawn. I decided he can wait the car. And was it too?

— Hope Manley, Virginia Beach, VA

Is hypnosis forever? Diamonds are forever; hypnosis lasts as long as it takes to finish your two-drink minimum. I did leave out several paragraphs of Hope's ruminations so we could isolate the real question, which seems to be, how can I get other people to do my work? We recommend cash. But if you're sold on this posthypnotic suggestion thing, Hope, we'll do what we can for you.

Unfortunately, the key to successful hypnosis is a willing and highly motivated subject. Scientists don't know much about why or how hypnosis works, or even what "hypnotized" means, but most agree you need those basics. Is your neighbor willing to be hypnotized? Already highly motivated to do your bidding? Why are we skeptical? Anyway, even if you lure him into your little web, posthypnotic suggestions do not last forever. A day, maybe, unless — again we emphasize — the subject is highly motivated to be your slave. Even then he'll need a refresher, so you may have to send him home with a self-hypnosis tape. It's true, you can't make people do things while hypnotized that they wouldn't do otherwise. Hypnosis relaxes a subject and might lower inhibitions, but you can't manipulate a mind that doesn't want to be messed with. Your only option may be to marry your neighbor, which will automatically give you the right to hound him into mowing the lawn and waxing the car and doing other disagreeable things.

Matt:

Where does helium come from?

— Harry Roberson, Oak Park

Dear Matt:

Is it harmful to inhale helium? The party balloon kit I got from Costco says it's dangerous, but I've been doing it for years, and I have never suffered any ill effects that I am aware of.

— Arthur Priest, La Mesa

You got the party kit from Costco. You got the warning label from Costco's lawyers. Every manufacturer and retailer fears our infinite capacity for hatched behavior, thus the proliferation of warning labels. As you've noticed, the occasional brief but of a helium balloon does no lasting harm. Except to your friends, who have to put up with your Alvin and the Chipmunks routine one more time. In fact, helium is used therapeutically with some breathing disorders and is used in oxygen mixtures for deep-sea divers. So helium plus a sensible, rational human being equals no big deal.

But you don't need a Mensa card to buy a helium balloon kit. This is proved by the reports of people huffing a whole balloonful of helium, passing out, and having seizures. Helium displaces oxygen when you inhale; displace too much oxygen, and you'll pass out. Nature's way of telling you to knock it off.

But if the warning label is on a helium tank, well, now we're talking real trouble. There are several recent reports of kids (mostly) showing off by putting their mouths over the outlet valve of a helium tank, turning it on, and literally blowing out their lungs, drowning in their own blood. Studies have shown that it takes less than half a second to receive a lethal dose of helium from a pressurized tank, so don't think you can flip the valve on and off real fast. It won't work.

So where does helium come from? Natural gas fields in Texas and Wyoming. It's extracted from the gas, then stored in an underground federal facility as a hedge against the coming helium shortage. Well, that's what the government anticipated back in 1960, when Russia was the only other country producing a significant amount of it. So you and I own more than 30 billion cubic feet of helium somewhere under Amarillo. Helium is used by NASA and in research labs, especially labs that work with superconductors.

Dear Judge Matthew:

Why do they call it "capital punishment" when referring to the death penalty? And also, what is the way to be executed that causes the least suffering — hanging, firing squad, guillotine, lethal injection, or electric chair?

— Ray, somewhere not specified

Caput is Latin for "head." In English, "capital" has been anything noggin-related since the 1200s. The discovery of head removal as an effective punishment gave us the term "capital sentence" by the 1400s. A British researcher actually studied the suffering associated with execution methods and concluded, naturally, that lethal injection is the most humane. Assuming capital punishment can be "humane." Even with the guillotine, your brain can live for some brief time after being separated from the rest of your body.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 58083, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to hey@matthews.com via the Internet.

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⁶ San Diego Reader September 6, 2001

San Diego, August 8, 2001.

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Senior pastor (Interim): Reverend Don Helsel
Congregation: 900 members
Staff: 1
Sunday school enrollment: 10
Budget: \$120,000
Weekly giving: \$2350
Singles program: no
Diversity: white
Age range: 18-70
Service: Saturday, 9:00 a.m.

Members meetings separate sheep from goats. Last Sunday at College Lutheran, after the service, 40 men and women stayed to hear a lengthy description of a contract that would allow a neighboring city library to share part

whether or not our actions mirrored our faith. "I don't think the point of this chapter in Luke was to offer timely advice to rude guests and socially ambitious hosts. There's more to it than, 'When you give a feast, invite the poor, the lame, and the blind, for they can't invite you in return.'"

We all — believers and nonbelievers — have faith, but what sets a believer apart is a quality that reaches out in active service to others. Believers might have persuasive arguments for honesty and virtue, but if those qualities aren't reflected in believers' behavior, what can belief mean? We might offer elegant proofs for the existence of God, but if God and God's teachings aren't evidenced in how we treat others, what can proof of God mean?

Believers can't prove the existence of God if we look on suffering and do nothing to relieve it! Nothing is more persuasive than an understanding heart.

God in us every day of our lives? When others look at us, do they see compassion and mercy?"

I'm really looking for a person who is a little bit



College Lutheran Church
College Area

Sermon	
content	★★★
delivery	★★★
Liturgy	★★★
Music	
congregational	★★
choir	no choir
Snacks	★
Flowers	no flowers
Architecture	★★★
Friendliness	★★★
Poor to satisfactory*	(none)
Good	★
Very good	★★
Excellent	★★★
Extraordinary	★★★★

ge Lutheran's pro-home recovering Lamb is back on and has been diagnosed. Yurm is recovering. college Lutheran's affection. ("Alice, is the church's ten into the nave, they d as if they were

"My boyfriend is now in Virginia. He's in the Coast Guard. A long-distance relationship is difficult. When I came to San Diego State, I was really looking for a spiritual home, and I've found it here. I think this church has lots of potential. I think I can *contribute* something

"Our competition, if you want to call it that, is the Rock, a nondenominational evangelical church that meets on campus. They have the soft-rock music. They have four Sunday services that are always filled. The music is what I think attracts young people. Here, the service is liturgical and for me, spiritually, that's important. It feels like *worship*."

"What's significant for me here is the congregation, the people. Coming to a new city, trying to find a spiritual home, can be hard. And the people here were so kind and helpful. I could talk with them. They were so real. I think that's what's lacking in a college environment, real people."

— *Abc Opinilor*



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11. *Journal of the American Medical Association*, 273, 1995, 1000-1001.



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Dear Aunt Trudy,
I believe my older sister is an alcoholic. She has chronic depression that she takes medication for, and she sees a psychiatrist on a regular basis. Naturally, I'm glad and relieved she's learned to take care of the depression and stay on her medication. She is single, works out of her home, and has few friends. The problem is, we were once much closer. Now I only enjoy socializing with her under very limited circumstances, fewer and farther between, because of how dramatically her personality changes when she drinks. Once, when we were talking about a mutual friend who was celebrating his sobriety anniversary, I told her I was concerned that she might be an alcoholic and why I thought so. Shortly after that, she went through some checklists with her therapist, and she said she had some "yes" answers but only enough to consider her "borderline alcoholic" (what's that?) and that she probably wasn't a "real alcoholic." I don't know anything about checklists, etc. I just think she has a problem because of the way she acts if she drinks. I also think it would be terrific for her to get out more, specifically to be linked with some positive community such as sobriety meetings offer. Should I tell her this again? It's been two years since the last time we talked about this. Since then, her personality changes under the influence have only gotten more over the top, plus she does not know how or when to stop drinking.

Dear Worried,
If there are no minors involved here who are being endangered by your sister's behavior (because that would be cause for immediate action), then here's my take on your regrettable situation. This is very painful for you. One of the worst things on earth is watching a loved one behave in a self-destructive manner. Let your sister know you love her and always will, no matter what. Tell her you're still concerned about her drinking and that because you love her you can't in good conscience participate in her harming herself. Try not to be high-minded about it. Let her know you'll help her in any way you can to struggle with her enemies (alcohol, depression) if she invites you to be supportive in any way you can, but you're not comfortable around her boozing and don't want to be around it or collude with it in any way. Tell her that you respect her, too. All of us crave the respect Aretha Franklin sings about in her glorious, soaring voice, and we tend to listen better to people who radiate some respect in our direction, no matter how low we feel.

Dear Aunt Trudy,
Last year my friend Joan had a baby with severe

cerebral palsy. Since then, her life has become a nightmare of hospitals, scary diagnoses, sky-high medical bills, and trying to raise a baby who needs round-the-clock care. Obviously, this is tragic and difficult. Joan's husband has reacted by staying at work nearly all the time, so he doesn't have to face what's going on at home. Now Joan seems to be getting involved with a guru-based cult (I won't name which one) that promises healing for her daughter. Lately, I feel as if she is pushing me out of her life because I am not a believer. Of course, practically anything that makes her feel better seems like a good idea. She's an adult who doesn't need permission if she wants to follow fringy religions in search of the comfort she badly needs — I just don't want to lose my friend. Should I confront her about this distance she's imposing between us or keep my trap shut, which might mean letting our friendship, which I value, slip away?

SAD IN SORRENTO VALLEY

Dear Sad,
You may have to give your friend room to rage and grief. Her predicament sounds terribly bleak. She might not be able to help lashing out at or being rejecting toward those around her for some time. Would it be possible to read up on this new religion she's embracing (though, of course, you're not planning to join up)? Hopefully, her beliefs are harmless and not just patently wrongheaded or foolish. They may even have something to recommend them. It's as though she'd taken up long distance running or cake decorating; you don't have to become a practitioner yourself to take a lively interest in her pursuits. Also, talk to her candidly about how much you love her and how very important her friendship is to you. Ask her straight out how she recommends you remain close to her and try to help her during these hard times. The response might be as affectionate as your question.

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

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Cover: "Legends" class cars line up for start of race. Photo by Sandy Huffaker, Jr.

Crash, Crash, Crash

CAJON SPEEDWAY, THE FASTEST 3/8 MILE
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Jerry Gay

Like two dancers executing half a pirouette, the two 3000-pound late-model Sportsman-class stock cars spun out side by side, squealing their tires, as their rear ends slid toward the crash wall and their front ends toward the infield, beginning their spin at 70 miles per hour, then slowing fast. The 01 car and the 1 car belonged to a father and son, Jerry and Danny Gay—Danny had clipped his father on the rear left panel 6 laps into the 40-lap feature at Cajon Speedway as the two cars went into the second turn of the three-eighths-of-a-mile paved oval. On the bottom of the banked curve, Danny's car had pulled, was slow to turn, and he drifted up, had "collected" his dad, in the parlance of the track. Danny went into the infield but Jerry skated back, smashing the rear of his car against the wall, and was done for the night. The yellow flag went up and he limped away.

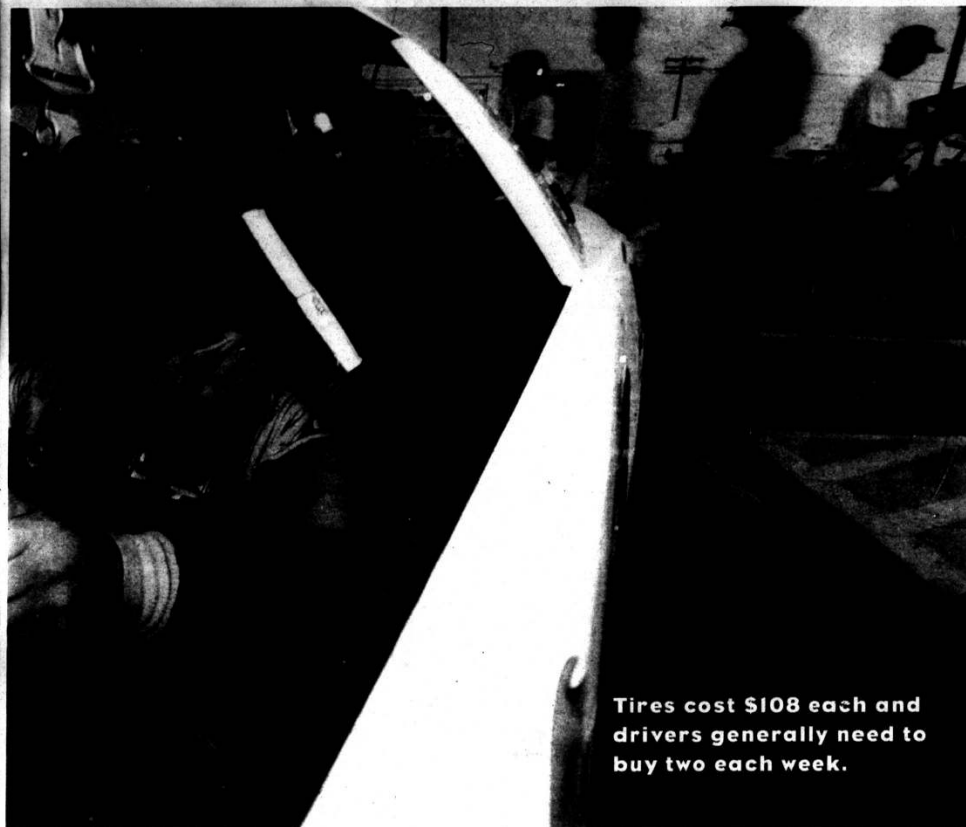
Jerry's voice came over the radio to his crew chief, Mike Hagerman. "My own kid, he hit me. He hit me twice." Maybe Hagerman said something back, maybe not. That had been another of Jerry's problems that day. His radio was broken. "Actually, it was a bad day from after breakfast on," Jerry told me. "Mike said he could hear me, but I couldn't hear him. Usually

he'll tell me if there's a car coming up on me, or I'm coming up on a car, or when I get by the car if I'm free, or to watch out for something on the next turn, or if there's something on the track, but that night there was nothing."

Danny kept going, but his troubles weren't over. It was only his second race in a Sportsman this season, having just

moved up from Street Stocks. In 1999 and 2000 he had been Street Stock Champion, and in '98 he had been Street Stock Rookie of the Year. He held the record at Cajon for main-event wins in a season with 14, held the record for fastest laps in a main event with 25, and had tied the track record for the fastest times in a season with 17. At 27 years old, he had 32 career main-event wins. Now he had taken out his father, the reigning track champion with 135 wins over more than 20 years at Cajon.

Eighteen cars had started the feature that May 5th under a full moon as a crowd of 2600 watched. Nine finished. Then in the 19th lap Danny pushed too hard and took a sudden trip up and over another car and that was that. Ron Overman, the 58-year-old, two-time track champion, went on to win the race in his number 2 car.



Tires cost \$108 each and drivers generally need to buy two each week.

Danny Gay

Danny's problems had been going on all day. "We had motor problems, we had all kinds of problems. We lost an oil pump, an oil pump drive, and a distributor. Most people would have gone home. Nope, not us. We were going to get that thing running, no matter what it takes. It took us two and a half hours to find a pump, first of all. We had to take apart our spare motor from the Street Stock to get the oil pump drive out of it. We borrowed a distributor from my dad. We finally got it altogether. We were one minute late to 6:30. After that you can't qualify anymore. So we missed the heat race. [This 8-lap race establishes the driver's position in the 40-lap race, so by missing this race Danny had to start at the back of the pack in the feature.] After two and a half hours of thrashing to get it done. The week before that they started out 45 minutes late, but I'm 1 minute late and they won't let me qualify. Ruined my whole night. Didn't matter where I finished. Actually, I finished last in the points, as far as that goes. [Points are given for the number of cars passed

in a race.]

"Then I caught my dad's car on the sixth lap and took him out. I should have been more mellow. I was overdriving for the most part. But I'm the rookie so I get blamed for everything. My damage was mostly cosmetic—lost my whole right side—except for the damage to my J-bar, that's what kept me from finishing."

When Danny calls himself a rookie, it's with a mixture of modesty and irony, seriousness and sarcasm. He is a handsome young man—tall and blond with light bluish green eyes and a brooding quality, seemingly still and explosive at the same time. As for J-bars, I was to hear a lot about them from Danny and his dad and others at Cajon. It's a bar in the rear of the car that keeps the rear axle, the differential, and other components from moving side to side. A high J-bar adjustment keeps the rear end tighter, preventing the back end from sliding upward through the turns. When it's too tight, gravitational forces push the front end upward

through the turns.

"Danny's had a pretty rough outing so far this year," said Steve Brucker, the promoter and one of the owners of the track. "You don't get any points for flying through the air. Those particular cars are too expensive to use as bumper cars. What's important is still being around at the end of the year. Hitting his dad, Danny was just saying hello. But after Danny hit Jerry, yeah, there was no love lost for a while. Actually, I think Jerry's very proud of his son. And the fact that we have a father and son racing against each other is good for the track. The Gays have generated a lot of interest because they're in the Sportsman class."

One day I asked Jerry how his son happened to hit him. Jerry's car was on display along with Danny's and three others at a mini-celebration, at the Home



Penny car

Depot on Fairmount. There was a small stage, loud guitars, static speakers, and blasts of feedback. Jerry Gay is a tall, thin man of 49, with red hair, a red mustache, and a reddish face. He had on an orange shirt and blue pants, a cap and

dark glasses. He tends to stand with his arms crossed as if looking over something he might want to buy. His red hair and mustache give him a foxlike aspect.

"Danny just drove into the corner too far and his front end went, you know,

back here," Jerry pointed toward the rear quarter panel. "He drove in over his head, yeah. You need to let off the brake in order to make the turn. You just can't drive in full throttle. It was just a rookie mistake and it had to be Dad.

So then for a while he was Daniel, not Danny. The next day, Sunday, was my granddaughter's birthday party, so Danny comes walking in-carrying his daughter, you know, and I say, 'Hi, Daniel.' He says, 'Hi, Dad,' in a low voice. It's always been that way. Whenever he was in trouble as a kid it's Daniel. 'Daniel, get over here!'

Few relationships are more complicated as those between a parent and child. It was one thing for Jerry to call it a rookie mistake, but when I suggested it had been caused by a lack of experience, Jerry bristled.

"He don't have lack of experience. He drove a Sportsman a few years ago for two races and he finished fifth and lowballed himself and it wasn't near the car I had. He just needs a good shake."

For any driver, the jump from one class to the

next higher can be a big move, but the jump to Sportsman is the most ambitious. The Sportsman, as Danny told me, is a lot less forgiving than a Street Stock and more expensive. To build a brand-new Street Stock might cost \$10,000 (Danny has built two); a Sportsman might be between \$60,000 and \$70,000. And each year there are technical changes, new features like aluminum heads to keep the car competitive, and in three years the car is already outdated. Tires cost \$108 each, and drivers generally need to buy two each week. Rims are \$80 each; Jerry Gay bought 16 at the beginning of the season. He also paid \$1500 for the fiberglass body. And these are the small expenses.

I asked Danny about the difference between driving a Street Stock and a Sportsman.

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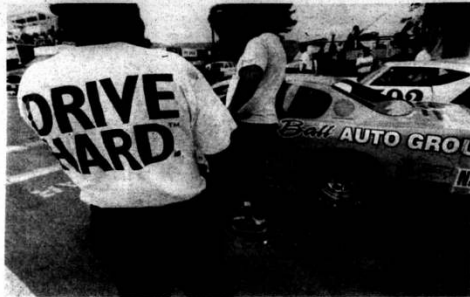
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"There's a huge difference: weight, brakes, tires are bigger. You got way more horsepower. My car's got about 430 horsepower. Nothing on this car is stock, versus last year: all suspension, driveline, all that kind of stuff was stock parts. These are easier to drive than the others. I think it's because you're so comfortable and the car reacts so good and is so responsive. The other car's a lot more wishy-washy. You don't have to turn the steering wheel very much in this car, only a little bit. In that other car you're turning it all around, you're working it pretty good all the time. Of course, in this car one little mistake would cost you a lot more, that's for sure, but that's just because the class is more expensive. It seems like when you get loose in this thing and you're going to get bumped, it seems to



me like it's easier to save her when you get out of control, because for one thing the rear end's not locked solid, both wheels don't spin together. They're locked when you're on the gas, but when you're not, they're free, so that helps

control the car. And this car has almost 200 horsepower more, all lightweight. The car weighs 300 pounds less. The brakes are bigger, the tires two inches wider, all that."

So a big difference between Street Stock and Sportsman gets \$600. There is additional money paid for the fastest qualifying time in each division (\$25 to each class) and to the winner of the heat race (another \$25 to each class). At the end of the season, all points winners get paid the same, regardless of class. Top finisher receives \$1000 for the year; second place gets \$800; \$600 goes to third. The winning Sportsman driver who collects the most passing points in a race receives \$200. But this money — even for the winners — isn't nearly enough to pay the driver and his crew for their time and expenses.

So either a driver has to have good sponsors or be wealthy. Jerry Gay has his own shop where he does metal fabrication, welding, and automotive work. Being self-employed allows him to adjust his hours to work on his car, but his day job will never make him rich.

He shares the ownership of his car with a man in Ramona: Jerry owns the car and the other man owns the motor. Danny's day job is working for a guy who owns a mortgage company and on the side buys and sells about 10 to 15 houses a year. "They're pretty much always dumps," Danny told me. "We go in, fix them up, and he sells them. We work all over the place." A major benefit of the job is that his boss lets him take time off for racing and travel to other tracks in the fall after Cajon Speedway closes.

Danny bought his Sportsman — a '99 Monte Carlo with a 355 Chevy motor — at the beginning of the year, then he and his crew chief, Heath Parsons, and the rest of the crew worked on it through the winter and spring. In March, they began running it at the practice sessions at Cajon Speedway.

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The season at Cajon runs from April 7 until October 6, but not every division runs every week. The Sportsman class might run five weeks in a row, then take a week off. Besides the Sportsman there are street stocks, bombers, modifieds, ponys, legends, speed trucks, boat races, destruction derbies — where station wagons back into each other until only one is able to move — and train races: three cars linked together by a metal bar with a person in the front as the driver, a person in the back as the brake, the middle car empty, five or six trains doing eight laps on a figure-eight track and a crash every race. These more exotic races are crowd-pleasers that elicit sneers from the serious drivers and their pit crews, because the primo class is the Sportsman and the primo race is the Sportsman's 40-lap feature, even if most of the fans come to watch the down stuff. On a good Saturday, 95 to 100 cars will be racing before



Danny Gay

an average audience of 3000. The 2001 season opener was rained out and Danny's maiden run had to be delayed until April 14, then it rained again the following Saturday, and the week after that the Sportsman class didn't run. There are two eight-lap races, a slow heat and a fast heat, for any main race. When the feature begins, the slow-

heat cars are positioned, in order of how they won their race, in two lanes in front of the fast-heat cars, though a driver may elect to take a place at the back. In the fast-heat race, Danny pursued his father the whole way. Jerry won and Danny was second. Jerry's time was 2:13.30 — five seconds faster than the winner of the slow-heat race.

There were 14 cars in Danny's first feature race. Because he had qualified second he was right at the front next to his father but behind the slow-heat cars. But at the green flag, he was quickly able to move forward through the slow-heat cars, and by the third lap he was in first place and clear of the pack. For lap after lap Danny was able

to maintain his position. There were a number of single-car incidents as cars spun out and the yellow flag went up five times, but none of this jarred Danny from being in the lead.

It must have been a tremendous thrill. Here he was in his first race after his jump from Street Stock to Sportsman and it seemed he had it in the bag. Behind him were the old guys, the drivers who raced and won year after year. Todd McLauchlan was in second place, then Jerry Gay and Mike Mendenhall were neck and neck, then came Ron Overman. On the 34th lap Mendenhall was able to pass Jerry for the third position.

Then on lap 35, Danny's luck turned bad. Another yellow flag went up as a car slid out, and just after the restart the rotor broke in Danny's distributor and his car began to backfire. His speed started to slip and McLauchlan, right behind him, was forced to slow as well. Mendenhall,

in third place, was now able to move forward and was passing McLauchlan down on the inside out of the second turn on lap 38. Going into the third turn, Danny hit it hard. He could see Mendenhall gaining on him, and by going in over his head, as his father might say, he hoped to protect his lead. But Danny went into the turn too fast. He started losing control and slid sideways in front of McLauchlan. Mendenhall was still at the bottom of the track and had moved into second place. Unable to turn toward the infield because of Mendenhall, Todd McLauchlan roared up over the top of Danny's car, peeling away the roof like peeling the top off a can of sardines. Mendenhall shot by Danny and went on to win with Jerry coming in second.

Later Mendenhall was quoted in the Cajon Speedway press release as saying, "On the restart I'm thinking Danny has this in

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the bag. When Danny broke, that slowed Todd down. I thought, Look what just fell into my lap."

"Yeah, him and Todd got into it," Jerry told me. "The rotor broke and I don't know what else happened. There was fiber-glass everywhere." Jerry chuckled benevolently. "And after the race Todd says, 'Man, your kid watched you too much. It was just like following you racing.'"

So in Danny's first race the top was stripped off the car, and in his second race the side was stripped off and the J-bar got messed up. Danny's pit crew was angry at him. His wife was angry with him. His sponsors were getting seriously pessimistic. And his father was calling him Daniel. What had seemed for most of that first race to be a brilliant start now seemed a questionable enterprise. Jerry Gay grew up in a tract house in Brookside, between Spring Valley, La Mesa, and Lemon Grove. He told me quite a few guys at the track grew up in that neighborhood. He got involved with race cars in



Farm

his early teens, and by the time he was 16 he had built a figure-eight car, which was like a Bomber stock car — nowadays V-8 Novas and Chevilles, beat-up Road Warrior cars. Since Jerry was too young to race, the kids in the neighborhood had to chip in to hire a driver. Jerry began racing at Cajon in 1971, then he took a few years off to get married and have Danny and two daughters. Though he worked on cars during

that time and was often at the track, he didn't drive again until 1977, when he built another car. Since then he has driven nearly every week, starting with Limited Stock Cars, then Street Stocks in '82, then New Street Stocks in '84. In 1990 Jerry switched to Sportsman, driving six different cars in six years with a new car this year. Together he and Danny have won seven championships, and at the racing banquet this

year the announcer made what has become the oft-heard joke: "Welcome to the Gay Banquet."

As indicated, drivers make little money at racing, even the successful ones, and the time spent on the car is often 40 hours a week. Jerry has a crew of six or seven men of whom about half work on the car in his shop three or more nights a week. "They have other lives between eating and sleeping and race cars,"

said Jerry. "Mine's a little different. And what do I like about it? It's like a heroin addict. I need to get my fix. When I was in about seventh grade a friend of mine's dad took me to the races, and I said to myself, 'That's what I want to do someday.' So I basically work to race. You don't do it for the money, it's nothing about that. There's competition, but I've won a lot of races here. It's how you race. Each time it's different."

His son explained it by saying, "My dad's been doing this a long time. It's in his blood. He doesn't have a choice."

Situated next to Gillespie Field in El Cajon, the speedway had its first race in the summer of 1961. The owner, Earle Brucker Sr., had leased the land from the county and hoped to lure a pro baseball team to El Cajon, then he tried football, at last he settled for stock cars. Now his grandsons Steve and Kevin run the track, although various other Bruckers also do various jobs. None of the Bruckers have ever raced stock cars themselves. There

is some discrepancy as to when the present lease will run out. "The original lease [signed in 1955] was drawn until 2005," said Steve Brucker. "But five years into the contract, though, the county changed the conditions and had my grandfather re-sign the lease, which states that the term is valid for 50 years from the date of signing." The amended lease was signed in 1960, effectively granting the Brucker family the use of the land until 2010. The county contends that the amended lease did not restart the clock and that the original term is the one that they intend to respect. Presumably as 2005 approaches lawyers will begin to swarm like bees. There are endless theories about what might happen, mostly pessimistic, as to the future of the track. After all, San Diego always has a need for more malls and subdivisions.

As for Danny Gay, he's been around Cajon Speedway since before he was born back in November 1973. "Like, I was in my mom's belly at the races,"

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he told me. "My sister was almost born there. My mom went into labor while she was at the races. I mean, I grew up around the track. It's all I've ever really known, really. But I remember being little — too little to be in the pits — and my dad put me in the closet of the

motor home and made me stay in there for a while, because they were in line to get onto the track and until they were on the infield I had to stay in the closet, they didn't want me running around. Because I was out of control when I was little, I'd just run around.

I had to have been about 4. I'd ride my bike up and down the pit road and get in trouble. And I loved watching the races. Me and Heath started going later when we were about 10. [Heath Parsons has been Danny's crew chief for the past ten years.] We were

little, but we were the only kids that were really paying attention to what was going on. All the other little kids were running around and playing down below under the stands and all that stuff. But we were always watching. I always watched my dad's races,

though I did do a fair share of playing down below too. Then when I was about 14 I started out racing with go-carts. They teach you a lot, as far as what racing and driving is at least."

It seemed only inevitable that he would move up. As Jerry Gay told me,

"One of Danny's neighbors came over and asked, 'How come you spend so much time working on cars?' And Danny said, 'That's kind of how I was raised.' Then Jerry continued, 'I built his first race car for him when he was in high school. It was a Pony Stock. We had a deal going called Racers Against Drugs, so I figured that he could keep his mind occupied on racing, you know, that he wouldn't go down the wrong way with the wrong guys. He really wanted to win a race while he was still in high school, and he did do that. So that's what started him at Cajon.'"

Danny emended his father's recollection. "Yeah, he helped me build my first Pinto, my Pony Stock, but I built it and he told me what to do. Pony Stock is your basic start-'em-up class, really, is what it is. Once you move up, then you think back on it. 'Hey, those were boring, they're so slow, but they were a lot of fun to drive when I was a kid.'"

Danny won his first stock car race, in the Bomber division, at El Centro Raceway in 1990, then in '92 he was nominated Rookie of the Year at Cajon in the Pony Stock division, and in '93 he was named the Most Improved Driver in the Pony Stock division. But it was expensive. He had few sponsors, found it difficult to find sponsors, and didn't race all the time. Danny was born and raised in El Cajon and now lives in Lakeside, where his mother is from. "I like Lakeside," he told me, "a hill-billy town." Many of the drivers and their crews are from that area — Santee, Spring Valley, El Cajon, Lemon Grove. Like the audience at the track, they are 99 percent Anglo. Mostly they are a laconic bunch — though Danny can be talkative when he chooses to be — men who make remarks rather than conversation, who show little trace of emotion unless they have been drinking or become angry. Perhaps if they win or lose a race some passion will bubble to the surface. Here is a short discussion between two men conducted in an absolute monotone. First man: "You went low, Evans

went high. You all got the green, then Evans jumped you. Doc bounced off the wall and hit Scott." Second man: "It was one of those melee deals where I was on the gas just hoping nobody would come back into me, but that's when I nailed him." They could have been talking about mowing the lawn.

These are men who are geniuses about race cars, but for the majority it is extremely hard for them to go out to ask people to give them money.

I talked to Steve Brucker about this. He's a gray-haired, soft-spoken man, heavyset and with a dry sense of humor.

"Most of these guys aren't very good at marketing themselves. They wait till the end of the season to start knocking on doors. It's tough. They're working a 40-hour-a-week job and 40 hours a week on their race car. It's a serious commitment. And it can be hard on a marriage unless you can find a woman who likes watching TV and handing you wrenches. And they pay

for a lot of the car's damage out of their own pockets. It's not like the old days when you could go to Dale's Auto Wreck, get a five-dollar hood, and go home. Marketing is just not their forte. Like a driver comes to me at the end of the season and says he lost one of his sponsors. I say, 'Did you call him, did you send him a framed picture of your car?' No, he did nothing. So because he didn't spend 11 bucks, he lost the account. They have no business sense. And the place that sponsored him, they're not going to feel like sponsoring anybody else. So he'd ruined it for other drivers."

And this was also true of Danny, who had at most about five sponsors. At the beginning he had practically no sponsors. Danny Gay's luck suddenly improved when he rolled his Ford Pinto Pony Stock three times across the finish line of the Cajon Speedway back in 1995. Tonya Rowell was sitting in the audience, and when she saw the car roll something did a little flip in her heart. She'd met Danny



Jerry Gay (at back) watches crew assemble his car's hood

before, but now something suddenly changed. On Monday she got busy. "I was living in Palm Springs," Danny told me, "and Tonya didn't know where I worked or what my number was or nothing. She knew I worked at a Cadillac dealership, that's it. So she called the city council or something, found out the names of the Cadillac dealerships — there's only two, so she called them and found me at work."

"I told him," said Tonya, "I saw you roll your car and I was hoping you were all right." She paused and gave a thoughtful smile. "And everything just went from there."

Danny and Tonya went together for five years, then were married in March of 2000. Their baby girl, Ali, was born in February. Tonya is a small woman, very pretty with long brown hair that falls halfway down her back.

"I'd like to have my child race," she said. "Danny certainly wants more kids." She laughed. "I imagine having daughter after daughter, but there're women who drive too."

Tonya works for a bank, Washington Mutual, and taking her banking skills and natural marketing skills she immediately began raising money for what soon came to be called DG Motorsports.

"She has been abso-

lutely relentless in her pursuit of sponsors," Steve Brucker told me, "and that's what it takes."

"I went through the Yellow Pages," said Tonya, "then called 1000 businesses. Afterward, I cut my list down to 200 that seemed interested, then I sent out our newsletter to 100 of those. So I started with 8 sponsors and doubled that to 15. Then I kept calling businesses in order to raise the quality of the sponsors so we could get more money. And the ones that seemed promising but that haven't given us money, I'll contact three or four times a year. But a lot would say, 'Oh, no, I sponsored a car for a few years and I never heard from them. They never called or anything.' And there was a pizza parlor not far from the track that said they'd sponsored a car and they said the driver and crew would come in on Saturday nights and drink beer and eat pizza, then get drunk and abusive to the other customers, and the guy never wanted to have anything to do with race cars again. But I kept

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calling him and going over there and I promised that none of us would ever go in there drinking on Saturday night and all we wanted was three pizzas on Tuesdays for when the crew was working on the car and that's what we got."

The names of the sponsors are displayed on the car, team shirts, merchandise, and media material. On the car itself, the hood is the most expensive and the sponsor's name and logo can run \$15,000, then the rear quarter panels on both sides can run \$10,000, the door panels are \$8000, the rocker panels are \$5000. There are also the rear bumper, deck lid and spoiler, front fenders, windshield, and panels by the side window, which go for different prices depending on the size of the name. Sponsors receive additional benefits such as billboard space at the track, ads in the Cajon Speedway program, a number of promotional events, intercom announcements as the car enters the track, and several other treats — the extent of each depending



Steve Brucker (left)

on the original outlay of money. And then the car is also used outside the Cajon racing season at races in such places as Las Vegas, Irwindale, Altamont, and Bakersfield, but also locally in parades, street fairs, and fund-raising events.

Every week during racing season Tonya lets the sponsors know how the car did on the weekend. She also writes a monthly newsletter. She has printed up stacks of postcards with

a color photo of the car on one side and a picture of Danny, a list of his accomplishments, and a list of his sponsors on the other. She sends out marketing plans to prospective sponsors; she is on the phone; she is never timid, retiring, or laconic, although one would not know this when talking to her. In our conversations she seemed rather mild-mannered — a friendly and reserved young woman who didn't

talk much.

"I was surprised when she and Danny got together," said Steve Brucker. "They're like apples and oranges. He's real outgoing. She's quiet, almost shy." Yet given her determination, it would be hard to call Tonya shy. She had chased down the Cadillac dealerships in Palm Springs, looking for the guy who had rolled his Pinto across the finish line. She had been the one to seek out the

sponsors, not Danny. And it was the sponsors who had allowed Danny to move up from Pony Stocks to Street Stocks and then to Sportsman.

"Tonya had approached me three years ago," said the director of advertising at Lloyd Pest Control, who preferred that I didn't use his name. "She was a banker by trade but a marketer at heart. Great instincts. And what she lacked in polish, she more than made up for in persistence. I told her to keep us in mind for the future and to keep me included on her mailing list of press releases. I followed Danny's ascent. Rookie of the Year in Street Stocks, and track champ twice. And right when I needed them most, they were stepping up to the big leagues — Late Model Sportsman. Lloyd started back in the '30s, and we now have 250 employees. We had some morale problems, and I thought more could be done to bring management and the workforce together. It took some convincing, but in the end, I got management to see

what I saw — an opportunity to attract new hires, an expenditure that would provide entertainment geared at the demographics of our employees, the resulting pride, and some incidental and collateral advertising value that would probably offset our costs through sales. Unfortunately, rain delays and canceled races have hurt the momentum that I had hoped for, but last week [May 26] proved to be the best employee attendance thus far. We sell discounted tickets (\$5). Nearly 30 employees showed up with family and friends. I would like to see that number be closer to 75 or 100. On the brighter side, every employee who has attended the races has attended more than once. On July 21 we will be doing a special tailgate barbecue party at the track for the families of our people. The race season mirrors our own bug season, roughly April 15 to October 15. Tonya's goal is to make our people ecstatic with their team — and with the mouse car. Both she and Danny are outstand-

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ing pitchers (pitchpeople) for their cause."

Lloyd Pest Control bought the hood, the doors, and the rear panel. And they wanted them white, not pink, as they had originally been. Displayed prominently on each is the company's logo of the running mouse — a creature almost too cute to kill.

Danny's third race was on May 12, before a small crowd, only 1700 — a night so cold that people joked about snow. In order to race, a driver has to be a member of NASCAR or a member of the Cajon Speedway Racing Association. Drivers have to register by 2:00 p.m. on the day of the race, and so it is possible for a driver who has never driven at Cajon before to show up almost at the last minute.

Danny was uncertain about his car, talked about the rear end being loose. But tonight he meant to take no chances. Too many people were still unhappy with him because of his earlier accidents. Tonight what he wanted most was just to finish.

Heath, his crew chief, kept crawling under the car, poking around, trying to discover what was wrong. During the day he works as a mechanic at his dad's Chevron station. He is tall, thin, blondish with a goatee. As laconic as the rest, he seems somewhat standoffish, although around the car he is quick and businesslike: a perfectionist.

Jerry's car was parked next to Danny's in the pits. Jerry chatted with his crew and with friends, standing with his arms crossed, eyes hidden by sunglasses, a man seemingly without doubts.

I sat with Tonya in the stands as the various classes went through their different heats. The lower the class, the more accidents there seemed to be, as if the drivers grew more careful as their equity increased. Dozens of children ran around clutching junk food.

Steve Brucker had told me that the number of women in the audience had been increasing and had now reached about 45 percent. Cars spun out and banged into each other or slid into the infield. Some had to be dragged away, some crawled



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away on their own. The yellow flag would go up and the other cars would slow and get back in position. When the coast was clear, they'd rev up, get the green flag, and rush off again. Whenever any car began to shiver, shake, or wobble a chorus of young boys would begin to shout, "Crash, crash, crash!" If no crash ensued, they would groan in disappointment.

In the Sportsman class there were only four cars in the slow-heat race, which was won by John Manke. So few cars meant that the winner of the fast heat would have an even better advantage than usual.

Tonya told me that the track owners wanted crashes for the crowd. "The track wants excitement," she said, "and by putting the slow-heat cars first and making the fast-heat cars try and get around them, it causes more accidents and more excitement."

I asked Steve Brucker about this and he was indignant. "We put the slow-heat cars first to create better racing. It's certainly not in our best interest to cre-

ate accidents. If only the fast cars were in front, they'd just disappear and leave the others behind."

Sixteen cars were in the eight-lap fast-heat race. Right away Jerry took the lead with Danny right behind him. Tonya nervously leaned forward with a radio pressed to her ear, listening to whatever Danny and Heath might say to one another. At 70 mph the cars were about six inches apart, rushing past with grim throat-clearing noises. Several cars spun out and several times the winner of the fast heat would have an even better advantage than usual.

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ate accidents. If only the fast cars were in front, they'd just disappear and leave the others behind."

the first race of the season, crept up to Danny on the inside. Jerry kept his lead and won the race. Danny and Mendenhall had seemed side by side, but the officials gave second place to Mendenhall, even though Danny felt certain that he had come in second.

Tonya was unhappy with Mendenhall. "That

the car ahead of you, but if you push him too hard and he spins out, then you have to go to the back of the pack for making him spin out."

When I talked to Danny, he seemed even more uncertain and spoke of the difficulty he had had on the curves. Heath dove back underneath. Three of

all my money in it. But it's not that he didn't want me to race, I don't think. He's never owned his car so he probably thinks that it's way too big of a jump for us to try and afford something like this, but he knows as well as I do that once you get the car that it costs the same to run. The tires on this thing are like \$108 per tire. If you buy a Pony tire, it's \$95. Well, those guys need to buy tires every week too, so how much of a difference is 10 or 13 bucks? Gas costs the same for all classes. So he just didn't want me to jump up to this class, but I don't think it was because of the competition. I tend to think so, but then again he never said that. Who knows, maybe he didn't want me to beat him. I don't know, but I doubt it. We just don't discuss racing a lot. It's been like never. He doesn't help do anything with what we do, and I don't help with him on anything he does. It's not like we don't like each other. It's just that as far as racing goes, we do our own thing."

Then I asked Danny

if he had ever been hurt in one of his cars.

"No, never. Crashed a couple of times pretty good too. Rolled over a few times. Never been hurt though."

Shortly I asked Jerry how he felt about his son moving up to Sportsman. He laughed. "Three weeks ago when we tangled I didn't like it at all, but it's fine."

Then it was time for the feature. With a roar, the 20 cars came zig-zagging onto the track, scuffing up their tires to free them from the small rocks and debris picked up back in the pits. Swerving back and forth also heats up the tires, giving the cars better traction. As the cars took their warm-up laps and formed into pairs, it became clear that the drivers of two of the slow-heat cars had chosen to race at the back of the pack, leaving only two slow-heat cars in front—Wayne Morse in the 47 car and John Manke in the 10 car. Jerry was behind Manke on the inside with Mendenhall was behind Morse on the outside, and

McLaughlan, who had ended up on top of Danny during the first race of the season, was behind Mendenhall. Right away on the first turn on the first lap after the green flag Mendenhall gave Morse a bump on the right side sending him into a spin into the infield and Mendenhall shot ahead. Morse was unable to reenter the race, and Mendenhall took the lead with the bleachers Tonya again leaned forward with the radio pressed to her ear. Danny was down below on the inside; Jerry stayed in the middle of the track, and Ron Overman, who had won the previous week, was stuck behind them unable to go anywhere. Again and again Danny pulled even with his dad and several times was able to go neck and neck around the entire track, but he couldn't get any bite off the corners, was just coasting his tires as he said later, and he fell back. But if he fell back too far, then Overman would try to overtake him. At one of his runs at his father, Danny began to go into a slide and Tonya gave a little scream. Then Danny recovered and drew back. Twice he pulled ahead of Jerry about half a length, but he couldn't keep it up, even though his car has at least 50 more horsepower. Through it all Jerry didn't budge. It was as if his number 1 car was on rails. And there was no yellow flag for the entire race, nothing to slow them up, make them change their positions. In the meantime, Mendenhall kept the lead with McLaughlan behind him.

As I watched Danny racing beside or behind his father, it seemed that he couldn't quite get the determination to pass Jerry, as if he knew the odds; that is, the more he pushed to get by, the greater was the chance of an accident, and Danny wanted to avoid an accident. He couldn't afford one; his crew couldn't afford one; his sponsors couldn't afford one. So he had to let Jerry beat him. In a way,

Jerry was testing him. He wouldn't budge from that centerline. He knew that Danny would have to take a big risk to get by, and he didn't think Danny would take it. So they went round and round and Jerry was not going to give him anything, nothing. That's why

Danny had taken him out in that previous race, trying to get around him when Jerry hadn't given him an inch, and now Jerry still wouldn't give him an inch. As if Jerry was saying, "Okay, Daniel, hit me again." And Danny, if he couldn't see his way clear on the curve,

then he wouldn't take the chance. But he also must have been torn. Part of him must have wanted to pass no matter what. But he also knew what would happen if he had another accident. And Tonya, beside me, seemed to have been turned to stone except for an occa-

sional sharp intake of breath. At one point she confided that after each race she had to eat practically a whole roll of Tums. The race ended as it had run since the first lap, and Mendenhall set a new track record.

Afterward I caught up

with Danny when he had crawled out of his car. His face was running with sweat, and he was on his way to the Porta Potti. "My car's a lot faster than his, but he was taking up the whole track. It wasn't a matter of him blocking me. But I wanted to finish the race in

"Crashed a couple of times pretty good. Rolled over a few times. Never been hurt though."

green car bumped Danny three times on the back end, and if you do that you get a spin out. I didn't like that. Danny wasn't going to pass his dad in this race. It wasn't his. He wasn't going to win anything. He was just racing for position in the 40-lap race. So in the big race he'll be positioned third after the slow cars. Actually, it's okay to push

the other crewmembers worked on different parts of the car. I asked Danny about his decision to move up to the Sportsman class and his father's reaction to it.

"We don't really discuss racing a whole lot together. He does his thing. I do mine. He doesn't really want me to come up in this class, didn't want me to put

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one piece."

And why had he begun to spin out on that one corner? "I was just loose. I was like that every lap, but that one was more noticeable. That one it got away from me."

A few days later I visited Danny in the garage attached to his house in Lakeside where he works on his car and asked him again why he hadn't been able to get by Jerry.

"Dad takes up the whole track. He's been good forever. He knows how to drive a line which takes up all the lines. At one point or another the line he's running is running another line that's available on the track. For example, if I went to go on the inside of him, if I didn't hit him and get ahead of him, and he couldn't see me, then at another corner when he comes down, well, we'd hit and he'd spin. I'd be at fault and so on. If I try to go to the outside of him going into the corner — he enters so high you just can't get out there. So the line that he drives — until you get up next to him completely

and start driving him out of his line — you're not going to get by him. That's what his line does. It stops you from getting all the way up there. When you can get next to him, it's at the point where he's already turned. If you were able to get in there and control how he comes off the corner, that'd do it, but that's something I couldn't do. Your car has to work good enough on the bottom of the racetrack, which mine didn't. If I were able to get in there and get next to him on the bottom and stop him — just take the whole way away from him so he can't go there — then I'd have been able to get him, but the car was too loose so I couldn't go into the corner really good low. I could go in really good high, but not low. Loose meaning that the back end wants to come around on you when you go into a corner. In a tight situation, like it was in the middle of the corner, is when you turn the car but it still wants to go straight — it's not going. I don't think I ever got ahead of him, never.

The only time I got next to him, that one time was when he made a mistake, and I was able to get in there. But what enabled me to get in there was his mistake. I wasn't able to get in there because I was on the gas. Now, when I got up there, if my car hadn't been so loose, I would have been able to motor by, but since I was so loose I was

to him or forced him behind a lap car or something like that. But since we'd tangled last week and everybody was complaining and saying I was out of control or whatever, then I was just going to show them I could be as patient as the next guy, but I guarantee that the same stuff is still going on with somebody else, and sure enough it did. I got blamed last

same thing happened. Mendenhall, the guy who won the race, came up behind him and took him out. He's got a good car and was just out there in front. He took out the 47 car, broke Morse's wrist, and with that the car gone it moved that lane up and put Mendenhall in the front. Now, when Mendenhall takes out the other guy, it's okay. They blame Morse — how he's always in the way and this and that. When I do it, well, it's a rookie mistake: he's too impatient, he's driving through people and is trying to win in the first lap. That's what they say. But when Mendenhall does it, it's a different story. So Saturday night, exactly the same thing happened as last week, but I wasn't involved in any of it. I was Mr. Patient and come home with no scratches. That was my goal going into the night. I didn't care where I finished as long as I came home and we didn't have to rebuild the whole body again. I mean, the first week it was a complete body minus the roof. The second week it was the

whole right side." I asked Danny if he felt more stress racing against his father. "No. No, to me he's just another driver. But Saturday it was different because I didn't want to... Saturday it was as if I'd just gotten in a situation with somebody, anybody, the week before and was trying not to do the same thing again." He laughed.

So I suggested that the same thing might happen next week. He stopped laughing.

"Yeah. Well, that's where we're going to make the adjustment. We're going to try to make the car work better on the bottom of the racetrack. So if I do get stuck behind somebody that's taking up the whole track again, well, I'll go down there and run on the bottom. If you can get the car to work on the bottom of the racetrack, it's going to work up top too. If it's working down below where it's flat, it'll just work all the more better when you've got some banking to work with."

Then I talked to Jerry,

"I was Mr. Patient and come home with no scratches. That was my goal."

just able to get next to him, and with him having a better run on the corner it gave him the edge again going into the next corner."

I asked Danny if he thought he had been particularly cautious.

Of course. If it was anybody else, I probably would have rubbed him a little bit, moved him up, you know, when I was next

week for taking out Morse, who was driving the 10 car. And it happened again — he has two cars, number 10 and number 47 — well, he drove the 47 car on Saturday night. The driver who starts behind him always seems to take him out. The guy just never goes. He doesn't go like the green flag drops, right? Well, Saturday night the

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mentioning how he wouldn't budge.

"No, I stayed right in my line. Oh, Danny got beside me. And actually he was ahead of me a couple of times, I think, but not enough to move me over, so I just had to drive a little harder. I didn't think we'd drive 40 laps without a yellow. I figured he'd pass me just because I couldn't get the car to turn on some of the corners, but I was better than him off the corners. He was spinning his tires off the corners. He was too loose — the back tires wouldn't hook up. But I wasn't sure, you know, we just up and drove as hard as we could. In my car the front end was pushing — that means it's too stiff up there, you know, when I'm set to turn. So I was having to pump the gas pedal. You drive a race car with your two hands, your butt, and both feet. Your butt has to be set in the seat comfortably. Just go drive down the street, then try and get a little erratic without your seat belt on and see how well you do. Then put your seat belt on and tighten it down and see how you do and you're feeling good because your arms are stronger. If you have a loose seat, you're trying to move yourself in the seat, spread your legs or whatever, and you won't do as well. Anyway, we both drove hard. Mendenhall, who won the race, his crew wasn't even watching him. They were watching Danny and me."

Later in the week I talked to Danny again in his garage. He and his crew were still working on the car, trying to discover what was making it loose. I asked him what they might do to fix it.

"Well, there's all kind of options. The J-bar, the thing that keeps the rear end from going side to side. You can move it up and down and it'll change the way the car reacts. You can loosen it up or tighten it up, depending on which way to go. You can add brake jacks in all four corners (he pointed under the hood toward a tire), like these things right here, sitting on top of the spring and screw — we have these in all four corners. You can turn those, like in a zigzag

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pattern, and that'll take cross-weight out or add cross-weight. If you add cross-weight, it'll tighten the car up; take cross-weight out, it'll loosen the car up. You can do it with tire stagger—sizes of the tires in the back, you only run, like, only two and a half inches difference in the total circumference. You

can bring that spread closer together and it would tighten the car up; farther apart and it would loosen. So there're all kind of options. The angles of the upper A-arms—see how you have shims right here. You can shim the A-arms, move the A-arm back and forth, and that'll change how the car turns in the middle of the corner. What you do depends on where the car is loose or tight or whatever. The way it is right now, we don't know what to do. We need to do, like, a spring change or something. Probably go down on the right rear spring—which I can't see happening, because it's already soft in the middle—maybe take the spring rubber out of it. That spring rubber in there is stiffening up that spring a little bit. So we'll

either go down on that spring or go up on that other one, or we could adjust the shock over there. A guy that—our consultant, or whatever you might

Drivers' windows are covered with a rubber net because some years ago a car rolled and a driver's hand was cut off.

want to call him—he'll be able to tell us what to do. In fact, he already figured it out. He called me on Sunday. He knows what he's doing. He's worked on these cars forever. My dad

used to work with him a long time ago. My dad's crew chief and this guy used to work on a car and they don't like each other, can't stand each other, in

there was a problem. The bracket on the fan didn't fit and they had to make a new one.

"Racing," Danny said, "you got to love it. It's different every time. One day the bracket on the radiator lines up, one day it doesn't. Then he pulled a shiny red-and-chrome distributor out of a box. It was a foot long and shaped like a torch. This is \$350 and equivalent to Tonya's gold necklace that she likes." It replaced the distributor that Danny had borrowed from his father.

When I visited the pit before the race on Saturday, May 19, I expected to find the car working well. After all, Danny's consultant had said he had the problem solved.

The first person I saw was Heath. "How's the car?" I asked.

"Terrible, we haven't figured it out. It doesn't turn right; it doesn't turn left; it doesn't turn anywhere." He was very serious and didn't like being interrupted.

Danny was also hur-

riedly working on the car, as were other members of the crew. Several were underneath. It was almost dark. "Crash, crash," chanted gangs of kids. Danny was disdaining of the Legends and Pony Stocks. "Who cares?" he said. This night was much warmer than the previous Saturday night, and 3000 people had come to watch.

Eight cars participated in the slow heat. John Manke, who had won the slow heat the previous week, came in second.

Even though Danny's car wasn't working right, Danny and Heath made a few last adjustments, hoping the problem would be at least diminished, then Danny drove out onto the track for the fast heat. Once the green flag was dropped, Danny hurtled forward, passing several of the slower cars, but three times he began to slide out on the turns. He dropped his speed and settled down just to finish. Jerry won with Overman and Mendenhall second and third. Danny came in sixth out of eight.

I was back in the pit when Danny drove up. The drivers' windows are covered with a rubber net

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I was back in the pit when Danny drove up. The drivers' windows are covered with a rubber net

because some years ago a car rolled and a driver's hand was cut off. Danny was furious and his face was bright red. He dropped his net and hurled out his chewing gum, nearly hitting me. Then he looked chagrined and apologized. The car was just as bad as ever. His crew got to work immediately. Three crawled under the car so only their legs stuck out. Three more were leaning over the front. Danny was spinning the tires to see if they were true. He tried to be polite when I asked nagging questions. "I'll know what was wrong, I'll tell you. It was pushing going into the corners, didn't want to turn, then it was come coming off. It's got a bind somewhere. It could be anything."

Ten feet away, Jerry was standing next to his car receiving people's congratulations on his win. He was quite chipper. The NAPA name and logo decal were now fixed on his blue hood. "We changed three springs and adjusted the shocks. We're not 100 percent for the race, but it's going okay. We still need

to adjust a few things. I've still got NAPA's check in my pocket. I haven't cashed it yet." He wore a benign expression, a wily smile, and seemed not to notice all the unhappiness next door.

I was struck by the fact that despite Jerry's experience, Danny wouldn't consider asking his father

drove a car owned by his crew chief, Mike Hagerman.

Then I asked Jerry if Danny ever asked him for advice if he had a problem he couldn't solve. "Danny now and then asked me advice about his car last year when he was running Street Stocks," Jerry said. "But now he says I'm out to lunch. This year we only

question that I had just asked his wife and his father.

He couldn't imagine asking his father for advice. "I don't drive like he does, so I wouldn't want to set up my car like he does. Every driver sets up his car a little differently in a dozen different ways—pinion bar angle, J-bar, springs (soft or stiff), weights per wheel, and so on—like having different-size tailor-made suits. So if a driver got into somebody else's car, he'd know it immediately and wouldn't like it."

Each week a particular class gets a special introduction at the intermission. This week it was the Sportsman class. The cars were pushed onto the track by the drivers and crew—a mini-parade. Sixteen cars were in the race, eight fast and eight slow. The crews and drivers were introduced and cheered, the most successful drivers getting the biggest cheers. The names of sponsors were read off. Winning tickets were awarded prizes—towels, sandwiches at local cafes, movie tickets, gift certificates. The people on

the track waved; the people in the stands applauded.

Then the cars started their engines, accelerated, took their warm-up laps, got into position, and were given the green flag. John Manke's second-place slow-heat car rushed out in front. Despite the fact that it was old and heavy with iron heads, he took the lead and held it, while Overman, McLaughlin, and Mendenhall, previous winners with faster cars, were unable to catch up. Once again Danny tried to be aggressive. Though he started in the back, he moved up. Again, however, he had trouble with his car under control. Soon he settled into fifth place behind Mendenhall. Over the radio he told Heath that if he hit the brakes just right, the car "turns pretty good, but it still doesn't come off the turn good."

Jerry was right behind his son riding the middle line, not trying to pass but not letting anyone else pass either. Danny kept sliding on the curves, then on the near curve at the left of the

Cars kept spinning out without making contact with other cars, and the yellow flag went up twice.

what might be wrong. I asked Tonya if Jerry ever gave Danny advice. She said that since Jerry didn't own his own car but raced it for someone else, it wouldn't be ethical for him to give Danny advice. As I've indicated, this wasn't quite correct since Jerry had told me that he owned the car, but not the motor. Last year, however, Jerry

rock and roll."

Danny's crew had begun to roll the car back and forth. They bounced on the front, then bounced on the back. They brought out peculiar tools and dove under the hood, then once more dove under the body. They worked on the car like an ER team working on a heart transplant. I asked Danny the

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When I met Danny back at the pit, he was angry about his car's performance, but he tried to contain it, tried, in fact, to be philosophical. "We came through

I suggested that Danny and his pit crew saw him

It rained again the following week, which gave Danny and his crew an extra week to work on the car. In the Friday practice

Because they had done so many things to the car, Danny wasn't sure of the reasons for its greater speed. When he has been driving fast and under a lot of pressure, Danny's eyes get bleary and red as if he's been on a binge. "But the car still isn't

The night before the race, Danny had the car up on the scales in his garage and he and his crew spent several hours moving weight around. Beer cans and Copenhagen stains accumulated on the floor. Jerry showed up for a friendly visit, but with an eye on the problems. He asked the crew when they would start running aluminum heads, not realizing that Danny had had them since the second race. Jerry was now one of the last drivers with iron heads, as well as John Manke, who had won two weeks before. Unfortunately, in the

qualifying race Saturday afternoon it seemed that Danny's car was worse than before. Danny ended up with the seventh fastest time. For an hour and a half before the heat race they worked on the car, adjusting and tinkering. In the heat race the car was not much better. Danny fought to keep the car down low on the turns, slid a little, and barely came in fourth. Jerry came in second. John Manke once again won the slow-heat race. In the hour before the feature, Danny and his crew again frantically worked on the car. Nobody knew

what to do to make things better. More bolts were tightened. More weight was moved. Toriya was anxious but optimistic. "They don't know what's wrong, but they're going to fix it."

The Street Stock division ran a 25-lap crashfest before the Sportsman feature. Nearly half the original field of 20 cars was wiped out in multicar accidents, and the air reeked with the heavy, sweet stench of burning oil on hot manifolds. Wrenched and broken fiberglass littered the track. The winner had forced his way forward from the 16th position win-

That Saturday night was the biggest crowd so far — over 3800. There were 16 cars in the feature and Jerry and Danny started out fourth and sixth. This was a break for Jerry because two of the slow-hate drivers had chosen to start in the back. In fact, Jerry had spoken to the drivers before the race about the possibility of dropping back if their cars weren't quite up to snuff.

Jerry was quoted in the Speedway's press release as saying: "David is new and I talked to him... I

said I had a big favor to ask. I told him I didn't mind him starting where he's starting. But if the car doesn't feel good, [think about dropping back]. Then Ray came up and said Jerry I'm not going to screw you up either." So instead of the two slow-heat cars starting fourth and sixth, those spots went to Jerry and Danny.

At the start of the feature race, the cars came out onto the track, swerving back and forth to clean their tires and take their warm-up laps. Danny still couldn't tell if anything had changed, but by the

green flag, he suddenly knew differently. Everything had fallen into place. The car worked. By the end of the first lap, Danny had moved into third place behind Jerry and the car driven by John Manke. Then, Danny moved past Manke, and by the second lap Jerry was in first place with Danny on the inside, trying to get by him.

Once again Jerry rode the center line as Danny tried to pass underneath, running next to his dad a couple of laps, unable to pass, then slipping back again. Jerry's crew chief, Mike Haerzem, fed him

constant updates throughout the race. "He's too of a half-lengths behind you. He's one and a half lengths back," Jerry's undercarriage was sparking up forward, a result of an exhaust leak, and hot fuel was hitting the fresh oxygen. Several times when Danny got up next to his dad, another car would spin out on the track, the yellow flag would go up, and Danny would be forced to drop back.

Then in the 15th lap, John Manke's car developed a fire under the hood — which must have pleased Tonya — and the race was stopped. After the

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San Diego NewsNotes

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And slightly more, the Museum of Creation.

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restart, a series of yellow flags kept slowing the race, which worked to Jerry's advantage since Danny wasn't able to make use of his car's greater speed on the straightaways. Jerry had no trouble maintaining his lead. All this time Mendenhall was pressing Danny from behind, especially in the last 15 laps after Mankie was knocked out. In the last lap, Mendenhall, making one last attempt to get around Danny, gave him a nudge, nearly turning him completely around. In order not to hit him and

be knocked into the infield, Mendenhall dropped back. Then Danny recovered and went on to take second place behind his father. It was a victory of sorts. Although his car had gotten tighter in the second half of the race, the earlier work had paid off. He had taken second and had come through unscathed. "Another big night for the Gay clan," blared the track announcer.

Asked later about how his son did, Jerry said, "He did great — behind me."

"I just got through

traffic sooner," Jerry told me, "and had the run of the racetrack and could move where I wanted, so Danny couldn't get around me. Danny's car was a little loose. He just couldn't get off the corners. Then he got tighter after the red flag and lost some stagger — like either the left tires grew a little or the right ones shrank. You want the left smaller for when you go around the corners. But the fans liked it, I think."

Back at Danny's pit, Mike Mendenhall came over to congratulate him. "I'm glad you got straight. I didn't want to pass you when you were sideways."

At the end of the night's racing, dozens of kids lined up for autographs and free Hot Wheels cars — part of a promotion from a new sponsor.

In Danny's garage, the celebration party with his crew went on until 4:30 in the morning and a lot of beer was drunk. Danny had won \$600 for coming in second. His dog Dover, a chow-mutt mix, ran laps around the garage. The dog

was named after the Dover Downs International Speedway in Delaware, perhaps a symbol of what lies ahead, because in the not-too-distant future Danny would like to move up to a Winston Cup car and race in the Winston West circuit. And this is Tonya's ambition, that Danny spend at least a year in Winston West and then a year in the Bush

like it. I mean, if I moved him out of the way, like if I gave him a little bump." The idea amused him and he chuckled. Then he went on: "What do I like about racing? Competition's the driving force, I guess. The acceleration: It's all the above — everything, atmosphere, people. The thought that it's not just one person, it's everything alto-

gether — car, team, driver, everybody. Adrenaline, I like the adrenaline."

Jerry had collected \$200 in the face for picking up the most passing points and \$800 more for winning; his 136th career win. The Sportsman didn't race the following week, and the old fox got rid of his iron stock heads and bought aluminum heads. "Now I'll have more horse-

power," he told me, "so I'll have more straightaway speed. It'll make me more competitive with Danny, Mendenhall, and Overman, and some others. I'm sure Danny's going to win a few races. He'll beat me at some point, but I ain't going to roll over and play dead."

Two months later I checked back again. Danny had remained one of Cajon Speedway's top drivers while also suffering a lot of bad luck. For instance, on June 23rd there had been two 30-lap races. Danny won the first easily, leading from the second lap and winning by 20 lengths for his first win of the season. In the second race, he was clipped by Mendenhall on lap 24, proceeded to climb up over Mendenhall's car, then up onto the crash wall, which he skated along all down the straightaway until he took out a signal light, doing significant damage to his car. "For a split second I was scared," Danny told me, "because all I could see was the sky. The brakes and wheels, nothing worked. I mean, I was just along for the ride. I thought, 'Wow, what's going on here?'"

During the next week he rebuilt his car in time for the next race, came in second but blew out his brakes. On July 21, Danny's car was purposefully rear-ended by another driver. When his car was raised off the pavement, his engine was revved up to the extent that a piston blew. The driver who hit him was later fined and suspended. Danny then used his Street Stock motor from the previous year for the next two races, managing to come in fourth

and third, while the damaged motor was being repaired. It was finally replaced at the end of August. All this took a toll on his crew. Heath quit after a dozen years and four other men quit as well. They haven't been replaced.

When I asked Danny in mid-August how he saw the season so far, he said, "Well, we're still holding our own. We're in the top five, although as far as our championship hopes are, they're over. Basically, we can't catch up with the win-

ner. Right now Overman's got the lead in points. We're setting our goals on making fourth place and that will mean passing my dad. (Since June 2nd Jerry Gay hasn't won a race, though he came in second on July 28th.) At the begin-

ning of the year our goal was to be in the top five and that's what I hope we'll have. As for Heath, I get along great with him and since he doesn't work on the race car anymore we don't argue anymore. The whole crew has basically quit since

then. We've got just a skeleton crew and the guys who are left are the ones who are really dedicated, the ones who really love it. So it's more fun. Sure it takes more time, but that's the life I got into."

— Stephen Dobyns

Stephen Dobyns has been a reporter for the *Detroit News* and is the author of 10 volumes of poetry and 20 novels. His most recent work of fiction is a book of short stories, *Eating Naked* (Picador).

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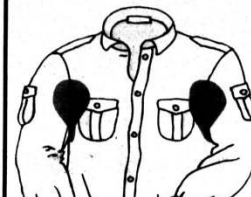
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1. Where did the name "California" come from?
2. Who gave California its name?
3. What does "California" mean?

1. WHERE DID THE NAME COME FROM?

Variants go way back. In the *Chanson de Roland* (early 11th Century) Charlemagne's nephew, Roland, fought and died in the battle of Roncevaux. Now that his heroic nephew is gone, Char-

lifornia fears other foes will attack more freely, among them, "the Saxons, Hungarians... those of Palermo and of Affrike and those of Califerne" — the latter probably meaning those of the "calif" — or "caliph's" — domain.

Dora Beale Polk cites other references. In *Siete Partidas* (1265) women lawyers become banned because one of them, California, won't play by the judges' rules. This story, says A.E. Sokol, came from an earlier German work, *Der Sachsenspiegel*, in which a woman named Calafurnia "misbehaved before the court." And she might be derived,

others say, from a Roman woman, Cajo Afrania, in the writings of Valerius Maximus. "California," says Polk, "is thereby connected to the Moslem world, to the Middle East and Africa, as well as to Rome, Greece, and medieval Europe generally."

Edward Everett Hale (1822-1909) was a Boston minister, philanthropist, and writer of popular fictions, his most famous, *The Man Without a Country*. In 1862, Hale read Garcia Ordóñez de Montalvo's *Las Sergas de Esplandian* ("Esplandian's Adventures") and was the first to make a connection. There was an island called California, "in this forgotten romance," which he saw as the origin of the state's name. *Esplandian* was published around 1510, "while our California, even the peninsula of that name, was not discovered by the



Edward Everett Hale

SELECTED QUOTATIONS:

1. Hale: "When Columbus sailed on his fourth voyage... he wrote to his king and queen that he should come as near as men could to the 'Terrestrial Paradise.'"
2. Hale (writing just after the Civil War): "These griffins are the Monitors of the story, or if the

reader pleases, the Merrimacs."

3. Hale: "Observe, O reader, [Calafia] is very beautiful. Why did not Powers carve his statue of California out of the blackest of Egyptian marbles! Try once more, Mr. Powers! We have found her now."

RESEARCH STUDIES

Does ANXIETY run your life?

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*A Patient Questionnaire Approach to Estimating the Prevalence of Dry Eye Symptoms in Patients Presenting to Ophthalmic Practices across Canada, Ophthalmology and Vision Science, Vol. 74, No. 8, August 1997, page 627.

Spanish till 1526 and was not named California till 1535."

Esplandian was the kind of chivalric romance that drove Don Quixote mad. In fact, when they go through Quixote's library for inflammatory fiction, the curate and the barber heave *Esplandian* into a fire. The book, says Hale, is "the most fictitious of fictions." Published a half-century after the invention of the printing press and printed on large folios, it was also a bestseller, and its images lingered on the mind.

The strongest, most beautiful woman in the world, Calafia, lived on a remote island "very close to the site of the Terrestrial Paradise" — i.e., Eden, which, Columbus and every explorer that followed him believed, stood on the "right hand" of the Indies. Calafia was a black queen and ruled the "strongest island in all the world," called California, also on the Indies' "right hand." It had "steep cliffs and rocky shores," beasts never seen elsewhere, gold (the island's only metal), and no men, for the women "lived in the fashion of Amazons."

The women slept in caves "wrought out of the rock with much labor," wore thick hides, and raided foreign ports for "booty" and men, with whom they would procreate and then feed to griffins — giant, condor-like birds. "Every man who landed on the island was immediately devoured by these griffins; and although they had had enough, none the less would they seize them, and carry them high up in the air in their flight; and when they were tired of carrying them, would let them fall."

Calafia learns that "the greater part of the world" is about to attack Christians. Though she'd never heard of Christians or seen much of the world, she exhorts her followers, "showing them the great profits and honors which they would gain in this enterprise — above all the great fame which would be theirs in all the world; while, if they stayed on their island, doing nothing but what their grand-

mothers did, they were really buried alive — dead while they lived, passing their days without fame and without glory, as did the very brutes." Columbus discovered the New World in 1492. *Esplandian* was published in 1510. Imagine how the queen's speech — pure propaganda for the impulse of conquest — resonated for the Corteses, deSotos, Pizarros, Bernal Diazes, and Cabeza de Vacases about to embark on similar expeditions.

The Turks, with Calafia's warriors, lay siege to Christian Constantinople. Calafia unleashes her griffins, which haven't seen battle before and which kill indiscriminately. Calafia's women also discover that their armor, made from solid gold, is too weak, and "they receive many wounds." Calafia proves so valiant, however, "that it cannot be believed that any woman has ever shown such prowess."

Calafia, "the most distinguished woman in the world," meets the Christian King Amadis's son, Esplandian, who is "such as neither the past nor the present, nor, I believe any who are to come, have ever seen one so handsome and so elegant."

Rays leap from his "resplendent eyes" and dazzle Calafia as if she "had passed between mallets of iron." If she lingered much longer, "the fame she acquired as a manly cavalier... would be greatly hazarded."

Esplandian is unsentimental, though. He's in love with the emperor's daughter, Leonorina. Plus, Calafia looks "strange" to him: not because of her color ("that prejudice was not yet known") but because she's wearing armor. "For he considered it as very dishonorable that she should attempt anything so different from what the word of God commanded her, that the woman should be in subjection to the man." Calafia was also, in his eyes, an "infidel" he vowed to destroy.

Leaders on both sides fight a double combat: Esplandian defeats the sultan easily. But Amadis

refuses to return Calafia's fierce blows "not from tenderness but from contempt" that he has to fight a woman. Then, using only "the broken truncheon of his lance," Amadis subdues and imprisons Calafia.

Esplandian strikes a graver blow. He marries Leonorina in Calafia's presence. "Having no more hope of him whom she so much loved," Calafia breaks down. She throws her strength "into oblivion," marries Talanque (a lesser knight, "who was very handsome withal..."), and converts to Christianity.

She vows to Talanque: "Thou shalt be my lord,

and the lord of [California], which is a very great kingdom; and, for thy sake, this island shall change the custom which for a very long time it has preserved, so that the natural generations of men and women shall succeed henceforth, in place of the order in which the men have been separated so long."

At this point, Calafia disappears from *Las Sergas de Esplandian*. The author never tells us if she, and her now Christian army, made it back to the island of California. ■

The Queen of California: "Thou shalt be my lord,

The Origin of the Name of California with a Translation from The Sergas of Esplandian by Edward Everett Hale

"Sources of the Name 'California,'" Donald C. Cutter, *Arizona and the West*, 3 (autumn 1961), pp. 233-244

The Island of California: A History of the Myth, Dora Beale Polk, University of Nebraska Press, 1991

"California: A Possible Derivation of the Name," A.E. Sokol, *California Historical Society Quarterly*, v. 28 (1949), pp. 23-30

The Queen of California:

RESEARCH STUDIES

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Contentville, which launched in February of last year, is the brainchild of journalist-entrepreneur Steven Brill, founder of Brill's Content and chairman of Brill Media Holdings. During its infancy, the site prompted some grumbling from media watchdogs who were more than happy to catch Brill engaging in some of the profiteering he so gleefully exposes in Brill's Content. Brill made a name for himself reporting on media foibles, so critics jumped when he announced that Contentville's \$100 million start-up cost would be financed through partnerships with the major TV networks — like CBS — that he was supposedly policing. "There is a conflict of interest," Brill admitted in early



From www.contentville.com

2000. He addressed it by giving up the title of editor in chief of Brill's Content one day after he announced the formation of Contentville. In another controversial move, he hired David Kuhn as editor of the magazine and the site; Kuhn had supposedly left Talk with an agreement not to join another magazine. Today we should be thankful that Brill wasn't intimidated by his peers' fussing and moaning, because the site, though not as financially successful as he had hoped, has become an Internet oasis.

"Contentville is something new in e-commerce," the site boasts. "We are as modern as the Internet's most advanced superstore, but our values are as traditional as that wonderful corner bookstore where the love of quality always trumps hype." The site's strategy is not especially novel, but it works because it's not too ambitious.

"Never one to mince words, Artaud gulped down and spat out whole mouthfuls of passionate beliefs."

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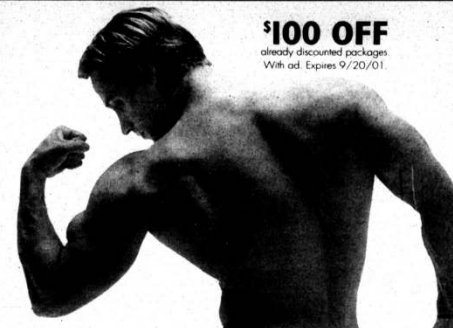
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is that it demonstrates that, just like the rest of us, even academics and the most ardent bibliophiles still prefer ideas to ideologies. It shows that we can still read for pleasure and not politics.

The site's list of experts includes some of the country's top professors—Andrew Delbanco, Columbia's Melville scholar; Elaine Showalter, Princeton's feminist critic; and Peter Singer, Princeton's controversial ethics philosopher. But at Contentville these giants step from behind the podium and meet us at ground level. Mary Ann Caws, distinguished professor of English, French, and comparative literature at the graduate center of the City University of New York, is a scholar whose penchant for postmodern ramblings tormented me while I was in graduate school. At Contentville she's the resident authority on aesthetic manifestos. She admits here that she's a reader of periodicals. "I never miss an issue of *The New York Review of Books*," she says, "except when they pile up dreadfully high. It travels anywhere easily—even by bicycle through Central Park—and has tons of things I know nothing at all about." In response to a question posed to all of the professors (What do you wish all of your students had read?), she says, "Besides essentials like James, Proust, and Woolf—poetry, poetry, poetry." Fair enough.

On her area of expertise, she offers, "The manifesto as it should be, Antonin Artaud's 'All Writing is Pigshit,' says, 'Down with everything, give it to the pigs.' Never one to mince words, Artaud gulped down and spat out whole mouthfuls of passionate beliefs. He gives madness a good name." In a refreshing twist, Contentville gives the rostrum to its affiliated book-sellers, who have been culled from independent bookstores all over the country. Bob Gray, of Northshire Bookstore in Manchester Center, Vermont, has the word on *Madame Bovary*: "Of course," he writes, "the first bit of advice here is that you must, if you can,

read *Bovary* in French, because even the best translation diminishes Flaubert's intended effect. For those of us who cannot read French, the compromise is bittersweet. Flaubert revised this novel again and again, agonizing over each word. Even his mother said, 'Your mania for sentences has dried up your heart.' Regardless of how modern readers feel about the sometimes creaky plot and decidedly unsympathetic cast of characters, *Madame Bovary* remains an essential work of classic fiction for many reasons, including Flaubert's conviction that style was as important, if not more so, than substance."

If you still feel the urge to gorge on some academic cant, browse Contentville's expansive database of dissertations, those awkward,

overwrought but wonderfully raw and intimate first forays into speculation. Search for Raymond Chandler, for instance, and you'll turn up Stanley DeWayne

Orr's 1997 UCLA dissertation "It Was Not Midnight. It Was Not Raining: Anti-Detection, Anti-Noir, and the Nostalgia for Alienation." ■
 —Justin Wolff

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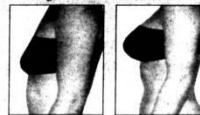
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tip of my TONGUE

F or a while I lived in Los Angeles, in the orbit of the entertainment industry. My ex-wife worked in television. She had friends who worked in films. We knew only entertainment people. I never watched television. I almost never went to movies. I didn't act, nor did I have a script to shop around. I often confused the distinction between director and producer. I was a pig at a

Turkey Burgers

bar mitzvah. Early in my short-lived marriage, I bought a small watercolor at an antique store. The painting showed the Bible's Ruth standing amid the alien corn. The painting seemed a talisman. I hung it on the wall above my desk. After my wife and I came home from parties—and we went to many parties—I'd smoke a cigarette and consider the painting. *Whither thou goest, I will go... Thy people shall be my people.* Sometimes I cooked for entertainment people, but most often we ate at their homes or met them at restaurants. Each week, for example, we had dinner with the wife of a man, a television personality, who made \$15 million a year. This time of my life now seems dreamlike. I have never, before or since, eaten so much ground turkey.

I believe the idea was that ground turkey was more humane and healthier than ground beef. I didn't deeply investigate the idea. I know that during my marriage I couldn't escape turkey burgers; even my wife demanded them. The wife of the \$15 million-a-year man said that for lunch and dinner, seven days a week, her husband ate turkey burgers. I spent Saturdays at the Malibu home of a man who created several successful television series. The man rented his home for \$12,000 a month. While he and my wife sat and talked business, his boyfriend and I were dispatched to buy lunch: four turkey burgers.

I try to remember what I did during these dinners and lunches and parties. I tried not to drink too much. I tried to find someone to talk to, but this was difficult. Entertainment people are intelligent and talented, but their intelligence and talent are narrow. I think I took my turkey burgers and sat in out-of-the-way spots. I pulled back the bun and picked at the (always) dry patty. I got another glass of wine. I talked with Salvadoran maids about El Salvador. I talked with someone's parents. The turkey burgers, healthy and humane, were part of the code I never apprehended. They were like the organic cotton duvet covers these

by MAX NASH

people bought, or the "crucifix-free" toiletries they got at Fred Segal in Santa Monica. They were gestures, statements, suggesting a higher unspoken morality.

Because I didn't understand the turkey-burger code, I sat at get-togethers and talked with Salvadoran maids or someone's parents or, on the bleakest occasions, with someone's personal assistant. I once sat over turkey burgers beside Chateau Marmont's pool with my wife, a famous publisher, and a famous authoress whose recent book was to be made into a famous TV program. The authoress swam in the pool. The publisher and my wife casually studied her. An agent we knew approached our table and she, too, studied the authoress. "That bitch," the agent said, "has the smallest tits in the world."



Near the end of it all, my wife and I went to a Fourth of July party held by an actress at her Bel-Air home. Salvadoran maids were grilling you-know-what over mesquite coals. Later on, there was some screaming from the nursery. The actress's adopted three-year-old daughter had bitten a little boy. The little boy went running around, waving his bloody arm in the air. There was a lot of blood—on the boy, and on

the patio, which the actress's nervous papillon licked at with its tiny pink tongue. The boy's parents took him to Cedars. A maid wrestled the daughter into bed. A few of us joined the actress in her living room for coffee.

What everyone knew, but no one said, was that the actress had purchased her daughter from a drug-addicted mother. Also, the actress's marriage was on the skids. Her husband was nowhere to be seen. The actress's publicist poured skim milk into her coffee and announced that while we'd been eating our turkey burgers, she'd gone upstairs and searched the husband's room. She'd found, she said, receipts for "porno tapes."

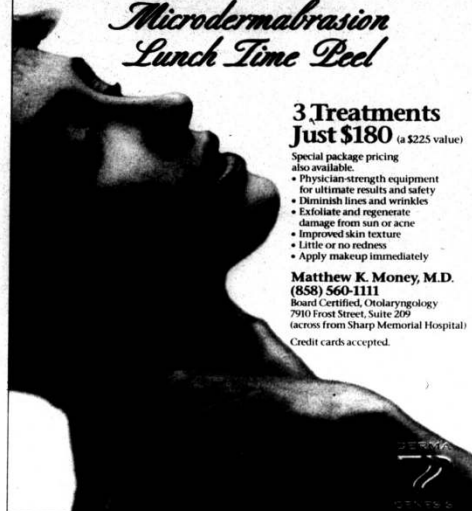
I don't think any of us sitting there knew the actress or publicist well. At best, we were acquaintances.

"I think these will come in handy," said the publicist, pressing the receipts into the actress's palm. "Take a look at those titles. Call your attorney."

The actress began to read the receipts aloud. I decided I wanted to go. My wife said she'd see me later. I drove alone along Sunset. The warm air smelled of jasmine. When I got home I went to my office and took Ruth down from the wall.

At Whole Foods Market in Hilcrest (711 University Avenue) and La Jolla (8825 Villa La Jolla Drive), butchers grind their own turkey meat (white \$3.99 per pound, dark \$3.69), which to me tastes fresher than other store-bought kinds.

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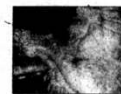
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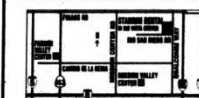
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LETTERS

continued from page 3
over a little bad press (Letters, August 9). I am a country music fan, and I attended his

Vince Gill and Patty Loveless concerts. I was there and I can tell you they bombed. The artists didn't bomb.

Why doesn't he stick with acts he knows, like Chuck Mangione, and leave the country acts and the local country

fans alone? Does he do it just because he can call himself a country promoter? Let's not pretend to be something we are not. Since those shows bombed so bad, you have to wonder if Jewel was that much better.

P.S.: The Chick Corea show I saw there was great. Dana Stewart

Too Tiny Knip!
I really like "Julius Knip!" by Ben Katchor, but the tiny format and even smaller print that you allow his space makes it hard on me and my seeing-eye glasses: is there any way you could afford Ben and Julius a larger spaceformat? (Yes, just had my eyes checked, and the reading glasses are just

fine for normal type.) Caliana East County

Cut 'Em Off
Here's some practical advice for "Proud Ped," August 16 (Letters). If possible, migrate to Europe, where rational discussion may be heard. Otherwise, get rid of your testicles, in hopes of reducing

your libido. Unable to achieve these goals, at least so far, I have arranged a child-free existence among adults only. This doesn't erase the fact that 99 percent of my compatriots with I were dead, even the so-called liberals. I keep on looking for reasons to postpone suicide. Sign this, Recovering Ped Elsewhere USA

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Green Thumb in Wasteland

Talk About Semi-Succulents

Many Irish calls the plant life of Arizona's Sonora Desert, "where she lives," extremely rich. "It's not the Sahara," she reminds a reporter. But the author of *Gardening in the Desert* knows that many people new to arid climates — retirees who move west, for example — get shocked by the horticultural conditions they face.

Some think nothing will grow, so they don't even try to garden, she has discovered. "Other people try to grow things that are highly unsuitable and get depressed. But it's just a matter of adapting. If I moved to Minnesota, I'd have the same problem. I've never been a huge forest person. I lived in West Virginia for a year and couldn't get over how claustrophobic the place was. I mean, 90-foot trees! To me that's uncomfortable. It's pretty; it's attractive. But I always wanted to push something back. I wanted more view. I didn't want just to look up. My in-laws live in eastern Texas, which is heavily forested, and they love it! But I just see these big walls of green. It undoubtedly has to do with where you're raised."

Irish grew up on a small farm near Austin, Texas, where her family raised everything they ate. "My father wasn't much of an ornamental gardener, but he was a great vegetable gardener. So, you sort of get the bug." Her husband, Gary, is a plants guy, too. "He's a marian, an outstanding plantsman." He is also the coauthor of Irish's other book, *Agaves, Yuccas, and Related Plants*. On Monday, Irish will be in San

Diego to give a slide lecture about these plants — all semi-succulents, so-called because they store water as do succulents (like cacti) but have evolved many other adaptations to living in dry, hot areas.

Agave leaves are hard and covered with a waxy coating, or cuticle, in order to hold water. The hairs that often cover the cuticle and make the plant look blue-gray or whitish are designed to keep them cool. "The plants' root systems are adaptive, too. They can respond quickly to small amounts of water." From a gardener's point of view, Irish says, these attributes make agaves easy to grow. "You can pull them out of the ground and put them on the porch for a month before transplanting them. That's just a drought, as far as they're concerned."

Yuccas like the same general growing conditions as agaves, says Irish, but generally prefer more moisture. They also have more cold tolerance than their agave relatives do.

San Diegans know best the *Yucca elephantipes*. "It is the single-most common yucca throughout the entire west." Its dark-green leaves are large and floppy.

Common in Arizona is *Yucca rigida*. "This one has blue leaves and is nice-sized, at 12 feet." Many other yuccas are much, much bigger. "Everyone I know in San Diego would love to grow it, but can't, because it likes heat."

Yucca pallida is another blue-leaved one that ought to be more common here, says Irish. "It would do beautifully. Only one foot tall, it's delightful. So that's what I'll tinkle them with at the talk."

Irish will also discuss the lesser known relatives of agaves and yuccas: daylilies (pronounced day-zah-LEE-ree-ones), furcraas (fur-CRAY-ahs), and manfredas (man-FRAY-das).

"They grow in many of the same habitats as agaves and yuccas, side by side."

Why do some plants become familiar, while others remain obscure? Do daylilies and the others simply because they are monocarpic — that is, they bloom only once, then die. "Many seem, but you really gotta hunt for it. It comes from a little island called Sebastiana, off the coast of Baja."

A publicist could make something of the way most agave species end their lives — dramatically. It happens because they are monocarpic — that is, they bloom only once, then die. "Many seem, but you really gotta hunt for it. It comes from a little island called Sebastiana, off the coast of Baja."

What's the adaptive reason for this? Irish has never heard a satisfactory explanation. "From an agave's point of view, it doesn't seem practical, because



Agave sebastiana

commerce yet. Agave sebastiana is one of the most beautiful agaves I've ever seen, but you really gotta hunt for it. It comes from a little island called Sebastiana, off the coast of Baja."

A publicist could make something of the way most agave species end their lives — dramatically. It happens because they are monocarpic — that is, they bloom only once, then die. "Many seem, but you really gotta hunt for it. It comes from a little island called Sebastiana, off the coast of Baja."

What's the adaptive reason for this? Irish has never heard a satisfactory explanation. "From an agave's point of view, it doesn't seem practical, because

the plant has taken all its sugars and carbohydrates and invested them in that bud. That's why it's so big. But then it kills the plant," which in many cases is 25 or 30 years old.

The epilogue, at least, is happy, for most agave species. Upon their deaths, their "pups," growing beneath them, start to thrive.

— Jeanne Schinto

Slide talk by Mary Irish:
"Agaves, Yuccas, and their Relatives"
Monday, September 10,
6:30-9:00 p.m.
San Diego Horticultural Society
Satellite Wagering Facility
Del Mar Fairgrounds, Del Mar
Free Info: 760-630-7107



Yucca elephantipes

Calendar LOCAL EVENTS

IN PERSON

Laugh! Sandi C. Shore's Comedy Showcases comedians every Thursday at 8:15 p.m. at the Del Mar Hilton. Performers on September 6 include Beaumont Bacon and Ian Rigg. The cover is \$10, with a two-drink minimum; guests must be 21. For reservations, call 858-792-5200 x4248. Find the Hilton at 15575 Jimmy Doyle Boulevard, (DEL MAR)

Post and Novelist Patricia Traxler visits *Mysterious Galaxy* Books to sign and discuss *Book of Friday*, September 7, at 6 p.m. Regional mystery author Margaret Cool hits the shop at 7 p.m. to discuss and sign *The Thunder Keeper*. Find the *Galaxy* at 7051 Claremont Mesa Boulevard, call 858-268-4747 for information. Events are free. (CLAREMONT)

Early Autumn Words and jazz are promised when Jimmie Collins and Tomas Geaton with Marsha Forman on saxophone and Floyd Frontus on violin perform on Friday, September 7, at 7 p.m. at the Weinberg City Heights Library Performance Annex (3705 Fairmount Avenue). Free. (SAN MARINO)

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enue). Free. For information, call 619-441-6103. (CITY HEIGHTS)

Got Gospel? Head to Saint Paul's Cathedral on Friday, September 7, for a gospel singalong starting at 7 p.m. Brett Shaw, music director and organist for the recent production of *The Gospel of Colossus*, leads the singalong, and the evening promises African-American gospel standards and performances by local African American singers and musicians. Find the cathedral at 2728 Sixth Avenue (at Fifth and Nimitz). 619-422-7388. Free. (MONTROSE)

It's Gonna Be a Good Day! The Galtway Quartet will be rocking September 7, 9 during the 2001. The festival promises 12 stages with continuous live entertainment (over 100 musical acts), food, and "street happenings." Performers this year include James Brown, OutKast, The Black Crowes, Counting Crows, Social Distortion, 311, En Vogue, the Jamaris, S. Jack Johnson, K. George Clinton and Parliament Funkadelic, Cake, G. Love and Special Sauce, the Long Beach All Stars, the Rollins Band, Berlin, the Fists, Los Lobos, King Sunny Ade, Burning Spear, and many others.

Other attractions: Mass Ensemble will present the magical Earth Hour, described as "the world's largest stringed instrument"; the Fox-Hidden Zone will feature the Velvet Hammer Baroque Show; the Bunkoff Family Circus; and the Dragon House. XM Radio Electronics will highlight artists and DJs.

Hours are 5 p.m. to midnight on Friday, 4 p.m. to midnight on Saturday, 2 to 9 p.m. on Sunday. The festival is open only to those 21 and older on Friday and Saturday, but Sunday's events are open to all ages. Tickets — offered for single days, or in a Friday/Saturday combination — are available through Ticketmaster (619-220-7133). For information, call 800-266-9965. (SAN JUAN QUINCY)

Music is in the Air. The Concerts on the Green series at Prescott Promenade on Main Street promises flamenco, classical, and world music by the Benedetti and Svoboda Guitar Duo on Friday, September 7, at 5:30 p.m. 619-401-8858. (EL CAJON)

The Horror, the Horror, authors Tess Gerritsen (*The Surgeon*), Tamara Thorne (*Candle Bay*), and Mary Ann Mitchell (*Amberland*) will discuss and sign their books at 2:30 p.m. on Saturday, September 8, at Mysterious Galaxy Books (7051 Claremont Mesa Boulevard). Free. Call 858-268-4747 for information. (CLAREMONT)

"Hollywood U.S.A.," it's the theme when the San Diego Chamber Orchestra's Festival Pops series concludes on Saturday, September 8. Highlights include tunes from *Titanic*, *Star Wars*, *Raiders of the Lost Ark*, *Gone with the Wind*, *The Godfather*, and *The Sting*, among others. The Marine Band of San Diego and the San Diego Pantomime Theatre's artistic director Jerry Hager join the symphony. X-Change Simpson Hoffman,

mezzo-soprano Susan Ali, tenor Robert MacNeil, and bass Philip Larson for this program. 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 Fairgrounds (2260 Jimmy Durante Boulevard). Tickets range from \$6 to \$85, available by calling 800-848-7326 x7, (DEL MAR)

"Tales of North County" will be told when an evening of staged readings is offered on Saturday, September 8, at 8 p.m. at the 101 Artists' Colony (25 East E Street). Area actors will create rhythm and movement using the short stories, book excerpts, and poetry of local authors. Tickets are \$10. For information, call 760-632-9074. (ENCINITAS)

Los Angeles's "Feminist Women" will entertain for Heidi Joyce's Stand Up Against Domestic Violence, slated for Saturday, September 8. Participants include Joyce, Jill Turner, Rene Hicks, Maria Falcione, Karen Rontowski, and Jackie Wolter, along with local acoustic artists Lisa Sanders and Mary Dolan.

The event began at 6:30 p.m. with a silent auction and book signings with the music and comedy starting at 7:45 p.m. at the Town and Country Hotel and Convention Center (500 Hotel Circle North). Tickets are \$25 in advance or \$35 at the door. For information and reservations, call 858-784-7355. (MISSION VALLEY)

Calypso Night is being celebrated on Sunday, September 9, with music by Pan Paradise, Bobby Hutchinson, the Hummingbird Pan Groove, and Robert Felcher. The fun runs from 4 to 8 p.m. in Temple's Hall in Old Pecos Park (14134 Midland Road). The authentic Jamaican dinner will be provided by Jacoby Williams. Tickets for the whole shabang are \$20. To make the required reservations, call 858-566-4040. (POWAY)

The Golden Age of Radio lives again when the Vocalworks Radio Hour is presented on Sunday, September 9, at 4 p.m. at the Rancho Bernardo Presbyterian Community Church (17010 Pomona Road). The swing music of the 1930s and 1940s is presented as a live radio broadcast, complete with news flashes, commercials, popular music, and costumes of the era. Free. Call 858-487-0811 for information. (SAN DIEGO)

"Adventures With the Harp" are promised when the Carlsbad Library Fall Concert Series gets underway with a program by harpist Elise Tyseland on Sunday, September 9, at 2 p.m. Tyseland will perform classical, Celtic, and other ethnic music. Find the library at 1775 Dove Lane. Admission is free. Call 760-434-2881 for information. (CARLSBAD)

Fish & Men, according to author Wayne Dyer, *There's a Spiritual Solution to Every Problem*, and he'll discuss and sign his new book at 7 p.m. on Monday, September 10, at Emerald Books and Coffee. Find the

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shop at 1555 Camino del Mar and by calling 858-755-2707. (DEL MAR)

Blues in the Park, singer and songwriter and Rounder recording artist Tracy Nelson brings her blend of rhythm and blues, country, and soul to the San Diego Museum of Art on Wednesday, September 12, at 5:30 p.m. Tickets are \$15 general. Call 619-496-1966 for details. (BALBOA PARK)

A Poetry Reading is planned by Veronica Cunningham, hosted by the Mager Park Poets, on Wednesday, September 12, at 7 p.m. in Heritage Hall at Mager Park (found at Carlsbad Boulevard and Birch Street). For more details, dial 760-434-2881. Free. (CARLSBAD)

Author Marianne Raphael visits Boutique du Village (531 Carlsbad Village Drive) to sign her book *Mother Teresa*. Called to Love on Wednesday, September 12, at 2 p.m. Call 760-720-4920 for information. (CARLSBAD)

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SPORTS

Padre Baseball. The San Diego Padres are in Arizona to meet up with the Diamondbacks September 7-9, with games at 7:05 p.m. on Friday, at 1:05 p.m. on Saturday and 1:35 p.m. on Sunday. The Los Angeles Dodgers arrive for a series September 11-13, at 7:05 p.m. on Tuesday and Wednesday, and at 2:05 p.m. on Thursday.

Tickets range from \$5 to \$26, available by calling 619-297-2173 and through Ticketmaster (619-220-7133). The games are broadcast in English on KOGO-AM (600) and in Spanish on station KURS-AM (1040). For additional details, dial 619-280-INFO. (MISSION VALLEY)

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READING

Greatest Hits



Mark Halperin

predict and shape one's daily round. In his latest collection, *Halperin explores some of his and our various lives, traveling along a timeline from Yakima, Washington, and Tallinn, Pennsylvania, back to Tallinn, Estonia, deep into his own Russian-Jewish ancestry. Along that timeline he and we all live, still, always for Halperin, time strands and entangles us; it streamlines and brings us together. These are poems that travel their immense distances very quietly, without gimmicks, but with saving heart and irresistible grace.* (Nancy Eimers)

ABOUT THE AUTHOR: Mark Halperin was born in 1940 in New York City to a dentist father and housewife mother. Halperin received his undergraduate degree in physics from Bard College in 1960.

Greatest Hits: 1967-2000; Pudding House Publications, 2000; \$8.95

Near and Far, March Street Press, 2001; \$6

Time as Distance, New Issues, Western Michigan University, 2001; \$14

FROM THE JACKET OF TIME AS DISTANCE: We weave old lives, Mark Halperin says, "the way I put down a glass"—but those old lives have a way of continuing to invent our new ones, just as global weather patterns predict and shape one's daily round. In his latest collection, Halperin explores some of his and our various lives, traveling along a timeline from Yakima, Washington, and Tallinn, Pennsylvania, back to Tallinn, Estonia, deep into his own Russian-Jewish ancestry. Along that timeline he and we all live, still, always for Halperin, time strands and entangles us; it streamlines and brings us together. These are poems that travel their immense distances very quietly, without gimmicks, but with saving heart and irresistible grace. (Nancy Eimers)

Bard, Halperin studied physics, and when he graduated, he went to work in a research lab in Connecticut. In 1964 he returned to college, receiving his MFA in poetry from the University of Iowa in 1966.

On the day that we talked, I asked Halperin about his switch from science to poetry. "I learned about poetry by taking one of those required introductory classes in college—breadth requirements. I started writing because it seemed to me I felt things the way the people I was reading did, maybe even more so. I thought I could express it better than they did. By the time I realized how poorly I wrote, it was too late to stop. I was hooked. So when I read poetry it was a kind of escape; it wasn't just fun, it was where I wasn't supposed to be, not the math or physics I was supposed to be reading."

Halperin has taught at Central Washington University in Ellensburg, Washington, since 1966. As to what he teaches at Central, Halperin said, "I teach at a small university, so I teach everything—general education classes, intro to poetry, folklore, the Russian novel, poetry writing, and sometimes seminars."

Halperin and his wife, the painter Bobbie Halperin, married in 1966, are parents to one son. Although he has lived in the Ellensburg area for twice as long as anywhere else, Halperin said that an Ellensburg, born and raised in the area, once said to him, "You'll never be here." Halperin added, "I may travel in order to have a place I can say I've come from. I've spent time in Mexico and Italy. At various points I've taught in Arizona, Japan, Estonia, and Russia; the last, thanks to a Fulbright grant and several exchanges."

Halperin is author of several collections, including *The Mea-*

sure of Islands. His poems and his translations of the poems by others regularly appear in magazines and journals.

A CONVERSATION WITH THE AUTHOR: In the poem, "Growing Up," in *Near and Far*, Halperin writes:

1. My father, the Spy

I believed my father was a spy. He had been born in Russia, he had an accent, and he was older than other kids, which confirmed it. He was always disappearing into the basement—to work, he said. I guessed he sent secret messages to Moscow late at night. If they caught him, I would defend him, but I knew what he was doing was wrong. I loved him though he was a spy.

During our conversation, Halperin had mentioned that growing up, as he did, during the McCarthy and Cold War eras, with a father who was Russian, had been a public one, and you believe it, you believe that the Russians are your enemies. And you're living in a private world where this Russian is the father you love.

The poem, "Growing Up," continues with this:

2. My father, the Foreigner

My father wasn't a spy, though he did spend a lot of time in the basement, where he worked on plaster casts, the furnace and making ovens. He could have been making Markle English, like fishes. "Fishing," he said, "occupies me completely, physically and mentally both, but in a way that's very different from other activities. You're very, very attentive to what's on the water, which dictates choosing your fly and how the water's moving. 'Trot'—you've got all of that—and then, there's the matter of getting the fly there, of casting, avoiding drag. And then, as someone's said, 'Wind live in lovely places.'"

I asked Halperin how old his father was when he was born. "Forty-five. My mother was 20 years younger, a first-generation

American, who, he believed, I think, knew better than he what to do. He was also, by nature, very quiet."

"When did he come to America?"

"He came to America just before the Revolution, I think. He always had these friends who would come around the house, strange people to me, whose attraction seemed to be that they spoke Russian. I asked, 'Would there be hot tea and the samovar and the drinking of tea strained through the sugar cubes that one hold in one's mouth?'"

"Yes, there are stories I heard as a kid that started off, 'We were so poor that...' With my uncle it went, 'I was so poor I had to carry 40 pounds of BX cable through the streets.' My father's version was, 'We were so poor that we couldn't afford lumps of sugar for everyone, so we would buy one lump of sugar, hang it over the samovar, and everyone would drink tea looking at it.' I think there's a Russian verb for drinking tea strained through a lump of sugar. And it could be the story's apocryphal or even standard. I don't know."

"Do you think that, when you were a youngster, your father looked foreign to your friends?"

"I don't know if he looked foreign to my friends. When he was a kid, he stole a ride on the postman's horse. The horse was blind, as they frequently were, not much good for anything but delivering the mail, and it dragged him through a fire. The result was that he had a swirl of ivory-like scar tissue from his chest to his waist, and I just assumed when I was a kid that your body looked like that when you got older, like growing a beard. He was strange all the way for me."

I asked if Halperin's father were affectionate with him. Did he, for instance, hold young Mark in his lap?

"You have to remember, I don't know who he is. I can't recognize him until I'm five years old, six years old. I mean, I can't think about him past that. Which means he was already 50. My father was a gymnast, and I recall him chinning in the doorway and making his bicep jump to amaze my friends."

I asked, about Halperin's father, if he read books. "Once in a while. He didn't read a lot of books. But in those days it wasn't easy to buy Russian books, and I found a store that the FBI probably kept under surveillance. I bought him a copy of *Le-*

monov; about two years later, after I bought the book, I asked my mother where the book was, and she told me he'd given it away. He knew most of the *Leomonov* by heart, so a book wasn't really something he needed."

"Did that surprise you, that he knew the *Leomonov*?" "Yes, it did. It surprised me that he knew it. It hurt me a little bit that he gave the book away. My family wasn't much on books. There were three other books of poetry. One was John Clare. Another was Edna St. Vincent Millay. And the third was Shakespeare. That was it. The other books he had were some *Reader's Digest* condensed volumes and the like. So when my father got a little tipsy and spouted reams of *Leomonov*, maybe the most romantic Russian poet, it was pretty amazing."

Halperin regularly translates poems from Russian to English. I asked him about his translation work. He answered that he had a "routine," he did, about translation, and I asked him to tell me this routine.

"I think that translation is the purest form of writing. In translation, you're given images, you're given thoughts, ideas, not the language they're embedded in. So it's creating a voice. That can be confusing to some people who have never done it because they think the voice is there and you have to 'capture it.' I don't agree. The translator makes up something that's never existed—like any writer—and here it's an existence for the writer in another realm. But for the person doing the translation, the problem all has to do with expressing, finding a language that's appropriate; all images are there already; the translator has to bring them across. Translate means 'to carry across.'"

I love working at it because of the feeling of going from nothing to something, which is one of the thrills of writing poems or essays, except that you're not "expressing" yourself; the other side of it is the anonymity: you are avoiding the ego. It's a little bit like playing traditional music. You're the vehicle through which the music is broadcast."

"Yes," said Halperin, "you're the player. The music comes out. Well, translating is like that too. Not your ideas or your instinct; it's

somebody else's, but you're the one that makes it live, you're the voice. So, it's doubly selfless. There aren't really beloved translators. You screw up; it's your fault; you do a good job—it shows how good the author is."

Did Halperin translate from English into Russian? "No. First of all, you know, I started studying Russian when I was in my late 40s, and it doesn't matter how good I get, I'll never get good enough. And then, with very few exceptions, it's a bad idea to translate into anything but your native language."

Halperin said that he started studying Russian on two different occasions. "First, I started in my 20s. But I quit—not much talent for it and it took a lot of time—and then when I started again it was because I wanted to read *Onegin*, Mandelstam, or that's what I told myself; but I think it was also because of the connection to my father."

"To be," I asked, "in his world?"

"I have two good jokes about that. My mother was worried about me when I wanted to go to Russia; she thought it was what I told myself; but I think it was also because of the connection to my father."

"To be," I asked, "in his world?" "I have two good jokes about that. My mother was worried about me when I wanted to go to Russia; she thought it was what I told myself; but I think it was also because of the connection to my father."

a dangerous place, so she would ask me why I was going. The first time I said it was that when I saw my father in heaven, I could speak Russian to him. She had no doubt where my father was, but she asked me, 'What makes you think you're going to heaven?' The second time I told her, she said, 'You know your father, you'll say something to him in Russian, and he'll say, 'What's the matter, my English isn't good enough for you?'"

But no, I don't translate into Russian except when I'm helping someone, certainly not literary translation. Although it happened once under duress. I was at a party in St. Petersburg, and someone

(continued on page 96)

"Snorkel with the Sharks" during an event hosted by the Birch Aquarium Museums on Saturday, September 8, from 8 to 10 a.m. The sharks in question are harmless leopard sharks, smoothshank sharks, and guitarfish. The fee is \$25 for those 10 to

adult. For the required reservations, call 858-534-7336. (LA JOLLA SHARKS)

Needing the Finish Line, see competition in the sportsman, street rods, Grand American modifieds, bombers, and pony stock car divisions at Canon Speedway on Saturday, September 8. The first race starts

at 6:45 p.m., with qualifying runs starting at 8:15 p.m.

The 30-mile track is located next to Gillespie Field. Take I-8 to Highway 56 and use the Bradbury Exit. Drive left for two blocks to Wing Street, then right one block to the track entrance. Adult admission: \$8 (weekend) and \$9 (weekdays). \$3 for those 12 and under. Kids under 6 with an adult. For information, call 619-448-8900. (LA JOLLA)

The Regular Season Begins for the San Diego Chargers with a game against the Washington Redskins in Qualcomm Stadium on Sunday, September 9, at 1:15 p.m. Fan information: 858-455-1084/858-86; regular season ticket information: 877-CHARGERS

The Granddaddy of Rough Water Swims, the 71st annual La Jolla Rough Water Swim is slated for Sunday, September 9, starting and finishing at the La Jolla Cove. There are junior, amateur, masters, and Gatorman divisions, with starts from 9 a.m. to 10 p.m. For additional details, call 858-456-2100. No race-day registration. (LA JOLLA)

Run along Batiquet Lagoon on Sunday, September 9, during the Terry Fox Run/Walk. Registration for this four-mile trail run/walk and kids' kilometer starts at 9:30 a.m.; racing starts at the Four Season Resort Aviara. For information, call 760-434-7706. (CARLSBAD)

Polo time, the San Diego Polo Club hosts the Fernando Gutierrez Cup finals on Sunday, September 9. Preliminary matches begin at 1:30 p.m.; the featured polo match at 3 p.m. The traditional half-time stomp starts at 4 p.m., when guests are invited to take the field and replace the devils. General admission is \$5. The club meets at 14555 El Camino Real. For information and reservations, call 858-481-9217. (RANCHO SANTA FE)

October 5, and 12.

Shows begin at 7 p.m. Call 760-744-1150 x2833 for the recommended reservations. Admission is \$3 for adults, \$2 for children 9-12 and Palmer students. The campus is found at 1140 West Mission Road; the planetarium is located in room ES-1 on the west side of the science quad on the campus. (SAN MARCOS)

The Traditional Gathering and 12th annual pow-wow hosted by the Ojibwa Band of the Keweenaw Nation runs September 7-9 at the Sycuan Reservation. Da Bad Boyz from Calgary, Alberta, host northern drums, while Yellow Hammer from Ponca City, Oklahoma, host southern drums. There will be contest dancing in all categories, drum contests, bird dance contests, and bird singing. Ponca games and gourd dancing are also promised.

The flag ceremony starts at 10 a.m. on Saturday and Sunday; the grand entry starts at 1 and 8 p.m. on Saturday and starts at 1 and ends at 6 p.m. on Sunday. For information and directions, call 619-445-7776. (OCEANSIDE)

For International Literacy Day, take a new or "gently used" children's book to any of the seven Sammys' Woodfield Pizza or Tamarindo restaurants and be rewarded with a free menu sundae. Donations will be accepted from 11:30 a.m. to 10 p.m. on Friday and Saturday, September 7 and 8. Book collection bins will be clearly marked, and all books will be donated to READ San Diego's Family Literacy Program. For information, call 619-527-5475. (SAN DIEGO COUNTY)

Grape Stomping, live entertainment, crafts, an art show, children's games, food, and tours of the Heritage Walk Museum are all promised during the Grape Day Festival on Saturday, September 8, from 10 a.m. to 5 p.m., at Grape Day Park (321 North Broadway). Events begin with the Grape Day Parade at 10 a.m. on Grand Avenue. Admission is free. 760-743-4207. (ESCONDIDO)

"Agamemnon" by the Greek tragedian Aeschylus will be discussed during the Great Books Reading and Discussion Group meets on Saturday, September 8, at 2 p.m., in the third-floor conference room at the San Diego Public Library (1620 E Street). 619-440-5625. Free; new members are welcome. (DOWNTOWN)

Greene is the Word, live Greek music and dancing. Greek cuisine and pastries, children's games, pony rides, and more are promised during the 2nd annual Greek Festival hosted by Saints Constantine and Helen Greek Orthodox Church (1439 Manchester Avenue) on September 8 and 9. The church will be open at 4 and 8 p.m. for tours of the interior.

furnished with mosaics and marble by Bruno Salvador.

The party runs from 10:30 a.m. to 10 p.m. on Saturday and 11 a.m. to 9 p.m. on Sunday. Admission is \$2 for adults, free for those under 12. For information, call 760-942-0920. (CARLSBAD BY THE SEA)

Old and Well-Tended, the Antique Automobile Club of America holds its annual car show at the San Diego Automotive Museum from 10 a.m. to 2 p.m. on Saturday, September 8. See over 40 meticulously restored and well-cared-for original automobiles of different makes, foreign and domes-

tic, up to the 1975 model year. The show is included in regular museum admission (\$7 general, with discounts for seniors, military, and children). Find the museum near the Starlight Bowl (19-211-3886, 484-808-0486).

Stop and Take Time, the National Association of Watch and Clock

Collectors is offering a free evaluation event on Saturday, September 8, at 2:30 p.m., at the Scottish Rite Masonic Temple (1895 Camino del Rio South). You're invited to bring a hand-carried timepiece to learn about its history; the oral evaluations will not in-

invites you to meet and talk with

James Webb

author of

LOST SOLDIERS

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(continued from page 65)
asked me to say one of my poems—
Russians all seem to know their work
by heart—which I did."

When Halperin is in Russia, does he write poems in English?
"Of course. I have more time. I tend to be lazy. And actually if you're lonely in Russia there aren't as many things to do, it makes you feel like a teenager again. Then you complain there's nothing interesting to do."

I asked Halperin about his poem, "The Suddenness of Beauty" (see page 67).

"Part of the occasion of the poem would be connected with my being in Estonia. When I react to the poem, I place it in Tallinn, the capital. Because that's kind of a remote place. And I think that, seeing all these beautiful people. But it was the city, so old and yet cut-off. Why are all these people here when they're relatively little for them, or rather, they could have more; they could get snatched up by people who snatch up beautiful people? Then it occurred to me that the distribution of beauty is fairly even. You know, all the beautiful people aren't in Los Angeles or New York or Chicago, they're all over the place. And at any moment you're apt to see one of them."

I said that I liked about this poem how, line after line, it so inevitably unfolds.

"Auden," said Halperin, "said that you shouldn't be able to anticipate where the poem is going. But after it gets there it should seem inevitable."

I asked if Halperin read his poems aloud to himself.

"I do. I read them out loud. I read them to my wife, too, when

I'm finished, and when I'm reading them to myself out loud I change them. But then when I read them to her, I often hear things that I'd missed before. I don't know why it should be easier to pick out problems; maybe I just stumble."

"All Right," I said, "this is such an upsetting poem [see page 67]. It puts a reader through a terrible experience."

Halperin did not disagree. "I used to tell students that one test that you've written something honestly, is, at least in some cases, feeling that you don't want to show it to the person it's about."

"Did you show this to the person about whom it is written?"
"I didn't show this particular poem to him, but I gave him the book. But he never commented on the poem."

For me, I said, one of the interesting aspects of "All Right" was the heaviness of both the action and the sounds of the poem.

He plops down in the chair, his meat hanging from him, sated eyes drooping, even the webs that he between his fingers weighed.

"It starts off," said Halperin, "with the physical, both an action that the man in the poem performs and a bit of description of his appearance."

"And all these B sounds," I said, reading:

They beat him
back into his bedroom—his son,
his boarder, their friends—

"And that one rhymes, too. I think that probably adds to the feeling of its being dotted."

I asked about "Splinter" (see page 68).

"Based on a true incident. I think I just got interested in the splin-

ter itself, you don't expect it; it's not a much-visited subject, and the more I paid attention to what I had done, the more involved it became; you know it finally gets to the thing about cancer. It's kind of loopy, which is a quality that I like. I mean, it goes off in directions that seem unrelated to its start, it that makes sense."

Also, I said, it has a light ending. It's funny.

"I think that a lot of the things I write are funny, but they aren't just ha-ha funny; they're more mixed, and I don't know if you get people paying attention. And there I am, spending all this time, and I know that I'm expecting a lot of readers, so why should they laugh at a side issue. And yet, that's part of it too. You have to push yourself into a tight spot and then work your way out, and that's the enjoyable part, working out what has to happen, seeing how you'll extricate yourself and the poem. I'm probably the only person in the world who subscribes to Spinoza's coherence theory of truth. The more accepted notion is that words are true when they correspond to a set of events. He seemed to believe that they're true when they hold together."

I asked Halperin if there were a question or question I should ask him that I had not asked. "Yes," he said, "you should ask if I get pleasure from writing."

"Do you, do you get pleasure out of writing?"
"I do. Because I have this thing about making something, constructing something that's stable, but it's more about the doing than the result. That makes it like fishing. You can get confused about the writing and the result of it, get worried about reaction, or lack of reaction. It's easy to see what other people have gotten and, if you don't get the same thing, feel jealous. It's human, and I'm as gully as the next. But the pleasure you derive from writing is from the activity, not the reward, and, to the extent that you can, I think you should try to keep those separate."

—Judith Moore

Saturday, September 8, at Menghini Winery (1150 Julian, Orchard Drive). Visitors may climb inside wooden barrels and squash the grapes, picnic, and enjoy live music. Admission is \$5. For information, call 760-765-1857. (JULIAN PARK)

Stomping in the Mountains, the annual grape stomp festa is slated for those 6-17. Tickets and information are available by calling 760-291-1003. Bring your own lunch, tented seating and Spanish translation will be provided. (BALBOA PARK)

Monks from Nepal have been creating an original sand mandala in the San Diego Museum of Art's Asian Court as part of the museum's 75th anniversary celebrations. Three lamas and one artist from the Nepalese Tibetan Choling Monastery

are in residence at the museum creating a Shi-Tro sand mandala alongside a special installation of a three-dimensional Shi-Tro mandala of Universal Peace. This touring program presents the first opportunity ever in this country to simultaneously view a mandala in both its three- and two-dimensional forms.

The closing ceremony and dismantling of the sand mandala takes place on Saturday, September 8. The monks work every day until then to complete the mandala. The three-dimensional mandala will be on view through Sunday, November 11. For additional information, call 619-232-7931. (BALBOA PARK)

"The Voyage of Cabrillo" is a fictionalized account presenting different viewpoints of the 1542 encounter between Juan Rodriguez Cabrillo's crew and the Native Americans living in the San Diego area. Abel Silva narrates, while other cast members represent the views of a priest and sailor accompanying the expedition and a Native American woman.

See the program at 12:30 and 2 p.m. each Sunday through September 9 and again on September 23 and 29, at the Cabrillo National Monument. Admission is included in the regular park entrance fee of \$5 weekly. (C. 619-557-5430. (POINT LOMA)

Admission Day—the day California entered the U.S.A. as the 31st state—is being celebrated on Sunday, September 9, in Old Town San Diego State Historic Park. For information, call 619-230-5422. (OLD TOWN)

Fiesta Patria, the 15th annual celebration of Mexican Independence Day at Kendall Park (at 12 and D Streets) is scheduled for Sunday, September 9. Expect music by the Los Rabanes, Lira, and Morbo, among others; games, children's activities, food for sale, exhibits, and more. Admission is free. 619-628-3421. (NATIONAL CITY)

POEMS BY MARK HALPERIN

THE SUDDENNESS OF BEAUTY

A front door swings open and a man comes out, or waiting for a bus, hair sopping, a woman turns. And the sheer beauty of his face or hers

stops you like a wall or slap. Why here, you'd appeal, if your tongue worked, why hasn't love lines

lifted you out of the paper-littered streets

like wings, the rareness of it swept you toward the polished cities and their rug-hushed rooms, you almost ask, thrilled by the democracy of beauty.

What the rich, what the powerful overlooked, quickens in an unselfconscious blossoming, as if the bud, the furled banner, the folded parachute of it was always about to burst into fullness, maybe in a city you have not even thought to visit, at the bus stop, beneath the next street lamp.

ALL RIGHT

He plops down in the chair, his meat hanging from him, sated eyes drooping, even the webs that lie between his fingers weighed. They beat him back into his bedroom—his son, his boarder, their friends—up to one a.m. drinking beer and playing video games on his tv each night.

He wants me to say, it's all right, kick them all out. He needs me to say, save yourself, because he knows they won't and he's helpless, likely to explode inside, smother

some thin walled blood vessel, maybe in his poor brain, so that he goes down in a puddle on the floor swinging his massive arms before

help or cops arrived. What's harder is the son who, like a plea from someone drowning, pulls and will not take from him anything but money and the house. And

marry though he is, my friend knows that he needs me to measure him it's what he needs to do. And because I'm his friend, I do.

SNOW

Snow's falling, already cold from falling so long, all the freshness of it, like white hair, old news, all that's under it, quiet. The sky bleaches, the hills

leach out while snow slants in one window and, like a sigh, sinks in another. Explain how rain does the same thing

to the dog dipping her snout, shivering up drifts, powder almost keeping in at she sniffs, snapping at it, and the river drinking it in. Who can be sure

each flake's unique or tastes sharp and tiny? But could anyone doubt snow's temporary? Maybe that's the news: snow's too busy burying.

the Surf Tones, children's activities, and a gospel message. For information, call 760-434-5633. Find the park at Carlsbad Boulevard and Beech Street. (CARLSBAD)

FOR KIDS

Who Dares Cross the Bridge? Enjoy *Three Billy Goats Gruff* when Tom Jensen's Puppets perform through Sunday, September 9, at the Marie Huchcock Puppet Theater. Find out about *A Dog Named Ilium* when the Padre Puppeters take the stage September 12-16. Performances begin at 10 and 11:30 a.m. Wednesday through Friday and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday.

Find the theater near the Aerospace Center. Regular admission is \$3 for adults, \$2 for children under 12. For more information, call 619-685-5045. (BALBOA PARK)

The Explorers' Hour of Fun at Border Books and Music gets underway at 11 a.m. on Saturday, September 8. Participants enjoy stories, crafts, games, and more. Free. Find the shop at 1501 Fletcher Parkway. Call 619-941-5119 to reserve a spot. (EL CAJON)

Cupcakes Will Be Served when the San Diego Actors Theatre celebrates "the world's shortest and the Jewish holiday of Rosh Hashanah" on Saturday, September 8, with another installment of "Children's Classics." The program includes *The World's Birthday*, *Rapunzel*, *Beauty and the Beast* Part II, poetry, and songs. The fun begins at 11 a.m. at 1 Aubrey (Carmel Market). Call 619-268-4494 for information. Admission is \$8 per person. (EL MAR)

Make a Piñata Red Rider with ranger Pauline Melting at Lake Los Pinos Park on Saturday, September 8, at 10 a.m. Find the park at 10100 Gas Road. Call 619-494-3049 for details. Free. (JACKSON)

Gettlemen, Start Your Barbecues! A California state barbecue championship cookoff is slated for Saturday, September 8, from 9 a.m. to 6 p.m., at East Main and Magnolia to Claydell Street. Organizers of this "BBQ-Rite" promise a cat show, food vendors, crafts, barbecue cooking tips, live music. Admission is free. For more information, call 800-974-3667. (EL CAJON)

Newbery Medal Author Sharon Creech visits White Rabbit Children's Books on Sunday, September 9, at 3 p.m., to give a presentation and sign copies of her newest books, *Love That Dog* and *A Fine, Fine School*. Find the shop at 7755 Girard Avenue. 858-454-3318. (LA JOLLA)

Paper Bag Puppets are on tap at the Zany Brainy Store on Monday, September 10, during the preschool craft time starting at 10:30 a.m. Find the store at 1536 Camino de la Reina (619-291-9500). 10661 Westview Parkway (858-547-8700), and Cosmo Plaza North, 3425 Grossmont Center Drive (619-466-7511). Free. (MISSION VALLEY, MIRAMAR, LAMARCA)

Children's Discovery Museum of North County animals are amazing architects, with abilities to burrow, weave, sculpt, and shape. "Animals as Architects" introduces visitors to these skilled workers who work with out blueprints, tape measures, or T-squares. Life-sized models of an African termit mound and a paper wasp nest are on view, along with opportunities to hunt for hidden molds and gophers in tunnels and burrows and make and take spider web rubbings. Enjoy the exhibit through Sunday, September 9.

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MORE POEMS BY MARK HALPERIN

SOUTHERN STUDIO

Red burns from two directions: within the canvas, threatening, and with a string, here. If you have to ask about power, skip kings and the turn picking garbage; his sour kids, better yet, get down on all fours, a scumbagman at daily prayer, and suffer it like the passions that master you, lading you along roads they choose. The trees may arch above; keep moving. Later, a stringy belly.

Upped maybe, may stride from a shadow that looks sky-blue, but sheathes him head to toe in feigned contempt. And above a stove, the bent pastry *ou-ou*, chalky moon face dripping, may only seem skewed. Can you picture his salute? Not just glowing carcasses, sides of beef or stippled chickens, lumpy, dangling from headlamps; paint itself has to stick to high heaven. Churn Soutine deals

in cash. If he can lay it out for paint and brushes, you can bathe, dress, and climb his wire; stains holding your nose. Gawk, haggle it won't change the canvases he'll burn tomorrow.

They're meat his ulcers eat, wounds that torch the roads lined parks. They'll ripen; he'll be rubbed to Paris, too late to cut or run. What kills a man are trees that lean too close, villages that sway and won't stay put.

SPLINTER

When a piece of it caught on the third finger of my right hand, then broke off as the rest slid forward, I checked my hand, preferring as I rose, to keep to the window in the pink swell of morning.

light, and pull. But you can tell when you're left something behind, and even then I'd started, rubbing one finger over the other, feeling for it with blunt tweezers, because a small annoyance is a constant

reminder some work's waiting. That night I dug for treasure with a needle. Hacking till my head resembled chopped meat, almost convinced pain

was an echo of a pick clanging in the mountains. I should have weighed my chances, should have left the work to that bundle of pains and wants that hang out with my bones. The skin healed over, leaving, like callings, the small hall a finger was sure to brush.

So I gave up, compressed the two sides till the splinter, less than a quarter-inch and almost translucent, did not cut on pain. The body breaks no invaders. It surrounds, floats and when the body break comes to the surface, like rocks. That's how I learned it and believed before cancer and viruses and how we turn on ourselves, thwarted hatred burning holes in the gut, the pressure of blood

bursting through clogged arteries. This was a splinter, though.

sheathed in a ropy veil of dead white cells, a shroud, pale remembrance of the outside returned after my body finished with it.

FISHING

When the river rushes by, you seem to step onto another shore. Never mind you are always there now the hand and grind of all you seemed to leave shut doors. You've let

a door close, tall, transparent. You've crossed a line that glimmered. Now the water sparkles. Hawks spiral up and awallows bend from the sky to rake the surface. When the moon's chalky

face looks down later, when the friend on the phone sounds thick from work or drink, that quiet comes back. The fish were always indistent.

One floats up to a fly and you're alone, on one bank where night's the other. For a moment, a your breath sticks, waiting for the work's return.

from Time at Distance

Children's Museum of San Diego

"Come share the fun of the 'Full of Beans' exhibit, featuring the work of artists, fabric artists, poets, photographers, sculptors, and performers, combining their talents to share 'multigenerational, multi-ethnic, vintage.' Share the vision through Saturday, September 13. The theme for the museum in 2001 is 'Our Puzzle, Many Pieces.' Building Community Through Cultural Awareness." Continuing exhibits

MUSEUMS

(Art museums are listed in the Reader's Guide to Arts.)

Antique Gas and Steam Engine Museum

The museum is active in the field of locating, collecting, documenting, and preserving historical gas, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in farming, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and

wheelwright shop, a country kitchen

and a bound copy back to the 1850s of the Chula Vista Star. Find the museum at 4035 Westland Ave. Dial 619-267-5141 for admission. For further details, call 760-941-1791, (05/04).

Bonita Museum and Cultural Center

The museum highlights the history of the Bonita Valley from the mid-1800s, with historical photographs, artifacts, tools, and farming implements; the district's 1951 fire

engine; and bound copies back to the

1850s of the Chula Vista Star. Find the museum at 4035 Westland Ave. Dial 619-267-5141 for admission. For further details, call 760-941-1791, (05/04).

Chinese Historical Society and Museum

The museum is located in a building originally built in 1927 for the Chinese Mission. Adjacent to the building is an Asian garden, including a statue of Confucius, a waterfall, stream, and a large Chinese gate. Find the museum at 404 Third Avenue (at I Street). Dial 619-338-9888, (05/04).

Chula Vista Heritage Museum

The museum features glimpses of Chula Vista's past; exhibits feature lemon packing scale labels, photographs of downtown Chula Vista, doors and adobe blocks from the original San newspaper building, and relics from the Wach Company. Find the museum at 360 Third Avenue. For further information, call 619-420-0919, (05/04).

Creation Museum

Creation Museum, a museum contrasting the evolution and creation world views is found at 10946 Woodside Avenue North. For more information, call 619-448-0000 x231, (05/04).

East County Credit Fair

East County Credit Fair, a community event, will feature a variety of services, including car, home, and business loans. The fair is held at the East County Credit Union, 10000 San Marcos Road. For more information, call 619-448-0000 x231, (05/04).

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Den, described as "the first car ever built." Each of the (over 20) vehicles on display reveals a large step in the progress of the automobile.

Find the museum at 4233 Park Boulevard. For more information, call 619-296-3112, (05/04).

Marine Corps Recruit Depot Museum

Marine Corps Recruit Depot Museum, housed in a historic building, the museum features five permanent galleries with artifacts, uniforms, weapons, and photographs depicting Marine Corps history. The museum is located in Building 26 at MCRD, just inside Gate 4, off Pacific Highway. 619-524-6038, (05/04).

Personage Museum of Lemon Grove

Personage Museum of Lemon Grove, vintage photographs, books, desks, cafeteria menus, and other school paraphernalia are on display in "From Barn to Cyberpace: The Lemon Grove Schools Evolve," opening on Saturday, September 8. The current Lemon Grove School District has its roots in the town's once-thriving lemon industry. William Hurst, an early pioneer in the local fruit-growing industry, founded the school in 1893 as a schoolroom, and a district was born. See this show through Sunday, March 31, 2001.

The work of marine and aviation

painter Richard Delmon is on exhibit September 8 through Saturday, December 22, as part of the museum's ongoing "Noted Regional Artists Series." The Lemon Grove artist is known for his "super-realistic" paintings of U.S. military history, and he's currently painting a six-part mural in the chapel of the Veterans Memorial Center in Balboa Park.

Find the museum at 7713 Church

Street, 619-440-4333, (05/04).

Reuben H. Fleet Science Center

"ExploraZone," the newest round of exhibits from the Exploratorium in San Francisco, boasts more than 30 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.

A range of topics including

communication, problem solving, and gender stereotypes are explored in "Psychology: It's More Than You Think." Over 17 interactive experiments are included in the exhibit, addressing fundamental questions about how people behave, learn, and develop. Dive in through Friday, January 4, 2002.

Ongoing exhibitions include

"Technoscience" (through 2001), "About Faces," and "Shadows." The permanent exhibitions 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, banking lights, waveforms and more. For further information, call 619-238-1233, (05/04).

San Diego Automotive Museum

The Automotive Museum of America holds its annual car show at the museum from 10 a.m. to 2 p.m. on Saturday, September 8. Over 60 meticulously restored and well-cared-for antique automobiles of different makes, foreign and domestic, up to the 1975 model year, will be on exhibit.

Vacation, migration, and the cars

that ruled the road in the Golden State are examined in "California: Here We Come!" The most recent road included in the exhibit is the Old Plank Road, originally built in 1912 of wooden plank rails. The road included in the exhibit was used by early motorists as 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 through Sunday, September 9, 2001.

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ONE MORE BY MARK HALPERIN

WINDING DOWN

Starting to leave a country feels like abandoning a lover — or being abandoned by one. Lethargy overwhelms you at night. When words seem evasive, you insist on flirting with saligrams — practice in conversation, you say — though you will understand, there where you pass unnoticed as here you never have! You prepare

excuses for a look of distance that will follow you, the part you left behind. Maybe it's someone else, and you sense his ghost-like limbs, their phantom pain. You practice loneliness with a convert's blind devotion. There's nothing left but to resign yourself to fate, to love and its absence, long walks and sighing.

From Near and Far: Poems by Mark Halperin

are included, ranging in size from

black and white photographs by Christopher Landis, digitally reproduced by Nash Editions. See these haunting works through Monday, December 31.

The museum is located in the

San Diego Historical Society Museum, created in 1905 when an irrigation project backfired, the Salton Sea had a "boom and bust" history. Developers in the 1950s and 1960s dubbed this desert area "California's New Mediterranean," envisioning a tourist haven. The sea's salinity levels have increased dramatically in recent years, driving away many of the tourists and boaters. "In Search of El Dorado: The Salton Sea" features black and white photographs by Christopher Landis, digitally reproduced by Nash Editions. See these haunting works through Monday, December 31.

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San Pasqual Battlefield State Historic Park

San Pasqual Battlefield State Historic Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoons, bolstered by sailors and volunteers from San Diego, and California militia. A narrated slide show screens throughout the day, telling the story of the war in Mexico and California. A self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The museum is found at 15800 San Pasqual Valley Road. Call 760-737-2201 for additional details. (05/04/00)

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Wedding Guide

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Bridal Attire

There Is No One to Take His Place

The intensity seemed to be communicated to the rest of the program.

An exceptional SummerFest concert was dedicated to the memory of pianist David Golub, who for over a decade performed brilliantly in the festival, and for whose premature death last year many of us are still in mourning. The one item on the Sherwood Auditorium program that unmistakably expressed this mourning was the slow movement of Brahms's C Minor Piano Quartet, played in isolation to indicate its status as a memorial. The performers — pianist André-Michel Schub, violinist Cho-Liang Lin, violist Paul Neubauer, and cellist Gary Hoffman — were all long-time friends of this great artist, and their radiant playing pulsed with heart-felt emotion. The movement itself is one of Brahms's most poignant expressions: in particular, Gary Hoffman's initial statement of the infinitely sad and consoling theme seemed to carry with it the full weight of grief, resignation, and the peace that passes understanding.

What remains to me from my contacts with David Golub is the afterglow of dozens of his performances that I heard and reviewed, the memory of numerous good conversations we had together (for I had the honor of being one of his many devoted friends), and a rich collection of his recordings. Music-lovers like myself who heard

him play in person (it was always an exalting experience), as well as those who were not so lucky, have an enduring access to Golub's art through these CDs. Every one of them is valuable, but I would single out the following as some of my special favorites:

REVIEW JONATHAN SAVILLE

With Gary Hoffman: the Debussy Cello Sonata (on the indispensable three-disc set of Debussy's chamber music performed by the Chamber Music Society of Lincoln Center, with which Golub had a long and fruitful association).

Solo recordings: the collection of "Humoresque" by Schumann, Dvořák, and others; the early piano works of Richard Strauss (it took a pianist as intuitive as David Golub to bring out the quality of these unappreciated works); a Schubert CD with stunning performances of the Wanderer Fantasy, the D. 940 Sonata, and (most glorious of all) the Three Piano Pieces of D. 946.

Performances with orchestra: the Rachmaninov Piano Concerto and Second Concerto; the Gershwin

Concerto and Rhapsody in Blue (both are perfect); the Mozart C Minor Concerto (his last recording, made August 3, 2000, at Aspen — a transcendent performance, exquisitely expressive of heroism and stoicism at once).

Recordings of opera (when he died, Golub had only begun what would have been a fabulous conducting career): Haydn's *L'Isola disabitata*; Traetta's *Ugo il Re* (an amazing contribution to the current rediscovery of 18th-century Neapolitan opera).

The intensity of the Brahms performance at the Golub commemorative concert seemed to be communicated to much of the rest of the program. Schubert, Hoffman, and Mark Kaplan (violinist of the Golub-Kaplan-Carr Trio) offered a sensational performance of Dvořák's "Dumky" Trio, fiery, passionate, and filled with gypsy abandon. Mozart's Clarinet Quintet received a reading of remarkable grace and shapeliness (the performers were clarinetist John Bruce Yeh, violinists Kyoko Takezawa and Cho-Liang Lin, violist Cynthia Phelps, and cellist Gary Hoffman), although with certain rather disconcerting peculiarities. The ensemble seemed to be using a new edition of the work, in which the clarinet part was highly embellished (or perhaps the additions to the familiar score were the contribution of clarinetist Yeh).

The ornaments were tasteful, and played with finesse, but I was not convinced that



David Golub

SummerFest: "A Tribute to David Golub"
Sherwood Auditorium (La Jolla Chamber Music Society)
Mozart, Quintet in A for Clarinet and Strings, K. 581; Adolphs, A Thousand Years of Love, Brahms, Andante from Piano Quartet in C Minor, Opus 60; Dvořák, Piano Trio in E Minor, Opus 90 "Dumky"

they improved upon the music; on the contrary, I felt that they imparted a tone of slightly frivolous rococo display to a work whose directness of expression is one of its magical virtues. Furthermore, while the custom of embellishing solo parts in 18th-century concerted works is historically grounded (and has been practiced with success in modern performances, such as Robert Levin's recordings of the Mozart keyboard concertos), what justification is there to do this with the clarinet part — and it alone — in a chamber quintet? I was also puzzled by violinist Takezawa's unusual way of playing the appoggiaturas in the minor-key section of the *Menuetto*, so shortened that they seemed like unaccented grace notes — a reversion to anachronistic practices that most performers gave up decades ago.

The only unfamiliar work on the program was composer-in-residence Bruce Adolphs's song cycle, *A Thousand Years of Love*. In many ways, it was an attractive and impressive work — one that had no need of this talented composer's habitually chatty, joking introductory comments, which always make him seem the Seinfeld of the concert stage. The texts, from many cultures and centuries, were chosen with wonderful discernment: two of the best, including the witty parody of valley-girl speech ("I'm so like totally... He's like... Ah!... I'm like... Ah!..."), were by Adolphs himself, who evidently has a gift for light verse quite independent of his musical abilities.

Adolphs's musical imagination — tonal, lyrical, expressively text-oriented — was very French in style (one of the songs was actually in French, and could have been by an early 20th-century French composer). The elegant, inventive piano accompaniments, played by the composer himself (he is quite a good pianist), had a seductiveness all their own, in addition to providing support for the ingratiating vocal lines — which, however, could have been sung more ingratiatingly. Although *A Thousand Years of Love* was composed expressly for soprano Sylvia McNair, she did not seem the ideal singer to convey the romance and humor of the songs. Her rather monochromatic

voice and her tendency to remain on the surface of emotions deprived the cycle of much of its inherent variety. Her rather effortful high notes — and a lot of the writing was in that range — were invariably loud and therefore incapable of nuance. It struck me — perhaps because of the way McNair's vocal instrument got on my nerves — that this admirable composition might be more effectively transposed so as to suit a darker voice. It would certainly benefit from a singer with greater interpretive range. ■

CLASSICAL LISTINGS

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Calendar

CLASSICAL MUSIC

619-235-0804 and through Ticketmaster (619-220-1133). **DOWNTOWN**

"Hollywood U.S.A.," it's the theme when the San Diego Chamber Orchestra's Festival Pops series concludes on Saturday, September 8. Highlights include tunes from Titanic, Star Wars, Raiders of the Lost Ark, Gone With the Wind, The Godfather, and The King, among others. The Marine Band of San Diego and the San Diego Pantomime Theatre's artistic director Jerry Hager join soprano N'Kenge Simpson-Hoffman, mezzo-soprano Susan Ali, tenor Robert MacNeil, and bass Philip Larson for this program.

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 Fairgrounds (2260 Jimmy Dunne Boulevard). Tickets range from \$6 to \$85, available by calling 888-848-7327 (DOL MAR).

What's the Gracen Cat Concert? Ever Wetmore on the band when Yo Yo Ma joins him on the San Diego Symphony to perform Dostoi's "Cello Concerto in B Minor" on Sunday, September 9. The program also boasts the "Festive Overture" by Shostakovich and Handel's "Symphony Metamorphosis."

Tickets range from \$35 to \$125. The concert begins at 7:30 p.m. in Coppley Symphony Hall (730 B Street). For reservations, call 619-235-0804. **DOWNTOWN**

"Frozen Music," it's the theme when the chamber ensemble Allegro performs at St. Gregory's the Great Catholic Church (11451 Blue Cypress Drive). Inspired by German philosopher Friedrich von Schelling's description of architecture as "frozen music," Allegro continues this series.

"In its audience, hear unusual music in unusual spaces." Ensemble members include Ilana Valery Ugorik, obass Karen Victor, cellist Peter Farrell, and keyboardist Larel Jacobson. The concert is set for Sunday, September 9, at 4 p.m. An offering will be received. Questions? Call 619-440-5524 or 858-653-3540 for more info. **MISSION HILLS**

Chamber Music for Violin, Cello, and Piano is promised when the Canto Trio performs for the San Carlos United Methodist Church music series on Sunday, September 9. Listen for a selection of works from "Around the World." The concert begins at 4 p.m. Find the church at 6544 Cowles Mountain Boulevard at San Carlos (619-464-4331). An offering will be received. **(SAN CARLOS)**

Gus Oringstad Larel Jacobson performs for the ongoing concert series in Spreckels Organ Pavilion on Sunday, September 9, at 2 p.m. Free. Call 619-702-8138 for additional information. **(BALBOA PARK)**

Classical Lunch, the Staffer Duo performs on cello and piano for a concert at noon on Wednesday, September 12, in Smith Recital Hall. For information, call 619-594-6060. Free. **(SDSU)**

"Slip, Sliding Away," the Velvet Bones trombone quartet performs for the Ramon Bernardo Public Library Concert Series on Wednesday, September 12, at 7 p.m. Bob Johnson, Sean Reusch, Louie Tallow, and James Prindle will perform selections by Bach, Haydn, Beethoven, Hugo Carmichael, and others. Free. Find the library at 17310 Bernardo Center Drive; 619-538-8163. **(RAMON BERNARDO)**

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Learn more about Congregation Dor Hadash and Reconstruction at an Open House, Sunday, September 9, at 2:30 p.m. or Sunday, September 30, at 2:00 p.m.

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AUDITIONS: IRISH DANCE CABARET

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Auditions will be conducted at the Academy of Performing Arts on Sunday, September 9. Dance call at 3 p.m. Musicians by appointment only, 9:30 am-6:30 pm.

Call **CELTIC FUSION at 619-283-0848** and leave your name and number for appointment.
 E-mail: caitalina@napstudios.com

Calendar

ART

ART LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER ART, Box 58083, San Diego CA 92186-5803. Or fax to 619-881-2401. You may also submit information online at www.SanDiegoReader.com by clicking on the event section.

GALLERIES

Focusing on a Few Main Melodies, "New Paintings" by Manny Farber are on exhibit through Saturday, October 13, at Quint Contemporary Art. Farber's works typically present a family of objects scattered across a tipped surface. "In this exhibition, several large paintings will appear in an installation including smaller panels. The artist's works are and to leave art grappling with gender, the sign

ificance of personal possessions, and even the cycle of life."

Interested? Meet Farber at a reception slated for Friday, September 7, from 6 to 8 p.m. Regular gallery hours are Tuesday through Saturday, 10 a.m. to 5:30 p.m. Find the gallery at 7661 Girard Avenue; 858-454-3409. **(LA JOLLA)**

A Record of Human History through the ways man has marked the earth is documented in "Marlyn Bridges: Aerial Landscapes," opening at the Joseph Bellows Gallery with a reception on Friday, September 7, at 6 p.m. Bridges is known for her black and white aerial photographs presenting historical sights from ancient ruins to rural America. Enjoy the photographs through Friday, October 12.

Regular viewing hours are 10 a.m. to 5 p.m. Tuesday through Saturday and by appointment. Find the gallery at 2400 Kettner Boulevard; 619-232-5004. **(DOWNTOWN)**

"Nature's Kaleidoscope," an exhibition of recent water-media paintings by Joan M. Kason, opens with a reception at 6 p.m. on Friday, September 7, at the Artists Gallery (7420 Girard Avenue). Regular hours are 10 a.m. to 5 p.m. Tuesday through Saturday. Call 858-439-5844 for more details. Look through the kaleidoscope through Saturday, September 29. **(LA JOLLA)**

Artist Dorothy Annette shows "Big charcoal, small paints, and recent works on paper" through September in the Bard Hall Gallery. Meet Annette at a reception planned in her honor on Friday, September 7, at 6 p.m. Find the gallery at the First Unitarian Universalist Church (4190

Mission Street). Viewing hours are 8 a.m. to 4 p.m. Monday through Saturday and by appointment. For information, call 619-298-9978. **(HILLCREST)**

"Classic Aesthetic, impeccable craftsmanship, bold modern approach" — all are said to be evident in the furnishings for 18th by Barbara Barry, John Hutton, and Michael Vandervliet on display at Dwan Studio. The show opens with a reception on Friday, September 7, at 6 p.m. Regular viewing hours are 10 a.m. to 5 p.m. Tuesday through Saturday and by appointment. Find the gallery 7661 Girard Avenue; 858-551-0405. **(LA JOLLA)**

"Two Visions, One Landscape," an exhibition featuring oil and pastel landscapes by Carol Lindemulder and plein air paintings by William David Marvin, opens with a reception on Friday, September 7, at Fallbrook Line Art (128 North Main). See the show through Saturday, October 6. For more information, call 760-728-0700. Gallery hours are 10 a.m. to 5 p.m. Wednesday through Saturday, noon to 4 p.m. Sunday. **(FALLBROOK)**

"After Hours," an exhibition of work by five East Coast painters, opens with a reception on Friday, September 7, at the R.R. Stevenson Gallery. Painters showcased include David Gorman, Jason Godke, Michael Korman, Richard Pasquale, and Alex Worth. The gallery is located in suite 103 at 2400 Kettner Boulevard. View the show through

Wednesday, October 10, from 10 a.m. to 6 p.m. Tuesday through Saturday. 619-595-0558. **DOWNTOWN**

"Dazzling New Works" by Eliza Borghoff, Lorrie Hamm, The Jaz, Susan Kinzig, Courtney McGovern, Kimberly Keyworth, and Diane Dolan are featured during September at Taboo Studios. Meet the artists during a reception planned on Friday, September 7, at 6 p.m. The artists were selected for their hand-made designs in gold, silver, and precious stones.

Regular gallery hours are 11 a.m. to 5 p.m. Tuesday through Friday, 10 a.m. to 5 p.m. Saturday. See the show through Friday, October 19, at 1035 112 West Lewis Street. Call 619-692-0099 for details. **(MISSION HILLS)**

A New Direction in the Oeuvre of the artist, plus a sampling of water colors that were preliminary studies for the works on display, are gathered in "Landing Good, New Work." The show — on view through Sunday, October 7, at the Earl and Birdie Taylor Library — opens with a reception for Good on Saturday, September 8, at 6 p.m. According to curator Mark Elliott Jago, "Delightful visual surprises abound in the artist's adventurous juxtaposition of the abstract with the real."

Cooling presents an artist's lecture on Saturday, September 15, Find the library at 4275 Casa Street. For hours and information, call 858-581-9914. **(PACIFIC BEACH)**

The 30th Annual Membership Show by Women Artists of the West

opens with a reception on Saturday, September 8, at 2 p.m., at the Lillian Berkley Collection Gallery. During the reception scheduled on Saturday, September 8, from 2 to 5 p.m., the Cross Creek Cowboys and the Winchester Widows will be on hand, the artists will do life paintings of the group members.

See the show through Saturday, September 15. Find the gallery at 128 East Grand Avenue. Gallery hours are 10 a.m. to 6 p.m. Tuesday through Saturday, with hours extended to 9 p.m. on Friday. To RSVP for the reception, call 760-480-9434. **(ESCONDIDO)**

"Anything Goes," this show of work by 20 artists from the Lake San Marcos Art League features a reception on Saturday, September 8, at 3 p.m., and continues through Thursday, September 27, at the Old Ramona Hotel Gallery. Find the gallery at 845 Main Street. Gallery hours are 10 a.m. to 4 p.m. Wednesday through Saturday, 11 a.m. to 5 p.m. on Sunday. 760-789-3642. **(JANESVILLE)**

Inspired by Moushkarshi — beautifully carved cedar screens designed to allow women to see out while shielding them from men's eyes — paintings and images from the artist's book *Zelby* by Carla Zetzelstein Saunders are on exhibit through Saturday, September 15, at the Athenaeum Music and Arts Library. Zetzelstein consists of 16 Irish prints of paintings, drawings, rubbings, and photographs.

Meet Saunders during a reception and book signing slated for

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Wozner
 September 14, 15, 16
Melissa Etheridge
 September 14, 15, 16
Blink-182
 September 15
Joan Jett
 September 26
Huey Lewis & The News
 September 27
"When Bands Attack"
 September 28
Def Comedy Jam
 September 29
Slipknot
 September 30
PADRES
 All games

STEVIE NICKS

October 3
Randy Travis
 October 17
B.B. King
 October 20
Masters of Shalini
 October 24
Marcia Antonio Sells
 October 24
Backstreet Boys
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Jerry Lewis
 November 2
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Calendar ART

Wednesday, September 12, at 6 p.m.
The Athenaeum is located at 1008 Wall Street. Viewing hours are 10 a.m. to 5:30 p.m. Tuesday through Saturday. Wednesday until 8:30 p.m. For additional details, call 858-454-5872. (LA JOLLA)

"Paradise Found," a celebration of beauty and wonder by Sidney Wildensmith, opens at the Del Mar Art Center with a reception for the artist on Wednesday, September 12, 6 p.m. Wildensmith specializes in nocturnal, luminous landscapes and the natural world. Regular gallery hours are 11 a.m. to 8 p.m. Tuesday through Saturday, 11 a.m. to 6 p.m. on Sunday. 858-481-1678. See the show through September. (DEL MAR)

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The Provocative Art Installation
Javier "why?" created by Bay Area artist Sharon Siskin, addresses social issues with four distinct bodies of work. *Romance* is a tribute to those who have felt loss and grief in the age of AIDS; the significance food has in our cultural upbringing is explored in *Comfort and Wandering*. The historical role of women is explored in *The Master of a Man*, and the focus of the final work is on language. Meet Siskin during the reception planned next Thursday, September 13, at 7 p.m., in the Gonthart Art Gallery. The gallery is located in the Lawrence Family Jewish Community Center (4126 Executive Drive). Call 858-352-1140 for information. Viewing hours are 11 a.m. to 5 p.m. Sunday and Wednesday through Friday. See the show through Saturday, November 3. (LA JOLLA)

ART MUSEUMS

California Center for the Arts
The new annual series "Public Projects" places temporary and semi-permanent sculptural installations on the campus. 12-acre campus. Artists selected will include regional artists from San Diego and Los Angeles, plus national and international artists working in a variety of media. The first sculpture in the series are those of San Diegoan Kenneth Capps. Twenty metal sculptures can be viewed through March of 2002. For additional information, call 619-294-0001. (BALBOA PARK)

Museum of Contemporary Art, Downtown
The diverse works of a Panama-based consortium of artists and designers whose work encompasses fine art, architecture, clothing,

graphic design, and electronic music are gathered in "Torolab: Laboratorio of the Future in the Present." "Torolab" — its name a play on the Spanish words for "laboratory" and "bull" — was established in 1999 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 Raúl Cárdenas Ovuna, his wife Marcela Guadalupe Cárdenas, and other members of the collaborative. For this project, Torolab engages the idea of the "Via Future Urbana" (Way of the Future), creating three ambient spaces. The show concludes on Tuesday, September 25. (BALBOA PARK)

Museum of Contemporary Art, Downtown
The diverse works of a Panama-based consortium of artists and designers whose work encompasses fine art, architecture, clothing,

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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 dippers, toys, and spinners. 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 Seki 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 conclude on Sunday, September 23. (BALBOA PARK)

Museum of Contemporary Art, Downtown
The diverse works of a Panama-based consortium of artists and designers whose work encompasses fine art, architecture, clothing,

San Diego Museum of Art
considered one of the preeminent American painters of his generation, Frederick Carl Frieseke is featured in a major retrospective exhibition opening on Saturday, September 8. The "Show features more than 70 paintings drawn from public and private collections. Chronology his life and work, the exhibit reveals the full breadth of Frieseke's genius through examination of the three phases of his artistic evolution, from 1897 to the 1930s. An expatriate, he built an international reputation on his light-filled paintings of women at leisure, indoors and out-of-doors. "Frederick Carl Frieseke: The Evolution of an American Impressionist" closes on Sunday, November 11. (BALBOA PARK)

Museum of Contemporary Art, Downtown
The diverse works of a Panama-based consortium of artists and designers whose work encompasses fine art, architecture, clothing,

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Monks from Nepal are creating an original sand mandala in the museum's Asian Court as part of the museum's 75th anniversary celebrations. Three lamas and one artist from the Nepalese Tupten Choling Monastery are in residence at the museum creating a 500-Tre sand mandala alongside a special installation of a three-dimensional 500-Tre mandala of Universal Peace. This touring program presents the first opportunity ever in this country to simultaneously view a mandala in both its three- and two-dimensional forms. The closing ceremony and dismantling of the sand mandala takes place on Saturday, September 8. The monks work every day until then to complete the mandala. The three-dimensional mandala is on view through Sunday, November 11. (BALBOA PARK)

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Married, Crazy, or Dead

It is perfectly possible to learn how to shape a play without ever learning how to write one.

Once a year I like to interview a deep person. In the past, this let me hang out with Anton Chekhov, Agnes de Mille, and Tennessee Williams, read every word they wrote, and put the findings in an interview format. My choice for 2001: Walter Kerr (1913-1996), was theater critic for the *Commonwealth*, the *New York Herald Tribune*, and the *New York Times*. As I read his opus, he kept making astute comments about playwrighting. So, instead of Q and A, here is Walter Kerr on how to write a play, in his own words.

I wonder how long it is since a playwright wrote a play that was the kind of play he'd like to see.

George Tabori said, "Almost everything in our culture is calculated to please by pandering to current prejudices and myths, by giving the audience an easy catharsis as to why it's all right. We have given you some laughter, some suspense, some tears. You've got a little involved, but it's all over. The problems of the play have been neatly solved; the protagonists are married or crazy or dead. You may go home and forget about the whole thing." This undoubtedly is the way to popular success.

The hack writer is a shrewd writer, shrewd about his audience, and he will shape his structure for the sake of an effect every time. But technical competence can also be deceptive. It is perfectly possible to learn how to shape a play without ever learning how to write one.

We need more shrewd playwrights, who are not so much concerned with the judiciousness of their structure as with the sudden and stabbing flashes of simple observation. The greatest plays have the tang of life and the tautness of form. But the life comes first. Give off the vibration of an event as it sings in time, and forget about the chess moves.

The stage offers us a bounded open space

which men enter, cross, and leave. Between the time that men enter and the time they leave, the crossing changes them. The change is the action. Theater, if it is to be theater and not some limp makeshift substitute, is honor-bound to create a most particular tension, to build up pressure as in a boiler...to breathe in danger...to palms moisten and scalp prickles. The pressure can't primarily be visual, as in films, there isn't enough space, and what space there is can only be prettied up here and there with pleasant clothes, arresting props.

The essential pressure is intellectual, poetic, verbal; and this kind of intensity can be arrived at only where concentration, commitment, emotional and psychological attention are total, scaled off, in no danger of being dissipated. Jean-Paul Sartre recognized this principle. His best play confines three people to a room they can never leave. It is called, symbolically enough for our purposes, *No Exit*.

As any playwright will tell you, the process of putting flesh and blood on an initial idea very often plays tricks with the idea. You can christen a baby but you can't always control its growth.

The best thing a playwright can do is put off thinking as long as possible. Get it down while it's still alive, before you've thought too much about it. Let life do the talking. Let it move. You may be surprised — quite possibly delighted — at the odd and interesting way it does move. Hold that busy brain back; it wants only to label life and to bound to limit it. Work by touch as long as you can. Calculation kills.

I doubt that good drama, any more than good work in the other arts, ever begins in generalities. More likely it begins in a specific image, in something actually seen or heard: an accidental brush with the texture and timbre of unclassified life — alive, dimensional, immediate, and intimate.

Detail, detail, and more detail is what you're after. A summary can be made after you have



Walter Kerr

THE WORKS OF WALTER KERR
How Not to Write a Play, 1955
Criticism and Consensus, 1957
Plays at Light, 1958
The Decline of Pegasus, 1962
The Theater in Spirit of 1961, 1963
Tragedy and Comedy, 1964
Harold Pinter, 1967
Three Plays, 1968
God on the Gymnasium Floor, 1971
The Silent Towns, 1975
Journey to the Center of Theater, 1979

gathered the material. Arland Usher said James Joyce was a "scavenger" of the ready-to-hand world. He had an "almost canine receptivity to all its sounds and smells."

A theme may be anything that helps the playwright to remember, and to nurture, his materials. It is a convenience, not a moral obligation. The experience of dramatists from Ibsen to Miller should convince us of one thing: it is better to make a man than make a point.

A good way to destroy a play is to force it to prove something. Howard Lindsay said that if you are going to write a propaganda play, don't let your characters know what the propaganda is. Sounder advice never came from mortal man. If there is anything to be added, it is that things will be better still when the playwright doesn't know what the propaganda is.

Years said dramatic action should "burn up its author's opinions."

When a better theater is sought and established by an intellectual minority, it tends to produce a body of work which is literate but bloodless. It speaks to men of an intensely ratio-

nal disposition, who have moved on to a somewhat rarefied preoccupation with techniques, theories, and theses.

Truth is stranger than fiction? It is infinitely stranger than theory.

The drama we have fostered seems to have nothing whatever to say to the folk who live in communities of less than 200,000. But a great theater comes into existence by first attending to the most primitive passions of its most primitive patrons. Molière, Shakespeare, Chaplin — these

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Calendar THEATER

men found greatness because of their communion with the universal audience, the presence of the uncultivated mass in the theater is an indispensable prerequisite for drama of genuine stature; greatness grows out of the very challenge.

History suggests that the audience can rise to any heights of which the playwright can take it. The working phrase here, though, is "take it." In order to take the audience somewhere, the playwright must first embrace it. He must know it intimately, must honor its intelligence, must welcome its partnership. He will never manage a joint ascent unless he has shown the audience clear affection and honest respect. It is not to trail after him on a lonely and privileged solo flight.

Jane Bowles said, "There is no point in writing a play for your five hundred gossy friends. You have to reach more people."

I'd say to every playwright: allow that the audience, too, has an intuitive capacity for recognizing what is true. And that this truth exists not in the dramatist's mind alone, nor even in the audience's mind alone, but, so to speak, in a third place outside both — in

human behavior itself...think of it as public property, not private income.

Try to see what the audience sees and is inarticulate about.

A play is not only about a contest, it always is a contest between author and audience. Truth-seeking needs checks and balances; even delight needs a devil's advocate. Indeed, without this sort of contention there would be no excitement in theater at all. Excitement is the result of risk. It comes of trying out the new knowing that the new may crash in flames. It thrives on the suspense of waiting to see whether this rather reckless dramatist will get away with all the chances he is taking.

Opening nights are always cliffhangers. Who will surrender — the audience, or the poor fellow who's dared to put his eyesight on the line? At a good play there is a delicious moment when the audience finally gives in. At a bad play there is a shame-faced moment when the author does. Not to have this uncertainty would be fatal to the fun of theatergoing. Sitting only through secure plays — in which the worst could not possibly happen — would be like seeing *Macbeth* five times a week for the rest of our lives.

Involvement is key. It generally begins with the senses (so that attention may be able, but, so to speak, in a third place outside both — in

may be sustained), and at last touches the intellect. Every successful work of art will ask that the spectator commit himself — in some way and to some degree — sensually, emotionally, and intellectually. Serious drama is forever trying to achieve deep involvement without cheap rigging and ultimate tears without any sort of sentimentality.

I am myself a failed creative writer. By the time I was 27 I had a fine flop on Broadway. By the time I had an agent, I asked him in a moment of mild despair how many flops I'd have to get through before I could expect a hit. He said twelve.

Your first play may, but probably will not, get you the word of mouth and word on paper you need to push further. You have to risk it and his eyesight on the line? At a good play there is a delicious moment when the audience finally gives in. At a bad play there is a shame-faced moment when the author does. Not to have this uncertainty would be fatal to the fun of theatergoing.

In the earliest stages of his career, a playwright needs what philosophers call docility: a capacity for being taught. He needs to listen to an audience and hear why it is coughing. He needs to listen to a suggestion as though it were not necessarily a cunning trap.

Then there's the reverse of the coin. When the work does

get done, when it happens, it's noticed — very quickly, even if it takes place at the Long Wharf or the Arena or a school gymnasium. People are apt to come running at the first whisper. And at that point the agent you need, deserve, and get, will not be a fairy godmother.

But then again, you will always need tenacity because a play is something written to be performed, which means it is subject to alteration under the experience of performance. It cannot be otherwise. Until a play is exposed to an audience, adjusted and readjusted to achieve its right and maximum effect, it cannot be called a playable play.

Anyone who hopes to write for the theater must hear what his work sounds like in a theater. That line that he loved on paper may instantly make him cringe as he stands at the back of the auditorium and hears it with a hundred or so other people.

A play plays to find its shape in rehearsal and performance is doing nothing more than going through, in public, the editing that a novel goes through in private.

The most successful playwrights, suddenly in trouble in Philadelphia, are the first to grab a phone and badge acquaintances into hurrying down to give them a "tough opinion." They may not really want a tough opinion, but they have learned to ask for it.

Playwrights have always

seethed and always fixed. This is not horrible, though the labor involved may well be.

The play is the playwright's, we all agree. Everything that can be done for the playwright to make the battle at least bearable, unadorned, and get, will not be a fairy godmother.

But then again, you will always need tenacity because a play is something written to be performed, which means it is subject to alteration under the experience of performance. It cannot be otherwise. Until a play is exposed to an audience, adjusted and readjusted to achieve its right and maximum effect, it cannot be called a playable play.

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Playwrights have always

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.

Amelia Earhart, Lost & Found
Fans of his Smithsonian.com on the Internet know that Dale Morris is one of local theater's most ardent supporters. And it was great news when he took over management of 6th & Penn, promising to produce, among others, San Diego playwrights. His first production shows his commitment. For Tim West's comedy-drama, the set (Stewart-Cole Smith), lighting (Christopher Wyle), and especially sound (Todd Shuman fills the play with planes and drops a teeth-chattering atom bomb) are top quality. The play, however, begins with an intriguing idea but needs much rethinking. In 1937, Amelia Earhart disappeared during a record-breaking flight around the world. In 1962, a single Japanese soldier surrendered. West's theatrical "table" asks, what if the two were together, on an otherwise deserted island? (Island lost, from '37 to sometime after 1962.) One problem: you know the outcome from the start: it's the *Enemy Mine* formula in which differences eventually melt into common understanding. So there's very little tension for two acts. Second problem: Earhart thrived on adventure; wouldn't she have gone nuts in captivity? Why does she acquiesce? To force his fa-

ble to work, West dodges obvious questions. This staging also doesn't serve the play. The actors merely speak above a whisper and have little to do — which frustrates because Robin Christ looks a lot like Earhart and has her kind of nervous energy, and Robert Dahey is wonderful as Toshi, the unconditionally loyal soldier.

The Boys in the Band
Volumes have been written about Mart Crowley's "out-of-the-closet" gay comedy-drama: how it's dated, pervasive low self-esteem, etc. "The play that started it all," the first drama to look closely at gay life, had such a profound impact that pundits ever since, to devote their own stage, have tried to shoot it down (and hundreds of playwrights have turned its structure into formula). For *Divisive* Theatre, director Tim Irving videotapes opinions, and the play's stereotyping traps, and treats the 33-year-old script as a revealing peep into a saffrony portrait of gay individuals 14 months before Stonewall. Little has been written about how the play unfolds. It's a zesty party. With some of his best work to date — and with a savage, raw nerves opening, chilling performance by Michael Douglas (Hummel) — Irving has caught the rhythms and mood-swinging of an evening that doesn't go as planned. Sharp detail — little touches, like hair creeping past short, vacuums, necks, music, by himself — and strong ensemble acting create a vivid sense of lives lived in real time. The production evokes an era, the "liberated" '60s, in which many Americans never felt free, even behind closed doors.

Critic's pick
DIVISIONARY THEATRE, THROUGH SEPTEMBER 20; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Chalk It Up to Murder
In HIT Productions' newest mystery dinner-theater show, Texas Ranger Slater Montana must find the truth. Did Butch Spakowski kill Hank Anderson, as people have long believed, or was it someone else? SHIRLEY'S KITCHEN, 7868 EL CAJON BOULEVARD, LA MESA, OPENED RIN, SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-8673.

The Circle
South Coast Repertory Theatre opens its new season with Somerset Maugham's comedy about one generation's inability to learn from another's misadventures. Warner Shogren directed. SOUTH COAST REPERTORY THEATRE, FRIDAY, SEPTEMBER 7, THROUGH OCTOBER 7, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 5:00 P.M. FOR INFORMATION CALL 619-325-2655.

Comedy Contingents
The Improvisers Comedy troupe performs the first Friday of every month at the Creativity Centre in North Heights. CREATIVITY CENTRE, 4710 32ND STREET, JUST NORTH OF ADAMS AVENUE, NORMAL HEIGHTS, FIRST OF SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-261-5177.

Death Rides the Stage
HIT Productions' new interactive comedy-mystery, written by Beth and Scott McNeil, is set in Texas. "You survived a stampede. Lucy"

Tyler is looking for your underwear...and there's a dead body in the next room."

Enter the Guardsman
The Globe Theatre presents a new musical — book by Scott Wentworth, lyrics by Marion Adler, score by Craig Bohmler — based on *The Guardsman* by Ferenc Molnár. Michael Donald Edwards directed. SHIRLEY'S KITCHEN, 7868 EL CAJON BOULEVARD, LA MESA, OPENED RIN, SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-8673.

Fame
For eight performances only, Theatre Not presents the "dramatic play with music," about New York's School of the Performing Arts. THEATRE NOT, THROUGH SEPTEMBER 9, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 5:00 P.M. FOR INFORMATION CALL 619-325-2655.

Fault Line One Acts
The Fault Line Plays present "four colorful plays for eight dollars!" — *Simple and fine, and the Road to Icarus, Franklin's Window, Golden Boys, and Ant Straggles.* THE FAULT LINE THEATRE, FRIDAY, SEPTEMBER 7, THROUGH SEPTEMBER 22, FRIDAY AND SATURDAY AT 8:00 P.M.

First Date
For late-night audiences, 6th & Penn presents Michael Cowley's comedy about a lady going on her first date. Jim Henderson directed. 6TH & PENN, FRIDAY, SEPTEMBER 7, THROUGH OCTOBER 6, FRIDAY AND SATURDAY AT 10:30 P.M. FOR INFORMATION CALL 619-448-9220.

Fritz Blitz of New Plays by California Playwrights
For its eighth annual festival, the Fritz Theatre presents *Having Your Cake* by Barla Travis, and *Enter the Fall* by Terri Lyons. SUSHI COMMUNITY SPACE AT THE BEER CARNATION, FRIDAY, SEPTEMBER 15, THROUGH SATURDAY, SEPTEMBER 16, SUNDAY AT 7:00 P.M. FOR TIMES OF SPECIFIC PLAYS, CALL THE FRITZ AT 619-233-7665.

fuddy merr
Every morning Clare finds a stack of Word Seek puzzles on the nightstand. "I love search a word puzzle," she says, "don't I?" She can't remember. A while ago, her brain "froze." She has psychopompia amnesia. She begins each new day from scratch. Her world looks like a vast search a word puzzle, and her pencil tip just broke. Alice tumbles into Wonderland. Clare awakes in Dysfunctionalville, where everyone she wishes they had for amnesia. *fuddy merr* — the title is kudos for the "funny misuses" of a farmhouse — asks can people change? The playwright has a clue. He'd rather write a warped, entertaining show, which he does well, than face the questions it raises. The North Coast Rep's scenic design wiz, Marty Burnett, turns the stage into riggins and diagonals, a mélange of crazy angles that resembles a completed search a word puzzle. Director Sean Murray assembled a savvy cast. Dan Gruber's hilarious as Richard, who flits from Jekyll to Hyde and back. Sandra Ellis Troy makes Gerie a host. She talks in "stroke speak," which is like getting e-mail in the wrong format. And K.B. Mercer is



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[illegible]

Calendar MUSIC SCENE blurt

the CD cover of F.O.N. says, "We were shocked and flattered at the same time that they had heard of us," Osgood says. "I called the law firm. They were extremely rude. Basically, they...hung up on me."

The letter also demanded that F.O.N. turn over all related artwork and products containing F.O.N. and that the Hasbro company "will then be in a position to discuss monetary compensation for F.O.N.'s unauthorized use."

"[That's] ridiculous because they can't prove any loss," Osgood says. "Since we never manufactured the album, we didn't make any money...[but] we asked them if we could pay in Monopoly money."

— Troy Johnson

"Some guy was wearing the tightest shirt I've ever seen," said Tony Laguna, a.k.a. "Phenomenal" of the hip-hop trio Down Low. "It looked like it was painted on. When he just walked by and ignored

us [selling CDs], I said, 'Dude, you're deflating right now. This CD could help you pump back up.'"

Laguna and "Ku the Bionic Phraseman" (who was born with the name Kwaku Amoaku) support themselves by selling Down Low's CD *Vegetables for Your Noodle* on the street for \$5. Laguna says it's the people outside the hip-hop culture who buy it. He says when they are out selling *Vegetables*, they get ignored, they have some parting shots for those who "don't give us no love."

"When guys ignore us who are losing their hair, we tell them our CD promotes hair growth. One guy at the mall for some reason was walking around with socks but no shoes. We told him to

their band, relying exclusively on the money they make from selling CDs to make a living. (Third member Freddy "Thinx Thunderbarker" Laguna, Tony's brother, sells CDs too, but he has a real job.)

"We were trying to sell our CDs at North County Fair [mall], and the security came up and escorted us out," said Laguna. "They said, 'Keep in mind, we're gonna let it go this time, but it's a misdemeanor to solicit on the premises.' We also got kicked out of Horton Plaza. We were cool at the Carlsbad mall."

Malls can be unfriendly, but Palomar College has been accommodating to Down Low.

"On good days we sell more than 50 CDs," said Tony Laguna. "We've done



EVEN GHANDI CAN'T HELP DOWN LOW



that three consecutive times. We sell more when we're all there together."

What Down Low cannot accept is how the local hip-hop station ignores its homegrown talent.

"We took our CD down to Z90 a long time ago," said Freddy Laguna. "No one would answer or return our call. We kept calling. I used different voices to request the song. I used a girl's voice, a country voice, Ghandi's voice. I never heard back from them."

After struggling as a band for six years, Laguna says things are finally turning around thanks to an alternative DJ.

"Rick Savage of the Go Loco show on 92.1 is the first one to play our music. Why is it that an alternative station

and not a hip-hop station will play us? It's the same thing with people who buy our CD. It seems like the people who listen to Z90 are just in it for the next trend. They care more about their cubic zirconium chains than good music."

Down Low appears September 20 at Brick by Brick and September 27 at Jolt 'n Joe's in Escondido.

— Ken Leighton

CD review: Happy Hour. Someday, Kamikaze Records KZ8255

Like most other folks, sometimes I get lost and confused, dunno which way is up—down—left—right—sideways—and right now I am wondering, no, I'm wondering what year is it, 1963?

Is it 1963?

CONTRIBUTORS
(Inside Ball Editor): Rob Akon, Russell Reader, Kristen Collier, Ed Decker, Dave Gault, Randy Hoffman, Ken Leighton, Richard Melzer, Jay Allen Sanford, Pat Sherman, Editor Zimmerman

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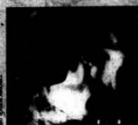
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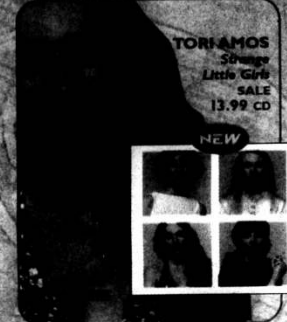
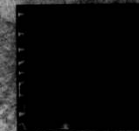
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Seven Nations

NIGHT & DAY

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Jazz at the Horton Grand
Andy Summers Trio at the jazz
June Bunnell and The Spirit of Havana

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STAGE

Anchored by the renowned rhythm section:
■ The Band of Gypsies, featuring drummer Buddy Miles and bassist Billy Cox
Special guests include:
■ Mike McCready of Pearl Jam
■ Kenny Olson of Kid Rock
■ Corey Glover of Living Color
■ Cesar Ruan & David Hidalgo of Los Lobos
■ Doyle Bramhall II
■ Double Trouble
■ Eric Gale
■ Other great musicians to be announced.

CLUB RUMBA

Cuban Explosion
Orquillo Borica
Agua Dulce
Rumba Guitana
DJ Ric "La Voiz" Chriss
Go Mango Invasion Orchestra

NIGHT & DAY/SLAMM

Pydicat
Scotch Greens
Incredible Moses Leroy
iRiff

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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

Big Head Todd & The Monsters
G. Love & Special Sauce
Taj Mahal
& The Phantom Blues Band
Soulive

TIME WARNER

ROAD RUNNER STAGE

Reggae Festival
Burning Spear & His Burning Band
Third World
Eek-A-Mouse
The Revelations

XM RADIO

Bad Boy Bill
Donald Glaude
MixMaster Mike
Dara
Alon
DJ Reza
Eric Diaz

21ST CENTURY

INSURANCE STAGE

funky METERS
Common Sense
B-Side Players
Mike Clark's Prescription Renewal
featuring Kyle Hollingsworth of String Cheese
Incident, Fred Wesley (formerly of James
Brown), Mike Clark, and Paul Jackson, (formerly
of Herbie Hancock & the Headhunters)
John Butler Trio

NIGHT & DAY

HAPPENINGS STAGE

Prince Diabate
Jaka

HORTON GRAND STAGE

An Intimate Showcase
Rufus Wainwright
Susan McKeown

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■ Other great musicians to be announced.



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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.)

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John Lowery: Bob's Whiskey
Dw. Hill: Lads: Jammers: Jone
David Mulvaney: Borden
Books & More (Carmel Mountain)
Katie Howard: Tomika Bar
& Grill
829 The O'Brien Brothers:
Honeydew's Tavern (78) Borden
Stone Pub
Pass the Pans: Gricks
The Phil Cody Band: Leggs
Tee and Coffee Company
J.L. Porter: Levent's Coffeehouse

Tommy Price: Bob's Pub
Rox's Garage: M.P.'s Irish Pub
and Grill, Hotel del Coronado, The
Kuban
Linda Sargent: Muscles Cafe
Kevie Sue: Twigs Tea and Coffee
Company
821 The Strange Woods: The
Carnegie Inn
904 Tony Teraville: North Park Deli
& Coffee
Gene Warren: The Carnegie Inn,
The Club Set, M.P.'s Irish Pub
and Grill
841 Peggy Watson: Jone Joe's
Cafeteria
Gillian Walsh: Rolly Up Tavern
875 Steve White: Big Jim's Old
South Bar & Grill
Wanda Bar: The Tavern
Patti Ziskel: Twigs Tea and
Coffee Company

EXTENSION 4001
BLUES/ROCK
Aunt Kizzy's Boys: Patrick's B
945 The Boyz Brothers:
Patrick's B
Blue Larder: Patrick's B, Big
Jim's Old South Bar & Grill



Real School, September 12, The Catalyst

The Blues Brothers: Luke Jarr
Cafe, Patrick's B
959 The Blues Brothers:
DJ Cornell's Pub and Nightclub
958 The Jarry Brown Band:
Nondogones
Old Boy: Voss, Costa
Whitney Caswell & the Tone
Kings: Rock Bottom (Goldens)
King's Fish House, Big Jim's Old
South Bar & Grill, Buffalo Joe's
Coupe de Ville: M.P.'s Irish Pub
and Grill
932 Tanager Courtney & the
Blues Destrier: Coyote Bar
and Grill
910 James Harmon: Coyote Bar
and Grill
Hot Hopper: Island Sports &
Spa
C.J. Harkins: Bird Makers
Harkins: James Big Jim's Old
South Bar & Grill
L.A. James: King's Fish House
James: Patrick's B
Lady Star & the Buxton

Leslie Blues Band: Eric's
Place, Luke Jarr Cafe
Red Lums: Patrick's B
The Lums Tunes: The Garden
Branch Brewery
The Bill Rogers Blues Band:
Voss Cafe
404 Jeff Moore and the
Whitlakers: The Kuban
Paul & Shiloh: Michaels
Carmel Chimes
Ken Powell: Tomika Bar & Grill
921 Lou Ralphy & the Midnight
Players: The Garden Branch
Brewery
Red Handed: The Kuban
918 Ruby & the Red Hots: Coyote
Bar and Grill
Saturday Night Special: Luke
Jarr Cafe
402 The Smoothies: Tio Lee's
Lounge
Sonny & the Smoothies:
Luau Cafe, Coffee Roasting Co.
945 The Soul Perseverance: Dick's
Last Resort
The Solitaires: Island Sports &
Spa, Voss's Pub
Teresa Russell & Co. Co. Co. Co.
Patrick's B
920 Jimmy Voss & the Blue
Allstars: Patrick's B
Billy Watson: Coyote Bar
and Grill

EXTENSION 4010
Barnett Anderson: Cafe La
Mara
Bill Boyer: Santa Barbara
Cafeteria: Voss Cafe
Sonny Dala: Camacho's
Cafe La Mara
Sandy Chappell: Cafe La Mara
Ray Carver: Fair Point
Habit/Shannon San Diego
Electronic: Redwood
Vitali Kruger: House of March
994 Ruff Huddles: House of March
Ping War U.S. Grant Hotel
David Jackson: Hotel del
Coronado
Lafayette Kampers: Rolly Up
Tavern
993 Gordon Kahl: House of March
La Comanche: Sello
Barry Larkin: La Valencia Hotel
Rufus O'Brien: Tomika Bar
& Grill
Opportunity: Sello
Cyril Pugh: Rolly Up Tavern
James Parrish: Hotel del
Coronado
Ula Ponce: Rolly Up Tavern
Kristi Rickard: La Valencia Hotel
San Francisco: Hotel del
Coronado

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\$1 DRINKS - \$2 DRINK SPECIALS
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Get in Early!
OCEAN BEACH HAPPY HOUR!
Monday-Friday 7-9 pm
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Thursday, September 6
DEADLINE FRIDAY
IDOT WIND
THE MILLION DOLLAR
PLAYBOYS

Friday, September 7
LIFE HATES ME
TENFOLD
MALACHI CRUNCH
DOWNSPILL

Saturday, September 8
ANTHONY WITH
RAZOR MOSE
STONE SOUP
HARD ECHO
CHANNEL ONE

Sunday, September 9
Hot Monkey Love Productions
presents
LIQUID AMERICAN
CULTURE
HOT MONKEY LOVE
THICK LIQUID
BLIZZARD

Monday, September 10
G LOUNGE
featuring
DJ SPUNKY ADAMS &
DJ MR. SPKTR
Special door prizes with college ID

Tuesday, September 11
Brazilian Night
SOUNDS OF
BRAZIL LIVE
featuring
MARQUINHO PAGODINHO
Drink Specials

Wednesday, September 12
DJ DJ Promotions presents
One Love Wednesdays
featuring
GOODEBYE BLUE
MONDAY
HAPPY ENDING
FIVE CROWN

Thursday, 9/13 THE THROBBER
THE ALICE CAMP BAND • HAPPY HOUR
Friday, 9/14 THE BLOOMBERG • HARBONY
JACK OVERSHADE AND THE ORIGINAL HITS
LOSING BALANCE
Saturday, 9/15 THE JETTS RANG
HARLEY TO APPEAL • SWEET ORANGE
SAY HI

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PLAN B

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HOUSE MUSIC
a clique & luis production every Saturday night
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Special Event Saturday Sept. 8, 2001
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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 Blac, email: scott@blac.com, or call 619-235-9000, ext. 261, night or day by 5:00 p.m. Friday, the week prior to publication. The listings are free.

Chive: Fridays, DJ's Parallel Mechanics, downtempo music, 9 p.m. to 1 a.m., 358 Fourth Avenue, downtown, 619-232-4483; info line, 619-831-1820.

Chive: Therapy and Brick by Brick present a Haundside side project featuring Cat Kate Hen, State of the Union, Neuse Process, and DJ's Bryan Pollard and DMN. Tickets on sale at Therapy events, Brick by Brick, and Tucker/Later, Saturday, September 29, Brick by Brick, 1130 Buena Avenue, San Diego, 619-275-5483; information, 619-465-5827; www.klub.com.

Club 90s: Thursdays, DJ's Bryan Pollard, Kurt Hodge, Miss Kate, Richard D. Todd, and Zoro but spin the best of 80s music, new wave, synthpop, and new romantic, 21 and up, Shooter, 3815 30th Street, San Diego, 619-574-0744; information, 619-465-5827; www.klub.com.

Club Lounge: Sundays, DJ's Dementia and MC2AR spin the best of Brit pop, new wave, mod, '60s, and indie rock along with BBC and Brit pop videos. No cover. Shooter, 3815 30th Street, San Diego, 619-574-0744; www.pajam.com/delounge.

Club 911: Fridays and Saturdays, Top 40, house, and trance, 2000+ capacity multi-level venue, 18 and up, Red Mill Entertainment Complex, 1140 Broadway, El Cajon. Recorded info, 619-441-1800.

Club Retro: Tuesdays, DJ's Dementia and Esoterica spin the best of '80s and '90s new wave, synthpop, industrial dance, and more. The Brass Rail, 3796 Fifth Avenue, Hillcrest, 619-298-2233; www.smthclub.com.

Club Rio Nile: Saturdays, on first dance floor, DJ Mike and junior spin hip-hop, old school, and more second dance floor, banda cumbia music with DJ Peterson alternating with live band. All ages, 4945 Home Avenue, San Diego. Recorded info, 619-903-7480.

Club Tropics: Thursdays, Fridays, and Saturdays, DJ's Kool T, Tuffy, and guests spin hip-hop, Latin, old school, and reggae. Wednesday, October 31, Halloween jam, 740 Norddahl Road, San Marcos, 760-717-8002.

Club Ultra: Saturdays, superstar guest DJ's, balcony seating, smoking terrace, live light show, 3,000 watts of sound, and a "matinee" 7:00-square foot dance floor, 4th & R, 343 Third Street, downtown, 619-231-4343; www.bthclub.com.

Crazy Burns: Tuesdays, Wednesdays, and Thursdays, DJ's spin popular dance music, Fridays, karaoke outside, hip hop inside. Saturdays, DJ events, 606 El Camino Real, Carlsbad.

NOTE

BY WILLIAM CRAIN

Over the past few years, the Sacramento band **Cake** has had a number of hits with goofy, ironic, little songs. They aren't all jokes, but you wouldn't be off base in calling them novelty songs. Usually "novelty act" is synonymous with "one-hit wonder"—if not with "total failure." So how has Cake managed to — as one of the band's album titles put it — "prolong the magic?" It's not because Cake's novelties are so original. Cake's deadpan reading of "I Will Survive" just recalls the Flying Lizards' similar treatment of "Money," which came out in 1979. When Cake tries something more hip-hop flavored

and the singer's usual lazy vocal delivery turns into something resembling rap, the band sounds as if it wants to be Soul Coughing.

But Cake is better than a ripoff act. I think a big part of its success lies in the band's arrangements: minimalist guitar parts, solid bass lines, good drumming, and great horn parts, all recorded in a neat, tight sound. Band leader **John McCrea**'s ironic lyrics and vocals may poke fun at the whole rock 'n' roll mythos, but the fact is, he's backed up by a good rock 'n' roll band.

Or used to be. His guitarist and bassist left after the second album. McCrea once said that three albums was enough for any band, but now he's back with a fourth. And this time, his drummer has left. I imagine by album five, trumpet player **Vincent DiFiore**



CAKE

will have moved on, and McCrea will still be trying to deconstruct rock 'n' roll without realizing that his band has deconstructed around him.

CAKE, Street Scene 2001, Friday, September 7, 9 p.m., Ford Stage, 619-230-6497 or 800-280-6968, \$35; two-day pass \$60; three-day pass \$75.

(across from La Costa Theater), 760-438-1373.

Darkwave Garden: Fourth Saturday of every month, DJ's Dragon, Todd, and Tom King spin gothic, pop, and darkwave, 21 and up, 9 p.m. to 2 a.m., the Hole, 2820 Lyton Street, Loma Portal, 619-226-8619; information, 619-465-5827; www.klub.com.

dJs: Mondays, Club Vinyl, DJ Jali, hip-hop and house, 10 p.m. to 2 a.m., Belly Up Tavern, 143 South Cedros

Avenue, Solana Beach, 858-481-8140; Wednesdays, monster hip-hop with DJ's Jali and Lammont, 10 p.m. to 2 a.m., Neiman, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131; www.djevents.com.

Dragon Lounge: First and third Friday of every month, the finest in breaks and drum 'n' bass, Brick by Brick, 1130 Buena Avenue, Bay Park, 619-487-5779; info line,

619-220-4944; www.mergrifoundmusic.com.

Echo: Fridays, international, national, and local DJ's spinning house music, 21 and up, 9 p.m. to 2 a.m., the Hole, 2820 Lyton Street, Loma Portal, 619-226-8619.

Fever: Saturdays, "Cares Bar and Grill, 615 Ocean Front Walk, Mission Beach, 858-488-1780.

The Flame: Sundays, Fiesta Latina Night, 10 Front spins salsa and merengue, Mondays, Spin Out, amateur night, all DJs welcome, 9 p.m., no cover, 3780 Park Boulevard, San Diego, 619-295-4163.

Freddie: Mondays, DJ's Chief Fennin, Jared Joseph, and Eric Diaz, The Brass Rail, 3796 Fifth Avenue, Hillcrest, 619-298-2233.

Fusion: Mondays, fusion, tech, industrial, and all forms of dark

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PACIFIC BEACH • Wednesday at 9 pm.
Hosted by Robert Eyer.

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SAN DIEGO READER's Calendar MUSIC SCENE

Presented by Time, Inc. Monday and
Wednesday, call club for information.

The Del Dios Country Store, 20154
Lake Drive, Escondido, 760-745-2753.
Friday and Saturday, *Nova Express*,
country.

The Filling Station, 9322 Miramar
Road, San Diego, 858-278-0257.
Friday and Saturday, *Cool Band*, funk.
Foggy's Pub, 1760 West Valley
Parkway, Escondido, 760-480-0833.
Thursday, Friday and Saturday, *Full
Moon*.

Hennrich's Irish Pub, 13114 Poway
Road, Poway, 619-486-0764. Friday,
Joe Howard, alternative acoustic.
Saturday, *Joe Howard*, reggae.

Hennrich's Tavern, 2277
Roosevelt Street, Carlsbad, 760-728-
6913. Friday, *Joe Howard*, reggae.
Saturday, *Joe Howard*, reggae.

Imari's, 1234 South Santa Fe, Vista,
San Diego, 619-591-1111. *Joe Howard*,
reggae. *Joe Howard*, reggae.

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reggae. *Joe Howard*, reggae.

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reggae. *Joe Howard*, reggae.

Wick, Brothers From Another Planet,
and Chatterbox.

The Kraken, 2351 Old Highway 101,
Capitola, 760-436-6483. Thursday, *Jeff
Moore and the Whiskers*, Friday,
Red Handed, Saturday, *Don's Garage*.

La Costa Coffee Roasting Co., 6965
El Camino Real, Suite 208, La Costa,
760-438-8160. Music hours are from
7 pm to 10 pm. Friday, *Bob Kavan*,
contemporary. Saturday, *Simon & the
Rumble Lunk*, blues.

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.

Marini Ranch, 185 South Coast
Highway at 11th Street, Encinitas,
760-943-1011. Thursday, *Freddie*,
reggae, funk. Tuesday, 6 pm, *Joe
Davidson*, reggae.

McCauley's Beach Club, 1143 South
Tremont, Oceanside, 760-439-6646.
Call club for information.

The Metaphor Coffeehouse, 258 East
Second Avenue, Escondido, 760-489-
8996. Thursday and Monday,
Davidson. Friday, *Two of Us*,
contemporary. Saturday, *Three Must
Jazz*, Western, open mike.

Miracles Cafe, 1953 San Elijo Avenue,
Carlsbad, 760-943-7924. Friday,
6 pm to 8 pm, *Tommy*, reggae. *Tommy*,
reggae. Saturday, 7 pm to 10 pm,
Joe Campbell, funk.

Mocha Marketplace, 1020 West San
Marcos Boulevard, San Marcos,
760-942-1854. Friday, *Joe Campbell*,
funk.

North County, 1234 South Santa Fe,
Vista, San Diego, 619-591-1111. *Joe
Howard*, reggae. *Joe Howard*, reggae.

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NOTE

BY RICHARD MELTZER

For a fast moment in let's say 1966, early '67,
before Hendrix at Monterey, before the full
explosion of San Franciscans like Jerry Garcia,
James Gurley, and John Cippolina,
Roger McGuinn was arguably the most
important guitarist in rock, or in anything. He
was "the shit," as they say. His 12-string
licks with the Byrds were perhaps the defining
sonic utterance of folk-rock and
psychedelic music — both rock-hyphenate
(and also, though slightly later, and to some
what lesser degree, countryrock).

After the Beatles/Stones/Dylan tri-
umvirate, the Byrds, for much of that same

fast moment, were pretty
much it — the next in
the cosmic pecking
order — and fans
would debate whether
McGuinn's intro to "Eight
Miles High" or his solo at
the end of the LP (or
even the 45) version of
"Why" was his hottest
recorded whiz-out.

He was still JIM
McGuinn then. (It won't
get into that one.)
The Byrds ceased
to be in '73, and while
much of what he's done
since then has been
pleasant enough, nothing
has come close to being as
lurch-high MOMENTOUS as his work with
that band. Hey — that's the way rock roll qua
history operates, y'know?
Is James Gurley still alive? Uh...yeah.
The rest of those mentioned aren't.
Roger lives to (at least) tell a tale.
Judy Collins, **Rickie Lee**, and



ROGER MCGUINN
Also perform.
(To hear a sample of Roger McGuinn,
call 619-233-9797, wait for the prompt, then
punch in ext. 4538.)
ROGER MCGUINN, Humphrey's Concerts
by the Bay, Wednesday, September 12, 7
p.m. 619-220-6497 or 619-523-1050. \$46.

Neiman's Bar and Grill, 300 Carlsbad
Village Drive, Carlsbad, 760-729-
4151. Call club for information.

South N'ville, 123 West Plaza Street
(Lomas Santa Fe and Highway 101),
Solana Beach, 760-931-1122. Friday, 6
pm to 10 pm, *Joe Campbell*, funk.

The Roadhouse, 2102 Main Street,
Ramona, 760-788-1944. Friday and
Saturday, *Joe Campbell*, funk.

Solana Beach Coffee Company, 417
South Highway 101, Solana Beach,
760-792-1553. Sunday, 11 am to 2
pm, *Joe Campbell*, funk.

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Sea Cruise

Enough with fake boats and ogling other people's yachts. I wanted, needed, and was determined to take a cruise, and I knew where I could buy one for exactly \$4 plus meals. I headed for that blessed isle, that Coronado, for a working vacation of ferrying and food-sampling. Both ferry landings boast glamorous destination restaurants within easy walking distance — along with Burger King outlets, counter-service fish joints, ethnic-lite noiseterias, and several mid-price kid-friendly eateries with gorgeous views and "come-as-you-are" dress codes. *Ooh-wee, ooh-wee baby, won't you let me take you on a sea cruise?*

We started by driving over the bridge to the Coronado Ferry Landing Marketplace, where parking is free, rather than hassling with two-hour meters or pricey lots on the city side. We booked our passage on the great ship *Cabrillo*. Sitting topside aft in the warm sea breeze, we were overjoyed to get an extra eight minutes on the water when the ferry made a stop at NASNI, Naval Air Station North Island, and gave us a peek at the island's mysterious military territory. This only happens on the weekday runs at 2:30, 3:30, and 4:30 (and their cognate runs back to Coronado). As we rode the waves (more accurately, the ripples), we thrilled to watch a group of speeding Navy patrol boats outracing the local jet skiers while a flock of Huesy's soared overhead. The image took me back to Nam... Hold it. I never went to Nam; it took me to *Apocalypse Now*, redux.

At the Broadway Pier landing, there were signs pointing to the Bay Cafe to our left and the Fish Market to the right. Straight ahead was a benign shark school of pedicab drivers, hustling to peddle anybody somewhere, somebody anywhere. "The Gaslamp?" one offered. "New York? L.A.?" another called out. Suddenly famished from the salty air, we took the short route to **Bay Cafe**, an informal eatery owned by the Harbor Tours company. You place your order at the counter, pick it up when your name is called, and sit down to eat in the bare-bones interior or take your tray upstairs to a handsome bay-view terrace. The post-breakfast menu features burgers, sandwiches, variations on fish and chips (the prawns look the best), and chili dogs (all served with generic fries), plus some entrée salads. Beverages include beer, jug wines, and serve-yourself soft drinks. The \$4 burgers are genuinely "have



Bay Cafe, Coronado

it your way" — the kitchen will add extra ingredients (jack o' cheddar, mushrooms, grilled onions, bacon, jalapeño) for 50 cents each, so for \$6.50 you can chomp a mile-high Dagwood-burger. We went for the enjoyable New England-style clam chowder — milky, clean, and not too thick (just the way I like it), with tender clams and tiny diced potatoes. The last of the red-hot spenders, we had it served Fisherman's Wharf-style, in a hollowed-out sourdough round (\$4.50; \$3.25 in a bowl).

If we'd decided to head further north, a short walk (or pedicab ride) would have taken us to a potential tour of the *Star of India* (Harbor and A Street), followed by a modest-priced meal at **Anthony's** or a first-class dinner next door at **Star of the Sea**, one restaurant that proves that, even well south of La Jolla, you can find a great view and great cuisine in a single location.

Instead, we headed down to Seaport Village. I figured, before my first year in San Diego is up, I ought to play tourist and visit some spots that

vacationers travel here to see. "Twice seriously belligerent (jack o' cheddar, mushrooms, grilled onions, bacon, jalapeño) for 50 cents each, so for \$6.50 you can chomp a mile-high Dagwood-burger. We went for the enjoyable New England-style clam chowder — milky, clean, and not too thick (just the way I like it), with tender clams and tiny diced potatoes. The last of the red-hot spenders, we had it served Fisherman's Wharf-style, in a hollowed-out sourdough round (\$4.50; \$3.25 in a bowl).

REVIEW NAOMI WISE

Another to dog-chockles. Harley gear. Magic gear. Hawaiian gear. Mugs, wind chimes, hammocks, hot sauce — each genre occupies its very own wee shoppe. Hats on clearance. Must... have... hat... in... sunshine. Ten minutes later, my head wore a big, shady straw number. But my mission was not to shop but to work — meaning, eat. Seaport Village offers a plethora of outdoor food-stands and indoor-outdoor food-sits similar to Bay Cafe. (We were especially tempted by the aroma of the groves as we passed the Greek Island Cafe.) There are also

Bay Cafe
1050 North Harbor Drive; 619-595-1083.
Open daily, 8:30 a.m.–6:30 p.m.; inexpensive. No wheelchair access to terrace.

Bay Beach Cafe
Ferry Landing Marketplace, 1201 First Street, Coronado; 619-435-9900; www.baybeachcafe.com.
Weekdays 11:00 a.m.–9:00 p.m. (depending on crowd); Saturday and Sunday, 8:00 a.m.–10:00 p.m. or later; moderate to slightly expensive.

Edgewater Grill
Seaport Village, 861 W. Harbor Drive; 619-232-7581; www.edgewatergrill.com.
Daily, 8:00 a.m.–9:00 p.m. (weekdays), 10:00 p.m. (weekends). All restaurants listed above have terrace tables with smoking permitted.

NEED TO KNOW: More information about additional restaurants shown in boldface is available on our website at www.sanreader.com. Ferry leaves Coronado on the half hour, returns from Broadway Pier on the hour (until 9:00 p.m. weekdays, 10:00 p.m. weekends). All restaurants listed above have terrace tables with smoking permitted.

three full-service sit-down restaurants.

The one that captured our eye was the vineyard waterfront terrace of **Edgewater Grill**, with its astonishing panorama of the park, the bridge, the island, the ferry and tour boats, and the naval action on the bay. The airy indoors features well-spaced wooden tables and a long black bar with a brass-rail boundary to separate it from the lower dining area (ensuring that no bar patron will topple onto the diners). We settled on the table-packed terrace to spectate, as, a few feet away, two rubber rafts of near-naked SEALs did maneuvers in the food court formed by the curve of the park. First they maneuvered their two rafts together, then they linked them. Then they took turns playing "Fetch" in the water. Another pair of black patrol

boats zipped by at a fierce speed, followed by a destroyer and a phalanx of airborne wienersmobile Sea Knights and sour-faced Apache gunships buzzing overhead. I felt as if I'd fallen into a video game.

The restaurant's five centers on salads, seafood, grilled steaks, pastas (most with shellfish), and individual pizzas (a good choice for kiddies). Finish dishes aren't printed on the menu but are listed on a card in the plastic holder. (If it's not on the table, ask your waiter for one.) There's a full bar and a list of affordable, mainstream California wines, with a few "safe" choices by the glass and a handful of more interesting bottles well upsteam.

The printed menu avers that the clam chowder contains corn. Our bowl didn't, not one kernel. But the clams were large and plump, the potato chunky, fresh-tasting, and the garnish of fresh-chopped chives was delightful. This was, however, the thick, floury mode of porridge-like chowder, which some like (I don't). Returning a few nights later for dinner (I don't want you to think I take two dinners in one day; that's past the limits of duty and appetite), we tried butter mushrooms stuffed with crabmeat, powerful Italian seasonings, and crunchy scallion greens, all swims in a lobster cream sauce that was an uncanny reincarnation of a fashionable lobster Newburg of 1953. It was a thick, sherry-splashed bechamel of a pale peach hue, as though at some point a lobster shell had done a leisurely couple of laps through the liquid. Our best dish was another appetizer, an ah! capricious with velvety, gristle-free ruby-red aburi bathed in a strong, time-quality extra-virgin olive oil and scattered with capers, minced red onion, and a touch of shaved Parmesan. That was a class act.

Our entrees were less interesting. A grilled mahimahi steak (served like a beefsteak, or pork steak, or any nonspecific steak you could name) — that is, it had almost no taste at all. We loved the accompanying clammy, spiked tropical-fruit salsa, and might have enjoyed the lively, complex pilaf if it hadn't been dried out (as though brutally nuked to reheat). A New York steak with a sauce of Jack Daniels and roasted garlic sauce sounded appealing. I recalled a Madeleine Kamman recipe of similar nature. The sauce turned out to taste much like steakhouse "au jus." The meat, ordered very rare, was cooked to medium. It was not great beef, in any case. Should I find myself seduced again by Edgewater's exquisite view, I think I'll graze on appetizers, pizza, or a "seafood Caesar."

After the cruise-day chowder stop at Edgewater, we hopped it back north only as far as the Fish Market, halfway between Seaport Village and Broadway Pier. Before we were too hot and hungry to prowl, grilled and came with a ginger soy dip — and a peanut sauce of jarring sweetness.

tuned for more about the Fish Market next week.) Trudging onward, we reached Broadway in time for a twilight run back to Coronado, standing wind-blown on the prow as the city's skyscrapers gleamed silver under a darkening cobalt sky.

At Coronado's Ferry Landing Marketplace, you have plenty of shops to shop around and numerous eateries to snack or dine at, nearly all with outdoor seating. They range from **Peche's**, for luscious seafood or steaks in silly-spectacular aloha surroundings, to moderate-price Italian specialties at the Coronado branch of **Il Fornaio**, to a savory Greek sandwich at **Spiro's Gyro's**. We chose a full-service restaurant with a charming view of tots playing on the small sandy beach along the side of the landing. What drew us was David Rudder's lyrical and plump, the potato chunky, fresh-tasting, and the garnish of fresh-chopped chives was delightful. This was, however, the thick, floury mode of porridge-like chowder, which some like (I don't). Returning a few nights later for dinner (I don't want you to think I take two dinners in one day; that's past the limits of duty and appetite), we tried butter mushrooms stuffed with crabmeat, powerful Italian seasonings, and crunchy scallion greens, all swims in a lobster cream sauce that was an uncanny reincarnation of a fashionable lobster Newburg of 1953. It was a thick, sherry-splashed bechamel of a pale peach hue, as though at some point a lobster shell had done a leisurely couple of laps through the liquid. Our best dish was another appetizer, an ah! capricious with velvety, gristle-free ruby-red aburi bathed in a strong, time-quality extra-virgin olive oil and scattered with capers, minced red onion, and a touch of shaved Parmesan. That was a class act.

The dinner menu has California's typical wide-appetizer array, plus salads, pastas, grilled meats, a few soups, and children's plates. Your server will tell you about the day's fresh fish selections. There's a full bar, and yet another list (like Edgewater's) of California's blandest bottlings at affordable prices (and a handful of more interesting wines at higher prices). The restaurant is very family-friendly (full of kids, to be exact), with a menu that appeals to the young in mood. It appears that the chef has a sweet tooth, since almost every dish involves honey or sugar — starting with the table butter, intriguingly flavored with a honey-basil mixture that nicely complemented the warm house rolls.

Having sampled two clam chowders in one day, we went for the hat trick. The ingredients were excellent — fresh unpeeled red potatoes, juicy clams, an appealing touch of bacon. Tasty but pasty; this chowder was so stiffly thickened that the spoon stood upright in it. Returning to the candy-themed we island Sweet Ribs, a small slab of spare ribs pleasantly marinated like Chinese *char sui* with honey and star anise notes — but slathered at serving with a glutinous sauce carrying the same flavors to extremes (perhaps it was the marinade again, heated with added cornstarch). A satay sampler (one skewer of shrimp, two each of chicken and beef) was decently grilled and came with a ginger soy dip — and a peanut sauce of jarring sweetness.

A simple fish was a triumph and a relief. Among the day's catch was a teriyaki mahimahi, a thick, fresh, and lively chunk, perfectly grilled with a crusty exterior and translucent center. It came with a slightly sweet (surprise!) ginger *beurre blanc* that we quite liked. The fish and both appetizers were accompanied by an odd rice pilaf that reminded us of the corners of

frozen diet dinners. Here, too, we tried a "Jack Daniels" Steak," and it was not based on Madeleine Kamman's recipe, either, although to its favor, it cost \$10 less than Edgewater's. The eight-ounce cut of tough, gristle-riddled "choice" beef (from steer parts unknown and perhaps unthinkable) had been marinated in a tooth-skinner shiver-me-timbers combina-

tion of brown sugar, mustard, rosemary, horseradish, and hooch and was served with a port wine *demi-glace* considerably sweeter than its wine. I guess somebody must like it — maybe the kiddies. Dessert turned out surprisingly well. Rather than a printed menu, the server brings out a tray of the night's offerings. We chose a macadamia-white

chocolate cheesecake. And — guess what? — it wasn't too sweet or heavy! The last ferry of the evening was docking. We could hear the captain cheerfully bidding goodnight over the P.A., and the late cruisers applauding him as they walked the plank. Weary but refreshed, we headed for our car and drove back to reality. ■

Restaurant coupons and menus at SanDiegoReader.com

Restaurants with underlined offers have coupons on the Reader website. Once online you may select by cuisine or area. **©** indicates at least one North County location.

- Anthony's Fish Grotto ©**
Asoka 50% off lunch or dinner
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"Canes \$3 off breakfast
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Casa Picante Free dessert
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Chateau Orleans 2 for 1 Cajun/Creole entrée
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Crabby Bob's Seafood Grill \$5 off lunch, \$10 off dinner
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Fifth & Hawthorn Free dessert
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Kerry B's Memphis Style BBQ
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The Parrot Grill
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Pasta Expresso \$4.75 pasta
Rave Mana \$5 off hip-hop sushi
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I.B. Bounty

I'm into it like a starving cat behind a restaurant.

Stop the presses! Drop what you're doing! Jump on the 933 and get off at Palm and Seacoast. Is this the Sunday-brunch deal of the century or what?

Not that Babs would spout it that way. She's just like, "Hey, this is IB, man. We're still human down here, ya know?"

Me, I'm standing in front of her, jaw on the floor. Can't believe what I'm hearing. "Say that again," I say.

"Okay," she says, like she's dealing with a slow child here. "I said you can have a six-ounce steak — or an eight-ounce steak if you want — with home fries and eggs. Pretty much as many as you want. Cost you \$5.95. How many do you want?"

"Eggs?"

"Yes. One, two, six, nine? Just tell me, hon."

"For the same price?"

"Same price."

"Okay, five eggs."

"And what size steak?"

"I'll take the same price."

"Same price."

"Okay, eight ounces."

"How'd ya like it?"

"Medium rare."

"See? That wasn't too difficult, was it? Now,

take this ticket to the bar and pick up your fortified vitamin C drink. Bloody Mary, screwdriver,

salty dog, greyhound, or a Bud if you want. ..."

"Included in the same price?"

**TIN
FORK**
ED BEDFORD

Turns out this place has only one shareholder: Al. "Oh, come on," he says. "How much do eggs cost? A nickel? Besides, most of the people here are our friends. It's just like a weekend treat."

You feel this laid-back, don't-let's-put-on-airs atmosphere as soon as you arrive. You walk in past a couple of heavy-rope bollards into the bar, mini brass divers' helmets, nets, fishermen's colored glass floats, and lots of cards dangle from it. Bunch of women and men sit around joking and chatting. Biker jackets, long Nitty Gritty Dirt Band bands and shaved heads, suntanned long-tube surfers.

They're drinking, but they're not eating. It's like, 11:30, Sunday morning. "What'll it be," says the gal behind the bar. She looks a bit like Tony Soprano's hippie sister, but prettier, and red hair. Name's Nancy.

Calendar RESTAURANTS

"You still have breakfast?"
"Just," says another gal, Kat, sitting down at the bar with Butch, her boyfriend. "You'd better get out there now if you want breakfast."

"Out?"
"Out on deck. That's where we cook. I'm about to start lunches."

And this is where Babs and I have our conversation. Out on a deck with tables and trees and green fiberglass protection. That's since three storms in the '80s sloshed right through the Plank. A seven-foot Captain Morgan stands peg-legged facing you. A tiki totem pole looks south.

So now I'm in the bar again, with my ticket, and deciding if I can handle a salty dog this time of day. Uh, maybe not. I ask for a Bud.

"Here you go, guy," says Babs with my breakfast. Oh man. A yellow sea. Half the plate's loaded with this soft-rock pile of scrambled eggs, and the thick, elbow-shaped steak squeezed in on the side. The home fries have their own plate. I'm smelling garlic. I'm smelling... A 17-1 chop in and, miracle! Chowing down's no problem. Even though two of my main molars are (still) missing. Tells you how tender it is. I'm into it like a starving cat behind a restaurant. Course, a fork-load of egg every second bite. Wouldn't I like them to think my eyes are bigger than my stomach.

The Place: Ye Old Plank Inn, 24 Palm Avenue, Imperial Beach (619-423-5976)
Type of Food: American
Prices: Sunday breakfast is at 8 a.m.; steak, all you can eat eggs, home fries, beer or liquor drink, \$5.95; lunch, crab cakes (12 on island) with fries, \$10.00; "K&K," three crab cakes on 12-inch roll, fries, \$7.50; hamburger, \$2.00; cheeseburger, \$2.50; half-pound hot dogs, \$2.00; Monday nights: fish and chips with six corn fritters, onion rings, cole slaw, \$5.95; Wednesday nights, cheeseburger and fries, \$2.50
Kitchen Hours: Saturday, Sunday, and holiday breakfast hours, 6:00 a.m. to midday; lunches 1:00 p.m. to 8:00 p.m.; Monday and Wednesday night suppers, 4:00 p.m. to 8:00 p.m.; bar hours, 6:00 a.m. to 2:00 a.m.; seven days
Buses: 915, 914
Nearest Bus Stops: Seacoast and Palm

Pretty soon, conversation starts bopping back and forth across the bar. One of the shaved-head, bearded biker guys, Ed, turns out to be a customs guy. But if you've been a problem for him at the border and he meets you here, don't worry. "When I'm off-duty, I'm off-duty," he says. Then there's Rusty, gal who played a hooker in an episode of *18 Wheels of Justice*. And Steve, who's had roles in *Kenogeddy* and *Silk Stalkings*. And it turns out that Nancy's brother, Vince Welnick, played with the Grateful Dead, man! From 1990 to the end. "Put on 7805," she says. "It's Vince's new band. Missing Man Formation."

"Here, get this man another Bud," says Dennis, a bright-faced guy with a long beard. He throws down a couple of bucks beside me. I can't get over the, well, generosity. "We're a kind of club," says Al, sitting down. "Like, we've all helped put up a clinic down in Honduras. Or if someone has medical bills... But we have fun, too. Every year we have a birthday bash. Drinks cost the pub's age. It opened in 1886, so this year it's 115. Price is \$1.15. Going up! A cent a year."

Only one problem. By the time I finish, Dennis has gone. Can't appreciate Dennis, buddy, don't worry. I'll be back. ■

Free-Run Juice

It's a long way from the beer kegs and glass carboys in which his first estate wines spent their developing years.

I'm moving north from the ideally situated, third-of-an-acre south-facing slope at the back of home-winemaker Rod Rippel's lot — north beyond his house, across the covered patio and patch of lawn, and through the door to his garage.

marked "Rippel Vineyards." In short, moving from my neighbor's ideal home vineyard to his ideal home winery.

Rippel has lined the walls of the two-car garage with insulation, and though he left the roof open, the space remains bearable, even in summer. "The remarkable thing about these cedar shake shingle roofs," he says, gesturing upward, "is that this garage stays fairly cool. Also, we have a big tree on the west side that gives good shade."

Once again, nature seems to have decided to lend a hand. Winemaking equipment stands off to the sides, soon to be hauled into the spacious center of the carpeted room for use during the crush. Hoses for transporting wine from here to there during its formation hang from the rafters, which also serve as home to a couple of old wooden fruit crushers. Empty wine bottles, donated by friends, pile up against the south wall, awaiting the rigorous cleansing that will render them fit for duty once again.

Across the room, along the north wall, a two-tiered wooden rack holds wooden barrels. Two are made from French oak, two from American; they hail from the Barrel Shop in American Canyon, near Napa. "The Barrel Shop takes used barrels and shaves them [to expose newer wood] and cuts them [across the diameter]," then fixes the two end pieces together to make a 30-gallon barrel from a 60-gallon barrel. The smaller size is better suited to most home winemaking endeavors (barrel must be kept full during aging to prevent oxidation in the wine). Also, "The advantage is that they're kind of maneuvered out already — they don't have that excess tannin that comes from a new barrel" and which might

overwhelm a wine of moderate intensity. A just now, the four used barrels contain estate Zinfandel, an estate Cabernet/Merlot blend backed with about a third Carignan from Pauma Valley, a Baja-sourced Barbera/Nebbiolo blend, and Syrah taken from a vineyard down in Dulzura.

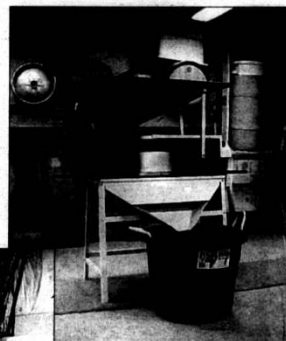
Rippel's one great indulgence — a brand-new Seguin-Moreau French oak barrel — sits unused for now, awaiting juice worthy of such an exalted dwelling. It's a

long way from the beer kegs and glass carboys in which his first estate wines spent their developing years — though he still uses kegs for racking and for his smaller productions, of

ten tossing in a few oak chips for a touch of vanilla and tannin. Other improvements: in the beginning, Rippel simply placed a screen over his primary fermentation barrel and rubbed the grapes across it, thus breaking them up sufficiently to get things going. Now he owns a handsome hand-cranked crusher-destemmer, which mashes the grapes into a pulp while removing the bitter stems from the resultant must. "We can put a ton through there in an hour and a half," marvels Rippel. The must goes into the bin for fermentation, after which, it is shovelled onto a filter cloth stretched over a homemade frame placed on top of a washbasin. The free-run juice that does not have to be pressed off the skins by force) runs through the cloth, into the basin, and down the drain hole, which is outfitted with a tube and pump. "I take suction into the pump, and I can pump directly into a barrel, where I can let the wine sit until it's ready for its first racking." (Racking is the process in which clear wine is

removed from the sediments it has dropped during aging.)

The drained must is then shoveled into a basket press — another homemade affair, though you would never guess it by looking — which is placed within an imposing steel frame donated to him by the first people with whom he made wine in California. Car jacks provide the downward pressure on the perfectly sized wooden disks he found at Home Depot, the disks press down on the must, and the "press wine" runs off between the staves of the basket onto a metal table he had made at Lemon Grove Sheet Metal. The wine runs off the table



Crusher-destemmer

and the press wine segregated," he explains. "although sometimes I will combine it if the pressed wine doesn't taste too awful or too harsh. Sometimes adding the press wine really helps the total, because the press wine has a little more bite [tannin] to it from being pressed against the grape skins — and flavor. But a lot of times it just comes down to the practical issue [of storage]." The wine has to go somewhere, and there's room in the barrels. "For 30 gallons, I think nine months to a year after it goes into the barrel is about right." After that, the wine is either bottled or put into the more neutral steel kegs to await bottling.

Last year's harvest provided about 800 pounds of fruit, which generally yields 70 to 80 gallons of wine. Rippel hopes for as much as 1500 pounds to a ton when all his vines are mature. "I've just now gotten to the point where I can handle 200 or 300 gallons a year production." This year, besides his estate fruit, "I've got 600 pounds of Nebbiolo on order. I'll probably pick up some Carignan and maybe go back for some Syrah from Dalmira. That'll keep me busy. I'll keep me in drinking wine." ■

into a bucket, and from there, it goes into whatever Rippel decides to store it in, whether it be 5-gallon carboys or 17-gallon beer kegs — or even his precious barrels. "I would prefer to keep the free-run wine

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Calendar RESTAURANTS

RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by our reviewers (Ed Bofford, Andrew Martin, Max Nash, Eleanor Walner, Naomi Wise). Individual restaurants will appear once or twice a month. A complete searchable list is available online at SanDiegoReader.com. Price estimates are based on the latest information available for a mid-range entrée. Inexpensive: below \$10; moderate: \$10 to \$15; expensive: \$20 to \$25; very expensive: more than \$25. Please call restaurants in advance for reservations.

MULTIPLE LOCATIONS

ANTHONY'S FISH CROTTI Four fish fresh seafood salads, its fish and chips, and its daily fresh fish specials. Anthony's still goes to the head of the class for staples of product, good size portions, time-honored preparation, and low cost. Open daily, lunch through dinner. No reservations. Inexpensive to expensive. Locations: 1040 North Harbor Drive (at Ash Street), San Diego; 619-252-5100; 715 West Bay

Boulevard, Chula Vista, 619-425-4200; 9530 Murray Drive, La Mesa, 619-463-0368; 11666 Avenida Place (off Bernardo Center Drive), Rancho Bernardo, 858-451-2070. — E.W.

BULLY'S NORTH 1404 Camino del Mar, Del Mar, 858-755-1660. Especially during summer, this branch is the most colorful and is jammed with the sporting crowd, which makes the place exciting. Food is the same as at other Bully's, but the high intensity carries it. Steak, prime ribs, hamburgers, fries, and fresh fish are favorites. Open daily. Moderate. Other locations: 3735 La Jolla Blvd., La Jolla, 858-459-7366; 2401 Camino del Rio South, Mission Valley, 619-291-3885. — E.W.

CALIFORNIA PIZZA KITCHEN Here's a good family restaurant where you can take your children and grandchildren for pizzas, pasta, or pizza. There are 28 pizzas. The chicken tucos with spinach fettuccine is great, as are vegetarian sandwiches. Same menu, lunch and dinner. Open daily. Inexpensive. 437 South Highway 101, Suite 601, Solana Beach, 858-793-0999; La Jolla Village Square, 3803 Nobel Drive, 858-457-4222; and Carmel Mountain Plaza, 1602 Carmel Mountain, 858-457-4222. — E.W.

CLAIM JUMPER The portions are so large they elicit gasps (the prime rib served weekly is 26 ounces). The food isn't memorable, just more than any other person can eat. Among the at-tractions are the huge salad bar, barbecued chicken, ribs, and turkey dinners. Open daily on a walk-in cooler. Open daily on a walk-in cooler. Inexpensive to expensive. For large groups and beer: 1500 Camino del Mar, Del Mar, 858-459-7366; 12184 Carmel Mountain, Carmel, 858-459-7366. — E.W.

858-485-8370; 2958 Avenida Encinas, Carlsbad, 760-431-0899. — E.W.

HOMETOWN BUFFET 580 University Avenue, University Square Shopping Center, 619-582-6600; 1620 Camino de la Reina, Mission Valley, 858-456-5222. Inexpensive. — E.W.

JOE'S CRAB SHACK A seafood chain with a good Cajun corporate name. (Laudry's) based in southern Louisiana wouldn't survive without some places besides a Bourbon Street party atmosphere. Joe's is a lively crab-shack-buffet (campy music of paralytic on down to souwestern genre) but the food's not bad. (Joe says starter is "crabbioli," fried wonton stuffed with crab and melted cream cheese ("crab Rangoon") by another name, but smoother). You can choose buckets of steamed, barbecued, or garlic crab (of various subspecies) or go for fried or grilled seafood or steaks, or salads. The panangas may prefer the place to the rockin', raucous interior. Full bar, no much wine, inexpensive to low moderate. 7810 Harland Center Drive, Mission Valley, 619-260-1111; 4325 Chapin Boulevard, Pacific Beach, 858-274-3474. — N.W.

SAMMY'S CALIFORNIA WOOD-FIRED PIZZA What have you got of wood-fired pizza here, including many exotic toppings. Salads are popular and are available as half-order. Same menu lunch and dinner. Continuous service. Open daily. 702 Pearl Street, La Jolla, 858-456-5222; 770

Fourth Avenue, Gaslamp, 619-250-8888; 8630 Genesee, Costa Verde, 858-404-9898; 12925 El Camino Real, Del Mar, 858-259-6600; 1620 Camino de la Reina, Mission Valley, 858-456-5222. Inexpensive. — E.W.

NORTH COASTAL

CAFE SEVILLA CARLSBAD 1050 Pico (off Carlsbad Village Drive), 760-730-7588. The atmosphere is cozy and pleasant. Open upstairs for larger tables. Tapas and Spanish specialties of average competence. Music will warm your blood. Lunch Monday through Friday. Dinner nightly, to midnight Friday and Saturday. Moderate to expensive. — E.W.

CALISTO CAFE 576 North Highway 101, Encinitas, 760-652-8252. Located on the border of Encinitas and some what difficult to find, this lively cafe serves French and Continental cuisines, and pasta every Thursday. Unique recipes, modest prices, and live music. Open daily. Lunch Monday through Friday. Dinner nightly, to midnight Friday and Saturday. Moderate to expensive. — E.W.

EPAZOTE SOUTHWEST RESTAURANT 1051 Camino del Mar, Del Mar, 858-259-9966. Patrons frequently call this establishment the New York Stock Exchange because of its high energy, young crowd, and extensive menu. Open daily. Lunch and dinner. 780-729-4131. The peaked dining room has been refurbished and looks like a circular country inn. All you can eat buffet brunch with all you can drink, champagne, mimosa, orange juice, and coffee. Traditional offerings include fried chicken. Daily, 9:30 a.m. to 2:00 p.m. Inexpensive. — E.W.

J. TAYLOR'S Aubergine Del Mar Hotel, 1540 Camino del Mar, Del Mar, 858-259-1515. Early evening dinner, 5:00 to 6:00 p.m. nightly, offer a well-prepared bargain-priced four-course meal. Excellent value, good service, relaxing atmosphere. — E.W.

KIM'S RESTAURANT 745 First Street, Suite 103, Lumberyard Shopping Center, Encinitas, 760-942-4816. For low cost and high quality, Kim's is the best Vietnamese restaurant in North County. From the overwhelming, extensive menu, try spring rolls, stuffed grape leaves, stuffed crepes, whole roasted Cornish hens, lemon grass chicken, steamed fish. The food is fresh and highly satisfying. Closed Monday. Open Tuesday through Sunday, lunch and dinner. Continuous service. Inexpensive to expensive. — E.W.

LE RAMQUE 2634 Del Mar Heights Road, Del Mar, 858-259-8138. Nouvelle Vietnamese cuisine is prepared here that's fresh, light, delicate. But the portions are small and two people should order three entrees for a satisfactory meal. Soups are outstanding and the imperial rolls, lemon grass chicken, soft-shelled crab, vegetarian rolls, and charbroiled pork do well here. The wine list is impressive. 401 First Street, Encinitas, 760-942-4816. — E.W.

MAR 1582 El Camino Real (at Carmel Valley Road), Del Mar, 858-755-1434. First rate appetizers, steaks, 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 live-up upstairs. Not as noisy as downtown. All vegetables à la carte. One early, during racing season. Open 6:30 p.m. Saturday and Sunday. Very expensive. — E.W.

PACIFICA DEL MAR 1555 Camino del Mar, Del Mar Plaza, Del Mar, 858-792-0476. Select the fresh fish prepared in the simplest manner and you'll do fine here. The setting and view remain delightful and the service excellent. Week items available. Open daily for lunch and dinner. Moderate to expensive. — E.W.

PARIGIO 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. This long-established and still excellent restaurant is located at the sea itself, in a gorgeous room one flight down from the lobby. The menu includes fresh Maine lobster, lobster thermidor, and Dover sole. Abalone and Maryland soft-shell crabs are seasonal. Please call for directions. Open nightly for dinner. Expensive. — E.W.

RUTH'S CHRISTIE'S HOUSE, DEL MAR 1582 El Camino Real (at Carmel Valley Road), Del Mar, 858-755-1434. First rate appetizers, steaks, 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 live-up upstairs. Not as noisy as downtown. All vegetables à la carte. One early, during racing season. Open 6:30 p.m. Saturday and Sunday. Very expensive. — E.W.

PRIME RIB
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Saturday night is Prime Rib Night at the Bahia Cafe. Feast on our tender roast prime rib of beef carved to your order, a colorful salad bar, slow-baked potatoes, and garden-fresh vegetables.

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858-481-1001. The roof garden has an unobstructed ocean view and is especially pleasant for very good American or Mexican breakfasts. Select simple preparation for dinner: Chilean sea bass, salads, soups. Roasted half chicken best bet. 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 BISHOP ROAD RESTAURANT 140 A Grand Avenue, Carlsbad, 760-729-7234. Opt for Irish rather than American dishes. Recommended are the stew, shepherd's pie, and fish and chips. Boney dabs added to the menu. A brown bread baked on the premises, is available for takeout daily. Inexpensive. — E.W.

VILLAGE HILL BREAD COMPANY 12845 El Camino Real, Carmel Valley (Del Mar Heights), 858-794-0994. Sixteen varieties of bread, all fine for sandwiches. Best breads are honey sunflower and cinnamon swirl, which makes excellent French toast. The bread is soft with soft crusts, children love it. Open daily. — E.W.

VIVACE Four Seasons Resort Astoria, 7100 Four Seasons Point, Carlsbad, 760-401-0999. The well-prepared food is no more expensive than the offerings in any upscale San Diego restaurant, but it's an experience to dine in such a luxurious surroundings. Menus change seasonally. The appetizer list offers unique selections. For entrées try chicken in lasagna or day of 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., dinner only. Expensive. — E.W.

WILD NOTE CAFE 14 South Coast Avenue, Solana Beach, 858-259-7110. Located adjacent to the Bells Up Tavern, this uniquely decorated room of fish excellent salads, pasta, fresh fish, and burgers. The new chef adds haute to the new menu. Lively and attentive service. Open daily. Inexpensive to low moderate. — E.W.

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FISH HOUSE VERA CRUZ 360 Via Vera Cruz, San Marcos, 760-744-7380. 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.

THE FORTUNE COOKIE 16425 Bernardo Center Drive, Rancho Bernardo, 858-451-8974. Open since 1992, offering the taste of this handsome, once-ambitious Chinese restaurant has somewhat faded in the face of local preferences. Chef Yang's creative Chinese menu has devolved into the corn-starch heavy Szechwanese and Cantonese-American "chow" pleasers favored by the BB golf and tennis at Climples of high skill remain, in the graveness beef egg rolls and the sublime soups. Vietnamese "regal" who know how to order can probably save the ancient menu from the oblivion as it has vanished from the cur-

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Calendar RESTAURANTS

right hand). Meats are cooked (or not cooked) to your order and seasoned to your specifications (understand that "herb" means seriously spicy). Open daily, vegetarian friendly. Restaurants not shown here are available. Can be busy on weekends. Cash only. Inexpensive. —N.W.

LAO & CHINESE CUISINE 4212 National Avenue, Logan Heights, 619-283-9914. This restaurant is a simple place, large and open around the perimeter. The menu is a mix of traditional Chinese and Thai, with a few Western dishes. The food is good, the service is friendly, and the atmosphere is casual. Open daily, vegetarian friendly. Restaurants not shown here are available. Can be busy on weekends. Cash only. Inexpensive. —N.W.

LUCKY STAR SEAFOOD RESTAURANT 1083 54th Street, corner of University and K. Mar Shopping Mall, 619-228-8228. The Cantonese and Mandarin menu has 25 dishes, not to mention the dim sum lunch with many items being good. The huge room is perfect for large parties (all should be seated or banqueted). Not to be missed are lobster dishes, steamed whole fish, dumplings, beef in special sauce, and frog legs. Open daily, lunch and dinner. Inexpensive to upper moderate. —J.B.

PAISANO 3601 10th Street (at Lan-dale), North Park, 619-291-4090. Italian food pulled up a notch? There's a definite Italian atmosphere about this place. The food is good, the service is friendly, and the atmosphere is casual. Open daily, lunch and dinner. Inexpensive to upper moderate. —J.B.

Calendar RESTAURANTS

ional Italian-American, with pizzazz. "Daily specials" like eggplant parmesan and spaghetti with meatballs, plus salad and garlic bread. Regular dishes are bargain-priced, too. Inexpensive. —E.B.

PEKIN RESTAURANT 2877 University Avenue, North Park, 619-295-2610. This old-time Chinese eatery was founded in 1931 by an immigrant from Canton. His grandson, then his son, have kept the place running. The food is good, the service is friendly, and the atmosphere is casual. Open daily, lunch and dinner. Inexpensive to upper moderate. —J.B.

PHOENIXA 3181 Adams Avenue, Normal Heights, 619-282-4120. To find this restaurant—the longest running ethnic eatery in the city—look for a window featuring a cedar tree. The American flag, and the word "Phoenix" written in Arabic and English. The menu is eclectic, but the food is good. Open daily, lunch and dinner. Inexpensive to upper moderate. —J.B.

REDFISH 1083 54th Street, corner of University and K. Mar Shopping Mall, 619-228-8228. The Cantonese and Mandarin menu has 25 dishes, not to mention the dim sum lunch with many items being good. The huge room is perfect for large parties (all should be seated or banqueted). Not to be missed are lobster dishes, steamed whole fish, dumplings, beef in special sauce, and frog legs. Open daily, lunch and dinner. Inexpensive to upper moderate. —J.B.

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BERTRAND AT MISTER A 2550 Fifth Avenue, 12th floor, 619-296-1377. Bertrand of Millie Fleun has renovated Mister A. It's like a royal treehouse—open, airy, with gorgeous views. It's expensive—appetizer \$12 to \$22. But the food, service, and atmosphere are first-rate. Should you want to show off to the city visitors, this is the place. The food is American with French and Mediterranean influences. Open 6:30 a.m. to 11 p.m. through Friday; night for dinner. Very expensive. —E.W.

BOMBAY EXOTIC CUISINE 1083 54th Street, corner of University and K. Mar Shopping Mall, 619-228-8228. The Cantonese and Mandarin menu has 25 dishes, not to mention the dim sum lunch with many items being good. The huge room is perfect for large parties (all should be seated or banqueted). Not to be missed are lobster dishes, steamed whole fish, dumplings, beef in special sauce, and frog legs. Open daily, lunch and dinner. Inexpensive to upper moderate. —J.B.

COTTAGE CAFE 2321 Fifth Avenue, corner of Juniper, 619-696-1071. Home-style Italian, Ukrainian, and Polish specialties here include excellent chicken, good chicken Kiev, stuffed cabbage, and available vegetarian, pizza, and perini (stuffed pasta). Open daily, lunch and dinner. Inexpensive to upper moderate. —J.B.

ADAMS AVENUE GRILL 2201 Adams Avenue, University Heights, 619-288-8440. The frequent, changing menu tries to embrace several diverse styles and can't quite get its arms around any of them. The dishes are often ambitious, a few sour, but most are good. Open daily, lunch and dinner. Inexpensive to upper moderate. —J.B.

EXTRAORDINARY DISHES 2929 Fifth Avenue, 619-294-1001. It was here searching for a place to have dessert after a movie or other cultural event, keep this dessert café in mind. Still, the place seems full of happy and carefree people. The food is good, the service is friendly, and the atmosphere is casual. Open daily, lunch and dinner. Inexpensive to upper moderate. —J.B.

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LOTUS TRAI 7561 Sixth Avenue (at Robinson), Hillcrest, 619-299-8272. Inexpensive, the best dishes at this idiosyncratic, veggie-friendly Thai-Chinese restaurant involve chile-grilled beef (e.g., beef, beef, beef), featuring a very tender cut in a tangy marinade. From the long list of house specialties, try the lively pineapple-cashew fried rice, the chile-fueled "Crazy Duck" salad, or the savory (if slightly dry) "three-flavor" whole fried fish, accompanied by jumbo garlic-chile fruit. Appetizers, though, are mainly grass-fed wraps, and the vegetable slaw turns out more bland than expected. When they're spicy, such as the kitchen slaw, Thai-style fish-based "Secret sauce," nam pla, it does help that the fresh components (shrimps, chicken, etc.) all taste like they've been parboiled in plain water and tossed in the pot at the last minute. Open weekdays 11 a.m. to 10 p.m. Inexpensive to moderate. —M.M.

ICHIBAN 1449 University Avenue, 619-299-7203. In this Paris or Tokyo At night, the cafe outside glows with a Van Gogh painting, except the customers are eating sushi and drinking green tea, not red wine. The best value is at lunch, with weekly specials like Benito's combi (sushi roll, crab, salmon, rice) and filling sushi over the menu with veggies and thick udon noodles. Hearty? You bet. The miso soup (with edamame and chickpeas) is a great daily side. Number one—that's what "chi-hou" means. Inexpensive. —E.B.

KAZEMI SUMI 3873 Fifth Avenue, Suite 120, Hillcrest, 619-862-4054. www.kazemisumi.com (EAST/ASIAN) 1083 54th Street, corner of University and K. Mar Shopping Mall, 619-228-8228. The Cantonese and Mandarin menu has 25 dishes, not to mention the dim sum lunch with many items being good. The huge room is perfect for large parties (all should be seated or banqueted). Not to be missed are lobster dishes, steamed whole fish, dumplings, beef in special sauce, and frog legs. Open daily, lunch and dinner. Inexpensive to upper moderate. —J.B.

THE MISSION NORTH PARK AND CITY BAKERY 2801 University Avenue, 619-244-8992. The two winners are breakfast and the adjoining bakery, especially for its house-made bread and cinnamon rolls. Lunch and dinner are good, but the food is not as good as the bakery. Open daily, lunch and dinner. Inexpensive to upper moderate. —J.B.

THE PARKHOUSE EATERY 4574 Park Boulevard, Hillcrest, 619-292-8100. www.parkhouseeatery.com (EAST/ASIAN) 1083 54th Street, corner of University and K. Mar Shopping Mall, 619-228-8228. The Cantonese and Mandarin menu has 25 dishes, not to mention the dim sum lunch with many items being good. The huge room is perfect for large parties (all should be seated or banqueted). Not to be missed are lobster dishes, steamed whole fish, dumplings, beef in special sauce, and frog legs. Open daily, lunch and dinner. Inexpensive to upper moderate. —J.B.

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competence. You can make a meal out of just about anything. Open weekdays, three meals, weekends for brunch and dinner. Inexpensive to moderate. —E.W.

WHOLE FOODS MARKET 711 University Avenue, Hillcrest, 619-294-2000. For vegetables on the go, Whole Foods' prepared food section will feed you better, and faster, than any vegetable restaurant in town. Outstanding selections include frozen chilis and cheese polenta; Emerald Mushrooms salad or Rapid Dragon greens, both with a sweet surprise of raspberry jam; and, especially, their *farfalle* salad, like American stuffing, but it's conscious stuffed with almonds, farfalle, and bits of scrambled egg. Whole Foods' vegetarian meals will tempt any meat-eater with their delicious originality. La Jolla branch at 8825 Villa La Jolla Drive, 619-642-4700. Inexpensive to moderate. —M.M.

EL ZARAF 642 Park Boulevard, University Heights, 619-692-1652. This stylish little Mexican restaurant on a busy stretch of Park Boulevard is proof that not all two-shop food is equal. The menu is mostly American, but the food is good. Open daily, lunch and dinner. Inexpensive to upper moderate. —J.B.

THE MISSION NORTH PARK AND CITY BAKERY 2801 University Avenue, 619-244-8992. The two winners are breakfast and the adjoining bakery, especially for its house-made bread and cinnamon rolls. Lunch and dinner are good, but the food is not as good as the bakery. Open daily, lunch and dinner. Inexpensive to upper moderate. —J.B.

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superb chili, but the gorgeous young staff—clad in Calvin Klein, no less—is sweet and stylish. The fare is a putz-putz of Mediterranean rustic, American grilling, and pan-Asian cooking, aimed to satisfy all palates. (Preparations vary unpredictably, so check the menu.) Open weekdays 11 a.m. to 10 p.m. Inexpensive to moderate. —E.W.

DEEMED 815 Fifth Avenue, downtown, 619-702-7228. Eighteen new fish and seafood dishes have been added to the menu. The seafood chef does excellent work, making this Italian restaurant one of the best fish houses in the city. Open weekdays only. Moderate to expensive. —E.W.

THE FIELD IRISH PUB AND RESTAURANT 544 Fifth Avenue, 619-252-8000. This spirited, colorful saloon, physically transported whole hog from the Old Salt Lake City, is a large, good-looking, modern dining room that opens when the dining pub, forms a critical mass, or around 1:00 p.m. Like most local Irish pubs, the menu is mostly American, but the food is good. Open daily, lunch and dinner. Inexpensive to upper moderate. —J.B.

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adobe (pork, melted cheese, and guacamole inside two tortillas) and have a glass of Napa (a refreshing walnut drink). Inexpensive. —E.B.

CHOCES RESTAURANT AND JAZZ BAR 802 Fifth Avenue, downtown, 619-253-4355. If you enjoy parties with doors open to the street and nightly jazz in the adjoining room, try Choc's. The chef prepares excellent appetizers, pastas, salads, and entrees. Menus change seasonally. Outdoor is just as indoor seating. Nightly jazz. Dinner only. Moderate to expensive. —E.W.

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buffet. Sunday buffet brunch, 10:00 a.m. to 2:00 p.m. Closed Sunday. Expensive. —E.W.

LA GRAN TAPA 611 Street, 619-234-8272. Here is a good spot for a light meal, especially before or after a cultural event. Tapes, Spanish appetizers, are prepared hot, and the seafood, such as shrimp in shrimp sauce and fresh octopus, is always fine. Try *territo* (cold potato and egg "pie") and *paella*. Live, casual atmosphere. Open Monday through Saturday. Inexpensive to moderate. —E.W.

GREYSTONE STEAK HOUSE 654 Fifth Avenue, 619-232-0225. This elegant three-story building with a romantic top floor serves more than steaks. Fish, including Dover sole and live Maine lobster, as well as pasta, poultry, and game meats make lively dinners. Food is well prepared, but costs can easily soar. Excellent service. Open nightly for dinner. Reservations strongly urged. Expensive. —E.W.

HUFFMAN'S BAR-B-QUE 300 Imperial Avenue, 619-261-3115. This call has a huge multidimensional following, some famous—check out their wall photos, in which even Jackson and some not as famous. The big draw

Calendar RESTAURANTS

salmon steak. Highly satisfying food at prices you can afford. Open nightly for dinner. Inexpensive to expensive. — F.W.

SOUTH BAY & CORONADO

BINO'S EUROPEAN COFFEES AND CREPES 1120 Adella Avenue, Coronado, 619-522-0612. This little round-corner cafe has to be good: it's a favorite retreat for local chefs. Bino bakes his own bread and croissants daily and creates great crunchy sandwiches. Try the Brio Fantasy (chicken breast, roasted marinated peppers, double cream Brie cheese) or the roast beef and jack cheese. Even the veggie sandwich squishes with luscious eggplant, and the crepes are delicious and filling too. Bino's wife is Austrian and makes great Viennese style coffee. Inexpensive. — F.W.

CATHERINE'S PLACE 230 Prospect Place, Coronado, 619-522-3634. Catherine may look like a hospital cafeteria. It certainly serves patients, doctors, employees, the

retirement home across the road, and the visiting public. But this place is run by a Marriott spin-off. And what model! Beef burgundy with stuffed potatoes and seasonal vegetables, plantation pork loin with fruit and nut chutney, baked fish with lemon sauce. Breakfasts are forgettable — lunch and dinner are where it's at. The menu changes daily, but you can call ahead or ask Catherine (she's real and she's Scottish) to fax you the weekly "take-out dinner" menu. Weekdays only, breakfast to early dinner. Inexpensive. — F.W.

DA KINE'S PLATE LUNCHES 1635 Sweetwater Road, National City, 619-477-8494. Also at 4120 Mission Boulevard, Pacific Beach, 858-274-8494. You go here for your Pacific Island fix — hundreds of Hawaiians do, every day. You'll find Hawaiian luscious plates and surfboards on the walls. "Aloha Maui" Guava Nectar, and island food. Although the Kalua pig here isn't cooked in an imu — a hole in the ground — it sure tastes like the real thing and comes with cabbage, rice, macaroni salad, and kumquat. But beware of the Hupu cake — it may cause serious addiction. Inexpensive. — F.W.

HANAKOJA 1528 C Sweetwater Road, Coronado, 619-477-5173. Mr. and Mrs. Hanakaja's Japanese restaurant has the feel of those country inns you read about in a James Michener novel, with a sushi counter, lots of paper lanterns, and sunken tables where you

can sit lounge-fashion or drop your legs in the space below. The lunch menu is a great buy. Try chicken teriyaki and pork, with rice, salad, and miso soup. "Hanakaja" means "home," and portions are honestly generous. Inexpensive. — F.W.

MCINTOSH'S 105 East 8th Street, National City, 619-474-0771. A historic, sprawling bar with a diverse, mellow family scene — all ages, all races, chatting, playing pool, cozying up to the all-encompassing jukebox, or smoking under a nofod from "pinto." Or chowing down on industrial-grade pub grub, made largely of restaurant-supply products (including the roasted corn beef, bland as packaged ham). But the fresh vegetables are surprisingly good, so choose something that includes the luscious mashed potatoes and look upon the rest as garnish. No wheelchair bathroom. Open daily. Inexpensive. — N.W.

MCPHILL'S PUB & GRILL 1107 Orange Avenue, Coronado, 619-435-5380. With a crowd ranging from Navy retirees to the singles barely of drinking age, the perpetual party on McPhill's patio is nurtured by above-average Irish pub grub: Mexican American pub grub (burgers, potato skins, nachos, etc.). The Irish here includes a pleasant Mulligan stew served in a hollowed bread bowl, and an absolutely fabulous corned beef and cabbage plate, with tender, thick slices surrounding cabbage to young and sweet to ought to be called Good soups. Too. Dainties, try

the hearty (and then some) Irish meatloaf. Open daily. Inexpensive to low moderate. — N.W.

MIQUEL'S COCINA 1151 Orange Avenue, Coronado, 619-437-4237. (Also 2912 Shelter Island Drive, 619-224-2481.) Cashed inside the courtyard of a "Spanish Colonial" mini-mall, Miquel's breezy well-lit patio draws a dense dinner crowd from the nearby Del. The prime-time wait for a table may be worth it if you're in a gringo-Mex mood, especially if you've got kids in tow. Although the cooking is blandly pleasant (even the guacamole is underseasoned), it's surprisingly painstaking. Soups are built on fine stocks, salads can be vibrant, and seafood is treated so tenderly that the numerous shellfish-stuffed tortilla concoctions (shrimp enchiladas, lobster burritos) are positively luscious. Lunch and dinner. Moderate. — N.W.

SWADDEE THAI 1001 C Avenue (10th Street), Coronado, 619-435-4110. Tourists never stray to Swaddee's quiet residential location a block from the bright lights of Orange Avenue. Their laos is the local's gas. The dining room is a quiet, lively haven from the hectic, the service is caring and gracious. Even if the long list of Thai specialties is merely standard, the kitchen, too, is devoted to the art of gently giving pleasure. The peanut sauce accompanying the satay, for instance, is classically balanced; the complex but soothing coconut-chicken soup can wash away all cares, and the calamari in the many seafood arrays is cleverly knife-scored to achieve sheer tenderness along with good looks. Even the jasmine rice is an exceptionally fragrant brand. Unless you specify otherwise, spicy dishes have a nice nip turned to brave but tender, favoring taste buds. Inexpensive to moderate. — N.W.

VFW 557 Orange Avenue, Coronado, 619-435-4917. You may have to get over the feeling you're intruding on a private club here, but boy, is it worth it! One, everybody has a story. Two, the "public is welcome" lunches are home-cooking at genuine Korean War prices. Mondays and Wednesdays it's burgers. Tuesdays and Thursdays are "Guests What?" days — typically, enchilada casserole, baked chicken or spaghetti, or a fried-rice dish that's full of good things. Two really tasty occasions are liver with mashed potato and onions or chicken-fried steak with fried rice.

Five and third Friday nights of the month, outsiders are invited to join the weekly fish fry from 6:00 to 7:30 p.m. Check out the photos and memorabilia from wars fought from Siberia to Vietnam. Lunch weekdays. Inexpensive. — F.W.

TIJUANA

(The prefix for all Tijuana numbers is 011-528. From the United States use the prefix 011-528 when calling Tijuana use only the restaurant's seven-digit number.)

ANTOÑITOS DEL PAIS Gobernador Robles, 970 Fraccionamiento America, near Arceca Hotel, Tijuana, 666-2424. Open 24 hours, seven days. 10¢ at lunch hours, 2:00 to 4:00 p.m., and you'll find 22 waitresses and cooks serving you at the street, stirring huge steaming pots of soup, four high-top pots simmering with frijoles, and dark-brown ceramic bowls of meat simmering on the flames. This isn't it, it's Central Mexico. Some great choices include: bowl of beans (simmered beef or corn), de res (beef ribs), pollo en mole, lengua de res (steak), and carne de cerdo (pork), all around \$3, including soup, dessert, and pleasant casual shock. Inexpensive. — F.W.

BOTANICA EL PARAISO Avenida Ninos Heroes, between 1st and 2nd streets, Tijuana. Health food! This place has everything from healing herbs to curative roots to love amulets. They serve drinks for livers, kidneys, cholesterol. Diabetics can down cactus concoctions. And they also make a good lunch. Start with a blood-red jugo de verdura, a vegetable drink of carrots, beet root, celery, and orange. Then try a thick brown bread tuna sandwich with avocado, cucumber, ham, and tomato, and end with a fresh fruit salad. So healthy, you won't need a potion (unless you still need that love potion). Inexpensive. — F.W.

CHIKI JAI 1188 Avenida Revolution (corner of 7th Street), Zona Centro, 665-4955. The new dining room, constructed from the ground up, is lovely to behold and offers old favorites as well as new Spanish dishes. Best bet is fresh cod, fresh night fish, paella. All dinners served with hot rolls. Requefort cheese, soup or salad.

Superb service, loving atmosphere. Open seven days, 11:00 a.m. to 9:00 p.m. Inexpensive. — F.W.

LA ESCONDIDA Santa Monica Pl. in Fraccionamiento Las Palmas, 681-4458. The Hidden One, located in a converted mansion, boasts two gardens and patio dining, and is especially beautiful at night. The roasted baby goat and roasted quail, and the Chicharron (for two) are all worth while. Very civilized experience, complete with live music on Fridays and Saturdays. Take Reservations until it bends to the left to become Agua Caliente. Priced on Agua Caliente past the racetrack, approximately one-half mile. Turn right at Las Palmas. Two short blocks up, turn left at the "Paseo de la Playa" sign. The entrance to La Escondida is straight ahead. Open Monday through Thursday, 8:00 a.m. to 11:00 p.m., Friday and Saturday, 8:00 a.m. to 1:30 a.m., and Sunday, 8:00 a.m. to 8:00 p.m. Moderate. — F.W.

PALM GRILL Cantamar (halfway to Ensenada), 614-1203. The A-frame building looks like a thatched hut and has two interior floors and an upper-level level. Food is American, can be French, and Continental with a few Mexican dishes. Lots of atmosphere and fine service. Best bet is daily fresh fish. Watch your costs here as prices rival good American restaurants. Open daily. Take Ensenada. Costa road to Cantamar exit. Turn right. Two toll charges. (Free road: 46-1/2 km Carretera a Ensenada.) Moderate to expensive. — F.W.

EL RODEO 1647 Blvd. Salinas, 686-5640. Steak lovers will have a field day here with a variety of cuts, some cooked right at your table. The accompaniments are wonderful: an appetizer and quesadilla, a crisp salad, beans served in their own liquid — even a dessert is included in the price of the entire. Cheese soup, burritos, and trips are also available. Vaquero decor, wood-paneled rooms. Good value if you like beef. Open daily from 11:00 a.m. to 11:00 p.m. Take Revolution until it bends to the left to become Agua Caliente; turn left just before the twin high-rise towers, and left again, onto the corner street, Blvd. Salinas. El Rodeo is on the right side of the street. Highly visible and easy to find. Moderate. — F.W.

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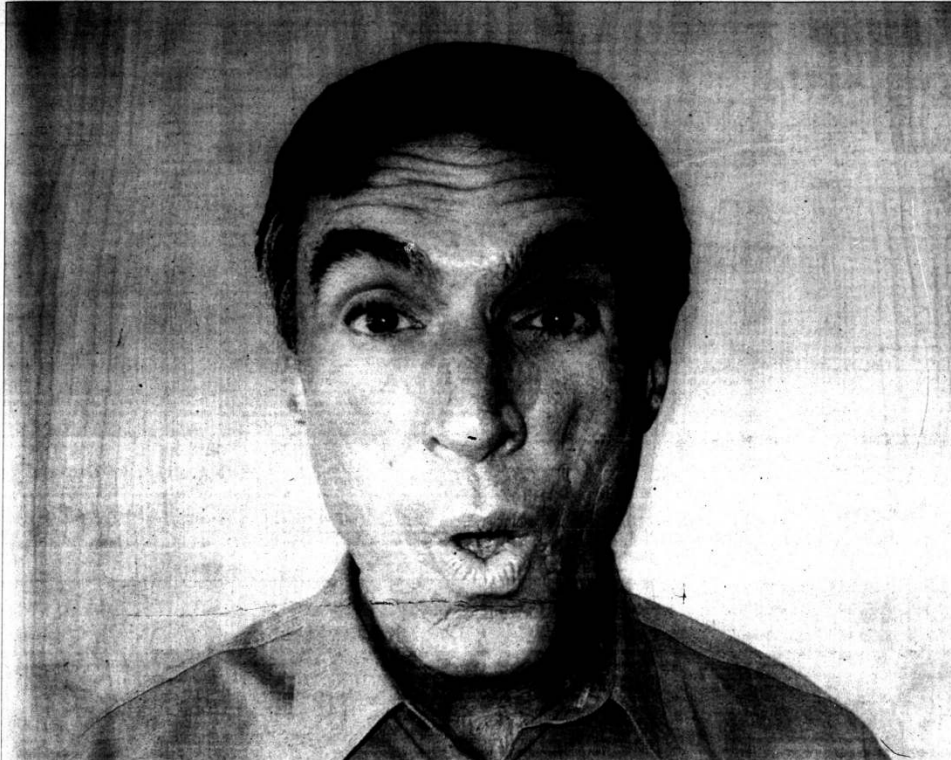
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Dear Life

Is it possible there's a splotch on the picture of perfection?

nction of reality." *The Vertical Ray of the Sun*, the new film from Tran Anh Hung, was screened for the press in late June, at which point it had been scheduled to open at the festival on July 7. It didn't. Its finer surfaces this Friday for a standard one-week booking at the Ken, indicating perhaps lowered expectations for its box office. But it's hard to put off expectations for a quiet, peaceful, intimate little Vietnamese import could ever have been high. I positive though I am that this is one of the two or three best things to have come out of the festival in a long time to fade. And it in fact has done a lot of fading. Were I the type of person who went straight home from a screening and sat down to write about the experience, I would have written about the type of person who will hold off until compelled to write about it. I would have said unequivocally that it was one of the best two. *Felice Felice*, something I saw in early April, was the best of the festival. *Amor*, the film festival, has somehow faded in

REVIEW
DUNCAN SHEPHERD

putting time, I quite agree: my own translation of the original in French, which can be a very more inaccurate than the original, should have been: *Heigh Ho Summer* or in its present-day Parisian phrase, *Heigh Ho Summer*, but by appearances a deeper than the Saigon Tran's previous film, *The Scents of Green Napa* and especially *Cycle*. The action, to use the term loosely, uses the three grown sisters (thoughts of Chekhov begin to form) and the several men in their lives. Two of the men are the director, a realist and to a still photographer who prefers plants to humans as subjects. "There is a transquility you can't find in the movies," he says. "I've been married in real life to the director, shares an apartment and sometimes a bed with her older brother, a struggling filmmaker. I've been married no further than the broken-off rehearsal of a lovers' farewell kiss for an upcoming role. Relationships are in the movies, but in real life, there is and there is not much in the way of narrative incentive to propel momentum: just a series of moments strung

A mystique of perfection, a veritable legend, now surrounds the memory of the parents' lives together, a standard against which to measure the lives of the

offspring. The mother had been one month older than the father; the father had died one month after the mother: perfect. But at the memorial celebration at the start of the film, someone resuscitates the mystery of a premarital crush, or something, that the

mother had had on another man. What was that about? Is it possible there's a splotch on the picture of perfection? Would it be better not to know? The blocked novelist, with nothing more pressing to do, decides to investigate. Meantime, the imper-

The Vertical Ray of the Sun

[illegible]

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MURRAY Z. BLUCE	 <i>No Skins Drama</i> \$14.99 CD	JUVENILE	 <i>Project English</i> \$14.99 CD	SLIPKNOT	 <i>Iowa</i> \$14.99 CD	SYSTEM OF A DOWN	 <i>Toxicity</i> \$14.99 CD <small>FREE T-SHIRT</small>	MICHAEL	 <i>Now</i> \$14.99 CD	VARIOUS ARTISTS	 <i>Now That's What I Call Music</i> \$14.99 CD
ISLEY BROTHERS	 <i>Eternal</i> \$13.99 CD	THE DUGG POUND	 <i>2000</i> \$14.99 CD	RACER NEWS	 <i>Songs In A Minor</i> ON SALE NOW!	KRAYZIE BONE	 <i>They Go On Line</i> \$13.99 CD	STRAND	 <i>Break The Cycle</i> ON SALE NOW!	GORILLAZ	 <i>Gorillaz</i> ON SALE NOW!

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Sale ends Monday, September 10th

SEPT. 11TH: MARIAN CAREY, BABYFACE, TRAINING DAY SOUNDTRACK, SLAYER, LONG BEACH DUB ALLSTARS, BOB DYLAN
SEPT. 18TH: NACY GRAY, JAY-Z, TORI AMOS, DANA KRALL AND MORE!

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San Diego Miramar College, 2001.

Calendar MOVIES

this dish of milk-tale is for either very little girls or very old girls only.

■ **CARTEL MOUNTAIN:** DEL MAR HIGHLANDS 8; ENCINITAS 8; FASHION VALLEY 13; GALAXY 8; GROSSMOUNT CENTER; HARBOR DRIVE IN; HORTON PLAZA 14; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; TOWN SQUARE 14.

Rat Race — Half a dozen Vegas vacationers are picked at random, for the private betting pleasure of high rollers, to chase down the two million dollars in a locker in Silver City, New Mexico. *Bargain basement Mad, Mad, Mad, Mad!* Humor, shuffling shell game with *Survivor* and *Mad* (Julia Moore). The opening credits — animated cartoons of the cast members with oversized heads — are cute and creepy; and the closing credits — actual cast members diving into the crowd at a rock concert — are fun, too. The movie



between — with plenty of animal abuse on "cat" and "dog" humor — is a desert. *Roman Adams*, John Cusack, Whoopee Goldberg, Julia Gooding, Jay, Seth Green, Jon Lovitz, Breckin Meyer, Kathy Najimy.

Two Can Play That Game

Any Smart, directed by Jerry Zucker. 1997. ■ **CARTEL MOUNTAIN:** CHENAMA 6; FASHION VALLEY 18; GROSSMOUNT CENTER; HARBOR DRIVE IN; HORTON PLAZA 14; MISSION MARKETPLACE 13; MISSION VALLEY 20.

MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

CENTRAL CLAIREMONT

Town Square 14
Amos & Andy (R) (Fri-Sat 1:45, 4:40, 7:45)
Apocalypse Now (R) (Fri-Sat 1:45, 4:40, 7:45)
Capitol Hill (R) (Fri-Sat 1:45, 4:40, 7:45)
Deep End (R) (Fri-Sat 1:45, 4:40, 7:45)
Jeepers Creepers (R) (Fri-Sat 1:45, 4:40, 7:45)
Rocky Horror Picture Show (R) (Fri-Sat 1:45, 4:40, 7:45)
Silent Bob (R) (Fri-Sat 1:45, 4:40, 7:45)
Star Trek: The Motion Picture (R) (Fri-Sat 1:45, 4:40, 7:45)
Summer Catch (R) (Fri-Sat 1:45, 4:40, 7:45)
Tormenta (R) (Fri-Sat 1:45, 4:40, 7:45)
Two Can Play That Game (R) (Fri-Sat 1:45, 4:40, 7:45)

LA JOLLA

Cove
Amos & Andy (R) (Fri-Sat 1:45, 4:40, 7:45)
Apocalypse Now (R) (Fri-Sat 1:45, 4:40, 7:45)
Capitol Hill (R) (Fri-Sat 1:45, 4:40, 7:45)
Deep End (R) (Fri-Sat 1:45, 4:40, 7:45)
Jeepers Creepers (R) (Fri-Sat 1:45, 4:40, 7:45)
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Tormenta (R) (Fri-Sat 1:45, 4:40, 7:45)
Two Can Play That Game (R) (Fri-Sat 1:45, 4:40, 7:45)

DOWNTOWN

Gallop 15
Amos & Andy (R) (Fri-Sat 1:45, 4:40, 7:45)
Apocalypse Now (R) (Fri-Sat 1:45, 4:40, 7:45)
Capitol Hill (R) (Fri-Sat 1:45, 4:40, 7:45)
Deep End (R) (Fri-Sat 1:45, 4:40, 7:45)
Jeepers Creepers (R) (Fri-Sat 1:45, 4:40, 7:45)
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Tormenta (R) (Fri-Sat 1:45, 4:40, 7:45)
Two Can Play That Game (R) (Fri-Sat 1:45, 4:40, 7:45)

MISSION VALLEY

Fashion Valley 18
Amos & Andy (R) (Fri-Sat 1:45, 4:40, 7:45)
Apocalypse Now (R) (Fri-Sat 1:45, 4:40, 7:45)
Capitol Hill (R) (Fri-Sat 1:45, 4:40, 7:45)
Deep End (R) (Fri-Sat 1:45, 4:40, 7:45)
Jeepers Creepers (R) (Fri-Sat 1:45, 4:40, 7:45)
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Tormenta (R) (Fri-Sat 1:45, 4:40, 7:45)
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LA JOLLA

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Summer Catch (R) (Fri-Sat 1:45, 4:40, 7:45)
Tormenta (R) (Fri-Sat 1:45, 4:40, 7:45)
Two Can Play That Game (R) (Fri-Sat 1:45, 4:40, 7:45)

LA JOLLA 12

The Muppet Show (R) (Fri-Sat 1:45, 4:40, 7:45)
Amos & Andy (R) (Fri-Sat 1:45, 4:40, 7:45)
Apocalypse Now (R) (Fri-Sat 1:45, 4:40, 7:45)
Capitol Hill (R) (Fri-Sat 1:45, 4:40, 7:45)
Deep End (R) (Fri-Sat 1:45, 4:40, 7:45)
Jeepers Creepers (R) (Fri-Sat 1:45, 4:40, 7:45)
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Tormenta (R) (Fri-Sat 1:45, 4:40, 7:45)
Two Can Play That Game (R) (Fri-Sat 1:45, 4:40, 7:45)

intended shock effect of situating demonism in a cozy medium setting. The acting doesn't add any stability, what with John Cusack's d.i. talking, Ruth Gordon's headfirst squawking, Mia Farrow's manicured teetering behind a pumped-up belly, and the headless stand-in used for Mia's prelate shots. A better, more earthbound movie on devil worshippers in New York City is the Val Lewent *Mark Robeson Seventh Victim*, 1968. ■ **MUSEUM OF PHOTOGRAPHIC ARTS**, 9/8, 7 P.M.

Trash Hour 2 — Genial, self-satisfied, moderately dark appeal to the unending and unchanging chemical reaction between mismatched Hong Kong and L.A. cops, Jackie Chan and Chris Tucker. Tucker continues to be a sore spot for his refusal at any point to resemble a cop. He is nevertheless nearly as funny as his co-star, after trying out some harder, Strong support from Zhang Zhi (strong opposition, rather) and very briefly Don Cheadle. Better Ratter support than if that's the word. 2001.

■ **CARTEL MOUNTAIN:** CHENAMA 6; FASHION VALLEY 18; GROSSMOUNT CENTER; HARBOR DRIVE IN; HORTON PLAZA 14; MISSION MARKETPLACE 13; MISSION VALLEY 20.

Jordan: The Mace (Not Rated) Fri-Sat.

EAST CAJON EL CAJON

Parkway Plaza 18
Amos & Andy (R) (Fri-Sat 1:45, 4:40, 7:45)
Apocalypse Now (R) (Fri-Sat 1:45, 4:40, 7:45)
Capitol Hill (R) (Fri-Sat 1:45, 4:40, 7:45)
Deep End (R) (Fri-Sat 1:45, 4:40, 7:45)
Jeepers Creepers (R) (Fri-Sat 1:45, 4:40, 7:45)
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Star Trek: The Motion Picture (R) (Fri-Sat 1:45, 4:40, 7:45)
Summer Catch (R) (Fri-Sat 1:45, 4:40, 7:45)
Tormenta (R) (Fri-Sat 1:45, 4:40, 7:45)
Two Can Play That Game (R) (Fri-Sat 1:45, 4:40, 7:45)

STATE UNIVERSITY

Cinema 6
Amos & Andy (R) (Fri-Sat 1:45, 4:40, 7:45)
Apocalypse Now (R) (Fri-Sat 1:45, 4:40, 7:45)
Capitol Hill (R) (Fri-Sat 1:45, 4:40, 7:45)
Deep End (R) (Fri-Sat 1:45, 4:40, 7:45)
Jeepers Creepers (R) (Fri-Sat 1:45, 4:40, 7:45)
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Silent Bob (R) (Fri-Sat 1:45, 4:40, 7:45)
Star Trek: The Motion Picture (R) (Fri-Sat 1:45, 4:40, 7:45)
Summer Catch (R) (Fri-Sat 1:45, 4:40, 7:45)
Tormenta (R) (Fri-Sat 1:45, 4:40, 7:45)
Two Can Play That Game (R) (Fri-Sat 1:45, 4:40, 7:45)

Ken

Amos & Andy (R) (Fri-Sat 1:45, 4:40, 7:45)
Apocalypse Now (R) (Fri-Sat 1:45, 4:40, 7:45)
Capitol Hill (R) (Fri-Sat 1:45, 4:40, 7:45)
Deep End (R) (Fri-Sat 1:45, 4:40, 7:45)
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Star Trek: The Motion Picture (R) (Fri-Sat 1:45, 4:40, 7:45)
Summer Catch (R) (Fri-Sat 1:45, 4:40, 7:45)
Tormenta (R) (Fri-Sat 1:45, 4:40, 7:45)
Two Can Play That Game (R) (Fri-Sat 1:45, 4:40, 7:45)

UPTOWN

Hillcrest Cinema
Amos & Andy (R) (Fri-Sat 1:45, 4:40, 7:45)
Apocalypse Now (R) (Fri-Sat 1:45, 4:40, 7:45)
Capitol Hill (R) (Fri-Sat 1:45, 4:40, 7:45)
Deep End (R) (Fri-Sat 1:45, 4:40, 7:45)
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Tormenta (R) (Fri-Sat 1:45, 4:40, 7:45)
Two Can Play That Game (R) (Fri-Sat 1:45, 4:40, 7:45)

MISSION MARKETPLACE 13; MISSION VALLEY 20; PALM PROMENADE 24; POWAY 10; RAMONA TWIN; SANTI DRIVE IN; SWEETWATER 8; TOWN SQUARE 14

The Score — The score is excellent — the musical score, that is, by Howard Shore, bluesy, subdued, tact, anxious, ominous, nearly good enough to convince you that you are watching a legitimate suspense film — yet the movie on the whole is more a job than big-time caper. The bait, the hook, would be the big-time cast. Robert De Niro, Edward Norton, Marlon Brando, Angela Bassett. Confidence builders, for sure. The second, two, on closer inspection, can be summarily dismissed. Bassett is no more than the Girl, an unattractive girl, attendant who dignifies intermission with a breathing dragon and a Machiavellian relentlessly ironic, relentlessly busy, or just plain relentless, but when did she have and anachronistic smart-alecky become the accepted and dominant mode in film fantasy? Fantasy, like religion, requires at least a pretense of faith. *Dead Works* might lead to think they are breaking the tradition like they are.

■ **CARTEL MOUNTAIN:** CHENAMA 6; FASHION VALLEY 18; GROSSMOUNT CENTER; HARBOR DRIVE IN; HORTON PLAZA 14; MISSION MARKETPLACE 13; MISSION VALLEY 20; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; TOWN SQUARE 14.

object of *One-Eyed Jacks* (the body of a whole. And in any case, he's not on screen for long. That leaves us, for most of the way, with De Niro and Norton, and a by-the-numbers bent plot whose main virtue is avoidance of faces. Comedy and fantasy director Frank Oz (*In and Out*, *The Indian in the Cupboard*, etc.) is concerned more to change his pace than to put his past efforts, 2001.

■ **HORTON PLAZA 14; PALM PROMENADE 24**
Shrek — This computer-animated twist on the beauty-and-beast theme — the chivalric quest for a princess from a fire-breathing dragon and a Machiavellian relentlessly ironic, relentlessly busy, or just plain relentless, but when did she have and anachronistic smart-alecky become the accepted and dominant mode in film fantasy? Fantasy, like religion, requires at least a pretense of faith. *Dead Works* might lead to think they are breaking the tradition like they are.

■ **CARTEL MOUNTAIN:** CHENAMA 6; FASHION VALLEY 18; GROSSMOUNT CENTER; HARBOR DRIVE IN; HORTON PLAZA 14; MISSION MARKETPLACE 13; MISSION VALLEY 20; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; TOWN SQUARE 14.

IMPERIAL BEACH

South Bay Drive
Amos & Andy (R) (Fri-Sat 1:45, 4:40, 7:45)
Apocalypse Now (R) (Fri-Sat 1:45, 4:40, 7:45)
Capitol Hill (R) (Fri-Sat 1:45, 4:40, 7:45)
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Tormenta (R) (Fri-Sat 1:45, 4:40, 7:45)
Two Can Play That Game (R) (Fri-Sat 1:45, 4:40, 7:45)

NATIONAL CITY

Harbor Drive In
Amos & Andy (R) (Fri-Sat 1:45, 4:40, 7:45)
Apocalypse Now (R) (Fri-Sat 1:45, 4:40, 7:45)
Capitol Hill (R) (Fri-Sat 1:45, 4:40, 7:45)
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Tormenta (R) (Fri-Sat 1:45, 4:40, 7:45)
Two Can Play That Game (R) (Fri-Sat 1:45, 4:40, 7:45)

Sweetwater 9

Amos & Andy (R) (Fri-Sat 1:45, 4:40, 7:45)
Apocalypse Now (R) (Fri-Sat 1:45, 4:40, 7:45)
Capitol Hill (R) (Fri-Sat 1:45, 4:40, 7:45)
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SANTEE DRIVE IN; SWEETWATER 9; TOWN SQUARE 14

Together — Life of a century of Swedish happiness in the mid-Seventies, free love, the Revolution, vegetarianism, TM, cannibals, shaggy hair, the gods. Frothy nostalgia, laid with facile conservatism and irony, puny, jerky, jerky caricature. Best bit two kids "playing tourist," taking turns being Finnish. Directed by Lukas Moodysson, 2000.

■ **LA JOLLA** (Fri-Sat 1:45, 4:40, 7:45)

Tormenta — Change of locale, and of cuisine, for *Ear Drum* from *Woman on the Beach*, and Mexican. An appetite has been found, or created, for food films, and they've got to be kept coming if they have to start being relevant. The change here works well, despite the broad acting and the relentless Bill Conti music. With Hector Elizondo, Jacqueline Obradors, Elizabeth Peña, Tansy Mello, Paul Rodriguez, Nikolai Kinski, and Raquel Welch; directed by Maria Ripoll, 2001.

■ **GALAPAGOS** 15; GROSSMOUNT TROLEY; HORTON PLAZA 14; TOWN SQUARE 14.

Summer Catch — Romantic comedy with Freddie Prince Jr., and Jessica Biel, directed by Mike Tollin.

■ **CARTEL MOUNTAIN:** CHENAMA 6; FASHION VALLEY 18; GROSSMOUNT CENTER; HARBOR DRIVE IN; HORTON PLAZA 14; MISSION MARKETPLACE 13; MISSION VALLEY 20; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; TOWN SQUARE 14.

Two Can Play That Game

Amos & Andy (R) (Fri-Sat 1:45, 4:40, 7:45)
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Capitol Hill (R) (Fri-Sat 1:45, 4:40, 7:45)
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■ **LA JOLLA** (Fri-Sat 1:45, 4:40, 7:45)

Under the Sea — The farmer takes a little break. A pretty one, too, in a false kind of way. And there's a wedge between this *Aladdin*, elaborate wedge and his best friend, a young *Amerisoph* with a rock and roller's pompadour and a two-toned convertible. Essentially a three-character piece, heavy on closeups, slow moving, almost inert. But pretty, too, in a buttery and syrupy kind of way. With Rob Langford, Vidalia Nergerson, and John Wierberg; (directed by Colin Nutland, 1999)

■ **LA JOLLA** (Fri-Sat 1:45, 4:40, 7:45)

Vertical Ray of the Sun

Reviewed this issue, with Tran Nu Yen Khe, Nguyen Thu Duyn, and a Khaki, writer and directed by Tran Anh Hung.

*** (JEN) 9/7 THROUGH 13

Two Can Play That Game

Amos & Andy (R) (Fri-Sat 1:45, 4:40, 7:45)
Apocalypse Now (R) (Fri-Sat 1:45, 4:40, 7:45)
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ENCINITAS

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Rocky Horror Picture Show (R) (Fri-Sat 1:45, 4:40, 7:45)
Silent Bob (R) (Fri-S

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Current Annual Salary: \$39,800-\$61,199
Plus Yearly Benefits Package

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- Must be 20 years of age
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- No upper age limit
- High school graduate or GED req.

Exam date:
Sat., September 15 • 7:30 am
Southwestern College Cafeteria
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Applications available at the desk. ID required.
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COFFEE BATTERIES. Part time, needed for San Carlos drive thru. Hourly plus great tips. Must be enthusiastic, able to greet, smile, cheer, and be a team player. Great salary. Call Joanne after 1700pm, 619-294-1221.

COLLECTORS. LCM, the nation's leader in managing nonperforming assets, is seeking experienced sales and collection professionals to join our team. Excellent compensation, growth potential, and a challenging environment. We offer a competitive salary, excellent benefits, and growth potential. Candidates must be able to handle large volume of work, multi-tasking, bilingual in Spanish a plus. Please apply to person, Monday-Friday, 9am-5pm at 639 13th Street, 619-228-0011, ext. 606.

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America's most exciting home furnishings store is bringing a new Outlet Store to Carlsbad in mid October. We are looking for individuals who enjoy educating & assisting customers & have a strong desire to succeed in a team environment. Since it's our policy to promote from within, we offer outstanding career opportunities for creative, energetic people in the field of **FULL & PART-TIME POSITIONS**.

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CUSTOMER SERVICE. Flexible hours! Part-time position. Excellent opportunity for person with multi-line phone skills. Pay up to \$12.50/hour with bonus. E-mail: amash@worldwidejobs.com, fax resume to 658-730-4000, or contact E-mail: amash@worldwidejobs.com, fax resume to 658-730-4000, or contact E-mail: amash@worldwidejobs.com, fax resume to 658-730-4000.

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AEON is one of the largest English conversation schools in Japan. We recruit enthusiastic individuals for our 270 branch schools located throughout Japan. **BA/BS degree** required. Japanese language ability not required. Recruitment is conducted weekly in Los Angeles. More information at www.aeon.com. To apply, send fax & e-mail resume with one-page essay titled "Why I Want to Live and Work in Japan!" to:

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BBB, SUPERHEROES. See Ambulance is now hiring professional EMTs and dispatchers. Salary commensurate with experience, plus company benefits. Must have 1 year of experience. Ambulance license a plus. Call 619-463-7077 or 619-594-1545.

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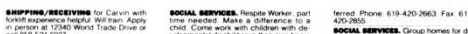
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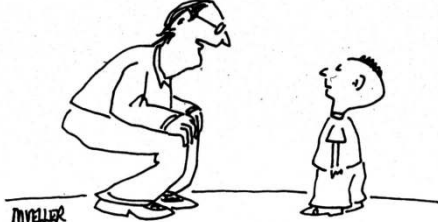
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kid stuff

BY ANNE ALBRIGHT

Mommy's Time Away

I went to a wedding in L.A. last Saturday. By myself. At 12:30 Saturday afternoon, I tossed my bag into the car and kissed my children good-bye. Rebecca, eight, squeezed my neck too hard. "Can I go with you?" she wheedled.

"No, sweetie," I answered. "This is Mommy's time away." Angela, who is six, whispered her mantra into my ear. "Good-bye, Mommy. I love you. Have a good time. You're the first time Mommy on earth and the first beautiful Mommy on earth."

Four-year-old Lucy and three-year-old Johnny hugged me hard then ran off to finish a game they were playing with

trucks and dolls. Baby Ben waved his fat white hand and said, "Da da daaaaa," from where he perched in my husband Jack's arms.

Jack kissed me. "Have fun," he said. "And good luck. Tell Sandy 'congratulations' from me."

My friend Sandy is the youngest of four children. When I was 27, I was engaged to Sandy's brother Steve. When I was 27, Steve seemed like the most perfect man I'd ever met. Smart, funny, warm, affectionate, handsome. Steve taught English and history and coached volleyball at a private school in L.A. Like his entire family, Steve had graduated from Stanford.

Because I was living and working in San Diego, Steve and I saw each other on weekends and talked every night on the phone. We went to Catalina in the summer and spent Christmas vacation in Mammoth. About a month before my 28th birthday, Steve committed suicide near his parents' home in South Pasadena. The letter he left me displayed all the classic signs of undiagnosed clinical depression. He'd spiraled down too quickly for anyone to catch him.

In the year after Steve's death, I spent a lot of time in his parents' house. One afternoon, I sat at lunch in the kitchen with his mom and some family friends. A young woman told the group about the trouble she was having choosing a china pattern for her upcoming wedding. I excused myself from the table and stepped

out into the backyard. Leaning against a pillar on the porch, I wept for all the wedding details I wouldn't share with Steve.

Last Saturday, I stood on the same porch and leaned against the same pillar. Tables decorated with pink tablecloths and baskets of roses and freesias and lilies dotted the lawn. In the yard's center, rows of white folding chairs faced a bower. I sat in one of the chairs and watched Sandy marry a man the next last year. Sandy's two brothers walked her up the aisle. Her father, a retired Superior Court judge, officiated.

After the wedding, I talked to Sandy's parents, her brothers, and their wives. I caught up with people I hadn't seen for 11 years. I showed everyone pictures of my kids. During dinner, one of Sandy's sisters-in-law mentioned Steve. The man seated beside me, a close friend of the family who worked at the private school where Steve, leaned over and grasped my hand. "Those were the darkest days of my life," he whispered. "To be grieving for Steve and to deal with all those kids who looked up to him as a hero." He paused and shook his head then looked back at me. "I'm so glad you're happy now."

"Me, too," I whispered back.

Late in the evening, when many of the guests had left, I pulled Sandy aside. "I know Miss Manners says I'm not supposed to do this," I said, "but would you mind opening my present?"

"Sure," Sandy answered. We held hands as we walked into the house. Of all Steve's family, Sandy has remained the closest to me. She came to my wedding. She has met some of my kids. We call or write a few times a year.

In a room off the kitchen, I found the long, rectangular box in among the other presents. Sandy tore open the silver paper and opened the box. As she lifted the tissue paper inside, I told her, "When Steve was traveling before he met me, he bought a hand-embraced tablecloth and napkins in Thailand. He gave them to me as an early wedding present when we got engaged. At first, I didn't know what to do with them after he died. Then I decided I would save them for you. I could give them to you on your wedding day."

Sandy fingered the ecru linen and the fine white stitches. She wrapped her arms around me, and we both cried for a good long time.

When I left Sandy's parents' house a half-hour later, I drove slowly down the long, tree-lined street. I thought about Steve and about Jack and about how nobody's ever as perfect as you think they are. I thought about Rebecca's quick wit and how Angela always ends the day with her sweetest hug even if she's mad at me. I thought about Lucy and Johnny asleep in their beds and Ben's sassy-in-Lantern smile. I thought, "If I hadn't already paid for a night at a hotel, I would point the car toward San Marcos and keep driving till I got there. I just want to go home."

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