Their Teachers Molested Them

With her feet on its bench, Sarah Leonard perches atop a lunch table on the grounds of the San Diego middle school where she has been teaching eighth-grade language arts for the last year and a half. School let out an hour ago, and her husband of four years, Peter Lund, has arrived and settled cross-legged on the grass. He picks dandelions and flicks them away. Sarah, 33 years old, suddenly shouts greetings to a group of boys passing by, and they laugh in embarrassment, as one of them gives a shy, halfhearted response. She is telling me about her relationships beyond the classroom with her students.

CONTINUED 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 95803, San Diego CA 92198-5803; fax them to 619-231-0489, or e-mail them to letters@sandiegoreader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Shameful Scam
“Cost of Reform” (“City Lights,” April 18). Thanks for printing what the largest newspaper in this city prefers to hide. So let’s see if the numbers add up: over the next four years, Bersin and his dirty-dozen cronies are going to soak us for over $9 million, laughing all the way to the bank. At the same time, parents are alienated, teachers are leaving (and the word is out across the state about this shameful mess so new teachers are staying away), and young minds are being strangled by the “Blueprint,” as test scores remain flat. What a poor, shameful scam is being pulled on the children of San Diego.

Tom Ceglarek
San Diego

Crazy Letters
I want to comment on a couple of letters you printed in the April 18 edition. I’m beginning to think there are a bunch of crazy people out there. There was one letter that took you to task because you had titled a couple of articles—one was “Horses and Their Women” and the other article was “Speak English,” and for some reason this correspondent objected to them. She claimed they were derogatory remarks about women. Now, why “Horses and Their Women” would be insulting women I have no idea. And the same thing, “Speak English,” all about the schools here that teach English and the foreigners that come here to learn English—probably she’d object to my using the word “foreigner,” even. That was one crazy letter.

The other crazy letter, which prompted this, is the one right below it, where somebody is raising Cain about a previous letter in the April 11 edition, where someone criticized your lack of proofreading. And then rag a bell with me because I thought I recognized myself there in the April 11 letter. Unfortunately, I missed the April 11 edition, so I had to go to the library just now and check. Sure enough, it was my letter. Well, I have news for the doofus who wrote the letter taking me to task. The reason it was “Name Withheld” is because it was not a written letter; it was a message I left on your telephone, and your answering machine cut me off before I could give my name. And I’m certainly not going to give it now because this guy sounds really vituperative and vicious. He was criticizing my grammar and everything: well, for Pete’s sake, the letter was transcribed from a telephone message, and I think the Reader did a good job of transcribing it. This guy says he’s spent years in the technical-manual writing and publication field. I think he was fired at least a dozen times, anybody that hard to get along with. And also, criticizing my grammar, he uses “they” several times, the third person plural pronoun, when he should have used the third person singular pronoun.

Gary Routh

Sis Rears Mantises
Great article on bugs and great cover photo, “Everybody’s Got a Favorite Bug” (April 11). I’m going to send it to my sister in Illinois, who raises mantises!

Dave Congleton

Loved Bugs
Thomas Lucas’s article “Everybody’s Got a Favorite Bug” (April 11) just cracked me up. When I first saw the cover, my reaction was, “Wow, what a beautiful picture, but bugs are not my thing.” Sitting down to breakfast, however, I thought I would just read a couple of paragraphs while I ate my cereal and ended up reading the whole thing and enjoying every minute of it. I even learned a thing or two while being entertained.

Your lead stories can always be counted on to be well written, covering a wide range of interesting subjects and a very worthwhile read. And since I am writing, I want to let you know that since moving here a year ago, your publication has been a wonderful guide for me to everything that’s going on throughout San Diego. I never fail to pick it up on Friday and check out all the happenings in our area.

Darlene Blozan
Carlsbad

Alas
I thoroughly enjoyed the letter about the accuracy of the Reader editorial staff (April 18). Especially when I turned to the classical music concert listings and found that they were missing. I flipped through most of the pages to see if they had been misplaced. Then I noticed a small note after the “Early Is as Early Does” article: “Events that are underlined occur after April 25.” To double-check that not a single classical music concert is being given this week, I have come to your website, and alas, here they are after all.

Gary Routh

NEWS & FEATURES

Their Teachers Molested Them
Lessons in betrayal. By Joe Deegan

City Lights
Can plastic bags solve our water shortage? And City Lights shorts

Straight From the Hip
Matthew Alice deals with disappearing tips

The Sporting Box
A soccer player threatens to become a lawyer. By Patrick Daugherty

Sheep and Goats
Beauty and rudeness in Vista. By Abe Opincar

Ask Aunt Trudy
Mr. Elusive and a loudest blowhard aren’t worth chasing

Bears Set Up Housekeeping in San Diego
Honey-lovers amble south. By Ernie Grimm

Off The Cuff

Puzzle

Picture Story

T.G.I.F.
John Bizziolora flirts like crazy

Best Buys
Patrick’s procrastination ends in violence

Kid Stuff
Johnny becomes a model student

CALENDAR

Events Highlight and Guide
Musicians head to Pauma Valley’s natural bowl

Roam-O-Rama
Elude fast-moving cars on Highway 79 with Trailmaster Schad

Reading
Paul Mariani: Thirty Days

Classical Music Review and Guide
Jonathan Saville reviews an exquisite harpsichord recital by Natsuko Uemura at USD

Art Museum and Gallery Guide

Theater Review and Guide
Jeff Smith reviews Cirque du Soleil’s Dralion and Diversionary Theatre’s Godspell

Pop Music
Blurt

Restaurant Reviews and Guide
San Diego’s small farms shine at chefs’ celebration

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Health and Beauty
Help Wanted
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<td>Eclipse Cassette Tuner with Remote Control</td>
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### CD PLAYERS

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<td>Boston Acoustics 6.5&quot; 2-Way Speakers</td>
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<td>Eclipse 6x9-Inch 3-Way Speakers</td>
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An archive of City Lights stories can be searched on the Internet at www.SanDiegoReader.com

Gift horse and a golden fleecing Members of the San Diego Unified school board are looking forward to a big week of freebies. "Jack Webb at the Union-Tribune would like to invite you and a guest to the Maya Angelou performance at 7:00 p.m. Friday, April 26, at Cox Arena," says a recent memo from boardmember Sue Braun to her fellows. "[Webb] has reserved some good seats, near SDSU President Stephen L. Weber, trustees of the Copley Foundation, and others. Maya Angelou has a well-known reputation as one of the nation's most well-known authors, although I have heard some controversy about the content of her performances." Then, on May 2, district taxpayers will be forking over $1,500 for sponsorship and a table for ten at the San Diego County Taxpayers Association's seventh annual "Golden Watchdog and Golden Fleece Awards," where prizes are handed out for wasteful government spending. Other sponsors of the event include Chevron, Duke Energy, Sempra Energy, and political consultant Tom Shepard ... A full-page ad by an outfit called Innovative Cell Technologies in the program for this week's Del Mar National Horse Show spells out the next big biotech breakthrough: "Storing the necessary DNA for future cloning of your horse. We wish to offer our expertise in growing and preserving living cells to caring horse owners that believe there is a possibility in the future of horse cloning." But, they hasten to add, they can't vouch for the practice. "We are not in the business of cloning or in any way affiliated with any company that is in the business of cloning any organism. We are neutral on this issue. However, if a horse owner believes in the future possibilities of cloning and wants to preserve his/her horses' DNA for this purpose, we can help."

Michael Goodwin, a former motorcross promoter, is charged with slaying the couple after he and Thompson had a falling out over a failed business partnership. At his preliminary hearing in Orange County Superior Court last week, Wilson, reportedly an acquaintance of both men, testified that Goodwin voiced a desire to take revenge on his erstwhile partner two months before the murders. "I'm going to take him out," Wilson quoted Goodwin as saying. ... Officials in Las Vegas are complaining that an organization led by San Diego monsignor "Father Joe" Carroll failed to maintain a homeless shelter the group recently decided to abandon there. According to the Las Vegas Review-Journal, a report to the Vegas city council found that "improper maintenance is the cause of some of the deterioration of the building" that was formerly the home of Carroll's "MASH Village." Fixing plumbing, electrical, and other problems could cost up to $25,000, the paper says ... About 300 farmworkers in the Central Valley are finally getting paid for picking they did three years ago for a now-defunct farming operation run by La Jolla's William Barkett, reports the Modesto Bee. Barkett had obtained 10,000 acres of valley land in 1997 with an $85 million loan. A foreclosure lawsuit followed in 1999, and though it was later resolved, the workers, employed by a contractor, remained unpaid until a settlement fixed up $114,000 to make the payroll. Because most were migrants, many of the workers can't be contacted to pick up their checks, the paper says.

Expense-account city San Diego is number 11 on the list of "Top U.S. City Per Diems, Ranked by Total Daily Cost for Hotels, Car, and Food," according to The Controller's Report. Total daily expenses here for the business traveler are $295.56, compared with New York, at the top of the list with $387.46. San Diego meals are particularly costly, averaging $75.49 a day, compared to top-ranking Los Angeles at $82.02 and New York's $81.31. Two locals have been named by Veterans Affairs secretary Tony Principi to the VA's 12-person Cemetery Advisory Committee: Robert L. Cardenas, of San Diego, a retired Air Force brigadier general and test pilot; and Roland F. Cincinelli of Oceanside, a retired Marine brigadier general and Vietnam veteran.

Contributor: Matt Potter

Can Plastic Bags Slake City's Thirst?  
By Ernie Grimm

It's very easy to take water for granted. Even here, in arid San Diego, when you turn on the tap, water always is available. But the fact is, only about 5 percent of the water in the tub during your last bath fell to the ground as rain within San Diego County. "We import almost all of our water," says Kurt Kidman, the spokesperson for the City of San Diego Water Department. "It has been well over 90 percent the last few years.

War and peace with water and bring them down here. We always listen to these proposals, and we always work with the people up to a certain point because it would be irresponsible for us not to.

But none of those proposals has ever progressed past the idea stage. Now, a new idea has surfaced that shares something in common with all the others Kidman lists: getting the water here via the Pacific Ocean. An international consortium of companies has proposed transporting water from two Northern California Rivers to San Diego in polyfiber bags, 100 feet in diameter and over 800 feet long, towed

Employed waterbag

About half of the water imported into San Diego comes from the Colorado River. The other half comes from Northern California. But growing demand on both sources from other population centers and federal restrictions on the Colorado River threaten to leave San Diego dependent on in city speak it is called an RFP, which is a request for proposals — for ideas on how to move water into San Diego.

Specifically, the request was for a way to deliver 20,000 acre-feet of water — enough for 40,000 households for a year — by the year 2004, and to do it at a cost to the water department at or lower than $440 per acre-foot, the current rate they pay for water. "Since then, we've had lots of different ideas expressed to us," Kidman says. "We've had desalinization-technology ideas, we've had people who want to lay water lines along the ocean floor, we've had people who want to toe icebergs down here. We've had people who want to take old single-hull oil tankers and fill them behind oceangoing tugboats.

Four large companies compose the consortium known as World Water SA; Muztech, a Saudi investment firm interested in developing technology; NYK Lines, a Japanese firm with the distinction of being the largest shipping company in the world; Nordic Water Supply, a Norwegian bulk shipping company already using water-transport bags to haul fresh water between Turkey and the island of Cyprus; and Alaska Water Exports. The last was founded by Ric Davidge, a former submarine member in the Reagan administration's Department of the Interior. He has also served as director of water and chief of hydrologic survey.

continued on page 6
More Treacherous Than Vietnam

By Robert Kumpel

McP's Pub in Coronado, a popular hangout for Navy SEALs, is packed with Marines. With only two women in a bar filled with nearly 70 men, they are having what bartender Tom Latona refers to as a "weenie roast." The Marines are recruiting officers from all the states west of the Mississippi River, visiting San Diego for a recruiter's conference.

Since September 11, Latona has noticed one difference in the mood of the sailors who frequent the pub. "They finally get to go to the party. All they do is practice, and now they're going to the game."

Colonel Bob Kahlow, a recruiter from San Diego's MCRC and chief of staff for the western recruiting region, says that there has been little change since 9/11. In spite of the current epidemic of flag-waving, Kahlow measures patriotism by the willingness to put one's life on the line. "It's been pretty stable. The flags are all on the surface. We're looking for commitment. The guys in this establishment are some of the best guys that we have -- some of the best majors. We've pulled our best-quality guys out because we believe quality beats quantity. We're looking for hits. He flipped out of the helicopter. They rolled out, the helicopter had to do an emergency landing, and they didn't know he was gone for a while. He hid himself between the rocks until the emergency rescue team realized he was gone and went in to rescue him. He exposed himself to two machine-gun nests and killed a lot of bad guys before he was out of ammo and had to surrender. He knew his rescuers were going to be sucked into an ambush, so that's why he got up and exposed himself. He stood there with his hands up and they captured him. (According to Naval Special Warfare Command's public affairs department, an inquiry into the specific details surrounding Robert's death is still ongoing.)

Besides what he sees as "media bias," what really miffs McPartlin is the double standard he perceives among the Arab nations and American indifference. "Have you heard any apology for 9/11? No one from the Muslim world has apologized. All we gotta do is go over there and tell them, 'You now have 30 days to convert to Christianity, because this is now the United States of Saudi Arabia and the United States of Iraq!' Without being facetious like that, why did it take something like 9/11 to wake us up? It takes something like that to make us realize that we are vulnerable. That's the price we pay for living in a free society, right? If these guys are getting visas four months after they're dead, then there's something wrong somewhere."

What's wrong, according to McPartlin, is what he sees as a flawed view by "liberals in the media" who don't understand the high cost of winning the war against terrorism. "We don't want Big Brother putting little chips in the back of our heads, but we sure as hell don't want the general public to criticize our military because of the tactics they're using to win this war. They recently captured the number-two guy to bin Laden, and they ask [Defense Secretary Donald Rumsfeld] how he planned to extract information from him. Now, why is that even a matter for discussion?"

As a veteran of three tours in Vietnam, McPartlin says that war's military interrogation techniques were exaggerated, with tales of torture that were untrue. "Remember those stories about throwing Vietcong from helicopters? What they would do is this: You have a wounded Vietcong and a dead Vietcong in the helicopter. You go over to the dead Vietcong and start yelling at him, and when he doesn't answer, you flip him out of the helicopter. Then the other guy is going to talk fast."

When asked about the morale of the men who have been in Afghanistan, McPartlin shows off some of the posters and flyers that adorn his pub's walls. There's a large photo of hundreds of people in the formation of a U.S. flag that reads, "San Diego Unites." Besides the photos of ships and fighter jets, there are political cartoons, many of them mocking men in turbans. There are also patriotic posters and obituaries of men who died in battle.

To McPartlin, this war seems more treacherous than Vietnam. "It's so open out there that you don't use a lot of hand-to-hand combat on the ground. But in Vietnam, they didn't have kamikaze Vietcong. These people don't care if they die. That's the scariest enemy you can ever have, because if he kills you, he gets brownie points, and if you kill him, he goes right to heaven. That's their attitude, and it's very scary. Look what's happened. You can walk into a cave to check things out, and they can have a detonator and boom! They don't care.

continued on page 14
City’s thirst continued from page 4

for the State of Alaska, Davidge is president of World Water SA. “I’m not a
johnny-come-lately to
this business,” Davidge says. “I’ve been studying the
whole problem of water scarcity and the notion of
transoceanic importation of water for well over ten
years.”

In the early 1990s, while
water chief for the State of Alaska, Davidge “wrote a
paper exploring all aspects of this industry, including
the financial, ecological, interna
tional commerce, etc. I put that paper on the In-
ternet, and it became sort
of the seed that began a
number of industries in-
ternationally looking at this
concept. After I left the
state, I was contacted by a
number of companies from
around the world to con-
tinue to work on this in-
dustry. And in 1999, World
Water SA was formed, and
I was asked to serve as pres-
ident for the purpose of
looking at specific possible
projects.”

He adds, “San Diego is
continued on page 8

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City’s thirst
continued from page 6

one project I predicted in that paper would be one of the biggest and most important [oceanic water transportation] projects. It’s not necessarily because the amount of water would be great (20,000-acre feet is a lot of water, but in comparison with some other markets it is not) but because of its strategic location. And so when Water SA was formed, we made a proposal to the City of San Diego saying we believed that we can adapt a bag technology, called water-transport bags, to deliver that amount."

Kidman says of Davidge’s proposal, “This is certainly the most serious attempt by somebody to find an alternate source of water in this way. Absolutely. Now, with this technology, the gentleman has certainly created more of a stir and has certainly gotten further along than anybody else. Usually, what happens is we hear from somebody, we talk to him two or three times, and we don’t hear from him again. But [Davidge] is making a sincere effort to make something work. He’s asked us for materials, he’s kept us updated on his process, and so we are working with him to a certain extent; if he needs information or something like that, we try to help him out. But he’s got a tremendous amount of work to do on his end, before anything happens.”

As with any water project, the first step was to decide where to collect or divert fresh water from its natural path to the Pacific Ocean. “We conducted an extensive study,” Davidge explains, “on all the outflows in California, Oregon, and Washington, that we determined were environmentally developable and cost developable. After that we looked at things like upstream contamination with agriculture and industrial uses. We looked at historic flow rates both seasonally and annually. We looked at the cost of engineering to get the water from the little river to the bag offshore. We looked at saltwater intrusion distance; that is, how far upriver does the saltwater go when the tide is high and the [river] water is low, because obviously you can’t take the water in that area because of the contamination of the saltwater.” Davidge and his engineers selected 15 sites, then narrowed that pool to five, then to a final two rivers, the Albion and Gualala Rivers, the former in Mendocino County, the latter in both Mendocino County and Sonoma County to the south. Both sites are over 100 miles north of San Francisco.

The next step was to figure out how to collect the water from the rivers. Davidge says his engineers have come up with a simple system that will have a minimum effect on the rivers. “It’s not like what anyone else does,” he explains. “Usually, when somebody harvests water out of a river, they put a pipeline in the river and they simply pump the water up into a water utility. That means the water perfect for Moms and Grads

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City's thirst
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downstream from that point is lower as a result of that artificial impoundment or taking. So it clearly does have an effect on the downstream fish and wildlife and recreational uses and aesthetic concerns. What we want to do, what we proposed to the state, is to bury a concrete cistern into what we call the alluvial material, which is the sand and rock underneath the river. And we will run the pipeline within the river's hydrologic system. In other words, we don't take any water out of the riverbed, we don't displace any water out of the river, until the river jumps into the ocean. So although we are intercepting — or what we call segregating — the water upstream just above the highest point of saltwater intrusion the water is not being moved from the river's hydrologic system until it enters the ocean. So it has no effect on flow or water depth. And because we put this into the alluvial material, rather than just lay it in the river, we are not interfacing with fish and wildlife. It is aesthetically not visible; you can't see it. So, environmentally, we have designed a way to harvest water from streams that has no measurable downstream effect.

Daveg concise that the river will be disturbed and the water dirtied during the laying of the pipeline. "So you do it in a single operation," he explains, "in which you dig and lay the pipe at the same time. You get that done quickly and get out of there and clean it up. But what you are doing there, particularly in these Northrn California rivers, is nothing more than what happens during a storm surge. The amount of loading [that is, dirtying the water] that takes place in a storm surge, especially when you have significant 50-year [storms], is far more dramatic than what we would be involved with in burying the pipe."

A pump in the underwater cistern will maintain pressure in the line. The giant water-transfer bags in Daveg's plan will not be filled in the river. The pipeline running through the alluvium will continue out the mouth of the river to a buoy far enough out in the ocean to be beyond the surf. "The pipeline goes off into the ocean and runs out a distance to get away from the tidal area," Daveg explains. "We don't want to be interacting with waves and those kind of things. It ends at a buoy where the bag can be hooked up to it, and there is a pumping system underneath the buoy that is not visible from the shore. That pumps the water into the bag."

A similar pipeline and buoy system would need to be constructed here in San Diego to transfer water from the transport bags into our water system. As of yet, no potential site has been selected for that pipeline.

Daveg filed his application with the state in February. The state is now in a six-month period of public response to the proposal. Mendocino County's board of supervisors' response was to pass a resolution against the project.

And in the rural towns of Albion and Guadalupe, near the mouths of the two rivers, there has been plenty of it. Each town has its own group in opposition, each with a catchy acronym of protest for a title. In Albion, it's FLOW (Forget Lifting Our Water) and in Guadalupe it's SORF (Save Our Rivers and Estuaries). Daveg calls these responses emotional and uninformed and points out a legal misconception imbedded in the very titles of the protest groups. "As the director of the state Water Resources Board told them in a meeting recently, 'It is not your water. That water belongs to the people of California.'"
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A. In order to understand how chiropractic can help a certain condition, it is important to get a better understanding of how the body works. We know that the body’s information and communication system is primarily the nervous system. It is along the nervous system that the body sends messages to each cell regarding normal function, metabolism, reproduction, etc. The body has an intelligence that is far beyond any doctor’s understanding at this point. In chiropractic, we call this “innate intelligence.” It is your innate intelligence which controls your body’s normal functions: heart rate, liver function, etc. It is also your innate intelligence that developed you from two cells to the over four trillion cells you are today.

As an example of how far we are from understanding the intelligence of the body, you could take the greatest minds in science and give them the most advanced lab in the world and they could not make one red blood cell. However, your body will make thousands of them today and it could make them out of a tuna sandwich. This might seem like an unusual example, yet this is how far we are from understanding the body.

Unfortunately much of the practice of so-called “healing” today does not have much to do with healing at all. It is mostly emergency first aid such as setting broken bones, stitching up cuts, removing tumors, etc. There is also the taking of drugs to kill germs, numb pain or change the body’s chemistry in one way or another. In most cases this is not true healing; it is healing symptoms. It is not addressing the cause of the problem. Does removing the tumor change the body that produced it in the first place? Does taking antibiotics improve the resistance or immune system of the person who is sick? Does taking blood pressure medicine change the malfunction that led to high blood pressure? How many people every day are taken to the hospital, get worse or even die because of a bad reaction to a drug they have taken?

Chiropractic philosophy is based on the fact that the innate intelligence that created the body has far more knowledge than any doctor. This wisdom of the body can and does work wonders if it is not interfered with.

There is a condition known as vertebral subluxation. The subluxation will interfere with normal nerve function, which results in decreased ability of the brain to communicate properly with the body, which could eventually result in some sort of condition or symptom. When we suffer from disease, our natural healing ability is lessened, our resistance is lowered and we will get sick.

To answer your question: chiropractors do not heal anything. Your body is the healer! The chiropractor’s job is to reduce the interference that is caused by the subluxation. This is done by adjusting the spine to re-establish normal function to the nervous system. You cannot be truly healthy, reach your full potential, or achieve your greatest healing ability if you have pressure on your nervous system.

There are, of course, a number of factors that influence your healing ability: diet, exercise, stress, age, etc. However, if you have a condition or symptom that has not responded to traditional or other forms of treatment, remember that you haven’t tried everything to get better until you have tried chiropractic.

Keep in mind that the job of any doctor should be to raise the patient’s natural or innate healing ability to its highest efficiency.

Dr. Harvey is the Founder/Director of New Life Chiropractic Clinic in Solana Beach, one of the largest clinics in San Diego County. He has been in practice for 19 years.

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Your tips are disappearing! You used to have tips, but now they’re leaving your face! Not knowing quite where to start with this one, the elves decided to examine Grandma Alice under a bright light, which is much more difficult than it sounds. She still has plenty of fight in her. Anyway, once we got Grandma’s head positioned and wiped off the Maybelline “Fire Engine Red,” we were shocked to discover that she’s losing her tips too! Other factors appeared intact, but there was clear evidence of once full, healthy, poxy pea pudendal protuberances now barely distinguishable from her nose or chin. Grandma retreated to her room in her usual state of boon-hooness, and we had to fix our own dinner that night. But really we were too stunned to eat.

I won’t even ask how you decided lipstick could suck color from your skin. Boyfriend is a bit closer to the mark, but still no bullseye. Lips consist of a very, very thin translucent layer of skin covering mucous membrane, nerve endings, and blood vessels, with our mouth muscles sandwiched inside. Actually, if you look in a mirror and pour out your heart, you’ll see that your lips are an extension of the lining of your mouth. Depending on the darkness of your skin, there is more or less melanin pigmentation in your lips. In the case of most “white” or fair-skinned people, there’s virtually no melanin, and lip color comes from the visible blood vessels. So if we understand your situation clearly — if you once definitely had lips but are now approaching liplessness — you’re only suffering from a common symptom of aging: reduced blood flow in the mouth area. You can also expect a loss of collagen and muscle tone in the lip region, which will make them wrinkly and narrow, and they’ll sort of retreat back into your mouth. Glad we could be of service.

Matthew:
What is the best question you have ever been asked? Also, how do you feel about parentheses?
— Jay, University City

Mr. Alice:
When I get to the end of this sentence, why will I use a question mark?
— @ home

Oncuosomatismetea trickledike this. Someone first had to invent the space between words. Once that was accomplished, an ancient Greek librarian one slow day devised a system of marks to help readers properly read aloud. One dot between words indicated a short pause, two a medium pause, three a long one. Punctuation began as guides for speakers, not as clarification of meaning for silent readers. Soon the period, comma, and semicolon were not enough. Someone invented the / (virgule), indicating a very quick pause, which mutated into our comma. In the 18th Century, tired of inventing things, scribes began to borrow from musical notation in Gregorian chants. One mark, a sort of a seven with a dot under it, told a chanter to devoice his intonation at the end of a phrase, as a speaker does when asking a question. So blame the question mark on lazy 12th-century Italian scribes. Parentheses were added in the 1400s; and apparently no one explained before the 1700s. So how do I feel about parentheses? Regular visitors know i’m fascinated by their power and simplicity. A writer can proclaim any nonsense as long as it’s encased in paren.s and readers know they can skip it. Nothing in parentheses was ever on a final exam. I was a teacher. Where exactly, Matthew, would you like us to mail your very large check? — matt, the net

Nothing. It’s just that the rose industry had a better marketing team than the dandelion industry. Now a dandelion is a virtual necessity if you want to be taken seriously. It’s gotten to be a tradition: the perfect ending to a perfect marketing campaign. Why is a dandelion “the one”? No reason. No reason that stands up to examination. Marketing, marketing, marketing. How dare you question it, matt? There’s an order to the world of consumerism, and it’s heavily based on image. If you start messing with the system, well, who knows where it will end.

Dear MA and the elves:
What causes the whispery “old” sound of some elderly people’s voices? And is there anything I can do to prevent it in my voice as I age?
— Tomi, the net

Encased in our flexible, tubular larvae are cartilage and muscle that control the opening and closing of our very elastic vocal folds, the things that vibrate to make sound. We worry about our visible sagging, never realizing that our vocal folds get weak and saggy too. Voice muscles lose tone, while cartilage and voice box (larynx) stiffen. It all adds up to increasingly poor vocal control. Weak lung function may contribute too. So the experts say: don’t smoke; drink lots of water; don’t scream and yell; don’t talk incessantly.

Good advice for anyone.

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 92118-5803, or for your questions to 619-231-0489, e-mail to byomatt@cox.net via the Internet. A searchable archive of past columns is available at SanDiegoReader.com.

— Colleen, the net

Dear Matt:

I hope you can settle a bet between my boyfriend and I. I say my lips have gotten pale from the use of lipstick over the years. He says my lips are pale because I have fair skin, that it’s all about pigmentation.

— Colleen, the net

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Twice Is The Charm

"Oh, the little bastard turned on. Will you tell me about the Floridacombine again?"

I hear a sweet, feminine laugh, which is a relief since San Diego Spirit defender Amy Sauer and I have already done this interview. We're doing it again, on the phone, because the first interview, the one I liked so much, the one we did at USO's Torero Stadium, was not recorded.

The interview was not recorded because I did not push the recorder's button.

Sauer recounts, "Early February, 70 college seniors were invited to play on All-Star teams in Florida. There was an East team, a West team, and two amateur teams made up of girls who were playing in the W-1 League [a women's semi-pro soccer league]."

For the sports-impaired, we're talking about the Women's United Soccer Association, which, according to their media guide, is the "world's most elite women's soccer league.

That may well be a fact.

I say to Sauer, "If I was at a combine with 70 people and I knew only a few of us were going to be picked to play under the big top for real money, I imagine lunch and dinner time would get a bit strange. I'm thinking poisonous food additives."

"I was surprised," Sauer, 22, grew up in Spring, Texas. "It was a lighthouse environment, for the most part. We stayed in the hotel. It was great catching up with girls I'd played with or against over the years. And the games were very intense; nothing was left on the field."

Ms. Sauer is five feet, five inches tall, has long, curly red hair. When I ask what she would do if soccer didn't work out, she threatens to become a lawyer.

Nevertheless, I march ahead. "Were league executives there signing everyone up and down?"

"Yeah. They were there for the first four days of games. Silence. Quite an experience."

Swets in the night, curving in the showers, Tonya Harding lurking in the stairwells. "I see you played with the Boston Renegades in the W-1 League."

"Yeah. The W-1 league is right underneath the WUSA League. Before the WUSA was established, that was a place for women to play. They had a bunch of girls who graduated from college, still wanted to play, and they were looking for a way to get seen. I played W-1 in the summer, between my junior and senior years."

"So, playing professionally isn't completely new to you?"

"For the most part it is. When I played with the Boston team I had another job. That's how I got my money."

I've already asked how boys react when they learn she's a professional soccer player. Answer: she doesn't talk about it. I query, "When did you start playing soccer?"

"I was five. My older brother played soccer. I looked up to him when I was young and I still do. He went to Stanford and played soccer. So did I."

"When did you realize you were good?"

"Probably the first time I was selected to a regional ODP team. I was 14."

"Look, I have to ask this. What's an ODP team?"

"Observant Development Program. You play for a soccer club. I played for the Challenge Club in Houston. There's a state level. You try and make the team. I went to a South Texas state team tryout and was selected. Then that team went to a region camp. A region team is picked from make it worthwhile."

Well, why not? "What have you learned about soccer since you came to San Diego?"

"Not so much anything big... Learning how to defend or think that thing, but small, intricate things you pick up from watching other players."

The tenth-of-a-second theory. "On the championship level, the differences in skill between ath-

letes is so slight, yet that minute gap is usually the difference between winning and losing. If you can get one percent better..."

"Oh, yeah. It's that extra bit that gets you on top."

San Diego Spirit plays Washington Freedom at 8:00 p.m. Sunday, May 5th. Check http://sandiegospirt.com for particulars.

The Sporting Box solicits your comments via the Internet: sportbox@nets.com.

"Put the whiskey bottle back in the cupboard."

"Follow me. "On the college level, it's women's soccer, like men's football or basketball — you get a scholarship, but you have to make the team every year in order to keep it."

I don't know, technically, about making the team. I reported to preseason and unless you did something ridiculous, you were on the team. We didn't have people cut. By my fourth year at Stanford we never had people cut."

"All hail, Stanford." One heartbeat, two heartbeats. "What would have to happen by the end of this season for you to say to yourself, I've had a good year?"

"Advancing, not only to the playoffs, which we narrowly missed last year, but getting all the way to the championship game and winning it. On the field, I'd like to get playing time, and if I do, all of those state teams. There are four regions. When I made my first region team, it was like, 'This is great.'"
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SHEEP AND GOATS
PLACES OF WORSHIP REVIEWED

Denomination: Methodist Church of Samoa
Conference
Address: 444 W. Bohier Dr., Vista, 760-941-6956
Year founded: 1959
Senior pastor: Gafa Eddie Tea
Congregation: 289
Staff: 1
Sunday school enrollment: 69
Annual budget: $150,000
Weekly giving: $2,900
Special programs: no
Diverse: no
Dress: dressy
Services: Sunday worship, 10:00 a.m.

Last Sunday when the folks at First Samao Methodist Church began to sing, their voices were so perfect and beautiful that at first thought I was hearing a recording of a professional choir. I remember the beauty of their voices because it stood in such contrast to what happened later.

First Samao is a little difficult to find. The church sits behind a parking lot off a busy residential street in Vista.

"We're the largest Samao church in San Diego," senior pastor Reverend Gafa Eddie Tea told me. "We have 289 registered members. That’s a lot of people for a church. We have about 50,000 Samao people here in San Diego. There are at least ten Samao churches in North County.

"We're 99 percent Christian. The largest denominations are Roman Catholic, London Missionary Society, and Methodist. The Methodists were the first to arrive — they were Tongans who converted the Tongans who were non-Christians. They came in 1827. The Whalers arrived after that and didn't arrive until 1832."

I got an idea of religion's importance in Samao when I walked through First Samao's front door. Everyone was dressed formally. The men wore white shirts, black trousers, and leather shoes, and the women wore white dresses that fell below their knees. Most of the women and adolescent girls wore white straw hats. A few people carried fans made from woven grass.

A pastor visiting from Samao, Reverend Lotofaga Lima, led last Sunday's worship. Almost all the service was in Samao. Reverend Lima began his prayer that lasted 15 minutes. Some people knelt during the prayer. Others buried their faces in their arms.

Reverend Lima began his sermon in English before switching to Samao.

"There was one young master about to graduate from theological college. His professor asked him to write a profile sermon, so he went home and wrote a sermon into which he poured all his biblical scholarship and theology. When the professor read it, he said, 'This is a wonderful sermon, but I give you a D. The content was wonderful, but the title was stupid. Every Sunday a bus full of young people passes by our church, taking them to play basketball at a gym. You need to come up with a title that will get those kids off the bus and have them running to our church instead of playing basketball.' So the young master went home and thought about what the professor said. The next day he turned in his sermon again. In its new title was, 'Hey, Kiddie! There's a Bomb on Your Bus!'"

Before and after the sermon, the congregation sang for a long while. I counted ten hymns, although some were so brief I wondered if they were full-sung hymns at all. What made the singing so musical was the great clarity and strength of the choir. Also, Samao seems to be one of those languages, like Italian, which sounds especially pleasing when sung.

After the service, when I was speaking with Reverend Tea, I called his attention to a long wooden staff leaning across the podium and to an object that looked like a horse's tail draped across the podium's top.

"In Samao, we have those things to the 'talking chief,' the man who expresses the chief's thoughts and wishes to the people. The object that looks like a bundle of long hair is actually made from coconut fiber. The 'talking chief' drapes it across his shoulder when he speaks.

"In our church we have those things at the podium because the pastor is acting like a 'talking chief' for the Big Man Upstairs."

Reverend Tea had some business to attend to and suggested I go to the church social hall where a communal meal was being prepared.

Women danced around the kitchen, preparing platters of chicken, pork, and vegetables. Kids scrambled around. A man was sitting at a large table, counting out the morning's offering. I introduced myself and we talked some about the church. He apologized and said he didn't have time to speak with me.

"You should go talk to that man over there," he said, pointing across the room to a gentleman sitting on a bench. I walked over and introduced myself.

"I don't like to talk to outsiders about our customs and culture," the man on the bench said to me. "I don't even like talking to outsiders at all. I like to stay among my own people. I don't like to mix."

"What did I do?" I asked. "Why are you being rude?"

"I didn't say anything that was rude. I was telling you that I don't like mixing with outsiders."

"Samao's very far away," I said. "Why did you come to America if you don't like mixing with outsiders?"

The man paused. He looked sad.

"I don't know," he said.

— Abe Opincar
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Dear Aunt Trudy,

I’m 23 years old and totally lost. I’ve known this young man for about five years. We’ve been intimate in more ways than one. We met on a phone-chat line. I know I’m in love with him. It’s not because he’s great looking (he’s about a 6). It’s not because he has money (he doesn’t). I’m spontaneous and adventurous. I love skiing, diving, hang-gliding, bungee jumping. He is all about being grounded and secure. I just feel this connection with him. This chemistry I don’t feel with anyone else. I’ve told him how I feel, and he says he wants to get his life in order before he starts anything. He said he has feelings for me, too, but I just don’t sense that from him. He’ll say that he’ll call but seldom does. I won’t get a call from him for months. If I want to talk, I have to be the one to call. I’ve never had this problem before.

Most guys chase me, not the other way around. I need and care for him. But I don’t want to waste more time waiting for a man who has no interest in going anywhere with this. The last time we saw each other was a year and two months ago. I don’t understand why he keeps saying he wants to be in better shape financially before he gets serious. Am I crazy for sticking around this long?

CARRYING A TORCH IN SAV PARK

Dear Torch Carrier,

I don’t think you’re crazy, just obsessed with an unavailable man. He doesn’t call after promising he will. You haven’t seen him in over a year. He disappears more often than Houdini. Is this really what you want in a mate, boyfriend, consort? Don’t you think you deserve a man who’s present, eager, involved? You don’t sound happy with the status quo, and Mr. Elusive is clearly telling you in every possible way (except sending telegrams or smoke signals) that this game of hide-and-seek is the most you can expect from him for the foreseeable future. Whether or not his modest finances are just an excuse, I can’t say. But does it really matter? I say move on and see who else the wide world has to offer. This guy knows where to find you if he has a chance of heart. My dear, I know you are besotted with him now, but the world is full of men of all stripes, timbres, and hat sizes. You say you’re the adventurous type. Yet you’ve been mooning over this dude exclusively for the past five years. That means you’ve been clutching this torch since you were a lass of 18. Isn’t your arm getting tired? I’m worried that your pretty hand is going to get burnt.

Dear Aunt Trudy,

I’m 26 and single. Last month, a guy I’d had a huge crush on all through high school, one who all the girls were after and who pretty much wouldn’t give me the time of day back then, called up and asked me out. I couldn’t believe my luck. Boy, I thought, the saints are really looking out for me. Well, to make a long story short, we went on our date, and I had a rotten time. I was polite and didn’t let it show, but he talked the entire time about himself and his past glory days, practically without stopping to take a breath. He complained about how his talent is not properly recognized at his current job. He didn’t ask me one question. Where is the guy I was so attracted to at 17, and how did this long-winded, egotistical oaf swallow him up? He keeps calling, saying he had a fantastic time on our date and when can we get together again. I’ve been putting him off. Should I give him another chance to see if I can discern any trace of my former heartthrob in him, or forget it and tell him nicely to lose my number?

DISAPPOINTED IN HILLCREST

Dear Disappointed,

What a difference a few years makes! Put yourself through another torturous date with the monologist only if you’re not 100 percent sure about your first-date perceptions. You don’t want to have any doubts or regrets. If you do opt for double jeopardy, you could try asking sweetly at some point in the evening if he’d like to hear a little bit about what’s going on with you. But I fear it’s an open-and-shut case. Sadly, a dreamboat can mutate into a loathsome blowhard. You’ve become a better judge of character since high school, maturing into a woman who’d be impressed by a grown-up with real soul rather than a bragging boy sporting a football jersey.

Write to Aunt Trudy c/o the
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at 619-481-2401; or e-mail to
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"The hardest thing for me now," says Sarah, whose jet-black hair shines in the late-afternoon sunshine, "is letting kids make their own mistakes in life. Sometimes I want to save them from themselves. But I have to realize that some of them will do drugs, or make other mistakes, and get hurt. I made lots of mistakes and bad choices too, but here I am in a good, healthy place. I think my role now is to be a confidante, to be someone who can listen and relate to what the kids are going through without trying to control it. Many times, kids come to me with problems that they can't talk to anyone else about, and I am honored by this. Maybe if they have someone who will listen to them, that is enough."

Sarah, who drives to school from Pacific Beach, loves her work in the classroom too. Her enthusiasm today contrasts sharply, however, with the feelings that made her quit teaching for good, she thought, after the year of student teaching that completed her credential program in the state of Georgia. In an Atlanta school eight years ago, her supervisors begged her to stay, offering her a full-time teaching position for the following year. But the year of student teaching induced her to leave education for some of the same reasons she had decided to enter it. "I was hyperaware of how vulnerable children are," she says. "Children always seemed to be in danger, and that feeling became a constant stress when I was teaching."

And Sarah feared that she might do something to the children like her fifth-grade teacher did to her.

In Atlanta, however, Sarah taught seven- and eight-year-olds, not the eighth graders she teaches now in San Diego. "The children were physical with me," she says. "They wanted to play with my hair, especially the girls. They want to know all about you. They want to be you." Sarah says that she has grown in maturity since that time, when she was 25. And her eighth graders seem to her more like regular people, better able to fend for themselves, than the much more vulnerable younger children.

Sarah remembers sitting on her own teacher's lap in fifth grade. She also remembers that, while she sat there, John Winston's hands wandered her body to places it seemed they shouldn't go.

Peter breaks in, "He ruined it for you," he says, "so that you couldn't be close to young human beings without having that crap in the back of your mind, like having a cop car behind you." Also 33, Peter is wiry from racing bicycles, his favorite pastime. He designs them as well, in an attempt to build a business.

"I didn't know if my boundaries were healthy," says Sarah, defending her decision to leave teaching the first time. "I got quite attached to the kids, and leaving my class at the end of the year was devastating. I felt like they were mine. The situation scared me, but not because I believed I would actually do something to them."

"You couldn't separate what your teacher did from yourself," says Peter.

Sarah and Peter (the names of all persons in this story have been changed) are starting on a conversation they appear to have had many times before. What comes to my mind, as I revolve on this slice of their private talk, is a phenomenon that occurs with the fear of heights. "Do you remember what it's like to be near the edge on top of a tall building?" I ask Sarah.

"And you think you're going to run and jump off, yes," she says.

"You know damned well you're safe," I say, "but, still, this feeling comes on that you're going to throw yourself over the edge."

"That's exactly what it was," says Sarah. "Like when you try to get your thoughts off a subject, which makes you think about it more. And I didn't want to push the children away, but, at the same time, when does this become wrong? They sat on my lap during reading hour all the time, or if they were having a hard day or had gotten into a fight."

On Her Teacher's Lap
We get up from the table and walk around the school grounds. As we move in and out of the sunshine until dusk, Sarah unburdens herself of being molested over and over in a class full of other children and of how that has affected her since. Sarah says that teacher John Winston, in a San Francisco Bay Area school, held her daily on his lap at his desk during quiet time in the fifth-grade classroom. It began innocently, as if she were sitting on her father's lap.

"I've told two people in my life the details of this story," says Sarah. "One of them is Peter and the other is a therapist that I saw between '92 and '95. And the worst part of it, every time, is telling the details. They are disgusting to me, even though they don't sound bad from the outside, since it's not that graphic and it's not violent and it's not what some people think is sexual abuse. But it feels like I have this disease living in me. I have never been able to exorcise it, and I don't know if talking about it makes it bigger or smaller. So do you want me to tell you..."

"The worst part of it, every time, is telling the details. They are disgusting to me."

Their Teachers Molested Them
more details?" she asks in a tone both reluctant and anticipatory.

I nod. "I remember him rubbing my breasts, though they weren't breasts, because I was a little girl and didn't have a body back then," she says, chuckling, "but that's what he was doing, trying to get some semblance of them, and that was where he concentrated, mainly. At first, it was on top of my shirt and, after a while, under my shirt and, then, it was always under my shirt."

Sarah thinks Winston didn't have much trouble getting into her clothes. "My shirt was usually out, like it is now," says Sarah, whose red T-shirt sets off her black hair falling onto it. She had already changed into her after-school clothes. "I didn't wear dresses that much. But I have a few memories of him going into my jeans too, though I don't know what he did. I don't think it was anything invasive, because I would have freaked out."

"I don't know how I started sitting on his lap, but I would do math homework there. And it seemed forever, though everything's long when you're a kid." Still, she believes she may have sat on her teacher's lap for as long as an hour during quiet time each day.

"At the time, I needed 100 percent adult attention from somebody, and — this is what I tell myself — I was an affectionate person and I always sat on my dad's lap, not in a weird way, but we were affectionate. So for my teacher to be affectionate with me was bizarre, yet nice, because I needed that. It's what I missed most from my dad."

Right before she began fifth grade, Sarah's father had left the home they had shared with her mother and sister.

"We were learning long division, and I asked for my teacher's help a lot, and,
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probably, he asked me to con- sit on his lap. I don't
think I would have asked him.
I was a shy kid. And, of course, because I was
missing that part of my life,
it seemed okay," Sarah says
with a quick, embarrassed
laugh. "The adult was always
right, that's what I was always
told, and, when my teacher
started doing this to me,
my physical reaction was
against it, and everything
felt wrong, but my mental
reaction was "He's my
teacher, he corrects the
papers and gives the grades,
it can't be wrong." So I sat
on his lap, but I don't
remember how long it took
him to start fondling me.

Did Winston try to pre-
ten her? Sarah doesn't
consciously remember any-
things like that, though she
has had dreams in which it
happened. We discuss the
possibility of her blocking
out a disturbing memory.

"Though I am wary of inject-
ing new content into her
the one she had attended.
Sarah calls the article say-
ing that, in his home, police
had found photographs of
children naked and in
bondage. "He had gotten
a lot worse," says Sarah.

Cautions about these
and some of her other
memories, I went to the
police station in downtown
San Diego to look at the
Megan's Law sex offenders
list. Sarah had described her
teacher as a big man
with light brown hair. With
a uniformed officer stand-
ing behind me, I plugged
Winston's name into the
machine, and the color pho-
tograph that came up
showed a man with light
brown hair staring out at
me.Perfil Code 288: Crimes
Against Children / Lewd or
Lascivious. County of con-
viction: Alameda. County of
residence: King. Date of
birth: 4/12/66. Height: 5'11".
Weight: 220 lbs. My escort-
ning officer that day went
behind the counter to look
up Winston's name on
another computer for more
details. "I can't give you any
of the further information
about his criminal record
that I'm seeing here," he
said, "but I'd recommend to
the victim that she pursue
the matter for possible
prosecution."

When I tell Sarah about
it later, she displays little
interest in even going down
to see the photographs. "Maybe it's because her own
molestation happened in
1978 and 1979. Also, she
still thinks of Winston as a
good teacher gone tragically
wrong, the best teacher
I had in grammar school,"
she says.

Sarah doesn't remember
when she first wanted to
be a teacher too. But after
finishing an undergradu-
ate degree at UC Santa Cruz
in 1988, she stayed in the
community for two years
to work with special ed stu-
dents. Then she completed
a master's degree in edu-
cation at Georgia State Uni-
versity and earned her teach-
ing credential at the same
time. She had never worked
harder in her life.

But while doing her
student teaching in Atlanta,
Sarah attended an unset-
ing event at school.
The school counselors had a
"No"-feeling, "Yes"-feeling
workshop with the kids,
and "they never mentioned
teachers," says Sarah. "They
said that if a family mem-
ber or a stranger is doing this
to you and your body has
a 'No' feeling... she breaks
off, tears coming to her eyes,
and then goes on with
difficulty. "It made me angry.
They never said teachers,
they never brought that up
to me, and I had to leave the
room. I couldn't stand it.
I wanted to say, "Do you
now? Do you think this
ever happens?"

I search for something
appropriate in the face of
Sarah's emotion. "The
assumption was that school
is a safe place, right?" I say.

"Peter helps me out.
"Like church is a safe place,"
she says.

Their Teachers Kissed Them

Thirty years ago, on an
eighth-grade graduation
excursion to Disneyland,
Gloria Stevenson took the
Monsanto ride with her
middle-school English
teacher. She was 13. They
strapped themselves into
the same car, and, when
the ride, at its zenith, took
them into a dark tunnel, Mr.
Taylor betrayed her and his
teacher's trust.

In Taylor's class at the
Orange County school, "He
had been showing me a lot
more attention than usual.
I think it had been building
up. Then he was one of the
escorts for the trip. When
we went on the ride together,
he took advantage of me,"
says Gloria, laughing. "You
want details?"

I speak with Gloria,
who will turn 43 this year,
at her apartment in Claire-
mont, 15 minutes away from
the Pacific Bell office where
she works. She serves me
mint tea, and we sit at her
circular dining room table
with the sounds of rain out-
side the window. Her lone
daughter, Tara, 14, sings
softly as she moves in and
out of rooms in the back.
Gloria herself, growing up,
was a middle child in a fam-
ily of ten kids. She is a tall
woman with thick auburn
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curls above her lively and expressive eyes. Over the next several hours, I discover that she is quick to laugh and quick to cry about the events I've come to hear described.

"On the old Monsanto—they don't have it at Disneyland anymore—the narrative started," says Gloria, "and you went moving up a ramp, and, at the end of the ramp, you could see a reflection of yourself. I probably thought that it was cool to see myself sitting next to him, feeling close and special. I'm sure, and the minute it got into a darker place, that's when it started. It wasn't much. We kissed, and he fondled my breasts, and that was it."

"Did he try to unbutton your pants?" I ask.

"No. Gloria laughs. "It was a short ride."

"Did he kiss you on the mouth?"

"Yes. Open mouth. I was kissing him back and I enjoyed it. But I knew it wasn't right. I don't know what led up to it, if there was any conversation or anything. But then the ride came to a part where you could see into the car next to you if you leaned forward. And school friends were in the next car and, of course, leaning forward and looking in."

Mr. Taylor, the middle-school English teacher, kissed Gloria's twin sister, Sherrie, that day too. Sherrie provoked him and planned the whole thing, claims Gloria. "She wanted it to happen. She wanted to have a little thing with him, because he was great-looking, he fun, he gave us attention. Yeah, everybody had a schoolgirl crush on him. He was popular, in his mid-30s, and had been at the school for quite some time. I had a lot to lose."

When they got back to their campus that evening, both Gloria and her sister confided the incidents to a female teacher, one of the excursion's other chaperons. The following Monday Mr. Taylor left his teaching assignment and the school. The details of his departure remained mysterious. But the situation was not unlike stories some teachers tell of the public school districts they work for hushing up potentially dangerous scandals.

The story of the fired teacher and the twin girls spread like wildfire through the student population, and Gloria Stevenson, if not her more rambunctious sister, Sherrie, became embarrassed over it to the point of withdrawal.

"School had a week or two left," says Gloria, "and it was stupid the way they come home that evening. My mother is crying hysterically over what we had done now, and, of course, with that kind of response, we didn't tell her a thing. We didn't say anything."

"At school, there was a lot of scuttlebutt. My sister loved it, because it got so much attention. I hated it. But at least we never had to testify in court."

Gloria seemed to have handled it. The principal called our house, and my mom immediately said, "What did you girls do now?"

The school thought they should send someone over, and Sherrie and I wanted to run away, because we felt we had done something wrong. So the vice principal, or someone, came over — I don't know who it was — and my dad, who had been out of town, had dodged a more serious bullet than the single brief incident at Disneyland. And another teacher had come to her rescue. She could hardly have guessed the far greater betrayal awaiting her."

Allison Marsh first kissed her physics teacher after a football game in early October ten years ago. She was 16. David Mead, who doubled as a coach at the western San Bernardino County high school, had invited her to watch the game from the sidelines as he worked with the team that night. Allison hates football. She hated it then too. She didn't have her eye on any of the jocks that evening either. Instead, she was watching every move of Mr. Mead, on whom she had a powerful schoolgirl's crush.

When the game ended, Allison and Mead walked away from the field together. The teacher said he had something to fetch from his classroom/lab and asked Allison to come inside to wait for the crowded parking lot to empty. Then, at the moment Allison was leaving, they kissed, she says. Today, she doesn't recall her teacher retrieving anything from his classroom.

After a long embrace, Mead told Allison that they shouldn't do that again. Nevertheless, he kept up a romantic relationship with her over the next four months.

Allison and I are having breakfast at the Denny's off 70th Street in the College Area. I listen hard to catch her soft musical voice between the clinking of silverware and coffee cups. Off and on, she flips wisps of blond hair from her eyes. She faces me squarely and speaks with a cheerful no-nonsense directness, determined, it is apparent, to clear the air about a scoundrel from her past.

Allison, who is 26 and lives in La Mesa, teaches second grade in a South Bay school. She received her teaching credential from SDSU four years ago and her master's of education from National University last year.

During the last trimester of her sophomore year in high school, Allison had taken one of Mr. Mead's classes. She sensed then that her teacher was especially fond of her. "But I wasn't sure," she says. "I thought he was only a nice guy or, maybe, he was super friendly." After she got to know Mead better, they agreed that she would be his assistant the following year. Allison did not see Mead over the summer, but at the start of her junior
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North County Reader April 4-10, 2002 39
year she enrolled as a student in one of his physics classes and took on the role of his assistant in another.

I ask Allison what kind of duties she performed as Mead’s assistant.

“Where did I do?”

“Was it mainly a pretest?”

“No. But looking back, I’m not sure. Whatever he needed me to do, I guess, like organize files or set up science experiments,” she says, being certain, at least, that his job assignments began bringing the two of them together alone.

I wonder whether Allison had attended the fateful football game in the capacity of Mead’s assistant. “No,” she says, “but students, of course, would sit in the stands, and he had me come with him onto the field. That was pretty cool for a 16-year-old girl.”

When they went to his classroom after the game, says Allison, Mead “said, ‘If I turn on the lights, I’ll have a bunch of kids coming in, and I don’t want to deal with that right now. So let’s leave them off until people disperse and go home.’” And that was true,” she says. “He was a popular teacher with both the guys and the girls. So they would surely have come to his classroom that night to talk. Everybody wanted to be in his class. He was young and he was fun to be around and friendly to a lot of students. And he was choosing me out of all those people.”

I try to imagine, then, the male teacher and his female student in that darkened classroom, with other students outside laughing and shouting after the football game on campus, and the setting seems so contrived that all I can visualize is a forced, awkward kiss. But no, says Allison, “when I went for the door like I was leaving, he was standing there, and we kissed like any other two people might.”

“And afterward, driving home in the car, I felt wonderful, like it had finally happened after all the tension that had been building up since the prior school year and not seeing him all summer and for that first month of school, waiting. Now there was some acknowledgment, some acceptance from him. Yet, I was thinking, too, that he said we shouldn’t be doing that. So we won’t, and that was it. But it grew from there. Still, he knew the whole time that it wasn’t right. Right from the get-go, he knew.”

“How soon did you see him again?” I ask.

“We didn’t start dating,” says Allison. “But, at school, I would play with the back of his hair, which was dark brown and long, or he would rub my shoulders, even during the day, while other students were around. Or I’d be sitting next to him at the front of the classroom, while his students were taking a test or whatever, and, because you couldn’t see under the lab tables, which were solid underneat, he would put my hand on his leg, and I would be rubbing his leg while class was going on, and nobody could see.”

A supply room that opened off the science classroom lab soon had obvious advantages. Allison’s teaching assistant began to take her into it before and after school. Mead would come in and “we would kiss a little,” she says, “unless I went home and came back when he would still be there at five or six in the evening. And then we would make out in there. We had plans to have intercourse, supposedly. But I was a virgin. And he knew that.”

“How close did it get?” I ask.

“Once, later, I gave him oral sex in a car. He never did that to me. We mostly used our hands, explored, I guess. But he only came once, the night that I gave him oral sex, and I didn’t even then. That was the first time I had ever done anything like that. I didn’t know what I was doing. I didn’t know anything. He kept saying, ‘You’re going to make me come,’ and I’m thinking, ‘What does that mean?’ And then I figured it out,” says Allison, laughing.

Mead never did take Allison to intercourse, despite their conversations. He may have been trying to use restraint with a 16-year-old girl or he was afraid of something else. But Allison knows he could have pushed it further than he did.

“We were supposed to get a hotel room over Christmas break,” she says, “and it never happened. I don’t know why. But, once, when we were together, he was wearing a pager. This is back however many years ago, when not everybody and his brother had one. I said, ‘Why do you have a pager?’” and he said, ‘Oh, my wife’s pregnant and she’s going to page me when she goes into labor.’ I was so crushed. He didn’t wear a wedding ring. He never spoke of her, and come to find out, she is an elementary school teacher right down the road from our school.”

“It must have been shortly before Christmas, because I bought him a sweater for Christmas, and he said, ‘Wow, this is a nice sweater than my wife bought me.’ ‘What are you saying?’ I thought. But I was already too head over heels for him to let even that bother me. It was, like, ‘Well, I’m not cheating on anybody, he is.’ I tried not to think about the situation, though I knew it was wrong. But he would tell me that he loved me and would write me poems and stuff like that.”

Finally, Allison confided the affair to a friend, older by two years, who went to another high school. She is certain that her friend never told anyone else about
it. But, sometime in mid-February, says Allison, "I was staying the night at that friend's house, when, at six o'clock on Sunday morning, her mom wakes me up and says, 'Your mom's on the phone.'

Allison's relationship with Mead didn't make it to Valentine's Day.

"I knew," she says. "I knew before I even picked it up the phone that my mom had found out. Why else would she call at six o'clock in the morning on a Sunday? She had to be living in a room. I think. But I'm not still not sure today. What could have been.

"My mom was in a panic. On the phone, she was screaming, 'I'm picking you up right now.' After she came, she drove to me and sat in the front seat to feeling me, because I know that the wrath of God is about to come down on me. She turned off the car and said, 'What teacher are you fucking?'

"I'm sorry," says Allison, emphasizing the word. "My mom doesn't swear, so I knew how upset she must have been. She was convinced that we did have sex, and I was trying to convince her that we didn't tell the story of it and that it was an exercise in order. I didn't know what was going to happen.

"The next day we had off from school- it was a teacher-in-service day- and she went to her and talked to him. I wish I could have been a fly on the wall. He convinced her that I was a dreamy high school girl who had made this up that it was a fantasy of mine, and that it never happened. He said I was a sweet girl, and that it was at first. I was relieved, because that might mean that we wouldn't be in trouble. But, by Tuesday, it started unraveling.

"The last time I had seen him was the Friday before, and, again, we made plans to meet at school the next day and to go have sex. When we kept planning to have sex and we never did. And I had driven to school that Saturday, but he never showed up. The reason I was at my friend's house Saturday night was because I was upset that it didn't happen. He didn't even show up, and we didn't talk either. No explanations.

"He confesses, too, that he liked to seduce the high school girls when he could, and then, "throw them away."

"When Tuesday rolled around, I was taken out of his classes. The administration switched my schedule around and placed me in some other classes. My mom had gone straight to the top. Then I had meetings with a counselor and a teacher more. I expected that, I had told my Spanish teacher, earlier, about the situation. She was 24, near to my age, and I told her, because she worked for that high school, she had an affair with a teacher there who was still teaching. It ended and they were new colleagues. And his wife taught there and knew about them. So this Spanish teacher understood where I was coming from, and I would talk to her about it. She chatted, and rings his phone at school and home, waiting for him to answer. But he wouldn't answer. He knew better. He knew he was going to be busted.

"I never had another conversation with him. He wouldn't deal with his multiple shut off. No kids were allowed to go into his room after school. There was a lot of investigation going on, I guess. But I did try to go back and talk to him a week or two later, when his door was open. I walked into his room and he turned around, and I said 'hello.' He said, 'You can't be here.'

"I was devastated," Alli- son says, "not only about the situation, but I had no trust in this mom and I had had. My friends all found out, everybody at school knew by then, and I was an emotional wreck. I had never felt like that before. I was suicidal. I always told myself that if anybody found out, I would kill myself. It would be too much of a mess to deal with. I thought, 'Everybody will hate me; they'll think it's my fault.' I kept thinking all these things. Before, I kept saying, 'Well, nobody will find out, so it won't ever be a big deal.' Then, when they did, that's when I got to the edge."

"Today, Allison's younger sister and brother go to the same high school that Allison attended. And David Mead still teaches there. He still teaches physics and he still coaches football.

Their Teachers at Their Beds
In a Catholic grammar school in West Chester, Pennsylvania, Sister Priscilla Gordon taught the second-grade class of Jim Hampton, who lives, today, in Golden Hill. He recently turned 32. During that time, he met Jim's mother, who worked as an educational secretary at the principal of the school. After becoming friends, the women spent lots of time confiding in each other — and drinking heavily.
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"It was always the same," says Jim, whose sturdy torso twists as he removes the last of several documents from his desk and places them in a file cabinet. Jim and I are sitting in his office at the San Diego insurance company where he works. He is a tall man, with thinning red-blond hair and a fair complexion, who loves, I've already observed, to tease the women in his office with a playful viciousness.

"My mom had a two-bedroom apartment, and when I came on the weekend, I would stay in the second bedroom, and I would be scared, because my parents were getting divorced. I would be lying in the bed, and Sister Priscilla would open the door — I could tell it was her — and she would come and sit on the bed and talk."

"Was she trying to console you about the divorce?"

I ask.

"Yes, and trying to tell me that my dad was a bad person and that I was safe at my mom's house, much safer there. And I hated it when I could smell her breath," remarks Jim, who supposes now that the odor was that of Scotch, the favorite liquor, then, of his mother and her friend. Jim's mother has described to him that period in her life as one of desperation, as she tried to cope, through alcohol, with having left her husband, who got custody of her three children. "And, boy, did they get plowed!" Jim says.

"That's how it started," he goes on. "At first, there was no touching. But later, Sister Priscilla began rubbing my chest and going down to my legs and groin. And the whole time she kept reminding me that I was safe and that everything was okay. Believe it or not, I asked her if God thought it was okay. Somehow, she made it seem that it wasn't a bad thing. I remember being uncomfortable and afraid, but she would reassure me. She said that it was our secret and God's secret. And she said, specifically, not to tell my mom. Then it developed further, and she became focused on my touching his penis."

He answered with obvious embarrassment. "I was trying to think about that not long ago, and I can't remember if I did or didn't," he says.

"Did she take any of her own clothes off?"

"No. The furthest it got was that she tried to have oral sex with me," says Jim. "She was dealing with her own sexuality at the time that she and Sister Priscilla were friends."

"penis and that whole part."

"Did she take your clothes off?"

"She asked me to do it — I slept in a T-shirt and underwear — or she asked me if I would feel better without my underwear. In a way like that," says Jim. "I asked Jim whether he got an erection from her would kiss my stomach and then go down. And that scared me. The rubbing had seemed okay, because it always started the way my parents would rub my back or my stomach when I was sick. Then she would work it into something else. But she never got too aggressive.

"It was a small, typical apartment room, and the bed was right by the door. Sister Priscilla kept the lights out and the door open when she came in."

"I and I speculate that she was listening for the voice of footsteps down the hall of his mother, who could have been out cold in another room."

"I remember her towering over me and then sitting on the bed," Jim says. "It was methodical, every time the same, but it seemed like she would sometimes try to push her limits by trying something new or going a step further. Like when she first tried the oral sex, and I showed resistance, she backed off. But the next time, she would try again, seeing what she could get away with, like she was breaking me in to it."

"Jim thinks that Sister Priscilla frequented his mother's apartment — and his bedside — during his third and fourth years in school, when he was 8 and 9. Several times, she even accompanied the temporarily regrouped family, including his brother and sister, on vacations to Cape May on the New Jersey shore. She got drunk on one trip, Jim recalls. "I was in the backseat," he says, "and she was riding shotgun and she said to my mom, 'Pull over.' And my mom pulled over on the side of the highway, and Sister Priscilla pushed down the embankment. It was creepy to see a nun throwing up."

"Chucking at the incident, he recalls Sister Priscilla as a small woman with a slight build. 'She appeared to be in her late 30s to early 40s, and she never wore makeup', he says. 'She had big teeth and mousy eyes and a thin pointy nose.' Jim knows that she dressed in the image of a nun, but he was young and didn't notice the incongruity of her appearance with the role she played in his life.

"I was about 11 when she stopped coming to visit. I think she saw that I was getting too old to be abused, but I never asked Jim why she stopped coming."

The conversation continues, with Jim recounting more details of his childhood and his relationship with Sister Priscilla.
casual clothes much of the time that she spent at her mother's apartment. However, he pictures her wearing her habit, a brown tunic, in the bedroom in which she molested him, though he knows that such memory may derive from the first impression she made on him as his second-grade teacher.

"But I am sure," he says, "that she had a long, thin silver chain with a cross on the end of it, and it would hit my face and always be around me. That god-damned necklace! If I knew, as a kid, what I know now, I would have grabbed it and stabbed her in the throat with it."

To twins Gloria and Sherrie, Carmen McGuire was a natural confidante for the information that a fellow teacher had kissed them on the graduation excursion to Disneyland. She had been her journalism teacher for two years and had taught several of their older siblings in the middle school they were attending. She also acted as a faculty advisor to the newspaper. Gloria says, "Since I was on the school newspaper, I spent time after school with her. And I asked her to come to a softball game once, begged her, probably, till she couldn't say no. It was Bobby Sox, an outside league, and we played at the school. I don't know how soon afterward she started coaching, but, for a long time, she was also involved with the softball team."

When McGuire got the news about Mr. Taylor, her kissing colleague, she reported him to the principal. The following week, the male teacher mysteriously disappeared. And she began to hate Gloria, shell-shocked from the scandal, under her wing.

Being a middle child in a family of ten brothers and sisters, and with both her parents drinking a lot, Gloria took Carmen McGuire to be a godsend. "Carmen and I spent so much time together. She was married, and I became part of her family. She had been trying to have children. She'd take me shopping, I'd get my hair cut, wash my clothes — something they call 'grooming,' I gather — and showered me with attention. I loved her. I loved being with her. She was a parent to me," Gloria, starting to cry softly.

"My mom wasn't emotionally available at all. We were never close. After a while she became jealous of the relationship that I had with Carmen, and she accused me of being queer. That's how she put it, in an awful way.""McGuire remained at the middle school, while Gloria went on to high school the following year. But they were becoming closer than ever. During the summer, Gloria went on vacation with the McGuires to the Colorado River. They slept alongside each other on the ground under the stars. In the middle of the night, McGuire and Gloria experienced each other sexually.

"Yes, her husband was there, and I don't know who else, but the next morning, she took me aside and said that she was flattered, but..." Gloria's quavering voice falls off before continuing. "It was 'No' then, and, after that trip, I don't know what made it okay, but the physical relationship started and continued for three years.

"If we went to a game or whatever, I would sleep over at her house. They'd give me dinner, and Bob would go to bed. Then, after I went to bed, Carmen would come into the bedroom and give me a kiss. And one thing led to another. I had never been with anybody physically, I mean, I was 13."

"Did you know what to do?" I ask.
"No. I don’t remember a lot of conversation, but I reciprocated what she did to me. I didn’t know how or what. I only did it. And she’d stay in the room for a while and, then, go to bed and her husband."

"Could he have been clueless?" I say.

"He was at the time, though he did know we were fond of each other and that I was from a big family and got a lot of attention from her. It was what any kid would want."  

Gloria had a room at the McGuire’s house, right down the hall from their bedroom. A low table stood in the room, a detail that a visit to their home only three years ago stimulated in her memory. Because of an inlaid pattern on top of the table, Gloria thought the McGuire’s had purchased it during a trip to the Orient they had sometimes talked about.

"When I went to their house," she says, "I saw the table, and it brought me shortness of breath. It’s not in the bedroom anymore; it’s down in the living room. They’re in a different house now too. But the table stirred up all kinds of memories. I was sad. I stared at it like it had this life of its own. I remembered it being next to the bed all the time, and it looked so innocent sitting there downstairs with a stereo on it. It was hard seeing it. I don’t know how to explain it."

I ask Gloria whether she and Carmen ever got physical in places other than her bedroom in their home.

"It happened anywhere — in the car, for instance. We’d go to the drive-ins and do it there. In fact, when we went to the drive-ins, other people came with us. We’d have blankets. If Bob was driving to the river, I probably told Carmen to come into the backseat with me."

"Did people see you kissing her?" I ask.

"No, there was only a lot of heavy petting — and orgies. It wasn’t anything I was verbal about, however, as though enjoying lovemaking like an adult. But it happened all the time, wherever we were, and whenever I was at the house."

"Usually, there was a routine. I’d go to bed, and she’d take care of Bob. Gloria and I both laugh. "Then she’d come into the room I was in. I understood that she would be there. We’d talk and have a nice time together, and she’d be rubbing my back or my arm, if it was sore, but it didn’t matter. I’d have pajamas on, and I’d pull my top up. I’d be lying on my stomach, and she would start giving me a full backrub and go from there. I don’t remember having any feelings about it either way. I enjoyed the physical sensations, sure. Emotionally, I don’t remember."

"But there would come a point — this is kind of hard — where, after I had an orgasm, she would want to penetrate, and I always stopped her at the same point, every time. I would put my hand on her hand and stop her. And I don’t remember the exact words, but she explained to me, one time, that there was more, that it could be better, that it shouldn’t stop there. I had no idea what she meant, but it was so automatic to stop her."

McGuire ended the relationship in Gloria’s junior year. "I guess I had been crying and showing different emotions to her," says Gloria. "So she told me that I should stop. And I usually get what I want. If I had wanted it, I would have gotten it, whether she wanted to give it or not. And didn’t continue one day after that. So maybe it relieved me that I was off the hook. About then, I had gotten a boyfriend, and Carmen was adopting a child. The adoption, the end of the relationship, and the boyfriend all happened at the same time."

"Did the decision feel good to you?"

"I’m sure it did. I don’t remember either way. I remember having the conversion, vaguely, and her suggesting that it was harming me, and I remember telling her, ‘No, it’s not. Don’t worry.’"

"But, deep down, you were relieved?"

"I think so."

"But if you were relieved, then you must have been experiencing some discomfort about the relationship to begin with."

"No, I don’t remember, then, ever feeling uncomfortable about it.”

Aftermath
Not until much later in her life did Sarah Leonard begin to understand what she had gone through in John Winston’s fifth-grade class. It started to dawn on her when, at 16, she read about him in the newspaper. "But I was on a lot of drugs all the way through high school," she says, "so I pretty much ignored it."

"I started doing drugs when I was 13. You name it; I did it. My favorite was crystal meth, because I tend
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Peter, Sarah's husband, wants to know whether rape is what Winston was arrested for. "The article didn't say that," she says. "But I'm sure he got to that point. If he's 17, he's much stricter than my mom and wouldn't let me out of his sight. So I had to stop and I wanted to stop. I knew that I was going to kill myself. I'd been in several situations where I should have been dead but wasn't. I don't do anything anymore. But it's amazing how many young kids are doing it, and their parents have no idea. My mom had no idea. I told her many years later, and she asked, 'How did I not know?' And I said, 'You weren't paying attention. She wasn't.'

"Were you sexually active at that time too?" "God, yes. I started having sex when I was 15, and I would have sex with anybody," says Sarah. And then to Peter, "I'm sorry, I'm sure it's the last thing you want to hear."

Peter laughs uncomfortably. "I don't mind," he says. "At times, I was safe about it," continues Sarah. "But, in 1984, we had only started hearing about AIDS, and I was not afraid of it, because, from what we knew, it was a gay disease. I had enough wherewithal to get a diaphragm, though, so that I never got pregnant." And I never had an STD, I don't know why. I was lucky. The drugs contributed. I don't think I would have
been having sex with that many people if I weren't either drunk or stoned or on crystal meth. I remember precious little time, then, when I was sober.

"But when I went to my dad's, I met a steady boyfriend, and we had a traditional dating relationship. We went to the movies—something weird for me—and I got to know him well and I got to know his family before I became physical with him, something also new for me. Most of the time, when I was younger, it was," says Sarah, snapping her fingers, "whenever.

I ask Sarah whether she laid down limits with that boy.

"No, he was a nice boy," she says. "He shook my hand on our first date. He was the sweetest person I'd ever met, at the time. I'd never been treated with such respect before, and it was strange." In 1991, Sarah spent part of the summer in Paris.

"My father was teaching there, and he took a group of students with him. I jumped on that group rate, and then I subleased my own cute little apartment in Paris. I wasn't studying, but I wanted to keep up with my language skills. My major had been language studies, I was fluent in French, and I wanted to take that French out into the world.

"Right by my apartment, there was a little open-air market on Wednesdays, and I'd go there and buy my vegetables and bread," says Sarah, pausing with a sigh. "One day, I met a group of young French people, boys and girls; they were a little younger than me, but not much. I was 23. We had some of the same interests, so we would hang out together, and they showed me parts of Paris that I wouldn't have seen otherwise. And I got to practice a lot of French with them and see what it was like to live there. One of them looked like Tom Cruise, quite attractive. He had dark hair and he was a kickboxer, athletic and strong and much bigger than me. We had a sexual tension going, but we never did anything about it. It was more flirtation. We kissed a couple of times and we played, but we never got any further than that. I didn't want it to go any further than that, because I didn't know him."
didn't drink at the time, but it was a holiday, and I decided to have one drink. That was not a big deal to me. One drink might get me a little loopy, but that's it. So I had one, in a small liqueur glass. And that's the last thing I remember. I can't prove anything, but one drink wouldn't do that to me. What happened after that, one of the girls told me later. Apparently, all these people from across town came into my apartment, had a huge party, set off firecrackers in the elevator, and spilled wine up and down the hall. The police came, though I don't remember this at all, and I went to the door and talked to them. I don't know how I spoke in French when I was drunk, or drugged. Apparently, I made the police go away. The next thing I remember, I was on the floor and I didn't have any clothes on, and Stefan was on top of me. He said, 'You started this; you have to finish it,' and he was acting violent. He didn't hit me, but he was threatening to hurt me. I don't know why I didn't fight back. I don't know why to this day I didn't fight back, but I didn't guess I was afraid. And I was drugged. I think I didn't have the strength in my body to fight back. By that time, he was done, and I'm lying there naked. I don't know how I got that way. I suppose he took my clothes off, though I don't know if I took them off myself. I don't remember.'

Peter, who has been sitting quietly, asks softly, 'Was anyone else there?'

'A bunch of people were in the room,' says Sarah. 'The apartment was quite small. A little kitchen extended off the side, but that was it. Some of them were watching, and Laurent was doing something in the bathroom with some girl. I don't think they were having sex in there. She was throwing up. Then he came out into the living room, I saw me lying there without my clothes. He told me, 'I'm next,' and, by that time, I was jolted into reality. I said, 'Oh no,' and I had to put my legs up to block him and push him away. Then I got my clothes on and started kicking people out.

It must have been three, four o'clock in the morning, and, of course, we hadn't done any of the fun Independent Day stuff.

'Stefan, by this time, had passed out. We couldn't wake him up, so he stayed in my apartment all night, and I sat on a chair and watched him. I kept kicking him to get up and get back. It took a huge screaming fight to kick him out.

'I had already realized that using that effect on men or boys would get me quite far. I hate to admit it, but in high school I used it a lot with my teachers if I was getting a bad grade.'

The hell out, but he was so drunk that he wouldn't wake up. So I waited and kept kicking him, and, finally — it must have been seven or eight in the morning, or later — he woke up and threatened my life. He told me, 'If you tell anybody, and if you see you around here, I'll kill you,' and he was dead serious. I believed him. They that morning. He called me terrible, terrible things, a whore and this and that. The words were horrible. The last thing he said before he went out the door was, 'Oh, by the way, I'm infected with HIV,' and he shut the door. And my whole body started shaking. I got into the hot shower and scrubbed myself for half an hour, which is archetypal, trying to get the sin off your body. I packed up my backpack, because I wasn't going to come back, though I had several weeks left to go in the apartment. And I called one of the girls. She had gone to high school with him and had known him since he was little. I was more worried about HIV than anything else, because it was exploding in Paris at the time, and I told her, 'You have to tell me if he has AIDS.' She said, 'Oh, he was making that up. He's an asshole.' But I didn't believe her. I didn't believe any of them, because they had all let this happen. My dad and my stepmom were staying in an apartment across town, and I took the train to their place with all my stuff.'

In late February, not long after the blowup of her relationship with her high school physics teacher, Allison Marsh decided to go out and have sex with somebody. That somebody turned out to be a 24-year-old fellow worker in a Burger King, where she had recently started to fill up the time she now had on her hands.

"I did it," says Allison, "because David and I didn't have sex when I was a virgin, like we'd planned. Under normal circumstances, I wouldn't have done it. That was not my character, but I was so emotionally messed up. And I remember thinking, 'If we're not going to have sex, I can.' And I did. But it was only a symbolic act and not a satisfying experience at all. I know it was mistaken, a kind of rebound retaliation. He was older than me too, by about seven years. I didn't care about the guy.

"Did he know of your relationship with the teacher?" I ask.

"Yes. At that point, I would tell anybody who would listen, just to get it out."
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from the trauma of her relationship with Mead. He supported Allison especially through a difficult repercussion of that affair.

Allison took senior biology from Mead's brother-in-law and colleague in the high school's science department. "The teacher knew about the situation," she says. "Everybody in the school seemed to know. So my senior year, he would talk to me about it, and we had a discussion about whether or not David's wife should know about her husband's infidelity. I was reluctant, but he said she was a teacher right down the road, and I thought that, okay, I'd go. It had been six to eight months after David and I ended, so I wasn't still so emotionally wrecked."

"Do you mean that Mead's wife's brother talked you into going to see her?" I ask Allison.

"No, we talked together," she says. "If I wasn't going to go, I wasn't going to go, regardless. But he was a deacon at a church and invited me to go to that church. So I went, and we became friends. He thought my motives were pure. He was concerned for his sister. It wasn't an underhanded trick against anybody. Because of the comfort I felt with him, I knew he was being genuine in wanting his sister to know straight from me, whatever rumors were out there. So I agreed."

"Do you think that Mead's wife heard all those rumors?"

"She didn't teach at our high school, so maybe not. But we went to meet her after school one day. We went to an elementary school, and her brother says, 'Wait here; I'll be right back.' And he went into his sister's classroom and came back and got me, and we went into the classroom together. We sat down — I'm sitting across from her — and she says, 'My brother said that you have something to talk to me about. I don't know what it is, but I'm a good listener, and I'm here for you, whatever you need to talk about.' So she seemed to have no clue. I felt sad, because I was coming there to tell her these things about her husband, and she was so welcoming to me. She thought I was some high school girl with a problem who needed a female to talk to. Like she was going to be a counselor."

"Then, her brother says, 'I'm going to leave you two to talk.' He went outside. I told her, 'Last year I was having a relationship with your husband.' And she didn't get hostile. She only said, 'I think you're mistaken.' She was very calm. I explained that I was a student of his, that I knew where they lived, that I had their phone number. And I said, 'I've gone to his softball games, which are on Tuesday nights at seven o'clock, and you were never there, and people would think I was his wife.' She then, would shake her head and say, 'I know my husband loves me and would never do anything to hurt us — her family — I know he loves us; he would never do anything to hurt us.' And I would tell her more and more, and she would say again, 'I know my husband loves us and would never do anything to hurt us.' She kept repeating that over and over. Whatever I would say, that's what she would say back, 10 or 20 times. I mean, she kept saying it over and over, as if she had to hear it to convince herself that it was true. And I told her what I needed to tell her, and then her brother and I left. It was anticlimactic. Nobody cried; it was no big scene."
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I ask Allison whether she described any of her own physical intimacy with Mead.

"Some of it," she says. 
"I didn't think she needed to know much detail, only that we had kissed and made out and that we didn't have sex. I don't know whether or not she believed it. I felt that she needed to be aware enough that if this happened again, and some other girl came to her, she must think, 'Gosh, someone else came to me a year ago; here's another girl,' and she would see a pattern. They've got two daughters, at least, by now.'

I remind myself. "The second daughter was the one they were expecting when Mead broke it to you that his wife was pregnant."

"Yes," says Allison, reaching into her purse and pulling a snapshot from her wallet. "That's his first daughter. And she shows me the picture of a smiling towhead, who looks to be two or three.

After Allison finished high school, she went off to UC Santa Barbara to work on her bachelor's degree. She came home as often as she could to keep up the relationship with her boyfriend, who stayed in town to work instead of going to college. The separation, however, undid the relationship, and "we grew apart," says Allison, who found breaking up to be painful again. In compensation, perhaps, she began an eight-month affair with a man 20 years older than herself.

Gloria Stevenson had learned to prevent teacher Carmen McGuire from penetrating her. She thinks, today, that she learned it all too well. By the time she married her husband Jeff, the response had become automatic.

Of course, Jeff penetrated her in the physical sense. "But I never let him in, emotionally. Sex wasn't as free as it could have been, as uninhibited. We had no real intimacy. I was always somewhere else..."

There's no way I can do that, either. I think it's because I never felt as close to anybody as I did to Carmen. Learning about sex the way I did with her, I became a silent partner all the time," says Gloria, her voice cracking as she begins to sob softly. "So I never got comfortable in actively participating. I would feel victimized all over again. I knew Jeff wasn't victimizing me, and I loved him dearly. But I was only doing what had to be done. Sure, I was there and I was participating, but I was not free to express myself, and I'm certain that it's because I wasn't initially, with Carmen."

"Besides, it was a secret to have sex, and I'm Catholic." She laughs aloud. "That's a good excuse, isn't it? When I had a baby — after six years — the sex didn't stop, exactly. But it became infrequent, let's put it that way."

Gloria's marriage to Jeff ended after 15 years. A year later, Gloria sought counseling. She has been seeing therapist Ann Wilson regularly ever since.

"Supposedly, I went in to talk about my divorce, but that didn't come up for weeks. We talked about Carmen. And I was in total denial about that for eight, nine months. I always felt that Carmen was this love of my life. She showered me with attention, she inspired me, and she was there when I was struggling with anything. She was a mom to me," says Gloria, starting to cry softly again. "She has difficulty going on."

"Carmen was more of a mom to me than my own mom. I loved her and thought that she was this great once-in-a-lifetime love someplace special in my heart. I never said anything about this to anybody until, one day, I told a friend from work. She's an older woman, and her dad, from an early..."
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were you taking?"

"We did pot and cocaine and then, we moved to San Bernardino, the crack capital," says Gloria, laughing. "The crystal was also easier to get there than in San Diego. And I realized, once we moved, that it became a secret. I had started using without Jeff's knowledge. I worked late hours in a restaurant, and that whole life was conducive to it. The only reason I stopped was because I got pregnant."

"Did you take it up later?"

"I did. The divorce had played into it. My husband traveled all the time. He was never home, and the marriage wasn't working."

I ask Gloria whether, at the time, she thought she was a drug addict.

"Oh, no. You never think you're a drug addict," she says with a loud laugh. "But I needed to stop, yes. So I sought some help from a human resource person at work. I was scared to death they were going to fire me. I was doing drugs at work. So I quit about four years ago.

"But I even used with Carmen in the house. The first day I had counseling with Ann, I called Carmen. I hadn't talked to her in 10 years. I don't know how long, but I got the courage to ask her whether there was anything about our relationship that caused her concern. And I invited her to come down to San Diego. We went to a concert together, and she stayed half the night, and we talked about the relationship, and, when she'd be downstairs, I was upstairs doing drugs. Then I told her that I used. She asked, 'Do we need to get you help?' and I blew it off. But if I hadn't told her anything, she would never have known otherwise. She's straighthed.

Gloria's recent encounters with Carmen haven't all been as cordial...

"Every time I get Carmen on the phone now," she says, "I rip her to shreds. What I say and do expresses the anger that I feel. Ann has told me that my anger is due partly to the fact that Carmen has suffered no repercussions: it does vindicate you if some steps are taken to bring justice. When I first called her, after starting counseling, my big fear was about her not admitting that it happened. But she did say it happened, and that validated everything I felt and allowed me to go from there.

"I didn't think I was angry with Carmen," says Gloria with a chuckle, "but after he found out about everything, I had an affair with her husband, a one-night thing in her house. And I don't believe that otherwise, I, the person that I am, would ever betray somebody in such a way. Especially someone I think is a great friend and a mother to me."

I remark that Carmen's husband could have been getting even with her too.

"Absolutely. It's sick," says Gloria. "He initiated it, and in their visitor's bedroom, too. It was surreal. That happened only four years ago. I was an adult and aware of everything I was doing. She was gone. Everything about it was so deceitful and it's disgusting to me."

"A little piece of revenge," I say.

"I didn't see it that way, but I have to accept that that's what it was. I told Carmen, 'He used me for sex, and so did you. You're both the same.' It bugs me, because I have to take full responsibility for it, but he initiated it, and I think he planned it, that we would be in the house alone. Yet I haven't been able to talk to him about it, about where he was coming from and why he needed to do that. Carmen never had to tell him what happened. I told him everything. I thought he should know. One of his comments was, 'Don't tell me it happened out at the river. Don't tell me everyone was getting it out there except me.' That made me angry. I felt victimized all over again, because I was telling him about it so that he would see me as suffering from it now, but I think it was voyeuristic for him. I swear, he was probably beating off while I was telling him every night for a week on the phone. Carmen was gone those nights, and, stupid me, I thought I was gaining an ally, while he took it as text talk. And, while trying to get him to understand and validate everything, I asked, 'What did Carmen tell you?' He said, 'Only that she loved you.'

"When I asked Carmen why she did it, she also said, because she loved me, which is sad, since I know that she loved me and I loved her too. But she was a teacher and she should have known better. It's up to her — the adult — to say, 'Look, it's nice, but we can't do this.'"

Seven months into Gloria's therapy, Ann Wilson became obligated to report Carmen to Child Protective Services.

Says Gloria, "I developed an eating disorder over the last several years that has been a way of dealing with the stress, something common for molested victims, from what I've learned. I was vomiting, a type of bulimia, though I wasn't inducing it manually. But I could get to the point where it would happen. It started when Carmen had to be reported to protective services."

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have to report Carmen to Child Protective Services," I ask, "as soon as you started counseling?"

"Ann had told me, right up front, that if she knew Carmen's last name, she would have to report her. I told her, 'You're not going to know her name.' This is funny, because, growing up, I had always called Carmen by her last name, McGuire, since she was my teacher. But, in counseling, I was referring to her as 'Carmen' the entire time. Well, about seven months into it, I mentioned her last name."

"Accidentally?" "Ann doesn't think it was an accident," says Gloria, "but it only slipped out in my telling a story. Suddenly, she knew both of Carmen's names and she had to report her. I felt awful, because I never would have gone to counseling, if that's where it was going to lead me. And the eating disorder started then. I didn't know, at first, what caused it. I went through all these tests, because they had to eliminate everything else, of course—a tumor, an ulcer, or reflux. I was missing a lot of work and almost lost my job because of it. I was throwing up violently until I was empty. I could throw up at will. I'd get worked up and, once I realized I could do it and once I was agitated, I was not going to relax until I threw up."

"The agitation was about Carmen getting discovered," I say.

"Yes, because she's still teaching, and she and I were trying to work through this together. She decided she would resign. When I first turned to her and asked her to fill in the memory lapses, and we were saying that we loved each other, blah blah blah, she never admitted to crossing a boundary, or any guilt, nothing, except that she spent years praying for both of us and that she had watched me continue on to college, get married, and seem happy on the outside. She didn't know the havoc I was living every day, with the drugs completely out of control, spending, and everything else. So, now that she understood better, and once her name was revealed, she was going to resign. And I insisted that she not do it."

"But when Ann contacted Child Protective Services," says Gloria, "they told her she would have to go to the police. Now, if Carmen's own children were under 18, they would have taken them from her. What they want is a list of names of children who are in danger every day. Well, she's a substitute teacher now. She's with a different group of kids every day. No names could be given, and her kids are out of the house, which meant no danger to her, but she didn't know that. So she wanted to meet Ann, who agreed to hear Carmen out. The day after they talked, Ann called me and said she had to report Carmen, and it was awful not knowing where it would go from there."

"But Carmen did not resign, and the only people who learned about it were Child Protective Services."
I don’t even know if they took a report, since Ann couldn’t give specific names. I even called the 800 number. Ann called in Orange County and I called down here, because I wanted to know what would happen if action were taken. I got this woman on the phone. So I’m telling her the story, and she said, ‘You need to go to the police.’ I said, ‘Oh, no! Do you still talk to this person?’ she asked. I told her, ‘Yes, she’s like a mom.’ And I pictured her putting her hand over the receiver and yelling out to the old ladies, ‘Hey, I’ve got a live one here,’ ” says Gloria, laughing loudly. “Then she wanted to keep me on the line and get involved, but I said, ‘Okay, thanks.’ She didn’t know what she had.

“So who knows about Carmen? I told my sister and her husband,” Gloria says. “But nobody else in Carmen’s world knows. She’s suffered no repercussions, other than her guilt.”

I ask Gloria whether she thinks Carmen has suffered over what she did.

“Yes,” she says. “Now she’s better than thou, very religious, though I’d rather not say which one.”

“Did she turn to religion after molesting you?”

“She studied her religion before that, but not to the depths she’s into it now. At one of my support groups, they laughed, because I guess molestation is common among religious fanatics and extremists.”

“But what I’m most resentful about is that the relationship has wreaked havoc on me, and I have to spend the rest of my life cleaning it up, whereas, for this person, it was a done deal. When it stopped, it was over for her, and, if I hadn’t reached out to her, it would have never been discussed.”

“In the second meeting with my therapist, I announced, ‘Hey, I called Carmen.’ I’m sure Ann would have discouraged it because of what Carmen might say. In fact, when we went out the first time several years ago, I asked Carmen about the orgasms, and she almost crashed her car,” says Gloria with a loud laugh, “like she’d never heard the word. I got upset about it, because here I was trying to confirm what I remembered happening, and she’s acting like she didn’t know what the word meant. So, for a moment, I thought, ‘My God, have I never had one in my life and didn’t know it?’ I’m sure that’s what I had experienced with her. But she would not validate what I was trying to get from her.”

“Did she deny having an orgasm herself?” I ask.

“She didn’t out and out deny it; she only acted like it had never happened between us. Then, one time, she came around, and we talked about it. After that, we never spoke the big O-word again. But I dropped a lot of things. I knew how to talk to her and what I shouldn’t bring up, always a game of words. Saying the words had a lot of shock value. I wanted to see her reaction. I’ll do things to

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get a reaction from her. She's different than me, and her
kids are different. She's reserved and exudes this
sense of decorum.

"She looks like your basic librarian/teacher. She
wears glasses and she's small. A friend of mine referred
to her as a tomboy. She's athletic, but not how some
teachers are, where you think, 'Oh yeah, she's a dwee'
None of that. Although she does have a sister that's a
lesbian. In fact, her husband said he worried he
was married to a lesbian himself. I refrained from
telling him, 'No, only a child molester,'" laughs Gloria.
"But, to me, she looks like a
church lady."

Jim Hampton played high
school football in North
Carolina — his father had
moved the family from
Pennsylvania several years
earlier — and, during his
senior year, he started drink-
ing and experimenting with
drugs. He confesses, too,
that he liked to seduce the
high school girls, when he
could, and then "throw them
away." But he already knew
that he was gay.

At 19, he sought psycho-
thrapy for "a culmi-
nation" of issues from his
childhood, primarily his
parents' divorce and his own
sexuality. "The weird thing,"
Jim says, "is that I had
completely forgotten about
Sister Priscilla. I had pushed it
way back.

"My sexuality was the straw that broke the camel's
back. I realized that I needed
to deal with that, and, then,
once I started, we had to
start peeling layers away. In
that process, Sister Priscilla
came out."

"You were living in the
home state of Jesse Helms,"
I say. "Were you thinking,
'I'm gay. I need to be cured?"

"I knew that wasn't
going to happen. The ques-
tion was how to deal with
it and how do I still get the
approval from my parents
that I want. That was the
main thing."

"Did your psycho-
thapist try to make a con-
nection between your being
gay and what Sister Priscilla
did to you?"

"Yes, we had some dis-
cussion about that," Jim
says, "but it was tangled up
with a lot of intricacies. My
mom was dealing with her
own sexuality at the time
that she and Sister Priscilla
were friends. I still haven't
asked my mom if any kind
of relationship was going
on between the two of them.
I suspect there was, but,
because of what happened
to me and her guilt feelings
about it, anything related
to Sister Priscilla is such a
sensitive issue with my mom
that I've never asked."

Jim's mother has been
living in a relationship with
another woman for the last
ten years.

"Sister Priscilla came
up when the therapist
straight-out asked whether
I was ever sexually abused,
and initially I denied it.

Then I got to this point
where I trusted her so much.
I knew that I had to talk
about it, because she insisted
on dealing with everything,
not leaving anything
unopened. That's when it
surfaced. She did an incred-
ible job of getting me to
talk about it. She was an
awesome therapist.

"And getting it all out
was sad," says Jim, "not a
hysterical rage. I regres-
ber starting to talk about it
comfortably, then crying,
but without my voice crack-
ing. Tears were running
down my face, and I told
the whole story. I was numb
to everything else around
me, and when I came to,
my therapist was even
crying.

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I associate that time, the time of the therapy, and that age in my life, with being sad and scared, though I wasn’t able to express much then. The anger came, but not until I talked about the manifestation to my mom, who knew nothing of it at the time that it happened. Then, seeing my mom’s guilt feelings over not having stopped it and her anger at Sister Priscilla, I got pissed off about it too.

In his early and mid-20s, Jim increased for a while his use of alcohol and drugs, especially cocaine. Also, he indulged occasionally in bursts of unprotected sexual activity. He describes me going on a weekend “binge” during a vacation in Hawaii some years ago. Over the course of the week, he went through five sexual partners.

I ask Jim what ever became of Sister Priscilla.

“The last I heard was that she had kicked the habit, so to speak, left the church, and went to Philadelphia a couple of years after my experience with her. In the meantime, my mom graduated from a Ph.D. program. She got a good job and moved on in her life. I never heard anything more about Sister Priscilla. My mom had lost contact with her. I guess they parted their own ways.”

“Did you ever want to track the nun down and confront her?” I ask.

“Oh, definitely! When I told my mom, she asked my permission to find her in case we wanted to press charges. But we agreed, at last, that it would be less painful if we dealt with it by talking together, rather than by rehashing the whole thing with Sister Priscilla. That would have been too much. I knew that my life would go on and I would be okay with it. The hardest part of the whole thing was telling my mom and seeing her go through those emotions. That was tough.”

**Retrospect**

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We have been talking about the teacher affair, and I say, "When, in your current life, you have a difficulty, any difficulty, do you ever say to yourself that it's the result of what happened in that episode back then?" "Sort of like karma," asks Allison, breaking into a laugh. "Well, losing my virginity with the coworker from Burger King traces back to the teacher. And the guy I dated when I was 20, who was twice my age. I thought that might have some correlation. It was less like dating than another secretive situation."


"So, this time, the job he had wasn't a problem," I say, "like being your teacher or some other authority in your life. Nevertheless, you kept it secret from other people. Did you do that only because he was older?"

"No," a coy Allison says. "The boyfriend I went with for three years in college, it was his father. So we didn't want him to find out, or his mother and stepfather." Allison visited the electrician, who lived by himself, for eight months on visits back home from college in Santa Barbara. "At first, I would go talk to him about breaking up with his son. Then it sort of evolved into something else."

Today, she goes with an older man too. He is a minister and has a church in Orange County, where Allison drives from San Diego on the weekends. He recently separated from his wife, and Allison is hopeful that, one day soon, they will marry.

Allison and I return to her affair with Mead. "It wasn't a forced situation or against my will," she says. "But looking back, I know that he was abusing his power. At the time, I didn't feel that way at all. I felt that it was a mutual thing, that he was my boyfriend, which was my fantasy, partly. I suppose I didn't separate what I wanted from what was actually happening. But being a teacher now has made me realize a lot more about the situation than I thought of at the time."

I ask Allison what she would do if a high school girl came to her today and confided being in a similar situation, as she had done with her Spanish teacher at the time of her affair with Mead. "Let's imagine also," I say, "that the girl says, 'But I'm in love with him, the way you were in love with Mead.'"

"First, I would report it to somebody," she says. "It sounds so cliché, but I would. And I'd say, looking at all the damage that it did me when I was in high school, that no good can come out of it. If he's honorable enough and it's in
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ments from her fifth-grade teacher to sit on his lap. The teacher then became the one who gave her the attention that she had become accustomed to receiving from her dad, while sitting on his lap, and that, in his absence, she missed. She even blames, in part, the rape she suffered in her early 20s on that quest for attention. She connects it to her having been sexualized by her teacher already in the fifth grade as well.

"Wasn't the rape," I ask, "only an unlucky event that could have happened to any woman?"

"The connection is that I was aware, yet not aware, of my sexuality, of my effect on men," says Sarah. "I was flirtatious and I played with sexual energy a lot."

"Were you doing it with Stefan the evening of the rape?"

"Not that evening, but I had during the earlier time we had spent together. We flirted and we held hands, and I didn't acknowledge how powerful that could be, and how dangerous," says Sarah, laughing softly. "I had already realized that using that effect on men or boys would get me quite far. I hate to admit it, but in high school I used it a lot with my teachers if I was getting a bad grade. Especially with the men, it worked easy," says Sarah, snapping her fingers to show how easy. "I'd wear a miniskirt. I'd say, 'My paper's late,' she says in an affected seductive voice. 'I'm sorry. And they'd say, 'That's okay; turn it in tomorrow.' I was amazed at how easy it was. And, because I hadn't been hurt, physically, in the past, I was stupid enough not to think that I could play with that and let those guys into my apartment in Paris. The attention was gratifying to me. I hadn't had a boyfriend for a long time, and it was nice to get the attention. They were all fascinated with me as an American and wanted to know all about me, and that made me feel good about myself, because I've never had a good body image and I never thought that I was worth anything. The biggest thing I learned from it was that it's dangerous to play with sexual energy and that, especially in another country, you don't let anybody into your apartment that you don't know well. Of course, I couldn't have known that they were going to drug me and rape me, but, looking back, I say, 'My God, what was I thinking?' But we were only going to stay for a few minutes, and then we were going to go to this fireman's dance to have fun, something completely innocent on my part. At the same time, I blame myself for having flirted with this guy and putting myself there at all."

"Of course, I didn't see you flirting with him," I say, "but it doesn't strike me as in any way your fault."

"Yes, but that attention was so important to me at the time," Sarah says. "I remember being so aware of my physical appearance. Right after I was molested, when I was ten, I started taking diet pills because, at around ten years old, things..."
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nice to Grandpa, even if Grandpa is fondling you," says Sarah, laughing.

I ask Sarah if she remembers her parents fighting much before their divorce.

"They had yelling fights," says Sarah with a chuckle, as though remembering something significant she had long suppressed. "My dad had an explosive temper. And he still does. But he controls it now, because his current wife forces him to. But I remember once, when we were living at Mills College, my mom and dad got in a big fight. I don't talk about it, but the whole thing was crazy, and I was frozen with fear. I remember thinking, 'Who is this person on the other side of the door?'" Sarah speaks with a mixture of laughter and seriousness.

Like Sarah, Jim Hampton suffered molestation during the time that his parents were divorcing. That time marked the beginning of Sister Priscilla's visits to the Hampton family home and, later, to his mother's separate apartment. Sarah recalls that the nun must have had access to his brother and sister too.

"My sister, Alice, does recall one interesting incident, the only one she can remember," says Jim. "My mother was driving us down to a beach house in Cape May on the New Jersey shore. Sister Priscilla came along and sat in the front seat. When Alice made a remark she doesn't remember today, the nun turned toward her in the back "screaming hysterically," says Jim, "You're a liar; you're a lying little girl. And it upset my sister a lot, because she was young and didn't think she didn't lie." "What about your brother?" I ask.

"There were a lot of times when Steve was around Sister Priscilla. I don't know. It's possible. He's in such a bad situation now that who knows what happened then." The bad situation that Jim mentions is that Steve is serving a term in a North Carolina prison for raping a woman over the head with a pipe. And that is not Steve's first offense against a female. He was jailed earlier for molesting a 13-year-old girl.

A place that Sister Priscilla could have molested Steve was in the Hamptons old Pennsylvania family home. Being older and angrier with their mother for leaving them, neither Steve nor his sister Alice would visit her new apartment. But Mrs. Hampton had already started bringing the nun around before she moved. Jim's father didn't like it that the two women were seeing each other. Though his wife was drinking, he was no saint himself. A chain smoker and an excessive drinker too, he often beat her and abused her verbally. Jim describes his father, now in his third marriage, as a salesman persuasive to the point of con-artistry, and emotionally barren. After two heart attacks and a tumor in his lungs that doctors removed in time, Mr. Hampton has softened. Earlier, he had worked hard to rise to the position of CEO of a health-care organization and always preached to his sons the values of hard-driving business competition. Jim disappointed him with his interests in writing and social services. But Steve graduated with a degree in business from the University of North Carolina. Afterward, he worked for his father for several years.

"One of the questions that the therapist asked me," Jim says, "was whether I had ever thought about molesting someone, and, honestly, I don't remember. But I can't say that if I didn't get help for myself, it would be different. My brother never has seen a therapist in his life. He would completely deny that anything ever happened."

Your brother's a little more like your dad." "Extremely. See no evil, hear no evil, speak no evil."

Though he has seriously hurt several people, I can't deny my sympathy for a man who probably hides a terrible shame in his lonely being. Could therapy, early enough in his life, have prevented the tragic way Steve's life developed?

Well into his 30s, Gloria Stevenson continued to abuse drugs until she finally followed through on getting the therapy she had known for a long time that she needed. She says that the relationship with Carmen isolated her and brought me a shame that I've worked hard to shake, finally, for the past couple of years. I realized that it should not be my shame, but the relationship having to be a secret, you integrate it and say, 'It must be so bad.' Yet, in high school, I was going over to Carmen's. I fought my parents hard to go over there every time I wanted to, regardless of what was going to happen. You do what you have to in exchange for what you need."

"And you needed a mother," I say.

"Still do," she laughs. "But the shame was awful. Am I going to tell friends that I'm having sex with this woman? Maybe now, people might accept it a little more, as gays are becoming accepted, but absolutely not, then. At school, we had a PE teacher that everybody knew was gay. The girls freaked out at changing in front of her — so silly — but it made me feel different."

Of late, Gloria has been working on the courage to talk to her parents about what happened between her and Carmen. But from the time that Carmen rescued her from the first teacher who molested her, conditions have never seemed right for it. "The way the situation was handled with the male teacher created a 'don't tell' environment," she says. "To this day, my parents don't know about Carmen. If they did know, I feel they would blame me, and I can't handle that. I want them to know so badly," says Gloria, her voice breaking.

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Bears are coming to San Diego County — coming back, rather. For over a century, our mountains have been free of the omnivorous mammals. But prior to 1866, grizzlies roamed the backcountry of San Diego County. The last of the local grizzlies — a 2200-pounder, the heaviest ever recorded in California — was killed that year in Valley Center. In 1992, the last grizzly killed in the state was slain in Central California’s Tulare County.

Now, bears are starting to return to San Diego — not grizzly bears but their smaller cousins, American black bears. Over the past century, in the absence of the twice-as-big grizzlies, black bears have expanded their range from the Sierra Nevadas into most of California’s smaller mountain ranges. And experts say it’s only a matter of time before they take up residence here.

Many believe that our mountains are void of bears because the habitat won’t support them. Not true, says Jim Burke, park superintendent of Cuyamaca Rancho State Park. "Our mountains would make suitable habitat for bears, a lot of the shrubs that produce berries and acorns."

Our local mountains fit that description. And our chaparral-covered hill ranges could support bears as well. Botta explains, "We have bears in Los Angeles County and Ventura County that largely use chaparral in some of the lower foothill country. So they can adapt."

The word must be out in the bear community because they are starting to show up in San Diego more frequently than anyone can remember. "I know there was one or two bears sighted during some fires in the '80s on Palomar Mountain and actually the back side of Palomar Mountain," Botta says. "The first bear that I recorded in the county was in 1986. It was hit by a car on Highway 76, about seven miles west of Lake Henshaw. And then after that there wasn't any reports or any sightings until the spring of 2000. I had calls about bears from the Forest Service starting around March of that year, because some equestrians who were riding on Pacific Crest Trail out by Warner Springs saw two bears. Over the next couple of months I had quite a few sightings of those two bears. They ended up on Palomar Mountain. Then around May is when I had the first report of the bear in the Cuyamaca area. It was around some cabins, and there were some pictures taken of it. And then around the Fourth of July, it was hanging out for four or five nights at William Heise County Park in Pine Hills [about five miles south of Julian]. Then after that period of four or five days, it moved around a bit, a little bit into Julian but mostly in Pine Hills and the surrounding areas there."

On May 15, 2000, David Benson shot and killed a black bear 35 yards from the front door of his ranch house in Ballena Valley, nine miles east of Ramona. Benson’s wife Nancy spotted the bear ambling across the yard toward some sheep and pigs. The couple went out on their porch and tried to scare the bear away. But when it turned, reared up on its hind legs, and started walking toward them, Benson shot it in the head with a .206 hunting rifle. "I picked up the bear and did a necropsy," Botta says. "I think it was about three years old, a male, and it was 298 pounds. That's excellent condition for a three-year-old male black bear."

The necropsy proved that the bear was thriving in San Diego County. "We took the stomach contents," Botta says, "and he had well over 80 percent vegetation, grasses and leaves, woody plant material. He had a little bit of carrion in him. He looked like he had run across a dead deer because he had some deer hair and flesh, and I found the deer hoof in his stomach. A pretty varied diet. It was a healthy bear in excellent condition."

To get to San Diego County, the bears have to trek from their nearest known area of residence, the San Jacinto Mountains in northern Riverside County. Just to the county line, that's a 25- to 35-mile trip as the crow flies, more than that as the bear ambles. "There's a lot of..."
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state, the pass would be unwelcoming to bears. It's a desert land with little in the way of food, possible 100-degree temperatures from midspring until fall, and water in its washes only during wet seasons. On top of that is a manmade obstruction that runs through the entire pass. "Probably the biggest barrier to bears heading south," Botta says, "is Interstate 10."

But as the sighting of bears as far south as Lake Cuyamaca would indicate, Interstate 10 is not an insurmountable barrier. "There are some washes and culverts which bears are known to run through," Brennan says, "around Cabazon, Banning, and Beaumont, and also, we get bears down here at that time of year too. We have had bear sightings between the 10 and 60 freeways in pretty populated areas. A few years ago, we had a bear in Moreno Valley, which was a real surprise, and then the following year we had a bear in Perris along the 215 freeway. We went out there, and we were just going to dart it and get it out of harm's way, because he was out there in a neighbor- hood, not far from a school, an airport, and the freeway. When we got out there and we were looking at it, we all said, 'Where did he come from?' Because, if you look on the map, the San Jacintos are way off east and the San Bernardinos are way up to the north."

Provided southbound black bears don't end up in the urban centers of Riverside County and instead make it into the San Jacinto Mountains, Davis says, "From there, it is pretty much a case of wandering around until they find something that suits them. In this case, it is not unusual for a large mammal like that to wander around the way down into San Diego County. It is unusual in that it hasn't been recorded in the past, but it certainly is not unusual in terms of typical bear behavior. And once that wandering occurs, once the Mayor finds a more suitable habitat such as Palomar, or some of the areas that they are occurring in San Diego, they will set up residence and essentially occupy that habitat. So we are assuming that that is what's happening with the bears that have been spotted in San Diego."

Asked to make a prediction on when bears may start living and breeding in San Diego, Botta demurs. "Bears," he says, "at least in Southern California, are not a species that we are actively surveying on an annual basis and doing studies and such, like we're doing with bighorn sheep or deer. So it would be really hard to predict when bears become established. It could be that we won't see any other bears move into San Diego for another ten years. The sign will be once we confirm a breeding pop-

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Fourth Annual SongFest

The come-on seems straightforward enough. "Performers Receive FREE FOOD, DRINKS & FREE CAMPSITE," says the flyer for the Fourth Annual SongFest at the Rancho Corrido RV Resort & Campground in Pauma Valley. But "Yukon Jack" Lehman, the event's co-founder and its emcee, hedged when asked what exactly the free food will be.

"It'll be something like pizza — something easy to get in there."

"There" is described by Yukon Jack as "a beautiful place for music."

Encircled by mountains, it's "a natural, acoustic bowl." The SongFest public address system "carries the music through the whole valley," he claims. "You feel like you're in the Rocky Mountains in this place, and you're only 60 miles from downtown San Diego."

Since it's an overnight, is breakfast part of the deal?

"Well, no. We'll feed them one meal only, not the whole tribe for the weekend. They can come up and camp free on Friday night, then eat and play on Saturday. One campsite, one night. If they want to stay longer, they have to pay.

It's interesting that performers are enticed by such meager rewards — if, in fact, they are enticed ...

Literally, yes, the rewards are meager, Yukon Jack agrees, but potentially, there's something bigger at stake. "If she likes you, you'll get paid when you play there on Saturday nights in the summer."

"She" is Linda Hummer, owner of the 31-acre campsite and co-founder with Yukon Jack of what, perhaps, might be called a contest...

Yukon Jack doesn't like the characterization. "It's not a contest. It's a musicians' party, with people showing up to support the music and enjoy the day, and a chance for performers to audition at the same time."

As of last week, the list of performers who had committed themselves to the event so far numbered ten. It's an eclectic mix, including the Fabulous Dan Band, which plays Irish music; the Full Deck, a bluegrass band; the Funny Farmers, who play folk that ranges from contemporary to traditional; and husband-wife team Ron and Julia, who play classic pop songs as well as oldies, accompanying themselves on keyboard, banjo, guitar, and bass. At least one group is expected to play ride music, says Yukon Jack. "That's O Brother, Where Art Thou-type stuff."

Tony Tarabella, former president of the San Diego Songwriters Guild, says the draw to SongFest for him is not the "free hotdogs and sodas," nor the "nice scenic drive" to a campsite he cannot use. He shows up because Rancho Corrido is "a place that books music.

Tarabella, who will play jazz guitar at SongFest this year, has been booked for summer evenings by Birch in past years. First-timer Linda Hummer, a soloist who performs original material with her acoustic, open-tuned guitar, was encouraged by Tarabella to try SongFest, where she hopes to be chosen for a later, paying gig. "There aren't a lot of venues close to home," says Hummer, who lives in Julian. She appreciates the campsite offer but won't be staying over, either, because she performs at Wynola Pizza in Julian that evening.

Birch, for her part, says that what she looks for is "family-oriented music" for her 24 summer slots. "We have a lot of tent campers up here during the season and Boy Scout troops and church groups. So it has to be clean and in good taste — and something that can entertain both the young and the old."

Some groups, apparently, don't need to sing for their supper — nor for a shot at a booking. "We've invited the Shamrocker, which is a big, popular group in town, but they haven't responded," says Yukon Jack. "They're pretty well booked."

Do any rank amateurs ever perform at SongFest, hoping to be discovered?

"I don't recall anybody ever showing up that hadn't had any experience playing," says Yukon Jack, who is himself a performer with a CD out called Acoustic Grass. "But if they want to play, I'll put 'em up onstage."

They should know, though, that I don't have the capability for a lot of electrified music. If they have an electric guitar, they have to bring their own amp."

One other thing is required of performers: they must get there by 2:00 — an hour before the music begins. "That's when the schedule gets set."

And how long does each performer play? "The way it works is, depending on how many people show up, I'll divide the time. It's a purely mathematical process. We'll give everybody as much time as we can."

The show goes on, rain or shine. In case of bad weather, SongFest moves from its outdoor stage into the campground's large barn, which Yukon Jack describes as "acoustically great," just like the surrounding mountains. — Jeanne Schinto

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Trekking the Refugios, view the majestic waterfalls and wildflowers of Otway National Wildlife Refuge. When the season hosted by the Chula Vista Nature Center continues on Saturday, April 27, at 7:30 a.m. Free. To make the required reservations and obtain directions, call 619-499-5063. GUILA VISTA

South Park — The Neighborhood, Not the TV Show! Explore this quiet residential neighborhood with 20th-Century Craftsman architecture, on an Urban Safaris walking tour slated for Saturday, April 27, from 10 a.m. to noon. The fee is $10. For reservations and directions to the starting point, call 619-944-9255. SOUTH PARK

Is There a Secret Public Staircase in Del Mar? The secret will be revealed when Walkabout walkers head out for "Del Mar Marvellous Discoveries" on Saturday, April 27. Expect a moderately paced, two-hour meander over "mixed up and down terrain." The walk starts at 9 a.m. at the northeast corner of Del Mar Heights Road and Hurricane Drive. Free. Call 619-213-7463 for information. DEL MAR

Encountering Wild Animals in Trouble — is the job of Wildlife Assist volunteers, with two week-long observations on Saturday, April 27, from 10 a.m. to noon. Get the information at the Encinitas Library (239 South Kalmina Street) and at the Escondido Escholators’ center (301 Canapie Way). Participants are involved in all aspects of the work. Free. Call 619-921-4044 for information. ENCINITAS, IMPERIAL BEACH

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Take a Duck Frog Hike — through Point Loma’s Point Loma Park Preserve. On Saturday, April 27, from 5 to 7 p.m. The grove and frogs of the toads and the county and why they’re important to the overall ecological scheme of things. Bring a flashlight, shoes that can get wet, and warm clothes to the parking area at 2206 Sorrento Valley Boulevard (one-half mile west of the intersection with Vista Sorrento). Free. 858-464-3219, (Sorrento Valley)

Look for Edible and Medicinal Plants — when naturalist and herbalist Irene O’Neill leads a moderate three-mile hike in Daley Ranch on Sunday, April 28. The walk starts at 10 a.m. in the Cour curus Park parking lot. To reach

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May 2, at 5:30 p.m., in the Beverly Hills Salon of the Civic Theatre (202 C St., Street). The price is $5. For information, call 619-232-7636. (DOWNTOWN)

**Steinbeck Authority Jackson Benson will speak as part of the Steinbeck Centennial Project on Thursday, May 2, at 6:30 p.m., in the third-floor auditorium at the San Diego Public Library (820 E Street). Professor Benson has authored three previous books about the celebrated writer, and he’ll speak about his new book, *John Steinbeck, a collection of previously unpublished travel writings*, war-front dispatches, political essays, and manuscripts. (Free. 619-256-5821. (DOWNTOWN)

**Art Should Make You Feel Good and give your spirit a lift,” according to local artist Sally Murphy. Learn “How to Fix the Painting You Thought Was a Dog,” when Murphy presents a demonstration for the Foothill Arts Association meeting. The group gathers on Thursday, May 2, at 7:30 p.m., in the Lamp-lighters Community Theater (805 University Ave., Arborwood). (Free. 619-464-7167. (Free. USA MESA)

**History Alive!** This series hosted by the Lemon Grove Historical Society features a free presentation by Karen Huff speaks on Thursday, May 2. HUFF spearheaded the drive to save the historic “hacienda” El Venado Coast Hotel from demolition (for the new ballpark); the building is now the home of the Galapago Black Historical Society. The talk starts at 1:30 p.m. in the auditorium at the Lemon Grove Library (8073 Broadway). (Free. 619-446-5729. (Lemon Grove)

**A Bouquet from the Met** will be delivered by Chris Gifford on Thursday, May 2, at 10 a.m., at the San Diego Museum of Art, in conjunction with “Art Alive” festivities. Gifford is floral designer and manager of special events at the Metropolitan Museum of Art, where he has worked since 1970. For more information, call 619-696-1935. Tickets are $35. (BALBOA PARK)

**The Scum of the Earth:** The Good, Bad, and Ugly of the Algar is the topic when biologist Robert Sheath speaks on Thursday, May 2, at 5 p.m., in ACD 102 at CSU San Marcos. Sheath has studied aquatic systems throughout North America and Europe, and he’ll focus on the importance of the algae. Find the campus at 333 South Twin Oaks Valley Road; 760-750-4366. (Free. SAN MARCOS)

**Light/Words: Conversations with Poet Zoot Graham and Photograph-** er Larry Fink is slated for Saturday, May 4, at 1:30 p.m., at the Mus- eum of Contemporary Art. The dual experience, moderated by MoP di-rector Arthur Ollman, is offered in conjunction with the museum’s current exhibit: “Writers, and the American Scene,” an exhibit bringing together 35 photographers and 15 writers. (Free. For information, call 619-238-7559 x230. (BALDWIN PARK)

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Saturday, May 18th 11:30 am

San Diego Museum of Man Gallery Auditorium

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**Wearing: Adult Language and Situations** are promised when the Fault Line Players present sketch and improv in "Dirty Shorts: Wedged." on Saturday, April 27, 7 p.m., at the Fault Line Theatre (1335 Fifth Avenue, at Spruce St.). The performance begins at 8 p.m. 619-692-3382. (HOLLYWOOD)

**Based in Rostrevor, Northern Irel-**

**land, Fil Campbell, accompanied by fellow percussionist Tom Mc- Farland, presents a concert hosted by San Diego Folk Heritage on Saturday, April 27. Their music is said to blend acoustic pop, jazz, folk, and tradi-

**tional songs. The performance starts at 7:30 p.m. at San Diego Unit ed Methodist Church (170 Church Mag- dales). Tickets are $11. For reserva-

**tions, call 858-566-4045. (ENCINITAS)

**"Astrae Stories" by Michael Heralda and Miko Heralda may be heard when this writer takes you into the "wondrous world of the Mexica/Aztecs" through ballads, oral traditions, and ancient poetry on Saturday, April 27. The perfor-

**mance begins at 8 p.m. at 901 17th E Street, between Ninth and Tenth Avenues. Admission is $5. Call 619-231-3189 for details. (DOWNTOWN)

**Musical Storytellers and Political Satirists Charile King and Karen Bradnow perform with the Prince Myskufins for the Peace and Democracy Task Force and Activist San Diego on Saturday, April 27, at 8 p.m., in the meeting hall at the First Unitarian Universalist Church (1919 Front Street). The requested donation is $10. Call 619-692-3541 for infor-

**dations.** (HOLLYWOOD)

**"Peace beyond a Season for Nurri-

**olence," this talk and silent auction is slated for Saturday, April 27, at 7 p.m., at the San Diego Church of Religious Science (1613 Lake Drive). The camp-style talent
Moon Poets on Monday at 7 p.m. Find the colony at 25 East 5th Street, 760-944-6027. The requested donation is $3 (MISSION VALLEY, ENCINITAS).

Dreadlocks, this art series at the White Spot Bar features local artists performing music, spoken word, poetry, and prose; organizers boast that "artists are given a venue to perform without rules or constraints." The show on Sunday, April 28, 8 p.m., features writers Michael Klam and Kimberly Dark, and musicians Marisa Forman and Josh Wachtel. Find the stop at 2236 Fern Street (at 30th, and Junipero). Free. 619-284-6784 (SOUTH PARK).

An Afternoon of Praise through Song featuring Sister Elizabeth Winn is planned for Saturday, April 28, at 3:30 p.m., at Calvary Baptist Church (719 Cesar E. Chavez Parkway). Donations of $5-$25 are requested for information. (LOGAN HEIGHTS)

Sunday Smores, the first round is open to the first 18 people in line (at 7 p.m.) for the Last Sunday Poetry Slam on April 28, at the Urban Grind (5707 Park Boulevard). Slam, judge, or just watch the action. Slamming begins at 7:30 p.m. 619-294-2700. The requested donation is $2. (HELVESERT)

A "Home Concert" is planned by Mirascosta College's 27-member Chamber Chorale, concluding a five-day tour of California with a performance on Sunday, April 28, at 4 p.m., at Carlisbad Community Church (3175 Harding Street). The program boasts folk music, vocal jazz, and classical selections including works by Gabriel Poucenc and Robert Young. Admission is $7 general. 760-795-6813. (CARLSBAD).

B.Y.O.P. You're invited to read from your own work or bring some by your favorite authors for the Poet-sphere performance open reading on Saturday, April 28, 4 to 6 p.m., in the Red Room at Red's Espresso Gallery (1017 Rosecrans). Free. 619-523-5543. (POINT LOMA).

Attilla the Fun, local wordsmith Richard Lederer presents a look at "Language and Laughter" on Monday, April 29, at 6:30 p.m., at the Carmel Valley Library (3019 Townsgate Drive). Free. For information, call 858-522-1668. (DEL MAR).

She Was an Operah Author before the talk-show host abandoned her book club, and on Monday, April 29, Anita Shreve will sign and discuss her latest book, See Glass, at Warwick's, Bookstore (7812 Girard Avenue). Shreve's books include The Pilgrim's Wife and Fortune's Rock. Call 858-550-0088. (ENCINITAS).

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Celebration of San Diego Chefs

May 3-30 • This year's events will take place in 8 restaurants throughout San Diego!

Celebration of San Diego Chefs is an association of local chefs whose purpose is to showcase the San Diego culinary scene and support San Diego chefs of tomorrow by providing scholarship aid for mid-level cooks who wish to further their culinary education. This year we have joined forces with our local growers and farmers to highlight this year's theme of "home grown".

The price for dinners is $60 per person plus tax and gratuity. $20 from each dinner goes to the scholarship fund.

For reservations, please call the individual chefs for further information. Contact Ed Moore or Shirley Johnson at 619-224-2884. For full event menus, please visit www.thebarellbogunow.com.

Thursday, May 2
THERE BUNGALOW
4996 West Point Loma Boulevard
619-224-2884
Victor Jimenez, There Bungalow; Terry Gaye, Cafe 222; Ken Irvine, Chef Loma Lingo French Bistro; Amiko Guibbier, Panalal 33; Carlton Fornaciari, 100 Cafe.

Traditional and Old-Time Music, head to Normal Heights for the 29th annual Adams Avenue Roots Festival at 10:00 a.m. at 43rd and 17th Streets. The festival is located at 43rd and 17th Streets. The festival is located at 43rd and 17th Streets.

Tuesday, May 7
PAMPLOUSE GRILLE
514 Via de la Valle, Solana Beach
619-828-9092
Jeffrey Strause, Pamplouse Grille; Derek Ridgeway, 3rd Corner; Tom Atkins, J. Taylor Del Mar; Chris Idoo, Pacifica Del Mar; Beryl Ann Byrd, Just Fabulous Pastries; Steve McGee, MCDR.

Thursday, May 9
3RD CORNER
2265 Bacon Street
San Diego • 619-223-2708
Juni Flores, 3rd Corner; John Malcolm, Azul La Jolla; Jim Phillips, Bernardos; Robert McDonald, Street; Jennifer Harlowe, Michael Quigley, Prince of Wales at Hotel Del; Jenna Lipska, Hilton T pony Pines.

Thursday, May 14
MIXX
3671 5th Avenue, San Diego
619-239-6679
Josh McGinnis, Proeg, Zhee Zhee Aguirre, Mixx; Chris Walsh, Cafe W1; Jeff Bart, Scalini; Andy Johnson, Pacifica Del Mar; Danielle Helix, Mixx.

Thursday, May 16
1270 Cleveland Avenue, San Diego
619-293-7088
Jeff Rosman, Terra; Riko Bartolome, Maderas Country Club; Stevie Pickell, Cafe Champagne; Jeff Thurner, The Prado; Sara Polcynzma, San Diego Zoo.

Tuesday, May 21
STAR OF THE SEA
Habor Drive & Ash Street
San Diego • 619-232-7408
Brian Johnson, Anthony’s Seafood Grill; Jami Cavin, Dado’s; Fabrice Pringle; Bertandt’s At Mr. Louie, Scott Didel, Wine Seller; Brussner’s; Jeff Jackson, Lodge at Torrey Pines; Denise Hoa, Hilton Tpony Pines.

Tuesday, May 28
TRATTORIA ACQUA
1208 Prospect Street, La Jolla
619-454-0709
Damian Lee, Trattoria Aqua; Bernard Guillen, Martine Room; Pascal Vigano, Four Seasons Aviana; Tom Dowling, Randy Bernard In; Christopher Vesco, Le Fontainebleau; Vegetarian Hotel; Brian Freeman, Bavaro Hugo Lee, Trattoria Aqua.

Thursday, May 30
THERE BUNGALOW
2265 West Point Loma Boulevard
619-223-2707
Deborah Schneider, Hilton Tpony Pines; Susan Stevick, Berretti’s; Stephen Window, Ropigoreg; Michael Alton, Fat Concepts; Inc.; Max Elliott, Dobson’s; Raul Garcia, Casa Gril; Christopher Bause, Hilton Torrey Pines.
**Roam-O-Rama**

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

At an elevation of over 3000 feet, the rolling upland known as Mesa Grande is more reminiscent of Central California’s coast ranges than San Diego County’s typical rockribbed foothills. Through the heart of Mesa Grande runs a meandering country road serving only the light traffic of local residents and a few tourists off the beaten path. By any standard, it’s one of Southern California’s finest paved roads for bicycle touring.

The tiny but growing crossroads community of Santa Ysabel — long known for its popular Dudley’s Bakery — is a good starting point for the 22-mile loop route (up Highway 79 and back through Mesa Grande) described here. The traffic of backcountry residents and tourists has increased somewhat in recent years, so an earlymorning start will help you elude as much as possible some fast-moving cars on Highway 79.

Start by heading north on Highway 79 for 7 miles, up to a gentle summit halfway, and then down the other side. On the long, downhill run, Lake Hemetshaw and the Palomar Observatory’s 200-inch telescope dome come into view ahead. A blanket of morning fog covers the lake until an hour or so after sunrise.

At the bottom of the grade, turn left on Highway 76. After another 2 miles, go left at Mesa Grande Road. You now leave virtually all traffic behind and begin to tackle a wickedly steep uphill grade. Only the strongest riders will remain on the pedals during the next 1.5 mury miles. There’s no shame in walking your bike up the steepest parts. Glance back at the immense sunken plain behind you, with the currently contracted Lake Hemetshaw at its west end. The plain, known as Valle de San Jose, owes its depressed elevation to earth movements along the Etisnore Fault.

After topping out, Mesa Grande Road rolls generally southward over oak woods and grassy vales. You pass hillsides where genm-quality townfolk, banyan, garg, and topaz have been mined for more than a century. You cross Indian reservation lands, with many a car in sight, and finally pitch downward to an intersection with Highway 79. The Santa Ysabel Mission, a restored version of the original assistance, or submission, established here in 1818 by the San Diego mission, lies across the road.

Use Highway 79 to return to Santa Ysabel. Upon arrival, indulge your appetite for breakfast, fresh-baked bread, or apple pie at one of the eating establishments there.

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Wednesday through Friday and at
11 a.m., 1, and 2:30 p.m. on Saturday
and Sunday. Find the theater near
the Aerospace Center. Admission is
$3 for adults, $2 for children under
12. For more information, call
619-685-5045. BALBOA PARK

Good Man, Part 1, the Coronado
School of the Arts theater depart-
ment presents Clark Gesner and
Andrew Lippa's Broadway hit You're a
Good Man, Charlie Brown April 26
through May 4. Performances begin
at 7 p.m. on Fridays and Saturdays,
with a 2 p.m. matinee on Saturday,
April 27. Find the theater on the cam-
pus of Coronado High School, 500
D Avenue. Tickets are $6 and $7. Call
619-522-8969 for reservations.
(CORONADO)

Celebrate National Poetry Month
when Barnes and Noble Bookstore
hosts a reading from the book of
your choice at 7 p.m. on Thursday,
April 25. Find the bookstore at 1080
North El Camino Real and by calling
760-943-6400. Free. (ENCINITAS)

Good Grief! Spend a day in the life of
Charlie Brown, Snoopy, and friends
when the San Diego Junior Theater
presents You're a Good Man, Charlie
Brown. Book, music, and lyrics are
by Clark Gesner, with direction by
Jasper Grant.

Performances begin at 7 p.m. on
Friday and at 2 p.m. on Saturday and
Sunday through May 5 in the Casa
del Prado Theater. Tickets are $7 to
$10 adults, $5 to $8 seniors and chil-
dren under 13 and under. For reserva-
tions, call 619-239-8335. (BALBOA PARK)

Selections from Shel Silverstein's
Where the Sidewalk Ends, a poetry
reading will be held at 7:30 p.m. on
Thursday, April 24, at the Laguna
Playhouse. Tickets are $8. Call
619-522-8969 for reservations.
(CORONADO)

Put Ten Candles on the Cake when
the San Diego Actors Theatre cele-
brates its tenth anniversary with
performances of "Children's Classics" including Rapunzel, Three Little Pigs,
The Big Frog, and poetry and songs.
The party starts at 11 a.m. on Saturday,
April 26, at L'Auberge Del Mar Garden Ampitheater (1540 Camino Del Mar).
Call 858-268-4994 for information.
Admission is $4 per person. (DEL MAR)

Theater Arts Workshops for chil-
dren and adults run through the end of
April at the Civic Center Plaza. Workshops are held on Saturdays and
Sundays at 10 a.m. and 1 p.m.,
respectively. For information call
619-239-8335. (BALBOA PARK)

Beech & India
1:00 - 5:00pm: Kathi Burg Band
2:00 - 6:00pm: In the Rhythm
Indigo Grill (Cedar & India)
1:00 - 6:00pm: Apeni 22
Fir St. Cottages (Fir & India)
1:00 - 3:00pm: Glissando
3:00 - 6:00pm: Facing West

ArtWalk Magazine available for free in April at San Diego County Starbucks,
Barnes & Noble/Bookstar, U.S. Bank branch locations, Fashion Valley and
Arts Tix. Detailed event maps ($2) available at ArtWalk—India & Date Info
Kiosk presented by Bosa Development.

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In cooperation with: San Diego Art Institute, San Diego Performing Arts League, San Diego Dance Alliance,
Institute for Arts Education, Museum of Contemporary Art San Diego, Children's Museum San Diego,
San Diego Museum of Art
READING

Thirty Days: On Retreat with the Exercises of St. Ignatius

Paul Mariani

Viking Compass, 2002; 285 pages; $23.95

FROM THE DUST JACKET: Paul Mariani’s memoir, Thirty Days, framed by the Jesuit practice of guided prayer and reflection, introduces the reader to the 500-year-old Spiritual Exercises of St. Ignatius. This is the story of a husband, father, teacher, poet, biographer, and pilgrim who leaves home in midwinter in hopes of confronting his past and finding his life’s direction. From the day Paul Mariani arrives at Eastern Point Retreat House, after getting lost en route, he realizes that his expectations and assumptions about who he is, what he knows, and what he believes have nothing to do with the truth that will reveal itself over the next 30 days.

Thirty Days (the first book to follow an individual retreatant through the entire arc of the Long Retreat) is a brief life of St. Ignatius and meditations on the life of Jesus with the Day-to-Day unfolding of 30 days of silence at the retreat house facing the ice-capped waves of the North Atlantic near Gloucester, Massachusetts. Over the course of four weeks, Mariani takes an unflinching look at hisfailings and wounded self, reveals his relationship with God; comes to a new understanding of Jesus and his radical gift of love to His followers; and rediscovers a sense of renewal in order to return to the world with a sense of what it truly means to put others before ourselves.

A CONVERSATION WITH THE AUTHOR: Paul Mariani, on the morning that we talked, told me that he was born on a leap year, February 29, 1940, in New York City. I asked what he did about his birthday. "It gets depressing because I only get one every four years. Every four years I do celebrate it. I celebrated it in some way every year, but it is weird to go from February 28 to March 1." "Do you feel forgotten?" "Yes. In a weird existential or metaphorical way. I've got my family, which is terrific, but it feels so strange, this anomaly that there's one date in the year that doesn't appear every year." Mr. Mariani was his parents' oldest child, the oldest of seven children, 17 years older than the youngest. His parents were working class and not college educated. I asked how it happened that he acquired a formal education.

"Education was important for my mother, and I was always a very curious kid. I loved books from the time I could read. And there was also the sense that it was, if you will, a way out of the blue-collar background. I did not want to be a mechanic all my life. Not that I have anything against mechanics. I need them. But I knew that I wanted to do something else. So my mother insisted that I finish high school, and when I finished high school that I at least have a year of college, and we went from there. I kept wanting more education. I was lucky and I got it."

"I went to Chaminade High School, a boys' high school run by the Maristians in Mineola. When I was a senior there, 16 years old, one of the priests said, 'I think that you may have a vocation.' And I said, 'Okay, Father.' So I went off to Beacon, New York, where I spent a year in something like a pre-seminary, if you will. And I got it, I really read anarchy to Christianity. I learned how to love literature. I remember especially a little German priest who taught Latin. I loved the ordinariness of the school and that those ideas were very important there. And so continued. But I knew that the life of a celibate priest was what I wanted a family. So I came out. But the only thing is, I did say that if I did come out that I would use teaching as my vocation. I promised God that I would be a teacher. I have a teacher really to remain faithful to that. And making that promise seems like it happened yesterday, you know. Although it's many, many years ago."

Mr. Mariani's first book was A Commentary on the Complete Poems of Gerard Manley Hopkins. "How?", I asked, "did you discover Hopkins?"

"When I was a senior at Manhattan College in early 1962, the professor gave out assignments of poets. He said, 'Okay, this is the course for seniors in poetry,' you know, early modern and modern poets, and I was given Yeats, and I wanted to be Yeats and I wanted Hopkins, so we shifted. I started reading Hopkins. I read 'The Wreck of the Deutschland,' and I don't say I understood it, but I knew this was terrible. I said to myself, 'Whoa, this is good stuff.' For me, that Hopkins was a Catholic and that he was intelligent was important. At a time when some of the guys who were going to Manhattan College had lost their faith, this was important to me. Hopkins was an intelligent man, and his poetry was extraordinary. So that began a lifelong love for me of Hopkins."

I said that Mr. Mariani as a young man seemed such a contrast to Hopkins. "You?", I went on to say, "were a rather happy, even hearty collegian. And Father Hopkins seems so dark and broken and troubled and lonely."

"As an undergraduate I had that melancholy too," Mr. Mariani said, "but, in Hopkins, there's also, don't forget, the poems of celebration. And you can feel in Hopkins' language this sensuousness, this explosiveness. That's what I love about his poems then."

"So that Hopkins, in a way, was your Dylan Thomas?"

"It's funny, because the year before I discovered Hopkins, I had taken my new wife, Eileen — but at the time, my girlfriend — to see Dylan Thomas' Under Milk Wood. It was in a little theater in the round, in the city, in New York. I was absolutely spellbound by the language. So I got it back, and I discovered Dylan Thomas first, and then Hopkins the following year. So on top of the language, there was also that whole theological element, that fundamental element which meant so much to me. But that's how it worked. In 1961 it was Dylan Thomas and then in 1962 it was Hopkins. I loved that language. Now, what's funny is that besides that language, there's also the plain speech of New Jersey."

"Which," I said, "shows up in your interest in William Carver."

Children's Museum of San Diego, the National Day of Puppetry is being celebrated with events on Sunday, April 28. Visitors can make a puppet, learn circus skills, and join a parade. Puppet show starts at 1:30, 2:30, and 3:30 p.m. There will be stiltwalkers, giant parade puppets, aerial and circus acts, storytelling, music, and more.

Exhibiting artist Doug Snider leads a ceramic sculpture workshop on the creation of "Dog Bugs" on Tuesday, April 30, at 10:30 a.m. "These small, colorful, round sculptures serve as puzzle pieces in Snider's larger works, and as stand-alone sculptures. To register, call the museum."

The Art of Skateboarding" is on display through April. The exhibit explores the history and evolution of skateboarding, including a board-making station, fingerboard courses, and film screenings. Colorful 3-D ceramic wall sculptures by local artist Doug Snider are gathered in "Ceramic Pools," also on view through April. The museum's month-long celebration of theater arts entitled "Puppetry, Circus, and Storytelling" features Pam McTigue's puppet exhibit, highlighting four decades of puppet magic. The exhibition includes more than 100 unique puppets, props, script samples, backdrops, sets, photos, and a working stage and continues through May. Continuing exhibits include "The Book Shop," "Improv Theater," and "Cora's Rainhouse." Find the museum at 200 West Island Avenue. 619-233-8792 for additional details. (DOWNTOWN)

"Grand Mistress Storyteller" Sybil McConico performs for the story time planned at Makoan X Library on Sunday, April 28, at 3:30 p.m. Free. Find the library at 5146 Market Street at Escondido. Call 619-422-7055 for additional information. (ENCANTO)

Juggling Jellyfish, preschoolers and their parents will explore the beauty and mystery of jellyfish, learning how these creatures survive in the ocean when the Birch Aquarium-Museum hosts this class on Sunday, April 28, at 1 p.m. Admission is $5 for members, $7 for nonmembers. (BIRCH AQUARIUM)

"No, David!" This book by author and illustrator David Shannon is one of the best-loved books on many library shelves. Based on the story of the 120¢ (adult offered) free "role playing" and a take-home craft. Find it in the Children's section. (IMPERIAL BEACH)

Preachers of the Modlistat, what adaptations do showbread have that help them in their habitat? Find out when the Junior Rangers Free. The program also at 5146 Market Street (at Escondido). Call 619-422-7055 for additional information. (ENCANTO)

"The Rain Came Down, A Bad Case of the Blues, and the new Duck on a Bike — Rainy Weather Books" on Wednesday, May 8, at 4 p.m. He'll give a brief presentation and then answer questions and sign books. Find the shop at 7755 Girard Avenue and by calling 858-345-3518. (LA JOLLA)

MUSEUMS

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

Antique Gas and Steam Engine Museum, the museum's activities include: locating, collecting, documenting, and preserving historical gas and steam engines and their associated equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated saw mill, and 1/3-scale train. Find the museum at 2040 North Santa Fe Avenue. For further details, call 760-941-1791. (OONTA)

Imitana Museum and Cultural Center, the museum highlights the history of the Imitana Valley from the mid-1800s, with historical photographs, artifacts, tools, and farming implements. The district's 1953 fire engine; and bound copies back to the 1950s of the Chula Vista Star News. Find the museum at 4037 Ruby Street. 619-267-5414 for additional information. (BONITA)

Chinese Historical Society and Museum, an exhibit of Chinese ethnic costumes celebrating the colorful tra...
los Williams, "William Carlos Williams: The Poet and His Critics" was Mr. Mariani's second book and was followed by Mr. Mariani's first biography, "William Carlos Williams: A New World Naked.

"Yes, I wanted to marry the two, to get the American idiom but also enrich it in a way that Williams had not often allowed himself."

In the fall of 1962, after graduation from Manhattan College, Mr. Mariani enrolled at Colgate University. He explained, "My first full-time teaching load was at Colgate. I was there as a preceptor to get my master's degree. It was a three-year program, and after one year, they said, 'We're phasing out the preceptor program, but for those who are in the program, we'd like to offer a teaching assignment.' So what happened the second year was that they gave me an assignment of teaching four classes of freshman English. They were small classes of ten students each. That's what I did. I loved it and made a few thousand dollars doing it. From there I went on to Hunter College and taught police officers, and taught underclassmen, and taught secretaries, upstairs, the whole bit, and at the same time, we had three kids."

Mr. Mariani graduated from Colgate in 1964 with an M.A. in English and in 1968 from CUNY with a Ph.D. in English. "In 1968 I went to the University of Massachusetts. I was 28 and had finished my dissertation on Hopkins, and Eileen and I, who had married in 1963, by then had the three babies — three years old, two years old, and a few months old, all boys. I didn't want them to live in New York City. I couldn't afford it, and besides, I wanted the country for them. So UM was hiring. I always loved western Massachusetts. It was like an ideal pastoral landscape."

During the next 30 years Mr. Mariani published five books of poetry, three books of criticism, and four biographies. In addition to William Carlos Williams, Mr. Mariani was the biographer of poets John Berryman, Robert Lowell, and Hart Crane. He also writes regularly for scholarly, general, and Roman Catholic publications, including, among the latter, the Jesuits' magazine Americana, for whom he serves as poetry editor.

In the fall of 2000, Mr. Mariani began teaching at Boston College, a Jesuit institution. Why, I asked him, did he leave a good job and upcoming retirement at UM to do this?

That Boston College is a Jesuit institution, Mr. Mariani said, is why he went there. "That's exactly why. I have a son who will be ordained in June in California, in San Francisco, one of five Jesuits this year. I don't know how else to say it...it was a calling, is really what it was, that I went to Boston College. I had been on a retreat when the calling came to go to BC. It was weird. I put it away. I said, 'This is crazy.' But it kept coming back. So I finally wrote a letter to the president of the college and said, 'Listen, you're a priest, and I want to tell you what happened, I was on a retreat, and I had this message kind of thing that said go to BC,' and I said, 'I'm only four years away from retirement, so I don't need this. Just tell me that I'm crazy, and we'll forget about it.'"

"But he said, 'No, you're not, intrigued. Come on over and see me.' So I went to see the president. Then, of course, I had to see the dean, and I had to see the chairman, and I had to go through the hoops, in fact, of an incoming freshman teacher, even though I had all these years under my belt. But that's where I am. I still live in western Massachusetts, so the hard part is the travel, but there I am." "Why did you choose the Jesuits for your retreat?"

"Well, I'd always had an admiration for the Jesuits. It started with James Joyce. From A Portrait of the Artist as a Young Man, where Stephen Dedalus' father tells him that if you're going to join an order, join the Jesuits, because they're the cream of the crop, the intellectual cadre."

"And," I said, "they're manly."

"Yes, they're very much so. And that meant a lot to me. They were soldiers. They were soldiers for Christ. That image had stayed with me. I used to make retreats with my father-in-law over in Staten Island. Jesuit retreats. It would be a three-day retreat. He'd go out and play the horses or at least he'd go out to find out how the horses had done. He'd sneak back into the retreat. I love the fact that he did that. So there was that. And then my son had looked at a lot of orders. He had gone to Harvard. He thought he was going to be a doctor, because he had studied with Robert Coles, the psychologist, and he loved Coles, he loved what Coles was doing. So he majored in medicine. But it didn't turn out. Medicine wasn't what he was looking for. He joined the Navy and got through basic but realized that that wasn't what he was looking for. Then he went to Taiwan by himself, taught English so that he could make some money, and then stopped talking English altogether. He lived with a Chinese family in Taipei and learned the language. Learned it fluently."

"And then he was in China, on the mainland, and he was on a train, third class, and he was going to Beijing, and he looked out the window, and he heard a voice say to him, 'What are you waiting for?' He returned to the States and joined the Jesuits. Each Jesuit province is connected to certain mission lands; the Californian province is connected to Asia. My son joined the Jesuits in California so that he could work with Chinese."

"So you felt close to the Jesuits."

"Very much so. My first book, as you know, was on Hopkins, so I'd spent time in England at Cambridge University, and I'd spent time in Dublin, following in Hopkins's tracks. I felt this increasingly deep affinity for the Jesuits. And then I started going on eight-day retreats with the Jesuits. And then I began to consider doing a 30-day retreat. It turned out that I was on leave from UM in 2000, and Viking wanted a book from me, from a layman's perspective. Actually, they first wanted a laywoman's perspective, but they couldn't find the woman that they wanted. And so my agent said, 'Well, I've got a guy who can do it.'"

"So they gave me a contract. I knew I was going to be writing a book. Of course, what happened, very quickly, is the experience of the 30 days took precedence over everything. In fact, at one point, I was willing to abandon the contract, if my spiritual director felt that what I was doing was counterproductive. He said to me, 'Well, is it helping you to write a book?' And I said, 'Yeah, it is, it is helping me.' He said, 'Then, continue.'"

"Once I started writing this, I realized that there was no way that I could fake this one. I had to keep following where the 30 days was taking me. I wanted to see what this thing was going to take me. I really had no idea. I had read the Exercises, and I thought I understood where it was going to go, but believe me, from about (continued on page 78)"
So, the same thing here with the retreat. You’re going there to talk to God. You’re cutting out everything on you. You’re making your sacrifice. You’re fasting in many different ways. I don’t mean just food, you’re fasting from newspapers, from radio, from all those things that give you comfort every day. I was fasting from Eileen, for crying out loud. So you’re preparing yourself and you’re sensing attention and you’re at attention. So things will happen—and they do happen, and they begin to happen at greater and greater frequencies.”

“I had that running read other work by Mr. Mariani. His biographies of poets, for instance, and some of his articles in America, that I noticed that in this latest book, the language was far less clutter than in his earlier work. "The language in this book is very simple and sparse," I said, adding that Mr. Mariani had seemed to strip himself of his usual on-the-page charm and divested himself of his verbal hijinks and tricks.”

"That’s exactly what happened. You strip yourself away. You say, "All right, I’ll just play it simple," and it can work, but it often conceals. And if I’m using tricks then I may be concealing something that I need to say. So I would go back and I’d strip that, and I’d say, "Okay, what am I really trying to say here?" And that seemed to be what I did if I was to remain as honest as possible. There are deflections, okay? But I tried to be as honest as I possibly could. This book is in some ways the book I’ve always wanted to write, okay? And the fact that it did not fire the literary spark with the poetic with the scholar, and it allowed both sides of the brain, the right and the left, to become involved with the process.

"Part of me really did want to reach as many people as I could. One of the wonderful things that’s happened is that people who are not literate people are coming to this. I’ve got hundreds of essays coming out later this summer. I realize that people might read those and say, "Oh, you’re smart," but they’re not going to follow what I’ve written. Whereas here I was saying, "How do I reach you, I want to reach you too, okay?" That means I’m going to have to strip away to become as simple as I can. So that’s definitely there.”

We talked then about Robert Lowell and John Berryman. Lowell, in his 20s, in late 1941, converted to Roman Catholicism. (Mr. Mariani writes in his biography of Lowell, "The descendant of Puritan and Unitarian and Episcopal clergy, the descendant of Jonathan Edwards, the man who had once told Taylor that Catholicism was the religion of Irish servant girls, was about to become a Catholic himself.") By his 30s, Lowell had left the church. "Why," I asked Mr. Mariani, "do you think that Lowell wasn’t able to stay in the Catholic Church?" "I think what happened was that he demanded too much of himself. Berrymann [also a convert to Catholicism] also did this. There’s the sense in which you think that you can read about a saint, say, or you read about someone like Hopkins and you think, "Well, I can come to church and I will myself to do that." But the thing is that if you pitch, it cannot be sustained indefinitely. Because you’re taking it. And at a certain point you drop away. I think that what happened with Lowell. Finally, he dropped away. It was easier. Then, of course, he died of an overdose. Depression, bipolar disorder, and the medications made life difficult for him.”

"I wonder," I said, "if coming from one of the Boston Brahmin families, as Lowell did, if the class aspect of Catholicism might not have had some effect on him. Catholicism’s association with the Irish immigrants surely would have troubled his family.”

"I do think that was part of it. In other words," Mr. Mariani said, "because he’d been raised an Anglo kid, and here he is coming into the faith. But I don’t think he cared what his family thought. But certainly it was a little bit embarrassing, you know, in the literary world, for him perhaps to sustain that kind of Catholicism.”

As a young man, Lowell had turned to poet and critic Allen Tate as something of a mentor. I asked Mr. Mariani if part of Lowell’s attraction to Allen Tate and his wife Caroline Gordon had to do with their Catholicism.

"No," Mr. Mariani said. "Tate had a profound impact on Lowell but Tate was not a Catholic at the point when Lowell first knew him, but he would become a Catholic, in, I later learned, 1950. Caroline Gordon was a convert. But she wasn’t practicing Catholic. Tate did become a practicing Catholic. But you know, Tate was also a strange man, I believe, you know, he’s a convert, but he’s still sleeping around a good deal.”

I asked Mr. Mariani if he recalled Tate’s wonderful Christmas sonnet that opens with:

This is the day His hour of life draws near,
Let me get ready from head to foot for it.
He did. "There's a deep moral sense in Tate, an almost Calvinist moral side to him. It's that sustaining of it that's so difficult. And that's where I think they all keep looking back to Hopkins with a kind of envy."

"Perhaps," I suggested, "Lowell and Tate and Berryman were not really equipped for the mundanity and dullness of regular religious practice."

"Exactly," they weren't. "In a way that, say, Flannery O'Connor was. I agree with you that these men were not equipped for the dullness of it, the boredom of it, that they longed for. As long as it was literary and it was romantic, however, they liked it."

"It's funny. In my biography of Lowell, I point out that Lowell, when he was a young man, that he felt that even though he'd left the Church, he had become much more serious about the religious questions. But by that time, Elizabeth Hardwick [Lowell's second wife, whom he spent a summer before he died] didn't want to hear about it. His friends, most of them, didn't want to hear. He told his friend William Alfred, 'I'd like to baptize my son.' And Alfred told me the story himself, ten years ago, and he was embarrassed to tell it, because he didn't want the word to get back to Caroline Blackwell [Lowell's third and last wife and mother of that son]. But clearly Lowell was still thinking along those lines. And then you've got those late poems in which he talks to the blessed Virgin. 'We were friends once,' he says, 'we were divorced.' So there's still something there. And Lowell spotted it in the human at the end too, you know. "Very subtle poems," he said, 'in the tradition of Corriente, slty and tricky.' So there's still something in Lowell that keeps going back to it." (In the footnotes to his biography of Lowell, Mariani writes that in 1978 Lowell wrote to Berryman, in what would turn out to be Lowell's last letter to his old friend, about Berryman's "Eleven Addresses to the Lord," that, while "cunning in its sestynism," the sequence felt "like a Catholic prayer to a personal God."

I like the humorous, anguish-admission of faults, somewhat like Corriente, to whom his work is appealingly dedicated."

Mr. Mariani said that he remained fond of Berryman's "Dream Songs." "Teach seminars on them. Although, as I get older, there's a bit of sadness about them. One of the things I'm trying to do is convert students, you know, to say, 'Look at this stuff.' Usually by the end of it, most of them have come over. They love Henry [the speaker of many of the "Dream Songs"]. There's a breakthrough in the late poems in which he uses that kind of Emily Dickinson quatrains, in 'The Eleven Addresses to the Lord.' In those poems, you see Berryman making a further jump. But, again, he made mistakes. At one point, reading Hopkins, Berryman, I'm ready to be crucified. In fact, I hope I am crucified."

I asked Mr. Mariani if he thought that Lowell and Berryman, because they were converts to Catholicism, were perhaps more easily carried away by emotional aspects of the faith.

"I think," he answered, "that's true, to a degree. Hopkins, don't forget, was also a convert. He was a convert from Anglicanism. In fact, he almost lost his family. His closest friend was Robert Bridges, and Bridges was an Anglican but pretty much had become an agnostic and hated Catholics and hated Jesuits. It was his closest friend becoming both. One of the sad things is to watch that play itself out as Hopkins finds he's more and more restricted in what he can say to Bridges, who would later become poet laureate of England. But Hopkins learned the dullness of it through the Jesuits."

Mr. Mariani is a poet and has written about poets. I asked him if he thought that prayer and writing and reading poetry all take place in a similar atmosphere.

He responded, saying, "Prayer, did you say, and writing poetry and reading poetry! Absolutely. I've said that, in fact, a number of times. Prayer is poetry and poetry prayer. And I think there's a lot of truth to that. Obviously not for everybody. For myself there is always a kind of spiritual dimension. To tell you the truth, if a poet doesn't have that, or clearly works against that, well, although Larkin, for instance, Philip Larkin, I find him interesting. Because even though he's pooh-poohing it, you can see that he's also hungry for it. And that tension I find fascinating. What I find more difficult is a kind of confessional poem or an autobiographical piece in which there is no spiritual dimension. Some language poetry, for example, in which there seems to be no soul. Of course, there's a whole brand of poetry in which what they've done is they've essentially killed the author off, so what you have is almost a kind of automatic writing on the page."

Interrupted Mr. Mariani to suggest that perhaps it was a matter of age that kept us from liking certain poets. "Just as," I said, "we may not be able to hear or listen to music that is popular now among young people."

Mr. Mariani protested. "That may be true. But, the thing is, I have tried to listen to it, to hear it. I keep looking for it, but there is poetry that is not interested in these issues, this spiritual dimension. And if it's really not interested in it, well... Even John Ashbery, who apparently seems to be just a kind of talking head at times—nevertheless, in his poems there can be these extraordinary moments that are funny or poignant. At least he's given you those. He's allowed you to see them before he's moved on."

I said that my impression when reading Ashbery is that he was extremely serious about what he did.

"A man that writes as much as that is quite serious, of course. But, again, there are certain tastes, and certain people appeal to one more than others, you know."

We returned, then, to Mr. Mariani's newest book, about which he said that this book was, in a way, the most important single book he'd ever written. "For deep spiritual reasons. Whosoever I am, I think that that book comes closest to revealing it. I know that we're multiple selves. I know that. But in terms of who I would like to be, that's the self that I feel most comfortable with. And it's funny because my friend introduced me the other night, and he's an agnostic. And it was very funny what he said, about the book. He said, 'Don't read any of the blueberry passages.' That was his way of protecting himself. From strong emotion."

"Men are sometimes embarrassed by seeing or hearing about another man's wrestling."

"Absolutely."

"During your 30-day retreat, you became somewhat friendly with the Kloonez box."

"I certainly did. When I was younger I had a hard time crying. As Henry says [in John Berryman's 'Dream Song 76—Henry's Confession'], 'life is a handkerchief sandwich.'"

—Judith Moore
When a Harpsichord Is Suitable and When It Isn’t

Classical keyboard works cannot do without shadings of loud and soft.

As part of the Baroque music festival organized by Marianne Plou of the University of San Diego music department, harpsichordist Natsume Uemura gave a delectable recital - part Baroque, part modern - called “The Harpsichord Then and Now.” Playing a handsome, resonant, two-manual Flemish instrument (1848) in the charmingly appointed French Parlor of USD’s Founders Hall, Uemura began, appropriately, with two French compositions, from two centuries. First, there was a G Minor Suite by the composer who, more than any other, established the traditions of French Baroque keyboard music, Louis Couperin. Couperin, who died in 1661, brought to an early perfection the metrically free Prelude, a movement based on the five notes of the major scale (Chaconne or Passacaglia); and the French harpsichord style in general, with its beauty of line, its extraordinary embellishments (at once decorative and infinitely expressive), and the matching sensuality of its harmonies and textures.

Among these accomplishments, he apparently did not number the establishment of the suite as the form that would dominate the work of his great successors in French harpsichord music (including his nephew, François Couperin “Le Grand”). The several manuscripts of Louis’s works simply group his individual compositions according to their key, never implying that they should be considered movements in a larger, more-or-less integrated work. Consequently, the “Suite in G Minor” that Uemura played at USD was necessarily a tasteful construction of her own, assembled from various Couperin pieces in that key. The order was that of the later French suite, but (making use of her freedom to choose what she wanted) she included not one but two G Minor Passacaglias - a fine idea, since both are masterpieces, and since both magisterially demonstrated her own virtues of power, discipline, and subtlety. These characteristics of her playing enabled her to delineate with great vividness the distinctive musical personality of the composer: the noble seriousness, the somber introspection, the austere aristocratic idealism.

The greatest French composer for the harpsichord in the 18th Century, Jean-Philippe Rameau, built on the foundations of Louis Couperin’s music but expanded them according to his own splendid talents and according to the tastes of his age: the earlier composer’s brief career coincided with the first years of Louis XIV’s reign, while Rameau’s music entertained the pleasure-loving court of Louis XV, a monarch of a profoundly different character. The Suite in E Minor Uemura played, which Rameau published in 1724, combines superbly crafted examples of the older style (the opening Allemande and Courante) with picturesque genre pieces in the more modern manner (the imitation of twittering birds in “Le Sourd des Monceaux,” as well as the earlier Rigaudon), is, typically, a popular rather than a courtly dance, and Uemura underlined its rather wild exuberance with special zest. Indeed, her playing of the Rameau Suite had an altogether different flavor from that of the Louis Couperin, discreetly but insistently bringing out the radical change in the two composers’ attitudes toward music.

Rameau orchestrated the Tambourin in his opera-ballet, Les Fêtes d’Hébé of 1739, where its popular character is underlined by the inventive instrumentation. Uemura’s performance at the keyboard was naturally less varied in color. But here, as throughout her recital, she knew how to make the most of the harpsichord’s pungent sonorities, employing rhythm, articulation, and phrasing to create the illusion of a wider variety of timbres than the instrument is capable of.

The work that followed in Uemura’s program, a keyboard sonata by Haydn, seemed to me less successful - not because there was any falling-off in the quality of her playing, but because the music is not (at least in my opinion) really suitable to the harpsichord. The Sonata No. 32 in G Minor, Hob. XVI/44 (not XIV, as in the printed program) probably dates from the early 1770s, when such a work could have been played on a variety of instruments: the harpsichord, the clavichord, or the fortepiano. The question of which instrument Haydn intended cannot be settled historically, but the internal evidence of the music itself strikes me as unequivocal: this is not harpsichord music.

Numerous passages in the score depend for their effect on the ability of the instrument to make shadings of loudness, something a harpsichord cannot do, while a clavichord and a fortepiano can. On a harpsichord, a number of notes sounded simultaneously will be louder than a single note, and on an elaborate instrument stops can be adjusted to alter the timbre (and usually the volume) of all subsequent notes; but no fine moment-by-moment changes are possible. In this G Minor Sonata, there are rising sequences that call for a gradual crescendo, passages whose inner life demands an expressive decrescendo, dynamic contrasts that need a much wider range than the harpsichord can manage, repeated notes that need their dramatic function if they cannot get louder and softer, phrases whose structure implies a rise and fall of volume - in short, all the features of the early Classical keyboard style, in which shadings of loud and soft are as pertinent to musical expression as are melody, harmony, and rhythm.

A good pianist could add this expressive vocabulary to the Suites of Louis Couperin or Rameau, but they do not need it, and might indeed be deformed by its presence. Classical keyboard works, in contrast, cannot do without it. Imagine the loss — in the very meaning of the music — if a Beethoven piano sonata were to be played on a harpsichord! Well, this Haydn sonata suffered in the same way.

That is not to say that Uemura’s performance gave no pleasure. An artist of this caliber always has something to give the listener, and in this case all the other aspects of the score were firmly and delightfully in evidence. But the overall impression was that of a small work (I am not talking about length but about depth), whereas this two-movement “chamber” sonata is in fact strikingly passionate, introspective, and dramatic, exploiting to the full the new expressive sonority that was beginning to appear in the 1760s and 1770s - this was, in fact, only the second keyboard sonata in a minor key that Haydn had composed up to that point. It was interesting to hear it on a harpsichord, especially when so sensitively and intelligently played, but because of the instrument Uemura’s performance could not do...
the music full justice. Harpsichordists do have their legitimate repertoire, and it is a wide one, covering all of the 17th and 18th Centuries and a good part of the 19th. Still, it is only natural for them to want to branch out into other periods, and fortunately a number of 20th-century composers have shown an interest in this "archaic" instrument and have composed first-rate music for it. For many of them, one of the attractions of the harpsichord is precisely its unresponsiveness to the nuances of touch — a defect ideally in conformity with the yearning of a certain kind of modernism for the immediate, the unmediated, the unenterprising, the objective.

That is certainly the effect produced by Toru Takemitsu's harmonic Rain Dreampainting, which Uemura played toward the end of her program. Takemitsu was one of the great composers of the 20th century, less known than Stravinsky, Bartók, Varèse, Berg, or Messiaen, but in every other way that truly matters. The music, which owes to these eminent modernists and which derives instead directly from Debussy, is of striking originality, and his most remarkable feature (for avant-garde music) being that virtually every one of Takemitsu's compositions grows out of some concrete sensory image, viewed or imagined. The poetic titles of his works (including Hummingbird, Descendents into the Pentagonal Garden, or Far Beyond Chrysanthemums and November Fog) call up the world of nature one encounters in Japanese landscape painting. Like these painters (and like his musical forebears, the Impressionists), Takemitsu had a particular fondness for water imagery — River Run, Toward the North, River Stairs, Rain Swimming, Rain Spell, Rain Tree Sketch, Between Tides — with its musical equivalents of continuity, free form, metamorphosis, and liquidity. For similar aesthetic reasons he was drawn to the visionary landscapes of dreaming and of the hypnagogic state, composing works with names like Dreamtime, Dream Window, Quotations of Dream, and To the Edge of Dream. At times, dream and water — so similar in the composer's imagination — are in fact totally one in I Hear the Water Dreaming, or the harpsichord piece Uemura played so exquisitely.

In the music's continually transformed patterning and clustering of rain drops, now dense, now scattered, with all the emotional suggestiveness of melancholy and oppressiveness yet also the renewal and quickening of life, composer and performer made an irresistible case for the harpsichord as the perfect voice for representing the effects of nature and of human experience: the rain that comes upon us impersonally and relentlessly from without, the dream that comes upon us impersonally and relentlessly from within.

Two short, brilliant, virtuosic pieces by American composer Robert Muczynski similarly valued the instrument's homeland may be the Renaissance and the Baroque, but as a guest in the world of modernity it can speak our alien language.

Uemura's recital was a relatively short one (a couple of pieces more, and she would have had to return the harpsichord!), but it was rich in interest, vitality, and beauty.

Events that are undersold occur after May 2.

HOW TO SEND US YOUR LISTENING COMMENTS: You may receive by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information. CLASSICAL MUSIC. Box 88503, San Diego CA 92136-5033. Or fax it to 619-691-2801. You may also submit information online at www.SanDiegoReader.com by clicking "Readers Comment".

Q: What Was the Most Important feature of French Nobility in the 17th and early 18th Centuries? The answer is not the names of the nobles d'armes, and you’ll hear the reason when the Bottom Line performs for the San Diego Early Music Society on April 9. See ad 26. Paolo Pandolfo and Guido Balestrucci (Viola da gamba) and Sander van Donselaar (Lute) will give a recital of music ranging from French Baroque by Couperin, Saint-Cobain, and Rameau.

The concert starts at 8 p.m. at St. James by-the-Sea (743 Prospect Street). Tickets to "The King’s Volks" are $18. General 619-291-8426 for reservations. (LA JOLLA)

J.S. Bach’s "Art of the Fugue" may be his greatest work, and his own teachers, Carl Philipp Emanuel Bach and Christoph Bach, were deeply impressed by it. In this series, on April 27, at 7:30 p.m., in UCSD’s Mandell Auditorium, their execution of the work and of the semi-classical period will be given a $25 general and $20 student. Get your reservations today, and join us for this extraordinary event.

There’s No Fool Like an Old Fool, as the old miscreant Don Pasquale showed us when he decided to take a young wife. Gaetano Donizetti’s Don Pasquale has been set in the American Wild West, in the production by the San Diego Opera. Performers include Italian baritone Bruno Prattici as Don Pasquale, Chinese soprano Ying Huang as Norina, and American tenor Matthew Polenzani as Ernesto. The opera is performed in Italian with text projected in English above the stage.

Enjoy the production — conducted by Eduardo Müller and directed by David Gately — at 8 p.m. on April 27 and 2 p.m. on Sunday, April 28. Tickets range from $35 to $107, see the opera at the San Diego Civic Theatre, 201 C Street. For reservations, dial 619-232-7636. (DOWNTOWN)

The USD Symphony Goes All-American with concerts on April 26 and 28. These fundraising recitals feature works by American composers from the 20th century including Ruth Crawford, Gershwin, Copland, Bernstein, and Julia Smith. The concerts begin at 8 p.m. on Friday and at 2 p.m. on Sunday in Shiley Theatre at the University of San Diego (1998 Alcala Park). Tickets are $8 general. Call 619-260-2280 for information. (SUN VALLEY)

Snoozi in All Grades of Society is satisfied with only the finest food, says chef Gilbert and Sullivan, first produced at the Savoy Theatre in 1889. America’s only Gilbert and Sullivan company, known as Opera a la Carte, presents The Gondoliers on Saturday, April 27, at 8 p.m., at the California Center for the Arts, Escondido. Tickets range from $25 to $49. Find the center at 240 East Grand Avenue, Escondido Boulevard (at Valley Parkway) and by dialing 800-988-4323. (ESCONDIDO)

"Heartbeats of the World," this San Diego Symphony Light bulb concert "takes an eclectic and provocative look at the role of rhythm and pulse in world music around the world."

Maestro Hung-Jo Pak and company bring rhythms from West Africa, Cuba, Brazil, and other countries to the orchestra in traditional instruments and pieces, joined by renowned percussionist Steven Schick.

The concert is set for Saturday, April 27, at 8 p.m. Tickets range from $10 to $85. Find Copley Symphony Hall at 750 N. Park for reservations, or other information, call 619-235-0808. (DOWNTOWN)

Love the Famous Tenor and Baritone Duet from "The Pearl Fishers!" It's on tap — along with the "Flower Duet" from Lakmé, "O Mio Babbino Caro" from Gianni Schicchi, "The Jewel Song" from Faust, "Intermezzo" from Cavalleria Rusticana, and excerpts from Bernstein's Candide — when the San Diego State University Symphony Orchestra performs on Saturday, April 27. The concert features professional singers including Martin Chambers, Philip Larson, Luidmilla Ninkic, Kathleen Mawney, and Giavanna Kersulis. The orchestra will also present "Three Dances" from Smetana’s Bartered Bride.

The concert begins at 7 p.m. in Smith Recital Hall on the San Diego State University campus. Tickets are $10 (adults), $7 students, $6 seniors, $4 children. For further information and reservations, dial 619-594-6042 for information. (SODI)

"I Love Opera," hosted by the small Soap Opera, takes place on April 27, at 8 p.m. in the Academy of Sound and Music (3554 Kettner Boulevard). Singers of all ages perform opera arias, art songs, and Broadway favorites, and a professional accompanist is provided. The suggested donation is $5. For an audition appointment and information, call 619-725-0777. (MIDDLETON)

Described as "Diverse and Dynamic," the California Quartet plans a recital on Sunday, April 28, at 7 p.m., at the La Jolla Presbyterian Church (7715 Draper Avenue). An offering will be received. For information, dial 858-454-0173 x332. (LA JOLLA)

Noize at the Library, the series highlighting 20th-Century classical music — continues when Anne La Berge and the United Noise Toys perform at the Athenaeum Music and Arts Library on Sunday, April 28, at 5 p.m. Anne La Berge is an American avant-garde, improvisor, and composer currently living and working in Amsterdam; the toys in question include flute, piano, percussion, and electronics performed by Dutch musicians Gert Jan Prins and Cor Fuhler.

A pre-concert talk begins at 7 p.m., with music starting at 7:30 p.m. at the Athenaeum, 1008 Wall Street. For reservations, dial 858-454-5872. Tickets are $15 for nonmembers. (LA JOLLA)

Fueled by a Passion for New Music, David Ryther presents a D.M.A. violin recital on Sunday, April 28, at 5 p.m. In the Auditorium at UCSD’s Mandel Center. Admission is free. Call 858-534-4830 for more information. (LA JOLLA)

¡Guarman! Spanish baroque opera excerpts and vignettes are on tap when the USD Choral Scholars are joined by members of the USD Wind Ensemble, La Monica, and the San Diego Opera for a concert on Thursday, May 2. The event includes music ranging from 11:30 a.m. and the concert at 12:15 p.m., all in the French Parlor, Founders Hall, at the University of San Diego (998 Alcalá Park). Admission is $8 general. Call 619-260-2280 for information. (LA JOLLA)
**GALLERIES**

"Outsides of High-Art Dowdies" by students of Mesa College may be seen through Thursday, May 16, at the San Diego Mesa College Art Gallery. The 80-specially selected works "reflect the array of talent found in the local community" and illuminate "contemporary issues and controversial themes." 

Celebrate the Visual and Performing Artists of San Diego during ArtWalk. The 18th annual installment of ArtWalk is slated for Saturday and Sunday, April 27 and 28, from noon to 6 p.m. The event is centered in Little Italy, with artists displaying their talents, musical performances, and children's activities. Admission is $2 for ArtWalk guides with maps and schedules. For information, call 619-615-1090, (LITTLE ITALY).

**ART MUSEUMS**

**Museum of Contemporary Art, Downtown**

- Hosts a variety of exhibits and events, featuring contemporary art from around the world.
- Located in the Gaslamp Quarter, at 1149 8th Ave.
- Hours: Tuesday-Sunday, 10 am-5 pm.
- Admission: Adults $10, seniors and students $6.

**Art of Pow Wow**

- An annual celebration of American Indian art and culture.
- Held in Balboa Park, near the Museum of Man.
- Dates: Typically mid-April.
- Admission: Free.

**La Brea Tar Pits**

- A natural history museum that preserves and protects the remains of ancient life.
- Located in Silver Lake, at 3355 Museum Dr.
- Hours: Daily, 10 am-5 pm.
- Admission: Adults $10, children 6-12 $7.

**San Diego Museum of Art**

- Highlights include European paintings, Asian art, and American art.
- Located in Balboa Park, at 1429 El Prado.
- Hours: Tuesday-Sunday, 10 am-5 pm.
- Admission: Adults $10, children 6-12 $7.

**Mingei International Museum**

- Features traditional and contemporary crafts from around the world.
- Located in Balboa Park, at 1430 El Prado.
- Hours: Tuesday-Sunday, 10 am-5 pm.
- Admission: Adults $10, children 6-12 $7.

**Museum of Photographic Arts, 35**

- Displays a collection of photography from various periods and styles.
- Located in Balboa Park, at 1411 El Prado.
- Hours: Tuesday-Sunday, 10 am-5 pm.
- Admission: Adults $10, children 6-12 $7.
Dwarf Threats


dragon/lions stand on a large ball and walk it from one end of a teeterboard to the other.

Cirque du Soleil's performers move with such speed and precision they often don't realize what's happened until after it's happened. In fact, Dralion sports so many spectacular feats that by act two, when the show kicks into hyperspace, it's easy to take their mastery for granted. To get a sense of how extraordinarily difficult an effect can be, it helps to reconstruct it.

A platform of light bulbs — and who thought that up? — surrounded by young ballerinas in lime gymnastic outfits. One, wearing ballet slippers, stands on a light bulb en pointe. That's great. But then she slowly raises her right leg, past her left knee, past her waist, up to her right ear! So, she's doing the splits, vertically, while her left toes support her on a glass bulb — an Olympic gold strength move! But before you can process that information, a second young woman climbs up the first and does a handstand on the first's right foot! She did. They did. I swear!!

Another one: a ten-person pyramid, jumping rope. Or those acrobats jumping rope inside a larger rope others jump, inside another jump rope: three sets of rope jumpers, in unison, like a half of mirrors or Gertrude Stein's roses in roses in roses. And don't forget the three "dralions." Dragon/lions, performed by two people each, stand on a large ball and walk it from one end of a teeterboard to the other.

Late in the show, Chinese acrobats from the Flag Circus of Hunming "hoop diving." Golden circles stand on a platform. The acrobats fly through them from various angles, then through multiple hoops. Then more than one dive at once, putting the margin for error near zero. In the end, the platform's got a three-hoop stack. On opening night, an acrobat took a 30-yard running start, hit the floor before the platform, did a somersault, jumped up, and just missed the top hoop. Without blinking, he went back, gunned his engine, ran, flipped, and soared clean through.

It was probably good he missed the first time. That way people could appreciate the achievement when he pulled it off. Cirque even has a built-in comment about skill. Clowns come on as various performers we've seen in the show — like the flawless otherworldly juggler, with the elasticity of a snake and the talent of a genius, or the woman doing spectacular moves on a suspended hula hoop — and bungle their tricks. The parodies function like a flashback: reminders of what we saw, and its incredible degree of difficulty. Dralion has a vague theme, something about the elements — color-schemed as air.

Dralion, by Cirque du Soleil
Del Mar Fairgrounds
Creative director, Gilles Ste-Croix; directed by Guy Caron; cast: 55 artists from 10 countries (including a house troupe of 37 Chinese acrobats); scenic design, Stephen Bay; costumes, François Barbeau; lighting, Luc Lafortune; sound, Guy Dussere; composer, Violane Cartrud, choreographer, Julie Lachance; clown act codeisigner, Michel Dalaire
Playing through May 21: Tuesday and Wednesday at 8:00 p.m. Friday and Saturday at 5:00 p.m. and 9:00 p.m. Sunday at 1:00 p.m. and 5:00 p.m. For information call 800-628-5440, or purchase online at cirquedusoleil.com.

Godspell, by John-Michael Tebelak, music and lyrics by Stephen Schwartz
Lamb's Players Theatre, resident stage, 1142 Orange Avenue, Coronado
Directed by Robert Smyth; cast: Victor Chun, Ryan Drummond, Kathi Gibbs, Tracy Hughes, Jeremiah Lorenzo, Seann Marshall, Rick D. Moads, Mary Miller, Chris Raber; scenic design, Mike Buckley; costumes, Jeanne Reith; lighting, Nathan Peirson; choreography, Pamela Turner; music direction, Vanda Eggington
Playing through June 16: Tuesday through Thursday at 7:30 p.m., Friday and Saturday at 8:00 p.m., Matinee Saturday at 4:30 p.m. and Sunday at 2:00 p.m. For information call 619-437-0600.

The Fire of Salsa Dinner Show

Thursday Nights at 7 pm
Includes 3-course dinner & show.
Call for tickets.
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San Diego Reader
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KPBS
"A Winner!"
North County Times

EXTENDED!

Lamb's Players Theatre
The Southwest's Year-Round Ensemble Theatre
619-437-0600
LAMBSPLAYERS.ORG
Tues-Sun
THEATER LISTINGS

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

Beechive
Those tall cans of AquaNet spray are back in the spotlight. As are the gigantic domes of hair, worn by the "Hives," in the Theatre in Old Town's reprise of its 1992 hit show. Beechive celebrates the women singers and "girl groups" of the 1960s. But if you caught only the 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 "Junkman," was far more serious than this). Directed by Paula Kubastin, the production abandons its aura of overkill-silly as the '60s lose innocence. And the second half includes the rare Whitney especially René Mitchell as Areta Franklin, Lisa Payton-Davis as Tina Turner, and Joy Vandel as Janis Joplin. The show captures some of the texture of the era. Jill K. Mesano's costumes are a history lesson (the times weren't the only thing "a-changin'") back then: styles made a 180-degree turn about every three years. Jasper Grant's four-piece band keeps the evening cruising. To the young, however, Nick Reid's set may require an explanation. What are those big black round things all over the place? Phonograph records. The ones with big holes in the center were 45s. And for the generation of the '60s, they were minted currency.

WUtilities
THEATRE IN OLD TOWN, OPENENDED RUN: THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AT 5:00 P.M. AND SUNDAY AT 3:00 P.M.

Carousel
The Well Resort Theatre stages one of America's greatest musicals. Billy Biglow, carry bar, falls for a mill worker on the coast of Maine.

WELK RESORT THEATRE, THROUGH JUNE B. TUESDAY, THURSDAY, AND SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH THURSDAY, AND SATURDAY AT 1:45 P.M.

Catskills 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, OPENENDED 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 McCloud’s body is found under the truth. Did Bush Spikehorn kill Hank Image, as people have long believed, or was someone else? SHIRLEY'S KITCHEN, 7688 EL CAJON, BOULEVARD, LA MESA, OPENENDED Run: SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-8673.

Cloud 9
One of the most important plays of the past 50 years enjoys a pol-

A Handful of Earth
by Jeff Hirsch
is a jumble of the middle of the Yuma desert, the fate of the world realized in the hands of the children of Donnelly, the two born from New York City.

April 17-27, 2002
For specific dates and locations call or visit http://theatre.ucsd.edu

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Theatre & dance
NEW PLAY FESTIVAL 2002
Featuring World Premieres
by UCSD's MFA Playwrights
There's No Bayside in Texas by Laura Henry
Music by Jason Robinson
Welcome to Bayside, the only prison in Texas where there is an eccentric from chshe and food so good it kills you. Don't miss this death row comedy with music that rocks.

Arrangements
by Ken Weitzman
What happens when a 19-year-old slum poet falls for a 40-year-old woman who has 67 years of curiosity? Miss her bag? Chaos, consumption, and a plot to destroy a flower shop.

For tickets or other information Call 858 748-0505
mention code 5
For group discounts: (858) 486-9351
www.powayarts.org

Poway Center for the Performing Arts
15448 Ipola Road • Poway CA
Just minutes from I-15 at Rancho Bernardo Road!

8 p.m. Saturday, May 4, 2002
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8 p.m. Saturday, May 11, 2002
2 p.m. Sunday, May 12, 2002
8 p.m. Saturday, May 18, 2002
2 p.m. Sunday, May 19, 2002
Tickets: $28/$23

8 p.m. Saturday, May 4, 2002
Tickets: $30/$25

convention center of SPAIN

SANDiegoReader.com
Calendar
THEATER

Season Marshall, Jeremiah Lorens, Kathy Gibbs, and Tracy Hughes in Godspell

And the "Leader" — i.e., the Nazarene — is neither lion nor lamb. He's a cool dude (even says "okay dokey") hip to popular culture, which he and the Lamb's cast use to retell the story. The show favors the cute, and the first act still goes a parable too far, but if Lamb's moved it, Godspell could run indefinitely.

Which raises an old issue. San Diego needs spaces (a) for new theaters to call home at modest prices (like the old Second Avenue Theater of the '80s) and (b) a place for hit shows (the Balboa?) to carry on. Surely such spaces exist. It's time for some entrepreneur to wake up and smell the greasepaint!

prior to opening Godspell, Lamb's extended the show's run a month.

Along with finding a space, however, moving Godspell poses another difficulty. Mike Buckley's set, a prop-rich potpourri of "found" items — signs, slogans, a large toothbrush, an even larger dog biscuit, a basketball, a smiling camel — must have taken weeks to load in. The original Godspell (1971) had a humble, minimalist look: teens at a playground retell the gospel according to Matthew. Over the years, Lamb's has staged the musical three times and expanded it so now the stage is a gigantic trunk that contains the world.

The funny bone in the North Coast Rep's standup hit, Pageant, has extended its run twice since it opened. Should NCRT find a space to move the show — and come on, San Diego, there's got to be one out there! — Pageant could easily run beyond October.

When Six Women with Brain Death broke all local records, the San Diego Rep found ways to overcome the Regular Season vs. Runaway Hit conundrum. But there were more available spaces a decade ago. Now North Coast Rep's got the problem, and so will Lamb's Players Theatre. This may not be a first, but it's a sure sign: due to huge advance ticket sales,
vides along with new work: Ric Salinas shows that how people dance and reflect their place of origin; Herbert Sigurta's "Papa Doc" Davaleri; Richard Montoya plays a surfer dude who claims even the ocean has borders and hierarchies. Like Emily Mann and Anna Devere Smith's oral histories, Culture Clash interviews the people TV or movies don't go near and represents them with humor, satire, and astonishing physical accuracy. The question they ask, "What is an American?" gets no facile answer (an underlying question: does this country acknowledge and accommodate difference?). You sense a true authenticity to the voices they depict. And, as it is wont, along with evoking almost constant laughter, they can still reach deep. Toward the end of the intermissionless show, Montoya comes downstage. He's a Viet vet who's lived in Tijuana for 20 years because he can't afford San Diego. As he kneels before a campfire and talks about injustice across the border, a Ugandan and a Filipino become U.S. citizens.

Critics' Pick.

SAN DIEGO REPETORY THEATRE, LYCEUM STAGE, THROUGH SATURDAY WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATT- NEE SUNDAY AT 2:00 P.M.

The Dazzle.

South Coast Repertory presents the West Coast premiere of Richard Greenberg's comedy about shut-in brothers really shut-in brothers. Mark Rucker directed.

SOUTH COAST REPERTORY, THROUGH APRIL 20: THURSDAY THROUGH SUNDAY AT 8:00 P.M. MATT-NEE SUNDAY AT 2:00 P.M.

Death Rides the Stage.

HIT Productions' new interactive comedy-mystery, written by Beth and Scott McNellen, is set in Texas: "You survived a stampede. Lucy Tyler is looking for your undergarments... and there's a dead body in the next room."

SHIRLEY'S KITCHEN, 3758 EL CAJON BOULEVARD, LA MESA, ENDED APRIL 11, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-9673.

Drallion.

Reviewed this issue.

THE GRAND CHAPEL DEL MAR FAIR GROUNDS, THROUGH MAY 21: TUESDAY AND WEDNESDAY AT 8:00 P.M. THURSDAY THROUGH SATURDAY AT 8:00 P.M. AND 2:00 P.M. SUNDAY AT 1:00 P.M. AND 5:00 P.M.

Everybody Loves Opal.

If that's true, then why does a trio of com artists want to "do her in"? Keith A. Anderson directed John Patrick's comedy.

CORONADO PLAYHOUSE, THROUGH MAY 12: THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATT-NEE SUNDAY AT 2:00 P.M.

For East.

The Laguna Playhouse stages A.R. Gurney's drama about a young reserve officer on an American naval base, Japan, seeking romance, adventure, and the chance to escape his rich family back home. Jules Aaron directed.

LAGUNA PLAYHOUSE, THROUGH MAY 29: TUESDAY THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATT-NEE SUNDAY AT 7:00 P.M. AND 2:00 P.M. FOR INFORMATION CALL 949-497-2877.

Fertile Deception.

6th@Penn Theatre presents Gordon Goodman's "drawing room comedy" about an uptight Boston
The #1 Dinner Theater in the Nation! 

The Soprano's Last Supper 

As the Mafioso Mob with their "Take care of the wife, inlaws, friends, the whole gang. Enjoy some illegal gambling, dinner, dancing and good, old Mobster FUN! Witness the secret meeting of the "Mafia Commissioner." Then, "new members" and "make "out the Family."

"You got a problem with that? Fugabooatooboo!"

"So funny it's a crime!" — Boston Herald "The Best Mob Hit!" — Center Enterprise "A hilarious group of actors" — EBS

Fridays, May 10 & 17, 7:30 pm

For information and reservations: 1-800-934-5639

CULY THEATRE - DODGE THEATRE - DOWN TOWN THE GASLAMP

Harlem, Harlem: Women Who Sing the Blues

The Lady Cries Murder


LAMPLIGHTERS COMMUNITY THEATRE, THROUGH MAY 5, SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M.

La Table

6th & Penn Theatre hosts a staged reading of this "Beckett-like" examination of the man who built the tables for the peace talks in Paris, 1968.

Rosaña Reynolds directed. 6th & PENN THEATRE, SATURDAY, APRIL 28, AT 2:00 P.M. FOR INFORMATION CALL 619-486-9210

Late-Nite Catchem

One of its most popular shows returns to the California Center for the Arts. "Sister" — a substitute for the regular instructor (who's off at poker night) — teaches an interactive adult catchem class. She's been banned from regular duties, for reasons that become obvious in no time, and takes this opportunity to lace her lesson plan with life lessons (about love and murder) and humor. She means well. Oh, she means well (with emphasis on "mean"). She reworks the faithful, and correct answers, with glow-in-the-dark rosaries and threats eternal damnation for anything even verging on an imperfect response. Vicki Quadri and Maripat Domonoske are both unafraid to be authoritarian and old-time religion. People actually rubbed the glow-in-the-dark rosary like the ghost of an amputated arm, the night I caught the show, as they remembered their own. It's a cleverly added wooden rulers and other forms of pedagogical torment in the catchem of their youths. But the other thing about "sister." She's savory. She's wary of your approach and objects to your feats: it's not she excels at laser repartee.

The Importance of Being Earnest

Centers of Learning by the Sea Performing Arts Company presents Alan Ayckbourn's farce about a "clueless duo unwittingly drawn into the subterfuges of three other couples. Jim Caputo directed.

POWY PERFORMING ARTS COMPANY, FRIDAY, APRIL 28, THROUGH MAY 17, SATURDAY AND SUNDAY AT 8:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

How to Succeed in Business Without Really Trying

scripps Ranch Theatre presents the "sung-packed satire of big business and greed." Raylene Wall directed. CAMPUS THEATER, ALLIANT INTERNATIONAL UNIVERSITY (FORMERLY UNITED STATES INTERNATIONAL UNIVERSITY), THROUGH MAY 18; FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M.

How the Other Half Loves

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tunes, sounds that note with all they've got. Pagliacci's a hoot. (Note: Phil Johnson has replaced Don Ward; also due to popular demand, the North Coast Rep extended its run twice.)

Worth a try.

NORTH COAST REPETORY THEATRE, THROUGH MAY 26; THURSDAY THROUGH SATURDAY AT 8:00 P.M.; SUNDAY AT 7:00 P.M.; MATINEE SATURDAY AT 2:00 P.M.

Coryctes Sexualis
The Globe Theatre/University of San Diego MFA Program present John Patrick Shanley's "wacky comedy" about two couples, a therapist, and a strange felinism" Richard Sent directed.

STUDIO THEATRE, SACRED HEART HALL, UNIVERSITY OF SAN DIEGO, SATURDAY, APRIL 27, THROUGH MAY 4; SATURDAY THROUGH MONDAY, AND WEDNESDAY THROUGH SATURDAY AT 8:00 P.M.

Rhinoceros
Body snatchers invade a provincial French town. People succumb to "rhinoceritis" ― literally becoming rhinos — so readily that soon humans appear "abnormal." Eugene Ionesco's allegory (1966) traces the rise of "fanatization," particularly in Nazi Germany. "Igloolites which become idolators, automatic systems of thought," is a tale, "it's a strategy, true, is that monster. Further complicating matters: Ionesco argues it isn't a comedy ("it cannot be anything other than painful and serious"). The Fritz Theater honors Ionesco's dictum. The opening-night performance, however, didn't honor the play. Everything from the set to the acting looked unfinished. The show was underrehearsed, cramped (so much that actors bumped into each other), dry, long (especially Act three, in which two characters gab for at least 20 minutes), and badly directed. Each scene remained on a single noise level and made little use of the script's potential theatricality. The acting, much of it amateurish, offered one gem: Jim Chovick underplays a "rhinocerotic" metamorphosis from the fatuous Jean to a four-footed beast.

ST. CECILIA'S PLAYHOUSE, 1620 SIXTH AVENUE AT CEDAR, SAN DIEGO, THROUGH MAY 5; THURSDAY THROUGH SATURDAY AT 8:00 P.M.; SUNDAY AT 5:00 P.M.; MONDAY AT 7:30 P.M. FOR INFORMATION CALL 619-233-7505.

Seven Weeks of Greeks!
The Tragedies
What a great idea! To recast ancient local audiences with the masterworks of ancient Greek tragedy, 6th & Penn Theater offers a series of staged readings produced by Linda Castro and David Cohen. I caught the first, Euripides' Medea, and it was a huge success. The approach is refreshing. There is no attempt at polished work or choices set in stone. Instead, the actors treat the text as if this were the first day of rehearsal: the threshold of exploration. They read in a manner, there's some movement, a slight suggestion of costumes, and (re)acting, but the emphasis is on the word and, as in all Greek tragedy, on an unfolding story at once hair-on-fire irrational and as logical as a courtroom debate. It doesn't take long to see how pertinent and compelling these plays are.

An informal discussion follows the reading, and admission is free (though 6th & Penn greatly appreciates donations for new lighting instruments). Next play: Monday, April 29, at 7:30 p.m., Euripides' Iphigeneia in Tauris.

Worth a try.

6TH & PENN THEATRE, THROUGH MAY 27, FOR INFORMATION (AND A LIST OF FUTURE READINGS) CALL 619-488-9210.

The Sophocles! Last Supper
Dillist Family Productions presents an evening with the notorious Baritone Family: "gambling, dinner, dancing, and good old moister fun!"

CITY THEATRE, 305 SEVENTH AVENUE, DOWNTOWN, OPENED END RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-946-3456.

Theatre exports
A cross between improvisational comedy and Family Feud. Improv, making up a funny game as you go along, is tough enough. Add competitive scenery making, with the audience awarding points to the winning team. Purists might balk at the obviousness of comparisons, but Theatre exports' "game show" is a hoot. The 90-minute evening

Celebrate Maestro Jung-Ho Pak in his final performances with the San Diego Symphony.

This Weekend!

Light-Bulb Series
Heartbeats of the World
April 27
Steven Schick, percussion
Featuring Academy Award winning Tan Dun's Concerto for Water, Percussion & Orchestra and David Ward Steiman's premiere of Fiesta! (Millennium Dances Final).

Masterworks Series
May 3, 4 & 5
Stravinsky's The Rite of Spring

Light-Bulb Series
Local Living Legends
May 25
Mark O'Connor, violin
Peter Sprague, guitar
featuring O'Connor's Appalachia Waltz

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Terricloth didn't buy it. "We stood there," said Terricloth about his reaction to the canceled show. "There was some yelling and light shooing.... They then offered to give us gas money. They gave us $38 in rolled quarters, dimes, and nickels."

And then Terricloth said the Che Café employee, Spence, who had organized the Che show, added insult to injury. "[He] didn't even tell us where the party was... We eventually found out where it was because we knew one of the roadies for the Locust. We tried to get on the bill, but we couldn't."

Terricloth said his band is finished with the Che Café. "Sponge is not helpful and unrepresentant. They offered to give us these leaves of bread. We didn't take them. We were full."

One observer said that the Che Café should not be blamed for abruptly canceling shows. "It's an all-volunteer operation," said the observer, who does not work for the Che Café. "You have to expect shows will drop out... Sometimes that's just the way it is..."

"They only come out to the West Coast once or twice a year," said Bernard Harris of Encinitas, who went to the Che Café to see World Friendship. "All this tells me the Che Café is kind of Mickey Mouse... You have an obligation to the bands and the fans whether you are getting paid for it or not," said Harris. Spence did not return a request for comment.

Sugarcult's "Start Static CD" released in August of last year by Ultraeratic Records, has a remarkable resemblance to Vena Cava's self-titled CD that was self-released ten months earlier. "The only difference is that amp cord is shot on a white background and ours is on concrete. It was designed by me and my sister April. She sings and plays bass... Of all the album covers released in the last 30 years, I've never seen anything similar to this. Here we are just 100 miles away. And theirs comes out just one year later. I sent cease-and-desist papers to the management and to the label. They had a lawyer copyright attorney. He is going to follow up. This could end up paying for our next album."

"We weren't aware of the band or its artwork," said Peter Rasper of Rasper Management of Los Angeles, which manages Sugarcult. "It didn't even have a bar code. It wasn't nationally distributed."

I asked if the cover art similarity was a coincidence. "Hold on. I have another call."

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Rasper ends the conversation saying he had another call to tend to. Froschheuser responds, "There is a copyright mark.

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**Blurt's The Inside Track**

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A Che Café staffer named Eric admitted the show was canceled hours before it was to start because local bands the Locust, Defacto, Gogogo Airheart, and Blood Brothers were playing at an "eviction party" in Golden Hill. "I understood too many people would have wanted to go to that show instead."

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Ultimatum also releases material by local artists The Bastard Sons of Johnny Cash and the Incredible Moses Leroy. Ultimatum general manager John Loken did not comment.

"Our next CD is being mixed down right now," said Frosthewe. "It should be out next month. We have a new artwork that hopefully won't be copied this time," Vena Cava appears May 7 with Congress of the Cow and Drag the River at Chaser's in North Park.

"We pulled up to a show at the Che Café, and a guy there says, 'Who are you'?"

Drummer Cameron Ungar of Spanish Bombs was describing his first gig at UCSD's all-venue. "We tell him our name, and he's, like, 'Really? When I heard your CD, I thought you guys would be a bunch of Mexicans.' He looked at him and said, 'What did you expect? A lowrider station wagon with dice on the rearview mirror?''"

Spanish Bombs mix rock, punk, and reggae with the Latin music that Israel Ramirez heard growing up in East L.A. The lone Spanish in the band, he occasionally sings in Spanish "when it feels right." The Spanish Bombs moved to San Diego from Dave last summer to make a mark in music. Three attended UC Davis. One still does, the DJ, and he flies down for important gigs. While rock en español bands sing Spanish lyrics to a mostly Latin fan base, Ramirez says it's a challenge to straddle a middle ground.

"There hasn't been a person or band to link alternative Hispanic kids and alternative American white kids," said Ramirez. "One of the few bands to get close is Ozymatik."

Ramirez says it was challenging going to Davis, a school that had 9 black students out of a freshman class of 8000. "That's part of the reason why I felt like [UC Davis] wasn't my home. It gave me a good excuse to focus on music."

"We played at the Goldmine Winery in Columbia, which is outside Sonora," remembers Ungar. "There was a bumper sticker over the bar that said, 'Proudly serving white people since 1902.' But we went in and kicked ass.

The Spanish Bombs were asked to return to Davis to open for Ozymatik in a sold-out concert of the 1800-seat experience boot camp.

"It was one of the best experiences I ever had. I found stuff in me that I didn't know I had."

After boot camp, when he became a "grunt" infantryman, he decided he wanted out.

"I picked a mental disorder that was serious enough for them to kick me out but not serious enough for them to think I had to be kept away from the public. I basically created a mental breakdown. I had paranoid delusions — a schizoid personality characterized by hallucinations during times of stress. I sleep deprived myself for a week."

It worked. In April 2001 he was discharged.

"It was a totally orchestrated maneuver. It was a lot of acting. The plan was to go through boot camp, then get back to music... I went back to Montana."

Submit is based in Bozeman, the home of Montana State University. The band was recently in Oceanside for a gig that never materialized.

"Down here people are a

So we tracked down Rick [Freund, Hill Street Stranglers bassist], who works at the porn store. He got us a gig at the last minute." Submit played at Bob's Whiskey Dive across the street from Rick's porn store. They opened for a band that played Lynyrd Skynyrd covers.

As for the differences between Montana and San Diego?

"I'm sort of a paranoid delusional. Things look a lot shinier here. People have nicer cars. They try and act more..."

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“The bagpipes led the British into a slight slaughter when they encountered American troops.”

Bandra de guerra means literally “war band,” and anyone listening knows that this music is for battle. Drum Corps World columnist and musical historian Cozy Baker says, “Although the French were the first to use brass bands to inspire armies and signal maneuvers, the British, Spanish, and Mexicans all have numerous examples of military bands leading warriors into battle at tremendous risk. One example is when the bagpipes led the British into a slight slaughter when they encountered American troops and Jean Lafitte in 1814. Today military bands keep this tradition alive.”

The banda de guerra’s music is masculine to the extreme. There are no drum majorettes or baton twirlers accompanying the banda de guerra, even when they march in parades. If the band is made up of soldiers, they wear their standard uniforms with helmets. If the band is a school band, they will usually wear the school colors in a uniform comprising black shoes, white pants, and the school sweater with chevron stripes on the arms. Dangling a couple of inches from the stripes are golpes—cotton fabric balls designed to silently bounce off the musician’s arm.

There are no bandas de guerra in San Diego. This is a rare Mexican phenomenon. Many of Tijuana’s primary and secondary schools have a banda de guerra. Interested students start learning to play as early as kindergarten. Their choice of instruments is limited to two—a large, five-piece bugle with no valves or trom-tom drums.

Instituto México is located just to the east of the Caliente racetrack. My Tijuana escort told me that the school was the “second to the top” Catholic school in Tijuana with regard to income. It is run by the Marist Brothers. Entering the school grounds, I could hear the blaring sound of the band practicing. The bugles played a couple notes—occasionally, but the drumming was relentless. It was also precise—even from a block away I could tell that the students were playing a very precise march.

When I found the band, they were isolated on a lawn that separates the school building and a wall that borders the sidewalk. The drummers were lined up facing each other, taking their directions from a man in a baseball cap. The buglers were about 20 yards away, facing another adult giving direction. There were no girls.

The man in the cap, Alejandro Campos-Manzo, directs bandas de guerra at several schools in Tijuana. He tells me that the bugles are called cornetas, although they look much larger than what I know as a cornet. The drums are tamborres. “It’s a different style of music. We don’t read music off of paper. We improvise, although there are set tunes that we play.”

Campos-Manzo has been playing this music since he was a boy and has directed various bandas de guerra for 25 years. “They play in parades and special events—civic events. Normally there are 25 band members. This band’s age range is from 10 to 14. Some take private music lessons, but I don’t know which ones. We practice two times a week, one hour per practice.”

He asks the band how many would like to study music when they go to college. Ten hands go up out of about 25.

“The banda de guerra originated in France. . . . We march 20 steps per minute. We don’t kick our feet high or anything like that.”

When asked to show how they march, Campos-Manzo says that they are not prepared yet. Although the director says the music is improvised, its sound is too regimented to believe that. When asked if the pieces have any names, Campos-Manzo says, “Yes. We put numbers and symbols like ‘Muchachitas’ and ‘Llanto de Toros’ or ‘Muchachita’.”

He waves his two hands as if describing the curves of a woman. “You know, the curves. Or ‘La Quinta,’ ‘La Diez,’ ‘La Dos’ ‘La Siete’ [all numbers] . . . or ‘La Borrachita’ [the Little Drunk].”

I ask if they can play “La Borrachita.” Campos-Manzo insists they are not ready for that either. “I will have them play number ten.”

He raises his hands, making a signal with his fingers. Standing behind the drums, the buglers raise their horns but do not play yet. The drummers begin playing an ominous-sounding military beat. The buglers blast out a long, sustained note—all on the same pitch. There is no harmony. As thebuglers stop, the drums keep playing. The boys playing the drums are enjoying this opportunity to show off. Many of them are grinning. One keeps his face fixed in a battle-like glare as he holds his body at attention. Soon the bugles—again playing the same note—start playing staccato bursts in time with the drums. The buglers begin a sort of call-and-response with the drums. It ends with another long, sustained blast by the bugles and roll of the drums. The ending of the song sounds incomplete. I realize that my ear is trained to hear a crashing cymbal complement such thunderous bassing, but there are no cymbals.

Campos-Manzo corrects his statement about the names of what they play. “They’re not songs but marches. This is not easy music to play, especially for the buglers. They have to control it all with their mouths.” The bugles have no valves, or places to push with fingers to change the notes.

For a town with such a deep Mexican heritage, it is hard to find anyone in San Diego who knows much about the banda de guerra. One college professor referred me to local musician Ramon "Chunky" Sanchez, leader of a Chicano-Mexican music group, Los Alacranes (the Scorpions). Sanchez was said to be an expert on the various styles of Mexican music.

Sanchez, 36, said that his specialization was Mexican folk music, but he was familiar with banda de guerra. "It’s the military banda — kinda like the Marine Corps marching band or something. It sounds like attack music. It’s got an older flavor to it than what you would hear from modern military bands [here in the U.S.]. It has a more history behind it. The brass instruments were brought over to Mexico from Europe, and they brought more of a blaring, powerful type of feeling."

By Sanchez’s account, you can hear the European influence in most Mexican music. "The famous Banda de Sinaloa — which is not military — also has that European influence. The Banda de Sinaloa also has clarinet, cymbals, and that kind of style to it. You can hear that kind of 'oom-pah' in it. Another example is the accordion. It was brought over by the German and Polish immigrants, and you still hear that sound in norteno music. There were no brass instruments before they came from Europe, and they were taken to different classes of people. The lower-class got a hold of them and began to play with them in Sinaloa, but the military still had a lot of those bugle calls — calls to war — in their music. [Banda de guerra] is a Mexican arrangement of European war music."

The most likely place an American will hear the banda de guerra is on Mexican television. Channels 2 and 6 often play the Mexican national anthem, which is performed by a banda de guerra.

Another popular piece is "La Marcha Zacateca," which you’ve probably heard it," Campos-Manzo starts to hum. "The bugle is related to the trumpet, and it was used in cavalry and battles to call a charge or retreat. It’s a tool that was used in the military, because in battle, the horn stands out above everything else, it’s really music for military showmanship and parades. The only uniform I’ve ever seen for banda de guerra is the army uniform."

"You know how you get cold chills when you hear your national anthem? It’s the same with the people of Mexico and this music. It hits a patriotic nerve. It brings out a lot of emotions and gets the adrenaline flowing. It’s what you’re supposed to feel before going into battle."
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There were some fine-looking chicks jumping around the banks of the Narragansett Bay that summer.

Last week I wrote about the wonderful jazz singer Anita O'Day and her famous career moment during the Newport Jazz Festival of 1958 and the film made of that year. The video is available and is well worth renting. Only a few of the seven or eight songs Ms. O'Day sang that day are on the video, but they're doozies: "Sweet Georgia Brown" and "Tea for Two." Her performance is one of the best things about this exciting festival and documentary and deserving of all the fuss made about it. It is interesting to watch, not just hear, the way she turns her voice into a jazz instrument; her presence is electrifying. How lucky for those who were able to enjoy an entire set of her performing live in a club with a small group around that time, when her performances weren't being interfered with by her singing in a recording studio and she was enjoying herself, as she clearly is at the Newport Festival.

The Newport Jazz Festival began in 1954, Newport, Rhode Island, a wealthy, fashionable resort and naval base on Narragansett Bay. Around the time of the '58 festival it would have had a population of some 47,000. Newport was founded in 1639 and has many "fine colonial homes." One of the most interesting features of the documentary is the expressions on the faces of the refined older locals at the influx of decidedly unpolished youngsters and African-Americans, musicians and fans. The festival was initiated by a couple of swells from Newport and administered through a nonprofit organization. It was canceled in 1961 due to unruly crowds, but the festival resumed again in 1962, continuing on until 1971, when a riot took place. By that time a lot of rock groups were appearing, and the sponsorship had been taken over by the Schlitz Brewing Company and other corporations. You know the drill: when something grassroots takes off, the big corporate boys come in and that's that. In 1972 the festival was moved to New York, where it became known as the Newport Jazz Festival/New York. There were quite a few great years of the Newport Festival before it went off to hell. A lot of the music has been recorded under the name of the individual leaders: Miles, Ellington, assorted blues artists like Muddy Waters. Nineteen fifty-eight was a great year for jazz, and it was a great year for the festival. If Anita O'Day stole the show, she had what it took. What sort of competition? How about Duke Ellington, Louis Armstrong, Thelonious Monk, Sonny Rollins, Jimmie Rushing, Gerry Mulligan, and Mahalia Jackson, among others. On the Jazz on a Summer's Day documentary, Ellington, Rollins, and Rushing are missing, but the rest are on board, along with the Jimmy Giuffre Trio. Monk's performance of "Blue Monk" was one of the most innovative, but Monk in daylight is a strange spectacle. The Mulligan quartet is particularly fine. And, lest I forget, there are some fine-looking American chicks jumping around on the banks of the Narragansett Bay that summer.

The Sound of Jazz, an hour-long TV show available on video, as well as a CD from Columbia Records, is another matter. And it's a significant step up, at least musically, from the Newport film, although shot earlier. Produced in December of 1957, six months before the Newport documentary, and organized by jazz writers Whitney Balliett and Nat Hentoff, the show was taped in the early morning hours of Sunday, June 6, between 5:00 and 6:00 p.m. called The Seven Lively Arts.

Bailie and Hentoff had followed almost total artistic control, and they kept it simple and at all times with regard to production values. The music was "at all simple. Balliett and Hentoff controlled the nucleus of Count Basie's old band. It was an extraordinary gathering of musicians, most of whom had never played with Basie in years, including Roy Eldridge, Joe Jones, Freddie Green, Coleman Hawkins, Lester Young, Ben Webster, Vic Dickenson, and others. This group played together on the show apart from the Count Basie All-Star Orchestra. Then there was a smaller group, made of jazz greats like Henry "Red" Allen, Pee Wee Russell, and Rex Stewart, incorporating Dixieland and Chicago-style players. The moderns were represented by Thelonious Monk and his sidemen, the Jimmy Giuffre Trio. Gerry Mulligan, who plays on the Columbia CD, had recorded a few days earlier than the show, demanded double the scale of the other musicians, so he was dropped.

It's a very informal-looking session. Visually, you know you're watching musicians in a studio with microphones in front of their faces. The players are dressed casually. The commentary is kept to a bare minimum, with the host dispensing with the customary "Negro and his music" sociological banter and simply giving the tune and the lineup. There is considerable art in the camera work, but that too is understated, and one wouldn't especially notice it except for the uncommon vividness and force of the production.

But what makes this video worth buying (it's priced at $25) or renting is its presentation of the performance of Billie Holiday singing "Fine and Mellow." The sequence has been reprised many times on other TV shows and documentaries, but when Lester Young takes his 12-bar solo, and the camera focuses on Billie Holiday's face, listening to her old friend — probably at one time her lover — and with the friendship strained for many years... well, unless you're wearing casual knickknacks, gentle reader, I guarantee you'll be moved to your depths. Two years later, Holiday and Young would be dead.

Various artists, Jazz on a Summer's Day

Various artists, The Sound of Jazz

Henry "Rod" Allan, Word on a String

Billie Holiday, Silver Collection

Various artists, The Sound of Jazz

Various artists, The Sound of Jazz (Vogue, 1933-1941)

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$2.50 import drafts * 1/2 price appetizers

thursday 4/25
Toga • Toga • Toga
music by the Disco Pimps
4-8pm

friday 4/26
4-9pm
the Best Happy Hour Party
it's time to play!
WIN $500 in Cash & Prizes
including:
• a vacation for 2 to vegas
• Billy Idol tix • Peter Tix
• beach & camping gear
• movie passes & more!

saturday 4/27
10pm
Flashback Fridays
with the 60s Allstars &
dj Jeff Barrenger

sunday 4/28
10pm
The World Famous disco plumps
(6-8pm Dinner with Joey Bowen)

STOREFRONT BENEFIT
WITH THE B-SIDE PLAYERS
CALL FOR INFORMATION

monday 4/29
8pm • no cover
The Joey Bowen Band featuring:
Craig Dawson &
Daryl Johnson
(motors & neville bros.)
$4 martini's

TUESDAY 4/30
7pm-midnight
The Blue Frog
Pro Blues Jam
sign up begins at 7pm
99 corones • 64 jack daniels

wEDNESDAY 5/1 • no cover
REGGAE IN THE GASLAMP
Elijah Emanuel &
The Revelations
$3 red stripes • $4 cuervo margaritas

sunday may 5th...
CINCO DE MAYO CELEBRATION
music by the Disco Pimps
food & drink specials

visit these restaurants
for FREE COVER with a
Cinco wristband and
great food & drink specials

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Buffalo Joe's
Cafe' 828
Dick's Last Resort
The Field
Henry's Pub
Hennessey's Tavern
Jimmy Love's
Juke Joint Cafe'
Martini Ranch
Onyx Room
Redfish
Rockin' Baja Lobster
Sevilla
T.G.I. Fridays

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Featuring Deke Dickerson
Rock-a-Billy Guitar Twang

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Jimmy Buffet Tribute

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Rock & B Funk

DUELING MARIACHI BANDS

BALLETON FORKLORICO

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Los Straitjackets Rock & Roll Party

Corona Extra
Margaritaville
Los Straitjackets Rock & Roll Party

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Margaritaville
Los Straitjackets Rock & Roll Party
CONCERT SOUNDBOARD

FRIDAY

FRIDAY

Johann Johnson (823) RMAC Arena, Friday, April 26, 6 p.m. (KCBS campus, La Jolla, 858-344-0079 or 619-220-0497).

The Charlettes (ILL.) and The Menken: "Cemex Bar and Grill, Friday, April 26, 8 p.m. (KCBS campus, La Jolla, 858-344-0079 or 619-220-0497).

Pocket Rocket from the Crypt (237); Jon Wadd & The Amonades: "8th & A., Thursday, April 25, 8 p.m. (KCBS campus, La Jolla, 858-344-0079 or 619-220-0497).

SATURDAY

SATURDAY

Digital Underground (144) and Voice of Reason: "Cemex Bar and Grill, Saturday, April 27, 7 p.m. (KCBS campus, La Jolla, 858-344-0079 or 619-220-0497).

Les Soxy Fox, Pleasure Forever, in Apes: "8th & A., Saturday, April 27, 8 p.m. (KCBS campus, La Jolla, 858-344-0079 or 619-220-0497).

"The 19th Annual Adams Avenue Roots Festival": "Cemex Bar and Grill, Saturday, April 27, 8 p.m. (KCBS campus, La Jolla, 858-344-0079 or 619-220-0497).

"The 19th Annual Adams Avenue Roots Festival": "Cemex Bar and Grill, Saturday, April 27, 8 p.m. (KCBS campus, La Jolla, 858-344-0079 or 619-220-0497).

We Like It: Spinnin Street Fair: "Cemex Bar and Grill, Saturday, April 27, 8 p.m. (KCBS campus, La Jolla, 858-344-0079 or 619-220-0497).

TUESDAY

TUESDAY

Telemann De RMAC Arena, Tuesday, April 30, 7:30 p.m. (KCBS campus, La Jolla, 858-344-0079 or 619-220-0497).

Slyper (508): 4th & B, Tuesday, April 30, 8 p.m. (KCBS campus, La Jolla, 858-344-0079 or 619-220-0497).

WEDNESDAY

WEDNESDAY

Alain Morissette (137) and Ryan Adams: "Cemex Bar and Grill, Wednesday, May 1, 8 p.m. (KCBS campus, La Jolla, 858-344-0079 or 619-220-0497).

EXTENSION 4000

UPCOMING CONCERTS

THURSDAY

THURSDAY

Jackson (123) / 1581; Greene Day (120), and Jimmy Eat World (349) Cous Amphitheater, Thursday, Thursday, April 25, 7:30 p.m., 1000 Entertainment Center, Chula Vista, 619-220-0497.

MAY

MAY

The Temptations (995); East County Performing Arts Center, Thursday, May 2, 7:30 p.m., 1000 Entertainment Center, Chula Vista, 619-220-0497.

The Vines, Rockstar
Superhero (149) and Gizmos: "Cemex Bar and Grill, Thursday, May 2, 8 p.m. (KCBS campus, La Jolla, 858-344-0079 or 619-220-0497).

Martin Sexton (818) and Chris Troppens: "Cemex Bar and Grill, Friday, May 4, 8 p.m. (KCBS campus, La Jolla, 858-344-0079 or 619-220-0497).

Earth, Wind, & Fire (579); Weiss Cana Concerts in the Park, Wednesday, May 9, 8 p.m., 1000 Entertainment Center, Chula Vista, 619-220-0497.

Wayne Hancock (760); Todd Steckman & the Fat Tomas: "Cemex Bar and Grill, Wednesday, May 9, 8:30 p.m. (KCBS campus, La Jolla, 858-344-0079 or 619-220-0497).

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Wednesday
Kamikaze Karaoke
with LEVI and MARK • 9 p.m. 1 am
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1. Press the the 4-digit extension that's the category that interests you. For example: 401 for upcoming concerts.

2. At the next prompt, press the 3-digit code that's the performance you wish to hear. (Performers without cables cannot do live readings.)

CONCERT SOUNDBOARD
CONCERT SOURCEDBOARD


EXTENSION 4001

UPCOMING CONCERTS

Concerts by the Bay, Sunday, July 7, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619.220.4847 or 619.523.1010.

Pat Benatar [5PM] Vips Casino Concerts in the Park, Sunday, July 14, 8 p.m., 5005 Willows Road, Alpine, 619.220.4847 or 619.445.5400.

"70's Soul Jam" featuring the Stevie Wonder Experience, Manhattan Hoots, the Chi-Lites, and Harold Melvin’s Blue Notes: Humphrey’s Concerts by the Bay, Monday, July 15, 7 p.m., 2241 Shelter Island Drive, Shelter Island, 619.220.4847 or 619.523.1010.

The B-52's: Humphrey’s Concerts by the Bay, Tuesday, July 16, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619.220.4847 or 619.523.1010.

The Indigo Girls [7PM] Humphrey’s Concerts by the Bay, Thursday, July 18, and Friday, July 19, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619.220.4847 or 619.523.1010.

Kenny Loggins [5:30PM] Vips Casino Concerts in the Park, Friday, July 19, and Saturday, July 20, 8 p.m., 5005 Willows Road, Alpine, 619.220.4847 or 619.445.5400.

Billy Idol: Vips Casino Concerts in the Park, Sunday, July 21, 8 p.m., 5005 Willows Road, Alpine, 619.220.4847 or 619.445.5400.

Ben Songs [5:30PM] Humphrey’s Concerts by the Bay, Tuesday, July 24, and Thursday, July 25, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619.220.4847 or 619.523.1010.

Styx [5:30PM] Vips Casino Concerts in the Park, Tuesday, July 29, 7:30 p.m., 5005 Willows Road, Alpine, 619.220.4847 or 619.445.5400.

Collin Raye [7:30PM] Humphrey’s Concerts by the Bay, Wednesday, July 31, 5:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619.220.4847 or 619.523.1010.

Tribute Yearwood [7:30PM] Humphrey’s Concerts by the Bay, Friday, July 26, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619.220.4847 or 619.523.1010.

Dolly Parton [5:30PM] Vips Casino Concerts in the Park, Saturday, July 27, 7 p.m., 5005 Willows Road, Alpine, 619.220.4847 or 619.445.5400.

8 p.m., Saturday, April 27

Close & Personal

Christine Ebersole in Concert

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All seats $35

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Previous page: 619.233.9797.

FREE

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Mondays & Tuesdays • 5 pm-Close

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SHAKER ROOM

Thursday • April 25 • No Cover
the martini house project
all-star beats feat. rotating dj's: Jessy Ibariez,
DJ Arex, Jonny Chopin & Steve Peacey

Friday • April 26
Jessy Ibariez (lightning)

Saturday • April 27
Sterling (Shaker Room A2)

Sundays
San Diego Sun Days
Dancing • Drink Specials

Wednesday • No Cover • College Night
the bus stop
rare groove • funky • classic hip-hop

Wednesday • 9pm • No Cover
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30 Hand-blended Martinis • 10 Draft Beers
Watch All Your Favorite Sports on Our Screens

Happy Hour 4-7 pm, Monday-Friday
$2 Domestic Drafts • $5 House Martinis
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Great Food Served 7 Days a Week
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Every Tuesday 1/2 price fish tacos "til the kitchen closes.

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1. Press the #4-digit extension shown in the category that interests you. (For example: 4001 for upcoming concerts).

2. At the next prompt, press the #8-digit code that is next to the performer you wish to hear. (Performer's name and telephone number may vary.)

3. To hear the program again, press the #8-digit code again.

4. To end the call, hang up the telephone.

5. To obtain more information, call 619-233-9979.

### Extension 4005
#### JAZZ / BIG BAND

- Christopher Delmer: Eric's Bar
- Christopher Delmer: Eric's Bar
- Christopher Delmer: Eric's Bar
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$3 OFF W/ FLYER
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MANDATORY TOGA GEAR.
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Onyx Room

WEDNESDAYS // wednesday's

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May 1st • Next Week

FRIDAYS // Now going AFTER HOURS

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Adventures in DEEP HOUSE

April 26 • Tomorrow

DJs • WALLY CALLERIO (dufflebag records, LA)
• JONENE (safe-in-sound, SF)

Culture

May 3rd • Next Week

DJs • Rick Preston (Viva! Recordings, SF)
• Jason Overell (Onyx Room, Ezekiel)
• James Barak (NC Clothing)

5inco de Mayo

Sunday May 5th

DJ • Chris Cutz (Fathead Productions)
Trip-Hop Old School // Urban Lounge

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No cover

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1. Press the 4-digit extension that interests you (for example, 4007 for upcoming concerts).

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Big "No" Blues: Petie's II
Big Daddy & the Moneymakers: Cayote Bar and Grill

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Huberts: Hubert's Blues Ambassadors: Humphrey's

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Shadys: Cayote Bar and Grill

**FISH AND THE SEAWOODS**

Stevie Price: The Raintree

**KARMA CLUB MONTAGE**

**Salsa Dinner Show**

TUES: 7:30 Org. 8:00

**TANGO Dinner Show**

FRIDAYS

Spanish Dance Lessons at 8:00

**BOCA DINER**

SUNDAY, APRIL 28 & MAY 5

Jazzmag featuring Tim Maglione

6:00 PM

MONTAGE

WEDNESDAY, MAY 8

The Edge

6:30-11 PM

**JIMMY LOVE'S**

**MYSTIQUE**

(Element of Soul)

9:45 PM-1 AM

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groove with top campus dj’s spinning new music and underground discoveries... hear tomorrow's hits today
djs sanjay, ed chapin, ryan ramsey

friday
water
baptise yourself in fresh and unpolluted electronica by local dj’s and national touring talent
dj sanjay & marlino

saturday
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an inferno of blistering hits ignites our loudest party of the weekend
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If you would like to have your underground dance club or event included, fax information to 619-881-2460, attention Scott Elic; e-mail sell@forthereere.com; or call 619-235-3000 ext. 261, 24 hr or day by 5:00 p.m., Friday, the week prior to publication. The listings are free.

Apocalypse: The first Friday of every month, DJs Joe Forester, Reverend Cyahn, and Lady Nuit spin a blend of Gothic/industrial and techno in a postapocalyptic fetish environment. Suggested dress: Gothic/industrial or alternative. 9 p.m. to 2 a.m. and 21 and up. The Blue Agave, Mission Gorge Road, Allied Gardens, 619-515-1204.

Bass Whiz: The last Saturday of every month, Dub, jungle, hip-hop, turntablism, and wisdom. 9 p.m. to 2 a.m. and 21 and up. Chasers, 215 N. Coast Highway, Oceanside, 760-966-2677.


Cathedral: Saturdays, gothic, industrial, ethereal, ambient, and darkwave. DJ Tom King. Open midnight; 18 and up with ID. Club Xareth, 4225 30th Street (at El Cajon Boulevard), North Park, 619-584-2720.

Chive: Fridays, DJs Parallel Mechanics, downtempo music. 9 p.m. to 1 a.m. 358 Fourth Avenue, downtown, 619-222-4483. Event information, 658-831-1820.

Club BananaCreas: Thursdays, live Brazilian music and your favorite Brazilian music featuring DJ Light at Fifth Avenue Hotel, 1113 Fifth Avenue, Gaslamp, 619-231-9200. Sundays, live reggae music and your favorite Brazilian music with DJ Light at the Juke Joint Cafe, 327 Fourth Avenue, Gaslamp, 619-232-7685. 9 p.m. to 2 a.m. Event information, 619-232-1999.


Club Flame Thursday, the ultimate hip-hop experience with DJ Tova. 9 p.m., no cover. The Flame, 3780 Park Boulevard, 619-295-4163. www.theflame-sandiego.com/weekly.htm.

Club Flux: Thursdays, no cover before 9:30 p.m. 21 and up. Press code strictly enforced. The Blue Tattoo, 835 Fifth Avenue, downtown, 619-238-7191. Event information, 619-933-2090.


Crazy Burners: Tuesdays, Wednesdays, and Thursdays, DJs Kool T and guests spin hip-hop, reggae, R&B, and dirty South. 740 N. Coast Highway, San Marcos, 760-737-9402.

Club Ultra: Saturdays, superstar guest DJs, holey seating, smoking terrace, laser light show, 33,000 watts of sound, and a “mauditory” 7000 square-foot dance floor. 4th & B, 345 8th Street, downtown, 619-231-4743. www.clubultra.com.

Club Tropical: Thursdays, Fridays, and Saturdays, DJs Kool T and guests spin hip-hop, reggae, R&B, and dirty South. 740 N. Coast Highway, San Marcos, 760-737-9402.


Crazy Burners: Sundays, beginning at 6 a.m. house, trance, and breaks with resident DJs Mike E. Euphoria, Chad Fortin, Pat Albert, Phil Ayre, and Sandman; 21 and up. Beneath Buffalo Joe’s, corner of Fifth and Market, Gaslamp, 619-236-1816. Event information, 619-290-3747.


Fresh: Mondays, weekly residents Chad Fortin, Eric Diaz, and Jason Joseph. No cover before 10 p.m. The Brass Rail, 3796 Fifth Avenue, Hillcrest, 619-298-2233.

Friday Night Live: The last Friday of every month. DJs Hollywood and Carr drop the Bowlistic groove. The Castle (inside the Vista Entertainment Center), 435 West Vista Way, 760-941-1032.

Fusion Young Adult Laser Dance Club: Fridays and Saturdays, DJ Dizzy D and guest DJs spin hip-hop, house, and rock.
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APRIL 26 & 27 • 9 PM

DEEP
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NAVAJO
FRIDAY & SATURDAY
APRIL 26 & 27 • 9 PM

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WEDNESDAYS 8-11 PM
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$1.50 DOMESTIC BEER & WELL DRINKS

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May 3rd
- Marc Thrasher
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RESIDENT DJs
In The Glitter Ballroom - MARC THRASHER
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NIGHTLY 6pm-9:30pm
RESIDENT DJs
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Present Two Very Special
Nights . . .

Saturday
April 27

D:Fuse
(Perfucto, V2, Funked Up, Nokturnl, Austin - TX)

with special guests...
Thomas Michael
(Teknoclub)
& Jason Overell (Culture, Ezekiel)

The Week Following D:Fuse...
Saturday
May 4

DARUDE
Producer Of World Wide Smash Hit "Sandstorm"

with special guests...
John Kelley
(Moonshine Music)
& Jason Overell (Culture, Ezekiel)

E Street Alley
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In The Gaslamp, San Diego.
7-4am - Stylish Attire - 21 & over.
VIP/Dinner Reservations: 619.231.9200
Info-Line: 619.969.7285
Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 858-481-9202. Tuesday, 8 p.m., Debo, acoustic and the Hotwire, Friday, 9:15 p.m., the Mother Hips, Minnow, and Ten Pound Brown. Alternative, Saturday, the 3-Side Players and the Luminosa, Luminosa, reggae, blues. Wednesday, David Wilcox and Alex Sharp.

The Book Works/Panamica Cafe, 510 Paseo del Norte, Cardiff. 760-425-1919. Vleanor's Bar: Tuesday, 6 p.m. to 9 p.m. live jazz.

Barnes Books and Music, 11160 Rancho Carmel Drive, Carlsbad. Mountain, 858-618-1814, Friday, 8 p.m., Ken, acoustic, Saturday, 8 p.m., Deborah Lee Johnson, folk.

Bob's Whiskey Drive, 301 Pier View Way, Oceanside, 760-757-BURB. Friday, the Cardinale, alternative. Saturday, the Riff Raffs, rock,摇滚.

Curves, 11940 Bernardi Plaza Drive, Rancho Bernardo. 858-566-2400. Friday, Nighthawk, classic rock. Saturday, the McNally, rock.

Cheesecake Bar & Grill, 1068 North El Camino Real, Encinitas, 760-943-0177. Friday, Dean Davidow, jazz.

Cayote Bar and Grill, 201 Carlsbad Village Drive, Carlsbad, 760-729-6695. Thursday, 6 p.m. to 10 p.m., Ray Long, blues. Friday, 6 p.m. to 10 p.m., Bobtown, rock, blues. Saturday, 5 p.m. to 9 p.m., Bongo & Friends, 6 p.m. to 10 p.m., Gumbaloo, funk, blues. Sunday, 2 p.m. to 6 p.m., Big Daddy's at the Maderas, blues, 5 p.m. to 9 p.m., the Chris Klein Jazz Quintet.

The Del Dios Country Store, 20154 Lake Drive, Escondido, 760-745-2733. Friday and Saturday, Big River, country.

Peggy's Pub, 1260 West Valley Parkway, Escondido, 760-880-0833. Friday and Saturday, Liquid Blue, pop rock.

Hennepin's Tavern (Carlsbad), 2777 Roosevelt Street, Carlsbad, 760-729-6951. Friday, Ron's Garage, acoustic. Saturday, the Last Patrol, rock.

The Hot Java Cafe, 11738 Carmel Mountain Road, Suite 182, San Diego, 858-673-7111. Saturday, Noemie o the Nic Times, swing.

Jen's Jive, 717 North Escondido Boulevard, Escondido, 760-743-7665. Friday and Saturday, live music.

The Kraken, 2531 Old Highway 101, Cardiff, 760-436-6483. Thursday, the Witches, blues, rock, Friday and Saturday, Streetcrow, classic rock.

La Casa del Zorro, 3485 Yagqui Pass Road, Borrego Springs, 760-787-3233. Fox Den: Thursday through Saturday, 7 p.m. to 11 p.m. Tony L 500, Sunday and Monday, 7 p.m. to 11 p.m. Dick Marion, piano and vocals.

La Costa Coffee Roasting Co., 6965 El Camino Real, Suite 208, La Costa, 760-438-8160. Music hours are from 7 p.m. to 11 p.m. Friday, Linda Sarangi, folk, Saturday, Bob Kvin, folk.


Martini Ranch, 460 South Coast Highway (1717 St.), Encinitas, 760-943-9101. Thursday, Shrum, Tuesday, 9 p.m., the David Patinez Quartet.

McCoa's Beach Club, 1145 South Tremont, Oceanside, 760-439-6446. Call for club information.

The Metaphor Coffeehouse, 258 East Second Avenue, Escondido, 760-489-8899. Thursday and Monday, Dixieland jazz, Tuesday and Wednesday, open mike.

Miracles Cafe, 1953 San Elijo Avenue, Cardiff, 760-943-7924. Friday, 7:30 to 10:30 p.m., Janet Mullins, jazz.

Saturday, 7:30 to 10:30 p.m., John Lowery, folk, Sunday, 7:30 to 10:30 p.m., open mike.

Mocha Marketplace, 1020 West San Marcos Boulevard, San Marcos, 760-744-2112. Friday, 7:30 to 10:30 p.m., Brian Kocher, folk.

Nellemans Bar and Grill, 500 Carlsbad Village Drive, Carlsbad, 760-729-4311. Friday and Saturday, call for club information.

The RainTree, 755 Raintree Drive, Carlsbad, 760-931-1122. Music hours are from 4 p.m. to 10 p.m. Fito, Down N Out, jazz, Saturday, Steve White, folk, blues.

Second Wind (Escondido), 1220 East Valley Parkway, Escondido, 760-746-7408. Friday and Saturday, Private Dance Rock and roll.

Surf N'Saddle, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach, 858-755-9747. Thursday, open mike. Friday, C.O.L. rock, Saturday, Southsides.

Beaches

Blind Merlin, 710 Garnet Avenue, Pacific Beach, 858-483-7944. Thursday, Earth and Star Shark, roots rock, Friday, Poodlepals, Sal Bert. and Deadline Friday, alternative. Saturday, 4 p.m. to 7 p.m., 3Hide Swups, Fri., 8 p.m., Illegal Action, 32 Blue Spring and the Butta Bents. Sunday, 4 p.m. to 9 p.m., Janine Magnes with the Small Town Heroes. blues, 9 p.m. Simply Complex, rock. Monday, Zions, reggae, Tuesday, the Nik Simon Band, blues, Wednesday, Praty and Distemper.

Caves Bar and Grill, 3105 Ocean Front Walk, Mission Beach, 858-488-1760. Music is rock/alternative unless otherwise noted. Thursday, 9/24, 8
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<th>DISHWALLA</th>
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<td>W/Minibar and Ten Pound Brown</td>
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619-232-7408. Thursday and Friday, 5:30 pm; the Jamie Volle-Bob Magnesium Duo, Brazilian-Jazz latin.

The Bahia Belle Cruises, the Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 858-539-7779. Departs 6:30 pm. Friday, B Nature, pop. Saturday, the Blue Blues.

Beau's Cafe, 4176 Convoy Street, Kearny Mesa. 858-627-0888. Saturday, 7:30 pm to 10:30 pm. Tam Ta pianist.

Blind Eye State Pub, 5617 Boba Avenue, Clairemont. 858-279-2033. Thursday, Friday, and Saturday, Tony Cormons, Irish folk. Sunday, open mike. Tuesday, Irish jam session.

The Boeinghouse Restaurant, 2240 Harbor Island Drive, San Diego. 619-231-0489. Wednesday, 7 pm to 9 pm, the Louisa West Jimmy Patton Duo, jazz. Sunday, 1 pm to 4 pm, Dean Paul Rutman, jazz.


Brick by Brick, 1130 Buenos Avenue, Bay Park. 619-275-LIVE. Music is alternative rock or noise. Noted. Thursday, Echik, Dogmatic.

Newberry and Triple Forte, Friday, Lissy Borden, Caret. Dr. Chuck, and Malady. Saturday, Thicker Than Thieves. Acid 9, Rhythfunk, and Bliss. Tuesday, Brickhouse, Devolition, Explicit, and Fallen Fire. Wednesday, Raven Lyric, Eddy, Element 8, and Compass.

Claude de Lange, 2095 University Avenue, North Park. 619-688-9843. Saturday, 8 pm to 10 pm, Daniel B-Jennifer.


Epicenter, 8640 Mira Mesa Boulevard, Mira Mesa. 858-271-4000. Music is alternative rock. Friday, Friday, the Blues Ammunition. Friday, Thomas Corrier Band and Vin Vantone. Saturday, High Altitude and Desert Underground. Sunday, Raye Smith, Monday, Calvin Romance. Tuesday, Andy Nurse and Buster Lewis. Wednesday, Soul Persuaders.

The Inn Suites, 2222 El Cajon Boulevard, San Diego. 619-226-2101. Wednesday, 8 pm to 10 pm, workshop/concert with the San Diego Concert Jazz Band.

The Last at the Park, 3367 Fifth Avenue, Hillcrest. 619-296-0057. Music is piano/vocals. Thursday, Karen Giorgio, Friday, Kenny And. Saturday, Carol Curtis. Monday, 6:30 pm to 10:30 pm, Rick Ross, jazz piano, saxophone, vocals. Tuesday, Kristi Kriet, Wednesday, Andy Anderson and Ron Council. Jolt'a Joe's, 8026 La Mesa Boulevard, La Mesa. 619-466-2591. Saturday, live music.

Kelly's Steakhouse, 500 Hotel Circle North, San Diego. 619-291-7131. All music is piano. Music hours are from 7 pm to midnight. Thursday and Wednesday, Joe Cromwell. Friday, Dale Petersen. Saturday, Kayla Black.

Kensington Coffee Company, 1414 Adams Avenue, San Diego. 619-280-9148. Friday, 8 pm to 10 pm. Tony Gavella, jazz.

O'Connell's Pub and Nightclub, 1304 Morena Boulevard, Bar Park. 619-276-5857. Friday, Nightlife. Saturday, Fish & the Swimmers, funk, blues.

Pal Joey's, 5147 Waring Road, Allied Gardens. 619-286-7853. Friday and Saturday, Hot House, R&B.

The Playhouse, 4746 El Cajon Boulevard, San Diego. 619-284-8827. Saturday, Overcast by One, alternative.


Second Wind, 8515 Navajo Road, San Carlos, 619-465-1750. Music starts at 9 pm. Friday and Saturday, Serious Guise, rock and roll.

Shan Rock Shack, 7059 El Cajon Boulevard (1/2 block east of 70th Street), College Area. 619-463-2263. Saturday, the Corrupters.

The Tin Fish, 1706 Sixth Avenue, downtown. 619-238-8100. Saturday, 11:30 am to 2:30 pm, Dean Paul Rutman, jazz.

Tia Lea's Lounge, 5302 Napa Street (at Morena Boulevard), Bar Park. 619-542-1462. Thursday, Hot Rod Rock.
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Online Club Coupons!

The following nightclubs have valuable coupons in the Music Section of the Reader’s website.

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- Blind Melons 2 for 1 cover
- Brick By Brick 2 for 1 admission
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- Cannibal Bar $2 off admission
- Club Hollywood 1/2 off regular cover
- Croce’s Free cover with dinner
- 4th & B 2 free comedy tickets
- O Jolt’n Joe’s 1 hour free pool
- Juke Joint Cafe Free admission Thursdays
- Martini Ranch 1/2 off martini
- McCabe’s Beach Club $2 off admission
- Moon Doggies $1 off cover
- O Neimans 1/2 off cover
- P.B. Bar & Grill 2 for 1 entrée
- Patricks II 2 for 1 cover
- Pure $2 off cover (reg. $10)
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- The Room No cover with e-mail
- Second Wind Navajo No cover
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Jeff Koontz Cafe, 327 Fourth Avenue, downtown, 619-232-SOUL; Bistro: Thursday, 7 pm to 11 pm, the Gilbert Castellanos Quintet; Latin jazz, Friday, 5 pm to 7 pm, Sue Palmer and the Boogie Woogie Rats, swing, Sunday, 7 pm to 11 pm, Barbara Jimerson, jazz.

Kinda Blue Room: Thursday, Shelle, Saturday, call club for information.

La Bella Ristorante, 551 Fifth Avenue, downtown, 619-232-3352; Friday and Saturday, 8 pm to 11 pm, Dean Paul Ratman, jazz.

Lilly’s, 1125 Sixth Avenue, downtown, 619-231-1909, Fridays, 11:30 pm to 2:30 am, open jazz jam session hosted by Gilbert Castellanos, Sunday, 11 am to 2 pm, the Red Thorns Trio, jazz.

Martini Ranch, 528 F Street, downtown, 619-232-6100. Wednesdays, 9 pm, the David Patrone Quartet, jazz.

The New Beatitude Hotel, 1005 First Avenue (between Broadway and C Street), downtown, 619-232-6141. Friday, 5:30 pm to 8:30 pm, the Lime Valley/Rob Magnussen Jazz Trio.

Patrick’s II, 428 F Street, downtown, 619-233-3077. Music is blues unless otherwise noted.

Tuesday, (8th, 11th, 14th, 16th, 18th, 21st, 24th, 26th, 29th) (3rd, 13th, 23rd)

* indicates North County.

Downtown
Buffalo Joe’s, 600 Fifth Avenue, downtown. 619-236-1816. Thursday, club for information. Friday, the 8th, All Star, Saturday, the Joey Brown Band and the Disco Pimps, Sunday, call club for information. Monday, the Joey Brown Band. Tuesday, call club for information. Wednesday, Eliah Emanuel and the Revelations.

The Cantalo, 2501 Kettner Boulevard, midtown, 619-223-HELI. Music is alternative/rock unless otherwise noted. Thursday, the Chicago Underground Duo, Sleeptime Gorilla Museum, and Ornith Socket, Friday, Brat from the Crypt, Joe Walsh and Amadani, and Maxwell Horse. Saturday, Los Sire Fris, Pleasure, Forever, and the Apes. Sunday, 7:45, Heron, Caracol’s Weird, and Swarming at Mardian, Monday, the Prides, David, the Bishops, and Antiquak, Tuesday, Beeld, Marama, and Rocker Card. Wednesday, Hayden, Chirraptors, and Anna Marina.

Chevy’s Number One, 1894 Main Street, downtown. 619-234-4326. Daily music in jazz unless otherwise noted. Thursday the David Patrone Quartet. Friday and Saturday, Prime, Sunday, Art Johnson.

Tomato’s, 403 1st Avenue, downtown. 619-234-3655. All music in jazz unless otherwise noted. Thursday, the David Patrone Quartet. Friday and Saturday, Prime, Sunday, Art Johnson.

Saturday, the Shelltime Horus, blues, Sunday, Hero’s Office, rock, Tuesday, Casa Loco, pop.

Dialy’s, 344 Seventh Avenue, downtown, 619-230-7476. Thursday, 7 pm, Kimberly Dark, folk, Friday, 8 pm to 11 pm, Mark Lessenau, jazz, Saturday, 8 pm, Peter Sprogue, acoustic, Sunday, 7 pm to 10 pm, Carl Eckert, Rick Helms, Chris Conner, Paul Sandfor, and Tim Beec, swing. Monday, 7 pm to 11 pm, Patrick Burke, jazz quartet, Wednesday, 8 pm to 10 pm, the San Diego Concert Jazz Band.

4th & B, 345 B Street, downtown. 619-231-4310. Thursday, 8 pm, La Chappell’s Legs Brigade with Deadweight, alternative, Friday, the Band, rock.

Jimmy Love’s, 612 Fifth Avenue, corner of Fifth and G, downtown. 619-595-0123. Thursday, 9:45 pm, Mystique (Element of Soul), Friday, 9:45 pm, the dinner Date, Saturday, 9:45 pm, X-Cel Sunday, 6 pm to 10 pm, Jazzmogging featuring Tim Maglione. Monday, 11 pm, Reggie Smith & Proud for Time jazz. Tuesday, 6, 30 pm, Mystique (Element of Soul), jazz, funk, R&B. Wednesday, 7:30 pm, the Edge.

Monday, Glenn Fischer on Alma. Tuesday, the Ship Movers, Thursday, the Sarge Comber Quartet. Wednesday, the Joveg Comber Quartet.

Croce’s Top Hat Bar and Grill, 602 Fifth Avenue, downtown. 619-233-4355. Friday, Pussy and the Bluemen.

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CAFE La Maza, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, photo bar.
Local-Grown Cooking

It’s that time of year again when you can help San Diego’s future chefs and have a terrific time doing so. The sixth annual “Celebration of San Diego Chefs” is at hand. This series of gala dinners runs twice a week through the month of May. This year’s dinners will take place at eight different restaurants, where over 60 of the county’s top chefs will display their creative talents in exquisite multicourse meals.

And this year brings a fresh approach: a theme. With “Grown in San Diego” the catchphrase, each dinner will highlight the field-fresh specialty produce raised by a local farm.

I’ve been to about a dozen Celebration dinners in the past few years, and in my experience, they’re ravishing. The chefs are at the top of their form — re-creating their best dishes or creating brilliant new ones for the occasion. Better yet, the price of $60 per person (plus tax, tip, and beverages) is something of a bargain for a meal of this quality produced by the town’s top chefs — and a third of it is tax-deductible as a donation. Twenty dollars of each dinner goes toward scholarships for middle-level cooks who wish to further their culinary education. The Culinary Institute of America at Greystone (Napa) has now joined forces with the Chef’s Celebration to enhance this scholarship program.

“Grown in San Diego” literally means that. This thing has grown enormously in six years,” says Ed Moore, who founded the Celebration. “It used to be just at my restaurant, Thee Bungalow. Now it’s all over town.”

Moore had to go on a strenuous wine-tasting expedition in Tuscany (pour guy) during most of the preparations for this year’s Celebration, so Chef Deborah Schneider (of the Hilton Torrey Pines) energetically took up the baton. “One of our aims is to try and get a culinary critical mass going in San Diego,” says Schneider. “Our cooks grow up and they stay in the business, but then they bring what they’ve learned back home. We’ve got away almost $70,000, so far, to 35 people. We try to give everything away within a couple of months and then move on to the next year.”

The scholarship recipients have to be working cooks age 18 or older, with two years of restaurant experience, the ability to read, write, and speak English, and legal residency. “We’ve had between 6 and 13 people apply every year,” says Schneider, “and everyone who has met the qualifications has gotten a scholarship.”

This year’s theme came from a conversation between Schneider and Tim Connelly, who grows specialty herbs at Connely Farms and also manages produce distribution at Moceri Produce Company. He is coordinating the interplay of chefs and farms for the series.

“Since the Chef’s Celebrations are trying to promote local talent,” says Connelly, “I encouraged Deb Schneider to consider our farmers as part of the talent that we could showcase. We need to think of our local small farmers as a natural resource to protect, and the way we do that is by knowing who they are and using what they grow.”

Schneider took up the idea enthusiastically. “We [San Diego County] have more small farms than any other county in California,” she says, “and a majority of them use organic methods. These growers do amazing stuff. Chino Farms is the best known, but I want all these other growers to be known too — the Petersons; Valdevia; Cal-San Organics; Tierra Miguel, an organic teaching farm; and Bell Gardens, another teaching farm where they have about 50,000 schoolchildren a year showing up to learn about how food grows. And of course there’s Tim Connelly, who grows herbs and specialty produce and knows absolutely everything about farming in San Diego.”

Can home cooks get access to the great local produce that we eat at the top restaurants, other than by starting our own gardens?

“Some of these growers do sell at farmers’ markets,” says Schneider. “We have lots of farmers’ markets here, and we should support them. But the growers are farmers, not salesmen, and most of what they grow goes on a truck to Los Angeles and then comes back here to Whole Foods and to local restaurants. So why am I buying food that gets shipped back down from the food terminal in Los Angeles, losing so much freshness and flavor on the way — when the farm that’s producing the stuff is just ten miles away from me? I really want to close that circuit... If we don’t support these growers,” Schneider concludes, “there’ll just be executive townhomes everywhere.”

The difference between fresh, ripe local produce and trucked-in, mass-grown produce is plain to the palate. “For me, local produce isn’t just a part of what I do,” says Michael Stehner of Restaurant 910, who shops frequently at Chino Farms. “It’s 100 percent of what I do. All my flavors are based on food that is fresh, seasonal, and locally grown. You will never, ever see me serving a tomato in December.

But for local produce to play a major role in local restaurants, Connelly sees a need to close the communications gap between small-scale growers and the chefs. “Very few people in this area are talking about the produce with the end user. By getting direct feedback from the chefs who buy my produce, I think I’ve got a really good feel for what works in the kitchen in San Diego. When I’m about to get a beautiful crop of, say, baby butter lettuce, I can call up three weeks in advance and say, ‘Can you do anything with that?’ A Deborah Helm [Mia’s] or a Deborah Schneider will say, ‘Sure. The more talented the chefs, the more nimble they seem — they are able to adapt much better [to the brief seasonal availability of the most desirable produce items].’”

Among the chefs who cherish direct relationships with their growers, Jeffrey Strauss at Pamplemousse has a unique arrangement: For the last six years, a single grower, Francisco Valdevia, has delivered all the produce his restaurant needs. “Often I’ll pay him ahead of time, and this gives him time to plant things for me,” says Strauss. “He knows what I like, and we talk two, three times a week. He’s growing things I’ve never seen before, and price-wise, you just can’t beat our arrangement. I find Francisco’s produce every bit as spectacular as Chino Farms’ for a lot less money.”

The tables are filling up quickly for the Celebration dinners, so make your reservations now. I’m making mine — hope to see you there.

---

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Thursday, May 2
Thee Bungalow, 4996 West Point Loma Boulevard, Ocean Beach; 619-224-2884

Chef: Victor Jimenez, Thee Bungalow; Teryll Gave, Café 222; Ken Irvine, Chez Loma; Amiko Gubbins, Parallel 33; Carlton Greenwald, 150 Grand Café; Scholarship Winner 2001: Carmen Kesey, Bayou Bar and Grill; Farm: Peterson and Pio Specialty Produce

Menu:

Amuse: Lobster-Stuffed Squash Blossom with Key-Lime Vanilla Beurre Fondue (Carlton Greenwald)

First Course: Terrine of Smoked Salmon and Caviar “Mille Feuille” with Cucumber Salad (Victor Jimenez); or Truffled French Toast with Crab and Caviar (Teryll Gave)

Second Course: Warm Duck Salad with Baby Greens and Blood Orange Dressing (Amiko Gubbins)

Entrée: Five-Spice Seared Halibut with Carlsbad Mushrooms, Shiitake Risotto Cake, Curried Roasted Garlic Sauce and Truffled Cucumber Relish (Ken Irvine); or Medallions of Beef Tenderloin with Foie Gras, Octopus Ravioli, Caramelized Vegetables and Mornay Mushroom Sauce (Victor Jimenez)

Dessert: TBA

Monday, May 6
Nine Ten Restaurant, 910 Prospect Street, La Jolla; 858-564-5400

Chef: Michael Stebner, Nine Ten Restaurant; Trey Foshee, George’s at the Cove; Jean Michel Diot, Tapenade; Jack Fisher, Nine Ten Restaurant; Carl Schroeder, Arteza; Scholarship Winner: Margaret Barre; Farm: Bell Gardens

Menu:

Amuse: House Smoked Salmon Bouchée, Poached Duck, Cornichons, and Pomery Mustard (Michael Stebner)

First Course: Orecchiette with Morels, Ramp, and Peas (Michael Stebner)

Second Course: Glazed Quail with Tarragon Potato Salad (Carlo Schroeder)

Third Course: Sole Bouillabaisse with Chino Artichokes, Green Garlic, and Fava Bean Sauce (Trey Foshee)

Entrée: Guinea Hen Stuffed with Foie Gras Black Truffle Sauce (Jean Michel Diot)

Dessert: Strawberry Rhubarb Crisp with Crème Fraîche Sorbet (Jack Fisher)

Tuesday, May 7
Pampelonne Grille, 514 Via de la Valle, Solana Beach; 858-792-9090

Chef: Jeffrey Strauss, Pampelonne Grille; Ed Moore, Thee Bungalow Inc.; Tom Atkins, J. Taylor’s Del Mar; Chris Ido, Pacifica Del Mar; Beryl Ann Byrd, Just Fabulous Pastries; Scholarship Winner 1999: Steve McGee, Marine Corps Recruit Depot; Farm: Francisco Valdevia and Son

Menu:

Amuse Demi-tasse of Spring Pea Soup with Pumpernickel Croutes and Minted Crème Fraîche (Tom Atkins)

First Course: Smoked Seafood Cocktail with Lobster, Shrimp, Sea Bass, Crab Claws, and Crabmeat (Jeffrey Strauss); or Shrimp and Scallops Charentaise with Lobster Sauce (Derek Ridgeway)

Second Course: House Smoked Steelhead Salmon with Organic Greens, Shallots, and Meyer Lemon Emulsion; or Tian of Spring Vegetables with Roasted Beets, Carrots, Fava Beans, and Asparagus with Agured Goat Cheese Gratiniée and Champagne Vinaigrette (Chris Ido)

Entrée: Seared Lake Whitefish with Basil Potato Purée, Asparagus, Wild Mushroom Ragout, and Preserved Lemon and Chive Sauce (Derek Ridgeway); or Roast Rack of Veal with Truffle jus and Melange of Valdevia Farms Baby Vegetables (Jeffrey Strauss); or Duet of Venison with Herb-Crusted Chop and Grilled Top Sirloin served with Celeriac Purée and Sun-Dried Cherry Compote (Tom Atkins)

Dessert Trio: Chocolate Crunch Pyramid, Caramel Banana Crisp, and Passion Fruit Panna Cotta (Beryl Bird)

Thursday, May 9
Third Corner, 2265 Bacon Street, Ocean Beach; 619-223-2700

Chef: Juan Flores, Third Corner; Derek Ridgeway, Chef Consultant; Jim Phillips, Bernardos; Steve Black, Sheraton Harbor Island; Michael Quigley, Prince of Wales; Scholarship Winner 2000: Jenny Lipska; Hilton Torrey Pines; Farm: Tierra Miguel Foundation Farm and CSA

Menu:

Amuse Pan-Seared Sea Scallop with Spring Carrot Puree and Fresh Basil (John Malcolm)

Appetizer: Sea Scallop with Smoked Salmon and Truffled Matcha Soup (Juan Flores); or Trio Of Duck on Spring Salad, Tea-Smoked Duck Breast, Duck Prosciutto and Duck Mousse with Mache, Baby Bets, and Fennel in a Citrus Vinaigrette (Jenny Lipska); or Maine Lobster and Truffle Ravioli (Steven Black)

Soup: Roasted Portobello Mushroom Soup with Crispy Leeks and White Truffle Oil (Jim Phillips)

Entrée: Braised Short Ribs with Spring Vegetables and Celery Root Whipped Potatoes with a Red Wine Sauce (Steven Black); or Wild Striped Bass with Artichokes, Morels, and Watercress Cream (Michael Quigley); or Game Bird Trio of Duck Confit with Braised Savoy Cabbage, Green Peppercorn Guineas with Spring Vegetables and Roasted Breast, Stuffed Quail on a Roasted Root Vegetable Ragout (Juan Flores)

Dessert: Three-Cheese Soufflé (Juan Flores); or Brandy Snap Cannoli with Meyer Lemon Mousse and Fresh Bush Berries (John Malcolm)

Tuesday, May 14
Mico, 3671 Fifth Avenue, Hillcrest; 619-299-6499

Chef: Josh Mcginnis, Prego; Zhee Zhee Aguirre, Mico; Chris Walsh, Café W; Jeff Burt, Scalini; Andy Johnson, Pacific Coast Grill; Scholarship Winner 2001: Danielle Helm, Mico; Farms: Beck Grove and Connolly Gardens

Menu:

Amuse: Nori Roll of Spicy Beef Tartare with Cucumber-Minted Cucumber and Kumquat Gastrique (Zhee Zhee Aguirre)

First Course: Old School “Grilled Cheese and Tomato Soup” with Australian Lobster Tails and Gruyere on Black Pepper Brioche with Tomato-Herb Bisque (Josh McGinnis)

Second Course: Seared Onaga with Holstein and Fresh Pineapple Glaze, Lemongrass-Ginger Rice Cake (Andy Johnson)

Entrée: Panetta-Wrapped Tenderloin of Veal with Brown Sage Butter and Wild Mushroom Risotto (Jeff Burt)

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Dessert: Chocolate Blood Orange Mousse on Basil Shortbread with Blood Orange Caramel (Danielle Helm)

Thursday, May 16
Terra, 1270 Cleveland Avenue, Hilcrest; 619-293-7088

Chefs: Jeff Rossman, Terra; Riko Bartholome, Madeiras Country Club; Steve Pickell, Café Champagne; Jeff Thurston, Prado; Sara Polczyński, San Diego Culinary Institute; Scholarship Winner 1999: Armando Morales, San Diego Zoo; Farm: Connelly Garden

Menu:
Appetizer: English pea and Meyer Lemon Risotto with Red Beet-White Wine Truffle Vinaigrette; or Blue Potato and Lobster Tower with Connelly Gardens Herb Salad, Tomato Provençal Dressing, and American Sturgeon Caviar

Entrée: Grilled Pinwheel of King Salmon on Chive Whipped Potatoes with Asparagus and Morel Mushroom Sauce; or Pistachio-Crusted Rack of Colorado Lamb with Root Vegetable Ragout, Stilton, and Caramelized Shallot Tart with Thornton Cabernet Demi Glace; or Sage-Wrapped Monkfish with Beluga Lentils, Fried Watercress, and Chocolate-Enriched Lobster Bouillon

Dessert: Kataifi Baskets Filled with Vanilla Bean Sauce, Spiced Carlibad Strawberry and Blood Oranges with Strawberry Thyme Sauce and Chocolate Mint Pot de Crème Tower, served with Amaretto Anglaise and Almond Brittle (Scott Diehl)

Tuesday, May 21
Star of the Sea, Harbor Drive and Ash, San Diego; 619-232-7408

Chefs: Brian Johnston, Anthony’s Seafood Group; Hans Cavin, Dakota; Fabrice Poigné, Bertrand’s at Mr. A’s Scott Diehl, Wine Sellar and Brasserie; Jeff Jackson, Lodge at Torrey Pines; Scholarship Winner 1999: Denise Roa, Hilton Torrey Pines; Farm: Cal Sun Organics

Menu:
Appetizer: Bellwether Farms Sheep’s Milk Ricotta and Black Truffle (Scott Diehl)

First Course: Poached Short Ribs with Dukkah Liver and Homemade Pickle of Cal Sun Organic Zucchini and Yellow Squash (Jeff Jackson); or Crispy Soft-Shell Crab with White Corn Polenta, Tomato Chutney, and Sweet Basil-Vermouth Sauce (Brian Johnston)

Second Course: Summer Minestrone with Cal Sun Organic Vegetables (Jackson and John)

Entrée: Grilled Bone-In Ribeye with Three-Porto Hash, Willet Greens, Port Syrup, and Gorgonzola Butter (Hans Cavin); or Pan-Roasted Hawaiian Opakapaka, Fennel Confit, Organic Sweet Peas and Lemon-Dijon Sauce (Scott Diehl); or Prime Rib Chateaubriand with Braised Onions, Gorgonzola Butter, and Grill Geurade (Bertrand’s)

Dessert: Crispy Meringue Napoleon of Local Chandler Strawberries, French Vanilla Cream and Strawberry-Mint Syrup; or Chocolate Dulce De Leche Torte with Kumquat Anglaise Mignardise (Denise Roa)

Thursday, May 23
Third Corner, 2625 Bacon Street, Ocean Beach; 619-223-2700

Chefs: Randy Gruber, Americanica Restaurant; Ron Tolle, Azzurra Point, Loeves Coronado Bay Resort; Michel Stroot, Golden Door, Don Coulter, Retired (Belgian Lion); Michelle Coulou, Dessertier La Jolla; Scholarship Winner: Polly Sang, Parallel 33; Farm: TBA

Menu:
Appetizer: Mushroom and Chèvre in Filo with Balsamic, Asparagus in Prosciutto (Ron Tolle)

First Course: Coriander-Seed Crusted Tuna with Warm Canneloni with Baby Tomatoes and Arugula (Randy Gruber)

Puff Pastry with Broccoli Mousse, Asparagus, and a Black Truffle Créme Fraiche Sauce (Don Coulou)

Second Course: Roasted Tomato-Basil Soup with Goat Cheese (Randy Gruber), or Golden Door Caesar Salad with Jicama, Sweet Corn, Tortilla Crisp, and Sunflower Sprouts (Dessertier La Jolla)

(Michel Stroot)

Third Course: Seared Pacific Lemon Snapper with Prawns, Fingerling Potato Provençal, Tomatoes and Haricots Verts (Michel Stroot); or Sonoma Lamb Loin Veal in Tapeo Leaves and Bacon with Lamb and Potato Casserole, Sweet Pepper Relish, Green Olive Tapenade, Lamb Jus, and Baby Corn (Ron Tolle)

Dessert: Assorted Dessert Plate (Michelle Coulou)

Tuesday, May 28
Trattoria Acqua, 1298 Prospect Street, La Jolla; 858-454-0709

Chefs: Damaso Lee, Trattoria Acqua; Bernard Guillumi, Marquis Rooms; Scente Vigna, Four Season; Tom Dowling, Rancho Bernardo Inn; Christopher Vesse, Le PacificaBeau, Westgate Hotel; Brian Freerksen, Balleen; Scholarship Winner 2000: Hugo Lee; Farm: G.C. Farms

Menu:
Appetizer: Tasting of Amuse Bouche (Christophe Vesse)

Appetizer: "Bagnat’s Parue" of Phyllo Pastry, Forest Mushroom, Asparagus, Blue Cheese, Quinoa Grain, Rataouille Vegetables, Yellow Tomato Herb Vinaigrette (Damaso Lee); or Sautéed Shrimp with Coriander, Vine-Ripened Tomatoes, Sweet Garlic-Saffron Sauce (Tom Dowling); or Latin Beef Tartare Tofu, Foccacia Crisp, Tri-Chili Infusion (Brian Freerksen).

Second Course: Smoked Oyster "Bisque" with Frizzled Leeks (Damaso Lee); or Redwood Hill Goat Cheese Brûlée, Spicy Greens, Preserved Figs, Pecan Tuile, with Tapelo Verjus Dressing (Bernard Guillumi)

Entrée: Country Meadow Rack of Lamb, Maple Mustard, Crashed Fingerling Potatoes, Silver Thyme Jus, Leek-Goat Cheese Bread Pudding (Bernard Guillumi); or Crawfish-Stuffed Grouper, Wilted Spicy Greens, Vanilla Bean Pernod Sauce (Brian Freerksen); or Grilled Quail with Roasted Beets, Cipollini Onions, Fingerling Potatoes, Orange-Five Grain Chimichurri (Tom Dowling)

Dessert: Kumquat Opera Cake, Cherimoya Ice Cream, Bitter-sweet Chocolate Tuile (Pascale Vigna)

Thursday, May 30
The Bungalow, 4946 West Point Loma Boulevard, Ocean Beach; 619-224-2884

Chefs: Deborah Schneider, Hilton Torrey Pines; Susan Sibica, Sibica Bistro; Stephen Window, Roppongi; Michael Almos, Fat Concepts Inc.; Max Elfman, Dobson’s; Scholarship Winners 2001: Christopher Blauw, Hilton Torrey Pines; Ngoc Ai Van, Hilton Torrey Pines; Farm: TBA

Menu:
Quartet of Amuse Bouche: Roasted Artichoke Bottom with Preserved Lemon Relish, Celeriac Slaw and Oil-Cured Olives (Susan Sibica); White Anchovy and Heirloom Tomato Bruschetta on Herb Foccacia (Stephen Windows); Lightly Smoked Carlibad Love Mussels with Spring Gazpacho (Max Elfman)

Dessert: Five Small Desserts Celebrating the Season (Deborah Schneider and Ngoc Ai Van)

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Starstruck

She looks at me like I just swore at the parish priest.

"We don't do red meat, sir."

Red alert! Okay, make that green alert. I'm in danger of addiction to healthy food. And you can blame Farmer Hoggett.

Health food was the last thing on my mind at sunset. I was in Encinitas ("Little Oaks"), desperate for a cool beer and a hot juicy burger. With cheese. And fries. With no redeeming virtues except it would wall-to-wall my gut.

So I amble into this bar. The Daley Double Saloon. Long, gloomy, old, beautiful. Great historical murals. I set down on a huge stool. Bar seems like it's 50 yards long. Order up a Bud ($2.00). Ron, the barkeep, says this place hasn't changed since it opened in 1933. He shows me an old picture. The same beautiful bird's eye maple woodwork is right in place along back of the bar. "Some of the stools are original too," he says.

"Have any original burgers as well?" I ask. Ron shakes his head. "Aafraid not."

"Where's the best cheese-burger joint?" Ron thinks a minute. "Angelo's. I guess. They're just around the corner."

I finish up my Bud and head out. Except I glance across Highway 101 and spot a bunch of eateries over there.

I cross over. And it's the two guys sitting at the table outside this place called the Roxy who really draw me in. Dammit... One of them, I know. That gaunt long face. Those beady eyes. I'm suddenly thinking L.A. Confidential. The corrupt older cop. Could it be we've got a Hollywood star sitting right here in downtown Encinitas?

I go inside to wrack my brains. I order a coffee ($1.50) and let my eyes meander over a menu.

"Have you decided?" says this perky waitress, Julie.

"Uh, no. What's most popular?"

Our award-winning falafel burger. It's really popular. It isn't chickpeas. It's made of garbanzo beans, potatoes, onions, cilantro, herbs, spices, ..."

"You don't have, like, a real burger, do you?"

She looks at me like I just swore at the parish priest. "We don't do red meat, sir."

"Okay. Fine. By the way... you don't recognize that gent out there, do you?"

Julie suddenly comes alive. "I was just saying to Sara, the other waitress. I know him. I'm sure I saw him in The General's Daughter."

It's only when Julie brings me the falafel burger that food actually moves to the front of the brain. Must admit, it looks plenty for the $5.75 price tag. Half the big plate is "side salad." I see Romaine, spinach, two kinds of cabbage, broccoli, cauliflower, alfalfa, carrots, tomato, sunflower seeds, black olives, and it's in a real fresh, tangy, herby homemade Italian seasoning. The burger itself is wrapped in foil and cut into two neat halves. The "meat" patty looks, uh, green on the inside, like grass cuttings, with a thin brown outer skin. It has melted cheese, onions, tomatoes, and a thick mat of sprouts inside its whole-wheat bun.

I pick it up. Smells almost like beef and breadcrumbs. I chomp in. Tastes nutty — the garbanzo — with cilantro trumpeting through loud and clear. Herby. Plenty filling.

...People have been in eating those for 23 years," says Julie. "They become addicted. Seriously!"

"Because it cleans you out," says Shahram Naimi. He and his brother Shoja started this place back in 1977. Shahram says vegetarianism is a very strong tradition in Encinitas. "From the Self-Realization Fellowship followers to surfers to visiting vegans, there are a lot of them still living in the hills, even though most of the people moving into the area aren't into it."

For the "new people." Shahram has recently added fish and chicken to the menu. He says he probably sells as many garlic-chicken pizzas (with mozzarella cheese and guacamole, $8.95) as anything vegetarian in the place. Still, the falafel burger is his pride and joy. "I'm 99.9 percent sure I invented it."

A customaryfalafel, but he was sick of it in pita bread. So I made it into a patty. And the great thing is, the oil doesn't get through the garbanzos when they cook, so most of it just gets cooked by heat. Now they copy it in San Francisco, in L.A., etc.

Of course, there are plenty of other good cheap dishes, including "the artichokes" (marinated artichoke hearts, melted mozzarella, olives, sprouts, and sunflower seeds). Both it and the falafel burger have won prizes at the Del Mar Fair.

So now I'm full, but — miracle! — not feeling greasy, bloated. Maybe there's something to this veggie thing. I sit back, look around at the place. It's two shops thrown into one, with flowery, bright walls, scattered ceramic pictures, and a sky-blue ceiling painted with fluffy clouds. Folks in a row of blue-green booths eat into mountains of green salad. A fat wooden Buddha holds up a bunch of lamps at the bar. I'm just watching the rays of the setting sun start to slide in from the west when the two gents outside get up and take off.

And suddenly I've got it.

Babe!

"Excuse me, sir?" Julie comes running.

"I just remembered where I saw him. In Babe! The pig movie! That guy played Farmer Hoggett."

"Jeez!" I say.

"I mean, why is he here, here. Say, The movie turned him off to all that sheep and hog meat. He's become vegan."

Julie smiles. Right? We'd love to think it's true.
Perennial Fear

“They’ve got a little soil, a little experience, a little whatever it is.”

Jay Corley arrived in Napa Valley in 1969, just as the guard was changing. Three years before, Robert Mondavi had responded to his ousting from the family's venerable Charles Krug Winery by starting a winery of his own. Charles Carpy, grandson of the Charles Krug who had journeyed west from Bordeaux and risen to prominence in pre-Prohibition Napa, had just formed a partnership to restore the Freemark Abbey Winery to its former glory. And in three years, Brother Justin Meyer would be out of the order (and wine) of Christian Brothers and making his first vintage of Silver Oak.

Despite Brother Meyer's departure, Christian Brothers seemed the least vulnerable to the shifting tides of Napa. The Brothers had been producing wine since the early 1800s; in the 1970s, they were far and away the largest producers in the valley — almost a million cases a year. Their methods were considered old school: they didn't use vintages on their labels, preferring to blend older and younger wines in search of a happy medium of character and greater year-to-year consistency. They aged some of their wines in redwood instead of oak. Still, their wines were regarded as very good, and sometimes very excellent.

So when Jay Corley first started looking into Napa Valley wine production, he paid a visit to Brother Timothy, the winery's chief chemist and resident advertising icon. Remember, Corley said, 'Jay, if you want to make really good wine, grow good grapes, I'll do anything I can to help you.'

Like others among that second wave of Napa pioneers, Corley came from a non-wine-related background. "There was a whole group that came up with some idealism and the desire to really make good wine. It wasn't a statement that we'd all made a lot of money and needed to see our name in lights." Corley's grandfather, a small-town doctor in Illinois who also owned a farm, proved to be the model: the professional man who wasn't in the hogs to trim his fingernails. Corley got a degree in economics, and then a degree in economics, and then a graduate degree in estate planning, for which his thesis was on the economic viability of a startup winery. Over a period of 20 years, he started "dozens of companies" from his home base in Los Angeles, earning all the while nurturing his interest in wine. He joined both the Los Angeles Food and Wine Society and the local chapter of Les Chevaliers du Grand Vin. Eventually, he decided he wanted to see how the magic got into the bottle, and so he journeyed to Napa with a friend who was putting in a vineyard.

The wine bug was in the air, and Corley caught it. "I came back almost every week for the next eight or nine months, gathering information." Besides talking to industry giants like Brother Timothy, Corley delved into the pamphlet collection of the University of California, which had a Cooperative Extension nearby. "I had the benefit of a lot of help. It was a great fraternity. People would come out and look at your vineyards; they would talk to you about the kind of grapes that needed to be grown. They would discuss things that they had done that worked or didn't work.

Because of this, when Corley finally selected a location and planted his vineyard in 1970, it was the most technologically advanced planting in the valley. "We used heat-treated, bench-grafted rootstock. We fumigated the soil. We planted closer together than anyone had before. We used a sprinkler system instead of wind machines. As a result, our vineyard became quite well known."

As for which grape to plant, "Robert Mondavi said, 'Oh, yes, you need to grow Sauvignon Blanc, because we're making our version of that.' Louis Martini wanted a certain kind of grape. I finally thought, 'Christian Brothers is a good, steady, safe place to be. I'm going to grow grapes and sell them to Christian Brothers.' " A devotee of Burgundy, he planted the grapes of that region — Chardonnay and Pinot Noir — though he grants to this day that "we cannot make a wine in California that matches the great Burgundy wines. They've got a little soil, a little experience, a little whatever it is. It's not that we don't try."

Still, he did well enough that he began receiving requests for grapes from all of the domestic sparkling wine houses. "They knew where the good grapes were grown, and we wanted to sell to them, because we could pick the grapes a little earlier in the season" than grapes destined for still wines. "The late fall rainy season is a perennial fear in the wine business. "We had a couple of rains that ruined our Chardonnay crop, and the more that happened, the more dedicated I was to selling grapes to the domestic sparkling houses." And the more dedicated he became to someday producing his own.

In 1980, Corley hired a winemaker. In 1982, he completed construction of the Montecillo winery. Twenty years later, he has passed the reins over to his sons, but he still hasn't lost the bug. In February, he played host to a wine dinner at Ed Moore's Thee Bungalow restaurant in Ocean Beach. The evening opened with Corley's own sparkling, Domaine Montreux Brut 1990. My initial impression was of baked apples and maybe molasses, which later gave way to aromas of lemon, honey, and bitters — a charming, curious encounter. You don't often see such a late-disgorged domestic. Corley says he let the wine age ten years before bottling because that's the way he likes it — "you get more elegance." He takes pride in such curiosities, in his devotion to what he thinks is good wine as opposed to whatever grape or wine style the market has fixed upon. As the dinner began, he announced, "If you find a wine you don't like, just slip itaside and get the next one, and I'll come and explain why we did what we did."
SAN DIEGO READER
C A L E N D A R S

RESTAURANT LISTINGS

The Reader’s Guide to Restaurants is recommended listings written by our reviewers (Ed Bedford, Ambrose Martin, Max Nau, Eleanor Widmer, Naomi Wise). Individual restaurants will appear once or twice a month. A complete searchable list is available online at SanDiegoReader.com.

Price estimates are based on the latest information available for a mid-range entrée. Inexpensive: below $16 moderate: $16 to $30; expensive: over $30; very expensive: more than $25. Please call restaurants in advance for reservations.

MUltiple Locations

ANTHONY’S FISH GROTTO For its fresh seafood selections, its full bar, and its daily fresh fish specials, Anthony’s still goes to the head of the class for quality and portions, time-honored preparation, and low cost. Open daily, lunch through dinner. No reservations. Inexpensive to moderate. Locations: 1360 North Harbor Drive (at Ash Street), downtown, 619-232-5103; 215 West Bay Boulevard, Chula Vista, 619-425-2400; 9350 Murray Drive, La Mesa, 619-463-5068; 1666 Avenue Place (off Bernardo Center Drive), Rancho Bernardo, 619-451-2070. — E.W.

BULLY’S NORTH 1404 Camino del Mar, Del Mar, 858-755-1660. Especially during summer, this branch is the city and suburbia. Call 619-589-7337 for locations. Inexpensive. — E.W.

JOE’S CRAB SHACK A seafood chain with a good Cajun corporate name (Landry’s) based in southern Louisiana wouldn’t survive without some phases besides a Bourbon Street party atmosphere. Joe’s is shiny with crab and shrimp specialties like “Crab Rangoon” by another name, but smoother. You can order the platter of steamed, barbecued, or garlic crab (of various sub-species) or go for fried or grilled seafood platters or salads. Growups may prefer the packet to the rockin’, rousin’ interior. Full bar, not much wine. Inexpensive to low moderate. 700 Hazard Center Drive, Mission Valley, 619-260-1111; 425 Ocean Boulevard, Pacific Beach, 619-274-2739. — N.W. (2011)

KARL STRAUSS’ OLD COLUMBIA BREWERY AND GRILL 1517 Columbia Street (between B and C Streets), downtown, 619-243-2477. The star attractions here are the ale and beer brewed on the premises. Up to a dozen beers may be available. Food includes burgers, pastas, soup and salad, fish and chips, grilled sausage. During weekends the zone can be bustling, but it’s fun. Lunch and dinner daily. Inexpensive to low moderate. Other branches at 9675 Scranton Road, Santee, 619-887-2799; 5801 El Cajon Boulevard, San Diego, 619-551-2719. Call for hours. — E.W.

ROCKY BAJA RIBS 3250 Calle Real, Santa Barbara, 805-966-3737. At the birthplace of San Diego’s Rockin’ Baja Lobo restaurant chain, the decor is Puerto Nuevo lobster house. All palm frond thong, green wood shutters, support poles with green painted squarish columns climbing them, signs on the ceiling joint like “Viva Baja” and “Work in progress for people don’t see.” The menu’s big draw is the “big Baja bucket” (spiny lobster tails, marinated chicken, grilled carne asada, and Baja-style shrimp) plus beans, rice, tortillas, and a Caesar salad.

And wraps are great. Try the Chinese chicken wrap: grilled chicken, salad greens, crispy noodles, scallions, orange pieces, and oriental dressing in a “chili sauce tortilla.” Open seven days. Friday happy hour free buffet 5 p.m. to 7 p.m. Inexpensive to moderate. Other locations: 5810 El Camino Real, Encinitas, 760-549-6784; 35920 Calle Real, San Juan Capistrano, 760-494-7100.

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LA ESPECIAL NORTE 604 North Coast Highway 101, Lecsdalia, 760-942-1040. This big, bright little restaurant has a quiet and inviting atmosphere.
breakfast, check out the eggs and sausage-patty special with fried-skin potatoes and hot-buttered toast. And if you surf, bring your board — the beach is just across the tracks. Hours: 8:00 a.m. to 3:00 p.m. weekdays, to 4:00 p.m. Saturdays. Breakfast and lunch only. Inexpensive. — E.B. (1/00)

NORTH INLAND


BERNARDO’S RESTAURANT 12457 Rancho Bernardo Road, San Diego. Bernardo Village Shopping Center, 858-487-7171. The restaurant is elegant in food, service, and ambiance. The cuisine is California-French, menus change seasonally. Best bets are rack of lamb, filet mignon, daily fresh fish, and creme brulee. You’ll have a good expe- rience. Closed first and last Wednesdays, dinner only. Moderate to expensive. — E.W. (10/99)


DICESENZIO’S 11625 San Dieguito Road, Westfield Shopping Center, San Diego. Closed Thursday. Moderate to expensive. — E.W. (10/99)

ITALIAN BEEF and Roccos’ Italian sub are in the mix. Closed Monday. Open Monday through Saturday, 11:00 a.m. to 8:30 p.m. Inexpensive. — E.W.

EL BIZCOCHO Ranchos Carmelita Inn, 17500 Rancho Drive, Rancho Bernardo. 858-676-5850. You get what you pay for at one of San Diego County’s premiere dining destina- tions — stunning new French cuisine in a lovely, civilised room. The left side of the menu lists traditional gulf-and-terre- tino-focous favorites (shrimp bisque, filet mignon), but the right side is a daily-changing array of creative dishes by chef Patrick Ponsaty, including a five-course tasting menu. These dishes are not merely luxurious, they’re the food of thrills and revelations, with fla- vor combinations that are intense and balanced, audacious and refined. The wine list is awesome and pricey, with numerous half-bottles and some near- bargains in the higher realms (the leg- endary Chambolle-Musigny, for instance, at $126). Dresses rules aside, this is anything but stuffy. A charming room captain puts you at ease and servers are pleasantly attentive. It’s an ideal restaurant for a special night out — and the Sunday brunches are lavish, too. Jacket required, ties usual, women’s attire chic or pleasantly dowdy, reservations essential. Very expensive. — M.N. (2/01)

HERNANDEZ’ AIDE-WAY Rancho and Lake Drive, Del Dios, Lake Hodges. 760-746-1444. The popular bargain priced breakfast/brunch on Sundays and Saturdays offers egg and egg/cheese, sausage, beans, and omelets. At dinner, most tables sport pitchers of margaritas to wash down standard So-Cal gringo-Mex dishes. Reservations urged, especially for weekend dinners. When several parties may have to wait for an hour or two for a table; ask for directions when you call. Weekend brunch; lunch and dinner Tuesday through Sunday. Inexpensive to moderate. — E.W.

ISLAND BOY GRILL 1006 Pacific Highlands Boulevard, Sorrento Mesa, 858-253-2778. Beach-style bar and grill, open for breakfast, lunch and dinner. It’s the last thing you’d expect to see in Corporate Luncanland, but Pua Macaroni’s Hawaiian food sanctuary is the real deal. Try one of the restaurant’s genuine items like purple taro poke, seven-hour cooked lau-lau (beef, pork, and fish slow-steamed in taro and ba- nana leaves), rice dressed over the ice- cream scoop, potato salad dressed with hot and creamy sauce in crab and in it, and mali mali, lots of lovely flame-seared mali mali. Delicious in a standard potpourri box, eat in or eat out. And heavy! The Wasu Plate will include say, two big pieces of mali mali, a pile of shredded kalua pig, or kalua pig with kim chi and teriyaki chicken, plus two scoops of rice, salad and any side dish. If you’re really big hawaii, the Kanaka Plate will deliver three main entrees and three scoops of rice. Spare decorates the room with photos of real hula dancing, and a long- board by Hawaiian Julian Cazmir (Cazmir you for $450). Warning: only open 11 a.m. to 3:00 p.m. Always check their menu. — E.B. (3/02)

MIKI JAPANESE RESTAURANT AND SUSHI BAR 9223 Carroll Canyon Road, Escondido, 760-741-4884. This is one of the few remaining Japanese restaurants in Escondido. Despite the competition, Miki’s has a loyal following. The quality of the food is excellent. — E.B. (3/02)

TONY’S GRILL 1156 W. Anderson Road, Escondido, 760-742-5656. Although Tony’s is an old Escondido favorite, the food is consistently good. — E.B. (3/02)

YAMALO-SUSI 11551 Bernardo Center Drive, Rancho Bernardo. 858-458-7171. The restaurant is elegant in food, service, and ambiance. The cuisine is California-French, menus change seasonally. Best bets are rack of lamb, filet mignon, daily fresh fish, and creme brulee. You’ll have a good expe- rience. Closed first and last Wednesdays, dinner only. Moderate to expensive. — E.W. (10/99)

BONEFISH GRILL 1721 La Jolla Village Drive, La Jolla, 858-454-5680. La Jolla’s newest hot spot draws openEnd dinner crowds. Fresh oysters, steaks, and chicken. Open daily, breakfast, lunch, dinner, and weekend brunch. Moderate to expensive. — E.W.


FOREVER FONDUE 1295 Prospect Street, La Jolla, 858-451-5409. Also at 6110 Friars Road, Mission Val- ley, 619-298-7792. If you’re with the cheese fondue, house salad, or shrimp with spicy cocktail sauce, you’ll be all right with good fondue. Steeply priced, worth the food cold. The prix fixe dinner for two is very affordable with a $10 per person wine fee. Upper moderate to expensive. — E.W. (10/99)

AZULITA JALISCO 1250 Prospect Street, La Jolla, 858-454-9616. The unob- structed ocean view and opulent inte- rior are glamorous. Cuisine is Mediter- ranean with a California influence. Menus change daily. When available try pan-seared scallops and the out- standing asparagus soup, not dupli- cated anywhere. Fresh fish and seafood. Moderate to expensive. — E.W. (7/99)

CHOPAHN Renaissance Towne Cen- ter, 9935 Towne Center Drive #111, Golden Triangle, 858-671-1600. Located in a romantic, elegant dining room, this Afghan restaurant offers first-rate food — possibly the best Afghan menu in the city. Be sure to or- der two or three appetizers and the house specialty Kabob-E-Chopahn, lamb loin chops on a skewer or lamb and chicken kabobs. Rice and vegeta- bles are a good choice for vegetarians. Lovely ownership, personalized serv- ice. Lunch, Monday through Friday; dinner nightly. Inexpensive to expensive. — E.W. (11/98)

ELARO’S BISTRO & SKY LOUNGE 7935 La Jolla Shores Drive, Hotel Jolla (formerly Summer House Inn), 858-495-0541. The 11th floor view car- ries this restaurant. Good preparation of gourmet American fish, beef, seafood, steaks, and chicken. Open daily, breakfast, lunch, dinner, and weekend brunch. Moderate to expensive. — E.W. (11/98)


GEORGE’S AT THE COVE 1250 Prospect Street, La Jolla, 858-454-4344.

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MIDSAY OLD TOWN & MISSION VALLEY

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619-220-6092. Reservations recom-
mended. Moderate. — E.W.

JARIPEO! East Harbor Island Drive,

LAMONT STREET 4445 Lamont
Street, Pacific Beach, 619-221-8616.

Las Teresitas Beach Park Restaurant,
619-579-5626. Moderate to ex-
pensive. — E.W.

LABELLE'S 5122 University Avenue,
619-291-0100. Moderate. Small
restaurant with beautiful view.

LAUER'S New York Deli
1238 3rd Ave. 619-234-1101.

LA VILLA 1940 University Ave.
619-220-2208. Moderate. — E.W.

LAWRENCE'S 7570 University
Avenue, La Jolla, 619-531-1111.

LEBON 3600 Mission Blvd. (Mission
Hill), 619-296-9900. Moderate.

LEROY'S 9383 University Avenue,
La Jolla, 619-452-0012. Moderate.

LLOYD'S 1214 3rd Ave., San Diego,
619-233-0400. Moderate.

LONG BEACH

MID-WEST SAN DIEGO

LE BLANC 2214 S. Palm Avenue
Long Beach, 310-434-2214. Moderate.

LITSON'S 2000 S. Patrick Street
Long Beach, 310-657-3330. Moderate.

LIVONIA 301 W. 1st St. Long Beach,
310-438-3868. Moderate.

Long Beach has a long and varied history, from its days as a fishing village to its current status as a major coastal city. The city's diverse culture and history are reflected in its many restaurants, which offer a wide variety of cuisines from around the world. From Mexican and Asian fusion to classic American fare, visitors can find something to suit their tastes. The city's location on the Pacific coast also means that seafood is a popular choice. Remember to try the famous Long Beach custard, a local dessert that has been a favorite for generations. Whether you're looking for a casual lunch or a fancy dinner, Long Beach has something for everyone. E.W.
MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and anticlimaxes 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.

Amadeus — Through the overblown production and the underhanded direction (by Milo Forman), you can still see the makings of a potent historical fiction: potent enough, that is, to stir up curiosity about how much of it is true and to put down protests about how much of it isn’t. The rivalry between the traditionalist court composer Antonio Salieri and the freewheeling innovator Mozart — a one-sided rivalry, really, with Salieri driven by envy of talent, and revulsion at personal temperament, into the most melodramatic sort of chicanery — has almost as universal an application as author Peter Shaffer means it to have: mediocrity is everywhere, and its best hope to escape detection is to stamp out anything better. But the particulars of this case tend, as particulars will, to obscure the application: and though most people by definition should have an easier time identifying with Salieri, the dramatic sympathy piles up all the other way. “Chastity, industry, and humility” — the biopic’s Salieri is ready to offer to God in exchange for musical immortality — do not sound anywhere near as much fun as the boundless mania that come to his head and fully formed. The notion of “genius” as some sort of genetic lottery prize (rather than as that no-fun definition of Carlyle’s, the transcendent capacity for taking pains) will help to make Mozart a hero for our time, if only to provide a handy excuse for packing it up whenever work gets bogged down. (Nothing pushes the conflict further toward oversimplification than the portrayal of Mozart, by Tom Hulce, as a sort of Mickey Rooney circa 1938, complete with barnyard laugh.) And it will be easy to forget that Salieri, for all his oblique concessions of his own mediocrity and of the absolute genius of his rival, is at least as far above the general run as Mozart is above him. With F. Murray Abraham, Elizabeth Berridge, and Jeffrey Jones. 1984. ♠ (HILLCREST CINEMAS, THROUGH 4/25)

Amelie — Cutey art-house item looks at the world (at Paris, more precisely) through the primrose-colored glasses of Jean-Pierre Jeunet: a delayed-meeting romance à la And Now My Love, Sleepless in Seattle, et al., and a fashionable jugglning act of fate, chance, coincidence, etc. The dementedly winsome heroine (Audrey Tatou), 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 boundless, 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, Passionate Moments, and at about one-tenth the length. With Mathieu Kassovitz. 2001. ♠ (HILLCREST CINEMAS)

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 nerdish introversion, much of what he says — or rather, what an emasculated Russell Crowe says — is lost in transmission. With Jennifer Connelly, Ed Harris, Christopher Plummer, Paul Bettany. 2001. ♠ (FASHION VALLEY 18; HORTON PLAZA 14; MISSION VALLEY 20; PALM PROMENADE 24; VOUGE)

Big Trouble — The all-purpose title tells little about a slender, staccato comic caper adapted from a novel by Dave Barry: a lengthy eighty-eight minutes. (Its release was postponed after the attacks of September 11, 2001, owing to worries over the black-market nuclear bombs smuggled aboard a jetliner: heh-heh.) The opportunities are spread very thin among the large cast: Tim Allen, Renée Zellweger, Stanley Tucci, Jason Lee, Zooey Deschanel, Janeane Garofalo, Omar Epps, Tom Sizemore, Dennis Farina, Patrick Warburton. Sharpest gag: the off-scare voices in illustration of the inanities of sports-talk radio. Directed by Barry Sonnenfeld. 2002. ♠ (FASHION VALLEY 18)

Blade II — The opening re-cap — how we got to where we are — plays like the weekly opening of a vintage TV series (think of The Fugitive, for instance, or The Incredible Hulk), and the first dramatic sequence brings Kris Kristofferson back from the dead as the comic-book hero’s sidekick and personal Vulcan (no, not a Mr. Spock, but the god of metalworking and weapons-making). The main plotline thereafter, about a new strain of bald-headed blue-veined vampires immune to garlic and silver, and about an unscrupulous alliance between our half-human-half-vampire hero (Wesley Snipes, alias Wesley Smirks) and a commando team of ordinary old vampires known as the Blood Pack, is pretty much incomprehensible, and is in any event only a pretext to conjure all vampires, whatsoever — old, new, and half-breed alike — into the martial arts. Director

“Brash, giddy and an absolute trip!”
— JUN IT COOL NEWS

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Down from the Mountain — Concert-film compilation of O Brother, Where Thou?, directed by Nick Doob, Chris Hegedus, and D.A. Pennebaker. (VEN. 28/29 AND 29)

E.T., the Extra-Terrestrial — Nothing more ought to be required to dismiss Steven Spielberg's pretense of sweetness and innocence, or to dismiss the movie in total from respectful consideration, than a glance at the death-scene of the monogrammatic spaceman. This sickroom spectacle is milked for all it's worth, with the normally cigar-colored creature having turned to the color of ash, his full-moon eyes narrowing to mere crescents, and the ten-year-old boy who has befriended him, and who is symbolically wedded to him, at first wasting away in tenders, then regaining sufficient strength to wall in protest when the selfless little alien severs all ties. For cruelty to characters and audience alike, the expiration of E.T. bears comparison to Dickens' polishing off of Little Nell. No one but a card-carrying mausochist would want actually to carry out such a comparison, and, in any event, the relevance of the comparison is very soon squelched. For sheer manipulativeness, for utter shamelessness in pursuit of popular appeal, Spielberg leaves Dickens choking in his exhaust when, once having shot E.T. away in his coffin, he arbitrarily brings him back to life again. The threadbare shamelessness is crossed over at many other points as well, particularly in Spielberg's courtship of the under-twelve viewers, or of any other viewer willing to switch off his brain in an effort to feel that young again. With Henry Thomas and Dee Wallace. 1982. (MISSION VALLEY 20; PALM PROMENADE 24; RANCHO DEL REY 16; VOUGE)

Frightly — Serial-killer thriller starring and directed by Bill Paxton, with Matthew McConaughey and Powers Boothe. (MISSION VALLEY 20; HORTON PLAZA 14; MISSION VALLEY 20; OCEANIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18)

The Goonies — "A Richard Donner Film," but a Steven Spielberg Presentation. The second fellow wrote the original story and was one-third of the team of executive producers, and the finished product is check-full of Spielbergian ingredients: skeletons, bugs, bats, boulders. There is even (in the duplicitous spirit of E.T.'s resurrection) a moment of sentimental self-sacrifice so that there can later be a moment of joyous reunion when the self-sacrificed is spared anyway. There are also lots of jokes—of the sort, for example, wherein the penis will be broken off Mom's miniature reproduction of Michelangelo's David, and will be glued back on upside-down. The story tells of a gang of seven kids (these are The Goonies, modern counterpart of The Little Rascals) in search of the legendary buried treasure of One-Eyed Willie, who has protected his riches with an elaborate complex of booby traps that would put the Egyptian pyramid-binders to shame. All of the kids take turns getting hysterical, and the movie is consequently unpleasingly shrill. It would be a blessing if some of the kids could be killed off, but it isn't that kind of movie. It would not want to alienate...
anybody. And indeed its closest kinship to childhood is probably in the desperate desire to be popular, though it ultimately takes this desire beyond desperation and into depravity. Sean Astin, Josh Brolin, Jeff Cohen, Kerri Green, Martha Plimpson. 1985. (KEN. 5/2)

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Kudrow around the mouth) and Heather Juergensen (reminiscent, for those with longer memories, of Suzanne Pleshette around the eyes). Their characters are, in their separate ways, dowdy. Heterosexuals — a routine dates-from-hell montage is entered in evidence — who are primed to switch teams. One of them, a SoHo art dealer, is gung-ho from the get-go. The other, a copy editor at the fictitious New York Times, and hence attracted by the first one's citation of Bilke in her women-seeking-women ad and by her use of the word "maritime" in a fresh context, is more hesitant; indeed, "the Jewish Sandra Dee." The two writers and actresses, as distinct from the two characters, achieve a certain level of perception and personal chemistry, dragged down a bit by their proveness toscreen and Groucho, but nudged up again by the seeming honesty of the end. Scott Cohen, Towah Feldshuh: directed by Charles Herman-Wurmfeld. 2002. ★ (HILLCREST CINEMAS)

**Life or Something Like It** — Romantic comedy with Angelina Jolie, Edward Burns, and Tony Shalhoub, directed by Stephen Herek.

(CARMEL MOUNTAIN: CHULA VISTA 10; CINERAMA 6; DEL MAR HIGHLANDS 8; ENCINAS 8; FASHION VALLEY 20; OCEANSIDE 10; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 10; SWEETWATER 9; TOWN SQUARE 14; FROM 4/26)

**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 it. Elijah Wood, Ian McKellen, Ian Holm, Viggo Mortenson, Sean Astin, Liv Tyler, Cate Blanchett: directed by Peter Jackson. 2001.

★ (MISSION VALLEY 20; PARKWAY PLAZA 18)

**Monsoon Wedding** — A gathering of the clan for an arranged marriage in modern Delhi. You won't be alone if you have a hard time telling who's who and how they're related: even one of the invites voices the complaint. It's a standard comic situation (Father of the Bride, etc.); almost a c- minus one, and the Punjabi exoticism goes far to compensate for all the conventionality. It may not, however, go far enough to compensate for the belated dark turn down the side street of molestation: a new comic expansion, but no less a convention, now that every TV sitcom feels obliged to address important issues. The conflict between the old ways and the new, too, is standard for Eastern cinema (Odr. etc.), although Mira Nair's scrambling catch-as-catch-can camerawork — 16mm blown up to 35 — leaves no doubt, for even a moment, where her own sympathies lie. The movie comes to a somewhat premature climax, albeit a moving one, at the cathartic celebratory dance the night before the ceremony. It would all feel a lot more barren, though, without the delightful figure of the wearily wedding planner ("Ten minutes," he promises, "exactly and approximately"), with his polka-dot scarf, his leisure suit, his calculator wristwatch, his clip-on. By himself, this inch-byinch social climber embodies the strengths and weaknesses of the whole: complacency formulative yet infused with a palpable humanity. However large a laughingstock, he's not denied his own emotional yearnings and his inhibiting self-awareness.


**Murder by Numbers** — Sandra Bullock as a homicide detective on the track of two teenage thrill-killers; directed by Barbet Schroeder.

(CARMEL MOUNTAIN: CHULA VISTA 10; CINERAMA 6; DEL MAR HIGHLANDS 8;)

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**SANDRA BULLOCK MURDER BY NUMBERS LET THE MIND GAMES BEGIN.**

CAST: ROCK PINNELL, SANDRA BULLOCK, HEATHER MALER, JIM RANSON, NICK KEVEREN, JASON BURNE

CREDITS: DIRECTOR: BARBET SCHROEDER; PRODUCERS: GLOVER, SMITH; WRITERS: ROBERT SCHARF, SANDRA BULLOCK

SYNOPSIS: When two teenagers go on a killing spree, the police think they have a simple case of a boy who is copying a movie he likes. But when a similar murder is committed, the girl tries to escape, not realizing that she was the intended victim. She is successful, but the copycat killer is still out there. She must find the killer before the next victim is chosen. A terrifying race against time as the copycat killer continues his reign of terror.

**NINE QUEENS**

In this romantic comedy, Angelina Jolie plays a New York Times copy editor who is attracted to a SoHo art dealer, played by Scott Cohen. The film is directed by Stephen Herek and was released in 2002.

**SPIKE AND MIKE'S BEST OF THE FEST**

Spike and Mike's Best of the Fest is a film festival that showcases the best animated shorts from around the world. This year's festival features a wide range of animated shorts from different countries, all nominated for Oscars.

**MUSEUM OF CONTEMPORARY ART**

The Museum of Contemporary Art is located in Los Angeles and is one of the leading museums in the United States. It is known for its innovative exhibitions and collections of contemporary art.

**ANGELINA JOLIE AND EDWARD BURNS**

Angie Jolie and Edward Burns are two well-known actors who have worked together in several films. In this particular film, they play the roles of a couple who are involved in a murder investigation.

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**NORTH COUNTRY RACER**

North Country Racer is a movie that tells the story of a female racer who is trying to prove herself in a male-dominated world of auto racing. The movie is directed by Sandi Birk and was released in 2003.
Calendar

MOVIES

as a theatrical entrepreneur (an adaptation of Sirens, a Vietnamese War re-enactment complete with ear plugs and safety glasses under each seat) in the plebeian surroundings of Grover Cleveland High. There is always the danger, when piling oddness upon oddness, of appearing to be doing it solely for effect, solely as a stunt, and director Wes Anderson (Bottle Rocket) does not always sidestep the danger. At the same time, he earns our respect for not trying to orchestrate fortiissimo laughs in perfect unison, but instead drawing out widely dispersed dribs and drabs of delayed-reaction litters. Every individual viewer must find his own fun. This is not to reiterate, a teen comedy for teens; not a flattering likeness; nor a pattern for imitation. Newcomer Jason Schwartzman, very earnest and joyless, vaguely Stanley Tucci-esque in his ensemble to a chisel, is a marvelous discovery as the hero, who, in addition to (or as part of) his extracurricular activities, develops a bit of a thing for a two-timers-taller, British-accented, widowed first-grade teacher, Olivia Williams, a thing that’s more than a mere crush but perhaps a little less than L’Amour fou. Unhappily, the school’s school newspaper benefactor (a rechristened Murray) develops a thing for her, too, and although no closer to her in age, even if closer in height, he gains the inside track as a full-fledged adult. When (or if) you catch yourself wishing the boy would notice the nice Asian girl his own age at Grover Cleveland, you will realize with mild amazement that these oddballs have come alive as human beings. Mason Gamble, Seymour Cassel, Brian Cox, 1998. **(KIN. 5/4)**

The Scorpion King — Mummu spinoff starring the pro wrestler who calls himself The Rock, directed by Chuck Russell. **CARMEL, MOUNTAIN VIEW, CICLAVISTA 10; CINERAMA 6; MAR MAR HIGHLANDS 8; ENCINITAS: FASHION VALLEY 18; GROVE CENTRE, CROSBY STREET TROLLEY; CENTER 5; HORTON PLAZA 7; LATROBE 12; MISSION VILLAGE 13; MISSION VALLEY 20; OCEANIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; SAN DIEGO DRIVE IN; SOUTH BAY DRIVE; SWEETWATER 9; TOWN SQUARE 14**

Scotland, Pa. — Billy Morrisette’s comic update of Shakespeare’s Macbeth, with James LeGros, Maura Tierney, and Christopher Walken. **HILLCREST CINEMAS, FROM 4/20**

Showtime — Genial spoof, too innocuous and lazy-minded to be construed as satire, of “reality television.” A no-nonsense LAPD detective, in the case, the junior partner after putting a bullet in a TV news camera (“He’s Dirty Harry, he’s real … and we’ve got him by the balls”), is compelled to co-operate on a new virtual cop show, partnered with a camera-conscious uniformed patrolman and wannabe action hero. In a just-for-the-money effort with De Niro, a cagey and energy-conserving counterpuncher, steals all the laughs from the aggressive, free-swinging Eddie Murphy; a classic case of the straight man who’s funnier than the cut-up. But the movie, whatever it might say, sees things pretty much the same as the media types it ostensibly mocks (ostentatious action, formulaic buddy relationship, stereotyped ball-busting career woman), so that the laughs, such as they are, dwindle as the plot rolls along, in clear contradiction of D. Nino, William. Shatner and Johnnie Cochran show up in small parts as themselves, perfectly happy to enter into the spirit of anachronistic cynicism. With Rene Russo; directed by Tom Dey. **(PALM PROMENADE 24)**

Son of the Bride — Oscar-nominated Argentine comedy of middle class, starring Ricardo Darin, directed by Juan Jose Campanella. **LA JOLLA VILLAGE, FROM 4/26**

The Sweetest Thing — Romantic comedy with Cameron Diaz, Christina Applegate, and Thomas Jane, directed by Roger Kumble. **CICLAVISTA 10; FASHION VALLEY 18; FLOWER HILL 4; GROVE CENTRE 15; CENTER 5; HORTON PLAZA 7; MISSION VILLAGE 12; MISSION VALLEY 20; OCEANIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; SAN DIEGO DRIVE IN; TOWN SQUARE 14**

The Time Machine — Remake of the H.G. Wells classic, directed by the novelist’s great-grandson, Simon Wells; whose allegiance is plainly to his own time and not to his illustrious ancestor. The special effects are perhaps not too excessive (not too special), as compared with the current norm rather than with the George Pal version of 1960. And although the machine itself — all flash and twist — bears roughly the same relationship to the forty-year-old model as, say, the alien spacecraft in Close Encounters bears to those in War of the Worlds (another Wells adaptation on which Pal worked), the actual trip through time, from 1899 to 8072801, is well handled. But the class-war angle of the novel — the widening divide between bourgeoisie and proletariat — has dwindled far less badly than might, in a bit more than a century, have been expected (except maybe by Wells himself!), and certainly not so badly that it needed to be, as it was here, expunged altogether. On the contrary, the only reason to avoid it is to avoid stepping on anyone’s oversensitive toes. The revised conflict of the future is completely in accord with the PC-sentimentalities of the present, whereas the effect Elia have been converted into a hardly happy breed of noble savages (sustained included), with something of a Native American feel about them, something of a Rain Forest feel, something of a South Seas feel, underscored by the soaring tribal chant on the soundtrack. The predatory Morlocks, meanwhile, rising out of the ground looking like the Living Dead, have something of a Flavor of the Apes feel (all the way to their spectacular leaping ability), something of a colonist-epopee flavor, something of a slave-driver feel. And the Time Traveller (Guy Pearce, an Aussie like Rod Taylor last time out), thrust into the thick of it, transforms himself overnight from the Albert-Minded Professor into Mad Max. A superior intellect will take you only so far; eventually push must come to shove. Samantha Mumba, Orlando Jones, Jeremy Irons. 2002. **(PALM PROMENADE 24)**

Weird Science — Weird isn’t the word for it. Two nerdy teenagers with a home computer at their disposal feed the story specifications for an ideal Female, then tap into a more powerful system, and — shazam! — conjure up Kelly LeBrock of The Woman in Red. She is at command, with the full capabilities of a fairy godmother. The chasing commands, in addition to the prior specifications (British accent! age twenty-three! taller than me!), could have been a lot of teenagers. But writer-director John Hughes, since he wants only to be their pal, isn’t going to tell anything. One of his early lines becomes his motto throughout: “We know about the reality. Don’t ruin the fantasy!” There is more of a one way to ruin fantasy, however. With Anthony Michael Hall and Ian Mitchell-Smith. 1985. **(KIN. 4/30)**

We Were Soldiers — The post-Private Ryan fictional account of the bloody and treacherous terrain of the Vietnam War. Call it the all-guts-all-glory look: the stomach-turning gruesome carnage commonly associated with the anti-war film, and yet a crispness of salute more typical of the wartime flag-waver. Writer-director Randall Wallace, who wrote but did not direct Pearl Harbor and Braveheart, has plowed some fertile new ground — what came to be known as the Valley of Death, site of the first major battle between U.S. troops and Vietnamese in November of 1965 — and has harvested from that soil the provocative afterthought that the real tragedy of the event was not the number of Americans who lost their lives there (the maximum of the Viet Cong commander: "Kill all they send, and they will stop coming."), but rather the possibility that the outcome could be viewed as an American victory, as the encouragement to press on until 58,000 had lost their lives. Somehow, though, Wallace remains impervious to his own irony. Nothing will lift the crippling of his salute. The big drawback, even for that purpose, is that the film enters the tribute mode too early, and with such an unwavering resolve, that it leaves itself no room for emotional development. Everything is prefigured, predetermined, telegraphed, heavy-handed. With Mel Gibson, Chris Klein, Greg Kinnear, Sam Elliott, Barry Pepper, Madeleine Stowe, Keri Russell. 2002. **(PALM PROMENADE 24)**

Yu Tu Mame También — Mexican horny-teenager comedy tells of two bubbles, one affluent and one not, who, to their astonishment and delight, are able to entice the rife Spanish wife of a humpbacked philanderer to accompany them on a trek to an imaginary beach named Heaven’s Mouth. En route, she offers a sexual tutorial that brings the know-it-all boys to such depths of self-realization as to smirk a greyer of vomit. (The intrusive, third-person, know-it-all narrator heightens the feeling of patronization.) Filmmaker Alfonso Cuaron, unlike the makers of American horny-teen comedies, tries at all times to serve the characters and the story rather than simply to twist the arrow off the laugh meter. Or to put it another way, he tries at all times to entertain, even when trying for raunch. And the two young actors — Gael Garcia Bernal and Diego Luna — are pretty convincing. But the character of the woman — the starved-looking Maribel Verdu, whose entire intake of color appears to go straight to her bosom — is something of a contrivance, perhaps a more complex contrivance than some, but not a more believable one, for all that. There are numerous points of cultural interest along the road to the beach (which turns out to exist after all), though the pallid color and casual camerawork fail to make the most of them. 2001. **(HILLCREST CINEMAS: LA JOLLA VILLAGE; MISSION MALL 13)**
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OFF THE CUFF
by Sue Greenberg

What's your best excuse for being late to work?

Beth Tracht
Valet Parker
City Heights

My boyfriend held me up. He was late, making me late. It didn't work. I got written up. I've also used "fell asleep" and "couldn't wake up."

Matthew Spitsak
City of Portland Employee
Portland, Oregon

Spending time with someone who was more important than going to the office.

Allan Calderwood
Urban Forester
Portland, Oregon

I've gone through all the car excuses... Ethnric holiday. It was a Scottish holiday — Tartan Day. You're supposed to wear your kilt. But I didn't want to climb ladder trimming trees wearing my kilt, so I thought it was a good reason.

Bob Howes
Sales

I'm never late for work, because I love my job. I work out of my house, so I'm always on time.

Ben Hodge
Retired Teacher
LaBelle, Massachusetts

I heard a lot of excuses. I worked mostly in kindergarten, so it was usually "Mom didn't get up in time" or something like that. "The dog ate my homework? I got that too.

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San Marcos Massage Clinic Now Open!

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HHP-24699 For appointments, call 760-591-7710.
THE READER PUZZLE

Across
1. In (existing)
5. Goes over white water, say
10. Part of a film's credits
14. Electron's place
15. More than impressed
16. Boisterous
17. "Where I'm Coming From" author who's been robbed of his Pontiac
19. Alfie (drunken makeovers)
20. Egypt neighbor
21. Tear gap
22. Telephone button that lacks letters
24. 1976's Grammy award-winning singer who's been robbed of her Oldsmobile
25. Co-star of Betty, Rue and Estelle
26. Title for a mariner: Abbe
27. Lurk
28. "Glitz" author Freber
29. Essay page, for short
30. Greek fabulous
31. "Through the Looking-Glass" author who's been robbed of his Chevrole
32. Marvin Gaye's Can__ Witness?
34. Morriy of "On The Road"
36. This in Toledo
40. A one
42. Beauty of Deliverance
44. Likely Oscar nominee
46. Robber baron who's been robbed of his Audi
48. Pollution, mud, Heller
50. Cuban boat boy Gonzalez
52. They're shown in a magazine
54. Very old
55. An apt title for this puzzle
56. Kind of chamber
59. Hammock's attachment
60. Platform for a guest of honor
61. Leaves rolling on the allees
62. Put two and two together, perhaps
Down
1. Stud site
2. Like the teeth of many coffee drinkers
3. Tofu base
4. "The Sevenop" award
5. Tin Tim
6. Soo and Link
7. Star QI of Super Bowl XXI
8. Not a child but not yet adolescent, slang
9. Brightly colored shawl
10. Rosedale listings, perhaps

rules of the game
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 and send by pony mail P.O. Box 89003, San Diego CA 92138-9003) before 9:00 a.m. Wednesday, following the issue date.
3. All entries must be accompanied by your name and address.
4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We've only got five prizes 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. And please, no phone calls or trips to our office.
7. One entry per person.

靠由David Levinson Wilk

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TALENT SEARCH. Come and see what Disney Parks is looking for! Actors and models with or without experience, to be seen Saturday, 5/4, 6-9:30 p.m. at the TDA convention, Section 304, row K, for face value, $120.

VOICEMAIL WORKSHOP, break into voice-over. Taught by voice actor/director James Arthur. Learn interpretation, character voice, tape technique, and much more. 1/25, 1-5 p.m. at www.voiceoversources.com, 858-420-0079.

WORKSHOP. Reality based on-camera scene workshops at The Actor's Assistance Network. Taught by industry professionals. Class size is limited. 1/26 & 2/2, 11 a.m. to 3 p.m. Jo, Michael. Jouelle.com


Counseling & Support Groups

Absolutely no incense, no candles, no "an-cyt" "Just serious relationship counseling. Money, sex, friends, anger, communication, etc. Available weekdays. Michelle Zinn MFT (MFT #6021) 619-581-1569

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Alcoholism, Drug Problems, anxiety depression, obsessive-compulsive, fears and more treated. Active problem solving! Talk about it. Dr. Efton, Ph.D. (licensed psychologist) PSID #11980, 858-453-8878.


Are you mad? Learn how to manage anger constructively, gain control, reduce conflict and improve your relationships. Classes begin soon. Mission Valley, Call Jay Schneider, LCSW, 760-473-3972.

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Counseling/Dream Study: Curious, or unsettled by your dreams? Jungian dream study can help with life issues, transitions, and personal growth. Life Hart, MFT. (MFT #11156), 619-278-2555.


Depressed? Anxious? Relationship issues? Call us. We help you identify the hang-ups, thought patterns, feelings, and problems which are underneath your depression and anxiety, and learn to manage these feelings. Eva Lee, MFT (MFT #11980), 619-278-7377.

Female Group Member Needed. For women who want to support a group. Relate- ship difficulties, intimacy, self-esteem, sexual tension. Wednesday evenings. UTCA area. Susan Jeregen, MCCO (MFT #12286), 619-620-0222.


OPENED WITH THE WORLD? Help you to overcome those painful feelings. You're unable to cope with alone. Create a life supporting connection. Dr. Sandra Wyche, Ph.D. MFT, 619-709-1079.

Relationship Strategy! Build better relations in a safe, supportive environment. Low fees available. Rosanne Baier, registered intern, MFT #125307, 619-269-5110.

Perimenopause/Peri-Andropause. Acne, eating disorders, and trauma. Couples, individual or family counseling. Learn how to listen to your own intuition when making difficult choices. Dr. Wyche, Ph.D, LCP, 619-709-1079.

Ready for Love/Marriage group. Help in- formalized, meeting the right mate, building a healthy relationship/marriage. Proven techniques. Dr. Jin Lan, M.D., Ph.D., 858-696-1279.

Relationship (Strategy) Build better relations in a safe, supportive environment. Low fees available. Rosanne Baier, registered intern, MFT #125307, 619-269-5110.

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I'll remain a mystery how Captain Manzanecke distinguished himself in 1892 to warrant a personal photograph. The uniform and cannon do suggest that he was a Navy man.

In 1891, the Naval Battalion of the National Guard was formed. Detachments were assigned to Eureka, San Francisco, Santa Cruz, Santa Barbara, Los Angeles, and San Diego. These units eventually became known as California's Naval Militia. The militia turned out officers and sailors to fight the Spanish-American War in 1898. The militia also came to the aid of San Franciscans in 1906, after the quake and fire ruined their city.

—Robert Mizutani

I.A.E. Edgar Cayce Program: "Spirit At

101 - Light: No
tenant's war memories. Spirits influence whose activities. La Jolla Village Square Community Room 619-239-7365, www.aianote.org

ABORTION? Problems with Sab- 650-727-3620.

AMNESTY INTERNATIONAL works for hu-

day rights. Location: 757 3rd Ave, 5th flo- 

den. Contact: 619- 239-7365.

ARTIST SUPPORT GROUP. Join an ex-

ploring community of artists (all art ex-
presse) who gather weekly for the camaraderie, support and celebration of the art. Mondays, 7:00-9:00pm. 619- 
239-7365.


BARBARA non-profit shop that needs your tax-deductible donations. Call for large pickups and location nearest you. 619-
391-2505.

BISEXUAL GAY LGBT? Unsure? Friendly group meets monthly, 2nd Tues-
day, 7:30pm for questioning, support, lo-
cal interaction. Community Church, 115 Thrall. 619-239-4019.


CATHOLIC COMMUNITIES for single Catholics working in near others who share the same beliefs and interests. Write to Catholic,

Comrades, PO Box 131555, Carlsbad 92011.

COMPASSIONATE FRIENDS is an organiz-

ation which supports families who have lost a child. Meetings are the 1st Friday of each month. In Carlsbad. Being City, University Town Center, 619- 
239-7365.

CIVIL RIGHTS ORGANIZATIONS. Students for a Democratic Society. 619-
239-7365.

CONCERNED UNITED Birthparents wel-
comes birthparents, adoptive parents, and adoptive parents to monthly support group meetings. Club information, 619-853-
7815 or 619-239-7365.

DEMONSTRATIONS. You have problems with debt, overspending, credit card debt? There is a 12-step program can help you! Call today, 619-239-7365.

DEPRESSION? have you been diagnosed with depression? Are you Jewish or Chau-

chastic? We are a research company working to find new treatments for depression. Compensation is payable. No experience necessary. If you are Jewish and want to help, please call Dr. McCready, Monday-Friday at 619-
526-1810.

DIVORCING, SEPARATING? Our staff
guarantees support during your emotional ad-
justment. Group meetings, 4th Sunday in Allied Gardens (Owning Woman) Di-
rections body. 619-239-4019.

DONATIONS NEEDED for San Diego Bay Animal Rescue ($25). Need help de-
ingering clothes? We'll send sketch, instruc-
tions. Send self-addressed stamped envelope, phone number to PO Box 12736, San Diego CA 92117.

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2003 San Diego County Reader April 15
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The cost is $1.99 per minute. You must be at least 18 years old to call. No cordless or cell phones. Call and enter the number at the end of an ad to hear the actress’s introduction and leave a message. The date in the ad is the last day to reply. The charge will appear on your phone bill as “Dating.” Questions? 619-235-8200 x268

Use your credit card
No 900 number! Access this ad today or night to purchase a block of calling time and charge it to your Visa, MasterCard, or American Express... for as little as $1.25 per minute.

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Matches ads are now on the Web. You may search them by specifying criteria such as age, race, ethnicity, and more. Respond to most ads by sending an e-mail.

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this Friday & Saturday: First Fifty Ladies FREE

FREE PARKING

San Diego Singles Society

North County Guide April 4, 2001 1/2
 трехмерный. Скоро я начну работать на улице. Могу ли я у вас получать работу по телефону, или лучше всего прийти в офис? Я думаю, это будет лучшим решением. Спасибо за вашу помощь.

Матч 7: Евгений и Ольга

Я встречался с Евгением в первый раз в прошлом месяце. Он был очень привлекателен и его энергия была заразительной. Мы обедали вместе, и он был очень вежлив и уважитель к окружающим. Я чувствую, что он может быть хорошим партнером.

Матч 8: Мария и Иван

Мы начали общаться уже две недели назад. Она веселая ищет человека, который может быть ее другом. Она также хочет, чтобы я был поддерживать ее в ее стремлении к успеху в бизнесе. Я чувствую, что у нас есть общие цели.

Матч 9: Сергей и Наталья

Мы встретились на одной из наших друзей. Она очень эмоциональная и умная. Я чувствую, что у нас есть много общего. Я уверен, что мы можем быть хорошими друзьями.

Матч 10: Денис и Александра

Мы общаемся уже два месяца. Она очень красивая и интеллектуальная. Я чувствую, что у нас есть много общего в плане интересов и увлечений. Я думаю, что у нас может быть хорошая дружба.

Матч 11: Антон и Ольга

Мы встретились в прошлом месяце и стали общаться. Она очень впечатлила меня своей энергией и профессионализмом. Я чувствую, что у нас есть общие цели и интересы.

Матч 12: Михаил и Ирина

Мы общаемся уже три месяца. Она очень внимательная и заботливая. Я чувствую, что у нас есть общие цели и интересы. Я уверен, что у нас может быть хорошая дружба.

Free Online Placement: Ads submitted online receive e-mail responses and voice mail 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 it or fax it to us. If faxing, please photocopy first. Fax/mail deadline: 7 am, Saturday.

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.

PRINT CLEARLY: First 25 words are FREE. $1.20/additional word. Do not abbreviate words. Continue on a separate sheet if necessary.

FREE DEADLINE: 7 am Saturday
FREE LATE DEADLINE: 5 pm Tuesday

FREE DEADLINE: 7 am Saturday
FREE LATE DEADLINE: 5 pm Tuesday

Reach thousands of readers every week. It’s easy to get started. Call 619-235-8200, ext. 268, or visit their Web site, SanDiegoReader.com.

Meet your match! Use the form below to place your free, 2-week Reader Matches Ad and get your free Voice Mailbox.

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Reach thousands of readers every week. It’s easy to get started. Call 619-235-8200, ext. 268, or visit their Web site, SanDiegoReader.com.
This educational resource, specifically designed for dermatologists and skin care professionals, offers a comprehensive and detailed overview of various skin conditions and treatments. It includes practical information on symptom identification, diagnosis, and effective treatment strategies. The guide emphasizes the importance of ongoing education and continuous professional development to stay updated with the latest research and treatment advancements in the field. Whether you are a seasoned practitioner or a new professional, this document serves as a valuable reference tool to support your clinical decision-making process and patient care. Updated regularly to reflect the latest evidence-based practices, it is an essential resource for anyone committed to delivering high-quality, evidence-based care.
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GUITAR, 1967 Fender Stratocaster, 3 original pickups, pristine condition, $2500. Contact us for more information.

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GUITAR, Fender Precision Bass, 1963, original hardware, setup complete, $1500. Contact us for more information.

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GUITAR, 1932 Fender Bass VI, original hardware, setup complete, $19000. Contact us for more details.

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Two authors are pinioned to their podiums at Mysterious Galaxy Bookstore on a Friday night in the heart of a fine spring evening. Just cruising for a rare edition of Harry Harrison’s Star Smashers of the Galaxy Rangers, I walked in and discovered they were holding court and signing books, Buffy the Vampire Slayer: Watcher’s Guide. I had seen neither of them for years.

Jeff Mariotte hired me twice at Hunter’s Books in La Jolla. In 1994, I walked in after being fired from a three-year stint as a bartender at the Coronado Cays Yacht Club. I was wearing a tie, I remember, and regaling him with my myriad books on book backgrounds—all of them true. We strode through the racks and both seemed to gravitate in response to some unknown principle to the horror section. I pointed at a hardcover book I had heard much about, The Ceremonies by T.E.D. Klein; it was supposed to be a blockbuster, the next Carrie. I asked Mariotte how it was doing, and I remember or confabulate that he shrugged and said, “Okay.” Whole publishing houses and sales forces distributors, agents, editors, jobbers, and retailers were all counting on the book (jobs on the line) to do much better than expected. It turned out it did. Very respectable sales figures. “Well,” I answered, “he’s a good writer, but a great editor.”

“Yeah,” Mariotte had said, he edits Twilight Zone magazine.

“Right. I sold him a couple of stories. Believe that what persuaded Mariotte to hire me—I’m not my tie—was my bookstore experience in the world was inconsiderential when it came to getting

checking out editors. That was a talent, that an accomplished vodka.

That was a time when I was supporting a small family with small paychecks and drinking too much beer. I worked at Hunter’s for almost a year until I got a full-time job from Doubleday. Not only was Mariotte the first to congratulate me, but he allowed me to take time off to rewrite the ending and prune prepositions and so forth. I didn’t know that he himself was a writer until we got some cartoons in from Bantam with several copies of an anthology called Spectrum. Mariotte had a story in it, something about Indians and rain dances, and written very well, but I remember thinking, “What does Jeff know about any damn Indians, much less rain dances?” It was envy, pure and simple, because it was edited by Lou Aronica, senior editor at Bantam, the Cadillac of publishers.

It had been some 12 years since I’d acknowledged Mariotte in the footnotes of my first page, where I referred to him as “Jeff ‘the Boss’ Mariotte,” mostly because of our mutual fanaticism about Bruce Springsteen—a rarity in Southern California.

Nancy Holder…uh, how did I meet Nancy? I don’t remember—maybe it’s a Freudian repression because she looks so good. It might have been a workshop group years ago. It might have been a Christmas party in Claremont not as many years ago, where we flirted savely. Or, more likely, I was flirtating ridiculous and we ended it.

I envied Ms. Holder early on. She had made her way into the Shadow anthologies of the ’80s, highly prestigious, the “Year’s Best Short Stories” of the field. I kept getting close, but never in.

She was also writing long novels of romance fiction at that time as paperback originals. Ms. Holder will undoubtedly try to kill me after this, but here is a sample of her romantic prose from a December 1986 release, Emerald Fire: “With a radiant smile he drew away the wispy gauze, her eyes, moaning deep in his throat when she lost her breasts were revealed… With his arms around her back he buried his face between the pale globes, then kissed each one reverently, filling his mouth with the taught, tingling points.

‘Seashell pink,’ she said, looking up at her.”

Any critic would agree that with language she has evoked a number of physical sensations. Try it sometime and you’ll see how easy it is. She has graduated now to passages such as these from Buffy the Vampire Slayer: Child of the Hunt: “It was some weird, misshapen creature that vaguely resembled a human and was both aged and leprous with hair and skin was mottled, greyish green and gray. Its eyes glowed red and blank, like a mule’s, and its ears were bat-like, long and pointed. Her mind flashed to a character she’d seen in old Splicer Man cartoons: Goblin or something… MariaMariotte is a guy: I can’t help cheering from the sidelines. Quietly, doggedly, and silently working behind the lines, he was always turning out “story” stories. That means, to me, what happened was more important than a current, popular setting. The lonely spouse felt neglected and incomunicado with the other spouse, and why did he forget junior’s inhaler, leaving it at the daycare center? Was it because he was gay or rebelling against the stereotyping of a husband’s role in the post-postmodern zeitgeist? Give me a break.

“The building was on Argyle Avenue, south of Hollywood Boulevard, on a corner almost dead center between Hollywood and Sunset. It had been, at various times, a hotel, a tailor shop with apartments above it, an office building, and a haven for homeless squatters and runaways. For the last four years it was abandoned completely.”

Mariotte’s first paragraph is more than possibly a tip of the hat to Chandler and The Little Sister, or others of his novels, but I want to know about the guy who sets up shop in a hole like this. Well, for one thing, he’s a down-at-the-heels detective and a good guy—I’m with Mariotte all the way so far. On the other hand, he’s a vampire. (Not Mariotte, Angel.) I’m not big on Anne Rice booka or vampirism in general (except for the original Sookie novel). Maybe I should watch the show? I saw a few minutes of it and thought the actor was cool, but imagination seems to fail me on the small screen. I’ll read Mariotte, though, and Nancy Holder, when they’re a little freer to do the stuff they love truly—and I mean webs of their own wearing.

They both told us all at the Mysterious Galaxy that they were enjoying the hell out of it anyway.
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Recently, I became a little bit more brutal — not directly, but by willful association. What I thought was a mouse problem turned out to be a mice problem. My husband Patrick, who has a tendency to ignore a problem until it jumps up and bites him, came very close to experiencing just that. The mouse he had been hearing in the storage room since December actually ran over his shoes as he went searching for a light bulb last month. We started hunting for signs of infestation, and found considerable evidence in the form of tiny brown pellets.

Mine is a soft heart, and I was inclined to take care of the problem as humanely as possible. While shopping for sundries at Wal-Mart a few days later, I examined the Mice Cube ($1.47). The Cube was actually a clever plastic rectangular prism with a door at one end that swung in only one direction: inward. You put the bait (preferably peanut butter) inside the cube, and when the mouse crept inside for a snack, the door would shut, trapping the pest. Release was simple; you need only take the mouse to an appropriately distant spot in the country and turn the trap upside-down. The door would fall open, and you and your captive would part ways amicably. No need to touch the creature; no need for breakneck snags of traps. Besides advertising itself as humane, the Cube boasted prominently that "It Works." I tossed a couple into the car.

A day later, while playing with the children, I pulled a box of Legos out from our toy cabinet and felt dread clutch at my stomach. The Legos were laced with droppings. Further investigation revealed a nest made from the black curly hair of a dress-up wig from the kids' costume bag. After several hours of frantic toy sanitizing and pellet vacuuming, I headed to Home Depot. I was seeking a more effective solution. I was ready to become brutal.

I considered poison (D-Con Bait Bits, $7.34 for 12 oz; Real Kill Rat & Mouse All-Weather Bars, $4.93 for a 12-pack), but decided against it. What if one of the vermin entered the toy cabinet and was discovered by a child? Or the baby? As I continued to scan the shelves, I noticed that Victor made a live-catch trap ($28.84 for a two-pack) that was similar to the design I used with the Mice Cube. I didn't try it. Tom Cat made a high-tech snap trap ($3.97 for two traps) that you set by pinching open a clove of garlic. Black plastic jaws ended the mouse's merriment when the trap was sprung. The mouse could then be disposed of by pinching the jaws open over a trashcan, and the trap could be reused. But I was through with innovation. I bought a bunch of the traditional metal-bar-on-wooden-board spring traps ($4.99 for two-pack from Victor) and headed home.

When I arrived, I told Patrick that it was his show from there on in. All setting of traps and disposing of carcasses was up to him. "Wash your hands of the blood of these mice," I said, doing my best Pontius Pilate.

That night, Patrick set three traps in the storage room. In the morning, he reported to me that two big mice had been caught, but the third trap had been picked clean without springing. Mysterious. Maybe it was a dud, I thought. The next night, three mice yielded two more kills, but the third trap disappeared altogether. Another mystery. The bloody ritual continued, and the next night left us with two picked-clean un-sprung traps and a sprung trap, which had caught a feisty baby mouse by its tail. The mystery was partly solved — the newly orphaned mice had been too light to spring the traps while they munching on peanut butter.

An hour later, I encountered one of the freeloaders running out from under the chair and up onto a toy shelf. Twenty minutes later, I was at Drizlane, updating my arsenal. A clerk told me that glue traps were the thing for baby mice. You place your trusty dollop of peanut butter in the center of a glue-covered cardboard rectangle. No matter how light-footed, any approaching mouse would end up stuck. I purchased the Enforcer ($1.69 for two packs).

Then I got home, Patrick baited the traps and set them out by the toy cabinet and the storage room. An hour later, he checked the storage room and found the trap had been moved four inches. There were mouse droppings on it, but no mouse. He realized that at least one big mouse was still lurking in the shadows, one strong enough to break the glue. Another hour passed, and Patrick found a baby mouse on the same glue trap, expired. A pitiful sight, but what came next was worse.

The toy cabinet trap had caught another baby, wriggling and squeaking with terror. The trap instructions suggested using vegetable oil to un-stick the mouse and dump it into a bucket for removing it to a safe distance — one mile away — for release. That seemed like nonsense to Patrick, a rock proverb a quicker, simpler, but more violent solution.

A week passed without any sightings of invading varmints. Then the telltale scratchings began afresh, this time under the kitchen sink. Patrick discovered droppings in the baking cabinet. I was crushed, but I couldn't give up the fight. I didn't know what size mouse I was dealing with, so I turned back to Wal-Mart and bought snap traps ($1.27 for a four-pack by Victor), Catchmaster baited glue traps ($1.86 for a four-pack), and Catchmaster glue boards ($1.86 for a four-pack). The first round — snap traps — turned up picked clean and un-sprung, so we moved on to the glue traps: plastic blue rectangles that advertised themselves as baited but lacked that tantalizing peanut smell. They proved ineffective. Patrick added peanut butter and caught the rodent under the sink the next night. This time, he dumped the trap into a plastic garbage bag and delivered the coup de grace with his foot. When he brought me coffee that morning, the brutality of it showed on his face.

The baking-cabinet mouse was done in by a combination of spring and glue. While heading for the baited glue trap, he must have bumped the un-sprung snapper. We found the trap sprung and the deceased mouse next to it.

With nine mice disposed of, Patrick and I thought the ugly business over. Another week passed without droppings or scratchings or sightings. Then, in the storage room, a brown flash crossed the floor. I wasn't even sure it was a mouse, so quickly did it dart behind the freezer. I hauled out the glue boards. As I cracked open the plastic, the familiar scent of peanuts filled my nostrils — these traps were truly baited. The boards were substantially larger than the others we had tried, and could either be placed flat alongside a baseboard or folded over into a cardboard tent, a feature that spared squishy eyes the sight of the captured beast. They seemed the stickiest, most serious glue traps we had found, sticky enough to catch any size mouse.

I also wanted to give the Cube one more chance, in case its ineffectiveness had been due to the bird-seed feast that had been waiting in the storage room during Round One. Maybe the mice had simply not been hungry enough to go crawling through doors for sustenance. I baited it and set it in another corner of the storage room. Several weeks have passed without a catch on either front, but neither have there been any sightings. Patrick plucked a gap under a door in the storage room that led outside, and I suspect our last pest considered his odds and headed for the hills.

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Time to Come to the Circle

Johnny started preschool last week. You’d think I’d be better at this by now. Johnny is the fourth child I’ve sent off to preschool. I guess saying goodbye to your children is one of those areas where prep work doesn’t make the task easier. When my oldest daughter Rebecca started preschool six and a half years ago, you could have thought we were choosing her college. I conducted extensive research on which preschool would best suit Rebecca. I visited a few preschools near the house where we lived in Clairemont. My husband Jack and I decided on Mission Bay Montessori, a private school in University City. We loved the teachers. We loved the Montessori teaching process. We loved the facility, a full school with athletic fields and playgrounds down a quiet street just north of the 52.

As Rebecca’s first day of school approached, we bought her new clothes. We bought new shoes. We bought a Winnie the Pooh backpack. I pored over the parent information booklet the school had mailed to me to make sure I hadn’t forgotten anything Rebecca needed for her first day.

On the big day, we took many photographs. I look at those pictures now and smile. Rebecca looks so little in her pale blue jumper and white T-shirt. She smiles with anticipation and apprehension. Angela, who is now seven, was 20 months old. She stands beside Rebecca, unsmiling, a bottle of juice stuck in her mouth. In the photos, I am hugely pregnant with Lucy, who was born three weeks later. Jack kneels beside Rebecca with a fatherly arm around her small shoulders.

When we dropped Rebecca off at school, she marched into the classroom and never looked back. Jack and I went in the car while Angela gazed at us curiously from her car seat.

By the time Angela trotted off to preschool two years later, we had moved to San Marcos. I asked our new neighbors about preschools in the area. With Rebecca starting Catholic school, we couldn’t afford Montessori for Angela. So we signed her up for the city-run program — Raggedy Ann and Andy. The cost was modest. The teachers seemed nice. The program wasn’t as academic as Mission Bay Montessori, but neither was Angela.

Angela, my homebody, didn’t like preschool much at first. She didn’t make many friends. All the pictures Angela brought home that fall were sad. The stick figure she drew of the flowers were was upside down. She decided to transfer to a smaller classroom for the winter session. One of her friends signed up for the class, too. Angela didn’t like that. She still felt guilty for not signing up for the smaller class in the first place.

When Lucy started preschool, she knew the drill. She’d gone with me every Monday, Wednesday, and Friday for the second two years of her life to drop off and pick up Angela. She had played in the classroom during Angela’s class. She knew her teachers.

Jack took Lucy to her first day of preschool when they arrived at class. Lucy posed for a picture with her teacher, Miss Lita. Then she walked across the room and started to paint. She never said “goodbye” to Jack. He took a picture of Lucy painting and left.

Johny is now almost four. Jack and I have been talking to him about preschool for a while. He rides along with me when I take Lucy to her kindergarten readiness class three days a week. He likes to play with the toys in Lucy’s classroom. For a long time, I didn’t think he was ready for preschool. “He’s potty-trained,” I explained to Lucy’s teacher, Miss Lita. “But he still needs help in the bathroom sometimes.”

“Most of the three-year-olds do, actually,” she told me. “We help them if they need it. But we encourage them to do things for themselves.”

A few months ago, Jack and I decided we would sign Lucy up for the spring session. “He can go Tuesday and Thursday mornings this fall and get used to school,” I told Jack. “Then, in the fall, when Lucy starts kindergarten, he can do Monday-Wednesday-Friday mornings.”

On the day I signed Lucy up for class, Miss Lita clasped hands in excitement. “I get Johny this session!” she asked. Johny was three months old when I first took Angles to Raggedy Ann and Andy. Miss Lita asked to watch me carry him around in his infant seat.

“Yes,” I told her. “Can you believe it?”

The first day of school, Jack went into work late so we could both take Johny to class. Jack helped Johny get dressed before breakfast and put goop in Johny’s hair so it wouldn’t stand straight up the way it normally does. When we walked into class, all 23 of the other children were weeping. “It’s always hard on the first day of the three-year-old class,” Miss Lita explained.

Johny ran around the room looking at all the toys. He eyed the crying boys. “You’re going to do great,” Jack told him.

Miss Lita rang the bell. “Time to come to the circle,” she announced.

Jack and I both hugged Johny. As we walked out of the room, Johny was the first child to find a place on the carpet and sit down. He sat up straight and looked expectantly at teacher Lita. His eyes were dry. Jack and mine were not.

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