Horses and Their Women

STORY BEGINS ON PAGE 24
LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 460; address them to Letters to the Editor, Box 58503, San Diego CA 92186-3803; fax them to 619-231-0489, or e-mail them to letters@sandiegoreader.com, via the Internet. Please list your name, address, and telephone number. Letters may be edited for length and clarity.

Interested In

The Race?

As a resident of Southeastern San Diego, I found it interesting that you would write an article on the Fourth District race (“Will Booze Billboards Buy City Hall?” February 28). In thinking about this, more and more I wondered why your paper was writing an article about a district that you won’t even deliver papers to.

Was your paper paid by someone to write this article? Are you really interested in the race, or are you trying to give support to one of the candidates in the race? I believe that our community would enjoy receiving your paper, but I believe it would enjoy receiving information in a positive form about the community rather than a negative form. In the future, if you are supporting one candidate over another, just say so.

Do you think it is funny that you and the U-T ran the same type of negative article?

Michael K. Wilson

Boycott Threat

Why would the Reader be interested in the Fourth Council District and the 74th Assembly District races (“Will Booze Billboards Buy City Hall?” February 28)? This editorial was submitted to Virtually Black by Tony Young, San Diego — The Reader refuses to deliver its paper in the Fourth Council District! The paper is free, so why do you think they won’t deliver here? Is it because African-Americans, Latinos, Asians, and Pacific Islanders do not read? In my personal opinion, it is because they do not value us as consumers of a product geared toward a white audience. SO TELL ME WHO PUT THEM UP TO WRITING ABOUT TWO PROUD, NON-UNIONIZED, HARD-WORKING AFRICAN-AMERICAN MEN? I WILL SHARE MY OWN OPINION, AND TELL ME THAT IT IS NOT PLAUSIBLE!

Gee…yawn…boredom!!! I wrote you people about not having Readers here in my community about last October. Why don’t you stay out of OUR business since you do not live here…do not deliver YOUR white trash paper here! I am urging everyone here to boycott YOU and YOURS…the Fourth District race is plainly none of YOUR business. Oh yeah…I know…you’ll forward this to your business manager…aka…the WHITE TRASH can.

Taylor M. Murphy

Reader Misleads

As the chair of the San Diego Coalition for Responsible Outdoor Advertising, I can only shake my head in disbelief as I look over your tabloid piece on billboards (“Will Booze Billboards Buy City Hall?” February 28). The coalition has always supported the city council, city attorney’s office, and code enforcement on their tenacity and passion in keeping this billboard ordinance viable. There is a prolific amount of research that definitively concludes the correlation between alcohol ads and youth’s perception about when, where, and how often to drink. Your cut-and-paste version of member Dan Tomsky’s take is as misleading as your saying you write fair and accurate stories. Please think about making your stories less Enquirer and more newspaper, unless you plan to release photos of Elvis in your next edition.

Jill Galante Chair San Diego Coalition for Responsible Outdoor Advertising

Slaughterfest

I don’t know where Duncan Shepherd was in November 1965, but I was an REMF sitting in an air-conditioned office in Saigon reading sitraps and casualty reports from the Ia Drang Valley. His comment (Movie Review, “Death Toll,” February 28) that “the battle proper, lacking strategic shape and dramatic rhythm, deteriorates into a mere slaughterfest, and it’s often hard to make out who’s who or where” is a disgusting insult to every veteran that was a part of that campaign. I wasn’t there, but I read the reports in real time, and there wasn’t any “dramatic rhythm” to that battle, it was “merely a slaughterfest.”

Paul E. Nenner

Miucha’s Daughter

I can’t believe that August Kleinzahler wrote “Brazilian Genes” (“Pop Music,” February 28) on the assumption that Astrud Gilberto is Bebel’s mother! Bebel is the daughter of João Gilberto and Miucha Buque, an equally good if less known Brazilian singer. A little research wouldn’t have hurt.

Michelle August Kleinzahler responds: Well, shut my mouth. I’m just now back from the Music Emporium, where a scholarly young man with fuzzy hair and eyeglasses so thick he looked devious informed me that, indeed, Astrud Gilberto is the stepmother, not the mother, of Bebel.

Good on the correspondent for catching me out. I want to be very adult about this: It’s all my friend Luiz-in-Montreal’s fault. Nor is she returning my angry phone calls!

San Diego Reader March 7, 2002

NEWS & FEATURES

Horses and Their Women

To be a show horse is like being a beauty contestant. By Laura MeCal

City Lights

Black Muslims react with horror to September 11, and City Lights shorts

Straight From the Hip

Matthew Alice chats with Peggy the Sign Queen

The Sporting Box

San Ysidro arsonists burn a gym, break a heart.

Sheep and Goats

Grand mal seizure at Bay View Baptist Church. By Abe Opincan

Ask Aunt Trudy

Drugs and creativity pose two separate problems

Corpus of Joe Bailey

The Joe-and-Connie show prepares for another run. By Oakley Hall

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Puzzle


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T.G.I.F.

John Brizzolara achieves ecstatic discomfort

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Kid Stuff

The Albright’s explore Belmont Park in Tustin Beach

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Events Highlight and Guide

Brew yourself a cup of lead agony

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John Berger: The Shape of a Pocket and Selected Essays

Roam-O-Rama

Trailmaster Schad relates a geologic story of deposition

Classical Music Review and Guide

A dazzling program of Baroque music by the King’s Consort, reviewed by Jonathan Saville

Art Review and Museum & Gallery Guide

Marine animal forms shimmer at the Mingei. By W.S. Di Piero

Theater Review and Guide

Jeff Smith reviews Lobby Hero

Pop Music

Blurt

Portuguese is the most sensual language for song

Restaurant Reviews and Guide

A brother-sister team lure North Side to dinner

Frugal Tongue and Linda Ronstadt have something in common

Movie Review and Guide

Duncan Shepherd weighs the cost of a movie

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Atrocious Act
By Jangchup Phelgyal

On Friday morning, December 14, two black Muslims, Abdur-Rahim Hamed and Adib Mahdi, residents of San Diego, agreed to speak about the local African-American Muslim community and its response to the terrorist attacks of September 11. "I want to make that clear," he said. "The Islamic faith, he said, offers the African-American community "an answer to the times." Mahdi recounted how, early in the 1930s, during the Depression, Elijah Muhammad (1896–1975) met Wali Farad, a white man, who established the Temple of Islam in Detroit and is credited with founding-assassinated Malcolm X (1925–1965), took on the leadership of the Nation of Islam and continued to espouse a separatist racial theme. Wallace Deen Mohammed, Elijah Muhammad’s son, stepped away from the political arena and urged his followers instead toward the practice of orthodox Islam.

"Recently Minister Farrakhan has shown a change of attitude. He has encouraged his followers to take up the study of Islam," said Mahdi. (Both he and Hamed are followers of Wallace Mohammed.)

On Sunday, February 17, Louis Farrakhan, marking the birth of Elijah Muhammad, said the nation of Islam created a special technology that "was to be used in the war on terrorism in Afghanistan, as well as other Middle Eastern and African conflicts, was instigated by the United States’ "insatiable appetite for oil.""

"Suggesting that a Nuremberg-style trial would be convened for American president..."if the truth were known," Farrakhan went on to criticize the use of "the American soldier, black, brown, and poor white, to fight a war that is unjust and wrong." Farrakhan said that true patriots should speak out against bad policies. He described the Bush administration as "a shadow gov...enment" and said it was preparing to wage war on Iraq.

Before the stadium’s giant TV screens ablaze with maps, Farrakhan explained how the war on terrorism in Afghanistan, as well as other Middle Eastern and African conflicts, was instigated by the United States’ "insatiable appetite for oil.""

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Earlier, Mahdi had attempted to describe the structure of his religious ob...servance, which made the attacks on the World Trade Center and the Pentagon a refutation of Islamic law. Islam, he said, is made up of five pillars. "The first pillar, and central to the faith, is the belief that there is only one God, and that God is Allah." The next pillar, he said, is prayer (salat). Prayers are borrowed directly from the Koran and offered five times a day. Charity (zakat) and
$555,000 Ticket to Nowhere

By Ernie Grimm

For traffic-weary Tijuaneses, the happiness of the new year of 2002 ended quickly when they read reports of the city’s light-rail project being scrapped. Though ground had never been broken, the tren ligero had been in the works for nine years. Running from the border crossing at San Ysidro, through the downtown and out to Cinco y Diez — about four miles south of the border — and back, the overhead-powered trolley promised to ease traffic in the heart of Tijuana. Substations along its route were to act as hubs for buses serving the outlying communities to the east and west of the line.

“The tren ligero idea started with Mayor Héctor Osuna Jaime,” says Máximo García López, president of the City of Tijuana’s economic development commission. “That’s when they started doing the feasibility studies for the project. Mayor José Guadalupe Osuna Millán continued the idea and instituted a trust to pursue the light-rail idea. It was a municipal fund in order to pay for studies, for trips to other cities, for salaries.”

A week of mild uproar followed the news that the project was being canceled. Then, a news conference was held at the Tijuana city hall on January 7, at which the city’s secretary of economic development, Humberto Inzunza Fonseca, announced the tren ligero project was not dead. The trust, however, was to be folded. “In the last three years,” Garcia explains, “the trust had cost over five million pesos [$555,000]. That’s why we liquidated it. But the project is still on.”

Inzunza endured a barrage of questions from reporters on how the money was spent and, perturbed, responded, “The records are open to anybody who wants to inspect them.”

Asked what the city got for the five million pesos, García, a tall, trim, well-dressed man in his early 30s, answers, “Mainly, the feasibility and the route. And they made contact with several possible investors in other countries — France, Germany, China, Brazil, and the United States — to keep on pursuing the light-rail system. They made several missions to different cities to see light-rail systems that are established already, to see the one that would be most convenient for us.”

Any candidates for imitation in Tijuana?

“Curitiva in Brazil is a good model, and we have a trip to China pending to see a tren ligero system over there. And Vancouver, Canada, is another example of what could be done here.”

With the light-rail trust now closed, García’s office is in charge of the project. But he’s trying to pass the buck. “Now,” he explains, “a civil board has taken over the tren ligero project. What we’re trying to do is to get the private sector to form a council or a board to push the project. The city will support them, but not economically. Also, we’re trying to get the private sector involved because of the fluctuations we’ve been having in the different city administrations toward the project, from warm to lukewarm to very hot. There’s been no continuity. So we feel that with the private sector there will be more continuity because they have money invested in it. The city will support the project and try to help out with whatever money we can, but it’s not a lot. We definitely could not fund the whole project.”

Two hundred fifty million dollars was the figure given to the public at the January 7 press conference as the cost of the project. “That figure came from the private companies that are interested in establishing a light rail here,” says García. The city lacks that kind of money in its coffers and so has turned to the Tijuana Economic Development Council, which is composed of Tijuana business executives.

José Jorge Ruiz, executive director of the council, says his group is “not married to the idea of a tren ligero. A mass-transportation system is what we’re looking for, not just a tren ligero. When we started this project a long time ago, we thought we had one option, which was to build a light-rail system along Agua Caliente. It was to be elevated and electric. But because of the economic conditions of the construction companies, nobody made us a proposal. Now, we’re looking at other options as well. It could be some double buses like you have in San Diego or they have in Bogotá, Colombia. A new option we have is to use diesel trains on the existing Tijuana-Tecate-Mexicali line. That would save a lot of money.”

The oft-repeated projected cost of $250 million Ruiz believes needs to be re-examined. A Chinese corporation that has been in negotiations with Tijuana has made a preliminary offer significantly lower. “They say they can make it for half,” Ruiz says, though he concedes that negotiations are in their infancy. “The Chinese have invited us there, and we were supposed to go. But, unfortunately, after September 11, we weren’t able to go. Another reason we need to go on the trip is to validate if the Chinese trains are trustworthy, if they’re of quality, if they have spare parts. Just imagine, we can’t find a wheel for a train and they need to bring them from China, and all the manuals are written in Chinese. So we have to work out all of those problems. But they are very interested in making us a proposal. They are willing to do the research here if we pay for their hotel and food when they come here. Then they will make a proposal.”

If it is to build a new transportation system, Tijuana will have to do it on its own.
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Atrocious act
continued from page 4

fasting (zawāt) come next. The last pillar (hajj) is a pilgrimage to Mecca that all believers are urged to make at least once in their lives.

“For us,” he said, returning to the terrorist attacks of September 11, “this was an atrocity. It is written in the Koran that Islam is a religion of peace and that a Muslim is one who submits his will to the will of the Creator, to Allah. And Allah does not command us to murder women and children, to kill innocent people. No! Submission to the will of Allah means to follow what is natural in life. The birds and the plants, everything in nature follows the will of Allah. The will of Allah enjoins us to live in harmony, like the animals and plants. Because all nature follows the will of Allah, we say that everyone is a Muslim.” Mahdi shrugged off the notion that, especially now, many Americans would not relish being called a Muslim. Taking his cue from Christians who claim the Bible as the true word of God, he said the Koran was written 1400 years ago and was the only one of the world’s major religions to be available today in the same language (Fuswa, or classic Arabic) in which it was originally written. “The information is there for all to see.”

The African-American community represents the largest group of Muslims in the U.S. Given their numbers, Mahdi said he was surprised when Oprah Winfrey interviewed Muslims for her show, a program called “Islam 101,” and did not speak with one African-American. Reflecting on the ill treatment women received at the hands of the Taliban in Afghanistan, Mahdi was eager to quote the Koran. “There, it is written that Paradise belongs at the feet of the woman. A man who has a daughter is promised Paradise. And a man who has two daughters is guaranteed Paradise.” As for how this perception of women plays out in religious observance and in daily affairs, he admitted that at the mosque, the Māṣijī, women sit behind the men, and in the streets, women are seen to defer to the man. “But they are not behind us. Rather, we are in front of them.” He emphasized that this was not just a case of semantics. “The man’s role is to step forward and guard and protect his wife and family.”

He said that Wallace Deen Mohammed observed some years ago that one can always tell the condition of a society by the state and the treatment of its women. “And our women are the most dignified in American society,” offered Mahdi. “The Muslim woman is taught not to see herself as a sex object, as the society teaches. Allah has given the woman the gift of carrying our children and the man the responsibility of respecting her as our wives.”

Like many others, Mahdi came to Islam through a relationship with a Muslim. His maternal uncle arrived in Little Rock one summer and spoke with authority about the Nation of Islam. Years later, when Mahdi visited his uncle in San Diego, he took him to shahadah, or declaration of faith. In his family of nine brothers and sisters, six are Muslims. Mahdi is concerned about the expression of widespread fear of Muslims that has followed the terrorist attacks. “America,” he said, “was always looking for labels and stereotypes on which to pin others.” In a recent Channel 8 newscast, he said, a woman supported claims by the FBI that the Holy Land Foundation, and its executive director, Ghasan Elashi, a local resident, were implicated in funding terrorist activities. The woman admitted having no knowledge of the particulars. “The woman announced that she did not need to see the documents, she didn’t need convincing.” Here, said Mahdi, was a clear example that the press was promoting a negative stereotype of Elashi as well as Muslims, in general.

Mahdi explains that the Islamic faith encourages its followers to read, study, and be responsible citizens. Hameed recognized this himself as a frustrated youth, “an angry adolescent with a third-grade reading level and no place to take my feelings or clarify my politics. And with no skills necessary for advancement in the culture, I was heading nowhere.” Hameed was 16 when he first heard about the Nation of Islam. He enrolled in the University of Islam, a high school that offered remedial and advanced academic courses. “I dreamed of becoming a builder and helping to construct communities for our people.”

Sustained by his dream and supported by a number of black contractors (including William Walker and Alvin Jones, brother of Fred)
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CITY LIGHTS

Atrocious act

continued from page 8

eral District Court judge Napoleon Jones), Hamed eventually earned his con-
tractor’s license. In 1982, he laid the groundwork for what was to become the
Black Contractors Association, an organization founded so that others
would not face the hurdles he had met. Fifteen years later, in 1996 — one year
before construction began on the BCA building — he was
named among the “50 Peo-
ple to Watch” by San Diego
magazine. Under Hameed’s
leadership, the Black Con-
tractors Association, an
prentice center for inner-city
youth, was named “Minor-
ity Business Advocate of the
Year 2001” from the Greater
San Diego Business Devel-
opment Council.

About the terrorist at-
tacks, Hameed says, “They
were terrible acts, ones that
all Americans must experi-
ence with a sense of horror.”
Incensed that these acts
should have been under-
taken under the name of Is-
lam, he nevertheless warns
against a rush to judgment.
About the videotape of Osama bin Laden, he said,
“According to Islam, it takes
four witnesses plus clear ev-
idence before a person may
be found guilty.”

Louis Farrakhan struck a
different cautionary note at
the convention in Los Ange-
les. Offering a description of
“U.S. oil politics,” he said
that, according to the way
the war is prosecuted in
Afghanistan, President Bush
might “summon the whole
Muslim world against the
might “summon the whole
Muslim world against the

CITY LIGHTS

money, like giving us exist-
train lines or avoiding
s. One of the things
that would help us is for all
the importation taxes on the
trains we buy from some-
where in the world to be
waived. Fox could do that.”

Aside from the compa-
nies that run buses and taxis
in Tijuana, public sentiment
is strongly behind the estab-
ishment of a rail system.
“One of the requests that
we’ve been hearing from the
general populace,” Garcia
says, “is that the mass-trans-
portation system be reorga-
nized and cleaned up. After
public safety, public trans-
portation is the second most
important issue among the
general public of Tijuana.”

The route established by
the now-defunct tren ligero
trust starts at the border and
goes through downtown Ti-
juana, then follows Agua
Caliente Boulevard out
through La Mesa to Cinco y
Diez southeast of down-
town. From there, it will
return to the border via the
Zona Río using the existing
rail system the old San Diego
to Arizona line.

“There’s been interest ex-
pressed on both sides of the
border,” Garcia says, “in con-
necting the current system
in San Diego and the new
system if it establishes itself.
Even the idea of having cars
not stop at the border but
come right through has been
discussed. But all of that is
in the idea stage.”

Asked what percentage
of Tijuana’s population of
two million will be within
walking distance of the line,
Garcia answers, “We don’t
have a technical figure on
that. But the project is
not just to build a light rail
but to reorganize transport-
ation in Tijuana. The
light rail will be the heart of
the system, and everything
else will be connected to it.
Part of the program is to
build transportation sta-
tions along the tren ligero
that will connect [by bus] to
other neighborhoods.”

Both Garcia and Ruiz
are reluctant to make predic-
tions as to when a trans-
portation system will be up
and running. “The project
has been going on for
nine years,” Garcia
shakes his head and
chuckles, “I wish...I
hope that we will be able
to at least start building in
the next three years.”
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STRAIGHT FROM THE HIP

What's the deal, Matt:
I was driving up the 805 the other day and I noticed a freeway exit sign that said “Maric College.” Right after that was another sign that said “National University.” These are private businesses. How do they rate a freeway exit sign? Can I have them put up an exit sign for my restaurant?

— Don't Get It, the net

Dialled up Caltrans and had a nice chat with Peggy the Sign Queen. She had all the answers. According to a special state law, it is legal for any post-secondary school to have its name on a freeway sign. Hmmm. Smell the pork in that barrel? Anyway, say you run the Gorgeous Pretty Beauty Nail Salon and School for Aestheticians. You submit a letter to Caltrans setting forth in detail the reasons your school rates an exit sign, and they'll consider it. Your school must have (and maintain) a very large enrollment, it must be within two miles of the exit in question, and the surrounding jurisdiction (city or county) must be willing to put up additional direction signs to your wisdom emporium. You can’t dump people at the top of the ramp with no clue about which way to turn. Finally, you must be willing to pay for all this. No taxpayer dollars were harmed in the making of the Maric sign.

Hey Matt:
Which came first, gummy bears the candy or gummy bears the cartoon?

— Carolyn, the net

Add this to your body of critical knowledge. Gummies, the relentless candy, long predate Gummies, the idiotic cartoon. They were born in Germany in 1922. Landed in the U.S. in 1982. According to Disney lore, Michael Eisner’s kids were crazy for the sweets. Not one to overlook big profits to be made off small children, Eisner proposed a cartoon show that would star the rubbery beasts. Disney’s Adventures of the Gummi Bears hit the airwaves in 1985. In a tasteless affront to classic children’s literature, the cartoon Gummies merged with the cartoon Winnie the Pooh into one sticky, adorable kids’ show in 1989. Gummies are a true international phenomenon. The newest twist? Kosher/alal Gummi Bears (made without pork-based gelatin) for sale to Jews and Muslims. Perhaps there is hope for Mideast peace after all.

Hey, Matt:
What happens when a TV commercial starts and then gets blown off after only a few seconds of running? Do companies monitor the programming to make sure the commercials they’ve paid for actually get run? And what happens when they get shortened?

— Squeek, in front of the tube

Because commercial time can cost anywhere from $2000 a second on the low end to, well, whatever the TV station can yank out of an advertiser’s wallet, commercials are monitored in various ways. If an ad explodes before it’s over, the advertiser gets what’s known as a make-good. The station finds another spot in which to rerun the commercial at no charge. So don’t worry, Squeek. TV is a letdown in so many ways, but we’ll always get our full ration of advertising.

Hey, Matt:
I’ve lived in Southern California for nine years and have heard many times in traffic reports the term “sig alert.” I know that this means you’re screwed if you’re driving anywhere, but I can’t figure out what the heck “sig” stands for.

— Bob Ternansky, on the road

Can’t believe we’ve never answered this one. Lloyd “Sig” Sigmon was a broadcast engineer and eventually co-owner (with Gene Autry) of radio station KMPC in Los Angeles. He developed a system by which LAPD dispatchers could send a signal tone to each local radio station, the tone would activate a special tape recorder, then the police would record a message detailing the problem, and the tape could be replayed on the air. The first sig alert was broadcast on September 5, 1955. Not long after, one of the broadcasts actually caused a traffic jam. It was a call for doctors and nurses to assist at the scene of a train derailment in downtown L.A. Early on, the system also broadcast such announcements as rabid-dog alerts, gas leaks, an impending dam collapse, and a message from a pharmacist who had made a potentially deadly mistake in filling a prescription. The LAPD’s Chief Parker actually coined the term “Sig Alert.”

Mallomars Captured in Santee

In response to our nostalgia-snacks/Scooter Pie discussion last week, Rich Hopkins sends an emergency e-mail to say that the new Vons in Santee sells Mallomars right off the shelf…$4.05 a box. Because the chocolate coating has no wax or stabilizers and is highly meltable, Nabisco doesn’t manufacture them in the summer, so get ‘em quick before Santee gets scorching.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to heymatt@cts.com via the Internet. A searchable archive of past columns is available at SanDiegoReader.com.
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Sunday night, after we were closed, some youngsters vandalized the rec center. Four fires were set inside the building.

Speaking is Jacqueline Anderson, 33, assistant center director of what was the San Ysidro Community Activity Center, 179 Diza Road, San Ysidro.

The TV news reported that the center had been "pandaled, burglarized, and set on fire. Today, arson investigators say four teenagers will be charged with the crimes. They say a witness spotted the suspects running from the scene and told firefighters."

It’s three o’clock on a sunny Monday afternoon, Anderson and I are standing in the center’s parking lot. She asks, “Want to take a tour?”

We walk through glass double-doors, down a hallway, into a black cavern. Anderson shines a flashlight around the space. Ceiling tiles hang like bats from exposed rafters, all the walls are blistered, and the flooring is hidden beneath ash and debris.

Anderson says, “This is our activity room. We have two Ping-Pong tables, two ice hockey nets, two foosball, board games, and bumper pool.”

I note the present tense. “You’ve lost everything?"”

“The building’s exterior was just repainted. They’ve been remodeling the whole inside.” Anderson leads me into an adjacent room. This one has a TV and two couches. I can’t identify the other furnishings. “This is the teen room, just for teenagers.”

I ask about the room filled with kids. “Teenagers would come in and…”

“They have a TV and games. It’s a place, away from home, they can come to relax, and be teenagers. They have field trips, guest speakers, they can get help with their homework or job applications. We just got the room remodeled.”

Anderson and I walk back into the big, burned-out room. There is an unpleasant crack-crack underfoot as we step on pieces of glass and bits of burned plastic. Anderson remarks, “We have a lot of adult programs too.”

I note the present tense. “What kind of programs?”

“Aerobics, ceramics, sewing, macramé, knitting, cake decoration, folk dancing, tap dancing…"

We move into another hall. On my left is a small room that must have been an office. I see two guitars, an old basketball, the remains of an Ikon copier and a flyer, tacked to a bulletin board, that says, “President’s Day Celebration.”

Anderson says, “Remodeled last week.”

I am led through another office, this one with melted computers, into the weight-training room, then, through another door, into a very small office that has simply been incinerated. By far, the worst damage I’ve seen. We go past one more doorway and are inside the gym. It was a fine gym, a full-court basketball gym. I spy what looks to me like a fish net in the far corner. “Is that a soccer net?”

“Yeah, we also have an indoor soccer and we run an in-house basketball league.”

I turn around to the incinerated room. “What was that?”

“Unfortunately, that was my office.”

“Did you lose anything?”

“One valuable thing. My keepsake book.”

“One valuable thing. My keepsake book.”

“What was that?”

“Some pictures.”

“Everything since 1976, when I was a seven-year-old cheerleader.” Anderson sighs. “I went to Memorial Junior High and ran track there. I ran track at Mt. Miguel High School and took a full scholarship to Louisiana State University. I kept records of all my track. I brought it in to show the kids. I coach the girls’ basketball team.”

“No, not the kids. All our files are ruined so we have no phone numbers to call the kids.”

“I have you talk to any of your girls since the fire?”

“No, not the kids. All our files are ruined so we have no phone numbers to call the kids.”

“Do you know what’s going to happen to you?”

“We’re moving to a seniors building at 125 West Park. We’re trying to fit in everybody from here. Well, not everybody, but the large groups. We’ll type up a letter, put some flyers in the schools, and let people know we’ve relocated.”

The gym is midnight-graveyard quiet. “This must break your heart.”

“Oh, yes. We just started a mariachi class, which was free to the community. Pretty much everything here is free. We’ve got people from as far as Chula Vista coming here to use our dance classes. On Saturdays this building was loaded.”

I walk outside to my truck and retrieve a camera. When I return, Anderson and a Hispanic boy are on the curb having a conversation. The boy is talking about the anarchists. I break in and ask him, “You know the kids?”

“They were on the basketball team here, the boys’ 14-and-under. They were regulars. I know the one with the shiny shoes and the one with the long hair. I don’t know the others, I just know the two.”

“What kind of kids are they?”

“Who would do that?”

“They’re cool kids.” The boy thinks for a moment. “It’s shocking to me. Of all the valuable things in here, they stole candy. That’s how they get caught: they sold candy at school. All the computers and all the supplies they could have taken and they decide to break into candy machines and get caught selling candy at school.”

“They went to school with a big bag of candy?”

“Yes, four for a dollar.”
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Weekly giving: $1150
Singles program: no
Diversity: white, Hispanic, Filipino
Dress: casual to dressy
Services: Sunday, 10:00 a.m.

Last Sunday morning at Bay View Baptist Church, the woman sitting in front of me had a grand mal seizure. No one gawked. No one cried out in alarm. As she collapsed, two women, without fuss, rushed to help her. They arranged her on the pew, put a pillow beneath her head, covered her with a blanket, and sat beside her while everyone else finished singing “Holy, Holy, Holy.”

After the hymn, Reverend Jeff Ruthven explained to the congregation that the woman had had a seizure, but would be just fine.

“She’s had a difficult morning. One of the homes in the mobile home park where she lives burned down, and I guess there was at least one fatality. She’s upset and it’s good that she knows that she’s surrounded here by people who love and care for her.”

I’d gone to Bay View because Deaf Community Services told me that the church had a “very small” program for the deaf. I wanted to see a church with a “very small” deaf program. Most deaf people don’t attend deaf churches or large hearing churches with elaborate ministries for the deaf.

I’d thought that bigger would be better, that if we were a deaf Christian, I’d want to attend a large wealthy church with a well-funded deaf ministry. What I hadn’t considered was that small churches can accommodate difference in a more personal way.

“I didn’t even know anyone at Bay View could sign,” Robert Ruiz told me. “I live across the street and just walked into the church one Sunday morning. I met Pastor Jeff, and he knew how to sign, and so did his wife. Their daughter is studying ASL at Mesa College.”

Ruiz, who’s studying computer networking at Southwestern College, is one of several deaf people who attend Bay View. The church has two other interpreters, one from other church members, encouraged by Ruiz, have started to take an interest in sign language and last Sunday made a point of trying to sign the old-fashioned hymns the congregation used to enjoy singing.

Reverend Ruthven, a stalwart gentleman with a bushy white mustache, led us in prayer several times. He admonished us to remember not only the congregation’s sick, but also “all the people in the world whose lives are torn apart by the horror of terrorism.” As he warmed to his sermon, he encouraged the congregation to say “Hallelujah” if they felt like it. Flipping between pages of the Old and New Testaments, a copy of the Hebrew Tanakh, and an edition of the Apocalypse, he talked to us about the church of Pergamos as mentioned in Revelation 2:12–17.

“Archaeologists tell us that this church sat in the shadow of a 200-foot tall altar to Zeus, and that it also sat near a temple to the Roman god of healing who was symbolized by a serpent. Does this sound familiar? Don’t you think that today there are churches sitting next door to something unclear?”

Reverend Ruthven told us that although Christians must make their way through a difficult world, they don’t make the journey alone.

“If God’s gonna sustain the Children of Israel for 40 years, there’s no doubt that Jesus can sustain us all of our lives.”

After the service, Robert Ruiz and I went to the pastor’s office to talk. Ruiz told me that Reverend Ruthven and his family started to learn sign language after moving next door to a family that had a deaf son.

“One night they heard him pounding with a hammer on the driveway. He was pounding the driveway because he was so frustrated. His parents didn’t sign. He couldn’t communicate with them. Pastor Jeff and his wife were touched by his frustration, so they started to learn to sign.”

I noticed that Ruiz was wearing what appeared to be a high-tech hearing aid.

“It’s a cochlear implant,” he said. “I was born profoundly deaf. My mother had German measles while she was carrying me. Two years ago I had the cochlear implant. All in all I think it cost around $40,000. The difference is amazing. I can hear almost everything. It just takes time to learn how to identify and understand all the new sounds. It’s like being a baby. Bah-bah can be heard, but it takes them time to learn to speak, to learn how to make sense out of what they’re hearing.

“The biggest surprise for me is how noisy the world is. I can hear my computer hum. I go outside. I hear the birds sing. That was so strange. The first time I heard them singing, I thought, ‘My gosh! That noise. That’s how birds talk!’

“As my speech and hearing improve, I’ll probably move more and more into the hearing world and associate more and more with hearing people. I feel like this church is my family. But I’ll always be involved in the deaf community. The Holy Spirit has really moved in my heart to show me that I can be used to minister to deaf people. One of the greatest obstacles they face is English, which is so different from American Sign Language. They can read English, but their comprehension isn’t very good. But when you can read the Bible and understand it for yourself, its message is much stronger. You become more Christ-like.

“I have a deaf friend who I led to the Lord and I’ve helped her with the Bible. Now she’s fascinated with it and reads it all the time. She’s even started translating Bible stories for her husband.”

— Abe Opicc
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Dear Aunt Trudy,

Let me start by saying that I am no kid. This was not my first marriage, but that’s not making this any easier to understand. Please explain how people go on living their lives when a marriage ends, not because of another person but due to drug addiction. My six-year marriage just ended, and I miss my husband so much that I am in physical pain all the time. During the end of our first year of marriage he began to smoke pot every day. I didn’t and wasn’t interested in it. During the past year, his use of drugs became an issue I couldn’t ignore anymore. He would clean up his act for a few weeks and then start using again. He began using crystal meth, and I walked out because I was sure he would come to his senses if I did something drastic. I felt certain he wouldn’t let what we had together die. Well, I was wrong. He chose drugs instead of me. I know that it was his decision and that I should be glad to be rid of him, but I love him and can’t get past this. I cry every night and think about him every day. He won’t call or talk to me. He was never abusive: no hitting, yelling, fighting. We were very happy together except for his drug use, and I know that if he called today I’d take him back, drugs and all. I want him back clean and sober, so I can have the marriage I deserve. Just sitting around “waiting for him to realize what he has lost” is killing me. How can I help him when he doesn’t want to be helped?

ALONE AND HURTING IN POWAY

Dear Proud Papa,

Sounds to me like you’ve got a very intelligent, creative kid on your hands. I gather from your letter you and your son talked this incident over thoroughly. You let him know how proud you are of his high-level creative effort and that you were dismayed the teacher didn’t quite understand what he was up to. If your son isn’t so upset and doesn’t want you to make a big deal out of it, I’d consider taking your cue from him. A boy who’s well adjusted doesn’t make a federal case out of mistakes. He’s a talented and adventurous writer. I told him recently about a James Joyce novel written in one long sentence. This idea excited him so much that he wrote an “open” class writing assignment in the same manner: a whole essay in one long sentence. The teacher liked the content of his piece, but gave him a low grade for not breaking it up into individual sentences. I thought this was unfair. My son was disappointed too but didn’t dwell on it at all. What should I do?

Proud Kearny Mesa Father

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 8500, San Diego, CA 92118-8503; call her at 619-235-3000 ext. 413; fax her at 619-881-2401; or e-mail to trudy@sdreader.com

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It's nine o'clock on the day before the last day of Diane Wilson's horse-showing career. Outside her window, the pointy hills of Escondido are wet from the rain. Inside, it's warm because she has just slid her lucky cake into the oven. A rider from Diane's barn won a ribbon after eating a piece of this cake last year, and it's chocolate with chocolate frosting — lucky no matter what.

In four hours, Diane will pack the lucky cake, a slow-roasted brisket, her black Stetson, suede chaps, and the silver buckle she won last year on a horse named Lovey and drive 90 miles to Pomona. At the muddy, freezing Pomona Fairplex, where 325 Arabian horses lean their heads over stall doors or stand at the wash racks or canter on the end of longe lines, she'll have a lesson on her horse. Then she'll help her trainer, Darlene Hopkins, who is also her best friend, prepare for a bad night and four tense days competing against national champions at the Whit-tier Host Lions Club Fortieth Annual Purebred Arabian Horse Show. They'll share a not-bad room at the Red Roof Inn to save money. After dinner at a greasy spoon, Darlene will turn off the lights and go to bed, and Diane will read magazines — not a book, she couldn't concentrate on a book — in the bathroom.

Rain clouds float over the Red Roof Inn, dark arenas, hissing freeways, the white peak of Mount Baldy. At 4:00 a.m., it's time to get dressed, to feed, brush, saddle, and walk horses, to buy a Sausage McMuffin Darlene won't eat for four hours, to apply, before a cracked mirror in a steel-walled room at the Fairplex, the hair goo, bobby pins, hair nets, mascara, eye shadow, lipstick, and blush. Stetsons, black chaps, spurs. Prize silver buckles the size of saucers to show they're not greenhorns. Then coats because it's ice-cold freezing in, of all places, Los Angeles.

By 7:30, the sky is blue between shifting clouds. Palm trees shiver below Mount Baldy. Horses are everywhere: horse hooves, hoofprints, horse tails, horse dung, the great smooth bottoms of horses and their regal, bobbing heads. The practice arena is full of horses trotting in $3000 tooled-leather saddles. The tooled leather is tipped with silver. The silver is engraved. The engraved silver is tipped with brass flowers. In each flower rests a gem. Bridles and bits — silver chased and silver tipped — glint in the cold, dark shade of the arena although the program specifically warns that the trail horse will be judged on “performance, way of going, manners, appointments, and neatness (silver not to count).” The breath of the horses is steam. Men in ballcaps and women in chaps ride them stiff-lipped and unsmiling around and around.

Diane carries halters and coffee and bridles and chaps. She looks like someone waiting to hear if her horse will have to be put down. She's 43 and she's ridden in shows off and on since she was 13 years old. She hates this and she loves it. She hates it.

Then it's time, at last, to put her foot in the stirrup and sit down on Sami's back, to feel, in that motion, the restoration of the world. The announcer will call 372, the number of the horse she's been training for eight long years, and at Diane's cue Sami will step forward into the known and the unknown, over striped poles and around barrels, first trotting, then walking, then loping through the artificial, mad-dening, gorgeous, life-preserving, life-threatening world of horse shows.

Diane Wilson grew up in Rock Island, Illinois, the daughter of a veterinarian. When she spotted her first pony at the county fair, she approached it ecstatically from behind. The horse kicked her.

“I just consider that 'welcome to the world of horses,'” she says, “because I was still in love with them from that time.”

On family trips, Diane would roll down
the window and neigh at the horses they passed, certain they understood her. In second and third grades, when other girls were playing hopscotch and jacks and double Dutch, Diane would coax a friend to hold one end of a jump rope while Diane, holding the other end of the rope in her teeth, would trot, canter, neigh, and gallop.

For years she asked for horses and got horse figurines: 79 of them, which she keeps in a lovely old Victorian bookcase fronted with sliding glass doors. The horse books are there too — *My Friend Flicka* and *Misty of Chincoteague* and *Black Beauty* and *Charlotte and the White Horse*, the book that started it all for Diane when she was six. They tell the story of all good horse books, a version of "Beauty and the Beast" where the beast doesn’t have to turn into a prince; he’s a prince just the way he is.

When she was 10 or 11, Diane’s parents got her riding lessons. “My mom would drive me out to the country every Saturday morning, and I would spend an hour in heaven. I lived for that hour.”

She cut a lock of horse hair and attached it to her bulletin board so she could smell it. When her parents asked her, in sixth grade, how she wanted her room in their new house, Diane said, “I want a half-door looking into my room, and I want the stall built right there.” She couldn’t understand why they laughed.
She began to take lessons from Lee and Florence Caldwell, well-known Arabian trainers who had just moved to Illinois, and these trainers, whose own kids were in college, more or less adopted Diane. Instead of just riding once a week, Diane could hang out and watch the whole operation. With the Caldwells, she rode in her first show (“I have real dorky pictures of that”), and her father at last bought her a $700 gelding named Chalet Valley Zantai.

For an Arabian horse name, Chalet Valley Zantai (Zan-Tei) is short and unpretentious. Arabians have registered names and barn names. A barn name is something you can say while you’re stroking a horse’s nose or teaching him to stand still, and it fits the horse. Fabio is a pretty boy, Kramer is gangly, and Dennis is a menace. A registered name, though, is supposed to combine the name of the horse’s sire and dam, hint at the farm where it was bred, or suggest Arabian origins, and you’d be hard-pressed to find worse names anywhere in the world, especially when owners add consonants or vowels in order to use a name that has already — God knows why — been registered. Arabian breeders think nothing of naming a horse Huskinnisk or Shovvinist (son of Showkayce and Mystic Heirloom) or Jecamoesta-paradise or Musk Be Bask (son of Mumuset and Alaluya).

Soon after Diane got Chalet Valley Zantai, whom she called C.V., her beloved trainers received an offer to work in Florida, and they left. In her 14-year-old angst, Diane would ride her bicycle to the new stable, saddle up C.V., and ride him the way Kirk Douglas rode his horse in “Lonely Are the Brave.” “This was a pretty urban area,” Diane says, but that didn’t stop her. When she wanted to get off the trails, she’d head across Interstate 80 and lead C.V. into the grassy median, where she would, she said, “just ride up and down.”

Having conquered the freeway, Diane tried riding up to the A&W stand, but she got kicked off the property, so she ambled along residential streets instead. “It would take me maybe an hour to get home and put my horse in the garage and eat lunch and saddle up and ride back to the stable.”

She took C.V. with her to the University of Iowa four years later, where her boyfriend ignored her instructions on a ride once, and C.V. fell, fracturing a hip that wouldn’t heal. “Everyone decided it was best to put him down,” Diane says (the horse, not the boyfriend). A friend offered to have C.V. buried on her property even though, in most cases, dead horses leave the world on a rendering truck. C.V. was buried on a hill, and Diane can almost see him from the interstate when she drives through Illinois.

Diane earned a double major in fine art and English, worked summers as a groom in Texas for her old friends the Caldwells (sleeping in the barn with the horses at last), and in 1986 married a man named Ken, whom she said she would follow to California only if she could bring her horse.

* * *

In the early ‘90s, Diane met Darlene Hopkins at the San Diego County chapter of...
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the Arabian horse club. Like Diane, Darlene started out as a horse-mad girl in the suburbs who at last found herself on the back of a willing horse, in the country, in a trance that seemed to last for years.

That period ended the way the age of horses ended: Darlene bought a car. Then she went to college and spent 16 years pushing a beverage cart up and down the aisles of 747s. Toward the end of her flying days she got addicted to horses again, and with her pilot husband, Mark, she bought an eight-acre parcel of land in the tinder-gold hills of San Marcos. The ranch was bare and steep as a wedding cake. Between flights, she rode up and down it whispering things into the ear of a horse named Zelly. By 1992, she had earned $800 a month, no benefits, and the chance to make a stubborn horse manfully doing what Robert Redford only mimicked. Or perhaps it has something to do with the history of the West, where men gelded horses, broke horses, shoed horses, bred horses, and sold horses. Even now, statistics such as the ownership of quarter horses (the largest association in the U.S. at 300,000 members, only 57 percent of whom are male) suggest that for

12-step program for the smell of glossy brown horse backs. In 1994, Darlene quit a three-day-a-week, $40,000-a-year job with good benefits and a 401(k) to work six days a week, 11 hours a day (not counting the 1 hour and 20 minute commute) as a groom for a Rancho Santa Fe horse trainer named Lou Roper. She raked manure. She saddled horses. She wrapped legs. For a year, she earned $800 a month, no benefits, and the chance to become, at the not terribly young age of 36, a horse trainer in a world where, as she puts it, “A young, talented, good-lookin’ man will win over an older woman any day of the week.”

Darlene Hopkins has long platinum blond hair, nice teeth, blue eyes, and a figure that would qualify her, at 43, to play a horsewoman in a major motion picture about the open range. She is undeniably good-lookin’. But most of the people who buy horses to board and train at the 50–some stables in San Diego County are either horse-smitten girls or grown-up horse-smitten girls. The American Horse Shows Association had 60,000 members in 1994, 81 percent of whom were female. The International Arabian Horse Association was 75 percent female in the same year. According to Mary Midkiff, who gathers statistics at her equestrian workshops nationwide, the typical female rider is 36 to 45 with “expendable leisure income.” Perhaps some of those women and most of the men believe only a man can make a stubborn horse mind. Perhaps there is something more romantic, more authoritative, about the horse whisperers, who show pictures of themselves on the Internet in barn jackets and boots, gruffly and manfully doing what Robert Redford only mimicked. Or perhaps it has something to do with the history of the West, where men gelded horses, broke horses, shoed horses, bred horses, and sold horses. Even now, statistics such as the ownership of quarter horses (the largest association in the U.S. at 300,000 members, only 57 percent of whom are male) suggest that for

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DARLENE HOPKINS, at 43, to play a horse-
woman in a major motion picture about the open range. She is undeniably good-lookin’. But most of the people who buy horses to board and train at the 50–some stables in San Diego County are either horse-smitten girls or grown-up horse-smitten girls. The American Horse Shows Association had 60,000 members in 1994, 81 percent of whom were female. The International Arabian Horse Association was 75 percent female in the same year. According to Mary Midkiff, who gathers statistics at her equestrian workshops nationwide, the typical female rider is 36 to 45 with “expendable leisure income.” Perhaps some of those women and most of the men believe only a man can make a stubborn horse mind. Perhaps there is something more romantic, more authoritative, about the horse whisperers, who show pictures of themselves on the Internet in barn jackets and boots, gruffly and manfully doing what Robert Redford only mimicked. Or perhaps it has something to do with the history of the West, where men gelded horses, broke horses, shoed horses, bred horses, and sold horses. Even now, statistics such as the ownership of quarter horses (the largest association in the U.S. at 300,000 members, only 57 percent of whom are male) suggest that for

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men, horses are still a livelihood and for women — at the client level, at least — they are fun.

At the lower levels of Arabian horse competition, Darlene says, “You see a lot of women and not many men, and at the higher levels you see more men. People are more apt, I think, to give a man a better horse and more money than they are a woman.”

Darlene says this without bitterness.

“I know what type of people will come to me and what type of people I want,” she says, “and I try to stay out of bitterness.” She believes that Diane can do things Diane wants to — but doesn’t quite — believe she can do, and Diane will do almost anything to live up to Darlene’s vision of her. In five years, Diane has missed only three Saturdays — lesson days — at Rancho Borrego Montana. That, however, is about to change.

The barn at Rancho Borrego Montana can hold 23 horses. Darlene owns 4 or 5, and she trains between 14 and 20 at any given time. The first show horse to join Darlene’s barn was Diane’s mare Sami, a.k.a. Smoldering, sired by a famous stallion called Le Fire in Escandon in 1993. Most stud ads in Arabian horse magazines offer transported semen or shipped semen for three-figure sums, but Sami was conceived during what’s known in the business as “live cover” — actual horseplay between Le Fire and Diane’s mare China Doll. The fee for these interludes was a whopping $2500, but Diane and Darlene both had great plans for Sami. Sami was going to put Rancho Borrego Montana on the map, and Diane, as a skilled rider, was going to win ribbons and custom commemorative buckles on her gorgeous Arabian back.

But Sami may or may not be the ideal show horse. “To be a show horse is like being a beauty contestant; you have to have a certain look,” Darlene explained to me on my first visit to the ranch. “You have to wear your hair a certain way and wear certain makeup. Like a bodybuilder, you have to have certain muscles. And you have to be an athlete. The horse has to put himself in a frame a certain way — a low frame or a high frame; he has to move his legs in a certain way for different disciplines.”

That was in November, two months before the first show on the class-A circuit. We were standing on a hill above the arena, and beyond us to the north, the valley opened up to a crescent of clean, watery-blue hills. Joel, Darlene’s groom, stood on the raked dirt with a long line, and around him ran a palomino half-Arabian named Lucy. He pulled on the rope so that she would keep her head down in the proper frame for a Western pleasure horse. Joel held a whip but didn’t use it.

Horses, Darlene explained to me, want to run and be silly. A trainer teaches the horse to control that urge, to keep its head down, to turn, to back up, to step sideways, to trot, canter, walk, or stop instantly upon command. Horses who can respond to a touch and a word in this arena, and then in front of three judges in a noisy, strange-smelling ring, will, Darlene says, feel a sense of accomplishment.

“They want to do well, and they show off. The ones that don’t have that… I normally try to sell them as a trail horse. They have to have a certain personality to do this.”

So does the rider. Diane

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Wilson is small, attractive, and studious-looking, neither a cowgirl in Wranglers nor a Ralph Lauren socialite. She has a fourth-grade daughter who doesn’t ride, a husband in commercial real estate who golfs. Her career work is indoors, not out: she writes the kind of horse novel she devoured as a girl. In 1998, a book set in 13th-century Mongolia called I Rode a Horse of Milk White Jade won a California Book Award and made the American Library Association’s list of ten best books.

Her second book, an Assyrian adventure called To Ride the God’s Own Stallion, came out in the fall of 2000. In truth, Diane looks more at ease among her books than in the small photography of herself wearing a saucier-powered Western belt buckle. The photo is displayed in Darlene’s office with a Post-It note that says, “You bet your ass I won this buckle.”

Six or eight times a year, though, Diane shows horses. She goes to Pomona, Scottsdale, Santa Barbara, and Del Mar, zips up her chaps, climbs into a $3500 saddle, and does something that appears to be more or less against her nature.

“I don’t like showing,” she says. “I don’t like being in front of people, to have people look at me like that. I never feel like I’m good in front of people, to have them to judge you, to have them to pass judgment on you.”

The answer also involves something larger: what girls and women want from horses. In Diane’s view, there’s some truth to the idea that girls connect to horses because horses are like girls — high-strung, emotional, intuitive — but they have what girls and women lack: physical power. If a woman can control an enormous, strong-willed animal, she’s not powerless. To gain that control, however, is not simple.

“I used to think I wanted the horse to mind me out of love,” Diane says. “But now, after hours and hours on Sami while Darlene watches from the ground, saying, “drop your shoulder,” “scoot your hip to the inside,” that waspee-your-pants perfect, or “that looks like a complete mess,” Diane thinks a dog, maybe, pleases you out of love; a horse pleases you because you’ve made not pleasing you hard — with spurs, the riding crop, a bit called the brain-tickler.

“Horses will give you,” Diane says, “about as much as you ask. You’re asking them to perform very strenuous, tiring movements, and let’s face it, a human performs for a carrot or a stick. For a horse, it’s the stick.”

Especially when the horse is smart, like Sami. If Sami were more like Chips A Fire, whose dam was sired by Sami’s sire and who now trains at Darlene’s barn with a 17-year-old owner named Tracy, things might be

Chip is ten years old and handsome, Darlene told me one morning when she was working with him in the arena, but he’s not real smart. She says Chip’s good looks make up for his dimwittedness, and his dimwittedness, in part, makes him a good show horse.

“The horses that think a lot are trying to outguess you,” Darlene said.

Sami thinks a lot, and Diane, consequently, has to think a lot. She also has to be firm and demanding, even when she feels bad about it, as gentle, self-abnegating people tend to feel.
Diane would see Sami sweating on a summer afternoon, for example, and tell Darlene it was too hot to work the horse so hard. Darlene would tell her that Sami could sweat one hour out of 24. “Your horse lives in a clean stall,” Darlene would tell her. “It’s swept twice a day, she gets lots of hay and water, and she can work a little bit.”

Still, Diane feels bad when Sami is cranky or tired. She hesitates to force her. “I wear spurs and I will break the rules a little bit, the rule that says you never let a show horse feel she’s in charge.”

“You break the rules a little bit, the rule that says you never let a show horse feel she’s in charge.”

She’s supposed to respond immediately after a command.”

When Sami doesn’t do that, Darlene will say to Diane, “Your horse just said, ‘Screw you.’ What are you going to say back?”

“So you go,” Diane tells me, “Bad horsey, bad horsey” as the stupid lesson. You yank, yank, yank, and you finish the stupid lesson. You come back another day and ride up into the hills. You break the rules a little bit, the rule that says you never let a show horse feel she’s in charge. You let her lead, and when you get down off Sami’s back to walk up a steep hill and Sami starts to run, you call her back. Instead of leaving you, she turns around. She actually comes back, like in the horse books.

It’s eighty-three on January 4, three weeks before the Whitter show, and Darlene in her office, sorting through computer-screened color photos of Arabian and half-Arabian horses. The photos aren’t very good because they’re all clipped of home videos made by sellers in places like Illinois and Michigan. Darlene says she has always provided a sort of personal-shopper service to clients, but it’s taking an increasing amount of her time. More and more she’s sitting at the computer, looking at images of horses, ordering videos, sorting good from bad. She points to one horse she calls a piece of junk. She points to his neck and his back and his tail. Then she points to a horse that’s a real beauty but overpriced at $20,000. It’s sunny, as usual, and Joel the groom is bringing horses one by one to the cross-ties, little parking slots where grooming and saddling takes place. He’s like a horse valet. He swiftly wraps the front legs with stretchy green bandage-like material and tightens the horses’ saddles. He’s following the chart—a white board—attached to the tack room wall. It lists all the horses and who’s working them in preparation for the Whitter show. Six horses, five clients, and Darlene will compete for ribbons, buckles, piddling sums of money, and the possibility of a moment when the horse surrenders his will to yours and together you’re a thing of grace. For Darlene, the show is both heaven and hell.

“A lot of people feel like I do, that it’s like a surfer trying to find the perfect wave,” Darlene told me once. “You’re trying to ride that perfect ride. You’re trying to find that connection with the horse, so you go in, and even if you don’t win it, you do the best that you can possibly do. Sometimes there’s only a moment in a
class that you do it. You go out and you say, ‘Yeah, we had a moment!’ The rest of it was shit.’”

Nice moments aside, you need to win. To be a respected stable, to buy good horses, you need the ribbons. Judges award the ribbons, and judges have whims, biases, inscrutable wills. The shows, a consequence, are what Darlene calls cutthroat and weird. She frequently competes against a nationally known trainer, Lou Roper, her boss and mentor, who is 64, has short white hair. She lives in Oceanside, where she runs an Internet business with her husband. She’s riding a horse named Khemo Raffona, called Khami at the ranch. Khami isn’t minding and Mimi looks stiff and tense. Darlene tells both women where to put their arms, their bottoms, their legs, their weight. They try to oblige, shifting and holding themselves in various positions as they urge the horses in circle after circle.

“That looks like an absolute mess,” Darlene says.

One of the women complains about her saddle, but Darlene isn’t having any of that. She says it’s not the saddle, it’s the way you sit. Then the woman says she’s having to grip with her legs. “If you’re gripping with your legs, you’re not don’t it right.” Darlene suggests whips, and they get whips.

Eventually, though, Darlene has to replace Mimi on Mimi’s horse because Mimi’s been in Australia for two and a half months visiting her daughter and you get out of practice, Mimi tells me, when you don’t ride. Swat, swat, swat, swat is the sound of Darlene riding Mimi’s horse. She’s taking Khami in hand now, using the whip, the smooth edges of her coin-sprurs, and the all-around manner of a woman in charge.

When Darlene rides, she looks as if she was born on horseback. She looks the way you want to look when you’re doing anything in front of people, especially riding a half-ton, half-trained animal. That, I imagine, is what people pay her for. Not just knowledge but the awareness of knowledge.

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Mimi Gaffey's been a client for eight years, since the very beginning of Rancho Borrego Montana, and some trainers, Mimi tells me, would have watched how Khami was ignoring Mimi's commands and said, "You can't do it. Get off." Darlene doesn't put it that way, but she does, as Sally and Mimi put it to the clients who have just arrived, clean Khami's clock and kick her ass. After the ass-kicking and clock-cleaning, Mimi gets back on. She rides Khami over a series of poles that mimic a trail. It goes well. Khami minds her now. But when I watch Mimi and Sally, I don't envy them their Saturdays on horseback. I remember every lesson I ever took to learn something I didn't master: tennis, piano, gymnastics, math. I remember the metronome, the one who got Kearra started with horses. Kearra lives with Cheryl in Rancho Cucamonga (drive time each way: 1 hour, 15 minutes), and she's been riding since she was five, showing since she was seven. Her grandmother half-jokingly tells me to train my camera on Kearra because Baccarat, being such a young and wild horse, could run away with her. Cheryl also tells me that when Kearra was eight, a horse fell on her. Kearra had surgery on her talus, the long bone in her foot, and was on crutches for a year. The day she got off her crutches, she wanted to ride. When Kearra rides Baccarat around the arena, Baccarat doesn't buck or run away with her. Baccarat holds his head in the proper frame and obeys Kearra's legs and voice, and Darlene's voice is different. I hear no correction. It's all praise and admiration — "That looks great" and "Beautiful" and "Perfect." Kearra smiles a cheerful, happy smile. And what's not to smile about? She's a thin, pretty 12-year-old girl with a ribbon almost in her grasp.

* * *

There are other ways, of course, to love horses than to pay $600 a month for board and training and several thousand a year for shows. You could be Dana Pantera, a 62-year-old rider in Vista, or 42-year-old Joanne Portigal, who lives in Rainbow. Joanne Portigal's hair is the exact color of her stallion's back. She seems unaware of this. Her stallion, Volantis, is a huge dark bay thoroughbred, inky at the ears, feet, and mane and mahogany everywhere else. On the day that I first see him, Volantis has braids in his mane. The braids are supposed to make his mane

and the way that abolishes fear.
behave so that one day, when he himself behaves, he can be a dressage horse.

“He’s gorgeous,” Joanne says, “but he’s just a pill. An absolute pill.”

The word dressage (rhymes with “massage”) is derived from the French word for training, and a dressage trainer uses a series of classical movements and figures to increase a horse’s strength, flexibility, and responsiveness. At the local level, a dressage horse would respond to relatively simple commands such as lengthening its stride. At the international level, a dressage horse can do full-canter pirouettes and something called flying changes every two strides.

Volantis is a former racehorse, and he’s more inclined to run headlong at Joanne than he is to pirouette for her. Before Joanne, who saves money by feeding and training her horses at home, started using the techniques of a Native American horse trainer named Ga-Wi-Ni Pony Boy, Volantis nipped her, ran away with her, and charged at her in the ring. A year ago, he threw Joanne off his back.

Joanne didn’t blame Volantis for this. Her main concern when she was lying on the ground at the riding park and assuring her friends that she was going to be able to stand up in just a minute was that no one would notice if she had fractured her spine. At the hospital she was hoping she could get away with not telling Mike. But she hated to call him when the doctor informed her that her husband Mike have two high school boys, and to
pay for the care of Volantis and a milder chestnut mare named Halley, Joanne works part-time as a veterinary assistant and self-employed horse masseuse.

Rainbow, where they live, is not just North County but the Outer Hebrides of North County. Boulders the size of tanks cobble steep hills. Helicopters search for marijuana groves like the one that once led armed officers to the Portigals’ porch, demanding to know why their irrigation lines were watering seven-foot-high pot plants (the brush is so dense in places that Joanne didn’t even know the marijuana was there). Other busts in the vicinity have included cockfights, a huge methamphetamine lab, and illegal gatherings of more than 100 people. When the Portigals first bought these four acres 20 years ago, some feuding neighbors were actually shooting at each other.

It isn’t, in other words, Rancho Santa Fe, but that’s what makes it affordable. The Portigals came here so that Joanne could simultaneously be with her horses and her husband.

“I got married when I was really young,” Joanne says. “When I was 19. My husband lived one house down from where I lived.”

Mike wanted children right away, but Joanne had wanted a horse since early childhood. Her family lived on a cul-de-sac and her dad always said it was impossible, so six months after the wedding, Mike bought Joanne a gentle Morgan/quarter horse named B.J., and she boarded him at a stable near the Santa Ana River.

“The thing was, I was there so much, Mike kept saying, ‘Well, we really need a place in the country because I’m tired of you being gone all the time.’”

So Mike read the ads in the Los Angeles Times and he found this ranch with its pea green house and cactus plants and hundred-year-old oak trees that curl out over the dirt like grizzled arms. There were “umpteen miles of riding room” right outside the stable door.

After B.J. the Morgan and an Arab-Appaloosa cross, after two babies (boys who became more inter-
While she’s explaining this, she has to keep Volantis from nipping at her. Volantis can see right away that in a herd situation, she’s going to be the nip-ee. “No,” Joanne keeps telling him, and sternly holding up her hand. “No.” She has to slap him lightly at one point to keep him from nipping her.

The courage to stand up to Volantis and assert herself as leader of the herd is what saved my life with this horse,” she tells me as I keep the fence between myself and Volantis’s teeth. “He’d come and actually run after me and challenge me, like, you know, I’m gonna come after you and I want to see if you’re gonna back down or if you’re gonna stand here.”

So one day he ran toward Joanne, and she stood there. He stopped. “It’s just amazing,” she says.

When I leave, Joanne invites me to come back after the Christmas holidays and watch her attempt to ride Volantis bareback. It will be good, she says, to have someone around when she tries it. Her husband will be glad that I’m there. “I’ll call you,” she says, “and we’ll ride that bad boy.”

Dana Pantera is 62 and unmarried. She has blue eyes and thick gray practical hair, neatly cut without being fussy. She grew up in Pennsylvania, where she rode her uncle’s workhorses, and Arizona, where she ditched school for a nearby racetrack. Now she lives with her dog in a Vista apartment and works three 12-hour shifts a week as a secretary for an urgent care medical clinic. On the fourth day she helps a woman whose husband has Alzheimer’s, but the other days belong to Captain.

Captain is a 27-year-old bay Arabian with shaggy, untrimmed hair all over his body. Among Darlene’s show horses, whose veins ripple under a glossy skin of hair, Captain looks like a plow-pulling workhorse, but he is, as Dana puts it, a grand old boy, and he watches over Chips A Fire and Baccarat and Khemo Raffona.

Dana doesn’t show horses. Never has. Instead she rides Captain on trails through the hills around the stable where she boards Captain, which is just down the road from Darlene. Trail riding by yourself in North County would be risky for anyone, and for a 62-year-old woman it’s probably on the verge of crazy.

She says that on her rides in the nearby hills she’s seen a bobcat twice, that she’s been accompanied by a curious not menacing coyote. She’s faced a rattlesnake and two rattlesnakes. But the scariest thing that ever followed her was a man in a truck. “It was almost like a...”
Dana says she almost faints when she follows the horse. But eventually, she follows Captain home and lets him do the work.

But once, Dana says, she and Captain came to a very steep, very long hill, and “I let him go, and he was just chugging along going up that hill, and I wasn’t doing as well, and pretty soon he was so far ahead of me I could barely see him, so I called, ‘Captain! Captain! Wait for me!’”

Captain, who is standing untied in the cross-ties ahead of me I could barely see him, so I called, ‘Captain! Wait for me!’ and I let him go, and he got off and I let him go. I get off and I let him go, he throws me, he pretty soon he was so far ahead of me I could barely see him, so I called, ‘Captain! Captain! Wait for me!’

But once, Dana says, she and Captain came to a very steep, very long hill, and “I let him go, and he was just chugging along going up that hill, and I wasn’t doing as well, and pretty soon he was so far ahead of me I could barely see him, so I called, ‘Captain! Captain! Wait for me!’”

Captain, who is standing untied in the cross-ties about ten feet away from us, thinks Dana’s calling to him right now and he lifts his head. He starts to walk over, but Dana stops him, telling him gently to back up, back up.

“Anyway,” she continues, “he stopped. He swung his head around like that and looked at me, and I said, ‘Captain, wait for me,’ and he came back to help.” Dana told him he had to slow down, and he did, and they ascended side by side.

At 27, Captain is nearing the end of his life. Dana has owned him for 12 years, and she’s afraid of what will happen to Captain if she dies before him. “I actually have a small insurance policy,” she says, to pay for his care.

Dana has stopped riding bareback on the trails, partly because she doesn’t want to fall off and see the man or group of men, and they’re riding off-road vehicles or practicing their aim with guns. Usually they just say, “Hi.”

But, as Dana puts it, “There may be a guy out there without any intention of anything. Then the opportunity presents itself, you know? And that makes me nervous. I’m uncomfortable with that. I don’t get off unless… I really almost never get off.”

I assumed, hearing this, that gentle Captain would never buck her off.

“Oh, he would,” she says cheerfully. “He has a couple of times. If I ever fall off, or he throws me, he waits for me. I just get back on. And sometimes there are really steep hills, and if I let him go, I get off and I let him go ahead of me. He waits for me at the top.”

This is not, Diane Wilson has told me, what you’d normally expect from a horse. It’s more likely that the horse would gallop back home and let you do the same.

But once, Dana says, she and Captain came to a very steep, very long hill, and “I let him go, and he was just chugging along going up that hill, and I wasn’t doing as well, and pretty soon he was so far ahead of me I could barely see him, so I called, ‘Captain! Captain! Wait for me!’”
Markowich, Diane Wilson, and Darlene are preparing to ride Sami several times in a class called Arabian Western Pleasure. This means that Sami, in the language of the show catalog, is “to be shown at a walk, jog-trot, and lope” and is “to be judged on manners, performance, suitability of horse to rider, substance, quality, conformation and attitude.” The trouble is that Sami’s manners aren’t always nice when she’s showing Western Pleasure. Lovey, the three-year-old horse on whom Diane won her buckle last year, is “a giant multicolored ribbon last year, has a naturally good work ethic. Lovey’s a professional. Lovey doesn’t want to mess up. Lovey is as moldable as a piece of clay. Lovey, Lovey, Lovey. She’s the good sister, the one who never talks back. Sami, who is eight years old and should know better, is defiant. She argues, with her back, feet, and head, about every step. Diane has told me before that Sami acts up when she’s going in a monotonous Western Pleasure circle because she’s smart enough to be bored. On this particular Wednesday, when even the horses know a show is coming, Diane can only make Sami suck in her stomach and change her gait by spurring her, yanking on the bit, and, in general, making Sami so angry that she says, in effect, “FINE. I’LL JUST DO IT!”

This is a problem for three reasons. First, Diane hates to ride that way. “I like my horse,” Diane says, “and it’s hard for me to be mean to her.” Second, there’s the upcoming show. Should Diane, Kearra, or Darlene ride against national champions on a horse whose manner could make Rancho Borrego Montana — and its riders — look bad?

And third, there’s the question of Sami’s ultimate future. If Sami is purely a horse on whom to make Diane’s reputation and the reputation of Darlene’s ranch, she should be sold. She should be a trail horse. As a woman in the business once told Diane, “Don’t fall in love with a show horse, because you’re always trading up.”

For Diane, of course, it’s too late. When her old mare, China Doll, gave birth to Sami, Diane was there immediately to do what’s called imprinting, to touch every inch of Sami’s body: the hooves that would one day wear shoes, the mouth that would hold a bit, the head that would wear a halter, the mane that would feel a brush. She touched Sami’s legs, her flanks, her nose, her ears. When China Doll sickened three days after the birth, she was diagnosed — in the strangest possible coincidence — with the same complication that had nearly killed Diane after the birth of her only daughter: a ruptured uterus. Diane subsequently hand-fed Sami four or five times a day for months.

Like Darlene and the other women I spoke to, Diane talks about horses the way mothers talk about children. You don’t sell your child because she’s badly in school or because she doesn’t mind you or because she’s not going to make the Olympic track team.

“She’s gonna live 20 more years,” Diane says. “What am I going to do? Throw her away?”

“Maybe I’m anthropomorphizing her, but when I pull up in my car, she nickers at me. She recognizes me coming. It has to mean she’s excited to see me, that she thinks we’re going to do something fun. When we ride on the trails, we have a good time. So what am I going to say, ‘You’re not class A enough for me?’ Physically, it’s hard for her to do the kinds of moves we’re asking. If I spur her and annoy her with the whip, if I dig dig dig, jerk jerk jerk at every step, she can do it. We have to get really mad at each other to do it. It’s like I have to say, ‘I’m not going to take any shit from you, bitch!’ and I don’t like the mastery stuff.”

If Diane were rich, she could keep Sami at Darlene’s stable and ride another horse in competition, thereby winning ribbons and esteem for her best friend.

“You need to ride Lovey to be competitive,” Darlene says. “I can’t afford two horses,” Diane says.

“Sometimes,” Diane tells me, “I just want to be Darlene’s groom. Just saddle the horses, groom the horses, take care of them, and not show. I tell Darlene, ‘I’ll just take care of the horses for you,’ and she says, ‘I have
a groom for that. You need to ride. And she asks how I feel on Lovey, her horse. It’s great. It’s easy. I love it. On Lovey, I just sit there. All I have to do is stay out of her way.”

Thursday, January 25. The Fairplex, the horses, the tack, the snow on Mount Baldy. Country music on a bad radio. It’s the morning of the first day so no one’s tired yet, but they will be. By midafternoon it will seem like we’ve all been here forever, that the world consists only of horses, riders, trainers, cold air, and scores between 58% and 72%.

Diane is here, in chaps, in hair goo and mascara, but on new terms. Six days ago, she decided to scratch the Western Pleasure classes that Sami hates (money lost: $46) and to ride in the trail classes that Sami likes (money lost: $40) and then, for the foreseeable future, not to show horses anymore.

She wrote the news to Darlene in a letter, and after she wrote it, she went to work on her novel, the one about horses in the great Boston fire, and she felt so good about her decision that she wrote the best chapter she’s written in weeks.

When she gave the letter to Darlene the next day, Lesson Day, Darlene accepted it stone-faced. Diane cleaned out the horse trailer for five hours. Then she climbed on Sami and rode around a little bit, while Darlene, busy with other clients, ignored her. Not the best day they ever had, but they got through it.

Now, in the heavy shade of the arena, Diane holds a map of the trail course. It’s too early in the morning for a piece of lucky cake. She’s had the map just long enough to lip-read it a dozen times, repeating the directions into the middle distance like spelling words.

Then it’s time for the walk-through, when the owners of Gold Starr, Opening Knight, Serannadas (last year’s national champion), and Pretty Boi McCoy do on foot what they’re about to do on horseback. They follow the judge like schoolchildren over the poles, which are arranged in patterns — a house, a low fence, a square, a chevron — on the dirt: Enter the jog house, jog over the jump, trot into the box,
three-quarter turn left. The judge keeps a brisk pace, telling the riders what she’s looking for. Walk over, walk over, walk over, walk over, and trot.

Diane isn’t a 43-year-old sweater-wearing novelist right now. She’s not a vegetarian with a child, a husband, a house, a pool. She holds the map, keeps up with the judge, and unlike the other riders — seven women and one man — who simply trace the course on their two legs and call out occasional questions, she becomes the horse. She enters the jog house at a trot, jumps over the low fence, lopes out of the box, walks over the chevrons, and trots to the serpentine. She could be back on the playground, the jump rope in her teeth. She could be eight again, so great is her concentration. Trot, lope, walk, trot. Trot, lope, walk, trot.

When it’s time for Diane to ride, her lips don’t move. She doesn’t smile. She leads Sami into the jog house. The best part has already happened, the part where you put your foot in the stirrup and ease yourself down in the saddle, where you feel, without question, you belong. She leads Sami over the low fence, into the box. Diane remembers the directions, and Sami, who likes trail courses, follows her cues. But Sami biffs the walkover, nicks it with her hoof, makes a dull ringing sound. A penalty of at least two points. Some raccheces run by the arena just as Sami’s trotting to the serpentine, which makes Sami turn to smell and see them. Their score will be low, a 66. Sixth place, no ribbon. Not great for Diane, who once got an 80 in competition, a score higher by 7/10 points than any score that’s read all morning. Not great for your last day in show business. Not the way you want to go out. Miles and miles away,
in the corral of the Portígals’ ranch, Volantis stands waiting, eating, sniffing, unbribed. Joanna has begun training him again, and though he is still a bad boy in need of clock-cleaning and ass-kicking, when Joanna eased herself onto his back a week ago, he didn’t buck. He went forward when she said to go forward and he stopped when she asked him to stop. He’s waiting now, among the oaks, for her voice, perhaps, for the creak of leather, for the weight of a person, but there’s no audience, no grandstand, nothing but crows in the air overhead.

At the far end of the Fairplex arena, in a narrow place called the chute, Diane and Sami stand momentarily still. Through most of the course, under a high metal roof, the shade is dense. The riders look cold, dead, almost plodding. But now the light is behind Sami, turning each strand of her tail, which flows to the ground, into filament. The morning sun tips the edges of Diane’s hat, her hands on the reins, Sami’s delicate, obedient head. They stand still, then back up. In that thin, pale corona of light, they look at ease once more, like something outside of competition, like something that has always been perfect, like beauty on a beast who has no need for transformation.

Epilogue
Darlene Hopkins has a full barn and a waiting list. In the fall of 2001, she won the trail horse futurity championship in Santa Barbara, beating Lou Roper by half a point.

Diane Wilson rides horses for Darlene twice a week, travels to shows, and takes her daughter to the ranch for lessons on Sami’s back, but for now she doesn’t compete.

Last February in Scarsdale, Sami was named Champion Trail Horse, Junior to Ride, with Kearra Markovich on her back. Kearra Markovich’s horse, Baccarat, has suffered a leg injury and will never show again.

Joanne Portigal continues to train Volantis, but he still isn’t ready to show. Dana Pantera’s 27-year-old horse, Captain, died on August 18, 2001.

— Laura McNeal
Connie and Peter are married, but only technically; she wears the role of war wife well, but it won’t be long before Connie and Peter are married, but only technically; she couldn’t answer him. She couldn’t bear Charley now. Sometimes she tried to tell herself she was not reproaching her, only wanting to know why. She was back there, Connie.” Not jealous, not judging her or her, puzzled. “If you love the guy, you ought to go back there?” Charley asked,” but she knew he didn’t mean it, and before long he stopped making any references to their seeing each other again. "When things get squared around a little, “ but she knew he didn’t mean it, and before long he stopped making any references to their seeing each other again. "But why don’t you go back there?" Charley asked her, puzzled. “If you love the guy, you ought to go back there, Connie.” Not jealous, not judging her or reproaching her, only wanting to know why. She couldn’t answer him. She couldn’t bear Charley now.

Outwardly her situation was no different from that of other service wives whose husbands were away, and soon it was no different from her mother’s, when Charley was drafted. The night Charley left she felt close to her mother for the first time in years. They had a long cry together, and, although she could not bring herself to tell what had happened between her and Peter, she could listen to her mother talking about Charley and sympathize, and pity her, almost emulously. She decided to give up her apartment and move back to her mother’s house. And then, near the end of April, Marya announced that she would be leaving the first of the month to take a job in Phoenix.

“Have to start watching my lungs,” she said to Con. “I’d always thought if you took in enough smoke and enough of this La Jolla fog you’d kill off the bugs. But the doc says I’d better head for Arizona.” Marya had not been looking well for a long time. The smooth bronze figurine of a woman had become sallowly tan and thin and middle-aged. “Besides,” Marya said more seriously, “this is getting to be a real war town. Everybody’s doing something for the war effort, but what can an old soak like me do? I get to feeling I’m not good for much. It’s true, but I don’t like to feel that way.”

“You’re doing as much as I am,” Con said.

“No, honey. You’re making a captain happy, and you’ll be passing out doughnuts and entertaining ensigns with the Junior League gals after you get settled a little. But no captain’s going to marry me, and I wouldn’t be doing any ensigns a good turn letting them dance with me. I guess I’d better get myself over to Phoenix. You write me once in a while, won’t you, honey?” Marya looked at her almost appealingly.

“Of course I’ll write,” Con said.
“No, you won’t,” Marya said. “Well, you got all you could from me, haven’t you, honey? You’re young and I’m getting on. You’ve got most of the thrills ahead, and I’ve left mine behind. You’re getting better at this racket all the time and I’m...”

“Oh, stop it!”

“Sure. Nobody likes to listen to an old beat-up Marya feeling sorry for herself, do they?”

Con smiled at her, hoping that Marya would quit being maudlin and, a little guiltily, that she would hurry up and leave. “I appreciate everything you’ve done for me,” she said lightly.

The lines in Marya’s face deepened, like scars. “I didn’t do much,” she said. “I guess nobody did, so it’s not your fault. But if it’s a rock now, kid, what’s it going to be when you get to be my age?”

“What?”

“Just try to have a heart, honey,” Marya whispered. “It never hurt anybody to have one.” There were tears in her eyes, the first time Con had ever seen them there.

After that Marya never spoke personally to her again, though they saw each other every day at the shop, where Con was helping now and getting ready to take over Marya’s job. At the end of Marya’s last day Marya just said, “So long, kid. Good luck,” patted Con’s hand, and was gone. Con didn’t miss her. She had grown very tired of Marya and before long had all but forgotten her. All there was to remind her were two loose-leaf notebooks full of Marya’s thin, angular, stylized sketches.

Now she was right back where she had started, working for her mother, living at home, waiting. There seemed nothing palpable to fight against, and now there was the guilty fear that Peter had seen that she did not want him that night in San Francisco — and so the guilt of receiving Peter’s allotment check each month. Once she found the courage to write Peter and ask what had happened that night. What had she done? But it was a question he didn’t answer, and she realized it was never going to be answered for her.

She had a husband, a wedding ring, money; she had thought that all the old fears and the old vague compulsions would be destroyed. But they were not destroyed, and guilt had been added, and now she could see no way out.

One noon she met Betty on the street in La Jolla. Betty waved and hurried toward her, carrying an armload of packages; round breasted, round hipped, but still somehow petite in a shabby spring coat and low-heeled brown and white shoes. She colored and talked rapidly about how surprised and happy she and Hickey had been to hear about Con and Peter, and reluctantly Con accompanied her into a bar near her mother’s shop.

They seated themselves in a booth, and immediately Betty asked, “When are you going to Dayton, Con?”

“I don’t know,” Con said. “He doesn’t know how long he’ll be there.” The waiter approached, in a short white jacket; she ordered an Alexander and Betty said she would have one too.

“And,” Betty said when the waiter had gone, “were you mad at me about something?” I know I was an awful mess coming back from Yuma. I’m sorry.”

Con shook her head. How long ago that trip from Yuma seemed! “Of course not,” she said. “I kept meaning to call you, but I was awfully busy after I got back.” And she added, “You should have been mad at me.”

“Oh no!” Betty protested. “Betty, how is Joe?”

“We haven’t seen much of him. He’s got a better job.”

“How is he —”

“I don’t think he’s interested in anyone. Hickey says he’s dating lots of different girls.” Betty carefully arranged the packages in a pile beside her. “Hickey says he thinks they’ll be drafted pretty soon.”

“Oh,” Con said.

The waiter brought the two Alexanders.

“It tastes just like a chocolate malt!” Betty exclaimed, and Con was struck by her naiveté. But of course Betty was naive — a San Diego girl, just as she, Con, was a San Diego girl. But Betty was obviously unsophisticated; there was no pretense — or ambition — in her. Betty was sentimental, as Marya had been.
been sentimental. She had disliked it in Marya, but now she felt a craving for it, as for candy. She needed Betty’s sympathy. “Have a heart, honey,” Marya had said to her. “It never hurt her when Betty had needed that she had never had a heart when Betty had needed her sympathy.

Betty touched her hand, looking directly at her with round liquid eyes. There was a brown line of foam on her upper lip. “Con, are you happy?”

Slowly she shook her head.

“Oh, Con! What’s the matter?”

“I don’t know. It was just all wrong.”

“It is that? Is it when you do that?”

“We never did.” She paused to take a cigarette and sat down. The maid wheeled in a tea cart on which was a silver coffee service. Mrs. Gorman bent stiffly to pour. “What lovely coffee things,” Con said.

“Will you take sugar and cream?”

“No, thank you. Black.” She took the cup and saucer Mrs. Gorman passed her and settled back in her chair. She drank her coffee. She said, “I’m sorry I didn’t come for so long.” She paused, then said frankly, “I was afraid. I know you don’t like me.”

“Do you know you look very much like your sister?” Mrs. Gorman asked.

“Did you — did you know Charlotte?”

“I remember seeing her drive past with different young men.” She made herself meet Mrs. Gorman’s cold stare. “Is Peter well?” Mrs. Gorman said. “He hasn’t written me since he sent the telegram.”

“Oh,” Con whispered. “Oh, I’m sorry.”

“Is he still in Ohio?”

“Where will you live?” Mrs. Gorman asked.

“I don’t know.”

“Will you have children?”

“I don’t know,” Con whispered. “Of Course.”

“Ladyslie youn’t. They only mean unhappiness.”

“Oh, please?”

“Are you and Peter happy?”

“Yes! Of course we are! We want you to be happy for us.” She could feel the tears starting. “We are!” she cried. “I’m sure you are.”

“Oh,” she whispered, “can’t you forgive me — us? Don’t hate me —” And then she caught herself and said, “Because I won’t hate you back. I’ll just be sorry.”

She rose as Mrs. Gorman did. “You’ll have to pardon me,” Mrs. Gorman said. She started for the stairs. Con moved to help her; taking an arm that felt so frail and soft that the flesh might have been only a loose padding inside the black sleeve.

At the stairs Mrs. Gorman gently released her arm. She began to mount the steps, moving slowly, one step at a time, clinging to
the banister. Con stood beside the newel post at the bottom, helplessly watching her go.

Early in the summer Charley was transferred to Camp Callan, just north of San Diego. He came home on a warm Saturday evening, dashing up the front steps and calling her mother’s name; they ran into each other’s arms on the porch. Charley swung her mother up off her feet while Con retreated as he turned to hug her mother again. “Aren’t you proud you’ve raised a daughter that can make slacks look like they do in store windows?” “I don’t know what I would have done without you since you and Marya have been gone,” her mother said. “Oh, Charley, are you really home? And a corporal now! Why didn’t you write me they’d made you a corporal?” “Just got them,” Charley said proudly, patting the wooden arm. She prodded one leg up on the wide wooden arm. She prodded...
though she were Charley’s wife and her mother his mother-in-law. She hated sitting alone at the table, watching them dance cheek to cheek, Charley’s hand sliding up and down her mother’s back. But worse was dancing with Charley herself, when Charley’s hand touched her back, when Charley’s leg bumped hers, the smell of him that seemed ingrained in his heavy uniform. On the following weekends when he came home and wanted to go out somewhere, she always refused to accompany them.

She began to accept dates with the officers she met at the club in Coronado, firmly telling herself there was no reason why she shouldn’t. Not only was it obvious that Peter cared nothing for her, but many of the other Junior Leaguers whose husbands were away had occasional dates. Everyone knew it was perfectly innocent. She assured herself this was true, but she knew it was only shallowly true, and Charley’s disapproval came to be almost as her own conscience, which she must flout and bruise, as though by perverting concentrating on this one small guilt she could evade the other.

And when, in August, Phil Gardener returned to San Diego, she agreed to go dancing at the Hotel del Coronado with him and some friends of his. He was only an ensign, and she had gone out with majors and lieutenant commanders. Although he looked huge in his blues, his face was untanned and his sallowness made his nose seem too large, his glasses very thick. His friends, two jg.s and their dates, were uninteresting, talking about Rommel and about the Marines landing on Guadalcanal.

She sat beside Phil at the table on the edge of the dance floor, gazing at the slowly revolving mass of uniforms and bright summer uniforms, watching each face as it passed. "Well, this is the start of it," one of the jg.s was saying. "We’re moving up now. We’ve got those little yellow bastards on the run now. Right on up. The Solomons, New Guinea, the Philippines — what’s next?"

"Formosa, I guess," the other said.

"Formosa, then Japan…"

Con could feel Phil’s steady gaze. She moved her shoulders uneasily, watching the faces of the dancers. The bandleader had his violin in one hand, the bow in the other, and when he beat time to the music sweaty spots showed under his arms.

"Looking for Joe?" Phil said.

"I’m not looking for you what — let’s all go out to dinner tonight. Somewhere where there’s dancing and a floor show. The three of us.”

“Sure, dear, we want you to come,” her mother said. “Please do. Wear the new red dress.”

"That’s a good idea," Con said. "If I wear red I won’t feel so much like a widow everybody has to take care of.”

She went with them that night, but she knew how they must look — as though she were Charley’s mother-in-law. She hated sitting alone at the table, watching them dance cheek to cheek, Charley’s hand sliding up and down her mother’s back. But worse was dancing with Charley herself, when Charley’s hand touched her back, when Charley’s leg bumped hers, the smell of him that seemed ingrained in his heavy uniform. On the following weekends when he came home and wanted to go out somewhere, she always refused to accompany them.

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"Looking for Joe?" Phil said.

"I’m not looking for..."
planes they’re building. It’s very dangerous work.”

“Yes,” Phil said. “More dangerous than opening doors and sharpening pencils for an admiral, you mean. You seem to have mastered the snide remark since I saw you last.” Then he said, “Pretty proud of your husband, are you? Are you very much in love, Connie?”

“Yes,” she said. “Very much in love.”

“It must be quite an experience, being married to him.”

“Yes.”

“It’s what you might call a situation — a situation that certainly hadn’t occurred to me. You and Peter and Joe Bailey —” Suddenly he said, “Alphonso may Joe grow out of it. But if you’re really so much in love with Peter, you’d better quit looking for Joe. I already told you he isn’t here.”

She didn’t answer. He was jealous, she thought, jealous not only of Peter but of Joe. It gave her a comforting feeling of control, a kind of reserve strength. After they left the hotel he asked her to come out to his apartment for a nightcap. He still had the place in La Jolla, he said, and he would like her to see it. She didn’t reply immediately; they were passing Consol- lated now, the endless low buildings along the highway brightly lit and busy. The receiving depart- ment was in the last building, and she turned her head to watch it as the convertible sped by with the wind whipp- ing at her hair under her scarf. She was surprised to find she wasn’t frightened at the thought of going to Phil’s. She said she would go.

His apartment was the second story of a house perched on the edge of a cliff a half mile or so beyond the La Jolla cove. He followed her up the outside stairway and into a large room with indirect light- ing and paneling of dark wood. Opposite her was a solid, slanting wall of win- dows, black now, and fac- ing the windows was a mas- sive red couch.

“Do you like Wagner?” Phil asked.

She said she did and sat down on the red couch, tucking her legs under her. She set the drink Phil brought her on the carved Chinese bench that served...
as a coffee table. He put records on the player. The music began quietly. Her stomach knotted. She had a pleasant smoky-sour taste. She smiled at Phil as he sat down on one of the yellow chairs that faced her obliquely. She still felt at ease and in control, in spite of Marya’s warnings, and it occurred to her that Marya might have had an affair with him, that he might even have been the man with whom Marya had gone to Palm Springs that time. She almost giggled. “Have you ever been to Palm Springs?” she asked, and when he told her he hadn’t she felt disappointed. To change the subject she said, “I’m so sorry you couldn’t have seen Peter while he was here.”

“I seem to be missing quite a few connections,” Phil said. “Yes, I’m so sorry too.” The light glinted off his glasses as he stared at her. The silence that followed seemed ominous. The darkness outside the slanting windows was oppressive. She rubbed a hand over her bare arm, suddenly measuring the distance between them and then thinking of Joe, thinking of Phil attacking her and Joe defending her. It came to her vividly, the picture of Phil and Joe struggling.

She said to Phil, “You’ve never forgiven me for dating on you that night, have you? But if you hadn’t been so sneaky you wouldn’t have known.”

She held her breath for a moment, but he seemed not to have heard. The music crashed to a climax, a record dropped with a small clatter, the music began again. At last he said, “I’m sneaky because I like to know things. Why don’t you tell me about yourself? Tell me—”

“Oh, I’d rather be mysterious,” she interrupted. “Tell me about you. What is it an admiral’s aide does?”

“Tell me about your sister,” he said impatiently. She got a cigarette from the red lacquer box on the bench and slowly tapped it. “I hardly remember her. I wouldn’t think you’d be interested in gossip that old.”

She caught once more the baleful look he had given her at the housewarming, his lips twisting, his eyes seeming to swell at her from behind his glasses. Then he swiveled around to gaze out the window. “What about the man?” she said. “Did they ever find out? Was it Henry Reeves?”

“I don’t know anything about Charlotte,” she said. “Because of what she did I couldn’t go away to college. I had to take all the lectures nobody’d given her. I had to suffer for—”

“Did you suffer terribly, Connie?”

She flushed and quickly rose. She snatched up her coat and hurried out of the apartment ahead of him; but on the outside stairs she had to stop and swing around to watch the lighted aperture of the doorway. The light went out, and Phil loomed in the opening, dark and huge, with only the V of the front of his shirt and the cover of his cap showing faintly white. She raised her hand to cover her mouth as he came down toward her, but he halted, without touching her, and silently waited until she went down the stairs ahead of him and got into the car.

But when he stopped the car before her mother’s house he tried to make love to her, smoothly at first, but as she resisted, more roughly until she became almost hysterical, fighting him off. He drew back, still holding her wrists. “Goddam you,” he said hoarsely. She pulled her wrists free, but her face was caught between his two hands and jerked close to his face, his heavy hands bruising and twisting the flesh of her cheeks. “You damned little teaser!” he whispered. “You damned little worthless cheat! You’re liked your damned bitch cheat teaser of a sister except that you’re still an adolescent!”

He cursed her, the words hard and coarse and hurting her like the pain of his fingers twisting her face. She had to scream, she thought, but she didn’t scream. She made no sound, not even fighting him any longer. But abruptly she was released. “Get out!” Phil said, and she jumped out of the car and fled halfway up the steps, turning then, as before, to watch his headlights sweep up the hill and swing around and then come back down, swiftly, the red dots of his tail-

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lights winking out around the corner at the bottom of the hill. She sank down on the cold step, gasping for breath.

What had she done? What was it about her that everyone knew — that Phil knew, that Peter's grandmother had seemed to know, that Charley must know? What was wrong with her? "You're good," Joe had said. He had said it because she had been in Charlotte, whom she could hardly remember. "What is it?" she whispered, feeling the old horror growing and swelling in her as she sobbed dryly into the cool night air. Joe's car should be coming up the hill now; Joe should be coming to hold her back, to save her, to tell her she was good. She stared, staring in her body forward, at the dark street below her, but no headlights appeared. Slowly she turned her head to gaze at the darkness above Point Loma, where the stars were bright and large, and waited — then swung back again. But the lights did not come, and with a sudden, decisive movement she rose and went into the house, switched on the light above the telephone, and paged through the phone book. Bailey, Joseph M.; the address was the same, the phone number the same. The receiver felt cold and hard against her ear as she dialed. She held her breath as she listened to the ringing; she sucked it in as there was a click, and Joe's sleepy voice said, "Hello?" She stared into the black curved shape of the mouthpiece. "Hello?" Joe said. She replaced the phone and ran to the front door. She ran down the steps as she had run up them, got into her car, and backed it out into the street with a sweeping rush.

Driving toward Joe's, she felt calmer; clearly now she saw that she was going to the only chance at happiness she had ever had — slowing at last, turning, and in second gear climbing to the top of the hill, where, around the corner, second house down, Joe was.

She moved carefully down the slanting cement walk in the darkness and knocked on the door. Then she opened it and felt for the light switch. Light filled the room. Joe was sitting up in the bed in a blue pajama top, his hand still fumbling at the lamp beside the bed.

She turned off the ceiling light, still hesitating outside the door, but the lamp had come on, throwing a bright circle over the bed. Joe ran his hand through his hair. "What the hell?" he said.

She stumbled as she stepped across the threshold. Her calmness was gone now, and she knew that her strength was almost gone. "Joe," she pleaded. "Joe, you've got to help me."

"No, I've never been there."

"Let's go to Palm Springs?"

"No, I've never been there."

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March 7, 2002

Reader

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You can be part of an important clinical trial testing a research medicine that may prevent osteoporosis.

What this trial is for: To test a research medicine that may treat osteoporosis.

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Call 800-82-SHARP.
March 7, 2002

Reader

50

You have to take me —” she began.

“All right,” Joe said in a quiet voice. He sat up, and she held her breath as he fumbled at the lamp. The light came on, making everything bright, and she sighed. He was going to take her. He got up and began to dress, and she was grateful that he did not argue or make her try to explain. When he sat down on the edge of the bed to put on his socks and shoes she leaned her head against his back, feeling the hard shape of his spine beneath his shirt.

“You’re sure this is what you want to do?” he said.

“Yes, darling.” She put her arms around his waist and drew him back, but he disengaged himself and went to the closet. Hangers rattled together as he sorted through the clothes that hung there.

“It’s not enough that you bust in here and rape me,” he said, his back to her.

“You’ve got to carry me off again. You don’t have to tell me anything,” he said. “I thought we were going to Palm Springs so we wouldn’t have to think about it.”

“I have to tell somebody,” she stretched. As she moved her hand to push back the covers her ring threw off intense rays of blue and white. She wondered if she should remove the ring. But she decided to leave it on, because in the hotel in Palm Springs she would be Mrs. Joseph Bailey.

“I thought you wanted to go right away,” Joe said. He brought an old brown suitcase out of the closet.

She got out of bed, stepped into her panties-girdle, and wiggled it up on her hips. “Haven’t you got a better-looking suitcase than that?”

“No. I haven’t been going to Palm Springs much lately.”

“I didn’t mean it like that. Don’t be that way, Joe. Please, let’s —”

“Sorry,” he said. “I guess I’m not in an exactly peaceful state of mind. I’ve just cuckolded my friend, and now I’m going off to really do it in style.” He swung toward her as she flexed her shoulders to fasten her brassiere; his face was twisted and strained. “You know what I’d do for you,” he said.

“But how can I do this to Pete?” she asked. “But maybe I’m doing this for him too. Maybe that’s it. Is that supposed to be it?”

“What?” she asked. “I don’t know what — Joe, I’m not really Peter’s wife. I’m not really his wife at all.”

He didn’t reply, moving over to the dresser. He started to pull the drawers open, then halted and leaned forward to gaze at himself in the mirror. She could see his lips moving. Finally he began to run a comb through his tousled hair.

“We can take my car,” she said. “If you want to.”

“I want to take mine.” As she dressed and Joe packed his suitcase, she looked around the concrete-walled room. It had not changed much. The same pictures were around the mirror, their edges a little curled now. The old photograph of her still stood on the dresser, the big University of California diploma still hung on the wall. Between the bathroom and closet doors now was a Dau- mier print of some people sitting in a carriage. There were quite a few more books on the desk: Madame Bovary, Nana, a thick one with gold lettering — The Wealth of Nations. A stack of Time magazines hid the other titles; and on the cover of the top one was the face of a bald, smiling, heavy-lidded Japanese against a red background.

Joe was stripping his suitcase closed. His face was flushed as he got to his feet, and suddenly he said, “But what am I supposed to think of myself for doing this, Con? What am I supposed to think of you? What the
hell are we doing anyway?" She took a step back and leaned against his desk. "If I hadn’t been a dirty sneaky bastard I wouldn’t have even known what was wrong," Joe said. "If I didn’t —"

"Stop it!" She didn’t understand what he was saying, and she was almost crying, because he was spoiling it. "If you’re going to be like this we’d better just — not go. If you’re going to spoil it —"

She took a step back and leaned against his desk. "If I hadn’t been a dirty sneaky bastard I wouldn’t have even known what was wrong, " Joe said. "If I didn’t —"

In Palm Springs they stopped at the first hotel they came upon, a long stretches of desert where purple mountains rose. The road wound along the edge of the foothills, and the air was hot and dry, increasingly hot with the sun glaring in through the windshield, until the metal of the window sill was too hot to touch.

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Herbal wrap, 30-minute massage of your choice and 30-minute facial

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21/2 hours

One-hour massage of your choice or one-hour facial of your choice, SK manicure and SK pedicure

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INHALE...EXHALE... RELAX

21/2 hours

Body scrub, aromatherapy bath and aromatherapy massage

$185

SANCTUARY SAMPLER

11/2 hours

Herbal wrap, 30-minute massage of your choice and 30-minute facial

$150

Sampler

1 hour

30-minute facial

$575

$150

Treatment

1 hour

Body scrub, mud treatment, aromatherapy bath, one-hour massage of your choice, lunch, SK manicure and SK pedicure, hairstyling, makeup and an SK Sanctuary robe

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11/2 hours

Herbal wrap, 30-minute massage of your choice and 30-minute facial

$150

SOLACE

21/2 hours

One-hour massage of your choice or one-hour facial of your choice, SK manicure and SK pedicure

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INHALE...EXHALE... RELAX

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Body scrub, aromatherapy bath and aromatherapy massage

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SANCTUARY SAMPLER

11/2 hours

Herbal wrap, 30-minute massage of your choice and 30-minute facial

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Sampler

1 hour

30-minute facial

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1 hour

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$755

Gift Certificates Available
adobe structure with a winding drive lined with palms that exploded green fronds into the violently sunny air. Across the lawns, over which many sprinklers played, was the bright blue gleam of a swimming pool.

“Pretty big-time place,” Joe commented.

“Yes,” she said. “It’s going to be wonderful, isn’t it?”

Chapter 16

i They had come at the wrong season.

During the middle of the day it was almost unbearably hot, and if they went outside, the dry, still heat almost took their breath away. Their window overlooking the swimming pool, and beyond the brilliant lawns and a row of palms the highway waved and shimmered. Their suite was decorated in bright Mexican reds, yellows, and greens, but with the shades drawn against the sun it became dim and hushed, and the evenings were cool, the nights almost cold. In bed that first night she told him about Peter. The light was on, and they were both smoking, the ashtray between them on the rose-colored blanket. She could not control the shaking of her voice as she said, “He just walked out. He didn’t come back till the next day. Terribly drunk again and shouting ‘Orders’ and waving a telegram at me. Where had he gotten it? In bed that first night she told him about Peter. The light was on, and they were both smoking, the ashtray between them on the rose-colored blanket. She could not control the shaking of her voice as she said, “He just walked out. He didn’t come back till the next day. Terribly drunk again and shouting ‘Orders’ and waving a telegram at me. Where had he gotten it?”

She paused, trying to make herself be calm. “Then for a while he talked about having me come back to Dayton. But he’s stopped now. Now he doesn’t say anything about it.”

The reddish-brown hairs on Joe’s hand glistened as he flicked the ash from his cigarette. He was silent; he had hardly spoken all the time she’d been telling this.

“It was as though something terrible was wrong with me and he’d just found out,” she went on. “Joe, was it my fault? You have to tell me it wasn’t my fault!”

“It wasn’t,” he said. His eyes were looking past her as though Peter were there, on the other side of the bed.

“What is it?” she cried.

She was shaking. Joe’s gaze came back, full of pity. He bent his arm that lay under her head, to press her face against his shoulder. “What is it?” she sobbed into his shoulder. “You know what’s wrong with me. What is it?”

“There’s nothing wrong with you. It wasn’t your fault.”

“But you know something. I can tell.”

“All I know is there’s nothing in this rotten world...”
wrong with you." He
smoothed his hand over her
hair. "I just can't understand
why Pete — why you two . . ."
He stopped.
In the silence she shook
her head as though it were
incomprehensible — when
she had blackjacked Peter
into marrying her. She was
afraid to tell Joe that, and she
was afraid that Joe had come
to see it anyway. She sobbed
again, and he patted her, his
hand making a soft, steady
sound on her bare back.

"Do you know some-
thing?" she said, "I didn't
want to do that. I didn't
want to do it all."

"Didn't you, Con?"
She glanced at him out
of the corners of her eyes,
but he wasn't looking at her.
"Joe, I never really felt
attracted that way to anybody
but you." After a long time he
said, "Me too, Con."

"Oh, you liar," she said
and laughed a little.

"No, in a way it's true.
The basic urge aside, you
don't know all the tremen-
dous, involved things you
mean to me. Romantically
of course, but socially and
economically and —"

"Oh, I'm the romantic
one."

"No," Joe said. "No, but
we're different kinds of peo-
ple, do you know that, Con? Maybe we're too —"

She said, "Are we?"

studying his face. He did
don't go on. "I guess I don't
know you very well," she
said. "But I don't know myself
either." She giggled sud-
ddenly. "Except I know you're
a man and I'm a woman.
That difference is a nice one,
isn't it?"

Joe was silent, and she
saw that he had put his hand
over his eyes.

"What's the matter,
darling?"

"Nothing."

"Sleepy?"

"Yes," he said. "Sleepy."

She couldn't get him
to talk anymore that night,
even when she turned off
the light and couldn't sleep
and knew he wasn't sleep-
ing either. She lay awake,
thinking about him; this
was adultery, in this $16-a-
day hotel room, with the
wind a loud, continuous,
exciting rattle in the palms
outside their window. She
turned over and pressed her
face into the pillow, think-
ing that now she could
divorce Peter — and think-

ing about marrying Joe.
In the morning she told
him she had decided to get
an annulment.

"Yes," he said. "I think
you should. He'll let you
have one without any
trouble."

She spent most of that
morning writing letter after
letter to Peter and tearing
them up. She started with
the idea that she should tell
him she was, and had always
been, in love with Joe, but
she discarded that, and each
letter she attempted was
shorter than the last. The
one she finally decided would
do was the shortest and sim-
plest of all; she said in it that
she was going to have their
marriage annulled and that
she was sure he would
understand.

In the mornings she
would wake first, and her
eyes would be dazzled by
the waterfall of yellow light
that slanted in the window.
She would wake Joe, who
would quickly sit up and
demand to know the time.

"We decided it didn't
matter what time it was,
didn't we?"

"But is it too late? Is it
too hot already?"

And she would laugh and
say, "Don't I always wake
you in plenty of time?"

They usually went for
a walk after breakfast,
through the town, shop-
ing. Joe bought a sport
shirt to wear, a white one
with black piping like a cow-
boy shirt, and Con bought
two cotton sunback dresses.
Late in the afternoons they
would lie in the sun by the
pool, diving in from time
to time to cool off, and some-
times playing bridge with
Dick and Norma Coolidge,
the only young people they
had met. There were not
many guests at the hotel,
and almost all the others
were old couples who played
bingo in the game room at
night and croquet on the
lawn in the late afternoon.

In the evenings they
usually went to a bar in the
center of town, which was
very quiet until around ten
o'clock; then more people
would appear, very tan, in
sport shirts and sunbacks
and bare midriff dresses,
and already very tight and
gay. Joe would get up to go
when they began arriving,
and although Con wanted
to stay and get to know some
of them and eventually be
included in their parties, he

"Yes, " he said. "Sleepy."

"Sleepy?"

"Nothing."

"What's the matter,

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Bending over his back, she
found a blackhead and
forcedly. "I can see they're
enough. " He laughed
ing department long
enough," he laughed
forcefully. "I can see they're
not going to win this war
without me."

"Damn the war!"

Joe sat up. Gently he
pulled her glasses off, and
she closed her eyes so he
wouldn't see the tears. "Here,"
he said. "Here!"

"Oh, Joe, goddam it!"

"Here, stop that. Let's
go for a swim. Swim, play,
go out to dinner and cele-
brate. No weeping and
snarling."

"I'm a stupid selfish
fool!"

He tried to get her to go
for a swim with him, but
she would not, and when
he had dived in she hurried
to their room and threw
herself on the bed. "How

"There's not a hell of a
lot I can do," Joe said coolly.
"Anyway, it's nothing I'm
going to need to worry about
for a while."

"You're just going to
stay in San Diego and plod
along, aren't you?" The mus-
cles hardened in his face;

"Oh damn it," she said. "You
are, aren't you?"

"I suppose so," Joe said.
It hadn't been a fight,
but something had been
lost. Even when they made
up what hadn't been a fight,
even when they made love
with a kind of frantic effort
to redefine something they
had had in their first few
days at Palm Springs, what-
soever it was it was still lost,
and as the days passed she felt it
more and more strongly.

She tried to hang on to the
days, to draw them out and
examine them carefully for
what was missing now, to
find it and recapture it and
make the days good and full
again. Joe said they had to
get back on Sunday, and she
could not bring herself to
think beyond the end of
the days at Palm Springs.

Saturday afternoon she
and Joe lay beside the pool
in the sun that hovered over
the rim of brown moun-
tains to the west; she lay
eck down on her red mat,
watching Joe as he sat on
his blue one with his knees
drawn up, staring down into
the blue of the pool. She
saw Mr. Obelhauser com-
ing toward them. He was
very old, thin, and hunched
over in his blazer and white
flannels. His cane tapped
on the cement. She smiled.
He halted, and his yellowed
mustache tipped up as he
smiled in return. "Well, how
are the honeymooners
today?"

"Fine, thank you," Con
said. Joe turned. "We're not
honeymooned. We've been
married a long time."

Mr. Obelhauser tipped
his head to one side and
gave Joe a suspicious glance.
"You look like honey-
mooned to me."

"We're not really
though," Joe said. "I'm being
drafted. We came up here to
try not to think about it for
a week or so."

Con frowned and
picked up her dark glasses
and put them on.

Mr. Obelhauser looked
embarrassed. "Going out
there to get yourself some
Japs, are you?"

Joe didn't answer.
Mr. Obelhauser said,
"Well, good luck, son," and
started on again.

"Thanks," Joe said.

Con listened to the tap
of the cane. Joe changed his
position, lying face down
on his mattress. She rose
and moved to sit beside him.
Bending over his back, she
found a blackhead and
pressed it. "I don't really
want to look at this."

"Oh!" She flushed. "I
had the anti-jollies,"

"Why did you say that
to him? He's been awfully
tired."

"Hell, it's true. Next
week or so. She stared
down at his back, which was
broad and tanned, with a few
hairs glinting goldenly in the
low above the band of his
shorts. "I can't go bounc-
ing away for a week like this," he
went on. "If I'm not
canned already I will be,
and no more job, no more
draft deferment. The draft
board's drawing up the
papers right now probably."

"Oh," she said. "I never
thought..."

"I know."

She felt like crying.
Always. Always it was spoiled
for her. "Oh, goddam it!"

"You ought to scrub
yourself on the bed. "How

"I'm a stupid selfish
fool!"

"You're just going to
to know any of those
people."

"What was the matter
with you?" she demanded
angrily.

"I had the anti-jollies," he
said. He sat down in
the chair across the room from
her.

"I want to have a good
time while we're here. I don't
want any anti-jollies. What
was the matter with
Norma?"

"Dick's getting shipped
out."

"Oh!" She flushed. "I
didn't know that. Did he
tell you that?"

"I figured it out."

"Aren't you clever!"

"Probably not. I just
happened to think about it
and you didn't."

She looked down at her
hands in her lap, angry at
herself now, but angry at
Joe too. She turned her wed-
dering ring on her finger until
the diamonds were hidden,
then turned it back again.

"Joe, what are you going
to do? Are you just going
to keep on working at
Consolidated?"

"I doubt it."

"Wouldn't you like to
go somewhere and get a job
that was really interesting?
Somewhere like—"

"There's not a hell of a
lot I can do," Joe said coolly.
"Anyway, it's nothing I'm
going to need to worry about
for a while."

"You're just going to
stay in San Diego and plod
along, aren't you?" The mus-
cles hardened in his face;
she had hurt him but she
didn't care, envisioning the
slow progression of little
raises in pay and a little bet-
ter jobs, until they were old.
"Oh damn it," she said. "You
are, aren't you?"

"I suppose so," Joe said.
It hadn't been a fight,
but something had been
lost. Even when they made
up what hadn't been a fight,
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to redefine something they
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"I know."

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"You ought to scrub
yourself on the bed. "How

"I'm a stupid selfish
fool!"

"You're just going to
can I be so selfish?” she whispered. “How can I be so awful?”

Joe made her go out to dinner, but she felt miserable, and when they returned to the hotel and went to bed she began to talk wildly, as though she had to explain something to herself as well as to Joe. But what she was saying did not even make sense to her, and she knew Joe could not understand. He lay there with his arm under her neck, letting her talk, but finally he said gently, “Con, what is it you want?”

She stared up into the darkness, trying to gather it together in her mind. It infuriated her that what she was able to say should sound so naïve, so like an impossible fairy tale. “All right,” she said. “It’s this. Like this. Our being here at Palm Springs. Living like this.”

“But how long before this would wear awfully thin?”

“All right. Then something else, and after that something else. Really living. Really doing all the wonderful things there are to do.”

“Look,” Joe said. “Is it that this is Palm Springs where, if you come at the right time of year, there are a lot of big shots around? Living in a suite that costs 16 bucks a day and —”

“Yes.” She admitted it, but proudly. “Yes, that’s part of it.”

“What’s the other part?”

“I just don’t know how to tell you! Joe, darling, please listen to me. Partly that’s why I married Peter. I didn’t love Peter and I love you. Can you understand? I know it sounds awful but I couldn’t stand to marry you the way things were when we went to Yuma. Or now, Joe, how much do you love me?”

“You know how much.”

“You know how much. Isn’t there some way? Couldn’t you get out of San Diego? But not just that. More than that, and it seems so terrible when I say it. I know it sounds awful but I couldn’t stand to marry you the way things were when we went to Yuma. Or now, Joe, how much do you love me?”

“You know how much.”

“Isn’t there some way? Couldn’t you get out of San Diego? But not just that. More than that, and it seems so terrible when I say it. But if you really love me, you have to be someone. You have to make our life be a wonderful thing, everything it could be, and not — not —” She stopped. She was afraid he might be angry now.

He only said quietly, “You’re asking me to be something I can’t be.”
“I know! Oh, I know it. But —”

“Con,” he interrupted. “You came to my place last Saturday night and you said I had to help you. I guess I don’t quite understand all you meant, but you ought to know I’d do anything for you. But — but I guess I can’t do anything.”

“You can! You could’ve. Oh, I don’t mean it that way, but you were someone, Joe. When you were up at Cal. You could have stayed up there, and you then on. You could have been from there. You meant, but you ought to know that, Joe. You’ve known in grammar school all and do all and realize everything that could be in the cards — oh, hell, I guess I’m not making any sense.”

“You’re not making any sense at all.”

“Well, I’m sorry then.”

“You’re not making any sense.”

“Con,” he interrupted.

“I know! Oh, I know it. I —”

“That’s it,” Joe said; then, after a pause, “Con, are you sure you really know what you want? Are you sure that if you got what you thought you wanted, it wouldn’t just turn out to be something else?”

She girt her teeth. “You can say that,” she said with contempt, “because you wouldn’t ever try to do anything about getting it except plod along. You don’t know what you want. Do you? Tell me if you can.”

“Probably I can’t,” Joe said. “I’ll try though.” He spoke in the slow, careful manner he had sometimes.

“Well — well, here’s Joe Bailey, and he’s got a certain amount of brains, or ability or capability, or whatever it is. I want to get the most I can out of that, honestly. That sounds pretty self-righteous, I guess; but I want to be the most of what it’s possible for me to be. I suppose everybody wants that, though.”

He paused. “And I have to have some kind of security. It’s always seemed that if I had that, I’d have what I wanted. Like if I had that, I’d know where I stood. Because I’ve never quite known. If I could just get to feel safe and set, like here was a good steady place for me to put my feet, then I could go. Then I could be all and do all and realize everything that could be in the cards — oh, hell, I guess I’m not making any sense.”

“You’re not making any sense at all.”

“Well, I’m sorry then.” The words sounded very final.

She lay beside him, holding her body tight to keep from shivering. She watched the curtains billowing and falling slack in the breeze through the window, thinking about the player piano a girl she had known in grammar school had had. You pumped and the music played, but when it was over there was a click, and if you kept it on, the little metal catch at the end of the roll just clicked around and around, senselessly.

She felt very near to hating Joe. Her voice sounded strained. He stirred beside her. “It just can’t ever be,” she said. To cover the break in her voice she spoke loudly. “You’re the way you are and I’m the way I am, and it can’t ever be any different. So there’s no use.”

“I’ve known it for a long time, Con.”

“I thought I did too. But I know it now. I can’t ever see you again, Joe.”

“You came over to my place that night, don’t forget —” He stopped and said quietly, “All right, Con.”

“I mean it!”

“All right, Con.”

The next day they started back.

II

It was almost dark as they came into San Diego. All afternoon she had felt increasingly depressed, with an uncleanness and an impatience that was like the curse coming on. She watched the streetlamps move in slow progression past; all the familiar places and mark-
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He was killed instantly,” her mother said. “He’s dead, darling.”

“Oh, Christ,” Joe whispered.

Her mother meant Peter; the realization came slowly. She gasped. Then she screamed at Charley, “Say it! Say it!”

“The morning after you left,” Charley said in a low voice. He paused. “A friend of his called.” That was for Joe, as the first had been for her.

Joe’s hand left her wrist. She stepped away from him, brushed past her mother. She felt as though she were made of glass and had dropped and shattered, to be instantly annealed into a whole again by a heat furious and instantly gone, as though before she had felt the pain the anodyne had taken effect. And nothing was changed, only this added to it. “Say it!” she screamed at Charley. “Call me a —”

She felt her mother’s soft hand where Joe’s had been. She shook it off.

“Not!” her mother whispered. “He doesn’t —”

“I know what he means. Go ahead and tell me what I am! What I’ve done!” She took another step toward him, then shrank back and turned toward Joe. “Aren’t you going to hit him?” The white cowboy shirt and the white face settled and became still in her eyes, and he had not advanced toward Charley. “Aren’t you going to hit him?” she cried. “You have to!”

Then she saw his eyes and knew that he would do nothing, failing and deserting her. “You coward!”

“Darling,” her mother said.

“Go away,” Con said. “Please go away, Mother. Almost calmly she said to Charley, “You couldn’t stand it that I was in Palm Springs with Joe could you? Doing that with Joe. Could you? Because you —”

“Please,” her mother moaned. “Oh, please, darling.”

“Go away!” Con said.

Her mother was crying. Charley made an abrupt sidewise motion with his head. As she heard the footsteps, retreating she almost pitied her mother, whose daughters had both turned out this way. She listened to the footsteps go down the hall. “Could you?” she said to Charley.

“Easy, Connie. I know it’s —”

She said viciously, “Don’t think I don’t know what you’re after. What you’ve always been after.” Words seemed to flow out of her like a knotted cord pulled endlessly from a tight ball lodged at the top of her stomach, and something in her head was tottering, slipping from side to side, almost falling.” You want me. I know. You — you filthy —”

She started to shake as she saw his dark-haired hand move toward her. “Charley!” The ball of pain revolved slowly, the thing in her head tottered, itself tottered again. The hand was going to touch her, and she turned to run.

“Con,” Joe whispered.

“You coward,” she said.

She forced herself to go slowly toward the open door.

“You coward,” she said again.

Then she was outside, and she ran down in the darkness, down to the driveway where her car was parked. She raced the car down the street. At the corner she barely slowed, swinging out onto the boulevard with the tires screaming.

Dead, he’s dead, he’s dead.

She stared straight ahead as she drove east on Rosecrans, past the darkened, camouflaged buildings of the Naval Training Station, Peter betrayed and dead in the squashed scattering of the plane. In the light of a streetlamp the ring on her hand that gripped the steering wheel caught fire, threw out tiny blue and white flames, died.

Peter was dead, but no one could ever say it was her fault, what had happened in Dayton, Ohio, over 2000 miles away. She saw the blood on the tangled scraps of metal; she pressed her hand over her open mouth. It had not been her fault. She thought of the letter, carefully folded in her purse, that told Peter she was going to get an annulment. And then she thought of Mrs. Gorman, and her foot stamped down on the brake pedal. She turned off the lights and sat there on the cold leather seat, thinking about Mrs. Gorman. A truck passed with a harsh jarring sound. She lit a cigarette with shaking fingers. Mrs. Gorman must not know.

She smoked with a continuous, jerky, urgent motion, raising the cigarette and sucking in the smoke and exhaling it until the ember burned with an almost pleasant pain between her fingers. She threw it out the window. “I have to tell her,” she said, and started the car and drove to the drugstore at the end of Rosecrans, where, in the telephone booth, she dialed the number.

The maid answered.

“Does she know?” Con demanded. “Does she know her grandson is dead?”

The gasp that came over the wire hurt her ear. “I’ll have to come over and tell her,” she said. “Can she stand it, do you think?”

“Dear God, I expect she can. I expect she’ll have to —” the maid began, but Con hung up.

She found Mrs. Gorman sitting on the couch between the two front windows. One of them was open, and the wind moved the white curtains gently. Except for the moving curtains nothing seemed changed; if she had not wakened Mrs. Gorman in the stairs that last time, Mrs. Gorman might not even have moved, in a kind of complete and iron-willed violation of time. The smile she gave Con was almost imperceptible, and when it had passed Con could not be sure there had been any change in the old face at all. The maid had disappeared.

“My dear,” Mrs. Gorman said and inclined her head toward the chair in which Con had sat last time. Con took it. She felt dirty, her hair greasy; she looked down at her lap where her skirt was wrinkled in long creases. Her face was stiff and brittle with the effort of keeping it blank. Just go ahead and say it, she told herself.

“I’m glad you’ve come,” Mrs. Gorman said.

Con said. “Peter’s had an accident.” Having said it, she sat with her head bowed, listening to a clock ticking somewhere. It was a slow, dragging sound.

“He’s dead!” Mrs. Gorman asked.

She nodded. Finally she looked up. The light from the lamp made Mrs. Gorman’s hair bright silver. She had raised a hand to touch the black velvet band at her
throat but nothing showed in her face.

“What will you do now?” Mrs. Gorman asked.

“I’m going back to Washington — where my father is.”

Mrs. Gorman nodded slowly, thoughtfully, as though she were thinking only of Con now, and Peter, dead, was gone completely from her mind. “There will be quite a lot of money.”

Con shook her head. The sound of the clock hit at her brain like small, neat hammer blows. “It wasn’t my fault,” she said. “There isn’t any way anyone could say it was my fault.”

“Why, of course not, child.”

Con didn’t know whether she saw it there, or only thought she must see it, in the eyes over which the wrinkled lids drooped suddenly — the accusation, the judgment. She thrust herself upright. “I didn’t kill him,” she whispered into the accusing eyes.

“I’m sure I don’t know why you should think such —” Mrs. Gorman began.

But it was too late. She could feel herself slowly cracking, like an empty box asked to support an impossible weight. She saw what they were trying to do to her. Make her be Charlotte — make her be like Charlotte — and Joe had not even tried to stop them...Mrs. Gorman saying, “Do you know you look very much like your sister?”...Charley and Mrs. Gorman trying to make her be like Charlotte...and now she was at the library door of the old house, only two blocks down the street and around the corner, shivering in her pajamas and bare feet as she watched through the crack of the door with a ten-year-old’s fascinated, prurient, and guilty pleasure...the men crawling over Charlotte on the couch, seeing them not singly but as many men, dark, sweaty, masculine, crawling like hairy animals over her sister, whose skirt was wrinkled up to show her thin knees above the rolled stockings, the hands on her breasts and legs and the ugly, terrifying, irresistible movements...Charlotte’s head thrown back from time to time to show the taut cords of her throat...Charlotte’s
San Diego Reader  March 7, 2002

I’m not like that,” she whispered. “You can’t make me be. I’m not. What do you mean, saying I’m like that?”

“Child, you’re hysterical,” Mrs. Gorman said softly. “Won’t you —”

“I didn’t kill him,” she cried, and she saw an expression of pain cross Mrs. Gorman’s face. She said, “If anyone did, you did,” trying to speak calmly now. “He told me about you. Don’t think he didn’t tell me about you, you old witch. Crazy old witch. You ought to die.”

Her voice broke, but she avoided his eyes. “You asked Joe first, you mean, all right.”

“You can just get on your way,” he said harshly. “You can just get out if — if you’re a coward too.”

“I said I’d do it,” Phil said. He looked up suddenly. “No,” he said. “Con scolded her. Con leaned back against the door to close it. “He’ll be right here.”

Phil stared up at her, his cropped hair shone blackly. He had taken off his uniform jacket, and his white shirt was tight across his chest, the collar stiff and starched below the brown column of his neck. Con leaned back against the door to close it. “He’ll be right here.”

Phil stared up at her, but she avoided his eyes. On the metal dresser was a Kewpie doll. It gazed coyly over its shoulder at her, pink and cream, cheap and innocent, holding its plaster arms down over its plaster body in a frozen protection of its innocence that infuriated her.

“I guess this makes a kind of Galahad out of me,” Phil said. “Avenging an attempt on your virtue. Is that it?”

“Yes,” she said.

“I don’t know if I like the role.”

“You said you’d do it.”

“Oh, I’ll do it for you.”

“He’s always been after me,” Con said.

“Of course.”

“But I can’t take this — trying to blackmail me into sleeping with him because —”

“Because the good captain was killed while you were shackled up with Joe Bailey’s? That’s what I call mean, all right.”

“Damn you,” Con said.

“You can just get out if — if you’re a coward too.”

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“I shouldn’t have. I should have known.”

“He wouldn’t do it,” Phil said in a flat voice. He had taken off his glasses and his eyes looked small and hard, set too close together and too deep. He put a cigarette between his lips, waited while the match flared, then, with an ugly motion that was like a snake striking, thrust his head forward so that the tip of the cigarette entered the flame.

“I just can’t understand what you’re trying to do,” he said mildly. “You’re going away. Why don’t you just go and forget it? Why this?”

“Because I can’t go until I do this! I can’t. I can’t do anything until I do this.”

She heard the scrape of footsteps on the asphalt.

“Want to change your mind?” Phil asked.

“No!” She faced the door. Her lips pulled back savagely against her teeth, her breath felt hot and dry. On the smooth surface of the door she could see Peter bleeding at the nose and mouth and watching her accusingly with dead eyes. “Come in,” she cried before there was a knock. Peter’s face dissolved as the door opened.

Charley stood there, his khaki cap cocked to one side, his brown eyes moving quickly from her to Phil. The world seemed very huge and slow. She tried to make a claw of her hand that her car was parked, and as she reached it she heard the ring. From her mind. “Phil was sitting on the edge of the bed as she had left him. In the light his cropped hair shone blackly. He had taken off his uniform jacket, and his white shirt was tight across his chest, the collar stiff and starched below the brown column of his neck. Con leaned back against the door to close it. “He’ll be right here.”

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“Come in,” she ordered, and he stepped in and closed the door.
She heard the bed-springs creak, out of the corners of her eyes saw Phil rise and stand to one side and a little behind her.
“Are you in trouble?” Charley asked.
“I didn’t kill him,” she whispered. “You can’t say I did.”
“No one said that, honey.”
“You did say it!” Her voice rose, “And I know why you said it!”
“Connie —”
“Kiss me, you filthy gigolo! Oh, you filthy gigolo! You’ve always been after me. Trying to blackmail me into sleeping with you. Every time I’ve thought about it I’ve wanted to vomit. Trying to —”
She saw the pity in his eyes, and she cried, “Hit him now!” She took a step toward Charley. “I didn’t! I didn’t kill him! You — you —” There was no word.
“Is this what it has to be?” Charley asked.
“Hit him, Phil! Hit him!”
“Does it have to be this way?” Charley said tiredly.
“Phil!” she screamed.
There was no movement behind her, but Charley’s hand was rising in a slow, awful, resigned motion. She waited, hardly flinching as Charley’s hand flashed toward her face; she felt the sharp pain on her cheek and the propulsion that sent her reeling against the wall. As she caught her balance she still felt nothing but the physical shock, but she sighed, anticipating the other, the satisfaction and fulfillment, because now Phil would not fail her, as Joe had, and she would be intact again. She saw Phil swing his long, white-sleeved arm, hearing and remembering the hollow sound of the blow, shivering again as she saw Charley spin and fall against the dresser. And on the dresser the Kewpie doll toppled over and rolled off the edge, to smash on the floor where Charley had fallen.
The ritual completed, she moved to stand beside Phil. Charley lay between the end of the bed and the dresser, amid the scattered fragments of pink and cream plaster, one leg slightly drawn up. After a moment he put up a hand to grasp the end...

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of the bed. He pulled himself to his feet. She stood there with Phil, trying to feel what she needed to feel. Charley put his hand to his cheek. His cap had fallen off. “Was it what you wanted?” he asked.

“Yes,” she whispered. Yes, she told herself. She watched Charley look down at the broken Kewpie doll. He pushed a fragment with his foot. It made a scraping sound on the floor. She snatched up her purse. “Let’s get out of here,” she said. But she stopped at the door and looked back at Phil and Charley, already dazedly aware that somehow she had been wrong, mixed up. Yet she was almost lucid now, as, seated in her car, she watched Phil coming out of the door of the cabin, the light snowy white on the cover of his cap. He had put on his jacket and the buttons gleamed at her like red eyes.

He got behind the wheel and started the car, but she still watched the door-way. Charley appeared in it, but she could not cry out to him now. Phil accelerated and turned out of the auto court into the traffic of Pacific Boulevard, grinning to himself now. Phil accelerated, but out of the car.

She lay staring into the semidarkness, terrified that Phil would wake again. Cautiously she turned her head. She could see him only dimly; the skin of his bare chest looked tight, as though too much flesh were packed beneath it, and one arm was thrown up over his head, revealing the dark dotted hair of his armpit. She could smell the reek of sweat. She listened to the sound of his breathing, gasping him at the letter, faintly white, on the table beside the bed. It was almost whispered it aloud, brushing it sibilantly over her lips. She froze as Phil’s mouth closed, then opened again, with a damp sucking sound. But he did not move.

“No, you’re not good a lay as your sister was,” he had said. “Even if she did look like a bunch of bamboo sticks. The whore — the whore...” It had not even shocked her when he had said it, but then his fingers had gripped her arm, tearing into the flesh. “Do you know who got the suicide note?” he had said. “I did did.” He shook her and released her and with a sudden violent motion was out of bed and getting something from the wallet in the pocket of his trousers.

The lamp was turned on. He searched an envelope and held it before her face. His eyes glittered. “Look!” he commanded. As a seal over the flap of the envelope were two faked red smudges, arched like copulating slugs. His fingers shook as he opened the envelope and drew out a sheet of dirty blue notepaper, on which handwriting showed faintly over a grid of brown creases. The paper was patched in a cross with transparent tape. “Read it!” he commanded.

“I don’t want to.” “Read it!” He slapped her hands away and forced the letter down to her face. She shut her eyes. “I don’t want to read it.” His fingers caught her nipple, pinching and twisting until she cried out. “Read it! I want you to read it.” She tried to take the letter from him but he snatched it back.

“Wednesday the eleventh, I think,” she read. “Phil darling.” “Louder!” “Phil darling,” she read. “Greetings and sal and news for you, darling. I’m going to have a child. Isn’t that nice! Somebody knocked me up with off-brand contraception and long enough ago so it shows when I don’t suck it in. The second three months it began to swell, parley-vo. Maybe you did it. Was it you, Phil? I wish I knew, don’t you? Just don’t think can face Momma, and, oh God, Poppa? Isn’t any water in the LA river right now, but suppose there are main ways. Know any good ways? Have to come to SD Fri for little sister’s birthday (Friday the 13, she ought to be lucky too, shouldn’t she)? Evening train. Lotta Love, Lotta.”

“I was there,” he whispered. “I was there at the train. But she was dead already. And the fish or the fertilized egg or the embryo or whatever it was was dead.” He stopped and rubbed the back of his other hand hard across his mouth. “So she won,” he said. He paused again. “So she won, the bitch,” he went on. “Maybe she saved me killing her. You’d think she might have let me win since she was going to kill herself, wouldn’t you? But not that — not Lotte. Because I’d have won if it was my kid, you see? I would have had that on her at the end, after what she’d done to me. But whose kid was it? Was it mine?”

She moaned as his fingers twisted her arm.

“Shut up. Was it? Was it mine? Was it Henry Reeves? Was it mine she killed with her?”

“I don’t know!”

“Does your mother know? Did she ever —”

“No. I don’t know. Please!”

He dipped his face toward her. “So, I’ll never know, will I? I’ll never know if it was mine killed. It might have been mine, but I’ll never know. She won, goddam her to hell!”

“Please!”

He released her arm.

His face drew back. He was going to kill her; she felt nothing. “But then I got the little sister, didn’t I?” he said.

“I got that, didn’t I?” He cursed, slowly and steadily, but she could no longer feel any shock. “Cheated even then,” he said. “Killed herself and leave her sister for me to think I was going to get something. Oh, goddam her, they can’t do to me what she did. I got her, I kissed her off. She cried too, when I kissed her off, the bitch. But then she won in the end — because I’ll never know if it was mine, will it?” he whispered. “Dear God, it could have been anybody!”

His huge shoulders hunched forward, his head bent down, he tenderly folded the letter and replaced it in the envelope with the two red slunks on the back. He put the envelope on the night table. Then he swung around, knelt beside her on the bed and threw the covers back.

“No!” she whispered. “No, I can’t, Phil!” She pushed at him feebly, twisting and turning her body. “No! Please, please, please. Please! No, Phil, you have to use something.” But nothing did any good, tears or rage or threats or strength or pleading or reasoning, nothing she knew to do. At least it was over quickly this time.

Now she was sure he had been asleep for hours. She had been lying awake beside him, afraid to move for fear of waking him. Slowly she edged away. Once he stirred, and she almost screamed, clapping her hands to her mouth, and she waited a long time before she dared move again.

At last she was out. Carefully, hardly breathing, she gathered up her clothes. Holding her shoes and purse in one hand and clutching her clothing against her side with the other, she crept toward the bathroom door. Inside, with the lock snapped and the light on, her breathing broke loose and she whimpered. “Oh, Joe! Why didn’t you stop me, Joe? I got it all mixed up. I was out of my mind.” Why hadn’t he stopped her? Why hadn’t Charley? Maybe none of it was real, maybe it was only a part of the old, old half-real nightmare. But she knew it was real, and it could never be undone.

She looked at the shower, wondering if the sound of it would wake Phil. Suddenly he didn’t seem to matter anymore. She got into the shower, turned the water on hot, and soaped herself. Once she strained her ears to hear if Phil was stirring; but then she wet her hair and soaped that too, forcing her mind to what she had to do now — sell her car, get her money from the bank, make a plane reservation, send her father a telegram to tell him she was coming — trying to envision herself performing each of these acts. Over and over again she soaped herself and scrubbed at the flesh with the peach-colored washcloth until she felt raw and tender, scrubbing and digging into her skin with the washcloth, the water beating down on her head and drumming like thunder on the metal walls of the shower. At last she stopped and just stood helplessly with her head bent beneath the weight of the water, which coursed around her neck and down between her breasts, weeping.
Sweet Is at the Tip of Your Tongue

Tea Tasting and Presentation

When he is asked to name the weirdest tea that he has ever drunk, Michael Figgins says, “I don’t really think of them as weird, but, yeah, chai tea with yak butter is pretty far out there. Yak butter is what it’s traditionally cut with. Chai was never meant to be a cream-and-sugar kind of thing.”

The 29-year-old tea specialist is talking strictly loose tea. Rather than stuffing it into a tea ball, try spooning it into the bottom of a pot, he suggests, preferably one made of clay or porcelain. (Tea bags aren’t even in this discussion, as you probably guessed.)

Tea balls are made of metal, and the tea takes on their unpleasant taste. They also prevent the tea from going through its “agonizing.”

“The agony of the leaves,” says Figgins, occurs when they open up completely, allowing “those nice chemical reactions” to happen. He is urged to speak some other phrases of his trade, which includes blending teas, and he becomes as acronymic as a bureaucrat. “Broken Orange Pekoe” or B.O.P. is one classification of black tea. “It has short, broken pieces of leaves. You steep it just two or three minutes.” Without knowing it, most of us drink B.O.P. It’s at the bottom of the price range. At the apex is “F.T.G.F.O.P.” — short for “Fancy Tip Golden Flower Orange Pekoe.” He’s able to say those letters into the bottom of a pot, he suggests, never meant to be a cream-and-sugar kind of thing. “It’s a top pick, the bud of Phoenix Dragon Pearl is up there in very quickly.

Figgins. “It goes through a process, then it’s tightly hand-rolled into little pearl shapes. You drop three pearls into a very small pot, one that holds maybe only four ounces, and steep them six minutes or a little longer. The tea takes a long time to get its really green color.”

Some other high-priced teas, from China and Japan, should be steeped all day, says Figgins. “The longer, the better.” Then you reheat them.

As a tea broker, Figgins buys tea for the market. What’s the most expensive tea he has bought for his own personal use? “It was a Chinese oolong for $400 a pound,” he says. “It was also the best tea I’ve ever had in my collection.” What did it taste like? “It tasted like a real — , a sweet — , a floral — , almost like a —.” He struggles. “It tasted better as it went.” He struggles some more, then gives up.

“It was very tightly rolled.” About 23 cups came out of that pound. “I had some with my wife and my cousin. I cut it up and distributed it around the family,” says Figgins, who grew up in Chula Vista. “It was a one-champion garden.”

Meaning? “Every year China crowns a tea. The last one was crowned a couple of months ago. It’s usually from a family tea estate that grows its champion garden.”

Even $5- or $6-a-pound tea shouldn’t be chugged. “You suck in the tea and take some oxygen into your mouth at the same time.” So you volatize the esters, just as you do at a wine tasting? “Yeah, exactly. And traditionally you spit it out, then lick the roof of your mouth, while you go through the points of gustation.”

Which are? “Sweet is at the tip of your tongue, sour is in the middle, bitter is at the back.”

Figgins drinks five or six cups of tea a day. What kind? “I go through my phases. What phase is he in now? I am drinking one that came to me from China, an oolong that’s been aged in a pomelo, which is like a giant grapefruit. They cut the insides out, pack it with tea, tie it up, and let the tea age in there. It takes on the citrus taste. What about caffeine and its effects? Figgins, who also drinks his share of coffee, says he has discovered some decent-tasting decaffeinated teas. They’re the water-processed, organic kind. The other types he finds “a little funky.” Otherwise, the caffeine content in tea varies from some to a little to none, depending on whether the tea is black, green, or white. Why? Yes, and he will tell you more about it and other teas on Saturday, when he prepares four different ones at the tasting in Balboa Park.

Figgins can’t think of a tea so strange that he’d never want to drink it a second time. “At least not if it was Camellia sinensis” — the botanical name for the tea plant. “But as far as herbs go, tea made from cherry bark is definitely not very tasty. Neither is licorice root tea, unless it’s been roasted. And I’ve had plenty of tea at places where it wasn’t prepared correctly. I would never drink tea at those places again.”

— Jeanne Schinto

Tea Tasting and Presentation
Saturday, March 9
(second Saturday monthly)
11:00–11:45 a.m.
12:15–1:00 p.m.

Tea Pavilion
2215 Pan American Road
Balboa Park
Free

Info: 619-231-0470 or www.teapavilion.com
**BAJA**

**Classical Music** is promoted when the Classical Ensemble and the Orches- 
stra of Baja California perform —

with piano and 16 voices — today, Thursday, March 7. This concert be-
gins at 9 p.m., at the Casa de la Cul-
tura (TIJUANA) (Spanish), dial 011-52-664-687-2604.

**Going Hiking** with Sweetwater River with Claude Edwards and the Audubon Society on Saturday, March 9, at 8 a.m. To re-

tend the trailhead, take I-803 to the Bonita River exit in the Chula Vista area; take Bonita Road and then Brown.

**Boat Tours** on the Sea of Cortés and the Baja Cali-

nari. Sailing trips depart from San Diego.

**Flora and Fauna** in the Imperial Valley. This season’s bloom (or bust), call 760-734-8703 or 760-734-8207 for details.

**The Secret Is Out! Romantic Stone Lodges**

Only 35 minutes from San Diego. 200 acres of woods for you to relax. Accommodations include family-style cabins, romantic stone lodges for 2 with firepits, Cabins, tent and yurt rentals. Activities include: Hiking, biking, fishing, volleyball, horseback riding, swimming. Come and enjoy the peace and quiet.

**Hook up To The Stagecoach! Cool Big Bear Ski Packages**

Midweek specials! Sunday through Thursday! Any 3 days of $149.00 cabins. Think snow with ski packages starting at $49.50 person! Studios to large 3 bedroom cabins. What a great getaway! Near great restaurants, hiking trails and horseback riding!

**Historic Bailey’s Palomar Resort**

The back country’s best kept secret (until now), century old Bailey’s has The Bailey House, cabins and camping on over 60 acres atop mile high Palomar Mountain. Hiking. Biking. Horseshoe games. Near TEP Fountainhead. Rates are non-biweekly, midweek. AAA approved.

**Romantic Mountain Getaway! In-Room Jacuzzis!**

Right here in San Diego County-60 miles east off I-8! 2 and 3 bedroom cabins with all the comforts of home. Includes continental breakfast! $169 Shepherd Package; dinner, breakfast & choice of massage or horseback riding! Included.

**GETAWAYS**

**San Diego Reader’s List**ing Features:

- Space rental: $0.00 (per word, 25 words minimum)
- Deadline is Friday, 5 p.m.
- For more information, call 619-235-8200.

**GETAWAYS**

**Above Idyllwild 6200! Individual Log Cabins**

Look no further! Southern California’s 2nd best kept secret! If you really want to get away from it all...

- Only 3 miles from Idyllwild, 3 miles off the road, 3 miles up the mountain!
- Bring your own food and drinks and have a great time!
- Relax in the privacy of our picturesque 3 acre hillside.
- Some cabins have fireplaces and full kitchens.
- NO pets! Only 2 people per cabin. Handicap accessible.
- $125 per night. Great for a romantic getaway! Prices vary. Some cabins have fireplaces.
- 800-766-9776.

**Small & Cozy** in the mountains.

**San Diego Reader’s List**ing Features:

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**Gift certificates available.**

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- Deadline is Friday, 5 p.m.
- For more information, call 619-235-8200.
May stop at the midsummit area or March 9, 9:30 a.m. to 2 p.m. Hikers answer this and other questions on Linda and Jim lead a geology hike to Open House Outside, Junépero Serra Trail; 619-668-3275.

Lobster Village Special Oceanfront Condo, Lobster Dinner & Wine
Grand Baja Resort: Condo package includes Lobster dinner & wine. Just 45 minutes from San Diego! Toll free, 1-877-315-1002. E-mail: reservations@gobaja.com
www.gobaja.com. Some restrictions may apply.


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From last night to morning of 3rd night. U.S. $899.00 per couple. Minimum of two persons.

CASA TROPICANA B&B At The San Clemente Pier!
March 10, to discuss how rain (and the lack thereof) affects the Daley Ranch. The free hike starts at 8:30 a.m. in the main parking lot (on La Honda Drive). Bring water and hiking boots. 760-839-4080. No pets.

DANCE

“Dance and Trance” to live West African world-beat music when Damara appears today, Thursday, March 7, at 8 p.m., at Dizzy’s Place (344 Seventh Avenue). Damara incorporates traditional and modern arrangements, including belly dance. Admission is $8. Call 858-270-7467 for information. (DOWNTOWN)

Mount Miguel’s Instrumental Music Department Benefits from the Swing Time Dance planned by the jazz bands of Mount Miguel, Grossmont College, and Jazz Express on Friday, March 8, at 7 p.m., in the auditorium at Mount Miguel High School (1800 Sweetwater Road). Tickets are $7.50 general, $5 for students with ID. For information, call 619-303-6178. (SPRING VALLEY)

Dift to Dance, Holton Koppany calls and the Continental Drifters make the tunes for the contradance planned on Friday, March 8, at Trinity United Methodist Church (3030 Thorn Street). Dancing begins at 8 p.m., following beginners’ instructions at 7:45 p.m. Admission: $6. Wear soft-soled shoes. For more information, dial 619-283-8550. (NORTH PARK)

Bordering the World between Dream and Reality, the California Ballet Company presents Maxine Mahon’s staging of A Midsummer Night’s Dream on March 9 and 10 at the California Center for the Arts, Escondido. The ballet centers on the fortunes and misfortunes of a group of mortals and immortals.

Performances begin at 2:30 p.m. both days, with an 8 p.m. performance on Saturday. Elfi parties follow the matinees, when audience members may partake of refreshments and meet cast members. Tickets range from $23 to $39. Find the center at 340 North Escondido Boulevard (at Valley Parkway). For reservations, call 858-496-1717 or 800-988-4253. (ESCONDIDO)

Preludes and Poetry,” enjoy “the union of dance with words and music” when the San Diego Ballet performs on Saturday, March 9, at 8 p.m., at the Neurosciences Institute (10643 John Jay Hopkins Drive). Tickets are $26. For reservations, call 619-294-7378. (LA JOLLA)

Expect Terrific Music when Kevin Naquin and the Ossian Playboys make their first San Diego appearance during an event hosted by the Bon Temps Social Club and the Cajun and Creole French Music Association. The party in the Recital Hall is set for Saturday, March 9, doors open at 6 p.m., beginning and intermediate dance instruction starts at 6:20, and the dancing continues from 7 to 10:30 p.m. Admission is $10. For more information, call 858-496-6655. (BALBOA PARK)

Get Funky, dance to West Coast swing to funk, hip-hop, disco, and rhythm and blues on Saturday, March 9, from 8 p.m. to 1 a.m. at the Starlight Dance Studio (6501 H El Cajon Boulevard). Beginners and advanced lessons are offered. All ages are welcome. The cover is $5. For information, call 619-570-1100. (SAN DIEGO)

The Origins of Flamenco are unclear, and they have been lost through the centuries in a web of influences and contributions from various civilizations. Enjoy a fine example of the form when Compagnia de Espanola de Antonio Márquez performs on Thursday, March 11, at 8 p.m., at the California Center for the Arts, Escondido. Tickets range from $20 to $50. Find the center at 340 North Escondido Boulevard (at Valley Parkway). For more information, call 619-294-7378. (ESCONDIDO)

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Includes: 10-hour wine tour • Personalized party packages • Winery guide: Sunday-Friday only (call for Saturday pricing). Not applicable with Excursion.

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Unlimited limo rides! Gratuity not included. Not valid with other discounts.

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Up to 4 tickets with ad. Excludes 6-hour trip. Expires 3/30/02.

A Midsummer Night’s Dream
March 7 - 13, 1999
Schoenberg Institute for New Music
University of Rochester
STUDENTS FREE!
$25 donation requested of adults

The Origins of Flamenco is a world premiere performance designed and directed by Rosario “Che” O’Connor, exploring the roots of flamenco and the impact of the Spanish-American War. Featuring local artists Michael Johnson, Richard Forsten, and the Zoe Howes Flamenco Dance Company, the evening will include a multimedia presentation and live music by the O’Connor Ensemble. The performance is part of the Schoenberg Institute’s series of concerts and lectures exploring the influences of West African music on American culture.

March 7, 8:30 p.m.
March 8, 7:30 p.m.
March 9, 8:30 p.m.
March 10, 8:30 p.m.
March 11, 8:30 p.m.
March 12, 8:30 p.m.
March 13, 7:30 p.m.
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March 26, 8:30 p.m.
March 27, 8:30 p.m.
March 28, 8:30 p.m.
March 29, 8:30 p.m.
March 30, 8:30 p.m.
March 31, 8:30 p.m.
The Russians Are Coming! A Prokofiev Ballet Festival is presented when the Tchaikovsky Perm Ballet performs at Copley Symphony Hall (750 B Street). The program includes Romeo and Juliet, a ballet in three acts at 8 p.m. on Saturday, March 30; and Cinderella, also in three acts, set for 2 p.m. on Sunday, March 31. The 125-member company dances with a full symphony orchestra. Tickets range from $30 to $20, available by calling Ticketmaster (619-220-1110). 

**FILM**

“Paradise Park,” the 1989 film of a friendship evolving between a warm-hearted projectionist and a little boy who loves movies, will be shown for the International Film Series on Friday, March 8, at 7 p.m., in room 301 of MiraCosta College (at One Barnard Drive). Call 760-757-0000 for information. 

The Ninth Annual San Diego Latino Film Festival runs March 14-24, promoting 80 films and videos from around the U.S. and Latin America screening at the Mann Hazard Center 7 (7510 Hazard Center Drive). Featured films include Y Tu Mama Tambien, Mambo, Sin Dejar Huellas, The Blue Diner, Vagon Fuertes, Barba Gorda, Tres Pajaros, No Turning Back, and Panchito Rex, among many others. 

Tickets are $8 general, $6 for students and seniors. For showtimes and other information, call 619-230-1938 (PENINSULA). 

“Reuben H. Fleet Science Center,” the incredible everyday story of life — that is, the daily biological processes that go on without our control and often without our notice — is told in The Human Body, opening on Friday, March 8. The film takes the audience on a fantastic voyage with great detail and sound through the summer. 

“Chiedi mi se sono Felice,” an Italian documentary includes a close-up look at the black bear, brown “grizzly” bear, and polar bear. You’ll follow the complexity of their social lives, their importance in the ecosystem, and their ancient mythological and spiritual significance. Environmental factors are threatening the survival of North America’s bears. The IMAX film was shot in Montana, Idaho, and in Alaska’s Katmai Preserve. It screens through Friday, May 31. 

Experience the challenges and countless mysteries of great animal migrations in Amazing Journeys. The film follows monarch butterflies, birds, migrating whales, the red crabs of Christmas Island, the great migration of zebras in Africa, and Maasai warriors on their travels. Take the journey through Tuesday, April 30. 

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

**GETAWAYS**

Since 1959, Sky Sailing has been a leader in the sport of sailing. Take a sailplane ride for one or two with an FAA-certified commercial pilot. Learn to fly! Gift certificates for the person who has everything, the adventurous, a client or perhaps a romantic ride for two for newlyweds. Warner Springs Ranch are available.

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**Round-Trip Cruise for 2 + 1 Night Hotel**

For attending a fun and informative 2-hour vacation ownership sales presentation near you. No financial obligation whatsoever. $50,000/yr. minimum income required. Taxes not included. Both trips good for 1 year. Call to see if you qualify. 7 days 8 am & 10 am. 800-718-8810 ext. 58 or 619-287-9877 ext. 58

**Round-Trip Air for 2 + 2 Nights Hotel**

Plus extra gift for first 40 respondents!
The seminar starts at 9 a.m. at Quail Botanical Gardens (230 Quail Gardens Drive). The fee is $15. To reserve a spot, call 616-426-0310. (EDENPARK)

Winning the “War on Cancer”?

Focus on the behavior that “causes Cancer with Smoking” with nutritionist Patricia Quillin and psychologist Bettyt Jean present a free lecture on Saturday, March 9, at 10 a.m., in the South Auditorium at the Carlsbad City Library (1775 Dave Lane). 760-529-2286.

Turning Garbage into Gold, head to Cayucos’ Water Conservation District. Second Saturday-Cocooning Seminar diving “Composting and Vermiculture” on March 9, at 9:30 a.m. Tammy Tatum, program coordinator for the master composter program, will discuss how to turn “almost all of our green waste and kitchen scraps” into nutrient-rich garden compost. Find the garden at 12122 Cayucos Callejo Drive West, 616-660-0164. Free. (CALCO)

Paintings by Nicholas Kilmour — including a group of recent oils celebrating the “structure of the human figure and of the human figure in the landscape” — go on exhibit at the Galerie D’Art International with a reception for the subject when Dorothy Annette Kepley returns at 1 p.m. to focus her master composter program, will discuss how to turn “almost all of our green waste and kitchen scraps” into nutrient-rich garden compost. Find the garden at 12122 Cayucos Callejo Drive West, 616-660-0164. Free. (CALCO)

All Events

March 9

*All Events*

March 9-10

March 9-19

March 9-20

March 9-21

March 9-22

March 9-23

March 9-24

March 9-25

March 9-26

March 9-27

March 9-28

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Healthy Families and Medi-Cal

Information Workshops and Free Application Assistance

Hosted by Building Healthier Communities

A program of SAN San Diego, Inc.

March 13
4:30-7:30 pm
Bayside Community Center
2202 Comstock St.
858-278-0771

March 19
4:30-7:30 pm
Bayview Terrace Elementary School
2445 Fogg St.
858-483-7565

March 21
4:30-7:30 pm
Clairmont Community Resource Center
4635 Clairemont Mesa Blvd.
858-273-6835

What you will need to bring to apply:

- Proof of income:
  - Your most current paycheck stubs totaling one month, previous or current income tax forms. If paid in cash, bring a letter from your employer stating your gross income.
  - Child support, alimony, SSI, etc.
  - Child care receipts
  - Proof of residence
- Driver’s license or identification card
- Proof of address, such as utility bill or mail addressed to you at your current residence
- Paycheck stub with California address
- To prove child’s identity:
  - Child’s social security card or resident status card
  - Child’s birth certificate

SAN Health Services for March 7, 2002
San Diego Reader

Calendar

LOCAL EVENTS

San Diego Reader


Open Poetry, sign-ups begin at 7:30 p.m. and open readings run from 8 to 10 p.m., on Monday, March 11, at Twiggs Tea and Coffee (450 Park Boulevard, at Madison). Sign-ups start at 7:30 p.m. Call 858-296-6464 for information. (MISSION VALLEY, LA JALLA)

Folk Music from Europe and America may be heard during programs beginning at 6 and 7:30 p.m. on Monday, March 11, in Smith Recital Hall at San Diego State University. The programs are presented by the nonmusician, Inner Navigation: How We Get Lost in the World and How We Find Our Way (11444). The series explains the array of physical and psychological cues the brain uses to situate us in the emptiness of the desert. Written for different artists in poignant dramatic passages from Joyce, Yeats, and Butler Yeats, George Bernard Shaw, and Shakespeare, the audience in her country chateau will portray Mary Cassatt, greeting the Irish Rovers perform on Thursday, and at 7 p.m. on Friday and Saturday evening in the Future Group buildings at SDSU. Sessions begin on Thursday, March 13, at 8 p.m., and 10:30 p.m. on Saturday. For information, call 858-537-4060.

A Class Concert is planned by Jimmy Chitwood’s students on March 13, at 7:30 p.m., in the California Center for the Arts, Escondido (340 North Escondido Boulevard). Tickets range from $17 to $57. For information and reservations, call 858-800-4533. (ENCINITAS)

A separate troupe known as the Shaolin Monks presents their “Wheel of Life” on Tuesday, March 19, at 7 p.m., at the Speckels Theater (121 Broadway). Tickets range from $8 to $10, available by calling Ticketmaster (619-220-2757). (SAN DIEGO)

There was a Time... We Had a Girl, the Carlsbad Playreaders present the locally created Bamboo: A Musically Inspired on Monday, March 18. The play, with music by John Musser and books and lyrics by Andy Rowe, will be presented with a full-casting sing. The performance begins at 7 p.m. in the Auditorium at the Carlsbad City Library, 5700 Grand Avenue. Admission is a $5 donation. For further information, call 760-729-3383. (CARLSBAD)

Twelve Worlds Navigating Their Bodies through the world by the agency of cultural vitality and the paradigms of social, sexual, and economic power are ex- pressed in performance artist Carla Kirkwood’s new piece, Half the Sky. This work of progress and meditation may be seen March 21-24 at Sudo Performance and Visual Art. Collaborating artists include Phyllis Jackson, Rachel Adler, Danme Ame, Isabel Olivieri, Leonora Alayog, Annie Hindle, Andrea Singer, Tammy Ray, and Vicki Wolf. Performances begin at 8 p.m. Thursday through Saturday, with a
Artists on the Cutting Edge X, the San Diego Padres have spring training games every day at 1:05 p.m. (with a 7:05 p.m. game on March 8). March 7-14. For additional details, call 619-235-8468.

Lectures throughout Saturday include “In the Realm of the Banguo,” “Banguo Baths,” “The Art of Stained Glass,” “Banguo Living.” The Arthur B. Stained Glass Museum and Gardens. More and admission is $20 per talk.

The theme of each talk takes place on Saturday, from 9 a.m. to 12:30 p.m. You’re invited to play some tennis and meet some new friends during the round-robin play. Admission is free; catered lunch is $7. Find the club at Martin Luther King Jr. Memorial Park, at 6401 Skyline Drive; 878-759-3219 (NAAILA).

The fun begins at 11 a.m. at 571 Pacific Street. Shows are scheduled at 7 p.m. and 9 p.m. on Saturdays and 9:30 a.m. and 12:15 p.m. on Sundays. Special $2.00 Off. Mission Valley • San Diego

The group offers its final whale-watching tour of the season on Sunday, March 10, at 9 a.m. Participants will paddle out in search of these magnificent mammals. The guided tour is approximately three hours long. The $75 fee includes kayak rental, wetsuit, and boaties. For reservations, call 858-531-9510. (GAI) SAMA.

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On the occasion of Berger’s 75th birthday, Geoff Dyer has selected essays that originally appeared in *Permanent Red, The Moment of Cubism, The Look of Things*, *The Sense of Sight*, and *Keeping a Rendezvous*. Apparent throughout these essays are the central concerns that have informed all of Berger’s writing: the enduring mystery of great art and the experiences of the oppressed.

**WHAT THE CRITICS SAY:**

“The Washington Post: New, in honor of Berger’s 75th birthday, more than 100 of his essays, spanning four decades of art criticism, cultural history, and literary reportage, have been selected. Perhaps with Selected Essays, chosen by British writer Geoff Dyer, and The Shape of a Pocket, 24 newer essays, Berger’s influence might reach beyond cultural studies departments. At the least, this double publication gives an important, not-to-be-missed chance to luxuriate in Berger’s incomparable sagacity and visual sense.”

*The Buffalo News: Berger, we are always aware, is not kidding. Empty rhetoric is for others. So are the uneasy obfuscations of the insecure. His prose style, especially in his later years, is aggressively simple. None of the jargon infestations of modern criticism have ever found their way into his work. And yet he can sometimes be fiercely difficult. He isn’t afraid of theory and when, for instance, he writes in The Shape of a Pocket about Paleolithic cave paintings that lie dormant in the rock itself, you are reading the utterly immersed and mystic voice of the art practicioner, who is, in every professional instant, finding the work commanded as much by the modern as by the linguistic simplicity doesn’t make the mysticism any the less knotty.*

What Berger’s life — which is omnipresent in his essays but serious or confessional — underscores at every instant is what we always know: that he is that rarity of rares, a man every bit as good as his words (or, at least, one who is intended to be). He doesn’t just admire and study French peasant life; he has, for decades now, lived in a small village in the French Alps to be close to it. Who else could find a whole essay in his yearly mucking out of the outhouse, a task that has him muttering in anger but also meditating, “What makes such a simple human joke is that it’s an unmistakable reminder of our duality, of our soiled nature and our will to glory. It’s the ultimate in anthropomorphism. And it hates everything that has been physically created. The first act of this hatred is to separate the order of words from the order of what they denote.”

ABOUT THE AUTHOR: John Berger was born in north London in 1926 to a businessman father and a housewife mother. He was sent away to a country boarding school when he was 6. At 16, he fled St. Edward’s, his Oxford school, and enrolled in the Central School of Art in London. When he turned 18, he was called up and served in the army in Ireland. Demobilized, then—21-year-old Berger returned to art school. From 1948 to 1955 he taught drawing at the Royal College of Art. In 1952 he began writing what would be a ten-year stint as art critic for *The New Statesman*. “Berger,” Gerald Marzorati wrote in the *New York Times*, “was disappointed with most of the contemporary art he saw and wrote about for *The New Statesman*... He believed that the fragmentation and pure abstraction he found in so many paintings of the time were signs that the artist had either become hopelessly isolated from history and the role he had to play in it (Berger placed Jackson Pollock in this category), or that he was merely content to manufacture handsome pictures of existential despair for wealthy collectors. Berger expected, and at times demanded, that artists express the range and depth of human hope.” In 1979 Berger’s first novel, *A Painter of Our Time*—its primary character a Hungarian expatriate painter—was published (and in part, through the machinations of Stephen Spender, was blacklisted and kept in sympathy with the Communist East). Mr. Spender, who could be more than a bit of a jerk, went on to vociferate against Mr. Berger as “a faghorn in a fog.” Geoff Dyer, in his 1987 critical biography of Mr. Berger, *Way of Telling*...
a book that, sadly, is out of print, notes that Mr. Berger wrote thank- ing Mr. Spendlove for the comple- ment. “What,” Mr. Berger opined, “could be more useful in a fog than a foghorn?”

In the 1960s, Mr. Berger became involved in independent television production, an involvement that led to his NBC-TV series, Ways of Seeing, described by Nicholas Wroe in The Guardian as “a Marxist riposte to Kenneth Clark’s patrician Civil- ization.” Wroe went on to write that Ways of Seeing was “described by one art academic of the time as ‘being like Mao’s little red book for a generation of art historians.’” The series and accompanying book developed the ideas of Walter Benjamin’s essay, The Work of Art in the Age of Mechanical Reproduc- tion, and opened up areas of cultural study to a mass audience that had previously been confined to the academy. It addressed how unique works of art are transformed into reproducible com- modities, the sexist tradition of the nude, the celebration of pri- vate possessions in art, and the links between high art and adver- tising.” The book, Ways of Seeing, published in 1973, became a cult classic, both abroad and in the United States.

Mr. Berger’s novel G in 1972 won the prestigious Booker Prize. The money award at that time was £5000. Mr. Berger hor- rified the more conservative book-reading public by accepting the prize but giving away half the money to a London branch of the Black Panthers and noting that he would use the other half to begin research for a book about immigrant laborers in Europe. (A Seventh Man was the book that came out of the funds financed in part with the Booker funds.) The acceptance speech that Mr. Berger gave is included in Selected Essays. In the text of this speech a reader learns, about the source of the Booker Prize money, that “Booker McConnell has had extensive trading interests in the Caribbean for over 130 years. The modern poverty of the Caribbean is the direct result of this and similar exploitation. One of the con- sequences of this Caribbean poverty is that hundreds of thousands of West Indians have been forced to come to Britain as migrant workers.”

For me, the 1960s on, Mr. Berger, who is father to one daugh- ter and two sons, has lived outside England. For the last three decades, give or take a few years, he has made his home in a vil- lage in the French Alps, the setting for his trilogy, Into Their Labours. He has continued his work as a critic, an essayist, a novelist, and a screenwriter. His most recent novel, King, was published in 1998.

A CONVERSATION WITH THE AUTHOR: In the days before I dialed up Mr. Berger in his home in the French Alps, I had been reading Geoff Dyer’s selection of Berger essays and in the book of new essays, The Shape of a Pocket. I was also reading, for the very first time and with great interest, Mr. Berger’s first novel, A Painter of Our Time. Mr. Berger uses a quotation from Maxim Gorky at the beginning of the novel:

“Life will always be bad enough for the desire of something better not to be extinguished in men.”

I thought, as I read one after another Berger essay, how well the Gorky statement fit all that Mr. Berger has written and, no doubt, will write. I thought that indeed this Gorky statement might be almost a credo for Mr. Berger, a statement of his artistic purpose (although he never ever say a phrase as metaphorically ostentatious as “artistic purpose”).

Also, in the days before I dialed into Mr. Berger’s writing room, I had gotten out the first Berger book I'd owned — About Looking, published in 1980. A bookseller friend in the then-new Elliott Bay Book Company in Seattle had handed the book to me and said he thought I’d like it. In 1980 I had only begun to think of trying to turn myself into a writer. But I was afraid. All through my copy of About Looking I see that I have underlined sentences. In the margins my little lines of pressure found their way to the margin mark — “Yes,” I wrote, next to this in the now-famous 1972 Berger essay, “Why Look at Animals?”: “What man has to do in order to transcend the animal, to transcend the mechanical within him, and whose unique spirituality leads to, is, to anguish.”

As I recently reread essays in About Looking, I saw how my writ- ing, like that of many other writers, had been inspired by what Mr. Berger wrangled down onto paper. He wrote (and still writes) what I imagine is not quite what proper groosewaps would say or write. For instance, in “Rouault and the Suburbs of Paris,” he describes Rouault’s face as “thinner skinned and both more recep- tive and more malicious than those of his painted clowns. It was not a normal, solitary face. One might have rashly concluded from his photograph that he was an aberrant entomologist obsessed by moths.” Mr. Berger was and is a magnificent, wildly inventive odd- ball of a writer. He is also serious.

With all that and more in my mind I pooled out the num- ber that would make the telephone ring in Mr. Berger’s house. I could envision the walls (and recall the odors of smoked and salted pork) of that room from reading this, in The Shape of a Pocket:

“The ceiling of the bedroom is painted a faded sky blue. There are two large rusty hooks screwed into the beams and from these, long ago, the farmer hung his smoked sausages and hams. This is the room in which I’m writing. Outside the window are old plum trees, the fruit now turning raven blue, and beyond them the near- est hill which forms the first step to the mountains.”

The young John Berger looks up from the front cover of Selected Essays. Turns the book over, back cover facing up, and there’s John Berger at 75 (see page 72). I had that face tucked next to me when Mr. Berger, in a deep voice and an English-accented English, answered his telephone. I explained that when I read the title — The Shape of a Pocket — in the publisher’s catalog that I had imagined this pocket (continued on page 74)
“That space between writer and reader seems incredibly precious to do so. But I can say that about some other writers, Borges, for example.”

“‘Yes, indeed. Indeed. And when you’re reading, you’re holding the book and you’re all alone in that holding of the book. And the writer was alone when she wrote it. There are two solitudes communing.”

“Well, I shall have to call you, ‘Mr. Big Nurse.’”

“We laughed a bit and then became serious. Mr. Berger suggested, ‘Also what perhaps comes into it, is how to describe it. I think that we are born, not just today, but always, since man and woman — mankind — women and men were born, into a broken world. And the whole imagination, not only art, is about people and so, is in a way an attempt to repair the world. And therefore that connects with what you say about a nurse or a heater. Although no writer can claim that for themselves because it would be extremely pretentious to try to so. But I can say that about some other writers, Borges, for example.”

“‘And Rilke.’

“Rilke is a supreme example of this, exactly.”

“And poor, crazy, and unhappy Kafka. And who else? Shakespeare, although, even to say ‘Shakespeare’ is to be pretentious.”

“That’s only because of our schooling, I think. Shakespeare...”

“John DeWitt Historic Museum and Library, operated by the Alpine Historical Society, is located in the 1897 home/office of Dr. Sophronia Nichols. She was the first doctor in Alpine and the first female doctor in California. On exhibit are Indian artifacts from the Kingrey family. The museum is open on the last Saturday and Sunday of every month from 2 to 4 p.m., at 2116 Tavern Road. For information, call 619-659-8740 (ALPMA-VMTH).”

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MUSEUMS

(continued from page 73)

Bancroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The house, built in 1863, was registered as a National Historic Landmark in 1962 and is on a spot where the Kumeyaay Indians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is located at 9505 Memory Lane; call 619-486-1480 for more information. (SPRING VALLEY)

Stephen Birch Aquarium-Museum, celebrate the season of the gray whale with educational whale activities, exhibits, and a variety of whale-watching experiences during "WhaleFest," continuing through Sunday, March 31. The aquarium’s ridepool plaza, boasting a panoramic view of the La Jolla Shores and the Pacific Ocean, is a great spot for informal whale watching. An aquarium and museum under one roof, the facility is an educational component of the Scripps Institution of Oceanography at UCSD. Look for 33 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico’s Sea of Cortez, and the South Pacific. One highlight is the La Jolla Kelp Tank, a two-story-high tank with giant kelp plants and nearly 90 species of local marine life. The Lyme and Howard Robbins Shark Reef Exhibit features 18,000 gallons of sharks, rays, and other live marine life. The aquarium is located at 200 West Island Avenue. For additional details, call 619-235-8222. (DOWNTOWN)

“Couples and Singles
Welcome

NEW $10 LESSON

Dancing

• Swing
• Disco
• Smooth
• Latin

Attorney

Arthur Murray

(continued from page 73)

was going to be a Gustave Bachelard–like pocket, with a banal side, with an emphasis on the pleasurable hiddenness of the writer was alone when she wrote it. There are two solitudes communing.”

It seems to me that we are born, not just today, but always, since man and woman — mankind — women and men were born, into a broken world. And the whole imagination, not only art, is about people and so, is in a way an attempt to repair the world. And therefore that connects with what you say about a nurse or a heater. Although no writer can claim that for themselves because it would be extremely pretentious to try to so. But I can say that about some other writers, Borges, for example.”

“Yes, but I think that, in a way,” Mr. Berger explained, “the museum at 200 West Island Avenue. (Art museums are listed in the back of the book, I saw that there was far more to this title than just a pocket of resistance hidden in the emperor’s new clothes.”

“I think I agree with that. I hadn’t thought of that. But I imagine that’s completely in the spirit. Yes, yes, yes. I follow and agree with you.”

“I laughed. ‘That’s what a writer does for readers. You get readers thinking things like that by writing what you wrote.’

“It is true that when I’m writing essays, I am very conscious of the reader. And I’m not very conscious of the reader somebody seeing the meaning, but the reader as an interlocutor, of somebody who can question what I’m writing, and I’m all the time trying to encourage the reader to think for themselves. I don’t necessarily mean that I achieve that. But ideally that’s what I would like to do.”

Banco’s Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The house, built in 1863, was registered as a National Historic Landmark in 1962 and is on a spot where the Kumeyaay Indians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is located at 9505 Memory Lane; call 619-486-1480 for more information. (SPRING VALLEY)

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Heritage Walk Museum, the museum includes the restored Victorian House, the city's original Santa Fe Train Depot, a railroad car with model train, working blacksmith shop, and a barn. Find Heritage Walk in Grape Day Park, at 321 North Broadway; 760-743-8207. (OPENED)

Heritage Museum, Selected Images in Photography by Richard Emery, John Everds, Melissa Langham, Jay Langham, and James Mickelson are on exhibit through Sunday, March 10, at the museum. An interpretive wall, replicates of the early post office and general store, and a school room are part of this museum. A mural painted by Michael Strong depicts six periods of Poway's past. Find the museum in Old Poway Park, at 14134 Midland Road; 858-679-8587. (OPEN)

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The Shape of a Pocket
John Berger

“...Yes. And when I was a journalist, quite naturally I had to write copy quite quickly, and I would always type only with two fingers, but I became reasonably fast. But since I stopped being a journalist, I mean, my whole writing is done by hand. This manual activity and the pen I use and the color of the ink, not only of any aesthetic preciousness, nevertheless counts a lot for me.”

“Yes, a friend. Yes, yes. It is exactly that, a friend in that solitude.”

We gossiped about pens, what we used, what we liked, what inks we preferred. Mr. Berger said that he used a Sheaffr fitted out with a “quite large” nib. I said that I wrote with pens fitted with “EF” or “Extra Fine” nibs. Mr. Berger noted that he corrected his work with a pen with an Extra Fine nib. (Mr. Berger told the interviewer for a San Francisco paper that the reason he used the Sheaffr was that they made a “jet black ink, the most marvelous black ink in the world, because it has other colors in it. Diluted enough it turns blue. It has a slight purple in it, too, that you can bring out by mixing in a little salt.”)

Mr. Berger never attended university. Since he left England in the 1960s, he has farmed and studied and drawn and written. He has not been in the regular hire of any teaching institution. I said I thought it helpful to writers to remain outside academia.

Mr. Berger agreed. “Yes, I think that was very fortunate. I didn’t know why I refused that. But instinctively and very strongly I did. Because I’m not now boasting, but you know, when I was at school, I had a kind of talent for doing exams. Therefore, I did quite well. And they’re absolutely meaningless, these exams, but then they led to my actually getting a scholarship to a university, just without my really wishing it. I was a kid, you know; I was about 16 or 17. And then something in me said, ‘No, I don’t want this.’ Now I can see why, but then it was simply a kind of...well, my demon was helping. Some demon was helping.”

In his 1989 essay, “A Kind of Sharing,” about Jackson Pollock, Mr. Berger writes: “Painting throughout its history has served many different purposes, has been flat and has used perspective, has been framed and has been left borderless, has been explicit and has been mysterious. But one act of faith has remained a constant from Paleolithic times to cubism, from Tintoretto (who also loved comets) to Rothko. The act of faith consisted of believing that the visible contained hidden secrets, that to study the visible was to learn something more than could be seen in a glance. Thus paintings were there to reveal a presence behind an appearance—be it that of a Madonna, a tree or, simply, the light that soaks through a red.”

This essay concludes by noting that Pollock “was driven by a despair which was partly his and partly that of the times which nourished him, to refuse this act of faith: to insist, with all his brilliance as a painter, that there was nothing behind, that there was only that which was done to the canvas on the side facing us.”

I asked Mr. Berger, “What would you tell someone if they asked you, ‘How does a painting help us love nature or help us help nature or love us see nature, with a big “N”? Or, does such a question interest you?”

“Oh, it does interest me. It does interest me. I have searched for the answer, and it seems to me one has to look at that historically, because from the Paleolithic age until the 18th Century, people of all kinds, from peasants to philosophers, were all the time reading nature, on one hand, practically and materially, in order to survive, but also as an incredible complex of signs. From the end of the 18th Century until maybe the 19th Century, after the first period of the Enlightenment, when a kind of mechanistic, so-called, but actually false scientific view took over, that kind of reading of nature ended. Before that, nature was seen as a mostly undecipherable but occasionally revealing language. But both malevolent and benevolent. Now it seems that paintings of nature, whether they are figurative, like a Van Gogh, if you wish, or they are so-called abstract, like a Rothko, these paintings are also the visible being part of a language. And so that’s my answer to your question how paintings perhaps restore us to nature and restore nature to us.”

— Judith Moore
Scenic Red Rock Canyon hides amid the scrubby slopes of the Santa Monica Mountains, not far from the San Fernando Valley communities of Woodland Hills and Calabasas. Slabs of cavernous sandstone and cobble conglomerate tilted sharply upward in the canyon tell a geologic story of deposition by gentle currents and massive floods, later faulting and folding of the resulting sedimentary rock layers, and ongoing weathering and erosion. The beige and purplish red colors of the rock strata contrast nicely with the greens and grays of oaks, sycamores, and chaparral — altogether making the canyon reminiscent of the cinematic Wild West. Herein I’ll describe an approach to Red Rock Canyon from its top (west) side, ideal for a weekend stroll or mountainbike ride of four miles, round trip. In addition, hikers (no dogs or bikes allowed) may want to try a side trip up the slope north of the canyon using the narrow Red Rock Canyon Trail.

From Woodland Hills or Calabasas, take Mulholland Highway southwest approximately five miles to Stunt Road on the left. Drive one mile on Stunt Road Park to a large turnout at mile marker 1.0. After parking there, cross the pavement and pick up the fire road that cuts across a hillside to the north. When you reach a junction in a saddle at 0.7 mile, you’re at the head (top end) of Red Rock Canyon. Turn right on the crooked road descending into the canyon, enjoying the scenery, which becomes more interesting as the canyon becomes narrower and deeper.

At 1.5 mile, on the left, the one-mile-long Red Rock Canyon Trail crosses the canyon’s seasonal stream, heads abruptly upward along a ridge, and climbs circuitous-ly to the north rim of the canyon. The side trip is worth it if the weather’s clear and cool, otherwise probably not. After another 0.5 mile on the canyon road, you come to a picnic site on the grounds of an old Boy Scout camp, and water for drinking. Keep going on the road just a bit farther and you’ll discover a spectacular little gorge. The gorge and picnic site are accessible from the east by car, which pretty much negates the fun of traveling to them on your own power. If you want to get to the canyon this way, however, take Old Topanga Road four miles south from Mulholland Highway, or two miles northwest from Topanga Canyon Boulevard, to Red Rock Road. Turn west and drive 0.8 mile to the gorge and a vehicle gate just beyond it.

Cavernous sandstone, Red Rock Canyon

Enjoy a wide variety of at least 12 events each week and meet interesting, active singles! Attend our weekly orientation and see why ASA is the best singles club in San Diego!
A Different Kind of Royalty

Carolyn Sampson's voice resembles that of a boy soprano.

The King's Consort is a perfect name for a British group specializing in Baroque music. It sounds royal right off the bat. The pun on "consort" (which means both "spouse" and "a band or orchestra") already tells you that witty people are involved, and wit is an essential Baroque feature. It is also delightful to realize that the King of the title is not (God forbid!) Charles I but plain Robert King, conductor, keyboard player, and founder of the organization. When you listen to their recent reconstruction of the Coronation of George II (of which the principal music is Handel's Coronation Anthems), the evocation acquires an added fillip: could not "the King's Consort" actually refer to the astute Queen Caroline? (It doesn't.)

Robert King brought his name, his well-deserved reputation, and a sampling of his consort to San Diego Early Music Society's series. By sampling I mean not only that the program included several of the eminent Baroque composers in the group's repertoire (Purcell, Telemann, Vivaldi, Bach, Handel), but also that the performing forces constituted only an abridged version of the King's Consort at its full strength. Completely staffed (king-size, as it were), the orchestra with chorus has numbered up to 40. At St. James, there were only nine instrumentalists (including the conductor at the harpsichord). It's just enough.

The size of Baroque orchestral performances can legitimately vary. The most important factor is the quality of the playing, and every one of the musicians here was — as expected — a master of their instrument. The most important factor is the quality of the playing, and every one of the musicians here was — as expected — a master of their instrument. The most important factor is the quality of the playing, and every one of the musicians here was — as expected — a master of their instrument.

In a review of the San Diego Early Music Society's series, Jonathan Saville notes that "The size of Baroque orchestral performances can legitimate vary. The most important factor is the quality of the playing, and every one of the musicians here was — as expected — a master of their instrument. The most important factor is the quality of the playing, and every one of the musicians here was — as expected — a master of their instrument. The most important factor is the quality of the playing, and every one of the musicians here was — as expected — a master of their instrument." He also observes that "Robert King brought his name, his well-deserved reputation, and a sampling of his consort to San Diego Early Music Society's series. By sampling I mean not only that the program included several of the eminent Baroque composers in the group's repertoire (Purcell, Telemann, Vivaldi, Bach, Handel), but also that the performing forces constituted only an abridged version of the King's Consort at its full strength. Completely staffed (king-size, as it were), the orchestra with chorus has numbered up to 40. At St. James, there were only nine instrumentalists (including the conductor at the harpsichord). It's just enough."

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Wednesday, March 27, 2002, 7:00 pm
Gregorian Tenebrae
The Night Office of Matins and Lauds for Holy Thursday
St. Maximilian Kolbe R.C. Church
1735 Grand Avenue, Pacific Beach • San Diego (West of I-5)
For further information, call group administrator John Polhams at: 858-273-5180
or visit our website at: www.chorusbrevari.com

CHORUS BREVARI
SAN DIEGO
Gregorian Chant Study and Liturgical Prayer Group

MARCH EVENTS CALENDAR

Gregorian Vespers – The Office of Evening Prayer for Sundays and Benediction – Including the DIVINE MERCY Litany

Approximate length of service: 45 minutes
Sunday, March 10, 2002, 5:30 pm
The Augustinian Monastery Chapel 3266 Nutmeg St. • San Diego 92104

and

Sunday, March 17, 2002, 5:00 pm
Our Lady of the Sacred Heart Catholic Church 4177 Lafayette St. (in City Heights) • San Diego 92105
Underwater Monsters

The Kogi, who occupy a ridge above the coast of northern Colombia, regard the sea as the mother from whom womb the cosmos issued.

I grew up in a river town, Philadelphia, whose two main waterways, the Delaware and Schuylkill, were long ago contaminated by the refineries and industrial sites they served. Yet it still gives me a rush to watch them flow, dull and sluggish though they be.

When sculls groove across the Schuylkill’s surface, they look lazily tolerated by the power of the waters. Over the years I’ve come to regard them as great entities poisoned by lesser beings who killed them in order to make a killing, but I don’t pretend to myself that they are deities.

The religions of early peoples living in coastal areas or along rivers were usually powered, so to speak, by power. The Kogi, who occupy a ridge above the coast of northern Colombia, regard the sea as the mother from whose womb the cosmos issued. Before Her, nothing existed. The of energy they believe to be the mind of the

The one time I saw a pod of dolphins, off Venice Beach while Rollerbladers shimmied dip beads into water to divine what the Great

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The shaman was expected in such a presence. The detailing is superb: a fanged shaman wearing a seal-ster — dog- or catlike head, clawed feet, fangs, reptilian tongue — housed in a conch shell, whose species gives the monster its name. One vessel shows the monster staring underwater, fish swimming nearby. Experts think it’s a shaman, because his man arm and sharp knife in its hand. In this manifestation, the Strombus galeatus monster — dog- or catlike head, clawed feet, fangs, reptilian tongue — housed in a conch shell, whose species gives the monster its name. One vessel shows the monster staring underwater, fish swimming nearby. Experts think it’s a shaman, because his man arm and sharp knife in its hand. In this manifestation, the Strombus galeatus monster — dog- or catlike head, clawed feet, fangs, reptilian tongue — housed in a conch shell, whose species gives the monster its name. One vessel shows the monster staring underwater, fish swimming nearby. Experts think it’s a shaman, because his man arm and sharp knife in its hand. In this manifestation, the Strombus galeatus monster — dog- or catlike head, clawed feet, fangs, reptilian tongue — housed in a conch shell, whose species gives the monster its name. One vessel shows the monster staring underwater, fish swimming nearby. Experts think it’s a shaman, because his man arm and sharp knife in its hand. In this manifestation, the Strombus galeatus monster — dog- or catlike head, clawed feet, fangs, reptilian tongue — housed in a conch shell, whose species gives the monster its name. One vessel shows the monster staring underwater, fish swimming nearby. Experts think it’s a shaman, because his man arm and sharp knife in its hand. In this manifestation, the Strombus galeatus monster — dog- or catlike head, clawed feet, fangs, reptilian tongue — housed in a conch shell, whose species gives the monster its name. One vessel shows the monster staring underwater, fish swimming nearby. Experts think it’s a shaman, because his man arm and sharp knife in its hand. In this manifestation, the Strombus galeatus monster — dog- or catlike head, clawed feet, fangs, reptilian tongue — housed in a conch shell, whose species gives the monster its name. One vessel shows the monster staring underwater, fish swimming nearby. Experts think it’s a shaman, because his man...
For information, call 619-234-0928.

“From My Eyes,” an exhibit including work by eight African-American artists, is being celebrated by black décor. It is on view through Friday, March 29, at Falcon Street Arts (3303 Falcon Street). The public is invited to join the participants during a reception on Friday, March 8, at 5:30 p.m. For viewing hours and other information, call 619-237-2508. (MERRILL HILL)

Paintings by Nicholas Kilmor — including a group of recent oils celebrating the “structure of the human figure and of the human figure in the landscape” — go on exhibit at the Galerie D’Art International with a reception for the artist on Friday, March 8, at 5:30 p.m. The show continues through Thursday, April 13. Kilmor presents an artist’s lecture at the gallery on Saturday, March 9, at 11 a.m. Find the museum at 1001 Kettner Boulevard. Regular gallery hours are noon to 5 p.m. daily. 858-551-2053.

“Masks With Meaning: The Mask Project Exhibition 2002” goes on view in the Southeastern College Art Gallery with a reception on Thursday, March 14, at 6:30 p.m. Ruth Don leads the Mask Project at the Wellness Community for people with cancer to express their creativity and tell their stories, and this exhibit highlights them in their show through Wednesday, April 17. Find Southeastern College at 900 Otay Lakes Road. Regular gallery hours are 10 a.m. to 2 p.m. Monday through Friday, with hours extended from 6 to 8 p.m. on Wednesday and Thursday. For more information, call 619-482-6404 or at 619-482-6367.

“Adult Supervision Advised” — this group show features works bowing to themes and existing objects from popular or ubiquitous culture, and it opens at Sushi Performance and Visual Art with a reception on Thursday, March 14, at 5 p.m. Featured artists include Richard Graves, Martha Spencer, Nicholas Kilmor, and Melissa Inez Walker. See the show through Sunday, May 5. Find the gallery in the La Jolla Art and Image Building, at 320 11th Avenue; 619-235-8468. Gallery hours are noon to 5 p.m. Thursday through Friday and by appointment.

Contemporary Museum of Art, Downtown, a collective vision of life and experiences of citizens from diverse communities is offered in “Indivisibile: Stories of American Community.” The exhibition includes photographs of exploratory artists who have gained international and international attention, along with a space for viewing film and video. For more information, call 619-238-7559. (BRIDLA PARK)

Oceanside Museum of Art, known for the acquisition of textile technologies and imagery to various materials, textile artist John Garrett has been pushing the boundaries of traditional fiber art and textiles for the past 25 years. The “John Garrett Retrospective” continues through Sunday, March 17, at 704 Pier View Way. For more information, call 760-721-2785.

San Diego Museum of Art, Mexican, British, and American scholars who have made a special study of 20th-Century Mexican art and of the artistic and cultural relations between the United States and Mexico were brought together in the development of “José Clemente Orozco in the United States, 1927–1934,” opening on Saturday, March 9. It’s the first major exhibition of Orozco in the U.S. in more than 40 years, featuring over 120 paintings, prints, drawings, watercolors, and preparatory studies for murals. All of the pieces showcase Orozco’s “revolutionary artistic vision.” The works in the show demonstrate the significant impact that living in the U.S. had on Orozco’s art; he continued to focus on the intellectual and social issues that had long been his central concerns, but he no longer treated them exclusively in terms of Mexican subject matter. The exhibition concludes on Sunday, May 19.

Explore the “art of collecting” when “76 Master Drawings from the Collection of Alfred Moir” are exhibited through Sunday, April 7. Drawn from the collection of baroque art scholar Alfred Moir, the exhibition includes fine examples by Annibale Carracci, Pietro da Cortona, Luca Giordano, Salvator Rosa, and Simon Vouet. A reinstallation of approximately 40 European paintings from the museum’s collection and from private collections exploring the impact that the politics of war and revolution had on artists between 1870 and 1940 is featured in “Europe in America: The Strauss Collection,” offering “a collective vision of life and physical and psychological dislocation, and social discord.”

The Ramayana — this exhibit features the stories of Rama and Sita, the central characters of this iconic epic, which is one of the most important literary works of India. The show includes a wide range of objects, including text and images, as well as a comprehensive introduction to the story, allowing visitors to appreciate the complexity and richness of this cultural treasure.

“b) kicks” by John Garrett is an instructive exhibition exploring how an art of work is brought into being. The exhibit traces the specific creative influences on 16th-Century Venetian painter Giovanni Sandro’s “Il Saggiatore,” a painting in the museum’s permanent collection. Savonato’s painting is compared with Dutch master Hieronymus Bosch’s “The Garden of Earthly Delights,” on loan from the Courtauld Institute in London. For more information, call 619-235-5548.

Templeton Museum of Art, “Choices and Inspirations: The Temptation of Saint Anthony” is an instructive exhibition exploring how an art of work is brought into being. The exhibit traces the specific creative influences on 16th-Century Venetian painter Giovanni Sandro’s “Il Saggiatore,” a painting in the museum’s permanent collection. Savonato’s painting is compared with Dutch master Hieronymus Bosch’s “The Garden of Earthly Delights,” on loan from the Courtauld Institute in London. For more information, call 619-235-5548.

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Jeff swears he was “worn out, the minute I was born.”

For his second novel, The High Window, Raymond Chandler broke the mold of his short stories and The Big Sleep. He wanted a book told by, and devoted to, style. Descriptions would reveal mood and clues to character. Anger and confrontation — his staples — would remain onstage. The book (“no action, no likable characters, no nothing”) didn’t bomb but made a brusque thud. And Chandler learned a lesson. “The High Window was not [a] striking and original work… I hope the next will be livelier and better and faster, because, as you know very well, it is the pace that counts, not the logic or the plausibility or the style.”

Lobby Hero is Kenneth Lonergan’s High Window. He’s written screenplays for You Can Count on Me, Analyze This, and Martin Scorsese’s Ganges of New York. His plays include the gritty, satiric comedy of New York. He’s street-funny and excels with on it: no action, little plot, and limited use of the stage: in other words, no drama. Even his locale, the lobby of a “middle-income high-rise apartment building in Manhattan,” pares away theatrical possibilities. The play takes place during the graveyard shift, from midnight to 8 a.m. And the arrival of visitors, local beat cops or the boss, verges on cause for celebration.

And Lonergan’s “hero”? Well, you wouldn’t follow Jeff into battle. He’s one of the apartment complex’s four security officers (the other three are “crackheads and degenerates”). Don’t call Jeff a “doorkeeper”; it reminds him that he may end up in a lobby where everyone calls him “pops.” An inveterate slacker (his forte is “losing money”), Jeff’s actually on a roll. He’s had this job for nine months and, at age 27, is looking for his first apartment, which should please his landlord parents.

Jeff swears he was “worn out, the minute I was born.” Unlike Jessica in Youth, however, he no longer wants to be “dissimissable.” Jeff wants dignity, even seeks occasions to show courage. He admires people who get everything they want — like Bill the cop, who wins the woman in 23J — but can’t stand Bill’s brutish demeanor. Jeff wonders if his ideal — to be “self-assured and not be a total scumbag” — is attainable.

As written, and as performed by Kevin Corrigan for the South Coast Rep, Jeff fascinates. Because he’s so isolated, Jeff really listens to conversations the way other people stand before a fire, to keep warm. Corrigan creates a precise nexus of New York speech habits and gestures. Usually with both hands and tilted forward with maximum earnestness, Corrigan sculpts, bastes, and serrates the air like a musical conductor of his words. If he wasn’t so committed to changing his life, Jeff’d be a comic buffoon. But how to change escapes him. Jeff can’t defend the country by himself, but, he surmises, he could defend the building. And the lobby becomes the site for back-burner intrigue. Dawn, a police officer three months from the academy, loves respect for her partner, the “genius cop” Bill. And Jeff’s by-the-numbers boss William has a brother who may or may not be a felon. When he hears information that would let him express his “reformed” character, Jeff gets caught in a moral dilemma: he has a civic duty to snitch on his boss but a personal obligation to keep mum.

Through his desire to be honorable, Jeff dominates the lives of his boss, now exposed as a liar, and the two beat cops, who have a grave falling out. But here Lonergan’s slowly evolving play becomes schematic: to shape a moral dilemma, he shoehoves his characters into molds. But he’s written them in three dimensions, and they don’t fit, which raises aesthetic questions. Why, for example, does the tough cop waste two seconds on Jeff? Why doesn’t he — or Jeff’s boss — nuke Jeff when discovered? And how, in just a few days, can Dawn change from a young, preppy hooligan for the South Coast Rep, Jeff fascinates.
assertive up-and-comer to a docile doormat submitting to a questioning (and, frankly, questionable) assertiveness?

As with Chandler’s High Window, Lobby Hero stresses “logic, plausibility, and style” over speed, drama, and life. The play has an almost morbid fear of melodrama and action. Each scene’s just a long dialogue (when two people get together, you know they’ll talk for at least ten minutes). Lonergan’s such a good writer, he almost pulls it off. The play’s funny, and Jeff’s a complex, seriocomical figure. But the aversion to speed, drama, and life. The show’s got a glorious set — Tony Fanning’s lobby, which juts into the audience, looks as sleek as a bank — and precise costumes (everyone’s in uniform). But for Corrigan’s NYC rich voice, the other actors are pseudo-Manhattan, at best, and lack gruff, Bronx accents that could give the dialogue much-needed lift.

An old adage has it that when the writing is under, the acting will be over.” Lonergan’s script’s deliberately “under,” and director Olivia Hompe keeps the acting that way throughout. Here’s a rare instance where the combination tones down a show too much.

first half hour, you’d swear something’s amiss. The six talented performers parody every song and vocalist. As in melodrama they exaggerate gestures and tones, from Lesley Gore to the Supremes (who break up before our eyes) and Patti LaBelle (who, when she sold her heart to the “funkman,” was far more serious than that). Directed by Paula Kalastian, the production abandons its aura of overkill-silliness in the ’60s lose innocence. And the second half includes first-rate solos: especially Renee Mitchell as Aretha Franklin, Lisa Payton-Davis as Tina Turner, and Joy Yandell as Janis Joplin. The show captures some of the texture of the era. Jill K. Mesaros’s costumes are a history lesson (the times weren’t conducive to the variation in form throughout. Here’s a rare instance where the combination tones down a show too much.)
Pinter’s famous theories into practice. In other cases, the cast remains on the surface. They stop and start, or do go on. But instead of showing us, in languages under their language, character as iceberg, all we get are ice cubes.

CASSIS CENTER STAGE. SIMON EDSON CENTRE FOR THE PERFORMING ARTS. SIBLEY PARK, THROUGH MARCH 10. THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATTISE SATURDAY AND SUNDAY AT 2:00 P.M.

Catkills Conspiracy
Mystery Cafe’s new dinner theater show takes place at Camp Skills in 1962, where some of New York’s finest gather, and die. MYSTERY CAFE, OPEN ENDED RUN; FRIDAY AND SATURDAY AT 8:00 P.M.

Chalk It Up to Murder
In HIT Productions’ newest mystery dinner-theater show, Texas Ranger Slate Montana must find the truth. Did Butch Spikethorn kill Hank Anderson, as people have long believed, or was it someone else? SHIRLEY’S KITCHEN, 7880 EL CAJON BOULEVARD, LA MESA, OPEN ENDED RUN; SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-8673.

Comedy Codependents
The Improv comedy troupe performs the first Friday of every month at the Creativity Centre in Normal Heights. COMEDY CODEPENDENTS, CREATION ARTS CENTER, THROUGH MARCH 9; FRIDAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-561-8673.

Harlem Ducts
If prior to meeting the “fair” (-skinned) Desdemona, Othello was married to a black woman? What happened to her? Planet Sears’ multi-layered, poetic drama “explores the space where race and sex intersect.” Sears splits the stage: two African-American couples, one from the 19th the other from the 20th century, divorce. In both cases, like Othello, the man opts for a white woman. Why? Sears asks the question as an analytical tool, uncovering ingrained fictions, and internal prejudices. The San Diego Black Ensemble Theatre opened its new season with the kind of tough, unapologetic theater it promised years ago. Directed by Jackie Roberts, the opening night performance, though shaky, got solid work from Riles Green (as a Columbia professor/othello figure), Reggie Willis (a friend/someone comes home), Kimberly King (off-stage cut), and Jane Rogers as the abandoned Billie (though, for someone having a nervous breakdown, she’s a mite too even-tempered). The design work, especially Andy Lowe’s subtle lighting, enhances. And the props include a white handkerchief, with a strawberry design, that recalls the “ocular proof” that convinced Othello his wife was unfaithful. In Sears’ version, though balanced, the Othellos become suspects.

It’s My Party (and I’ll DIE if I want to)
H.I.T. Productions’ new interactive mystery takes place at Ted Sterling’s birthday party. But ask his wife, Ted hasn’t been at that Sterling, “and now he must pay!” SHIRLEY’S 7880 EL CAJON BOULEVARD, LA MESA, OPEN ENDED RUN; FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673.

Joey and Maria’s Comedy Italian Wedding
The City Theatre hosts “the most-outrageous-interactive dinner theater,” as Joey and Maria tie the knot. CITY THEATRE, 2388 WEST SEVENTH AVENUE, DOWN TOWN, OPEN ENDED RUN. FOR INFORMATION CALL 800-844-JOEY.
Kiss or Make Up
East Side Repertory Theatre (formerly Octad-One Productions) stages Jack Sharkey’s comic farce “about the funny side to paying taxes.” Wayne Alan Erreca directed.

EAST SIDE REPERTORY THEATRE, THROUGH MARCH 10; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:30 P.M.

Lobby Hero
Reviewed this issue.

SOUTH COAST REPERTORY THEATRE, THROUGH MARCH 24; TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:30 P.M. MATINEE SATURDAY AND SUNDAY AT 2:30 P.M.

The Loud Red Patrick
PATH Theatre Company presents John Boruff’s comedy about an Irish-American widower faced with bringing up four daughters. Billie Padget directed.

PATH AT THE MILL POND, 360 NORTH MIDWAY AVENUE, ESCONDIDO, THROUGH MARCH 24; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. FOR INFORMATION CALL 760-480-7595.

A Majority of One
Vanguard Productions present Leonard Spigelglass’s two-character comedy that “charms your senses and warms your heart.” Mikel Taxer directed.

VANGUARD PRODUCTIONS, WESTMINSTER THEATRE, CANON AT TALBOT STREET, POINT LOMA, FRIDAY, MARCH 8, THROUGH MARCH 24; FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

A Man for All Seasons
“Both socially and individually,” Robert Bolt writes in his preface to A Man for All Seasons, “it is with us as it is with our cities — an accelerating flight to the periphery, leaving a center which is empty when the hours of business are over.”

Bolt’s play offers a counterexample: Sir Thomas More (1478-1535), “the English Socrates,” author of Utopia, Lord Chancellor of England, and Henry VIII’s eloquent, though mute, opponent. Hiding “in the thicket of the law,” More stood on principles, at great cost to his family and, ultimately, to his life. The Lamb’s Players Theatre’s 2-hour, 45-minute-long production lacks inspiration. Except for Nick Cordileone’s creepy Richard Rich (even bottom-feeders can rise) and Doren Elias’s engaging “Common Man,” most of the actors wear their roles without inhabiting them. This includes Michael Harvey’s portrayal of More. Harvey conveys the man’s intelligence and wit (in Utopia, More says prospective brides and grooms see each other naked before they get married), but when required to reach higher emotional levels, Harvey indicates with melodramatic reactions and poses. Mike Buckley’s set — platforms, stairs, and drapes — looks unfinished, and Nathan Peirson’s lighting overcooks the drapes with satanic reds whenever Thomas Cromwell’s on the scene. Jeanne Reith’s costumes, however, create a 16th-century tapestry of fashion.

LAMB’S PLAYERS THEATRE, THROUGH MARCH 17; TUESDAY, WEDNESDAY, AND THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

The Merchant of Venice
The San Diego Repertory Theatre presents Shakespeare’s controversial comedy, which director Sam Woodhouse has reset in a “jazz-influenced contemporary Venice.”

SAN DIEGO REPERTORY THEATRE, FRIDAY, MARCH 8, THROUGH MARCH 31; TUESDAY AND SUNDAY AT 7:00 P.M. WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.
Funny, evening. And Gary Kramer made for a lively, often quite ure, abundantly, then forgot it. It scenes. Klunkers and groaners got judges awarding points to the best Line," and "Freeze Tag," with players from the San Jose franchise. Compare like "rugby and American their handbags"). National Com- yelled insults and grannies waved ble Turks mangled defrocked from pro wrestling ("where Terri- the spot, is difficult enough. Years comedy, making up funny stuff on main the same. Improvisational but its methods (and madness) re- ComedySportz changed its name, National Comedy Theatre MARCH 9; SATURDAY AT 8:00 P.M. RIO SOUTH, MISSION VALLEY, THROUGH DAVE & BUSTERS, 2931 CAMINO DEL FRANCES PALMER directed. \RUN; FRIDAY AND SATURDAY AT 3:00 P.M. MARQUIS THEATER, 3717 INDIA STREET, MISSION HILLS, OPEN-ENDED \FRIDAYS, MARCH 15, APRIL 5 & 12, 7:30 pm..."A hilarious group of actors" \-- Press Enterprise \"A real Mob hit!" \-- Los Angeles Times\ "superiority, with the poor family and friends. Saturday, March 16, 7:30 pm Pay your last respects, dance the Irish...
good use. Their motto: “Remem-

or “Mokoko Cocoa Mocha” —
“Grape,” “Scandinavian Blizzard,”

frequent than the misses. Their

patrons sip a house blend —

out best) to make the hits more

Hugh Butternutt’s done his lounge

hindsight reveals, callow youth).

tempts went nowhere (I repeat: im-

players competed, taking sugges-

had “Team Sports” — two pairs of

Hugh plays ‘70s tunes on the pi-

Another's a first-rate mime, and

words and endless words. It's nar-

finds, which means that everything

we’re distanced from immediate

we hear already happened, and

pany, which means that everything

it’s not,” it’s set. The trio used to

Hugh’s best work ever, Sledge-

February 7, 2002

Limo package

$139

FIRST ROW — SUNDAY MATINEES:
MAY 5, 12, 19 & 26, JUNE 2, 9 & 16
SAT., MARCH 16, MATINEE — FRONT ROW CENTER
*Some matinee seats & pkgs. slightly higher.

**New Showtimes!**

at 7:30 & 9:45

Im-

FRONT ROW CENTER
Sun., April 28, & April 13

$127 seats

1 pm

Orchestra ($75) seats and 9-hr. RT limousine

$139

MAY 5, 12, 19 & 26, JUNE 2, 9 & 16
SAT., MARCH 16, MATINEE — FRONT ROW CENTER
*Some matinee seats & pkgs. slightly higher.

5045

8:00 P.M. SUNDAY AT 3:00 P.M. AND
THURSDAY AT 7:30 P.M. FRIDAY AT

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FIRST 11 ROWS — SUNDAY MATINEES:
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*Some matinee seats & pkgs. slightly higher.
The days of wine and roses,” says local celeb Steve Poltz, “are going to be reduced to the days of hot dogs and Ripple.”

Sales of recorded music dropped 10.3 percent in 2001, the worst slump in a decade. The Recording Industry Association of America said CD burning and online piracy was a major contributor to the decline.

Even Peter Navarro, San Diego’s most famous political also-ran, is predicting big trouble for Big Music.

“Last year, for the first time ever, more blank CDs were sold than CDs with content. Every new computer they sell has CD-ROM writers. The album is no longer the optimal purchase. People just don’t want to buy their music anymore. The Napster revolution kicked that off. What really did it is teach people they could create their own stuff.”

Poltz remembers saving music to tapes long ago.

“When I was a kid, we’d tape a song off the radio on cassette. I don’t think that hurt much. But now you can burn a perfect digital copy in five seconds. … When I’m riding in a friend’s car and he has a book of CDs, I’d say a third too. But his CDs are CDs they burned themselves. They have ‘Beatles’ or ‘Dave Matthews Band’ written on them with a Sharpie.”

Because of this archival phenomena, where people can create a CD of someone else’s songs, Navarro concludes that record companies, facing a diminishing return, will sign fewer new acts. But he also says that diminishing return will also make singer/songwriters like Poltz want to create less music.

“Artists are driven by the same motivation as most people. For the people who literally sing for their dinner, this has to discourage productivity.”

Poltz admits the digital revolution has hit home.

“When I play on the road, people will come up to me and ask me to sign a CD of my music they got off the Internet. I can’t get mad. They are sweet about it. I say, ‘Next time, maybe you can buy it from me.’ ”

Poltz sells his CDs at his live shows and says, “I can’t police the whole world.”

But Poltz says audio pirates will never take away his need to rock.

“No matter what, I’ll always want to put something out there. It’s like giving birth to a new kid. That need will never stop.”

Poltz agrees that major labels may not be part of that birthing process.

“My last CD I had to sign a book of CDs, I’d say a third of his CDs are CDs from Mercury last year. He has never been known as a music industry specialist.

“My father was a professional musician in a big band. I played guitar in a band in the Peace Corps. When I was in the Peace Corps in ’74, you could walk into any music store in Bangkok and get the complete collection of the Beatles on cassette for $3.

Now you can do the same thing on CD. Now we can do it-yourself pirates.”

Steve Poltz appears March 14 at the Belly Up Tavern.

— Ken Leighton

“Yes, the money was very good,” said Ramón Bostich. His song “Polaris” is used in a Volvo commercial. The ads run in the U.S., Europe, and Canada.

The days of wine and roses are gone, but now you can burn a song off the radio on cassette. I don’t think that hurt much. But now you can burn a perfect digital copy in five seconds. … When I’m riding in a friend’s car and he has a book of CDs, I’d say a third too. But his CDs are CDs they burned themselves. They have ‘Beatles’ or ‘Dave Matthews Band’ written on them with a Sharpie.”

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“Yes, the money was very good,” said Ramón Bostich. His song “Polaris” is used in a Volvo commercial. The ads run in the U.S., Europe, and Canada.

Though well known as one of the creators of Nortec, Bostich still wants to keep his day job as a Tijuana orthodontist.

“I love my career. To me the music is what I do for fun.”

Bostich is a name lifted from an American-made stapler (though he spells it differently). Nortec is the high-tech, big-beat music that borrows from samples of nortero, banda, and other traditional Mexican music. His one-man electronica band, also called Bostich, inspired other Tijuana artists like Fussible and Panóptica, which formed the loosely organized Nortec Collective.

Their Nortec compilation CD drew the attention of the ad
San Diego Reader
March 7, 2002

ROB ZOMBIE
DEMON SPEEDING TOUR 2002
FEATURING PUNK ROCK LEGENDS
THE DAMNED
AND SINISTAR
ON STAGE
VIEJAS CONCERTS
FRIDAY MARCH 15
COX ARENA
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ON SALE FRIDAY AT 10:00AM!
SPECIAL GUESTS
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ALAN JACKSON
LIVE IN CONCERT
WITH SPECIAL GUESTS
Carolyn Dawn Johnson
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Call for Details

Deluxe Card gets you in
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agency that created the Volvo TV campaign. They wanted to use the sampled tuba honks on “Polaris” to sell expensive Swedish motorcars.

“In November they had me come up to a studio in Hollywood,” said Bostich. “They asked me to help them put the music to the images.”

Bostich, who has been featured in Time magazine because of Nortec, said his clients are finally recognizing him as an internationally famous electronics artist.

“In the beginning, most of my patients didn’t know (about Nortec). Most of my patients are from the U.S. Now they know I am a musician.”

Remarkably, Bostich says the banda musicians who created the original music he sampled in “Polaris” are oblivious to the fact that their tuba music and polka rhythms are part of a sexy, upscale international TV ad campaign.

“I have tried to tell them, but I don’t think they understand. They live in a very different world. I think they are happy to always just work [play music] in a restaurant. They don’t seem to realize what Nortec has done even when we tell them.”

Bostich said he has also been commissioned to make music for Playstion and for El Coyote, a PBS documentary on Tijuana street life.

Bostich and other Nortec artists from the Nortec Collective appear at an annual all-night Nortec rave called “Nortec Life at Las Pulgas,” Wednesday, March 20, at the Iai Alai Palace on Revolucion Avenue in Tijuana. Admission is $15.

“I still like to go to raves,” said Bostich, 39, “Although not as much as I did ten years ago.”

For more info on the Las Pulgas rave: www.danlooper.com.

— Ken Leighton

Losing Balance won a seven-band battle of the bands contest in January at Club Xanth. The contest was organized by L.A. promoter John Michalek of Sugarlight Productions. Losing Balance was supposed to have won $500 and 25 hours of recording time.

“The promoter didn’t even show up,” said singer Brad Kavonius. The promoter’s representative told them they would soon hear from Michalek about the prize money and the studio time. Kavonius said two weeks went by and his band heard nothing, which prompted an irate call by Kavonius.

“He called back the next day and left a message saying we had to now play a show in L.A. in March. That was three weeks ago. I haven’t heard from him since. That was the first time we ever heard about playing another show. It sucks because now I can’t get a hold of anybody to see what’s going on.”

To participate in the contest, each band turned in ticket money to Michalek’s representative before the show. “We sold 25 tickets at $8 each. Four other bands sold more tickets than we did.”

Calls on different days to Michalek last week were not returned.

The Club Xanth contest is just the latest frustration for Losing Balance, who moved here from Oregon three years ago.

“Last Friday I called, like, four places to play, and I got denied all four times. [Bars] won’t let us in because they think we’re too rowdy.” He says the story of one live show last year — at the Kraken in Cardiff — is haunting the band. Kavonius is known for his wild stage antics, including hanging from rafters by his legs. Kavonius was performing in his boxers at his last Kraken gig.

“My wiener fell out. We got kicked out.”

Now he said Losing Balance struggles to get bookings in spite of the fact that his band and its fans are nondestructive punks.

“We always pack every place we play, and nothing gets broken. But [bar owners] start talking amongst themselves — and the next thing I know we can’t play in North County. Yet bands like Mower get to come back to Martini Ranch [in Encinitas], and they are just as loud and rowdy as we are. [Local website] sandiegopunk.com reviewed our album, and they said we kicked ass. They gave us ten stars out of ten. Bad Religion was the closest. They gave us seven. Even Range, Unwritten Law, and NOFX got eight.”

— Ken Leighton

“When People magazine called, I told them I couldn’t comment.”

Songwriter Jack Tempchin says his attorney forbids him to go into detail about his lawsuit against music publishers Warner/Chappell. Tempchin says he filed the suit following a multiyear investigation of the company’s accounting books — which he paid for. He said he uncovered a serious conflict of interest that cost him and two other songwriters (Jackson Browne and J.D. Souther) millions of dollars in royalties.

It all has to do with four songs that appeared on the 1975 album “The Eagles: Their Greatest Hits 1971–1974.” Of those four, Tempchin wrote “Peaceful Easy Feeling” and “Already Gone.”

Tempchin loses peaceful, easy feeling

Court papers claim that the Eagles “Best Of” collection sold 26 million copies. “It’s the best-selling record of all time.”

Tempchin said he remains friends with the Eagles and is even working on writing new material with them. “This has nothing to do with the Eagles.”
“They [Warner/Chappell] forced me to do this,” he said. “When I brought this to their attention, they just blew me off.”

Tempchin, who has lived in Encinitas for 25 years, also wrote “Slow Dancing” for Johnny Rivers. He said he has also sold songs to Trisha Yearwood and Patty Loveless in recent years.

Is there any lesson to be learned by other songwriters? “Just be careful and read up on legal things. Sometimes it benefits to own your own publishing.”

Tempchin appears with his band Rocket Science at the Calypso in Leucadia at 7 to 10 p.m. every Tuesday except the first Tuesday of each month. There is no cover charge.

— Ken Leighton

URL watching — Trummerflora
http://www.trummerflora.com
Trummerflora is “a musician’s collective dedicated to the performance, distribution, and promotion of improvised and experimental music.”

The emphasis on improvisation is supposedly reflected in the group’s German name, “trummerflora — a special phenomenon unique to heavily bombed urban areas. The bomb acts as a plow, mixing rubble fragments with the earth, which often contain seeds dormant for a century or more. These seeds come to light, and those that can live in this new and special earth grow and flourish.”

The noise emerging from this rubble is performed at “sympathetic venues” listed on the “SD Scene” page. Galoka on La Jolla Boulevard is an Indian restaurant specializing in what it calls “Indo-Fusion Food for Thought.” A link leads to a 15 percent discount coupon.

Spruce Street Forum stages concerts like February’s “Whisper Chipper,” a collaborative performance by Marcelo Radulovich and Marcos Fernandes built from pre-made tapes of wood chippers and shedder machines filtered through effects devices and equalized in real time “to create shifting delay loops.”

Both Radulovich and Fernandes are founding members of Trummerflora’s cacophonous collective. Radulovich is a multi-instrumentalist with four CDs to his credit, the most recent being (Case of the Missing) Thumb. Marcos Fernandes was born in Yokohama, Japan, and drums for the band Wormhole Effect (with whom Radulovich plays bass). From 1993 to 1996 he was co-owner of the Wikip Cafè and Intersection Gallery.

Hans Fjellestad and Damon Holzborn, members of Donkey, are also first-wave soldiers in Trummerflora’s assault on aural aesthetics. Pianist Fjellestad studied composition and improvisation with George Lewis at UCSD and has directed and edited video projects for John Lydon (a.k.a. Johnny Rotten) and the Monkees.

Holzborn played guitar with the San Diego Art Ensemble and is the co-creator, with Fjellestad, of zucasa.com, which the British magazine the Wire recently named as one of the top 25 essential online music resources.

Others in the collective include saxophonist, flutist, and clarinetist Jason Robinson, who currently teaches jazz theory at UCSD, and Kristy Cheadle, a percussionist and spiritual yogi whose work “explores movement and the body, everyday percussion instruments, varying states of consciousness, and astral travel [as well as] self-parodying gender play.”

(Those with or who know of sites created in San Diego or which focus on local music are encouraged to forward info/URL links to jas2669@aol.com.)

— Jay Allen Sanford

The Paladins, Palvoline
No. 7, Ruf Records RUF 1065

Well, I dunno, this just feels, all in all, a little less hard-edged and basically LESS MENACING than previous Paladins albs. It would seem the one thing you want from rockabilly, original or reviviolado, is menace, and it doesn’t make a lot of sense to reduce it.

“How Long You Gonna Tease Me” has some decent menace, some danger at least in simulation; “You Make It, They Take It” is edgy and semi-okay, but then you get this very tepid run-through of Brook Benton’s “Just a Matter of Time” — yikes — and a sort of generic surf instrumental called “Powershake,” and and and and… and it just feels kinda slick and unhappening.

— Richard Meltzer

To get your local CD reviewed, please mail it to Jennifer Ball, Local CD Reviews, San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803.

CONTRIBUTORS
Jennifer Ball (editor), Rob Adams, Russell Bender, Kristin Cullins, Edwin Decker, Dave Good, Randy Hoffman, Ken Leighton, Richard Melton, Jay Allen Sanford, Pat Sherman, Ellen Zimmerman
The talented Alejandro Sanz has recorded a much awaited unplugged album that contains a review of his ten-year musical career.

Marc Anthony’s platinum CD Libre captures the sizzling sound of salsa.

Luis Miguel presents an album filled with songs in the style of “Boleros.”

The talented Alejandro Sanz has recorded a much awaited unplugged album that contains a review of his ten-year musical career.

Déjame Entrar is simply gorgeous…an album whose unpretentiousness and sheer musicality are matched by its beauty, lyricism and hit potential.” —Billboard

Marc Anthony

Luis Miguel

Alejandro Sanz

Carlos Vives

MTV Unplugged

Mis Romances

SALE ENDS 3/31/02
Codfish Yearning

I have a lot of time for Annie. She’s been putting up with my grumpiness for years and years.

My friend Annie dragged me out to catch some fado music the other night. I must confess to you that it’s not easy to get me off my perch to go listen to live music. In fact, I’m back not an hour from a disappointing adventure of giving live music another chance. I’m not speaking of classical music, which I can enjoy in smaller venues. But popular forms of music, like fado and jazz, for instance, are meant to be enjoyed in smallish clubs with drink on hand, not big auditoriums for $25 and a worshipful crowd, as if they were listening to Wagner’s Ring cycle instead of a tenor sax and rhythm section improvise on the chord changes of “I Got Rhythm.”

But I have a lot of time for Annie. We’ve been putting up with my grumpiness for years and years. Annie is a single mom and an interesting visual artist. Hard to categorize what she does because she’s an invertebrate genre wanderer, but she favors biomorphic forms, what I sometimes kidingly call “sexual tubers,” in anything from paper-mâché to bronze to acrylic. Anyhow, Annie knew it wouldn’t be easy to blast me off my rear end, and she also probably knew that fado, even in a dreary auditorium full of stuff, would be the music to do it.

My goodness, but I loved Lisboa when I visited there 30 years ago. I can’t even call it Lisbon. I still hear it Lis-bo. It’s the most romantic place I’ve ever been. Bear in mind, I’m from northern New Jersey and haven’t been a lot of places. It’s pretty romantic. Maybe I was in the romantic mode when I was there, but I’ve been in the romantic mode in other towns, like Paris, and I’ll take Lisboa any day or night.

Portugal is a poor country, by western European standards. Its industries, traditionally, have been wine, olive oil, cork, and fish, chiefly cod. With its long take Lisboa any day or night.

Bairro Alto district with a bottle of Dao tinto in front of my eyes on. They bow and sit down at the table next to ours, so that, while they smoke and chat, I am given the opportunity to study the looks of this curiosity. It is a Portuguese guitar, about three-fifths the size of the Spanish or Italian kind used in America. The shallow, pear-shaped body is slightly modified from that of the medieval lute, but there are 12 (three) strings on it, and the ‘tuners,’ instead of being thumb screws at the back, are upright metal rods bristling out at the top in fan formation, like the feathers of a turkey’s tail.

Our travel-writer friend has seen, for the first time, the Portuguese guitar or guitarra portuguesa, an 18th-century descendant of the cittern, chitarra, or zither. With its metal strings and narrow body, it has a brighter, very different sound from the ordinary guitar. The visitor from America goes on to describe it:

Suddenly, at a signal from the musicians, the lights are dimmed to a shadowy blue. In an atmosphere of rapt listening the guitars begin: very softly at first, like the tap-dancing of pixies; then swelling into a coruscating brilliance. Listeners lean forward to watch the agile fingers of Armandinho, who makes his guitar sound as though it were an ensemble of several instruments, ostentatious and glistening, overlaid with a dazzling complexity of embellishments; purring tones offset by spirited staccato and lightning-like runs; and, at times, the cool ethereal quality of an Aeolian harp. The accompanying guitar contributes depth, fullness, and accent.

Let me also say something about Portuguese as a language for song. It is a Romance language, nothing exotic about that, but it has an unusual amount of nasalization and diphthongation in its vowels. There is also a fair amount of theolloso sound and buzzing in the sibilant. Were I a linguist, perhaps I could characterize it better. Regardless, it is the most sensuous language the first time, the Portuguese guitar was heard. Senhora Dias sang Fado, fado’s success is measured by how well the music conveys saudade. Fado is music for guitar and voice. The show Annie and I saw featured the modern master (or at least so billed) of Portuguese guitar, Antonio Chainho. He was accompanied by guitarist José Elmoro (on six-string guitar) and the singer Marta Dias. The room was packed but an unapologetically tertile venue. The acoustics, however, were superb, which was fortunate because Chainho and Elmoro were playing about as much guitar, and as much music, together I’ve ever heard. Senhora Dias sang marvelously and with great feeling, mista saudade. It wasn’t like hearing it in a smoky club among the alehouses and narrow, winding, cobble streets of Lisboa’s Barrio Alto district with a bottle of Dao tinto in front of you, but it is sounded great, nevertheless.

Let me quote from one American travel writer who stumbled upon the Soare Del Alegria, near the Praca de Alegria:

There are footsteps on the stair. Enter a jovial young man with a Spanish guitar that has extra bass strings; followed by a slender, keen-faced companion who carries the most fascinating instrument I ever laid my eyes on. They bow and sit down at the table next to ours, so that, while they smoke and chat, I am given the opportunity to study the looks of this curiosity. It is a Portuguese guitar, about three-fifths the size of the Spanish or Italian kind used in America. The shallow, pear-shaped body is slightly modified from that of the medieval lute, but there are 12 (three) strings on it, and the ‘tuners,’ instead of being thumb screws at the back, are upright metal rods bristling out at the top in fan formation, like the feathers of a turkey’s tail.

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Antonio Chainho, A Guitarra e outras mulheres (Morsley 30.398)
Portugal Pablo Caldeira Cabral Variações-Guitarra Portuguesa (World Network $4.038)
João Gilberto, João Voz e Violas (Verve 314 546 713-2)
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SATURDAY

Little Eris and Paul Pinsky
San Diego Paper Company, Saturday, March 9, 8 p.m., 300 Spyce Street, Balboa’s Hill.

SUNDAY

NSTNC, featuring: Slightly Stoopid
San Diego Sports Arena, Sunday, March 10, 7:30 p.m., 3000 Sports Arena Boulevard, San Diego.

SIBLY REVELRY: with...
San Diego Sports Arena, Sunday, March 10, 7:30 p.m., 3000 Sports Arena Boulevard, San Diego.

TUESDAY

Vila (538): 4th & B, Tuesday, March 12, 8 p.m., 300 Spyce Street, downtown.

WEDNESDAY

Mollie O'Brien, Rickie Simpkins, and Mary De Nardo
300 Spyce Street, downtown.

Thursday

Freddy Vigil and the Future
San Diego Sports Arena, Thursday, March 14, 8 p.m., 3000 Sports Arena Boulevard, San Diego.

Friday

Music Theory for the Futurist
San Diego Sports Arena, Thursday, March 14, 8 p.m., 3000 Sports Arena Boulevard, San Diego.

Saturday

Little Eris and Paul Pinsky: San Diego Paper Company, Saturday, March 9, 8 p.m., 300 Spyce Street, Balboa’s Hill.

Sunday

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San Diego Sports Arena, Sunday, March 10, 7:30 p.m., 3000 Sports Arena Boulevard, San Diego.

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March 9 4th & B, San Diego: 300 Spyce Street, downtown.

3. At the next prompt, press the "EXTENSION 4000" button and then the 4-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)
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2. At the next prompt, press the 4-digit code that matches the performer you wish to hear. (Performers without codes currently do not have recordings."

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Malette Merchant (522): California Center for the Arts, Saturday, March 30, 8 p.m., 340 N. Eucalyptus Boulevard, Escondido. 619-255-6425 or 619-220-6497.

Enrique Iglesias: Cine Tempo, Sunday, March 31, 10th Avenue & B Street, San Diego. 619-570-1100 or 619-220-6497.

Ben Folds: Belly Up Tavern, Sunday, March 31, 145 South Cedros Avenue, Solana Beach. 858-481-8140 or 619-220-6497.

APRIL


Luciano Williams: 4th & B, Tuesday, April 2, 6 p.m., 545 E. Street, downtown. 619-220-6497 or 619-231-4355.

The Church: Cameo Bar and Grill, Thursday, April 4, 9 p.m., 315 Ocean Front Walk, Mission Beach. 619-488-1780 or 619-220-6497.

The Rugburns (283): Belly Up Tavern, Friday, April 5, 145 South Cedros Avenue, Solana Beach. 858-481-8140 or 619-220-6497.

Les Fabulous Godzillas: Caliente Restaurant, Saturday, April 6, 8 p.m., Black Cat Saloon, Carlsbad. 616-664-683-2938 or 619-220-6497.

SEASONALLY SPIRITUALIZED (404): Belly Up Tavern, Sunday, April 7, 9 p.m., 315 Ocean

Soulsides: Belly Up Tavern, Thursday, April 11, 145 South Cedros Avenue, Solana Beach. 858-481-6140 or 619-220-6497.

Imperial Teen: The Casbah, Thursday, April 11, 9:30 p.m., 2521 Kettner


“Pay Disaster Tour” with blink-182: 154: 4th & B, Thursday, April 15, 7 p.m., 345 B Street, downtown. 619-220-6497 or 619-231-4355.

The Nate Band: 4th & B, Friday, April 16, 345 B Street, downtown. 619-220-6497 or 619-231-4355.


Kooly Smith: East County Performing Arts Center, Saturday, April 20, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2377 or 619-220-6497.

Sizzle (744): Belly Up Tavern, Tuesday, April 23, 145 South Cedros Avenue, Solana Beach. 858-481-6140 or 619-220-6497.

NOFX (719) and Rancid (163): “Cameo Bar and Grill, Thursday, April 25, and Wednesday, April 24, 7:30 p.m., 315 Ocean Front Walk, Mission Beach. 619-481-7070 or 619-220-6497.

Thee Oh Sees: Belly Up Tavern, Wednesday, April 24, 145 South Cedros Avenue, Solana Beach. 858-481-6140 or 619-220-6497.

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**San Diego Reader**

March 7, 2002

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104 San Diego Reader, March 7, 2002

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**829... The O’Brian Brothers: Dublin Square, Hemmesway’s Tavern**

**Tommy Price: Jilly’s Pub**

**Rhino: Winstons**

**Ron’s Garage: Hemmesway’s Tavern**

**Sonja: Gordon Biersch Brewery**

**Lindsey Sargent: Whiskies Market Place**

**The Strangers Woods: The Casual Inn**

**Wasten: Leslie’s Coffeehouse**

**Steve White: The Karman**

**The Wild Oreos: Leslie’s Coffeehouse**

**Koller Williams: Belly Up Tavern**

**Aunt Kizzy’s Boys: Parish’s II, El Cajon**

**The Bayou Brothers: Parish’s II**

**The Big Blue Cat: O’Connell’s Pub and Nightclub**

**Big City Skittles: M’s Irish Pub and Grill**

**Big Daddy & the Money Shakers: The Garden Bench Brewery**

**Scottie Blues’ Bucket House: Tiki House**

**The Blues Brothers: Parish’s II**

**The Blues Plebsnaecc: Coyote Bar and Grill**

**Cold Sweet: The Coyote Cafe**

**Whitley Connell and the Tone Kings: North Park**

**Cuba de Ville: M’s Irish Pub and Grill**

**932... Tomcat Courtney & the Blues Dusters: Orness Orleans**

**Shane Dwight: Parish’s II**

**The Fat Deal: The Pizza Valley House**

**5 O’Clock Shadow: The Beach House**

**912... Fuzzy & the Bluesmen: Chestnut Oak Bar and Grill**

**The Greenbriar: Coyote Bar and Grill**

**Cold Sweet: The Coyote Cafe**

**Guru Connell and the Tone Kings: North Park**

**Cuba de Ville: M’s Irish Pub and Grill**

**The Nude Blues: Dobro Belle Cour**

**921... Len Rainey & the Midnight Players: Caliente**

**Richard Samboulo: The Coyote Cafe**

**Shades of Blue: Parish’s II**

**Shaky Ground: The Beach House**

**947... Tito Jam Dank Cafe**

**The Small Town Heroes: The Garden Bench Brewery**

**Jack Tompkins: The Coyote Cafe**

**Jimmy Thao: Blind Melons**

**939... Thao & the Zydeco Patrol: Coyote Bar and Grill**

**946... Earl Thomas & the Blues Ambassadors: Humphrey’s, Tiki House, Westons**

**The Ventilators: Coyote Bar and Grill**

**Billy Watson: The Book Works/Pannikin Cafe**

**OCCURRENCE**

**EVERYTHING ELSE**

**Burnett Anderson: Cafe La Maze**

**Andy Anderson: The Inn at the Park**

**Kenny Arce: The Inn at the Park**

**Kelly Blaine: Kelly’s Speakeasy**

**Joe Cose: U.S. Grant Hotel**

**Sunny Dale Commodance: Cafe La Maze**

**Sandy Champion: Cafe La Maze**

**Ron Conwell: The Inn at the Park**

**Joe Crowell: Kelly’s Speakeasy**

**Carl Corti: The Inn at the Park**

**Julie de la Guerra: The Westgate Hotel**

**The Edge: Jimmy Lou’s**

**Vicki Erigio: House of Awaken**

**Karen Giacini: The Westgate Hotel**

**994... Kidil Holmes: House of Mirrors**

**Daniel Jackson: Hotel del Coronado**

**Gordon Kidd: House of Mirrors**

**Tony Lencioni: La Casa del Zorro**

**Barry Levitt: La Valinces Hotel**

**Levittins: La Valinces Hotel**

**Frans Lezak: The Westgate Hotel**

**Dick Metcalfe: La Casa del Zorro**

**930... 10 Day Man: The Calypso**

**Orquidea Guayerno: Sisca**

**James Parrillo: Hotel del Coronado**

**Dale Petersen: Kelly’s Speakeasy**

**Krist Rickett: The Inn at the Park**

**Heather Rinner & the Conscience: Sisca**

**Chas Wesley: U.S. Grant Hotel**

**Band Soundboard**

1. Press the the 4-digit extension above the category that interests you (for example, 4001 for upcoming concerts).

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Deacon Jones, Louie Kelcher, Marcus Allen, Rolf Benirschke, Jerome Bettis, Tim Brown, Roger Craig, Eric Dickerson, Doug Flutie, Franco Harris, Mario Lopez, Ronnie Lott, Warren Moon, Sterling Sharpe, Zach Thomas, Marcellus Wiley, and the list goes on and on.

TASTE OF SAN DIEGO
FEATURING 18 OF SAN DIEGO’S PREMIER RESTAURANTS:
Café Japengo, Pasquales, Chateau Orleans, Filippi’s, Hilton Del Mar, Gordon Biersch, King’s Fishhouse, The Brigantine, US Grant, Da Kine, Bully’s East, Vesuvio’s, Miguel’s Coronado, Mad Mike’s, Trellises, The Fishery, Raw Mana and of course Seau’s will be “serving it up” to show their support for the Junior Seau Foundation and the kids of San Diego.

LEGENDS MARDI GRAS CASINO • LOCAL & L.A. DJs SPINNING

Expected attendees:
Deacon Jones, Louie Kelcher, Marcus Allen, Rolf Benirschke, Jerome Bettis, Tim Brown, Roger Craig, Eric Dickerson, Doug Flutie, Franco Harris, Mario Lopez, Ronnie Lott, Warren Moon, Sterling Sharpe, Zach Thomas, Marcellus Wiley, and the list goes on and on.

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By Dave Good

Woodie Guthrie’s legacy nearly stopped in its tracks a few years ago. Foretold to carry on the family folksinging tradition, granddaughter Sarah Lee Guthrie wasn’t interested. As the daughter of Arlo Guthrie (recall Vietnam-era protest song “Alice’s Restaurant” and the doper’s delight “Coming into Los Angeles”), she had grown up on the road, sleeping in empty guitar cases as a baby. Sarah Lee’s siblings each had interests in their grandfather’s music that they didn’t hold with the family tradition. By the time she moved away to attend school in L.A., Sarah Lee was ready for something new. Punk seemed okay.

Guthrie is the taproot of American folk music. He and Pete Seeger brought the family folksinging tradition, granddaughters each had interests in his appreciation of her grandfather’s music that she married Irion. As the daughter of Arlo Guthrie (recall Vietnam-era protest song “Alice’s Restaurant” and the doper’s delight “Coming into Los Angeles”), she had grown up on the road, sleeping in empty guitar cases as a baby. Sarah Lee’s siblings each had interests in their grandfather’s music that they didn’t hold with the family tradition. By the time she moved away to attend school in L.A., Sarah Lee was ready for something new. Punk seemed okay.

Guthrie is the taproot of American folk music. He and Pete Seeger brought the family folksinging tradition, granddaughters each had interests in


DJs, balcony seating, smoking terrace, strict enforcement. The Blue Tattoo, 835 Broadway, downtown. 619-295-4163.

No cover before 10 p.m.; 21 and up. Dress code is said to have written and given extra gloss from autoharps and electric guitars. She eventually went to attend school in L.A., Sarah Lee was ready for something new. Punk seemed okay.

Woodie Guthrie is the taproot of American folk music. He and Pete Seeger brought sophisticated images of Oklahoma’s Dust Bowl and the working class to audiences and fans. While the inscription “This machine kills fascists”, Woody was born in 1912 and is said to have written 1000 songs between 1936 and 1954. Sarah Lee rediscovered her roots while in college. She heard some bluegrass and fingerpicking from a fellow student and Durham transplant named Johnny Isley. It was his appreciation of her grandfather’s music that convinced her to pick up a guitar. She eventually went on the road with Arlo, and she married Irion.

Aside from the odd Hammond organ-spiced shuffle, Sarah Lee’s music is as homespun as a plowshare, it is country-folk, tinged with rock and bluegrass, and given extra gloss from autoharps and electric guitars. In rough approximations, it smacks of Gram Parsons, Emmylou Harris, Woody and Cisco, and the Lovin’ Brothers. Her voice is shy and articulate. Recently, Iron and Guthrie moved back to South Carolina.

Unlike Grandpa Woody, they found the big city to be un receptive. “In the South, it’s cheaper,” Guthrie told an interviewer. “You get paid for playing. That, and people like you. They don’t like you in L.A.”

**ST. PATRICK’S DAY**

**Sunday, March 17**

**$2 Guinness Drafts**

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Downtown, adjacent to the Embassy Suites
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Open doors at 11 am.

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**と思ってみる**

**BY WILLIAM CRAIN**

The thing people forget about the riot girl movement (if they remember it at all) is how much “girl” was in that “girl.”

Years ago, I went to see Bikini Kill. Expecting to see three raging furies (plus a boy guitarist), I was surprised to see singer Kathleen Hanna smiling and cartwheeling across the stage. Part of this girliness was a political statement (“subverting cheerleader moves,” as sister ritors Bratmobile described it), and part of it was the spirit of the early ‘90s, when twentymoseets read the preteen magazine Sassy and listened to Shonen Knife sing about candy. Either way, acting like a kid can only get you so far when you’re an adult.

Bikini Kill’s most famous slogan was “revolution girl-style now!” but after a solo album recorded under the name Julie Ruin, Hanna formed a new band, Le Tigre, and she seemed to realize that the revolution wasn’t going to happen just because she screamed for it. “Hot Topic,” the best song on Le Tigre’s deservedly popular debut album, is one big shout-out to female and gay artists who have found revolution in their work. And “Hot Topic” makes that sound like more fun than shouting slogans. But with last year’s Feminist Sweepstakes, Le Tigre’s second full-length, the politics were back in the forefront. And it’s not just a coincidence that the fun quotient was way down.

I suspect that, as radical activists, Hanna, Johanna Fatemian, and J.D. Samson probably distrust their own popularity. That’s too bad. The kids are already on Le Tigre’s side. I say, give ‘em something to dance to. Maybe that’s why Le Tigre’s latest release is a collection of dance remixes.

**Tribute and Antiques**

(To hear a sample of Le Tigre, call 619-233-9797, wait for the prompt, then punch in ext. 4164.)

LE TIGRE, The Scene, Thursday, March 7, 7 p.m.
858-505-9311 or 619-220-8497. 812.

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- 2 levels
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- Four Points
- Hilton/Sheraton, 8110 Aero Drive, San Diego.
- Recorded information: 619-996-9777

- Strangeways: The first Wednesday of every month, DJs spin 80s New Wave, punk, electronic, hip pop, shoegazer, ethereal, indie rock, dream pop, and more. 9:30 p.m. and up at IB Club Xanth, 4225 30th Street (at El Cajon Boulevard), North Park.
Billy Bragg and The Blokes
England, Half English

Half English, All Billy. Billy Bragg and his touring band the Blokes return with their first set of original songs in five years. “England, Half English” features Billy’s trademark folk-punk style and travels the emotional landscape from anger to melancholy to inspirational. The CD is yours for just $14.29 at Lou’s. Cheerio.
MUSIC SCENE

Studio 64: Fridays, resident DJs Demon, Circa, and Scooter. Three rooms, five floors, and three types of music: 9 p.m. to 4 a.m. 21 and up. 3780 Park Boulevard, San Diego, 619-294-9590; recorded information. To send weekly or monthly underground club listings, or call for information. 619-969-7285.

San Diego Reader online, outrageous disco, funk, retro, and glam music;decadent go-go dancers groove amid lasers, bubbles, fog, and videos; crazy trapero girls, hula hoops, and weekly balloon drops with prizes. 7-11 p.m.; 21 and up. 2770 Fifth Avenue, uptown. 619-297-7960. www.studio5thave.com.

North County

The Alley, 621 Grand Avenue, Carlsbad, 760-443-1173. Performances are from 9 p.m. to 1:30 a.m. Call club for information.

The Beach House, 2530 South Highway 101, Encinitas, 760-753-1321. Performances begin at 7 p.m. Thursday, S.O.S. Chords, swing, blues, Friday, Trio du jour, acoustic, Saturday, the Justin Brothers, acoustic. Sunday, 6 p.m. to 9 p.m. Rick Ross, Wednesday, Wednesday, Sometí, and Tequilero, reggae.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 858-481-9022. Saturday, 6 pm to 10 pm, Fat Frog rock.


The Camelot Inn, 387 San Marcos Boulevard, San Marcos. 760-744-1332. Friday, Sunday, the Strange Woods, alternative. Saturday, last, rock.

The Calypso Cafe, 1332. Friday, 8 pm to 10 pm, the B-Side Players, Latin rock. Saturday, 8 pm, Latin Jazz, and East L.A. Sabor Factory. Sunday, 9:15 pm, Semisi & Fulabula, acoustic. Monday, the Detroit Players, rock and soul.

Heaven's Tavern (Carlsbad), 2777 Roswevt Street, Carlsbad. 760-729-6951. Friday, 8 pm, the Shooters, 1924, rock. Saturday, the B-Side Players, Latin rock. Monday, 9:15 pm, the The Shooters, 1924, rock and soul.

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Jazz.

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MUSIC SCENE

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7:30 – 4:30 PM
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MARCH 10
7:30
11:30 PM
SUNDAY

March 7
9:30 PM

THURSDAY, MARCH 7 • 9:30 PM

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7:30 PM

THURSDAY, MARCH 7 • 9:30 PM

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Karrin Allyson

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**Calendar Music Scene**

**March 7, 2002**

**Heart & Soul**

**Saturday, March 9**

**Tracy Niles Band**

**Chapter 13**

**Friday, March 8**

**Saturday, March 9**

**Sunday, March 10**

**Monday, March 11**

**Tuesday, March 12**

**Wednesday, March 13**

**Thursday, March 7**

**Fuzzy & The Bluesmen**

**Hollis Gentry’s Neon**

**Big Time Operator**

**Primo**

**Sunday, March 10**

**Special Performance by Nathan Hubbard**

**Pass The Peas**

**Dinner Served Until 11 P.M.**

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**18 BEERS ON TAP • LIVE MUSIC STARTS AT 9 PM**

**Tuesday, March 12**

**KARAOKE**

**THE ALTERNATIVE TO THE MUNDANE**

**SATURDAY, March 9, 7-11 PM**

**COMING UP THIS WEEKEND**

**KARAOKE**

**Monday, March 11**

**Big Burly Burgers**

**14. Burger only**

**Wednesday, March 13**

**Open Jam**

**WANTED!**

**1.50 Domestic Drafts**

**1017 South Mollison Avenue, El Cajon. 619-379-3537. Saturday, Avalon, rock.**

**The Roots,**

**818 East Highway, downtown. 619-443-9652. Thursday, Love Child, blues-rock.**

**The German-American Societies,**

**1071 South Mission Boulevard, El Cajon. 619-475-7283. Friday: 1-2 PM, Soul Power.**

**The Green,**

**1107 28th Street, downtown. 619-839-6344. Friday and Saturday, Serious Goose, classic rock.**

**Chico Club,**

**7766 El Cajon Boulevard, La Mesa, 619-485-4190. Saturday, ZZ/233 and guests.**

**Doo’s Cocktail Lounge,**

**13312 Barrow Street, El Cajon. 619-443-2344. Friday and Saturday, Elmore Jennings, country.**

**Fannin’s,**

**9143 Camps Road, Spring Valley. 619-698-2384. Friday, Three Cell Cars, rock, blues.**

**South Bay/Coronado**

**Cafe La Meca,**

**1341 Highland Avenue, National City, 619-476-4322. Friday and Saturday, piano-bar, featuring Sandy Chaplin, Sammy Cannizzaro, and Portland Bennett.**

**Di-Mode Inn Nightclub,**

**773 Third Avenue, Chula Vista, 619-483-7523. Friday, DJ Tandy and Jerry rock.**

**Hotel del Coronado,**

**1510 Orange Avenue, Coronado, 619-435-6661. Monday to Thursday, 5-8 PM, St. Patrick’s Day.**

**The Blues Brothers,**

**Monday, 5:30 pm to 11:30 pm, Paradise Bar.**

**Ralli’s,**

**711 Fifth Avenue, San Diego. 619-234-7204. Friday, Salmon Spawny jazz, pop, Saturday, Glenn White, Latin rock.**

**Ron Wetton,**

**410 G St. Avenue, Chula Vista, 619-231-7000. Thursday, the Mix, rock, Friday, the Kraze, pop, Saturday, El Cellar.**

**Roger’s on 5th,**

**6 pm to 7 pm, open jazz jam session hosted by Roger’s on 5th.**

**U.S. Grant Hotel,**

**Flamenco, world music.**

**The Backyard Blues,**

**Monday, 7-10 PM, live jazz.**

**South County**

**Borders Book & Music,**

**159 Parkway Plaza, El Cajon, 619-593-5119. Friday, 7 pm, the Grandaddy-O’s, R&B. Saturday, 7 pm, Bruce Dale Bent, acoustic.**

**Dirk’s Nitchell,**

**602 Boulevard, Lemon Grove. 619-468-8344. Friday and Saturday, Serious Goose, classic rock.**
Friends and Food-Lovers

You are cordially invited to Michael and Monica’s for an eclectic Latin-American dinner. Please plan to spend the evening slowly savoring carefully prepared food, hand-kneaded breads, and exotic homemade soft drinks. Dress: informal. BYOB RSVP.

When you go to Amici, it’s really like going to dinner at someone’s house. The dining room is small and colorful, seating 16 comfortably (20 at a squeeze), with coral-painted walls, brown tile floors, small tables covered with colorful fabrics, and South American craft objects hanging on the walls. The atmosphere is personal and cordial, with the host and hostess circulating constantly among the guests (even if they never do sit down to eat with them).

While the youthful owners are a professional team, they remain amateur restaurateurs — in the best sense of the word “amateur.” In the original French, amateur literally means “someone who does something for love.” And that’s exactly the sense you get from Amici. The restaurant’s name — which means “friends” in Italian — tells the other half of the story. At the closely spaced tables, you may easily find yourself chatting with the people at the next tables, as we did.

There’s also one aspect of the restaurant that’s amateurish in the more common sense: The community has so welcomed Amici that numerous readers urged me to review Amici — but I kept arriving in Encinitas to find the restaurant closed for vacations, family business, whatever. It took five tries to eat two dinners there. Make a note: The next vacation is scheduled for May 19–June 1, when the owners expect to go home to Cuzco, Peru, to celebrate their grandfather’s birthday.

Amici is a collaboration of a brother-sister team, Monica and Michael Szepesy (a Hungarian name properly pronounced “Sheppish”). Michael has been tracing family history and has discovered an illustrious Old Country ancestor: Vladimir Szepesy Draculich, better known to us as “Dracula.” Their father was in the U.S. For- mierly is Michael’s name properly pronounced “Sheppish”). Michael has been tracing family history and has discovered an illustrious Old Country ancestor: Vladimir Szepesy Draculich, better known to us as “Dracula.” Their father was in the U.S. For- mierly is Michael’s name properly pronounced “Sheppish”).

Michael acts as waiter as well as maitre d’ and, ever-nurturing, he begins by asking, “Are you vegetarian, allergic to any foods, or have any other dietary restrictions?” There’s no written menu at all; the choices consist of whatever Monica’s been inspired to cook that evening, a list that Michael recites eloquently and in detail. He’s happy to discuss the background of each dish and answer any questions, and if you do have food taboos, he’ll suggest which selections can be adapted to accommodate you. Typically, there are five appetizers (including one pasta), five entrées (one beef, one poultry, one fish, one vegetarian, and one up for grabs), plus three vegetable side dishes, and four or five desserts.

Behind the scenes, Michael makes the house-made beverages, which are available hot or cold. The specifics vary nightly, but the hearty perennial is chicha morada, “purple cider” made from Peruvian purple corn, cinnamon, cloves, and a little turbinado sugar. The price includes unlimited refills, and even if you’ve brought wine or beer, don’t miss it. The flavor seems to enchant the taste buds — a disappointing sauvignon blanc I’d brought suddenly tasted like manna after a sip of the magical chicha.

Monica is a card-carrying member of the “slow food” movement, which started in Italy but now boasts a San Diego chapter. Slow food is more than just a rebuke to fast food, but a movement in which eating well is a political, ecologically positive act — your pleasure can help save the planet. In place of foods from factories and “factory farms,” slow foods are naturally raised on smaller farms or produced by artisans using local foodstuffs, filled with the flavors of the land. Slow food is cooked with love and at leisure to showcase the ingredients’ own flavors. Of course, with slow food you can’t just grab a bite and run. A dinner at Amici takes about two enjoyable hours.

While you’re waiting for your appetizers, you can nibble a variety of fresh house-baked breads. Everybody’s favorite is a hearty wheat bread with raisins, sour cherries, walnuts, and hazelnuts — something like a fruitcake but (hold the fruitcake!) substituting a wheaty, neutral...
Reader amici one way that Amici creates new laughter conspiratorially. That’s breads into my purse, and we sweeping the extra I swiftly continued, and she nodded me. “I was so embarrassed,” I swore I’d never do that,” she answered. “I was so embarrassed, but even better to arrive as a foursome if you want to leave some room for the sweets (and you do, do?). The highlights of one of these Rabelaisian assortments included Bolivian and Chilean empanaditas (the Chileans use a sweeter dough), miniature shrimp omelets, a light leek quiche, potatoes in peanut sauce, balls of deep-fried mashed potatoes stuffed with seasoned ground beef, marinated mushroom rooms, marinated beets, and plantain patties stuffed with black beans, which were a little too heavy to handle, given that other courses would be coming.

“Our food is really comida casera — the kind of food that’s served in people’s homes,” said Monica. “It’s not fancy — well, actually, some of the Peruvian recipes are very elaborate, but not fancy.”

“Still, for tomatoes,” he added, “we just cook the tomatoes with an ice-water bath. The same flavors. “How did you find such a sweet tomato conserve with intensely English thyme. Yes, it could probably be frozen with no harm,” said Monica, overhearing us from the table behind us. Another pleasant appetizer that might consist of simple grilled in-shell prawns dressed with oil, butter, coarse salt, and pepper, served over large-cut rectangles of fried yucca in a light garlic-oil sauce, surrounding a ramenkin of a red onion and cilantro relish. The onion’s clean, teethless flavor was a sure clue that it had been properly civilized (following Peruvian custom) by an hour’s soak in an ice-water bath.

Groups of three or more can order an appetizer sampler plate followed by an entrée sampler. It’s a great idea, but even better to arrive as a foursome if you want to leave some room for the sweets (and you do, do!). The highlights of one of these Rabelaisian assortments included Bolivian and Chilean empanaditas (the Chileans use a sweeter dough), miniature shrimp omelets, a light leek quiche, potatoes in peanut sauce, balls of deep-fried mashed potatoes stuffed with seasoned ground beef, marinated mushroom rooms, marinated beets, and plantain patties stuffed with black beans, which were a little too heavy to handle, given that other courses would be coming.

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“One evening, a pork rib chop was roasted a little dry but still too heavy to handle, given that other courses would be coming. It was surrounded by cachitos, a popular Peruvian snack of roasted large corn kernels, smoky and crunchy like popcorn that’s cooked but not popped. A ramen kid held a vibrant sauce of aji amarillo, lime juice, garlic, and amun, “That’s Grandpa’s recipe,” said Michael. “Peruvians always use lime with pork — they feel the lime tenses it.” Fish entrees at Amici were rather plain both times I ate dinner there — one
evening it was simple baked Alaskan halibut with rhubarb butter, another night it was a very bland fillet of Pacific flounder spiced with fresh lime, accompanied by Canadian bacon and baby artichokes.

Amici’s signature dessert is a Princeton tres leches cake. It’s a lulu, a little sweetness and light — but not too sweet. A tall wedge of fluffy sponge cake is soaked in a syrup made of “three milks” (condensed, evaporated, and whole milk or half-and-half). Miraculously, the syrup, too, seems light. Airy whipped cream on top evaparates in the mouth, leaving only flavor. Perfection.

At the end of the evening, we exchanged cordial good nights with our new amici — Monica, Michael, and our tomato-garden friend from the next table. But one thing (besides paying the bill) clearly separates Amici from a dinner party. You don’t have to bring flowers for the hostess or send a thank-you card the next day — it isn’t that tense.

ABOUT THE CHEF

“It’s almost like our living room,” says Monica Szepey of Amici.

“If it were a full-fledged 50-seater, I don’t know if I’d have the courage to take it all on. This way it’s very manageable, and we’re very much in contact with our customers and get their feedback.

“I think I wanted to become a chef because of eating good food when I was growing up. A lot of it is nostalgia. We take our memories through different things that we eat. We grew up in a dozen countries and traveled a lot, but Cuczo is our home. It’s the one constant in our lives, and we try to go back every year or two. In college, I wouldn’t cook for myself and my friends a lot. It wasn’t just the food itself; the whole social gathering has always meant a lot to me. When we go to visit our family in Cuzco, everything centers around the kitchen — peeling potatoes, making tamales. That’s what I like. That’s why we make this place intimate, so that people will sit and breathe and eat and relax.

“Our menu isn’t strictly Peruvian or strictly Italian, we just have really good food that we’ve tried on trips, or I’ve learned traveling through Italy — the things we do are recipes that people have taught me along the way, or that I’ve tried at some little place and really liked. Knowing the language and talking to people, you say, ‘Hey, what do you make for your granddaughter’s birthday?’ or such. It’s always learning.

“Sometimes the product itself inspires me. We have people who bring us things — if you do something with these great apples, these peppers, these tomatoes, these anchovies. And of course I incorporate that into my menu. A lot of people are happy that they don’t have to look at a menu. They come and just say, ‘Take care of me!’ And this way I don’t get bored cooking the same thing all the time. I usually have one menu one during the week, but on the weekend — you know, some days you wake up and you want to make soup, some days you want a fresh salad. That’s very much how I cook here. I can do that because it’s so small.”

Monica decided to become a chef when she was a junior in college. “On a whim,” she says, she moved to Seattle to get some professional experience, working first for a caterer and then at several Italian restaurants.

“But I realized I really wanted to be able to do it for myself and to work at my own pace, without someone over my shoulder yelling at me.” She continued her culinary education by traveling all over Italy for two and a half years, including taking classes from two of Marcella Hazan’s personal assistants who opened up their own cooking school in Bologna after Hazan departed for the U.S. They emphasized making everything by hand — even making pasta with just a rolling pin.

“But I’ve stayed clear of formal school in Bologna after Hazan departed for the U.S. They emphasized making everything by hand — even making pasta with just a rolling pin. But I’ve stayed clear of formal cooking schools, too,” she adds. “I think I would have learned too much about what not to do, which might have made me feel very restricted.”

“She’s finally found someone to train and help her in her own kitchen. “My right arm is Mikaela, a high school student who’s an aspiring chef. She’s been here four nights a week since October, learning from the roots. I have her doing prep stuff and helping me on the line. I have a couple of other people part-time. The way we operate, I didn’t really want a traditional prep cook or line cook or sous chef. I really needed people who are flexible and are willing to do a little bit of everything. That gives me a chance to plan my menus out in advance, even if it’s just a few days or a week. Up until now it’s been very much a daily thing. This allows me to do some of those things I’ve really wanted to do that are a little more labor-intensive.

“We’re going to start doing lunches again soon. My father’s in Yugoslavia as a consultant, but if I do them a little differently... I’m very happy doing just dinners. With my son, who’s nine months old, I spend enough time here as it is....

“Now people are starting to call us a week in advance. I like that. If I know a certain person is coming, I might prioritize making a certain dish. I feel like I’m cooking for someone coming over for dinner, not just generally by the numbers. The community here is very supportive; it’s a great location for us.”

Restaurant coupons and menus at SanDiegoReader.com

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I Cooked for Julie Andrews

That’s when I start wandering, muttering to myself, and end up at the flying saucer.

I just got in from Mars. Don’t believe me? Check out my spaceship here at Brookes and Fifth. It’s in the canyon. Go into Brookes Street — all 20 yards of it — roll down the drive into the canyon on the left, and abracadabra! Thar she blows, green with the purple oval portholes and steps that fold up into the fuselage. It’s actually a kind of ‘60s futuristic-habitat place. And it just reinforces the notion that I landed on the wrong planet this morning.

Hank wanted to meet at a hangout he knows called the Crest Café on Robinson. Very important business breakfast. So I hopped on the 3A bus at Fifth and Broadway downtown and started checking off the alphabet of streets we climbed past, from Ash to Quince, where I pulled the bell. “R” is next, right? I’m across the road, standing at a pink counter and end up at the flying saucer.

The Place: Chez Odette, 3614 Fifth Avenue, Hillcrest (619-299-1000)
Type of Food: French
Prices: Provençal breakfast omelet (with peppers, mushrooms, tomatoes, onions, roasted potatoes, and toast), $5.95; hot croissant with ham or turkey, melted cheddar or Swiss, $4.95; quiche Lorraine, $2.25 per slice; half roast salmon, $7.95; stuffed turkey with spinach, $7.75; stuffed pork with apples in port wine, $8.50; seafood pasta with mussels, shrimp, and salmon, $7.95. I can smell that one from here.

I’m across the road, standing at a pink counter ordering a coffee ($1.25) and croissant ($1.50). I make a second discovery.

“Chez Odette. Belgian Café. Since 1985.” Herman’s the guy popping in and out with his own business, right here. Seventeen years ago. Herman’s the guy pipping in and out with more trays. “We’re doing a party tonight,” he says.

“I have a soft spot for French grub. And Belgian...”

I used to work in L.A. for the rich family who knew all those celebs. Then she married Herman, a German pastry chef also working in L.A., and they came down to start their own business, right here! Seventeen years ago. Herman’s the guy pipping in and out with more trays. “We’re doing a party tonight,” he says.

“I have cooked for Julie Andrews, Governor Jerry Brown, Linda Ronstadt, and Marilyn Monroe’s psychiatrist,” says Odette, when she comes out with another tray of strudels.

“Then I remember Hank. I scramble to find his cell-phone number. “Hank? Change of plan. We’ll have lunch, okay? Uh, here, Odette’s, Where? Well, it’s on Fifth, near a flying saucer.”

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“It’s all steel — there’s no maintenance, and you can have total seismic control.”

Art Kinberg came to San Diego from Los Angeles to retire, but it didn’t take. “My wife thought I needed something to do,” he says with a half-smile. So Kinberg, a wine collector for 25 years, started looking into wine storage — giving people a place to age their wines under ideal conditions of temperature and humidity. It appeared that, outside of Orange County, there wasn’t anybody doing storage on a large-scale basis,” at least not anybody with a lot of vacant space.

Like Samantha Treadwell at the Cabernet, Kinberg saw an opportunity: “You’ve got a population that is definitely wine savvy, and there’s a density of population that fits the demographic of typical cellar-dwellers.

“Large-scale” is an integral part of his selling point; to explain why, he cites his personal collecting history: “My wife is a superb gourmet chef. When you have gourmet food, what better way to enhance the food than with wine?” Friends in the restaurant business started introducing them to the grape’s varied pleasures, and “slowly but surely, you graduated to a 200-plus-case walk-in. From there, you graduate to a 24-case locker and you start with only one or two 12-bottle cases, it’s so easy to grow into 6 more cases.”

When the locker is full, “Now you have to move up. My feeling is, even if you start with only one case, at the pricing structure of $38 a month — the rate for a 24-case locker — you have 24 cases, worth of space you can fill. You have a facility that you can grow into as you’re growing into your hobby.” And if you exceed even your allotted 24, you may expand into a 36-case space. From there, you graduate to a 200-plus-case walk-in.

He found his spot in a Carlsbad strip mall not far from the La Costa and Aviara resorts. At 9000 square feet, the former post office provided more space than he was looking for, but it certainly allowed for largeness of scale. Kinberg got to work on his facility, Vintage Storage. He consulted with SDG&E on cooling-system requirements. He lined the walls and ceiling of the warehouse-sized space with solid-core insulation, leaving the silver foil exposed that the insulation’s exterior exposed. He hung retro-industrial lamps to light the corridors between the towering rows of steel lockers. For added protection, he installed motion-sensitive security cameras and a key-card-activated lock on the clear door. The result fits the neighborhood. While North Park’s Cabernet offers a cozy-arty feel through its brick-and-wood decor and gallery displays, Kinberg’s Vintage Storage stretches out in vast, shining grandeur: an im-maculate, impregnable silver-gray backdrop for the treasures kept within.

The visual effect was not lost on him. He refined the foyer with an eye toward making it an attractive spot for customers to gather and taste — slate floors, granite counters, a substantial dining table — “but always with the backdrop of the cellar,” which may be seen through three arched glass expanses.

Kinberg is especially proud of the lockers themselves, in particular, for what they may promise. “I decided to develop a [business] concept that could be used anywhere. It’s all steel — there’s no maintenance, and you can have total control in any part of the country. Every bank of lockers is configured for a 24-24-36 or a walk-in. How it works is, there is a face frame that fits right into the steel superstructure. It textures right in, which allows us to texture it right out. It’s completely modular — I can increase it, decrease it, expand it in height or width.” The promise lies in the possibility of expansion. “If somebody wants to build a storage facility that’s 3000 square feet, I just put it into the computer and it designs the whole thing. They don’t need to know how many uprights they need, how many load beams, how many face frames. Every single thing can be cookie-cuttered out.

For now, he’s working on filling his considerable capacity. Besides advertising in local magazines and overhauling his website (www.vintagestorage.com), Kinberg has obtained a license to store wine in bulk for wineries. “Marshall Stuart of Stuart Winery in Temecula came and talked to me — they had a shortage of space.” Now, “They’re shipping us their wine that they want to relax and sit down for a year.” Also, “I am in the process of talking to some restaurateurs and figuring out how we can get their wine stored with us and have them feel comfortable that we can get it to them some sort of delivery. There’s no question that restaurants have a need — not too many have temperature-controlled storage, and space is always important. They need tables to serve people; they don’t need space to be absorbed by boxes of wine.”

Finally, “I thought that if I could team up with a local wine shop to represent the product, that would be an ideal situation. When I came down to Wine Street in Carlsbad, they simply asked if I wanted to buy the store.” Kinberg bought the store, refurbished it with wooden display racks, spiced up the tasting bar, and started calling friends. “Being a collector for 25 years, I’ve got a lot of contacts in the industry. I was able to utilize those and expand the selection.” Now, “If you store with us and buy wine in our shop, we will take your wine and put it in our storage locker at no charge, until you come and move it to your own locker.”

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### BERTA’S LATIN AMERICAN RESTAURANT
3928 Figueroa Street (at California, diagonal from El Cortez Hotel and Baja Rota). Old Town, 619-295-2343. Specializes in the whole range of Latin American cuisines from Guatemala down to Patagonia. Berta's lengthy menu ranges a continent. Dinners are served five nights a week. These offerings are rich, sophisticated, and quite affordable. Some outstanding dishes include *Chioce de chile de choclo* (a cornish type of vegetable, sliced, fried, and covered with cheese, served with rice, black beans, and corn tortillas) from Berta's beloved home state, Chile. **Ceviche de libertad** is a favorite. "If you're in the mood for seafood, this is a great place to go," says a local. 

### FOODS FISH SHUTTLE (50 cents) runs from parking lot to the restaurant. Open daily breakfast (to 10 a.m.), lunch and dinner. Open daily lunch and early dinner, offers patio dining across from the Convention Center. Located in Mission Valley. — N.W. (7/02)
peaceful during the week. The inside is cherry blue, white, and woody, with a huge stuffed marlin on the wall. They give your typical local dishes like hamburgers, beer, and shakes. But the big draw is their fresh salmon. You’ll see the crew filleting the fish every morning for their lunch special and you can watch them at work. They offer a wide variety of fish, including fresh snapper, halibut, and salmon. The menu changes daily, but the medallions and fillets are always fresh and delicious. They have a large selection of sides, including fries, coleslaw, and baked beans. The service is friendly and attentive. They offer a happy hour from 4-7 PM daily with discounted drinks and appetizers. The prices are moderate to expensive.

**CAFE PACIFICA**

5058 Pacific Beach Blvd, San Diego, CA 92106

Open daily except Sunday and holidays.

The atmosphere is casual and welcoming, with outdoor seating available on sunny days. They offer a diverse menu featuring dishes from around the world, including Mexican, Asian, and American favorites. The menu changes daily, so there’s always something new to try. They are open for breakfast, lunch, and dinner, with a happy hour special from 2-6 PM. The prices are moderate to expensive.
March 7, 2002

VEGGIO GOURMET 3025 El Cajon Boulevard, North Park, 619-282-7040. This informal little eatery is more interested in quality than presentation, concentrating on the specialties they do well. Mama's offers quick meals with a culinary flair, but they don't exactly fly fast food, but with fast food prices and ease. Recommendations include the deliciously fast-fried salad in Mama's famous-made-salad (soft flatbread). On cool days warm up to a bowl of fennel soup, or slow-cooked beans (tasty fava and garbanzo). Try also spinach pasta (creamy cheese, olive oil, and pita), and Baba brunch sandwich with dill, egg, and cumin. The coffee is great. — E.B. (12/01)

OLD MILL CAFE 3494 Old Mill Road, North Park, 619-297-6614. The best-kept secret in North Park looks like a Swiss chalet inside, but serves 1900s

American eats in big Platinum. Breakfast buffets should check out the pork chops with egg, potatoes, toast, or biscuits and gravy, or the fa- moss pigs in a blanket (three sausage links rolled in hot cakes with powdered sugar). The lunch and dinner menu is also good and cheap — for instance, golden fried chicken with vegetables and rice or baked potato. Inexpensive. — E.B. (11/00)

TRIEU CHUAN RESTAURANT 4651 University Avenue, City Heights, 619-280-4200. This Vietnamese spot is a great place to come to eating breakfast in Plom-Pus or lunch, and especially lunch with Cambod- ans coming in the morning to talk poli- tics and play Cambodian chess. At lunch, lastoush replace thins Maps of "Kampuchea" decorate the walls, as well as long-distance telephone ads. The menu includes Chinese, Khmer, and Lao dishes. In the morning for "dark losse cao cut de kiev" — fried bread with Cambodian coffee, the standard Flemish Khmer breakfast. Later in the day, you might try pan-fried noodles with broccoli and beef or shrimp and garlic ("kheoet hachat sai loh"). If you doubt, ask for Kathy, who speaks Chi- nese, Khmer, Lao — and English. Open 8:00 am to 8:00 pm, seven days. Inexpensive. — E.B. (11/00)

Cafe On Park 3831 Park Boulevard, University Heights, 619-298-0722. At this Southwestern American café you can easily make a meal out of tables. Hamburger Mary's menu sports a pleasant char, and the beans are a real bean-churn. Less heavy- Seasongs (especially papakha and sad) tend toward the heavy side. Inexpensive. — A.M. (11/00)

THE GATHERING 902 West Wash- ington Place, 619-260-4040. Prepared for surprises: the owner-bartender is a professional magician who enjoys entertaining his diners. This neighborhood favorite is comfortable and the Oblong bar at the center of the room stretches straight out. For Casual lunch, it's a stoush—up between the "Mission Hills Omelet" (snow crab sautéed in butter, spinach, and tarragon, with dilled labneh sauce) and the "Goldfinch Omelet" (California bacon with sautéed mushrooms, onions, and hollandaise sauce). Open seven days, three meals. Inexpensive. — E.B. (11/00)

GULF COAST GRILL 4110 Park Boulevard, University Heights, 619-285-2244. www.gulfcoastgrill.com. Like its food — "Sassy southern and southwest cuisine" — the place has a brassy, hanky-pond, pelican-y, river-y, alligator-y feel. And you can either eat rich "Mississippy mustard catfish," "New Orleans style BBQ." And Joe — the "poor" — if you hit the place during market time, Joe has a 12-ounce grilled vegetable quassia, commalored crusty bread, fried oysters, and the BBQ baby back ribs are all great sunset bargains. Best Happy Hour Specials are moderate to expensive. — E.B. (5/09)

HAMBURGER MARY'S 308 Univer- sity Avenue, Hillcrest, 619-294-6995. Sure to be one of your favorite restaurants, not only for hearty portions, but also for the fun you can have. The kitchen is the place to order Sunday buffet. At 5:30–9:00 pm. All you can eat. The main courses are split with two huge sections of beef carved to your order, a colorful salad bar, slow-baked potatoes, and garden-fresh vegetables. — E.B. (9/00)

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BAKED ON THE GROUND Free from MSG and MSG added products (burritos, tacos, etc., plus slightly less common items (chicken mole, machaca, chilli rellenos). Excellent house-made corn tortillas help the food taste better to accommodate the diverse. So do the sublime core flavors of the meats — the chicken in the taco, the pork in the carnitas verdes, the beef in the enchiladas. The carré asado sports a pleasant char, and the beans have a ran-bean-y cretice. Less heavy- seasonings (especially papakha and sad) tend toward the heavy side. Inexpensive. — A.M. (11/00)

THE ABBEY CAFE 127 University Avenue, La Jolla • 858-454-2500 • www.thesabbycake.com. Based on the chic-chi West Hollywood original. Look for the wooden cross tied to the giant oaks. The atmosphere is gorgeous, the service swift, and the food eclectic and well presented. The appetizers are preparations uneven. The appetizers are interesting, but don't live up to their presentation. It can be unpretentious and the classic- chic entries that endure despite their names. The restaurant is moderately high, ornate, complex. Casual atmosphere. Prices are moderate. — N.W. (9/00)

ELINDO MEXICAN RESTAURANT 3365 India Street, midtown, 619-299-0333. El Indio, "the god of Mexican food," is run over the bearish, white restaurant. Bougainvillea bursts out of tables. Hamburger Mary's mu- zing comes at you in a Sotudo, wild red

Roasted Pork ribs. Breakfast... room (with working) fireplace, church pew, metal chalices, black iron sconces, and stone cherubim. Pick from the all-day breakfast (try the chicken breast, eggs, and fruit dish) or sandwiches if you're feeling cheap — or the Ahi Tuna New Orleans style (half a pound of fish) if you're more loaded. Inexpensive to moderate. — E.B. (12/01)

Cafe On Park 3831 Park Boulevard, University Heights, 619-298-0722. At this Southwestern American café you can easily make a meal out of tables. Hamburger Mary's motto is "in harmony with the earth." So, sorry — no meat, no bleached white flour, white rice or brown sugar, or iced-tea lemon. On the other hand, you can be sure what you do eat is "free from chemical preservatives or dyes." Spinach mushroom lasagna and toasted macaroni chicken are "surprise"! — great. Even desserts can be yummy, including a three-layer carrot cake and a coconut pudding. Inexpensive. — E.B. (11/00)

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V-Zone's motto is "in harmony with the earth." So, sorry — no meat, no bleached white flour, white rice or brown sugar, or iced-tea lemon. On the other hand, you can be sure what you do eat is "free from chemical preservatives or dyes." Spinach mushroom lasagna and toasted macaroni chicken are "surprise"! — great. Even desserts can be yummy, including a three-layer carrot cake and a coconut pudding. Inexpensive. — E.B. (11/00)

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RANDAR FINE PERSIAN CUISINE
827 Fourth Avenue, Gaslamp District, 619-280-0101. The best Persian food in the city is prepared here. It’s sumptuous, low fat, and a blessing to the sight as well as the palate. Try stuffed grape leaves, yogurt, eggplant, dashehli, filet mignon, lamb, or chicken. All three are of rich, kind, wonderful service. Not to be missed. Open daily, same menu lunch and dinner. Inexpensive to moderate. — E.W.

BAY CAFE
1580 North Harbor Drive, downtown, 619-555-1083. If you’re hungry at the city ferry landing, you can eat in the bare-bones interior or take your tray upstairs to a handsome buy view terrace (with no wheelchair access). After a daily crossing, try the enjoyable New England-style clam chowder, Roasted Seafood Bouillabaisse, which is milky, clean, and not access). After a chilly crossing, try the bay view terrace (with no wheelchair. Enjoyment extra ingredients (Jack

or Cheddar, mushrooms, grilled onions, bacon, jalapeño). Open daily, breakfast to pre-dinner. Inexpensive. — N.W. (8/02)

BAYOU BAR AND GRILL
329 Market Street (at Third Street), Gaslamp District, 619-696-8745. Bayou has the most expensive (and expensive) Louisianian-style seafood in the Gaslamp. Their best dishes are terrific — for instance, catfish and shrimp in the “wee-beach” dish. Here’s the most authentic version, meany and with a rich, deep heat. Eggplant dishes shine, too, as do seafood pastas and a huge pork chop with dressing. Also, though, too many dishes are faux-Paul Prudhomme, with inconsistent pricing and, at same, times too much cayenne added too late in the cooking to cozy up to other flavors. Casseroles are finely, folksome, revisionist, including pezcan pie and bread pudding half as heavy and twice as good as their Creole models. Resources advisable. Moderate to expensive. — N.W. (10/98)

CANDERAS
3461 Third Avenue, Gaslamp District, 619-702-4455. Don’t look for tuxedos here: Chef Eduardo Bauta specializes in “la nasa cocina Mexicana,” a luxurious, inventive up- date of traditional Mexican fare, combining French techniques and Latin ingredients into a sophisticated new cuisine that you’ve never tasted before. It’s still mighty South Coast, too, in dining room. Dobson’s is suave, its cuisine that you’ve never tasted before. The stuffed focaccias are simply in- credible, and the pizzas are well-hedged. The exposed brick walls en- hance the European feeling. Open daily, lunch and dinner. Moderate to expensive, wines rather high. — E.W. (4/00)

HARBOR HOUSE
831 W. Harbor Drive, Seaport Village, 619-232-1141. This two-level building and the view of the harbor are major attractions. Fish and seafood predominate but chicken, pork, and steak are also available. The dining room seats 250, so don’t expect intimacy. Precious tomatoes but not original. Open daily. Moderate. — E.W.

JUKE JOINT CAFE
327 Fourth Avenue (across from Cost Plus), Gaslamp District, 619-600-7265. www.jukejoint- cafe.com. This is the closest we’ve got to a good, funky jazz club in New Orleans. The Uptown neighborhood (but the Gaslamp is lots safer). They call their cooking “West Coast Soul Food.” But it’s still mighty South Coast, too, including a vast array of perfect filet gumbos, thick and rich, flavored with genuine Louisiana sausage. Good jambalayas, fried foods (try fried pickles and gat- toons for a down-home treat). The gumbo is about as good as you’ll find in the center. The perfect meaty and with a rich, smoky sauce. Reservations advised, slightly — E.W. (11/98)

LA CASITA
1247 C Street (corner of 13th and C), downtown, 619-351-0044. Don’t be fooled by the t/l old blue and white clapboard house at the bottom of City College’s hill. Princes and politi- cians come here to hammer out deals, mix with the Latino (or Anglo) com- munity, and eat some of the best food. How about the finest pork sausage with egg in town. In the core Mexi- can-style interiors. Pictures on the walls tell you who all comes here for the good tacos, enchiladas, or the delicious pork burritos. Most delicious of all is watching Anglo-City-Hallers trying furiously to learn to love house-made mameles (tripe soup). — E.R.

LEO’S CAFE
735 Third Avenue, Gaslamp District, 619-239-6121. This beautiful place is a throwback to two lives. Located mid-Gaslamp with lux- ury Euro-ruminants on either side — hop here — here a big plate of baked chicken, or chicken-fried steak, or baked ham, with gravy potatoes, veg- gies, rice, salad, bread and butter — and macaroni and egg soup go for almost nothing. Breakfast is a bar- gain too, offering sausages, eggs, hash browns, and all the coffees you want. The “Uncle Lee started 40 years ago,” says Lily, who runs it. God bless Uncle Lee. Open 6:00 a.m. to 7:00 p.m., seven days. Inexpensive. — E.W. (11/98)

NAPA VALLEY GRILL
902 Horton Plaza, Gaslamp District, 619-236-5440. This new restaurant at the top of Hor- ton Plaza is staffed by professionals, and the food is very, very good. I sug- gest the杰出 plate, and the stuffed fried chicken is simply in- deed a huge heat. Eggplant dishes shine, too, as do seafood pastas and a huge pork chop with dressing. Also, though, too many dishes are faux-Paul Prudhomme, with inconsistent pricing and, at same, times too much cayenne added too late in the cooking to cozy up to other flavors. Casseroles are finely, folksome, revisionist, including pezcan pie and bread pudding half as heavy and twice as good as their Creole models. Resources advisable. Moderate to expensive. — N.W. (10/98)

LA CLASSA
5120 North Harbor Drive, downtown, 619-351-0044. Don’t be fooled by the t/l old blue and white clapboard house at the bottom of City College’s hill. Princes and politi- cians come here to hammer out deals, mix with the Latino (or Anglo) com- munity, and eat some of the best food. How about the finest pork sausage with egg in town. In the core Mexi- can-style interiors. Pictures on the walls tell you who all comes here for the good tacos, enchiladas, or the delicious pork burritos. Most delicious of all is watching Anglo-City-Hallers trying furiously to learn to love house-made mameles (tripe soup). — E.R.

OSTERIA PANEVO
722 Fifth Avenue (at G), Gaslamp District, 619-315-7958. At this Tuscan-style Italian restaurant, the appetizers and main dishes tend to be elaborate. Dinners for two, reservations strongly advised. No cover charge with dinner. Moderate to expensive. — M.N. (3/00)
BAY BEACH CAFE Ferry Landing Marketplace, 1201 First Street, Coronado, 619-435-4900, www.baybeachcafe.com. The dinner menu here has California’s typical dumb-belled workday in mind. It’s two portions of pasta, grilled meats, a few salad items and children’s plates. The restaurant is a very friendly place for families. Enjoy a meal with a menu that appeals to the young in most cases, and to adults who have sweet teeth, since almost every dish in- volves honey or sugar — from the table butter that’s drizzled over your fish to a honey-basil mixture to the “teppery” shiitake-mushroom mousse. Your server will tell you about the day’s fresh fish specials, which are always available to adults with fresh, fine-quality seafood done simply and well. Ultra- modern inside when crowded, reserve for the lovely terrace with a view of the beach. Open daily, lunch and dinner, with weekend breakfast. Moderate. To slightly expensive. — E.W. (11/00)

CHEZ LOMA 1332 Loma Avenue (at Orange Avenue), Coronado, 619-435-0866. The historic aura of this cute period bungalow remains seduc- tive, but the “French” menu is mired in the most recent past, circa 1970. Some appetizers are spicy, but entries are inconsistent and can be indifferently ex- ecuted with saltier ingredients, e.g. a cassoulet de coteau dry pasted undercooked white beans with a species (cucum- bers, spinach leaf, tomatoes, red onion) and “bougie without a cause” (bougie means fried potato). All come with fresh fruit. And do like the local locavore, take your daily shot of fresh-squeezed wheat grass juice with a choice of fresh-squeezed orange or apple chunks. Open Monday through Friday. Hours vary seasonally. Inexpensive. — E.R. (9/01)
The Price Is Subjective

A twenty-five-cent slice of pizza would do just fine for dinner.

Sometimes months go by, even years, when I neglect to notice the full fare for a movie ticket. Press screenings, promotional screenings, courtesy cards insulate me from the harsh reality. The latest awakening came late last year, when — or just after — I sat through The Business of Strangers in the company of a couple of dozen paying customers. Three characters. All talk. Eighty minutes. Eight dollars. So now I’ve started to notice again.

Eight-fifty (you don’t need me to tell you) appears to be the new standard. Seven seventy-five in some places, eight seventy-five in others. Is this, one is compelled to wonder, why we see so many two-and-a-half-hour movies chockablock with special effects? Not out of aesthetic considerations, that is, but out of economic ones — a sense of fair exchange, value for value, money spent for money spent. Which is not to say I cannot feel sorry for someone who plunked down eight smackers for The Lord of the Rings, or rather for one-third of The Lord of the Rings.

For better or worse, my personal sense of values in this area was imprinted on me at an early age — as values so often are — when the cost of a first-run movie ticket in Manhattan jumped from two-fifty to three dollars, somewhere near the end of my undergraduate days. That was about the most that seemed reasonable to gamble on a movie if you went to as many of them, as indiscriminately, as improvidently, as I did. A twenty-five-cent slice of pizza, thirty for “Sicilian-style,” would do just fine for dinner as long as I had the price of admission to Tristana in my pocket. I had my priorities.

Of course movies have changed since then, along with their admission prices and my priorities. (And the smell of pizza now makes me faintly nauseous.) Perhaps in part because they have changed, or more precisely because of how they have changed, three dollars still seems to me the reasonable amount to gamble. (Curiously, the general vicinity of a video rental today: small wonder so many people choose to wait.) But I realize that values differ, and that the very same person who would think nothing of forking over twenty bucks or so for a fifth of J&B would think twice about that amount for a CD of Tchaikovsky’s Fifth. Money is funny. Or people are.

With a mind, therefore, to making myself feel better about the current asking price of a movie — or failing that, at least increasing my empathy for the paying customer — I set out to get a clearer fix on what eight-fifty is worth these days. To that end, I aimed for Target (“Prices So Low You Don’t Have to Hold Back”) and roamed the aisles looking for price tags in the ballpark of a movie ticket. Out of respect for differing values, I editorialize no further. You decide. Guns or butter. Collateral Damage or... Combat Quick Kill Formula. Kills Large Roaches, Waterbugs, and Palmetto Bugs. Starts Killing in Hours. 8 Child Resistant Bait Stations. $7.99.

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**MOVIE LISTINGS**

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed. Thousands of past reviews sorted alphabetically, by year of release and by rating, are available online at SanDiegoReader.com.

**Big Fat Lie** — A ruthless film producer steals a kid’s English composition and transforms it into his next blockbuster: a dose of Hollywood self-loathing for the whole family. It’s a harm in it, surely, and plenty of pep. Paul Giamatti, in the part of the producer, slathers the relish on the hot dog. And two TV teens, Frankie Muniz and Amanda Bynes, evoke (yet scarcely eclipse) memories of a young Mickey Rooney and Hayley Mills (or else a pre-preossession Linda Blair). Directed by Shawn Levy. 2002.

**A Beautiful Mind** — Lauded biography of the Nobel Prize-winning mathematician, and madman, John Forbes Nash. Jr. It’s his madness, of course, and not his math, that makes him a viable screen subject, and director Ron Howard nurtures it with care. (And with more taste and restraint than are his custom.) But between the West Virginia accent and the n'er-do-well interwoven, much of what he says — or rather, what an emasculated Russell Crowe says — is lost in transmission. With Jennifer Connolly, Ed Harris, Christopher Plummer, Paul Bettany. 2001.

**Amélie** — Gaty's art-house item looks at the world (as Paris, more precisely) through the prissiest-colored glasses of Jean-Pierre Jeunet, a delayed meeting romance à la And Now My Love, Sleepless in Seattle, et al., and a fashionably juggling act of fate, chance, coincidence, etc. The dementedly winsome heroine (Audrey Tautou), prone to conspiratorial glances at the camera, and egged on by a waggish narrator, is a self-denying do-gooder whose secret mission seems to be the spiritual enlightenment of others, often by the most devious means: reprogramming a speed-dial button from “Mother” to “Psychiatric Helpline.” The boundaries, bounding imagination tends to be grounded, however, by the air of effortlessness. The best of it — the broad omniscient view of humanity combined with an eye for random trivial detail — was done better, and funnier, in Jane Campion’s apprentice work, Mystic Moments, and at about one-tenth the length. With Mathieu Kassovitz. 2001.

* (FLANDREX CINEMA; LA JOLLA VILLAGE; LA PALOMA)

**40 Days and 40 Nights** "Mogue" goes bad. It delivers a mixed experience, even, you might say, a mixed message: harrowing yet spectacular action, unglamorous yet gorgeous, rugged yet slick. The director is Ridley Scott (Alien, Blade Runner, and on down through G.I. Jane and Gladiator), so the spectacular, the gorgeous, the slick are given; the harrowing, the unglamorous, and the rugged must be counted as bonuses, neither to be taken for granted nor taken lightly. (The damage done to the bodies of some of the soldiers goes well beyond indignity.) Though some of the faces — Josh Hartnett, William Fichtner, Ewan McGregor, Ron Eldard, and that latter-day Alder Ray, Tom Sizemore — are more familiar than others, there has been a concerted effort to steer clear of big stars, and to spread the dramatic interest evenly among the sizable cast: no one-man-armies, no centers-of-the-universe, no empathy-magnets, in this group. There is individual courage on display, and competition, and selflessness, but there is no villainy or cowardice deeper than the inevitable snafu. The soldiers are just that and no more: followers of orders. The virtual and inexplicable absence of blacks among them — the total absence among the principal ones — perhaps creates an unwanted and unfortunate Zulu-like image of a handful of civilized whites holding the line against hordes of savage blacks. But there appears to be no conscious point of view apart from the dying spectacle. Of it all, the sensory overload, the nonstop assault on eye and ear, the swirl of dust and bits of paper and bodies, the nonstop assault on eye and ear, the swirl of dust and bits of paper and bodies, the sweaty mess, the explosions, the spray of debris — in sum, the big wow. Yet there are moments of genuine power, not to mention genuine skill. So yes — a mixed experience, but an intense one, an exhausting one, and, most importantly, a lingering one. 2001.

**Brotherhood of the Wolf** — There might be a presumption of seriousness about the current most monstrous movie in which the monster stays off screen for the first hour, and comes freighted with political symbolism. To nothing of the film'ssubtitle! Or of the venerable presences of Jacques Perrin and Edith Scob! But there is plenty of ridiculousness in refutation: from the Matrix-y camera moves and abrupt changes of speed, to the Hong Kong brand of martial arts practiced by an 18th-century French naturalist and his Mohawk Iroquois sidekick. The monster's first appearance, at least, is good cheesy fun, till spoiled by a
Charlotte Gray — The title is colorless on purpose. But by the end — and quite precisely — the meaning was fulfilled, for it acquires a richness of shade and tint. The heroine will be in, in the common phase, the woman who has shown her true sentimental self in old-fashioned, grandly romantic WWII espionage thriller (vaguely reminiscent of the Bogart-Peck-Griffith movies she is playing Through Nothing noticent about that title!), it sets forth a modest definition of heroism, its rudiments: “You cannot take the law into the viewers’ imagination. How will they know how you know big a tragedy this is unless they understand ‘Amazing Grace’ is rendered on bagpipes at graveyards?” The dialogue inside the characters is consistent with the usual Australian rudiments: “You cannot take the law into your own hands,” “You cannot negotiate with terrorists,” etc. (can, you can’t)., “That is why they pay him the big bucks — as if sighting down a Winchesters’ sights makes you any more like the real thing. El Lobo is a ‘surprise’ only because — or only if — the spectator has become inured to, resigned to, the impossibilities in the plotting up to that point. (Sure: the collagen-lipped, supermodel-cheekboned peasant wife of the terrorist will switch...
Harry Potter and the Sorcerer’s Stone — The children’s book by J.K. Rowling, now a movie by Chris Columbus — maker of, among others, Adventures in Babysitting, Home Alone, Mrs. Doubtfire, Nine Months, Stepmom, and French Lieutenant’s Man, chief rival of Steven Spielberg for his in-touchness with the Inner Child. No longer applicable, quite plainly, will be the line of defense to the effect that, however good or bad it might be, the kids at least are reading it, reading something. Even if you haven’t read it yourself, you can infer a slender falsity to the text on the grounds that no special-effects movies, no “event” movie, no movie scored by John Williams, would otherwise keep so leisurely and strung-out a schedule and make no effort at the least semblance of a plot. It’s more a matter of going new places and meeting new people (or new owls, goblins, trolls), a social schlep, the predestined coronation of another operatic protagonist of Dickensian grossness, discovers that he is a natural-born wizard and is eligible for admittance into Hogwarts School of Witchcraft and Wizardry, there to develop his infinite inner potential. In short, he is a close cousin to every neglected, unappreciated, unloved, scorned, mocked, but ultimately (wryly, refiguratively) triumphant hero out of Hans Christian Andersen’s fairy tales. In the end, his plodding path will lead him to a confrontation with the evil entity who slew his parents. But this destination is not supported with the efficiency and style of a Hamlet (for instance). Maybe admirers of the book will be content with what amounts to an ancillary text of Jewish illustrations. Still, it’s not the, or a. More blantly, it’s not anything special. With Rupert Grint as Ron Weasley, Rupert Grint, Robbie Coltrane, Ian Hart, Alan Rickman, Richard Harris, and Maggie Smith. 2001. ★ (Horton Plaza 14; LA COSTA 6; MISSION VALLEY 20)

Hart’s War — WWII movie, revamped in its visionary imagery of alternating monochromes (blue and brown, predominantly) and in the operatic proportions of its protagonist’s agonies. Tales of plucky POWs, however, make up a rather minor subdivision of the genre (Stalag 17, The Great Escape, never mind Hogan’s Heroes), and the impromptu court-martial of a black officer charged with murder — one of the celebrated Taskeger Airmen — takes us into the out-of-the-way calaboose of wartime race relations (Home of the Brave, A Soldier’s Story). Each of the three principals — the defendant (Terrence Howard), his defender (Colin Farrell), their commanding officer (Bruce Willis) — gets to turn a turn making a noble gesture near the finish: a bit more nobility than a single climax can bear. The Nazi commandant who coven civilizes, conversation with a fellow Yaku (“You’ve read Mark Twain? He’s wonderful!”) is a cliché, but not an unappealing one. And the standard cinematic drama never quite reaches the necessary quarter of a million, is given over to the Dogma ‘95 guidelines for ensemble piece, and somewhat checks his inspector, more Clouseau than Poirot, (Helen Mirren, Emily Watson, Kelly Macdonald, Eileen Atkins, Alan Bates, Derek Jacobi, Clive Owen, Rupert Grant) keeps a cop only in order to keep the movie busy. Directed by Richard Eyre. 2002. ★★ (ครสเฟิร์น, ฟินช์, ไอร์, 憲電, licken, ซูเรัทนิค คริสโตร์ม, ขุนศึก) (Horton Plaza 14; LA COSTA 6; MISSION VALLEY 20"

In the Bedoom — A dealing-with-the-true-bedroom-story (a summer romantic idyll turned violent) with murder — one of the celebrated Taskeger Airmen — takes us into the out-of-the-way calaboose of wartime race relations (Home of the Brave, A Soldier’s Story). Each of the three principals — the defendant (Terrence Howard), his defender (Colin Farrell), their commanding officer (Bruce Willis) — gets to turn a turn making a noble gesture near the finish: a bit more nobility than a single climax can bear. The Nazi commandant who coven civilizes, conversation with a fellow Yaku (“You’ve read Mark Twain? He’s wonderful!”) is a cliché, but not an unappealing one. And the standard cinematic drama never quite reaches the necessary quarter of a million, is given over to the Dogma ‘95 guidelines for ensemble piece, and somewhat checks his inspector, more Clouseau than Poirot, (Helen Mirren, Emily Watson, Kelly Macdonald, Eileen Atkins, Alan Bates, Derek Jacobi, Clive Owen, Rupert Grant) keeps a cop only in order to keep the movie busy. Directed by Richard Eyre. 2002. ★★ (ครสเฟิร์น, ฟินช์, ไอร์, 憲電, licken, ซูเรัทนิค คริสโตร์ม, ขุนศึก) (Horton Plaza 14; LA COSTA 6; MISSION VALLEY 20"

Land Down Under. Director Ray Lawrence — a cop only in order to keep the movie busy. Directed by Richard Eyre. 2002. ★★ (ครสเฟิร์น, ฟินช์, アイル, 憲電, licken, ซูเรัทนิค คริสโตร์ม, ขุนศึก) (Horton Plaza 14; LA COSTA 6; MISSION VALLEY 20"

ITALIAN FOR BEGINNERS — Swedish romantic comedy made in strict adherence to the Dogma ‘95 guidelines for ensemble piece, and somewhat checks his inspector, more Clouseau than Poirot, (Helen Mirren, Emily Watson, Kelly Macdonald, Eileen Atkins, Alan Bates, Derek Jacobi, Clive Owen, Rupert Grant) keeps a cop only in order to keep the movie busy. Directed by Richard Eyre. 2002. ★★ (ครสเฟิร์น, ฟินช์, アイル, 憲電, licken, ซูเรัทนิค คริสโตร์ม, ขุนศึก) (Horton Plaza 14; LA COSTA 6; MISSION VALLEY 20"

John Q — Director Nick (son of John) Cassavetes kicks around health-care issues (Helen Mirren, Emily Watson, Kelly Macdonald, Eileen Atkins, Alan Bates, Derek Jacobi, Clive Owen, Rupert Grant) keeps a cop only in order to keep the movie busy. Directed by Richard Eyre. 2002. ★★ (ครสเฟิร์น, ฟินช์, アイル, 憲電, licken, ซูเรัทนิค คริสโตร์ม, ขุนศึก) (Horton Plaza 14; LA COSTA 6; MISSION VALLEY 20"

Italian for Beginners — Danish romantic comedy made in strict adherence to the Dogma ‘95 guidelines for ensemble piece, and somewhat checks his inspector, more Clouseau than Poirot, (Helen Mirren, Emily Watson, Kelly Macdonald, Eileen Atkins, Alan Bates, Derek Jacobi, Clive Owen, Rupert Grant) keeps a cop only in order to keep the movie busy. Directed by Richard Eyre. 2002. ★★ (ครสเฟิร์น, ฟินช์, アイル, 憲電, licken, ซูเรัทนิค คริสโตร์ม, ขุนศึก) (Horton Plaza 14; LA COSTA 6; MISSION VALLEY 20"

The Word Exchange is a social and political thriller about to his novel wife, Iris Murdoch, Iris: A Memoir and Elegy for Iris. The back-and-forth between early Iris (Kate Winslet) and Alfred (Bill Nighy) keeps the viewer from ever getting going, though there’s an undeniable poignancy in the specificity of Murdoch’s words and her connection to words and meanings. (Regardless of how little an idea we’re given of her mental capacity of her father. When a social worker takes an interest in the situation — takes the daughter away from the father — it’s not because the movie, too, is interested in the situation, but because it is interested, as mentioned, in torture. The whole brutal business is almost a set of Saturday Night Live gags on cinematic “heart-tugger” — They wouldn’t let his daughter come out and play with him anymore! — except that it goes on and on, and no punch line ever arrives. Small mercy: at least it isn’t Robin Williams in the part of the permanent child. ) With Michelle Pfeiffer, Dakota Fanning, Dianne Wiest, Laura Deni. 2002. ★ (crisfein, finn, รัก, ลิอร์, คิว, ฮิวตัน, ซูเรัทนิค คริสโตร์ม, ขุนศึก) (Horton Plaza 14; LA COSTA 6; MISSION VALLEY 20"

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The Lord of the Rings: The Fellowship of the Ring — Dr. Tolkien’s home-cooked myth. First course only. All manner of visual invention, photographic trickery, computer magic, etc., cannot alter what is in essence an overblown bedtime story. They can only blow it up bigger. And the burden of it is more or less tripled by the knowledge that these three hours are just a third of the whole. Ethan Wood, Ian McKellen, Ian Holm, Viggo Mortensen, Sean Astin, Lie Tyler, Cate Blanchett, directed by Peter Jackson. 2001.

Fellowship of the Ring Valley 20; Palm Promenade 24; Panama Plaza 18; Town Square 14

Monsun Wedding — Mira Nair’s chronicle of an arranged marriage in contemporary Delhi, with Naseeruddin Shah and Lilliether Doby. (Carse, From 3.9)


Ocean’s Eleven Mission Valley 20; Palm Promenade 24; Vogue

Raging Bull — A lunkhead of a movie about an apparent lunkhead of a man, former middleweight boxing champion Jake La Motta. Despite a number of Expressionistic and lyrical outbursts, a dull-minded realism rules this movie. And even in their Hammer Horror heyday. Quite sufficient, that is, for a work of imagination. (Of course the drawback to the factuality, or pretense thereof, is that the filmmakers’ imagination cannot quite connect all the dots.) The acting tends to be a bit heavy, and the closeups make it seem even heavier: make it seem to belong more in a generic piece than in a journalistic or a propaganda one. But that’s not altogether a bad thing. The cast of characters features a quorum of requisite figures: a rationalist reporter for the Washington Post (Richard Gere), a ploddingly ordinary and overmatched cop (Laura Linney), a God-fearing unimpeachable witness (Wil Patton), a winged anthropomorphic creature that fits no known prototype, and an in-the-know occultist (Alan Bates) who can give a name to the thing. Mothman, as translated into the tongue of the Ukraine. When asked the common question of why, if this creature knows so much more than we mere mortals, it doesn’t simply come out and share its secrets, the occultist has a good answer: “You’re more advanced than a cockroach. Have you ever tried explaining yourself to one of them?” 2002.

Mothman Prophesies — Sort of a Terence Fisher or Freddie Francis elaborated segment of “The Unexplained.” The Mothman Prophecies

Queen of the Damned — Michael Byrne’s turgid and narration-heavy adaptation of Anne Rice’s The Vampire Chronicles picks up the story of Lestat (sans Tom Cruise) after the bored bloodsucker awakens from a hundred-year hibernation to an exciting new sound in the world rock and roll. The notion of a vampire pop star — all lipstick and no bite — seems feasible only as a spoof (“Like everyone else,” remarks a young vampirolegist, “I assumed Lestat was a joke”), and it doesn’t help that Stuart Townsend gives the mien of a garage-band dilettante trying to look and sound as depraved and jaded as he always imagined Ozzy Osbourne. Nor is a take-me-I’m-yours groupie what we want in the way of a vampire hunter (the gamine Margarette Moreau). But after all, this is Anne Rice and not Bram Stoker. Viva Los Vampires. Under the circumstances, the unapologetic campiness of the late B&B singer Aushah, as a slinky queen from Ancient Egypt in a strapless bra (“I’m in love in nght,” surveying her kingdom of corpses. “Now dry are nothing”), constitutes the highlight. To say so, though, is to run up a white flag. Vincent Perez, Lena Olin. 2002.

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the lyricism is dull-minded: the use of slow-motion to heighten the impact of the pulverizing climactic punches in the ring, or to heighten the sex appeal of La Motta’s blonde-bombshell wife as she kicks his face into a crimson pool. The woman in the Herman’s Joe’s ad being the one who moves the wholesale. The whole—no speak—cinema-brain trust is best exemplified by Robert De Niro’s publicized, publicity-stained weight gain to portray the older Joe. Joe La Motta is a raw and unimaginative reality is everywhere apparent in the refusal to impose any moral or intellectual attitude, or any even narrative nicety, onto this foiblesmack biography, so that you and you have to pretend that the acquisition of sixty pounds qualifies as a dramatic climax. Directed by Martin Scorsese. 1980. R

Return to Never Land — This must surely set a new record for length of delay between a film and its sequel: forty-nine years since Peter Pan. As he can never grow old, this is no problem for Peter. And as he’s a cartoon, it is no problem for an animated film devoid of adequate cops. But Wendy, by some dubious arithmetic (even though the delay in fictional years is closer to forty), is now a young woman in London under the Blitz—perhaps there are some more youthful benefit from a short stay in Never Land—and her shoes will have to be filled by a ‘dubbing’ voice. ‘Say to “HEY” any out-of-date attitudes in the forebearer and to bring the story more into line with Disney’s enthusiasm for women in the “very first Lost Girl.” (There will be no sign whatsoever of retrograde redlinks.) Fourteen, balancing on the tail of its pre-PC elements — Peter Pan returns one of the top two or three of all the Disney annals of seasons. Rarely has there been so much there, not to have attempted a sequel. Especially not to have entranced it to what an accomplished presentation in the place of the coda, a couple of love songs by a generic gig singer are nothing short of a disgrace, and little short of a desecration. With the voices of Harriet Owen, Blayne Weaver, Carey Burton, Jeff Bennett—co-directed by Robin Budd and Donovan Cook. 2002. ● CARMEL MOUNTAIN, CAYLA VISTA, DEL MAR, ENCINITAS, GALAXY ● CROSSMIST TROLLEY: HARBOR DRIVE IN: HORTON PLAZA 1- LA COSTA 2- MISSION MARKETPLACE 13- MISSION VALLEY 20- DECEPTION LA FILM FORUM: POWAY 10- DEL Rey DEL 18- SWEETWATER 9- TOWN SQUARE 14

Rollerball — It began at dawn’s first light with a nice quiet diskette pillofed by cardboard, and a flawless 3:50, 7:35, a visit to the history of some sort. This is the last nice thing in the movie. Even if the ensuing scene of two young men in a large-on-wheels racetrack down the streets of San Francisco could be seen as a good idea, the heavy-metal accompaniment couldn’t help but be seen as good — not of the filmmaker wants to retain the status of an observer in preference to that of an all-purpose, panader to the youth crowd, a Nilercker. It especially can’t be seen as a good idea after the film’s turgid appearance as an above-it-all-commentator on the exploitation of violence by crass capitalists. The original Rollerball of 1975 was perfectly awful science fiction, although events in the interim might seem to have strengthened its status as a crystal ball for the TV-driven phenomena of the X Games, the NFL, the XFL, etc., not to mention such contorted “reality” shows as Survivor and Fear Factor. But then again, the
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Comedic Actors – High energy, physically oriented, comic performers. Please come prepared with a comedic, music based routine up to 2 minutes in length.

Specialty Acts – Includes jugglers, magicians, hip-hop dance teams, acoustic musical groups, percussionists, and unique and engaging acts. Please prepare a two-minute routine, which incorporates all of your special skills. No solo singers. Must be accompanied by a produced act.

Audition Dates:
CORRECTIONAL PHARMACY, San Diego County Sheriff’s Department. Join a growing industry as a full-time or part-time pharmacy technician. Qualified applicants must have a valid California State Pharmacy Board License. Must be available for 24/7 panels. Weekly activity report and you’ll be paid for it! Market Clerk, Financial Solutions, 619-698-4561. 

CORRECTIONAL SERVICES, San Diego County Sheriff’s Department. Qualified individual must have current California State License: LCSW, MFT, or Psychologist and pass background checks. Annual salary range $42,748-$85, 470. EEO. Fax cover letter and resume to: Attention Barbara Lee, Sheriff’s Department Medical Staff, 8525 Gibbs Drive, Suite 300, San Diego CA 92123.

Counselor, Drug Alcohol. Full time. Substance abuse certificate preferred. Experience and coursework required. Able to work with people who are actively drug involved. Willing to work nights and weekends. Salary range $50,160-$59,768 depending on experience and qualifications. Job Posting: Job Code 692050. EOE.


top 200

Need extra cash? Alpha Plasma Center will pay you up to $200 per month. It's safe, easy and you'll be helping others. Restrictions apply, call for details. Good offer with this ad.

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Excellent benefits / Weekly paychecks
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Call now for more information!
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Sorrento Mesa: 858-455-5016
North County: 760-804-6830

Your future looks bright with Coca-Cola

We are seeking the best – hardworking, dedicated, and highly motivated individuals – for the following part- and full-time positions:

Inventory Control Clerk
Merchandiser
Warehouse Supervisor
Full-Service Delivery Driver

Please apply in person: Coca-Cola Bottling Company of San Diego 1348 47th Street, San Diego, CA 92102
Monday-Friday 8 am-3 pm
24-hr. Hotline: 619-266-6391

EMR/EHR/CDM/CHW/CRS

UNION RECRUITMENT. Makes for a career and service-oriented person, come work with the best. Full and part-time positions available. Provide nonmedical, in-home help. Competitive compensation; benefits; retirement plan. Flextime schedule. Locations throughout San Diego County. At Your Home Families. E-mail your resume to bayside@yyc.com. Call toll free 1-800-488-8585.

Entertainment, Seaworld Entertainment, Huntington Beach, California. Full-time and part-time positions available. EOE M/F/D/V.

Event Staff. Hundreds of part-time jobs! Work with your school or college friends in partnership with Special Olympics! Soli is hiring 200+ people at Del Mar

Lawn $200 up to

Columbia University Press, New York. Competitive salary, excellent benefits, generous leave, and we’ll pay you for it!

Need an interview, 858-554-0013.

Soleil is hiring 200+ people at Del Mar

July 16, 11:30am-3pm. See below for details.

Applicants who like to drive and enjoy working

$15.07-$16.35 per hour. Current H-6 DMV time. Substance abuse certificate preferred.

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Qualified individuals must:
• Have current California state license, i.e., LCSW, MFCC or Psychologist
• Pass medical and background checks

Send cover letter and résumé to:
SHERIFF’S DEPARTMENT MEDICAL SERVICES
ATTN: BARBARA LEE
8525 GIBBS DR, SUITE 303
SAN DIEGO, CA 92123

Fairgrounds, 6-week project. April-May. Warehouse/Setup, Ushers, Ticketing and Hosts. O/E. Other temporary, direct hire and temp/hire positions available. Wage for each position. 858-552-0511. EOE. Send résumé to: professionaltemp@san-diego.com across from McDonald’s. Call Adecco for an immediate interview. 858-552-0511.

FABRICATION SHOP FOREMAN Applicant: General machinist. Company is seeking a committed and capable steel fabrication expert with supervisory experience. Starting pay is $45,000/year plus paid overtime. This is a permanent position offering stability. Applicant must have strong math (including geometry and trigonometry). Expert layout and operation of punch press, brakes and shears. CNC machine shop and general computer skills. Drug-free workplace. Call 858-874-3349 or fax resume to 858-874-3358. Lisa Staffing Services.

FINANCIAL SERVICES. Take control of your financial future! We are seeking independent financial managers to assist our customers in obtaining their financial goals. Potential is uncapped, let’s talk about opportunities! Guaranteed income when full-time. Part-time sales programs also available. Farmers Insurance Group. Send resumes to smarten50@yahoo.com or fax resume to E: 619-640-4561. Call George at 619-278-4561 for immediate interview.

FINANCIAL SERVICES, for financial independence, is looking for Farmers Insurance Group agents. The nation’s third largest auto and homeowners insurance company. Excellent earning potential and a comfortable work environment. Full-time and part-time opportunities are available. Come meet the RedMoss staff and learn how to become part of the team.

JOB FAIR!
• March 7, 2002

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We offer training, a relaxed atmosphere, medical benefits, life insurance, and 401(k).

Redmo Media is hiring for numerous Account Management positions. We need motivated and enthusiastic individuals to sell online advertising services. Negotiating skills and a desire to earn money are a must. HUGE earning potential for anyone with sales or marketing experience looking to start a sales career.

Positions available in various departments:
• Super Dog Media
• Eloan Group
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Come meet the Redmo staff and learn how to become part of the team!

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For details, contact Alison at (858) 866-0707 x396.

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AEO Corporation is recruiting individuals to teach adults/children English at one of our 970 schools located throughout Japan. Recruitment conducted weekly in Los Angeles. Bachelor’s degree required. Teaching experience (Japanese language ability not necessary. For more information, visit our website: www.aeont.com.

Send résumé and essay, “Why I Want to Live and Work in Japan.” (Not considered without essay.)

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FAX: 310-414-1616

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Chief Operating Officer: Sumio Kama, 858-843-1933

Chief Executive Officer: Marc Fleischer, 858-843-1933

President: Akira Tsurumi, 818-995-8995

Director of Global Operations: Michael Hasegawa, 818-995-8995

Director of Marketing: Todd Soloway, 818-995-8995

Director of Sales: David S. Kato, 818-995-8995

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Multiple Positions • $10-$16/hour
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Required: MS Word, Excel, Outlook, strong communication skills, and ability to organize projects, as well as professional, stable work history and professional references.

For immediate consideration, please fax resume to: 888-453-9632 or call: 858-597-4000
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➢ All new, higher commission structure
➢ No computer experience required • Full benefits and training

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April

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Great sales opportunity for money-motivated individuals looking to make more money as well as gain sales experience.
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Come meet our long-term employees who turned their part-time positions into careers and now earn $1000+ weekly!

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DEPUTY PROBATION OFFICER
ANNUAL SALARY RANGE: $39,686-$48,214

Qualifications include:
• Bachelor's degree with experience
• Good physical condition
• No felony convictions
• No illicit drug usage

Bilingual persons encouraged to apply
Filing deadline: Open until further notice
Applications available at:
San Diego
1600 Pacific Highway, Room 207
9444 Balboa Avenue, Suite 500
330 West Broadway, Room 575
National City
1727 Sweetwater Road, Suite 200
El Cajon
250 East Main Street, 8th floor
Vista
325 South Melrose Drive,
Suite 2600
For additional information, contact the Department’s Jobline. 858-514-8558.

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San Diego: Read & Rule March 7, 2002 141
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$350-$500/week to start. 5-year-old promotions company looking for 10+ people who are only serious about having fun and making $$$.
We represent a variety of blue-chip clients and need entry-level associates for immediate training. Experience helpful, but not necessary. Must be professional and able to start immediately.

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- Inbound TV Calls
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Take sizzling inbound television ad calls for new, guaranteed, zero-interest MasterCard offer.

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As little as $950 down!

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Call 619-325-0950

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ATTENTION: TERRY, 619-421-7742

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NURSE MANAGER: Coordinates the surgical schedule for the care of patients undergoing minor operative and endoscopic procedures. In-house infection control health coordinator. Must have RN in Community Health. Salary commensurate with experience as registered nurse in charge nurse position. Familiar with infection control policies and house- wide infection control procedures. Must have 1 year of experience. Call 858-530-9103.


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On Call: 619-233-4477

Quality Assurance: Quality Control Inspectors needed. Must have 3+ years of experience in Food and/or Animal Science. Good communication skills. Must be able to lift 50 lbs. Must work 12-hour shifts. Entry level position. Call 858-530-9103.

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CORRECTIVE DEPUTY PROBATION OFFICER I

MINIMUM QUALIFICATIONS

• 21 years old • Good physical condition • No illicit drug usage
• U.S. citizen or in process of becoming a citizen
• No felony convictions • High school diploma or GED

SALARY:
$28,724.00-$41,329.00 ANNUALLY
Bilingual men/women encouraged to apply

Test dates
March 9, 2002
March 23, 2002
Time
8:00 am only

Location: County Administration Center
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Testing. first come, first served basis to a maximum of 80 applicants each session. Applications available at the test site.

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Contact: Farmers Insurance. Call 858-613-8990 or 858-644-8178.

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ATTORNEY HISPANIC, 42, 5’7”, 115lbs., childless, homeowner. You’re fit, attractive, intelligent, pro.

BREW, 38, or 42, 5’1”, 125lbs., single dad. (3/20)

WILD AND CRAZY, attractive, educated professional. Looking for a real friendship and great life with smart, blonde, 41-5’6”. (3/20)

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ROBERT, 37, 5’6”, 145lbs. Looking for friends with benefits. Monet, Nabokou, Chagall, Moore, Berman, Hopper. (3/13)

WARM, KIND, INTELLIGENT 53 seeks reflective, gentle soul who loves (literacy and) arts, adventure-first relationship. Must be a good writer. (3/17)

GIRL MEETS WORLD: 31, 5’1”, 115lbs., caring, intelligent, the whole package. Fun, passionate, seeks 36-50’s M. (3/24)

FANTASTIC, Compatible, 5’10”, intelligent. Love, fun, the ocean. Adventurous, love, fun. (3/17)

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To order using Visa, MasterCard or Discover, please fill out the following:

_____. To order using Visa, MasterCard or Discover, please fill out the following:

FREE AD DEADLINE: 7 am Saturday

Mail: Reader Matches, P.O. Box 85803, San Diego, CA 92186
Fax: (619) 233-7907
Online: SanDiegoReader.com

Meet your match! Use the form below to place your free, 2-week Reader Matches Ad and get your free Voice Mailbox.

OPTIONAL HEADLINE: 20 characters per line including spaces; the first initial of each word is capitalized; abbreviations and unusual punctuation will not be accepted; the cost of each line is $12. Continue on a separate sheet if necessary.

FREE AD DEADLINE: 7 am Saturday

Mail: Reader Matches, P.O. Box 85803, San Diego, CA 92186
Fax: (619) 233-7907
Online: SanDiegoReader.com

FREE AD DEADLINE: 5 pm Tuesday

Mail: Reader Matches, P.O. Box 85803, San Diego, CA 92186
Fax: (619) 233-7907
Online: SanDiegoReader.com


Free Online Placement: Ads submitted online receive e-mail responses and voicemail responses. Tell more about yourself and upload a photo, too! These features are free. Online placement deadline: 7 am, Saturday.

More Free Placement Options: Can’t get online? Fill the form below and mail or fax it to us. If faxing, please photocopy first. Fax/meal deadline: 7 am, Saturday.

Try online placement for your Reader Matches Ad!
BRAZILIAN WOMEN ONLY! For those interested in an intimate relationship with a Brazilian woman, contact Debra Winkler Personal Search at 858.535.1555.

Looking for love? Cupid works for us! All of us. Sit back, relax, relax, and enjoy a love that is as intimate and as personal as you can make it. If you're interested in finding your perfect match, call Debra Winkler Personal Search at 858.535.1555.

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ROMANTIC NIGHTS BY THE FIRE. BE WELCOME TO THE MAGIC OF A WOMAN. LOVE WHITE, HISPANIC; WHITE MALE, 44, LOOKING FOR WALK, MOVIE, DANCE. (3/20)

TERRIFIC, ACTIVE Male hoping to meet someone to share adventures. Dance, swim, walk, snow, dine and much more. (3/13)

HIGHLY CHESTNUT, META- PHYSICAL; full of life, giving, loving, sweet, mental/physical; cut- e, terse; easy going; Seeking. (3/13)

BATHROOMS

Tubs Refinished

Refurbish your old, worn-out bathrooms to new, fresh, easy care tubs. All work guaranteed. Lic# 559283. Bathub Refinishing Company. 619-446- 5171.

CARPENTRY

Cleaning $15/Room

Carpentry, painting, wall repair, painting repairs, exterior repairs, painting, wood replacement, professional work. All work guaranteed. Lic# 651698. 619-646-1973.

FENCES

Affordable

Specializing in wood fences, decks, patio, 30 years experience. No job too large or small. Reasonable rates. Lic# 342203. 619-446-5171.

CONCRETE

Concrete Grinding

Eliminating ridges, cracks and uneven surfaces that create dangerous trip hazards. Reasonable rates. For free estimate. 619-333-9242.

ELECTRICAL

La Jolla Handyman Free Estimates!

Solving your electrical problems from complete wiring upgrades, telephone, television and cable services. Lic# 652659. 619-252-6785.

HAILING

Almost Free!

To order $10 for food or $15 for taxi. Cheap and friendly. Call Cab. Lic# 6509-450. 619-940-7119.

ALL HAULING!

No job too big or small. Repeat business guaranteed. Lic# 693714. All work guaranteed. 619-648-5171.

DOORWAYS

24 Hour Emergency Service


GARDENING

Laundromat


GARDENING

Law Care


CONTRACTORS

Contractor


CONTRACTORS

General Contractor

Quality remodeling, room additions, repairs, commercial and residential, free estimates, show up on time, and we perform! Scott Jennings Construction Co. Lic# 397710. 858-476-1567.

Quality Remodeling


Remodeling

Room addition, wall adornment, electrical, ceilings, family rooms, wood patio covers, garage doors, fire, rustproofing, custom decks, false ceiling, tile, roofing, electrical, lic# 619-404-2174.

General Contractor Specializing in complete remodeling, additions, kitchen, bath, lift and shadow boxes, 25 years experience. Lic# 592156. 619-404-2174.

Contractor

Contractor plumbing, electrical, drywall, carpentry, roofing, drywall, painting, remodeling, tile, wood floors, deck, pergolas, misc. All work guaranteed. Lic# 424. 619-444-2341; 888-AD2M-FIX.

Bathroom/Kitchen

General Contractor specializing in complete remodeling, additions, kitchen, bath, lift and shadow boxes, 25 years experience. Lic# 592156. 619-404-2174.

La Jolla Handyman Free Estimates!

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Contractor

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I CAN HOWL AT THE MOON.

loving, honest man. Sports, beach, humor and fun times, a caveman others; love nature and foreign, exotic, friendly, available, seeks intelligent, positive, loyal, good natured, affectionate. You're 35-50 and good looking, seek for a sin-}

I CAN HOWL AT THE MOON.

I CAN HOWL AT THE MOON.

smoking, nonpretentious female under 30. Easygoing, nature lover, family oriented, businessman, without bag-

I CAN HOWL AT THE MOON.

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I CAN HOWL AT THE MOON.
When was the last time you were on stage?

A year ago I did karaoke in Coto de Caza club in Orange County. I sang “Sweet Dreams Are Made of This.” Nobody was there, thank God. But when people walked in, they say I sang good.

Jessica Roets
Cashier
Hilcrest

A text about placing a voice mail ad in the Reader.

Mail-in payment: Reader Roommate Line
P.O. Box 85803, San Diego, CA 92118

Walk-in payment: 1703 India (at Date), Downtown San Diego

For questions regarding Roommate ads, call (619) 235-8200, x265.
Call the free Roommate Hotline 210-995-2125

Soon after advertisers place their ads, their spoken introductions go straight to the Reader. Call 24 hours/day & choose option two. Select by location. Areas listed daily.

MIRAGE VALLEY, 87751/month. 1/2 utili-

ty. Good location. View. 1 block to

Pacifica School. Female to share 1 floor, all amenities, underground parking, washer/dryer, garage. Nonsmoker/pets. Available now. 619-491-4718.

PACIFIC BEACH, 858-500/1st/2nd floor, 3/3 bath. Private view, sun deck, laundry. No smoking. 858-278-6607.


PACIFIC BEACH, $550, 1/2 utilities included. 3 bedroom/1 bath. Female to share 3 bedroom, 1 bath house. washer/dryer. Available now. 619-278-7613.

PACIFIC BEACH, $500/month. 2 bedroom, 2 bath, ocean view. 2 blocks from beach. No drugs, no pets. Available March 15 through April 1. Call 858-270-6186.

PACIFIC BEACH, $500/month, 1/2 utilities. Apartment. 858-278-6608.

PACIFIC BEACH, $500/month, 1/2 utilities included. Great view. 1/2 block from ocean. 858-966-7717.


The READER PUZZLE

by David Levinson Wilk

R U L E S  O F  T H E  G A M E

1. The prize for solving the Reader Puzzle will be a Reader T-shirt.
2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 8500, San Diego, CA 92118-8500) by 9 P.M., Wed., six days following the issue date.
3. All entries must be accompanied by your name and address.
4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final and arbitratory. We’re only giving five prizes to each week to give away, so if there are more than five winners, we’ll have a lottery.
6. All answers must be entered in the space allowed on the puzzle page. Please, no phone calls or trips to our office. One entry per person.

Solution to winner of Reader Puzzle for 2/28/02

Of the 50 entrants, 48 were correct.
The winners are:
1. Ann Kofman, 68 Cajon St., El Cajon
2. Tom Moore, San Diego
3. Marcia Garcia, Carlsbad
4. Lauren, Chula Vista
5. Betsy Core, Chula Vista

1. Duck
2. Grasshopper
3. Exclamation
4. Candle
5. Betsy Cory, El Cajon
6. Bing
7. “Don’t cry over spilt milk,”
8. Filming site
9. ___ Lanka
10. Grocery stick
11. ___ 100
12. Oldest word in English
13. ___ 130
14. ___ 140
15. ___ 150
16. ___ 160
17. ___ 170
18. ___ 180
19. ___ 190
20. ___ 200
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41. ___ 410
42. ___ 420
43. ___ 430
44. ___ 440
45. ___ 450
46. ___ 460
47. ___ 470
48. ___ 480
49. ___ 490
50. ___ 500

Across
1. Say “th” for “s”
2. Kind of house or ceiling
3. Stone of many Libras
4. Watch amorously
5. Big, same in central trucks
6. Actress Turner
7. Celebrities
8. Wood prefixed by who, what, or when
9. Physicists get a charge out of it
10. Muskie’s successor in the Cabinet
11. Stockpile
12. Ultra-refined types
13. Sanne
14. Raw materials
15. Television sans picture
16. Joggie’s memory
17. Diplomatic agreements
18. “Alice”’s waitress
19. Covered walk in ancient Greece
20. Far from having perfect pitch
21. Going downhill, perhaps
22. Sir Newton
23. Fuzz or frieze
24. Path of a football pass
25. Ice cream flavor
26. Radiated
27. Art Decoist
28. Cole Porter’s “___ Loved”
29. Parent known as “ereal Kid”
30. City on the Ohio River
31. Word after jump or bump
32. Any Time
33. Pitt of “Ocean’s 11”
34. Fillet
35. Film
36. Droop
37. Look up
38. 1/2 bathroom
39. Lotus
40. Far from having perfect pitch
41. Share bath
42. Nonsmoker, no pets
43. Share 2 bedroom, 1-1/2 bath condo at Point Loma Tennis Club
44. Beige
45. Guest bedroom
46. Monty Python’s “Flying
47. Like households after daybreak
48. German wine valley
49. Keyed up
50. Early invader of Europe
51. Ammonia compound
52. Twelve, maybe
53. Op. ___ (footnote abbr.)
54. “Friends” airer
55. Twelve, maybe
56. Make-up
57. Cole Porter’s “____ Loved”
58. Fainting
59. Op. ___ (footnote abbr.)
60. Jerusalem’s land: Abbrev.
61. “Friends” airer
62. Word after jump or bump
63. Rough
64. Pitt of “Ocean’s 11”

Down
1. Mr. Spock’s forte
2. Downed home
3. These, like mud
4. Stroke
5. Laid
6. Ira Gershwin’s output
7. “Don’t cry over spilt milk,”
8. Film
9. ___ Lanka
10. Grocery stick
11. One of “The Three Tenors”
12. End of ___
13. Full of fat
14. Rose picker
15. Stay in the closet, say
16. Clamor
17. Prefix with second
18. 6th Century
19. Egypt’s King ___
20. In the original position: Latin
21. Squealer
22. “Hold On Tight” group
23. Pasta dish
24. Pole worker
25. Geologist’s measure
26. Droop
27. “Is that a ___”
28. Palm fruit
29. Somme water
30. Pusheovers
31. A Carpenter
32. Monty Python’s “Flying
33. Like households after daybreak
34. German wine valley
35. Keyed up
36. Early invader of Europe
37. Ammonia compound
38. Twelve, maybe
39. Op. ___ (footnote abbr.)
41. “Friends” airer

S O L U T I O N  TO  W I N N E R

1. Duck
2. Grasshopper
3. Exclamation
4. Candle
5. Betsy Cory, El Cajon
6. Bing
7. “Don’t cry over spilt milk,”
8. Filming site
9. ___ Lanka
10. Grocery stick
11. ___ 100
12. Oldest word in English
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49. ___ 490
50. ___ 500

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$5 off
A Heavily Shaitsu
Acupressure Massage
KIAA SPA
202 Convoy St. #109
San Diego, CA 92110
858-249-8787

Services

Cleaning • Bite Wing X-Rays
COMPLETE DENTAL EXAMINATION (Regularly $70) - First-time patients only
HEAT STERILIZATION
Fillings • Crowns • Extractions • Dentures Repairs • Teeth Whitening
Personal Attention • Twilight Sleep Available
Cosmetic Bonding • Convenient Parking

Dr. Howard First
238 Laurel Street (at Ericson)
San Diego, CA 92104
858-253-6000

$10 off
60-Minute Massage
With this ad.
Expires 3/11/02.
San Diego


San Diego. Spring Valley. Seeking female, share 3 bedroom, 2-1/2 bath. 858-619-3075. Email pearson@aicpm.com.


San Diego. Banker's Hill. 3 bedroom, 2 bath house. Fireplace, large kitchen. Available for HHP, acupuncture, hypnotherapy, etc. For rent. 619-702-5923.


San Diego. East Village. 1 of 3 bedrooms. $850/mo, 2 floor. Share bath. All amenities/studio space. For rent. 619-740-0012.


San Diego. Pacific Beach. $4340 Genesse #1 05 2002. With coupon. One per customer. Not valid with other offers. First-time customers only. Must be 18 years of age or older. All offers expire 3/13/02.

AFTER


**CARLSBAD.** 2 bedroom apartments from $1195. 1 bed, 1 bath, 2 bed, 2 bath. Also, 3 bed, 2 bath. Corner unit, poolside setting. Brick hearth fireplace, gas grill, covered patio. Fully furnished. 1 block to square, 5 blocks to beach, shopping. No pets. Available now. Manager, 760-720-7110.

**CARLSBAD.** 1 bedroom, 1 bath floor plans including den, fireplace, built-in bookcases. Pool, spa, fitness center, screened lanai, views of the lagoon. Ground floor units available! Call now! 760-585-7591.


**CLAIRMONT.** 1 bedroom, 1 bath. Nice 2 bedroom, 1 bath end unit. No pets. Jim Guy Management. 858-528-2910.


**COLLEGE AREA.** 3 bedroom, 2 1/2 bath remodeled house. 2-car garage. 5 minutes to UCSD. $1250. Guy Management. 760-753-4622.


**DELMAR.** 1 bedroom, 1 bath apartment for rent. Community pool. Easy access to I-5. Tom Delmar, 760-287-2211.

**DEL MAR, EAST/CARMEL VALLEY.** Relaxing 2 bedroom, 2 bath on the bay. Facing south with garage. 5 blocks to beach, shopping, parks. Available 4/1. 858-481-2779.


**ESCONDIDO.** 1, 2, and 3 bedroom apartments from $595/week (includes tax). Fully furnished, full kitchen, microwave, stove, refrigerator, washer, dryer. 10 min from Mira Loma, great neighborhood. Call today! 760-397-1036.

**FARMERS MARKET.** Apartments available now. 1 bedroom, 1 bath, remodeled kitchen, custom paint. 619-752-3636.


**LA JOLLA.** 1 bedroom, 1 bath, remodeled kitchen, custom paint. 619-752-3636.

**LA Jolla.** 1 bedroom, 1 bath condo. Refrigerator, washer/dryer. Large yard, fireplace, pool, spa. Available now. Call 858-838-4901.

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PACIFIC BEACH/CROWN POINT/COHEN'S, $1250. 2 bedroom, 1 bath, 1 parking, quiet area. Parking, laundry. 1819 Chalcedony. 858-488-1263; pbpapa@hotmail.com.

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www.avaloncommunities.com
Studio project and gigs booked. Chris, 1836; 619-518-9185.

**Bassist Wanted**

Bassist NEEDED. Blues/rock. Original and choice covers.


**Bassist Available.**

Marcus Miller sound. $1100. Dave, 760-433-2891.

**Bassist and Guitarist Needed.**

Grindtones@aol.com or 858-292-5992.

**Guitar Needed.**

Gary Moore, great pickups, $350. 619-297-2993.

**Bass Amps, Bass Speakers.**

Clear Image Companies. 858-513-5811. Please call for more details.

**Guitar Speakers.**

Clarinet, $200. 619-223-9957.

**Bassist and Guitarist.**


**DJ Lessons.**

No hardware, cymbals. Includes bass throne. Gibraltar bass pedal ($100 value) included. Great starter kit. All $300.

**Bass Gear.**

Bevatron 8B-S5-3 Pro amp in soft rack, $450. Walter Wood $250 amp. $500. Westerly 70s, $595. 1970s, $910-920.

**DJ Equipment.**

Amp & speaker combo, 1000 watts, $245. 1000 watts, $345. Professional setup, $549.

**DJ Effects.**


**DJ Equipment.**

Gold Star professional 5 string bass head, 1600 watts, new, never used, $900, cash. Leave message, 619-448-5732.

**Guitar Wanted.**


**DJ Equipment, DJ Gear, DJ Speakers, DJ Effects, CD Duplication.**


**DJ Lessons.**

No hardware, cymbals. Includes bass throne. Gibraltar bass pedal ($100 value) included. Great starter kit. All $300.

**DJ Amplifiers.**

Bevatron 8B-S5-3 Pro amp in soft rack, $450. Walter Wood $250 amp. $500. Westerly 70s, $595. 1970s, $910-920.

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**DJ Effects.**

$8 CLASSIFIEDS!

ONE THEATER SYSTEM. Includes Sony Hi-Fi CD, Sony DVS/CDi video player, Sony 467 South Coast Highway 101, (Next to Red Robin) 100% production, ENCINITAS BLVD. Military KEYBOARDIST AVAILABLE.

HOME THEATER SYSTEM, NORTH COUNTY (760) 436-5590


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PA SYSTEMS, LA, used, includes speakers, mixes, $1500. Call 310-805-9793.

MUSICIANS WANTED, Ghostown Productions looking for heavy hard-core drummers, bassists and guitarists. Professionals only. Influences bad Brains, Metallica. (760) 258-5135.


OPEN MIC NIGHT, next Friday night, 8pm and 21st club, 3615 El Cajon Blvd. All musicians, performers welcome. Free cover. (760) 436-6694.


Piano, Western swing, Acoustic, used, (760) 315-4011.

Piano, Winter source with bench, works great, $950 (760) 274-3793.

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Piano, Wurlitzer upright, spinet with bench, mahogany, great regal sound. In good working condition. $300/offer.


A Piano with a purpose... Pianos in homes, schools, and churches. 3 house or one piano. 19th street. Bonded & licensed. 619-222-3797.

**Automotive**

**SPEEDY TUNE & BRAKE**

From $19.99

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**FACTORY-SCHEDULED SERVICES**

Per manufacturer's recommendation. Timing belt extra if required.

**15K SERVICE**

Starting at $49.95* 30K SERVICE Starting at $99.95* 60K SERVICE Starting at $129.95*

**15K or 30K service may not require all services or parts listed.**

- Install new spark plugs
- Change engine oil
- Inspect and adjust air filter
- Check ignition system & timing
- Inspect and adjust fuel filter
- Rotate 4 tires
- Check suspension
- Tighten & inspect belts

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**METAL FABRICATION**

ALL WORK PERFORMED IN-HOUSE.

**SMOG INSPECTION**

Smog inspection not available in EIB. or San Marcos.

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**Rental equipment**

Band instruments from $19.95. Sound reinforcement. DJ lighting. Largest selection in town.

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**Bicycles**

**RENT-TO OWN**

**Vinyl electrically charged and stored.**

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**Rental equipment**

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**Car hire**

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**Vinyl electrically charged and stored.**

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**Car hire**

**RENT-TO OWN**

**Vinyl electrically charged and stored.**

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**Rental equipment**

Band instruments from $19.95. Sound reinforcement. DJ lighting. Largest selection in town.
Fisher 16” speakers, Optimum subwoofer. All in box. Make offer. 619-330-0130.

STEREO AUDIO & FURNITURE, Cerwin Vega, for surround sound, 6 receiver, Toshiba DVD 6-disc carousel, inputs and outputs, HDCD capable, list $1995, just $750. 619-226-1750.

STEREO SPEAKERS, 619-336-1434.

STEREO SYSTEM, JVC digital surround receiver, Pioneer DVD 6-disc carousel, 8 months old, $1000/best. Ryan, pager, 619-226-1905.

STEREO EQUIPMENT, 619-336-1905.

STEREO FURNITURE, Yamaha, Koss, 619-342-5584.

Fisher 16” speakers, Optimum subwoofer. All in box. Make offer. 619-330-0130.

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Fisher 16” speakers, Optimum subwoofer. All in box. Make offer. 619-330-0130.
**$8 CLASSIFIEDS!**

24-hour Internet, phone or private parties. Form on page 136.

**DIVE SHOP CLOSING!** Moving to Australia. Save big money. Buy now! Everything must go. Regulations, computers, Zodiacs and more.

Action $858-613-8720.

**Dry Suit**

H.D. size 15 Medium.

$100

**Dry Suit**

Women’s and men’s complete.

Size 15 Medium.

Kevlar $808-780-4004.

**FISH FINER**


Head 1, 3, 5 woods, Memphis 10 shafts, accessories for sale/trade. 858-490-8720.

**GOLF CLUBS**

Callaway, Taylor Made, PING, and other GOLF CLUBS WANTED.

858-490-8720.

**GOLF CLUBS FOR SALE.** Used in excellent condition. Several brands including Tische, Perfection, Ocean Kayak, Maxima and Speed. Family, fishing, and surf kayaks priced from $175 to $775. San Diego Sailing Center. 858-488-2681. For photographs and pricing, www.oceankayak.com.

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New, 12-14’ Magna Original 14-12’ that mounts on bows, new $35, asking $25. 858-235-4901.

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Famliy size. $400; $475 with Acona Pro kit (knife, light, wrench). 858-566-6560.

**PRO SKI**

Special only $75

Includes: throwout bearing, pilot bearing, new, never used, asking $100/best. 858-554-4321.

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New and used, for sale.

$500.

**Ski Boot**

Excellent condition, pupular brands includ-

ing Hobie, Cobra, Perception, Aeronaut softshell, $240. Small/county seat. 619-534-0170 or 619-484-0774.

**SNOW SKIS/BOOTS**

We pay cash for ski boots, bindings, poles, pants, etc. We'll sell, trade, consign. Treadmills, exercise bikes, free weights, benches, etc. We'll sell, trade, consign.

**SPORTS**


**SURFBOARD**

Surfing. Three hour lesson and equipment $488-0651. For photographs and pricing, 858-488-4642.

**SURFBOARD**


**Surfboard GOLDEN AGE**

All snowboards, boots, bindings, clothing, and accessories 50% off original price! New and used. Includes consignment and sale items. Play It Again Sports, 1401 Gamel Avenue, Pacific Beach, 858-490-0222; www.playitagainsd.com.

**TANGO**

14 & 14’ Aquaterra, sit on top, tandem Aquaterra, sit on top, $285.

6560.

**TEAM SURF**

8 CLASSIFIEDS!

Installation available.

**TRANSMISSIONS**

- Engines, transmissions and cylinder heads. New and used parts.

Installation available.

**VCO**

$39.95 Installs on any car, van, or truck.

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**WINTER SPECIALS**

- Foreign, Domestic & Domestic Transmissions.

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- Specials

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30K/60K/90K SUPER SERVICE

• Inspect master cylinder, wheel cylinder, or model.
• Replace brake pads
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30K/60K/90K SUPER SERVICE

• Change brake fluid
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• Check battery fluid level & clean connections
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• Replace rear brake pads
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• Replace rear rotor(s)
• Replace rear calipers
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From Japan • 30K miles

Includes 6 quarts Castrol GTX, filter, and brake inspection.

$129 from Japan • 30K miles

Price vary. Call for a quote in your car.

12 month unlimited mileage warranty

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PERSONALLY SERVING MIRAMAR FOR 18 YEARS

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12 month unlimited mileage warranty

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FREE SAFETY INSPECTION AND TIRE ROTATION

Before you buy a used car…

15K, 30K, 60K, 90K & 125K MAJOR SERVICE ALL IN ONE

• Lube front end
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$99.99 and up

Don’t be fooled by low advertised prices.

Factory scheduled services

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May vary

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ADOPTME2020.com is dedicated to helping rescue groups and pet lovers find forever homes. For pet adoptions, animal rescue groups throughout the U.S. can post free ads to our site.

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9 gallons. $59.99 to 40 gallons, $119.99

We have both new and used aquariums. Call us at 848-767-7446.

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New or used bird cages. Includes seed, food, toys, etc...

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$120 each. 848-698-0344.
$8 CLASSIFIEDS!

DOGS, Australian Shepherd, looking for loving home, 5 years old, female. Moving to condo. Call for information (daytime), 858-517-1221 or evenings, 760-633-8647.

BORDER STRIPED LION: 2-1/2 yr old, spayed female, vaccinated, litter box trained, good with children. Prefer a loving forever home. Call 760-279-2921.

RABBITS FOR ADOPTION. Call for free. 619-223-5008.

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**RAILBENDER**

**$24.95**

FUEL INJECTOR CLEANING **$39.95**

**MUFFLER SPECIAL** **$64.95**

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**CATALYTIC CONVERTER SPECIAL** **$109.95**

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Includes new oil filter and up to 5 quarts of oil. Hourly labor rates are $90.

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**MACINTOSH POWERPC G4, 233 MHz, 256 MB, 40 GB, 17” monitor, RAE model, Quark QuarkPro, $950. 619-434-1455.**

**PACKARD BELL PENTIUM II, 300 MHz, 128 MB, 10.4” screen, RAE model, Quark QuarkPro, $500. 619-434-1455 or quarkpro@quarkpro.com**

**Palm Trees, Staghorn Ferns, Eucalyptus, Juniperus, **

800 ft. or more, $50, 1200 ft. or more, $40. Shipping to Phoenix, $50. Send SASE.

**Palm trees, Staghorn Ferns, Eucalyptus, Juniperus,**

800 ft. or more, $50, 1200 ft. or more, $40. Shipping to Phoenix, $50. Send SASE.

**PACKARD BLIZZARD, **

233 MHz, 256 MB, 40 GB, 17” monitor, RAE model, Quark QuarkPro, $950. 619-434-1455.

**PACKER BELL PENTIUM II, 400 MHz, 256 MB, 17” screen, RAE model, Quark QuarkPro, $750. 619-434-1455 or quarkpro@quarkpro.com**

**Palm trees, Staghorn Ferns, Eucalyptus, Juniperus,**

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800 ft. or more, $50, 1200 ft. or more, $40. Shipping to Phoenix, $50. Send SASE.
$8 CLASSIFIEDS!


Dining set, $250. 619-284-4815.

CLOCKS, WALL.

AGEDON, signed photo, black and white of Lauren Hutton in bathing suit. Signed, framed. Great condition. most items brought and sold. 819-38-4487.

PUMP ORGAN, walnut, Victorian mirror lamp, stands, $600. Old musical instru- ments, old sheet music, glassware, playables. 813-23-8254.

BENG, Persian, hand woven, 2'x4', intricate floral design, $400. Sheepskin rug, $60. From Scotland. 619500 Designer silk kyma. $150. 819-224-3992.


SUNSET VILLAGE. Piano, $100. Smaller, with book, $75. 800 square glass mirror Oriented pictures. $600. Large 3 panel and 2 step- pens. $500. 619-486-1014.

VINTAGE. Complete set of 8 glasses and 6 saucers. All new, very attractive, $80. Large wine glasses, 8" tall. 95. 619-486-1014.

WAXMAN. Old paintings, farm scenes, en- vironmental Chinese oil paintings, $90. Rare flowers. 95-60-1686.


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Page 1018  
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Page 1018
MISCELLANEOUS:

- Murphy bed for $2. Old cast iron bathtub, 3 sizes, $35. Like new, $35. Old furniture, $35. 619-461-8727.

- Used industry date: 619-461-8727.
- Murphy bed for $2. Old cast iron bathtub, 3 sizes, $35. Like new, $35. Old furniture, $35. 619-461-8727.
- Used industry date: 619-461-8727.
- Murphy bed for $2. Old cast iron bathtub, 3 sizes, $35. Like new, $35. Old furniture, $35. 619-461-8727.
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A page from a classifieds section of a newspaper contains various advertisements for items such as furniture, electronics, tools, and vehicles. The text includes contact information and prices for each item. The page also features a section on motorcycles and car services. The overall layout is typical of a classified ad section, with items listed in a grid format and brief descriptions followed by contact information and prices.
Sit-ups out of the question? Get nau- 
seous at the prospective? Can’t touch your

Each one: someone behind you calls

At any rate, very relaxing.

If one is expecting to confront an indigestible program of New Age and Eastern mumbo jumbo, there is surprisingly little of it in Williams’s class. What

As I was looking for information on

In the morning, I saw Ann Williams,

tions (seats, windows, brakes, steering).

I missed Green’s comments on the

I was humoring a perky brunette love

For them like “Mountain position,” or others I can’t recall at the moment, but

I had asked to simply “watch” a class, having no intent-

and the bum of an adolescent boy.

In the morning, I saw Ann Williams,

It was either before or after the

I'll be back in the neck brace and emulating Eau de Ban Gay.

If you’re curious as to what it might be like having blood flow to long-forgotten parts of your anatomy, and, unlike myself, you’re not a simpering baby, East West Yoga and Health Center has classes all week. Call 619-687-7747 for more information.
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Jeep Cherokee, 1994, 4-door, automatic, $7500. 619-446-4047.

Jeep Cherokee, 1994, 4-door, automatic, $7500. 619-446-4047.
Cats are very clean, meticulous little beasts.

Does the box itself need cleaning?

“If you keep your litter box clean all the time by scooping it up, then what do I do, once a month, I just take all the litter, even the clean litter that is left in the box, and toss it out. Then I clean the litter box with vinegar. You can use ammonia because cats like the smell of ammonia. They relate it to urine so they will spray. You can’t use bleach either. Use unique, like vinegar, which disinfects and cleans.”

Anna continued to go on:

“I have tried all types of scoops. I use Litter Purfect, which I get at Costco. It is the cheapest litter box around the best ever. As a matter of fact, that is why I joined Costco. The cat litter is $7.99 for 20 pounds of litter.

“Also, none of my cats have a problem using Litter Purfect. Some cats don’t like certain litters, so they won’t go in them, but I have never had a problem with any of my cats using this cat litter. There is hardly any tracking at all. If you set the litter Purfect in a longhaired cat with long hair on his paws. He might track a little of the Litter Purfect in the same room as the box. With other cats, you see it all throughout the house.

People are concerned about having dust-free litter because they don’t like the dust in the house. There is still some dust in the air with Litter Purfect; there is nothing you can do about that. You might not want to keep the litter box in your computer room because of the dust.”

Anna’s cat wisdom continued: “A helpful hint for cats that spray; sometimes cats miss the box or they like to go in the box and spray as if they are spraying the wall. Put plastic behind the box; tape it up. I use a strip of vinyl wallpaper and I tape it up against the wall. Our cats like to go up against the wall and pee. The wallpaper hangs into the box, so they can peel it into the box. They like to do it because they like to hear the noise; they are males. So instead of them peeing on your furniture they can do that.

For more feline facts, I phoned a few pet-supply stores. “Basically, if you can think of it, they have already made it,” explained Laurie from San Diego Pet Supply. “We sell all purpose clay litter which is ground-up clay; all it does is absorb. We sell clay litters with odor absorbers, and clay litters that actually clump and you can scoop them. We carry all natural litters, which are basically the same thing as rabbit pellets and all natural litters have a ground-up wheat cat litter and a recycled-paper cat litter. Depending on what you can live with you can have a smell, some of them are better than others with the smell and some are better with the odor and some don’t clump.”

Anne Ancibor, manager at Pet Kingdom, stated, “One of the dangers of having cats in your house who probably has everything else under control, but they end up throwing the entire thing and so you have to knock it out while playing with it.

Do they sell an automatic litter box?

“Pet Kingdom has the Ruskisicat Extra Strength Scoop Premium Clumping Litter for $7.99 for 28 pounds. They also carry Arm & Hammer Super Scoop for $5.99 at 21 pounds.”

Petsco sells Pet Gold Plus Scoopable Cat Litter for $8.99 for 16 pounds. The saleslady recommended her favorite, Pet Gold Crystals. For $11.99 for four pounds, it lasts about three weeks.
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A Trip to Outer Space

Sunday, our kids were really good at Mass. Sitting in the pew on the second Sunday of Lent, three-year-old Johnny looked at a Busby book. Rebecca, Angela, and Lucy, aged nine, seven, and five, respectively, whispered to each other or prayed aloud with the Mass responses. Ben, who is 17 months old, fell asleep in Jack’s arms.

After the final prayer, an older couple sitting behind us leaned over the pew. “You have such a beautiful family,” the woman told me. “And they’re so good.”

“We’re very blessed,” I answered.

As we walked out of the cool church into bright February sunlight, Jack smiled at the kids. “You guys were great today,” he said. “Let’s go someplace fun this afternoon.”


“What about the place with the carousel near the ocean,” Lucy said. “Seaport Village?” Jack asked.

“Yeah,” the kids all said together.

Late in the afternoon, after driving home, eating lunch, straightening up the house, and mowing the lawn, we drove south from our home in San Marcos. When we arrived at Seaport Village, Rebecca pointed to the silent, empty carousel building. “What’s wrong?” Angela asked.

“Carousel under renovation,” Rebecca read from the sign posted near the entrance. “Reopening Easter 2002.”


“I guess so,” I said.

We piled back into the van. Fifteen minutes later, we drove toward the sunset over the bridge that arcs into Mission Beach. “I see the ocean,” Lucy called from the far backseat. “I see the roller coaster,” Rebecca said. “Can I please ride the roller coaster?” she asked. “Pleaseeee?”

“We’ll have to see how things go,” Jack answered. “If you’re the only one big enough to ride, we may have to do it another time.”

In the growing dusk, I parked in front of a surf shop south of the roller coaster. Two teenage girls wearing identical neon yellow T-shirts smiled at the kids as they piled out of the van. One girl wore mirrored sunglasses that made her eyes look like a space alien’s. Her blond hair rose in spikes across the top of her head. Johnny, 1979 F-250 driver’s door, $20. Dock Enterprises, 858-538-3347.

“Teenagers with tight, low-slung jeans and bare midriffs; a large group of Muslim women and girls wearing long, flowing dresses and headscarves; an athletic team of some kind all wearing identical blue sweatpants and red pullovers. A deeply tanned man wearing only blue jeans and sandals walked past with a large snake wrapped around his neck.

“Angela gasped. “That man has a snake around his neck,” she told me.

“We know,” I answered. “He must be brave.”

The girls shivered in the breeze blowing off the ocean. Jack got in line for tickets while I ran back to the van for our sweaters. When I returned, Jack held a squirming Ben and counted the tickets in his hand. “Okay, guys,” he explained to the kids. “We have enough tickets for everyone to go on three rides.”

“Can I go on the roller coaster?” Rebecca asked again.

“No sweetheart,” Jack said. “It’s too expensive. If you went on the roller coaster, we wouldn’t have enough tickets for everyone to go on the same number of rides.”

Rebecca looked dejected for a moment. Then she looked up. “Let’s go on that first one,” she said and ran toward a ride next to the ticket booth. After handing in their tickets, the kids clambered into seats and pulled shoulder bars down over themselves. When the operator hit a button, the ride lifted the seats up to a height of about 25 feet, then dropped them rapidly down, like an elevator in a free fall. They rose up and dropped down over and over again. The kids screamed with delight.

For 45 minutes, we chased Rebecca, Angela, Lucy, and John around Belmont Park. After the falling-elevator ride, they rode the carousel and the Baja Bugs. When we set them down, he tried to run away into the crowd. When we held him, he squirmed and screamed. By the time we got back into the van, the sky was dark. Everyone except Rebecca was crying.

“Want to get some dinner at Der Wiener schnitzel?” Jack asked.

Everyone except Ben stopped crying.

Twenty minutes later, we sat at an outdoor table at the Der Wiener schnitzel on Grand Avenue. Ten feet from our table, people in the drive-through line stared at us as we laughed and wept down hot dogs and fries. It was our turn to be from Mars.