It's karaoke night at Hennessey's Tavern in Pacific Beach, and Erin Grimmer is feeding ice cubes to her pet plant. The plant is named Phyl, short for prophylactic, since they found him next to the condoms in Kmart. Phyl has wide black packing tape adhered around the circumference of his plastic pot because, Erin explains, Phyl is gothic. At the other end of the table, Marie Marandola argues with Nina Cibil over who gets to dress up as which Rocky Horror Picture Show character for the "dyke march" in Hillcrest.

All three girls have their tongues pierced, though their quiet, aqua-haired companion does not. All three cite the same simple reason for their piercing: it was something fun to do. In the midst of speculating about whether to seat herself on the lap of a stranger at the next table and tell him she likes White Russians, Erin pauses to elaborate on her tongue-piercing decision. "It was kind of a spur-of-the-moment thing," she says.

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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 88503, San Diego CA 92186-5803; fax them to 619-231-0498; 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.

Hope For Knees

In regard to your August 15 article "Bad Knees," I found it very enlightening. I'm 18 and when I was 15, I had my lateral meniscal repaired. Unfortunately, both of my knees are now torn. Thanks for an amazing article on how the knee functions and what causes injuries that end up limiting people's lives, especially those of my age who have their whole lives ahead of them. It also gave me hope that one day I may have a chance at knee recovery.

Nikki Ramsey

Cat Fight!

I have recently read the Reader with the knee on the cover. This is regarding the article on Court TV ("Legally Blonde," "City Lights," August 15). You stated that the woman from Court TV got a date immediately when she arrived in San Diego. Then you stated that most women in San Diego cannot get a date. Only a man would write such a statement. Have you looked at the men in San Diego lately? Also, perhaps she is not so selective and just wanted to date anyone! Apparently she doesn't have any taste, anyone who likes California pizza.

Name Withheld

Riper, Juicier, More Robust

August Kleinzahler demonstrates fine research but no wisdom in his "Chalky Models" (Pop Music, August 15). The history of the Ruckers harpsichord is fascinating and important to the evolution of the instrument, but why should the reader care what he likes, without signs of either thoughtful experience or experienced thought behind his recommendations? In fact, his description of the sound as "riper, juicier, more robust than other models" imparts all the useful information of a marketing advertisement for a trendy wine, and his observation that he finds the sound "indescribably delicious and far superior to Italian, French, or German models" is clearly based on little experience and even less understanding. His words do no service to the reader; please don't crown in a similar manner about the clavichord, an instrument of greater refinement and subtlety than Mr. Kleinzahler.

Kemer Thomson

SALACIOUS

We want you to know how much we love the Reader article that refers to our restaurants as "sleazy." The hacks who were credited with writing the front-page article "Friday Night at Dad's" (August 1) — John Brizollo, Sue Greenberg, Ken Leighton, and Jill Underwood — busily shoved out stable staples in order to spice up this article.

The salacious aroma of the work permeated paragraph after lustful paragraph. We are the owners of the Bully's Restaurants in La Jolla and Del Mar.

We try not to be judgmental about the conduct of our customers. We do have, though, written policies dealing with how employees are to handle customers who might become discomfiting to others dining in our establishments.

We believe your article was ugly in content and malicious in intent. Why did you elect to print it before the jury in the Danielle van Dam murder trial (California vs. Westerfield) had even received the case? We think the jury hearing testimony is more privy to the truth than the journalistic amateurs who wrote the Reader article.

Your yellow journalism article described Dad's Cafe and Steakhouse in Poway as "the kind of bar where you'd have a drink during the day. Hardly an opium den. Not necessarily a staging area for pornographic activities. But sure, why not?" The article asked, "Is it no sleazier than a Black Angus and way less so than a Bully's or the Butcher Shop?" (That means Dad's Is less sleazy.) That's ugly. Painting so many other establishments with the sleaze brush. It's gutter-rank journalism. Charging guilt by inference.

The article paints all the continued on page 76

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Upstart Daily Rankles Tijuana

By Ernie Grimm

In mid-July, Tijuana's newest newspaper, *Frontera*, a daily with a circulation of 18,000, was involved in an incident that in many ways symbolizes the three-year-old paper's standing in Tijuana. "We had some problems with distributors in *la línea*, the border line, both in San Ysidro and Otay," explains *Frontera* publisher and chief executive officer José Santiago Healy. "For a long time we have wanted to sell our newspapers in this area with our own distributors like we do in other parts of the city. So we got permission from the authorities, finally. Three years ago we tried to get it, but they said we couldn't. I don't know why. But we recently got the permission, and we started to sell in *la línea*. But these union people, they said, 'Hey, you can't do this because this is our territory.' We said, 'We've got permission.' So we were selling probably for about ten days, and one day they pushed our people and told them to get out of there and threatened to punch them. Fortunately there wasn't any fighting. Our distributors said, 'We don't want any problems,' and they left. The next day we went back, the authorities with us, and we explained that we had been given permission to sell there, and now we're selling there again. We hope they understand that it's not strictly their territory, and we are there legally."

The incident caught the attention of Mayor Jesús González, who warned the distribution union not to provoke him and reminded them that the municipal government alone determines who can sell what and where. Healy characterizes the episode as a vestige of the "old way of doing things" left over in a rapidly changing Tijuana. "They feel like it was their territory because they're a union that was supported by the PRI and the Mafia for years."

According to Healy, combating such old ways has been a mission of the paper since the start. But he begins this story 65 years and several hundred miles away, in Hermosillo, capital city of the Mexican state of Sonora, south of Arizona. "We belong to a newspaper group called the Northwest Publishing Group. The company started 65 years ago in Hermosillo with the newspaper *El Imparcial*. It was founded in 1937, and my grandfather bought the newspaper in 1942. In 1990, after almost 58 years of working in the newspaper field, we had the opportunity to start a newspaper in Mexicali. So we started *La Crónica*. And then, after some years, we saw that Tijuana was growing a lot, and our circulation for *La Crónica* was growing here, so we came to Tijuana to see what was happening and to try to have more penetration with *La Crónica*. We did some focus groups and some marketing research, and we found that there was room for a new newspaper in Tijuana. We found that more than 50 percent of the people were dissatisfied with those newspapers. So we decided after all of this research to start a new newspaper."

That was in 1997, two years before the first issue of *Frontera* was printed. Healy, tall, well-dressed, and mustachioed, leans back in his leather chair behind the leather-topped desk in his 20- by-20-foot office. Ornately framed oil paintings hang on the walls and small bronze sculptures sit on the floor-to-ceiling maple display shelves on the wall behind him. Three of the sculptures are of eagles, the trademark of *Frontera*. "When we started," he recalls, "we decided we wanted a new kind of journalism for this area, more professional, more ethical. Journalism in Mexico, in the past, was very partial and controlled by the government. Newspapers weren't professional. And the focus groups we had done showed that the people felt that newspapers in Tijuana were not independent, that they were tied to the government and official sectors, and to private-sector groups. That's why six months before we launched the newspaper, we hired mostly young people right from the universities, and we put them through a period of training, two or three months. Almost everybody went through a training program here for a month, and then they went to Hermosillo for a month. That was very, very good for us, because we started with a young team, but they were very professional and ethical."

Established journalists were not hired during the paper's inception because, Healy says, "We didn't want them to come here with bad habits. But we wanted the paper to be professional from the very beginning."

continued on page 6
Car Talk

By Robert Kumpel

Since September 11, the most frequently seen bumper sticker in San Diego is the American flag, often shown with slogans such as “United We Stand” and “God Bless America.” Other popular stickers include sports stickers, supporting the Padres and Chargers. After the two local teams, the next most popular sticker seems to be for the Oakland Raiders. Denise Flores of Paradise Hills has the Raiders emblem on the back window of her Nissan Maxima — the eye-patched head in a football helmet with swords crossed behind it. “Me and my husband are Raider fans, even though we come from Arizona. Actually, I became a Raider fan because of my husband. We go see them when they are in San Diego. I haven’t had money to go to Oakland, but I would like to.”

Rochelle Harrell of Emerald Hills keeps religious messages on her Pontiac Sunbird. A white sticker reads “The Lord Is Good” and complements two metallic placards, one of the Christian fish symbol and another that suggests, “Try God,” Harrell, 25, just wants to share her joy. “These are on my car because I just love God. I go to church. I’m real faithful at my church, and I teach at a Christian preschool. I’m just trying to tell people that they should give God a try and that He is there no matter what.”

Manuel Olivero of Mountain View picks up his kids in a white Ford Explorer that glorifies all that is American: baseball and the flag. A baseball sticker with the Padres logo is on the right side and rear windows of the truck, and an American flag sticker is on the left side and rear windows of the truck. “I like the Padres and I’m an American.”

Marcel Rivera’s Volkswagen Rabbit has three stickers that boast about his kids and their school. Two are identical — “My Child Was Student of the Month at Cuyamaca School” — and a third says, “My Child Shines at Cuyamaca School.” Rivera, who speaks in the broken English of a recent immigrant, does not seem boastful, only proud of his children’s success. “I’m just so proud of my kids. For me, it’s a big honor that they’ve been such good students.”

Lee Kundrat has political, religious, and sports messages on the back of her Dodge minivan. In the center of the back window is a “Dole-Kemp” sticker that has been placed over a Chargers sticker that is just visible from one corner. The left edge of the window has a Padres sticker commemorating their 1998 National League Championship, and the right edge has a sticker commemorating the Chargers’ Super Bowl appearance against the 49ers. On the bumper’s bottom left is a Harvest Crusade sticker. “I hate bumper stickers. They’re so tacky! My kids put those on. The only one that I would keep is the Harvest Crusade sticker because people get saved going to those crusades. It’s full of Christians, and it’s a nice place to be. But we were awfully happy when those teams won championships, even though it was a long time ago.”

Dan Correll, 17, has three stickers on the back window of his Ford pickup that could seem in conflict with each other. “Slightly Stoopid,” in gothic type; “Bob Marley”; and “United We Will Stand,” with an American flag in its background. “Slightly Stoopid is a local band from Ocean Beach, and my friend’s brother is the drummer,” Correll explains. “Bob Marley — I believe in all of his lyrics. I think they’re very positive, and I like the feeling that they give me. ‘United We Will Stand’ reflects my pride as an American since September 11.”

Correll sees no conflict between an American-flag sticker and a Bob Marley sticker, even though some of Marley’s lyrics were critical of America. “‘United We Will Stand’ implies the people of America. Marley’s lyrics were against the capitalistic system and what was happening to the economy.”

A San Bernardino resident, Wilson says she never put bumper stickers on her car until she was motivated by political events. “The election was obviously stolen in the year 2000. If you read the foreign media, it’s everywhere about what went on in Florida.”

Dan Correll, 17, has three stickers on the back window of his Ford pickup that could seem in conflict with each other. “Slightly Stoopid,” in gothic type; “Bob Marley”; and “United We Will Stand,” with an American flag in its background. “Slightly Stoopid is a local band from Ocean Beach, and my friend’s brother is the drummer,” Correll explains. “Bob Marley — I believe in all of his lyrics. I think they’re very positive, and I like the feeling that they give me. ‘United We Will Stand’ reflects my pride as an American since September 11.”

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Upstart daily
continued from page 4

That’s why we did the training. It took a little longer to get our people highly qualified, but it’s better than hiring people who may be good investigative reporters but not as ethical as we would like here.

“There’s a code of ethics in our company,” Healy continues, “and anybody who receives any kind of gift or money [from an interview subject] will be terminated. It’s a common practice among journalists in Mexico. If you do an interview with some leader in the government, they give you a little tip. And it isn’t just with government people. Other sectors — businessmen, for example — also give money to reporters. But people started noticing us because, from the first day, our people have said, ‘No, thank you. I can’t accept that.’ And that established our reputation for independence.”

Among some in Tijuana, Frontera has the reputation of being a Panama newspaper, meaning a supporter of...
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the political party PAN, the party of Mexico’s President Vicente Fox. Healy rakes at the suggestion. “Many people say that,” he responds, “because before the PRI lost the presidency in 2000, we were one of the newspapers that was very critical of the PRI. So many people say, ‘Oh, you are pro-PAN.’ No, that’s not it. We support democracy, and we support change to create a better country, but we’re not for PAN or any party. In Baja California, the governor and the mayors are from PAN. We criticize them very often. For instance, we found that the mayor of Mexicali had bought some patrol cars for the police direct from an agency that belongs to the government. But, by law, when you buy a big item like that, you have to have a bid process. They didn’t have that, and we published that news, and it was a big scandal for the PAN in Baja.”

Asked if Frontera has reached a position of influence in Tijuana, Healy nods and offers as evidence, “[The authorities] often follow our lead. A few times we’ve discovered something wrong, after two or three days after, or even the same day, the authorities do what they need to do. Two weeks ago we discovered a casino working illegally in Rosarito beside the Palenque, where the roosters fight. So we put that on the front page, and four days later the authorities closed the casino.”

The building that houses both the Frontera offices and its printing press sits on the Via Rápida Poniente, Tijuana’s chief east-west artery, about three miles east of the San Ysidro border crossing. It’s a modern building, though it incorporates elements of colonial Mexican architecture. You enter into a stone-tiled rotunda lit by high windows and halogen spotlights. Busy staff members bustle back and forth across a balcony at one end of the rotunda. Upstairs, the editorial lounge area is furnished with leather couches and mission-style coffee and end tables. The place has a posh air to it. “We decided to invest in a nice building because we wanted people to know that we came here to stay. We want to be permanent, like we are in Hermosillo and Mexicali. When they see this, they say, ‘These people are serious.’ And in a way, we think that to be a good newspaper, you give your people a very functional building. Our old newspaper in Hermosillo, El Imparcial, it’s an old building, and every year we have to open walls to retrofit the building, and it’s very problematical. So we decided to build a functional building so that people would work better.”

Like their building, the bulk of Frontera’s readership is on the high end. “We are the number one in what we call the ABC market,” Healy explains. “The A is the highest class, B is the upper-middle class, and C is the middle class, D is the lower-middle class. We also cover D but not as well as the ABC. E class is the lowest, and unfortunately, they don’t read newspapers because it’s an expensive product for them. The newspaper costs six pesos, and E class, they don’t have the extra money to spend on it.”

Healy convinced the paper’s board to invest in the paper’s design. “My job as publisher and CEO is to push some things like that. I thought we needed to have a very good and very good-looking newspaper from the beginning.”

Frontera is visually striking. The first two and last two pages of each section display vivid color in the graphics. And the color photographs are crisp and lack the fuzziness often seen in color newspaper photos. But nice buildings and slick design aren’t cheap, and Healy, when asked if the paper is profitable, answers, “Not yet. We are very near to being profitable. We just had a fiesta celebrating three years; now our plan is to be profitable in the fourth year. We’re getting there. In fact, the last six months we have been profitable. But, if you look at it over all three years, we haven’t been profitable. But we’re getting closer.”
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Car talk
continued from page 5


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Car Talk
continued from page 13

Voight, a man every bit as colorful as his car, is a chaplain for Native-Americans and teaches world religions at the community colleges. He dresses in white and wears multiple beads and medallions around his neck.

"I'm actually a Catholic priest; but I'm suspended. They don't believe you're allowed to think. The Catholic Church is in a mess 'cause they don't have women priests — that's the only thing that's gonna save it. I was ordained a Benedictine in Indianapolis in 1957. Father Claude Ehringer, up there in Oscenside [at Prince of Peace Abbey], he's my uncle. They kicked me out of the abbey of St. Meinrad in Indiana because I would say things like Carl Jung. 'Monks wear dresses because they haven't integrated the feminine.' They don't know what to do with such that like, so they put me out here and thought my uncle could drill some sense into me, but then he kicked me out."

Voight says that he was lucky to catch him, as he will be moving soon. When I ask him where he will be moving, he replies, "I'm on the fast track to ascension. I'll be ascending any day now. Anyone can come home on the third wave, if you just say to Christ, 'Take me home on the third wave.' You can't wait and see 'cause if you're gonna go, because you won't go. This only happens if you put your pens on this planet every 26,000 years. I lost a lot of friends over this. They thought I was crazy."

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STRAIGHT FROM THE HIP

BY MATTHEW ALICE

Dear Mr. Matt:
Is there really a black hole that rebellious socks escape to when you're not looking? Is there someplace in this world where an enormous pile of lost $20 bills collects to discuss the benefits of freedom? Where exactly do all our lost items go? Do I alone have invisible holes in my pockets?

— B.R., San Diego

So, B.R., that $20 bill problem sounds serious. I'll send one of the elves to follow you around for a week or two to pick up — well, let's say to pick up some clues. As for that less interesting sock dilemma, single socks go to the same place that single shoes go to after you see them by the side of the road. But since nobody would want to go to any place filled with other people's old socks and shoes, we won't worry about where that is. According to the most up-to-date charts, though, it is a place not too far from where teenagers' minds go while their parents are yelling at them.

Hey, so back to this missing moolah thing for a minute. In the interest of science, you might want to start carrying around a notebook and a camera next week or two. The elves can make more progress if you'll misplaced larger denominations. Trust me.

It's about the ants, Matt:
They're everywhere inside my house. Looking for water, I hear. I understood when they hung out in the kitchen. I bought one of those ultrasonic pest repellers, and that seemed to do the trick. But now the ants are in my bedroom, and nothing will convince them to leave. Not Raid, not ultrasonic scary ant songs, nothing. They really like my bed, my laundry, and (grr) my undies. I'm a live-and-let-live kinda girl, up to a point, and I'm approaching that point. How do I get rid of them, and why, for god's sake, do they like my undies so much?

— Panty Protector, the net

Ewww, Panty. We handled your e-mail with rubber gloves and tongs. Well, actually, you're not alone. Protein is one of the things ants scavenge for. Skin flakes, dead bugs, stuff like that. Dirt and oil of whatever impotent kind and moisture in your laundry bag are fair game. They might have preferred the sweet or starchy stuff in the kitchen, but now they've established a new food source. Grandma Alice see boric acid around the baseboards should do the trick. Or find the crack in the wall where the ants come in and plug it. That at least will slow them down and force them to regroup. Ants store protein for the winter; when the cold weather comes they'll leave you alone.

Everyone is familiar with the knocking patterns that's often associated with "shave and a haircut, two bits." I was recently in Europe and noticed that it is also used there. Can you shed any light on the origin and/or meaning of this pattern?

— Bruce, downtown

Interesting question. Vague, vague answers. Have checked with lots of sources that claim to know lots of stuff about lots of subjects. The best I could do was that it might come from international Morse code. If you translate the knocking pattern as "dash dot dot dash dot, dot dash," that's /a (dash-a), which I'm told can mean "attention" at the beginning of a code message. If you send and receive code all day and you want to wake up your buddy who also sends and receives code, to be funny, you might tap out "attention." Code folks recognize letters, words, phrases by the rhythm pattern they form, not letter by letter. So my money's on some form of the story that "shave and a haircut" comes from wartime telegraphers. Why "shave and a haircut"? I dunno. I'm sure we'll hear from some Alceldanders with better/better stranger explanations. But here's a for-sure thing: Don't ever knock on a door in Mexico that way. It has a much ruder translation down there.

Picky, Picky, Picky
Re: Our explanation two weeks ago of those huge, scary glasses oldsters wear that look like Terminator shades. Our pal Brent Millman's long and colorful career at Pacific Eyes & Ts has finally paid off. He feels we cheated you out of the real deal:

Those old folks' glasses are called Solar Shields. They're available at chain drug stores for about $29.99. Among the features you mentioned, the main function is that they fit over the prescription glasses all old people should be required by law to wear while out in public. I worked at Pacific Eyes & Ts in Encinitas. The glasses Arnold wore in the first movie were Gargoyles "Legends," and in the second movie he wore Ray-Ban "Bakiras." Dirty Harry wore the Ray-Bans also.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, 701 Broadway, Suite B, San Diego, CA 92110. Fax your questions to 619-231-0489, or e-mail to heyreader@vcs.com via the Internet. A searchable archive of past columns is available at SanDiegoReader.com.
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Defend Your Wicket

Saturday morning and two days until payday, which means recreational frisbee must be acquired at the price of zero. If this ever happens—well, not to you, but to, perhaps to someone you know—allow me to recommend a bracing game of cricket, since one game requires seven hours to play.

Which brings us to UCSD, specifically, to Warren Field for today's match between the San Diego Cricket Club (Team II) and their arch rival, the Santa Barbara Cricket Club. I'm standing on the edge of a huge expanse of grass and way, way over there are tiny figures dressed in white caps, shirts, pants, and shoes.

I should note that one does not need to fight crowds when attending a cricket game in the United States. Indeed, I appear to be the only spectator. As I walk over to the game I see that the dressed-in-white people are leaving the playing field. I assume this is a break of some sort. I walk up to a man sitting in a lawn chair, introduce myself, and ask, "How did you get started and when?"

Roger Levy, 58, replies, "I started with the Southern California Cricket Association in 1961 when I arrived from London."

Think Imperial Britain, think retired colonel of the 7th Queen's Own Hussars sipping a gin and tonic at his club in New Delhi, and you have Levy. Levy is classic tropical Brit, with his broad-brimmed canvas hat, white walrus mustache, and beefsteak face. I ask, "What position do you play?"

"I am the umpire. This is the Southern California Cricket Association (SCCA). This is a league game. SCCA is the umbrella, under which there are 27 clubs and 32 teams. Some clubs have two teams."

I nod toward the nearest circle of men. "Most of the players here in this particular game, are from Sri Lanka, India, New Zealand, England, and Pakistan."

"Of course, they couldn't be Americans. The game reeks of civilized understatement."

"How long has the Southern California Cricket Association been around?"

"Levy says, "Santa Barbara may be the oldest club in the league. They go back to 1920-something." I have a vision of Charlie Chaplin. "Hollywood. Movies."

"Remember C. Aubrey Smith? He organized the first games in Southern California, up in Griffith Park in Los Angeles. He had Douglas Fairbanks, Sr. and David Niven..."

"Too much fun. What do you have to have in order to play good cricket?"

"Eyes. You can be a lousy runner, you can be in a crooked shape, but if you can see the ball quickly, you'll do quite well. It's pretty similar to baseball. You can be the world's worst runner, but if you're Mark McGwire and you've got good eyes, you can be good."

The players are on a tea-time break. I mosey about, saying hello and shortly find myself in conversation with a player named Rohan. Rohan, 33, lives in San Diego and works at Qualcomm. He has a soft Indian accent, dark brown skin, black hair, and a perpetual smile. I ask, "Can you explain the game to me as if I were a small, very dumb child?"

"Yes," says Rohan, a little too readily.

"First, there are 11 players on every team. One side is batting, one side is fielding. There are three sticks [wickets]. The idea, for the fielding team, is to knock the wickets down while the batsman is batting. So, you can pitch the ball on the ground..."

Stop, you hucksters. "The pitcher is trying to knock down the wickets!"

"Yes," and the batter is trying to defend the wickets."

"Yes, it's not like baseball where you have to hit every ball. It's optional for the batsman. If he doesn't hit the ball and the ball hits the wickets, then he's out. If the batter hits the ball and the ball goes in the air and somebody catches the ball, then the batsman is out. But, the batsman keeps on batting until he gets out. Theoretically, he could keep batting forever."

"What's your position? I'll bet he's good."

"I bat opening. I'm the lead batsman."

The Vegas Line

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[Home Team in CAPS]

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Either you are a batsman or you're a bowler or you're a wicket keeper. Each position requires a different skill. The opening batsman is a different kind of batsman than a batsman who bats lower in the order."

"Theorically, you do want to see in an opening batsman."

"It's a new ball at that point. The ball has a lot of shine on it. When the bowler bowls the ball, the ball can move in the air. The ball changes direction in the air depending on the shine of the ball. So, that's when the fast bowlers—the fast pitchers—bow. They bowl in the earlier innings. They get a lot of speed, because the ball is new."

Players are returning to the field. I'll get Rohan to explain more during the next break. No rush, though, the game has another five hours to run.
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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: International Communion of the Charismatic Episcopal Church
Address: 1699 Lake San Marcos Drive, San Marcos, 760-431-8485
Year founded: 1994
Senior pastor: Canon Gary Heniser
Congregation: 60 families
Staff: 1 full-time, 4 part-time
Sunday school enrollment: 10
Annual budget: $150,000
Weekly giving: $2900
Singles program: no
Diversity: white, Asian
Dress: casual to dressy
Services: Sunday Mass, 10:00 a.m.

“I loved the Episcopal Church. But I was first troubled by the decision to ordain women, and then, later, by the Church's teaching on homosexuality. In both matters, I felt the Church had turned its back on the Bible.

“I prayed and prayed for the longest time, asking God, 'What should I do? Should I leave?' And God told me, 'You'll go when I tell you that it's time to go.'

“In 1993, after Canon Gary Heniser had served as an Episcopal priest for 20 years, God finally told him it was time to go. Canon Heniser and 40 people from San Diego, his 30-member parish in Oceanside, defect to the International Communion of the Charismatic Episcopal Church.

“The denomination had been founded in San Clemente in 1992 by a group of non-necro-dominational charismatics and neo-Pentecostals. They'd been meeting on their own for some time and had felt that God was drawing them closer to liturgical traditions.

“When I spoke last week with Canon Heniser, I asked, 'Since you're liturgical, and since your theology is conservative, wouldn't it have been easier for you guys to become Roman Catholics?'

“There were basically two reasons why that wasn't an option,' he explained. 'The first issue was the Virgin Mary. There's the Roman Catholic doctrine of the Immaculate Conception, and there's the Roman Catholic view of Mary as being co-redemptorist with Jesus. Although there's much we agree with in Roman Catholicism, we couldn't agree with either of those things. The other reason was that we were charismatics. Although there is a charismatic movement within the Roman Catholic Church, there isn't a single charismatic Roman Catholic parish in the entire county. In the Roman Catholic Church, charismatic worship is accepted, but it isn't at all normal. We wanted to be normal.'

“In 1994, Canon Heniser, and the 40 people who followed him from St. Anne's, formed the Charismatic Episcopal Church of the Advent, which now meets in Lake San Marcos. If you're familiar with charismatic worship, or if you're familiar with High Church liturgy, what happens on Sunday mornings at Church of the Advent will surprise you.

“As a rule, people who swing censers don't speak in tongues. As a rule, people who about 'Praise the Lord!' and 'Hallelujah!' don't genuflect. At Church of the Advent, you get it all, and more. The International Communion of the Charismatic Episcopal Church seems to have borrowed much of its liturgy from the Rite One in the 1799 edition of the Episcopal Church's Book of Common Prayer. But there's a great deal of kneeling, a lot of praying. They kneel even during the Prayers for the People. They genuflect very often. But they don't genuflect, as High Church Episcopalians do, during the "The Holy Caress" portion of the Nicene Creed. They do, however, make the Sign of the Cross very often, more often than Episcopalians, more than Roman Catholics. And Deacon Brent Heniser swings his censer with zeal. He swings it at and around the altar. He swings it at every man, woman, and child, at every crucifix, at every holy object in the sanctuary and nave.

“Everyone speaks in tongues. They speak in tongues after the Kyrie. They speak in tongues during the Eucharistic Prayer ("...we laud and magnify thy glorious Name; evermore praising thee...""). And Father Clifford Crowe, while celebrating the Holy Eucharist, speaks in tongues when consecrating the Host.

“Canon Heniser's sermon on "God's Restoration" was every bit as evangelical as one you might hear on Pat Robertson's 700 Club. He became giddy when describing that great day when the "serpent's head will be crushed by the seed of the woman," and everyone on earth will turn to Almighty God who will reign forever on earth in glory.

“But the restoration of humanity," he cautioned, "starts with us.

“Several people shouted "Amen!" and "Yes, Jesus!" and "Praise the Lord!"

“After the service, while parishioners hugged each other and chatted and meandered to the patio for chilled watermelon and a big Crock-Pot of chili, I grilled Canon Heniser and Father Crowe about their remarkable denominations.

“One of the most important differences is organizational," said Father Crowe. "Our priests aren't beholden to a vestry committee. The relationship between priest and parishioners isn't political. Everything's decided by our bishops. And their decisions are political. They're made with a great deal of study and prayer.

“We're growing very fast," said Canon Heniser. "We have over 1000 parishes across the globe. One hundred in the United States. Many in Africa and the Philippines." I asked Canon Heniser if he'd be afraid to make this particular leap of faith.

“I gave up everything. Pension, retirement. Health care. I lost some friendships. It was a big step to take. But I had prayed and prayed about it. The transition was gradual. And then one day, it was inevitable. There was no turning back. I love God and trust Him. I had to do what He told me to do."

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Dear Aunt Trudy,
My sister is five years my senior but didn’t get married and have a baby till my three children were already in elementary school. Her son is now four. Whenever I talk to her on the phone these days, her son interrupts during the first three minutes of conversation, screaming repeatedly, “MOMMY, GET OFF THE PHONE!” It doesn’t matter what we are talking about when this happens; my sister immediately complies with her son’s demand. When I suggest that she could tell her son to play for a few minutes by himself and explain that mommy is talking to auntie, or if I call in the evening when her husband is home, and I comment that perhaps I could amuse the little tyke while we finish our chat, she gets offended. She says that her boy is going through a very needy period right now, and she wants to “be there for him.” I say her son is getting spoiled and learning that he can push his parents around, which will cause trouble later on. Your view?

Disgruntled Carlsbad Auntie

Dear Running,
I do sympathize. When one is single, all kinds of people take it upon themselves to rush into what they perceive as a void in your life and play Cupid. Results can range from gratifying to hair-raising to hilarious to depressing. It’s your call if you want to meet a particular someone or not. Just like if somebody asks you out, you’re not obliged to accept. There’s a difference between being unwilling to take the risk of ever really meeting anyone new and steering clear of situations you feel pretty darn sure will be humiliating. If you’re not comfortable with someone’s proposal that you and all their aunts and uncles go for a hayride after church so you can meet cousin Buford the dairy farmer, then politely demure. That’s your right. It’s part of looking out for yourself. Sounds like your sister-in-law got her feathers ruffled because she felt she was doing you a favor, and you didn’t appreciate her efforts. If you want to soothe her hurt feelings (which I think prompted her regrettable remark to you), let her know that though you’d rather meet someone one-on-one than in front of a large studio audience, you’re grateful for her kindness in thinking of you. No reason to get on bad terms with her over this. Being single doesn’t mean you’re at the mercy of everyone’s misguided matchmaking attempts and can have no input or control. And take heart, my dear. It’s possible to meet someone truly wonderful at the most unexpected times and places.

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

**Sherbet has an identity crisis... Is it supposed to taste like ice cream or flavored ice?**

-EVE KELLY

"Sher-bert" is what I call it. My husband Patrick cringes when listening to me pronounce it. "Sher-bert," he always responds, shaking his head. "Well, I am not the only one putting an extra "r" in the word."

I called up ten different stores seeing if they carried rainbow sherbet. "Rainbow what?" I asked, taking the other end of the line. "Rainbow sher-bert," I answered, hoping they spoke my desert dialect. "Oh, rainbow sher-bert... no we don't carry that."

However it's pronounced, rainbow sherbert is a favorite around my house these long hot summer days and the time had come to find the cream of the crop.

I discovered that picking were slim. My friend Meg and I headed off late at night to hit the supermarkets. Albertson's carries its own brand of Rainbow Sherbert ($3.99 for a half-gallon) and Dreyer's Rainbow Sherbert for a whopping $5.19 a half-gallon.

Vons sells Safeway Select Pineapple, Raspberry, Orange Sherbert ($3.60 for a half-gallon) and Daisy Globe Rainbow Sherbert ($5.99 for 1.25 gallons).

Baskin-Robbins offers their own brand of Deluxe Rainbow Lime-Orange Boysenberry Sherbert ($3.19 for half-gallon). They also sell Dreyer's Tropical Rainbow Sherbert ($4.69 for a half-gallon).

Food 4 Less carries Heritage Farms Rainbow Sherbert ($2.87 a half-gallon). They were out of stock when we went there — no wonder, at that bargain price.

Keith's Food Stores carry Altona Rainbow Sherbert ($3.69 for a half-gallon) and also Dutch Girl Rainbow Sherbert ($4.49 for a half-gallon).

As如期, Daytona Beach psychologist, Dr. Eugene, pointed out to me that psychology is the study of the mind and behavior. However, in this case, it's more like learning the language of the mind.

We marched to Smart & Final for the big mama-sized sherbert. "What kind of name is Smart & Final?" laughed Meg, an East Coaster. I dragged her into the store and picked up the Smart & Final Rainbow Sherbert, $12.79 for three gallons. We huddled around the table, smiling at the delight of the situation and headed to our last stop.

Baskin-Robbins sells their sherbert for $5.65 a pound. A gallon tub of rainbow sherbert sells for $17.50. We scooped up a modest double sized tub for $2.99 for the tasting and headed home.

Spreading out our colorful wares across the patio table, we doused ourselves in the crime, and began the taste testing.

Daisy Globe Rainbow Sherbert was flavored with raspberry, orange, and lime. "This color is venturing on neon," remarked Carl with a tip of his hat.

Patrick. "It carries a chemical aftertaste," added Meg. "Not worth the money, and we moved on.

Albertson's Rainbow Sherbet, not that it tasted like frozen yogurt. "If you like creamy, this would be the sherb-for you," said Patrick. "Sherbet has an identity crisis," Carl remarked. "Is it supposed to taste like ice cream or flavored ice?"

Alta Dena won the Disgusting Award for the evening. "Eew," moaned Carl and Meg simultaneously. "This tastes like syrup, with a sugar-free thing going on," Carl grimaced. "This is one of the grossest sweet things we have ever tasted," said Meg, her tongue hanging out in disgust.

We hurriedly cleansed our palates and forgirt ahead. The best thing going for the Dutch Girl Rainbow Sherbet was its festive rich colors. It had a sickly syrup Nutrasweet flavor on the tongue.

Safeway Select Sherbert, with pineapple, raspberry, and orange, had chunky fruit bits. "Its texture is more like ice cream than sherbet," said Carl.

Dreyer's Deluxe Rainbow Sherbert, with lime, orange, and boysenberry, turned out to be one of the surprise crowd-pleasers of the night. "Very tangy," Patrick smacked his lips. "Lime is the dominant flavor in this, so if you don't like lime, this is not the sherb for you," he added.

Dreyer's Tropical Rainbow Sherbert, with blackberry, raspberry, and orange opened with a powerful whiff of berries. "This is the first sherbert I could smell across the table," I remarked. "It has a strong berry flavor, almost like a berry pie, it would cleanse the palate," Carl said.

Dreyer's Tropical Rainbow Sherbet didn't fare as well around the table. "There is something odd-tasting about this," Carl grimaced and took another spoonful before adding, "it's like the orange glaze on a cheap donut." "There certainly is a tropical candy nastiness to it," said Patrick. "I think you shouldn't have lime and pineapple together in a sherbert."

We finished off the evening with the Baskin-Robbins Rainbow Sherbert. "This is a whole different animal than all the other brands," smiled Meg. "It has a recognizable tangy, tart fruit flavor."

"Like the pineapple in it," said Carl. "It cleanses the palate with no lingering artificial flavoring," he added.

"If you want to shell out the clams for a special occasion, this would be quite a treat," I offered.
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SHOW ME YOUR TONGUE

A cross town, in a beauty salon on Ninth Avenue, Cynthia Raymond gingerly wraps foil around the thinning hair of a blonde, middle-aged woman. They laugh as Cynthia tells about the time a stand-up comedian made fun of the rose tattoo on her breast. There is no mark on Cynthia’s tongue where her piercing used to be, but cracks in two of her molars are filled with porcelain. At 40, Cynthia recalls what made her want a tongue bar at 34. Perhaps it’s her age, but Cynthia’s words have an introspective strength that Erin and Marie’s lack.

"Part of it was a way of keeping people at a distance," she says, "and it worked. It’s not often you walk up to someone with a mohawk and strike up a conversation." The people who were attracted by her piercings, she says, were much like her, "a little more artistic, more independent, more willing to go a little edgy, a little more permanent with their fashion."

Seventeen-year-old Winnie Kao goes by the name Buffy. Her appearance is quintessentially punk rock: in the middle of summer, she sucks on a cigarette in front of Paniniki wearing black tennis shoes and a long-sleeved black dress with a ladder of safety pins near the hem. Her crop of shiny Taiwanese hair frames a pretty face heavily painted with makeup brushes, in the context of which her tongue piercing seems incidental.

"I went to this place in Lemon Grove that pierced all my friends’ belly buttons and one of my friend’s eyebrows, this place where they don’t check I.D.s," she said. "The guy at the counter was like, ‘So, are you 18?’ I’m, like, ‘No...’ He’s, like, ‘Do you have a brother or sister who could fake a signature?’ I’m, like, ‘Nope.’ He’s, like, ‘Okay...’ I was, like, ‘Well, will they still do it?’ He’s, like, ‘I don’t know.’ You’ll have to talk to them.‘ Because he wasn’t a piercer, he was just a tattoo artist. So the piercer, she was a girl, actually, and she came in and she was, like, ‘So! What do you need?’ And I was, like, ‘Um, I want to get my tongue pierced.’ She’s, like, ‘Okay, let’s go. I’m, like, ‘Good deal.’"

Native tribes in the American Northwest have practiced tongue piercing since before European explorers set foot here, but only in the last five years has it become common in the broader population. Ten years ago, fewer than 5 piercing shops existed in San Diego. Now there are 63. There have been no national surveys on body piercing, a study of students at a college in rural New York found that 12 percent of female respondents had tongue bars.

Tongue piercing’s burgeoning popularity has led to a great deal of scrutiny: state governments crafting regulatory legislation, dental and medical associations publishing articles and fact sheets about metal jewelry’s toll on teeth and gums, school nurses and counselors harping on its psychological implications for young people. Those who wear tongue bars tend to think they’re not worth all the analysis.

Jeff Fagan is one such person. In 1994 Jeff (better known as Dr. Jefe) opened Dr. Jefe’s Body Piercing in Ocean Beach. Since then, more than 60,000 piercings have taken place in his tiny whitewashed room in the back that, with its rows of cabinets and clusters of yellow bottles, looks distinctly like a doctor’s office.

Dr. Jefe is all for regulation of the piercing industry. He’s skeptical about people who probe too deeply for the emotional roots of tongue piercing — people like me, who look eagerly for answers where there may not be anything complicated to explain. A hefty man in his mid-30s, Dr. Jefe’s own piercings (in his tongue, nose, eyebrow, upper ear, and earlobes, which stretch to encompass a ring ⅛” in diameter) complement the gritty residue of a Philadelphia accent.

"People look way, way too far into tongue piercing and try to analyze it way too much," he says somewhat defensively. "In some ways it’s a visual aspect. Why are you wearing your necklace?" he asks, gesturing at the carved jade around my neck. "Because it’s pretty, it’s adorning your body. Jewelry in the tongue is the same thing. You don’t need it, but you have it because it’s fun. You don’t need a sports car either."

Dr. Jefe is not alone in his nonchalance about the matter. Marie got her tongue pierced at a mutilation party on Erin’s 18th birthday, at which the entertainment was a caravan down to Pacific Beach to get piercings and tattoos. Like Erin and Marie, almost one-third of respondents in a study of body art among college students said they took only a few minutes to decide on their piercing.

"I just woke up one day and was, like, ‘You know what? Screw it. I’m going down there. I’m getting it pierced.’ And I just went," Buffy recalled gleefully.

Reckless as this may seem, Dr. Jefe is quick to point out that you can always change your mind about a tongue piercing. Once the jewelry is removed, the hole closes up in 48 hours. The knowledge that the procedure is not a lifetime commitment goes a long way toward explaining why many are so casual about it.

"I took it out for one day, and then I was, like, ‘No, wait, I did spend $60 and a lot of pain on that, Marie says. ‘So I kind of punched it back through."
The tongue’s self-healing capabilities have an interesting consequence. For almost everyone, a tongue piercing is temporary, like a hip winter coat that’s worn for a few seasons and then discarded.

"I always knew I would take it out before college," Buffy says. "First of all, it closes right away. But also, it’s like, ‘You’re over your teen phase, get over it.’"

Growing out of a piercing isn’t something that happens only to teenagers. Cynthia Raymond is the kind of hairdresser who shifts easily from role to role, one minute therapist, the next a mother, entertainer, confidante. With the same warmth and thought that she shows her clients, Cynthia approaches the subject of her piercings.

“We don’t really have ritual in our lives anymore,” she said, leaning forward to make herself heard over the whir of midday traffic. “I think this is the creation of a new kind of ritual.” Dropping her voice a notch, Cynthia explains that she had her nipples pierced soon after a long-term boyfriend broke up with her.

“You would think that a piercing would hurt a lot, but I was in so much pain that it didn’t. I drove myself home,” she said, incredulous at her own numbness. “There are so many reasons that we inflict pain on ourselves. Is it to make us feel like we’re alive? To make us feel like we’re human? Is it because we dislike ourselves?”

At 38, the words of another boyfriend made Cynthia realize that her tongue bar — and her other piercings — no longer made sense. Sean, who would later become her husband, told her that the metal jewelry in her nipples, tongue, and ears were “sharp edges” that he couldn’t quite accept in the context of her feminine body.

“I took out all my jewelry because of that conversation with Sean,” Cynthia says, unfolding her hands on the table. “When I took my clothes off, I had armor here, here…” (touching her chest and face). “He said it didn’t mesh for him, that it was a dichotomy. The conversation was one of those things that — it just brought me to tears, because I just hadn’t even thought about that.”

Lawrence Friedman, a professor of pediatrics at UCSD and chief of the division of pediatric and adolescent medicine, sees children and teenagers in his office once a week. A Georgetown University graduate originally from Connecticut, Dr. Friedman has his own views on why people are drawn to tongue

continued on page 35

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**HUGE SELECTION!**

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**HUGE SELECTION OF JEEP GRAND CHEROKEES, JEEP WRANGLERS & CHRYSLER CONVERTIBLES**
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CASS, AT, AC, #441181
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1997 CHEVY LUMINA 4 DR
PL, TILT, CC, #186234
$6,997
1997 GMC SONOMA EXT TRK
CASS, AC, TILT, CC, 5-SPD, #506851
$7,997
1997 CHEVY CAVALIER 4 DR
AT, AC, #297602
$7,997
1999 TOYOTA COROLLA CE 4 DR
AT, CASS, AC, TILT, #186267
$8,425
1999 CHEVY PRIZM 4 DR
CASS, AT, AC, #426526
$8,888
2000 FORD ESCORT ZX2 2 DR
CD-CASS, PW, PDL, TILT, AC, 5-SPD, #140733
$1 AT THIS PRICE
$8,997
2001 CHEVY CAVALIER 4 DR
AUTO, CD, ABS, AC, CC, "CERTIFIED" #934123
$1 AT THIS PRICE
$8,797
1999 SATURN SL 4 DR
CD, 5-SPD, TILT, AC, #318280
$8,997
1996 PONTIAC GRAND AM SE 4 DR
CASS, AC, PDL, TILT, #782108
$4,997
1997 CHEVY CAVALIER 4 DR
AT, AC, #297602
$7,975
1997 STRATUS 500 EX 2 DR
AL, AC, TILT, PW, PDL, #156997
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1999 CIVIC CX 2 DR
AT, AC, #441181
$7,997
1997 HONDA CR-V 4X4 4 DR SUV
CD, AIR, PW, PDL, CC, TILT, #069929
$12,997
1997 FORD EXPEDITION XLT 4 DR
5-SPD, CASS, PW, PDL, CC, TILT, #355582
$13,997
1999 VW "NEW BEETLE" COUPE
CD, AIR, 5-SPD, PW, PDL, CC, TILT, #426770
$12,997
1998 JEEP CHEROKEE SE SUV
CD, AIR, PW, PDL, CC, TILT, #180103
$9,997
1999 SATURN LS 4 DR
CD, 5-SPD, TILT, AC, #318280
$9,997
1998 PLYMOUTH GRAND VOYAGER VAN
CASS, PW, PDL, F&R AC, TILT, PK, #582278
$9,997
1998 JEEP GRAND CHEROKEE
CD, AIR, PW, PDL, CC, TILT, #355582
$13,997
1999 CHEVY BLAZER LS 4X4 4 DR SUV
AT, AC, PDL, PK, PW, PDL, TILT, CC, #219637
$15,797

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Up to 6-year/100,000-mile factory warranty.

## 3 Series

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<tr>
<th>Year</th>
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## 5 Series

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continued from page 29

"Every generation needs to feel an identity with itself, so that there are trends in music and fashion that come and go. I grew up in the late '60s and '70s and had long hair, wore bell-bottoms, listened to the Stones, et cetera. The children of people who are currently tattooed and pierced are going to look for a different way to make themselves stand out from the generation that preceded them [their parents]," Dr. Friedman wrote in an e-mail interview.

Though perhaps a broad-brush generalization, there is a healthy dose of validity in his analysis. A study of tattooing and body piercing among college students found that nearly two-thirds of those with piercings agreed with the statement "To be myself, I don't have to please or impress anyone else." For many survey respondents, no doubt the "anyone else" refers to members of the older generation. Buffy Kao vehemently denies that getting her tongue pierced had anything to do with defying her Chinese parents, who had told her that they would take away her car if she went through with it. Despite this, Buffy is eager to convince me of her complete freedom. In a low-pitched voice that seems intentionally unaffected, Buffy states one of her philosophies as matter-of-factly as she can. "If you want to be friends with me," she says, cocking her pretty head to one side, "you either put up with my crap or you leave, because I am not about to go and adjust myself for every human being."

Watching her proudly light a cigarette, I get the feeling that this hearty "fuck you" to the world is directed not just at her parents but at the teenage mainstream. She doesn't like to admit it, but Buffy says that the glamour side of having a metal bar through her tongue — its associations with counterculture youth and rebellion — is something she has come to enjoy.

Cynthia echoes this sentiment. "Part of the reason I wanted it was that it was kind of a secret club. You know, I didn't know very many adults, very many 34-year-olds, that were doing that."

Lisa and Dave Carlson, a married couple living in Pacific Beach who had their tongues pierced together four years ago, also said that being "different or alternative" was a piece of the attraction. They wanted me to know that they wouldn't have removed their piercings.
just because they were having children, that they wouldn’t have cared what other parents thought.

And while only 21 percent of those involved in the study of college students’ and body art said they got their piercing “to be different,” half cited self-expression as their motivation. The line between them is thin.

In her sunny backyard in Paciﬁc Beach, Lisa tips back her white plastic chair and hesitates uncomfortably.

“Do you know what I was thinking?” she begins, trying to explain why she and Dave had their tongues pierced. “It seemed sexual to me. That’s what the appeal was.”

“Now we’re getting somewhere,” says Dave. He seems relieved to be through with our stilted conversation about the other, clearly lesser reasons they got their tongues pierced, relieved to have broached the subject that Dr. Jefle refers to as “that sex thing.”

Lisa and Dave are the kind of gentle neo-hippies who drink soy milk and hang tie-dyed clothes in front of their windows. After expressing their concern for an injured wasp that had appeared on the table, Lisa and Dave speak candidly about their disappointing sexual adventures with tongue bars.

“You hear people whisper about it... ‘Oh, tongue rings, they’re good for fellatio’ or...you know, oral sex or whatever. So in the back of your mind you’re, like, wow, hey, how do you ﬁnd out if it’s true? So that was part of what drew me in,” Dave says.

“It turned out not to be true - at all,” Lisa offers, shaking her head. Dave elaborates.

“Yeah! It just kind of hurt, you know, because it was a metal ball and there’s no sensation in the ball, so you don’t know what it’s like to hard or...”

“That’s enough,” Lisa says, laughing.

Others didn’t have much more luck.

“My boyfriend, who actually did the piercing, thought it would make everything a lot better,” Cynthia says. “It didn’t really work out. After a while, he named my barbell the Black and Decker Pecker Wrecker.”

Grinning mischievously, Erin says that a guy she knew said “it hurt when I wore the bar with the dice on one side instead of the ball.”

When I tell these stories to Dr. Jefle, he is surprised. Why would tongue piercing have become such an erotic symbol, he wondered, if there weren’t actually any pleasurable results? He offers possible explanation.

“Now, I tell people straight out, if you don’t know what you’re doing, this isn’t going to help you. But also, it’s not about fixing what’s not broken, it’s just about adding some-
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thing a little extra, you know. Female tongue piercings look good, they look sexy, but they're not all that functional, because the size of the ball versus the male genital part is nothing," he explains in an authoritative tone.

A girl named Lauren (who didn't give me her last name because her place of employment doesn't allow tongue bars) lets me watch her get her tongue pierced. Seeing her sweat as Dr. Jefe grabs her tongue with tongs, and listening to her throw up in the bathroom afterwards, made tongue piercing seem like a long way to go to look sexy. But in the context of other things we do to be attractive, I realized, tongue piercing is not all that extreme, when done correctly. It's less permanent than plastic surgery, medically safer than a corset, and cheaper than good cologne.

The problems occur when it's not done correctly. The tongue isn't just cartilage, it's a muscle, and performing a safe piercing is more complicated than just keeping the needle sterile. A tongue bar has to be placed just right to avoid damage: centered between the arteries, in front of the frenulum. While this knowledge alone can be gained by reading an anatomy book, learning how to locate that spot on an actual person takes practice and training.

That's why Dr. Jefe and others are so concerned about lack of regulation in the industry. In 1998 the State of California passed a law requiring body-piercers to register with their respective county health departments. The law also asked a statewide health organization, the California Conference of Local Health Officers (CCLHO), to establish registration requirements or conditions that an individual would have to meet in order to begin a body-piercing practice. The CCLHO has since decided on those conditions, and one of them is that an applicant must "provide proof of successful completion of an approved health and safety class" and that the applicant "must demonstrate by examination, knowledge of basic...body piercing techniques, health and safety precautions, sanitation and sterilization techniques."

The County of San Diego Department of Environmental Health, however, has not yet implemented these standards, which means that it is legal to start a body-piercing business with nothing more than a needle, a cash register, and a business license. According to Liz Quaranta, chief of the food and housing division (which issues permits for tattoo parlors), the department is currently working on enforcement of the registration requirements.

The implications of this laxness are unclear. On one hand, body piercing is partly a self-regulating industry. People decide where to get pierced according to where their friends tell...
them to go, so in theory, a business with a malpractice problem would be shut down by word of mouth. Additionally, tongue piercing isn’t brain surgery, and the frequency of complications is relatively low.

“If you weigh relative health risks and the potential consequences, I’d probably be in favor of greater enforcement of things like cigarette purchases, seat belt use, helmet use, rather than piercing. I’ve probably seen dozens of kids with pierced tongues and actually haven’t seen any ‘complications,’” Dr. Friedman says.

On the other hand, some of the health risks associated with tongue piercing aren’t immediately apparent to those who suffer from them. Unlike infection, which manifests itself in the days and weeks after the piercing, tooth chipping and gum-tissue damage occur over a number of years. Most people wouldn’t blame their piercer for a tooth they damaged three years after the initial piercing, even though good practice could potentially thwart such damage.

“I know people who come in, watch me do a piercing, and then go out and start doing it themselves, because they’ve seen how it’s done. What they’re not seeing is the thought process that goes behind it. These people have no clue about how to judge the size of someone’s mouth, the thickness of the tongue. So to be nice and safe they put a nice, long barbell on everybody’s mouth, and then they bite on it and end up breaking a tooth,” he says.

Dr. Jefé is right about the dangers of long barbells. A study published in the Journal of Periodontology found that nearly half of the people wearing tongue bars for over four years cracked or chipped their molars and that “barbell stem length appears to differentially affect prevalence of recession and chipping."

Without even knowing these statistics, the threat of breaking a tooth was enough to make Dave remove his barbell. "After biting into it a few times and making my head ring, I realized I was going to break a tooth, and I thought, ‘How worth it is this...’ How worth it is anything if you’re taking away from your body?" In many areas of Africa and the Middle East, body piercing is a manifestation of oppression. Women are branded and mutilated as signs of their inferiority, as reminders of their powerlessness. Here, however, piercing has become an expression of freedom: it's not just that people can do it, they do it because they can.

At Symbad’s on Garnet Avenue, a pretty waitress with a cropped shirt and low-riding denim miniskirt pours hot coals into our hookah. When she’s finished, Marie proudly relates the story of her piercing’s relationship with her former employer.

“The whole time I was working at Denny’s I just kind of kept my tongue in my mouth, so no one really saw it. When I went to eat there last week, my old boss was, like, ‘When did you get that?’ I was, like, ‘I’ve had it the whole time!’” Triumphantly, Marie blew a plume of peach smoke into the air and rolled her tongue bar across her lips at our waitress, who pushed her tattooed hips toward us and smiled.

— Dorothy Kronick
Unforgettable
LONG-AGO SAN DIEGO

In 1881, eight-year-old Don M. Stewart went by wagon from downtown San Diego to Wolfskill Plains (Escondido), where his family visited friends.
The trip began at dawn, at the Granger Feed Yard, a coral bounded by Eighth, Ninth, 1st (now Island Avenue), and J Streets. "Fenced in with boards on four sides with one entrance in the northwest corner," Granger offered fireplaces for Jeff cooking, troughs for Smith horses, and "old-fashioned toilets with a box on the wall containing old newspapers." The only drawback: "The walls were rough, affording no chance for writing poetry."

Lyon House cost 25 cents a night (also the price of "a good first-class meal"); Horton House, surrounded by "dirt streets, wooden sidewalks, and weeds," from 50 cents to a dollar. Those who couldn't afford a hotel spread straw on the ground or a blanket and slept under their wagons. "Sometimes travelers would come in for a week, and while the men stayed at the corral, the women frequently put up at the Commercial Hotel, across the street, or with friends... This system prevailed well down into the early 1880s."

On a "big farm" wagon, only the driver's seat had springs. And only grownups rode "up high in front." For children, although the ride was an incessant bump and jostle, "a few inches of straw on the wagon floor was deemed sufficient." The difference between spring seats and the floor was "the difference between riding in a Pullman instead of a boxcar."

There was no stage to Escondido in 1881. To go from San Diego to Julian by wagon took two full days. A four-horse stage, however, left Julian at 6:00 a.m. and arrived at New Town that evening. Katie Leng (a frequent passenger, quoted in Richard Crawford's Stranger Than Fiction): "The stagecoaches galloping along in the Western movies always upset me because it wasn't that way at all. The horses were trotted, with frequent breathers... The motion made passengers seasick, and the dust was terrible."

Although a wagon trip to Escondido took a full day and stopped at way stations and springs, wagoners anticipated trouble. To be safe they brought camping supplies, feed for the horses, and at least two large kegs of water.

In 1881 the city had no graded roads. "In fact, none were necessary as the downtown area was practically level. When it rained, city street employees hosed mud off to the sides." A common sight: "Men's and women's overshoes left in the mud." Backcountry roads "were practically cow trails, with here and there a few improved grades. The ear-

liest roads to hills, uplands, and mountains followed the most available routes which would net the easiest grade at the shortest distance. Wild animals traveling to water holes had established that rule."

When a road became rutted, farmers filled in chuckholes with straw. During summer, "The entire sandy bed of the San Diego River to the road leading to Murphy Canyon would be covered with straw from one bank to another, with surprisingly good results."

By the turn of the century, travelers to Escondido had a choice: they could

SELECTED QUOTATIONS:
1. Katie Leng (in Crawford): "The Julian stage "never had a hold-up. The only real tragedy I ever heard of was once, before my time, a driver was leading his team across a usual dry wash and was caught by a flash flood and drowned."
2. Stewart: "Few of the families had Christmas trees; they would not cut down trees in those days for that purpose. The holiday was not commercialized as it is today."
3. Stewart does not speak highly of men "who aren't always careful about their language."
4. Stewart: "Tasker had a well-kept beard, and I remember Hoke shaved clean. He was the first man I ever saw shaved."

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head to Old Town on level ground, or ride up today’s Sixth Avenue, turning “at the crest of the hill,” at present-day University Avenue.

They rode to Sandrock Grade (Texas Street, graded in the 1890s), which led down the mesa to Mission Valley. From there, wagons crossed the river and went up Murphy Canyon.

Even when travelers had a choice, however, most preferred the longer Old Town route in summer, because the alternate was dubbed “hot Murphy Canyon.” Its many Sycamore and wild plum trees couldn’t ameliorate the heat.

Before construction of Sandrock Grade, travelers took the Old Town route, as did Stewart. His wagon left Granger, went up Fifth, over to Fourth and C, passed on a diagonal behind the Grant Hotel, went up Second on an incline, and headed north on First past the last house.

“Proceeding in a northwesterly direction toward Old Town, without interference or interruption, you followed the route that offered the best roadbed with the least obstructions. When this road became eroded, traffic simply moved a little to the right or left, whichever the case demanded.”

The only building between New and Old Town stood at the foot of today’s Laurel Street. Locals called the small ramshackle structure, abandoned for years, Half-Way House. The name was jokingly given to the place, as was frequently done in San Diego.

The San Diego River’s narrowest point lay just beyond Old Town. Here wagons crossed, then headed northeast to the mesa where University of San Diego stands today. The road (Linda Vista Road almost exactly) ascended a fairly steep incline, skirted the mesa, and joined with Murphy Canyon Road, site of the old Camp Elliot headquarters.

The lumpy highway veered northeast across Seven Mile — now Kearny — Mesa, through rugged chaparral, black sage, sumac (a lemonberry bush), and greasewood, which has a three-inch, oblong root excellent as slow-burning fuel.

The next immediate goal: an abandoned adobe house at the eastern end of San Clemente Canyon, site of a “large, deep spring” and, in case of emergency, an “overnight camping point.”

The spring was a welcome sight. San Diego in 1881 had two kinds of drinking water: well and spring. “Well water was what is called ‘hard.’ You could drink it, but you would rather not.” (Stewart) By contrast, the sweetness of spring water sounds like nectar.

The abandoned adobe house was another welcome sight because in those days no one wanted to camp on bare ground. Rattlesnakes. When William H. Davis, original founder of New Town, went looking for gold around San Diego in the 1850s, before his group pitched tents, they cleared a 300-foot circle of bushes and scrub oak. They built campfires around the circumference. This “ring of fire” protected them “from nightly attacks of rattlesnakes while we slept.”

The territory was infested with these repulsive and dangerous reptiles. Every day during our march, Don Ramon [their guide] would kill, on average, a dozen of these snakes.

From the adobe house, Stewart’s wagon proceeded northeast, ascending Poway Grade “at its lowest point in the hills.” Near the foot of the grade, leading into “Poway Valley,” a man named Dobson had a way station “where the horses could be watered, and they served coffee and cold roast lamb.”

Stewart’s party, which left San Diego at dawn, arrived at Dobson’s around noon, just in time to see a solar eclipse: “We viewed the sun through a well-smoked portion of window-glass.”

From Dobson’s, the wagon drove north ten miles, to the Bernardo River, “which was easily crossed.” On the other side, another welcome landmark: Schellenberger’s grocery store. “Refreshments in the shape of crackers and cheese could always be obtained.” After watering the horses, and having a short rest, the wagon moved north, “slightly to the east of the present highway,” about

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three miles to Wolfskill's Plains (Escondido). "A few newcomers were just starting to settle the flat part of the valley." For every person, there were at least 500 sheep.

In the 1880s, bunch grass grew all over Escondido and Nuevo (today's Ramona). The perennial flourished regardless of weather and made an ideal feed for sheep. Two families, the Wolfskills (who owned a rancho at today's Escondido) and the Echeverry's (of the Santa Maria Valley, now Ramona), were the major shepherders. In shearing season, they sold wool in 200-pound, 6-foot-long sacks.

Stewart saw herders tending large flocks and alert sheepdogs chasing strays back into the fold. "At night the flock would be driven into a crude brush-constructed corral, as protection from coyotes."

Stewart was among the last to see vast herds of sheep in Escondido. "After the early 1880s, the sheep raising diminished rapidly, as the sheep required great ranges, and these were diminishing."

The wagon passed through Escondido valley, "just about where the present business district now stands," and arrived at its destination, the Christiansen home in northeast Wolfskill Plains, "just about dark." Along with its "abundance of grapes, peaches, and pears," one of Stewart's favorite memories was the Christiansens' concrete swimming pool.

The trip was long, dusty, and arduous, but Stewart didn't complain. In fact, he enjoyed every minute, because "you were getting somewhere and seeing the country without walking."

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When I first met Daramola, I was her client at Sharp Rees-Stealy in the South Bay. I still remember how she entered the room slowly, arranged herself comfortably in a chair, then folded her hands in her lap as if to say, ‘I’m here as long as you need me.’ At the time her garb was conservative tweeds and pumps and occasionally the ubiquitous white jacket; still, I sensed immediately that this was a different kind of physician. I could not have foreseen Daramola as she is today, presiding over her free clinic, dressed in a beautiful peacock blue and green dashiki, surrounded by a platoon of dedicated volunteers.

Some physicians live by the small extract of the Hippocratic oath: First, do no harm. But the cause of Daramola’s unrest was, that was not enough. In her own words, “If you can’t make a difference in this world, then what’s the point?” During her two-year stint with Sharp Rees-Stealy, which she considered “an essential part of my grooming as a physician,” Daramola happened to see a program on Channel 10 about Dr. Terese Yang, who ran a nonprofit clinic in San-Tee. Daramola decided to volunteer her half-day off each week assisting Dr. Yang.

Shortly after that, Daramola left Sharp Rees-Stealy and founded her own nonprofit cooperation called Caring Hearts Medical Foundation. Though she continued her own medical practice in the South Bay, she also opened the City Heights Medical Clinic. Financially, she said, the transition was very hard, but
because she was a single person her personal expenses were limited. She opened the City Heights Clinic because she wanted to reach a population that she wasn’t reaching in the South Bay or in Santee, and she was determined that a portion of the new clinic would be free to underserved and uninsured patients.

Daramola seems genetically predisposed to philanthropic work. Her maternal grandmother, Florence McClain, was a “real case — she set up homeless shelters all over Liberia.” Daramola’s mother in Liberia and her father in a small town in Nigeria called Ogbo- mosho were both educated by missionaries. Daramola’s mother became the first female physician in Liberia. Her father was a nurse, but the missionaries realized his potential and gave him a scholarship to Virginia University in the United States. That is where her parents met and married. They completed medical school in Canada, where Daramola was born. When the family settled down in Nigeria, Daramola’s mother ran a free clinic out of the back of their house. Laughing, Daramola told me, “There was a six-year-old, translating these big medical terms from English to Yoruba for my mother’s patients.” On a recent trip to Nigeria, Daramola saw a woman standing at the gates to the hospital. “Her uterus was hanging down between her legs.” One of the many reasons Daramola gave me for setting up the free clinic was that she would like to give back to the Third World. Since she can’t be there, she has found a way to do that here.

ON THE SATURDAY that I visited the free clinic, the waiting room was already full — a Mexican-American family, an African-American gentleman clutching a plastic bag filled with empty prescription bottles, and a Cambodian couple.

Daramola is concerned about African and East African immigrants. She have cultural and religious barriers against seeking medical attention and, for the most part, they have no preventative health skills. They are particularly vulnerable because they have a changed environment and diet. On top of whatever health problems they have brought with them — often diabetes and high blood pressure — they fall ill because of the new diseases they are exposed to here in the United States. Daramola works with outreach organizations that resettle refugees. She also works once a month at a day-care center for Somali adults. “These older men really want to know how to cook in a healthy fashion,” she said, “how many milligrams of calcium they need to prevent osteoporosis. I don’t speak Somali, but these men listen to me because I look like them.”

According to Daramola, the typical profile of a person who comes to the free clinic might be someone who came to the U.S. as a visitor from the Caribbean 10 to 15 years ago and who gets paid under the table and doesn’t qualify for health benefits. She said she once saw a woman from the Dominican Republic who had been in the United States for 20 years and never had any medical attention. “It doesn’t matter if my patients

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Quite frankly, the part of City Heights where Daramola's office is located is treeless and ugly. Only the towering red pagoda-like structure redeems the cement-dominated area and foreshadows the mission statement of the free clinic: "To provide health care at no cost to people of different cultural backgrounds in a culturally sensitive way." On the Saturday that I visited the free clinic, the waiting room was already full — a Mexican-American family, an African-American gentleman clutching a plastic bag filled with empty prescription bottles, and a Cambodian couple. Throughout the afternoon there would be many more, including an East County family, originally from Zaire, and several women from Somalia. I had an opportunity to speak with Farah Hersi, who is both a client of the clinic and assists as a translator for Somali patients. "The doctor helps people to feel comfortable," Hersi told me, "especially the ladies; they feel like she is one of them." Hersi says she is studying computer sciences in college but also English literature. She hopes to become a writer and tell the stories of Somalia one day.

I have come to prefer this clinic to the South Bay office because it's just been redone. There are large windows — that is to say, real light, new floors, and a warm decor. A striking portrait of Daramola hangs on one wall. (A Nigerian patient took a photo of Daramola and upon returning to Nigeria commissioned an artist to paint the picture.) The painting is filled with rich, vibrant colors. In it she is answering the phone, a look of concern on her face. Beyond light and color, there is sound; the waiting room is filled with cheery, energetic music. From Zaire rather than diluted elevator music. The clinic is multilingual. Aside from English, as one flyer announces: "Waxan ku hadal naa Arinari, Carabi, Spanish, Somali, Togalog, Tege Nuer, Yoruba, Yo Ibo is spoken here."

It was a sunny San Diego day. I was having trouble believing that people were choosing to volunteer their time as opposed to taking advantage of a day off and good weather. But to a volunteer, working at the clinic was fun, they insisted. The atmosphere was almost festive. Dr. Rocio Flores, a South Bay intern, said, "I really like this patient population. Coming here is kind of like working out: afterwards you feel so much better." A lot of the patients she sees at the clinic are students without medical benefits or people who make too much to receive social benefits but too little to buy their own insurance. Originally from Peru, Flores spoke of the difference between health care

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there and in the United States. She told me when you are going to have surgery in Peru, your physician hands you a list of things to buy and bring to the hospital. Patients are responsible for saline solution, gloves, sutures, sheers, and so on. Nevertheless, Flores noted that "the health funding in the United States, the richest country in the world, is disgraceful, and the cost of medication is outrageous. One pill can cost $40, a prescription can cost half your rent." She also said that many legal residents suffer from diseases such as diabetes, yet they don't know they are eligible for MediCal or other forms of assistance. This could be remedied, she said, by more aggressive advertising at the state and federal level. Flores is expecting a baby in a few months, and I asked her what will happen with her volunteerism then. "I'll just bring my son along. If it's important to me, wouldn't it be important to him?" No wonder Daramola foresees a playroom in her future office plans.

Holly Jones, the nurse practitioner who also volunteers at the Saturday clinic, says, "I guess I'm just weird, but it's fun working here; everybody is so wonderful. And if you can't give up three hours once a month, then there's something wrong in your life." She says working with an immigrant population offers her a wide variety of experiences. "I am gaining a special expertise here. Many immigrants have problems that I wouldn't know to ask about — for example, parasites. They often have stomach problems from chronically bad water sources, or many of them suffer because they are not able to tolerate milk and milk products. Then, you have to consider the fact that many immigrants experience depression; they are separated from their families, and it's very hard on them."

You would think that a young man like Emeka Udeh would be out on the town pursuing his social life on a day such as this. "You don't always have to get money for everything you do," he tells me. "You have to have a heart." Udeh works during the week at Villawood Community Hospital. Since emigrating from Nigeria, he says, "It's my passion to be of service to my community."

Norma Good declared that working here was fun, although she said her faith plays a part in her desire to serve. Her religion is Eckankar, a belief in a God of light and sound. "Our spiritual leaders teach us that God is love and emphasizes the idea of doing charitable work." Mary Sakaia, the medical assistant volunteering that day, likewise enjoys helping people. She told me she volunteers because "at one time I didn't have any health insurance. I didn't know where to go to get care, and I would end up in the emergency room." Sakaia works during the week at the City Heights Clinic. "Daramola is always calm, always happy," she tells me. "And it's shocking, do you know she even encourages walk-ins? It's typed right on her flyer." At the end of the afternoon, Sakaia's husband and small son came to pick her up. I wondered if they volunteered something as well.

In the '60s there used to be a debate about whether it was possible to change the world one person at a time or whether real change would take dramatic social upheaval. The clinic is filled with volunteers who believe in the first proposition and act upon their beliefs. "If everyone contributes a little," Daramola says, "we will make a dent—one two by two by two — and pretty soon you've arrived at 400." More than 22 percent of San Diegans lack health insurance. Until the United States catches up with other "First World" countries in terms of health care, Daramola's small revolution is making an important and necessary dent. Aside from treatment of common medical problems, the clinic offers free mammograms, nutritional counseling, health-education counseling, and screening for diabetes, blood pressure, cancer, and osteoporosis on the third Saturday of every month from 11:00 a.m. to 2:00 p.m. at 4660 El Cajon Boulevard, Suite 209, in University Heights.

— Susan Lazzaro
Max Miller arrived in San Diego in the 1920s and went to work as a reporter for the *San Diego Sun*. In 1932 he wrote *I Cover the Waterfront*, the book that made him famous. Until his death in 1967, he wrote a book a year and lived many of those years in La Jolla, the town he writes about in his 19th effort, *The Town with the Funny Name*. Its 38 essays, divided by chapters, "range from faintly bawdy but civilized anecdotes to nature appreciations which would not have to blush beside Thoreau," wrote one reviewer. The *Reader* hopes to hasten Max Miller's rediscovery by reprinting these essays, continuing over the summer.

CHAPTER 22

There is enough vanity in all of us perhaps to want a hometown to remember us, even slightly, and some can do this by donating a flagpole or a fountain or a set of chimes or maybe the uniforms for the high school band.

But in my own case maybe I should do something about the Caves, for at present they are known merely as the Caves. Professional pictures are taken of them, and these pictures are published in magazines, newspapers, guidebooks, and whenever we see any of these pictures we have reason to think: "Ah, the Caves have picked up in business."

But the Caves have not picked up in business, at least very much, and mainly, I think, because no noticeable legends have been created around them. There is, to be sure, one legend which struggled for life for a while, and may still be struggling, for I remember once having seen it in a California guide-book: the legend being credited to some old Indian folk tale that the Caves were gouged out by an ancient Indian chief during a spell of anger. He gouged them out by blows with his bare fists because an Indian princess would not return his love. This legend at least shows a try, and should be given a fielder's credit as such, for it is considerably more than any of the rest of us have done for the Caves, except to take them for granted.

But what the Caves really need is either a murder or a miracle. And if it is to be a murder, then it should be like those miracles they have in France or Italy, so that the ocean salt water inside the Caves could henceforth be known to do something to people who drink it.

Or if it is to be a murder, then it should be a royal one, say, of a beautiful Spanish queen captured from off a Spanish galleon while en route back to her homeland from the Philippines. She was captured by the English privateers who used to cruise around here capturing Spanish galleons en route to Mexico or their homeland from the Philippines, and she refused to tell her capturers where she had hidden her jade-studded stomacher of great value.

So, the privateers encased the queen within the Caves until she would tell, and the body of the poor
queen is still encased within the Caves, and it costs a dime to try to find her. Or maybe she is not really dead, and the moan of
the surf inside the Caves is not actually the moan of the surf inside the Caves.

Yes, something immortal should be written about the Caves, and soon, and Perky also is of the same opinion.

"Holy hell, yes," he said. For now all he can do from his rowboat is show the Caves. He may be satisfied with them,
but his few and irregular customers may not always be as satisfied. For all they can do is look at them.
The Caves are not deep nor are they dark nor are they wide, but they are high, perhaps a hundred feet or so high,
and shaped like cathedral entrances. But no stalagmites or stalactites are inside the Caves, and the floors are covered only
by ocean-washed rocks, the same kind of ocean rocks one can see anywhere, and during high tides the sea slaps into the entrances.

Cormorants by the hundreds roost on the side of the cliffs outside and above the Caves, and though the cormorants apparently have been roosting there through the centuries, nevertheless cormorants are not romance. And what Perky needs for the Caves is romance. We all need it for the Caves. We need romance with sacrifice and broken hearts.

A long time ago, perhaps 50 years ago, a professional high-diver named

"Professor" — well, "Professor" somebody did the best he could for the Caves by diving off the top of the cliff from a scaffolding above them. It was a great dive, he did it on Fourth of July, and received twenty-five dollars for it. But the first trouble seems to be that he did not make his leap a thousand years ago, and the second trouble seems to be that he was not a virgin maiden joining her gods.

Also the "Professor" — I recall his name now: "Professor" Poole—lived to be quite an elderly man, finally dying in San Diego in 1943, almost half a century afterwards, and another reason he may not have been immortalized is because of that damn $25.

It is not that the Caves need a press agent. It is not that. For visitors from everywhere seem to know about the Caves ahead of time, and want to see them. But it is the visitors' letdown after seeing the Caves which is the current problem. Nor is there anything in the Caves which can be stolen as a keepsake, unless one wants to lug out one of the heavy stones, and he is welcome to do that. Or he can pick up a similar kind anywhere else. Or if he wants to write his name and hometown on the walls he can do that likewise, and the ocean will scrub them off again. But if he wants to tell about the Caves afterwards, about all he can do is say that: "Yes I saw them." For all that they have, actually, is a natural beauty.

A small curio store is on the curving street above the Caves, and the store is doing the best it can for them in a commercial way, and this is by displaying a street sign, "Entrance to the Caves," and stating the store's own admission price by way of an artificial entrance down through a hole in the floor of the store. An owner or somebody associated with the store created at one time this idea by digging a tunnel-like stairway down through the dirt and the rocks, and ending down
near the natural entrance by the ocean.

Perky knew the man who did all this painstaking work, but I do not know him. Nor do I even know what the admission reads — maybe a dime, maybe a quarter. For I never have gone through the commercial entrance the right way. I have, though, gone through the commercial entrance the wrong way, and it was a mean thing to do. It was mean to the person running the store.

All this was quite a while ago, and I was not alone in the guilt. Perky was with me, and also a former lifeguard on his day off duty. The three of us had been swimming in the vicinity of the Caves when the former lifeguard suggested that we swim into one of the Caves — the one containing the artificial stairway — and climb it.

We did. We swam, then waded our way into this cave, then climbed onto the dry, rocky platform which is the base of the stairway, and we walked up it. In our wet swimming trunks, and with our bodies still dripping, we emerged up inside the curio store through the floor opening, and unfortunately just as a group of paying visitors were about to descend.

On seeing how wet we were, and presuming apparently that this must be what happens to everybody who goes down into this cave, the visitors had logic in demanding back their paid admissions.

While the three of us continued silently on through the curio store and out upon the street, the curio manager was in the act of returning the money.

But we did not wait, nor have we returned.

Yet all of this may be just one more reason why I would like to make it all up someday, both to the keeper of the curio store and to the Caves themselves, by producing a glorious fable.

The fable might win me my name on a plaque, and some sightseer to the Caves could then steal the plaque.

CHAPTER 23

San Diego, and not here, is where the conventions are held. And so about the only times we of this small town are aware of these conventions are when the delegates, or some of them, are taken on sightseeing tours in chartered buses out to see us.

The buses stop at this point or that point along our coast, everybody gets out, everybody looks around for a while, everybody gets back into the buses again, and everybody goes away. But we can tell they are conventioners because of the caps or the badges or the colored raiment the visitors are wearing.

We may be, then, part of the program too, and even may be included in the minutes of the last meeting.

But beyond all this I sometimes think that many of us who are not conventioners never-
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Nevertheless attend our own little conventions without realizing what they are. For we may not be geographically together when we have them. We may be far away from each other, very far away, in different cities, different states, maybe even on different continents.

Often I have wondered about this, and have wondered if it could be true.

For all at once, and as if an informal gathering were taking place, I will be thinking of certain people, several of them at once, certain friends, and we will all be together, all moving around, all laughing or kidding each other about something, or all serious about something which in itself is serious. But just what it is, is never quite clear.

But our bondage one to the other seems not only clear but definitely precise, and it appears to go beyond the bondage of the more ordinary initiation rituals. It could have been that we have helped bury some mutual friend in the dusty coral of a distant and tiny island. It could have been that we were at the same battle station during a strike by the Kamikaze. It could have been that we were in the same pyramid tent, with the rain deluging us from all directions, sideways and upwards as well as downwards, while preparing to move on to our next operation which we knew would be a dilly. Of our bondage could have been any one quick moment which, in the electricity of its quickness, welded us together as no ordinary bondage ever could do.

But whatever it is, or wherever it was, we are members of our own lodge now. And there may be some such lodges, countless such lodges, intertwined throughout this country or world of ours. Nor in recognition of our peculiar affinity do we have to meet once a year or wear funny hats or be incorporated.

We do meet, though. I am sure of it. We keep on meeting at the most unexpected times, almost
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- City Ballet
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- 2 for 1 admission
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- Free Corcovado tour
- De Anza Springs Resort
- Free visitor’s pass
- Europa’s Points of Expression
- 50% off any class
- Gem Faire
- $1 off admission
- Intrax English Institute
- Free English class
- Kita Ceramics
- $5 off pottery seminar, $30 off lesson pkg.
- Live Oak Springs Resort
- 50% off dinner
- Mission Home Loans
- 50% off appraisal
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- Neuro-Linguistic Training Center
- Free “Master Your Destiny” tape set
- Pacific Beach Surf Shop
- Free skate or bike rental
- Pacific Elegance Limousines
- 1 free hour
- Pacific Sports Association
- Free sports membership
- Photopassport.com
- Free photography consultation
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- $10 off ice skating lesson
- San Diego Bridal Show
- $2 off admission
- San Diego Limousine & Limousines
- 1 free hour
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- Skydive Elsinore
- $25 off freefall 1st jump course
- Top Cat Limousine
- 1 free hour
- Triple Espresso
- $3 off tickets
- Vertical Hold
- 2 for 1 introductory lesson
- Wild Coast Limousine Service
- 1 free hour
on the order of a come-asyou-are party, or perhaps, and more equally true, a come-as-you-were party — meaning the faces, the expressions, the circumstances of some indelible instant in the bygone.

We have our own password as well, and one which is passed between us only from the mind to the mind, and with no official acknowledgment of same being necessary.

It is receipt enough to feel the password being both received and given.

Some of our members may be known exceedingly well for what they did, or some may not be known — outside this club. But inside this club their membership means everything. Maybe some of them are still doing great things. Yet that does not matter. What matters is the memory of how this or that individual at some time, perhaps some split second, did what most desperately needed to be done, and when nobody else could have done it. It is as if he could have been born just for that one decisive moment, or that one decisive day, or that month or week — and for the good of all of us.

So our club, which saw it being done, retains a loyalty to that individual which overrides any-thing he may be doing today, whether good, bad, or nothing. For within a single vital hour he had more magnificence perhaps than can be found in all his current-day censors combined, and no matter how long they may live.

Today when some outsider, some non-member of the club, may say in front of other people: "I saw that friend of yours when I was in Philadelphia a couple weeks ago. God was he drunk" — it is not the words which cause us to bristle so much as the manner in which they are said. For this outsider, my his misplaced laugh, must now be presuming that everything is equaled up again, and that he is now on a par with our own man, our own member. True, on getting back here after his long absence in the netherworld, our member may not always have conducted himself in a way which the immediate world would consider smartly for himself. That is, he failed to be all things in one. He failed to live that world and this world simultaneously. He failed to keep abreast of all the successful tricks of the here as well as of the there. And providing that some honors or some medals or some publicity were given to him dur-
PMS?

Are you like millions of other women? Do you suffer from irritability and tension, or suddenly become tearful or sad during the week before your menstrual cycle? If so, this message is for you.

Dr. Steven R. Drosman, M.D., of the Genesis Center for Clinical Research is conducting a clinical research study of an investigational medication for women who suffer from a severe form of PMS known as PMDD.

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running around in confusion, and when once again they are bawling: "Oh, why doesn't somebody do something about it — oh, why didn't somebody do something about it — oh, why doesn't somebody go out and stop those enemy bastards — before anything happens to ME!"

And then it will be the same record all over again, and always and only during an emergency. There will be another Jimmy, there will be another Jockey, there will be another "Pappy," and they will be out there slagging it out while the erstwhile smarty-pants at home are still wringing their hands. And will continue wringing their hands, since in an emergency this seems all they are capable of doing.

Having been in two wars, I should be used to it by now, and the supercilious attitudes afterwards towards our Jimmies and our Jockos and our "Pappies." I should be used to it, and the aftermath when all is safe again, except that it is impossible for me to get used to this aftermath, these criticisms, these eye-raisings, these smartcracks, by the jolly stay-at-homes, these guys who think of their own financial success and futures first of all — unless their own sacred little bodies should suddenly be in danger at home too late.

"I saw that friend of yours the other day, and God was he drunk."

There might not be the opportunity for this statement as one of the aftermaths next time. For, as dreadful as the fact may seem, we have yet to imagine ahead of time the worst war horrors which can happen on this earth without these horrors actually happening. And some fools not only have been imagined but also have been predicted for this next one coming up.

If one war can produce by surprise the V-1, the V-2, and then the atom — then how can any of us hope this next time that what will happen will not happen.

And also this next war, as with the beginning of all wars, started before the last one ended.

And we who have seen the buildup of two other wars recognize the same old pattern. We may be older, but the pattern has not changed. It starts with some strong country becoming too secret and too cunning and too coy — so coy that with one hand it reaches for gifts of sympathy and with the other hand, the one behind its back, it turns these gifts into whatever it feels like turning them into, namely war equipment, and "don't look now, we're a very sensitive people, and you'll offend us."

And having seen this occur three times now — once with the Japs and two times with the Germans — how can I help but feel what I feel. Nor for my own convictions must I any longer first run around interviewing other people (memories of old reportorial days) for their opinions. For having seen the build-up of two wars (three wars actually), and having been the participant of two wars (three wars actually), I now have as much reason for recognizing this feeling — this feeling of mine — as they do. And for expecting the worst, even the worst against our own country which already happens to be divided against itself, and with so many of our own people already siding with the potential enemy, and bragging about it.

Yet, after having seen far too many of our own American youngsters getting mauled around, chopped up, I would be a heathen not to mention somewhere in this book what I am thinking. But, having expressed it, I will quit now and go back to this other business of being still alive and in this little town, my hometown, on the Pacific.

This little town where conventioneers come out and look at us, but when some of us in turn have our own holy and mysterious gatherings — with those few precious guys the world around.

CHAPTER 24
One can read all the philosophy he likes about

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goodness and light, but still the day may come when this town will know me as Killer Miller, he with the Icy Eye.

And my killing days generally will be on holidays, Saturdays, and Sundays. On these days, and with a shotgun across my lap, I will sit on my ocean steps and glover.

Like the prairie Sioux or Blackfeet or Piegans, I do sit and glover at the white race which, coming out in hordes from nowhere, is now making extinct the food supply of us natives. Because of my killings, all of us of the town sooner or later may be placed on a reservation. But we will have to be caught first and taken alive.

And there on the reservation in years to come I will be interviewed, possibly through an interpreter, and asked if it is really true that I can remember as far back as when abalones actually were found on the underwater rocks around here. My reply will be a grunt in the affirmative, but my beady eyes will still retain the hatred which now is beginning to possess me each time I see a new crowd of emigrants swarming over our ocean rocks and slaughtering our shellfish on them — just to be slaughtering something.

There is supposed to be a limit of ten abalones a day to each person, and this is far more than any single person can eat in a week, or maybe even a month, abalones being that rich when prepared and cooked properly. But limit or no limit, the devastation during the past two years has become such that today we natives see more empty shells than we see living ones, and they require many years to grow to a decent size, a size convenient for handling, a legal size of six inches or so.

But whereas the Blackfeet or the Sioux at least could follow their buffalo herds around from season to season, from one feeding grounds to another, we cannot conveniently do that with the abalone. When they are gone they are gone. Besides, they do not roam.
The situation has gotten so now that whenever I see a pair of swim fins go down underwater I pray that the diver will come up empty handed. That is, unless the swim fins belong to me and I am the diver. For, many new apparatuses have come into being during my time, and all designed apparently to make our local abalone extinct as soon as possible.

In the old days it used to be sufficient for us to swim out with a pair of goggles, and come back with two or three abalones stuck inside our swimming trunks. This would be well and enough for a meal. But today the pursuit has become glorified with face-glasses, inner tubes, rubber boats, swim fins, surfboards, and the largest crowd each party can muster together for scouring the bottom for any lone abalones which may remain. And letters to the editor do not help.

All that will help is for me to become a killer. The abalone already has enough natural enemies besides man's converted tire irons for getting between the shell and the rock for prying. Having only this one protective shell, the abalone is a wide open victim for anything in the sea once this shell has been pried off the rock and the white living meat is exposed. The eels will be there in no time, and so will the lobsters if they can get by the eels. That big toothed fish, the sheepshead, can pry off an abalone any how, once the sheepshead gets its teeth hooked under a medium sized shell. Or even the starfish, by remaining determined day after day, can stay clamped around an abalone until it gives up too.

This should be enough enemies. But I have seen groups of strangers diving for abalones, then deliberately tossing them up into the air and back into the ocean again, and just to be showing off. Sometimes this is done when the abalone, after having been pried free, has been found to be legally undersized. But whether undersized or legal sized, the abalone is doomed any way. It will hardly have time to get its open side turned around, and clamped back onto some rock, before the eels or other enemies will make a rush for it.

Of all the shellfish I have ever encountered, the abalone, I think, comes the nearest to having a brain. The abalone, in its attempts for self-defense, is sensitive to light and shadows and excessively sensitive to touch. The abalone seems aware of all that is going on, and aware of all the things which are out to get it. The abalone will tighten even when its own rock is touched, or when a shadow comes too close. But the poor little fellow has to stay relaxed once in a while, for only in this way can it absorb food. Once Perky and I were out in my own rubber boat when a strange thing happened. It was one of those things which require witnesses to be believed. Or rather an audience. For what occurred was not a sight but a sound. The sound easily could be analyzed, of course, as simply being two shells scraping together. But the word the sound gave off was what startled us both, for we both heard it, and both stared at each other to make sure we both heard it.

We had been out getting some abalone for our own meal, and were returning to shore with four of them. We had left them clustered and clinging and moving together on the bottom of the boat, as they always do when struggling to get clamped onto something again, if merely clamped upon themselves. And the sound which startled us was like the metallic sound of one of those toy wires which, when scraped by the thumb nail, say "Merry Christmas."

But this metallic-like sound from the abalones did not say "Merry Christmas." It said, and all too distinctly, and with what should be printed in tiny plaintive letters: Mur der-er.

"Did you hear what I heard?" I asked Perky. "Yes, I heard it, and I'll be god damned." If this had occurred during those ages when fables were becoming immortalized about princesses and dragons and mermaids and talking fish, the abalone naturally should have continued by pleading for its life and granting us three wishes if we returned it safely to the sea again. And not by just throwing it back in, but by putting it back on a rock...

But enough of that. For when I see this strange waste going on with the destruction of abalones, especially when it is going on over what used to be my own little abalone patch in front of my own home, my own anger actually starts to me as much as this sound startled me. There are so many things in the world to be angry about, why, then, should I let this particular anger predominate? I have tried to reason it out, and there is no reason, other than the primitive which has its source supposedly with food. But I could hold a war dance around these people who waste a single abalone. I could burn out their stomachs.

I could put splinters in their eyes, and turn them over for further treatment to my friend squaws. I could set flame to the car caravans in which these people arrive, and I could leave them wandering lost and stark naked in the snow, except that we have no snow.

Hate is a strange item, all right. But now I also know what it is. It is when somebody else gets what we want for ourselves.

Next week: The meaning of lust.
Bouldering

I'm surprised when I meet local rock-climber Jim Merten. He's much bigger than I expected. Blond and goateed, he stands 6'2" and weighs over 200 pounds, has heavy legs, a thick midsection, and Popeye forearms. The picture I had in my mind of an experienced rock climber was a short, wiry man with no fat on his body. "A lot of guys are like that," Merten says, flashing a toothpaste-commercial smile. "Many of the guys who push the super, super hard grades are really light, little guys. They're very lean, and they're always hunched over because their shoulders are so buff from doing so many pull-ups."

We've met at Sport Chalet in the Sports Arena area, Merten's place of employment, because they rent climbing shoes and chalk bags, the basic necessities of rock climbing. Turns out I wear the same size shoe Merten does, and he's got an extra pair and an extra chalk bag. "We're going to climb San-tee boulders," Merten tells me as we walk out of the store. "Why don't you follow me out there."

I manage to keep up with the speeding Merten on the 20-mile drive to San-tee via Highway 52. We exit at Mast Boulevard and head northeast. After a minute, Merten turns right into the parking lot of West Hills Park. A range of hills looms to the north. The ridge is maybe 500 feet higher than where we park. Two-thirds of the way up, the hillside is dotted with a dozen boulders. From down in the parking lot, it's hard to discern how big they are, but they're the most prominent feature on the hill.

Merten pulls a big green backpack from the bed of his truck. From that he takes out a vinyl bag, about the size of a woman's purse, cinched closed with a drawstring. "This is your chalk bag. Hook it to a back belt loop or the waistband of your shorts."

After hooking on his own chalk bag, Merten hoists the pack onto his back, and we start up toward the boulders. As we cross Mast Boulevard, he starts a crash course in climbing to prepare me for my first effort. "There are a few different kinds of climbing," he explains. "I do a lot of traditional climbing. That's where you set your gear as you go. You carry everything with you as you go up, and you set it as you go. That way, if you fall, your gear will catch you."

"What is it you set?"

"You're either setting bolts right into the rock, or you're setting a passive protection, which is a nut or something to wedge in a crack. Then there's sport climbing, which is when the bolts are already there. Usually you rappel down from the top and set your runners [in the existing bolts]. That way, when you're climbing, all you've got to do is clip the rope. Then there's bouldering. Bouldering started out as training for mountainers.
We sit on a rock in the right angle enclosed by the south face and east face of the two boulders that form Dog Pile.

5.3.5.4. At 5.5, you're starting to go hand over hand, like on a ladder. At 5.6 and 5.7, you start getting smaller holds. That goes up to 5.10. Then you have 5.10 A, B, C, and D. And then 5.11 A, B, C, and D. Right now, the east face of the two boulders that form Dog Pile.

For instance, he gestures to the south face, which is very smooth and slightly inverted near the top, "this climb here is a 5.12, very, very difficult. We're not going to do that. Then this one," he places his hand on the base of the west face, "is a 5.7. It's a pretty good one. Lots of holds, but little holds. We'll rappel down from the top and then climb it."

After a short break in the shade, Merten hops and stands at the base of the east face. "There are a couple of different crags you see," he told me. "If you have enough for all four fingers, you grab on with your fingertips, and then what you want to do is lock your thumb around your fingers. He demonstrates the technique on a tiny ledge about head high on the rock. "That kind of cam your hand a little more and puts the weight into your forearm instead of your fingers. Then if you can only fit two fingers on the ledge, you can stick them there and wrap your thumb around them, then push down with your palm against the rock. It gives you a little opposite pressure."

"So the weight is on your hand, and your fingers are just the hook?" I ask.

"Exactly. But as spectacular as it is to see the guys doing pull-up after pull-up on their way up a rock, climbing is all about footwork in the end. So," he says, putting his sanded right foot up on the rock and his finger on the side of his big toe, "there's a thing called your edge, which is from the base of your big toe to the front of your shoe. So when you stand on a small ledge, you want to stand just with that edge. This would be a backstep or a backwards edge." He puts the outside of his foot against the rock. "And then there's..."
one called a smear. Say there were no cracks or anything, but there was just a bulge coming out. A smear is where you put the bottom of your foot on it and stick, gaining friction with the sticky rubber on the shoes. Those are the basics. Now we'll go up and get the rope out and then we'll rappel down.

With that, Merten grabs his pack and we walk around the left side of the rock and scramble up the back side until we're standing at the top of the face we were sitting under. Up here, we're afforded a gorgeous view of west Santee, Mission Trails, and the surrounding hills. The breeze blowing up the San Diego River Valley and across the Miramar Mesa seem to meet right here. Above, the sun glints off a pair of F-18s banking hard to the north in tight formation. The ground looks farther away

After a minute my fingertips start to give and my right foot tires and slides off the rock.

The're light, with suede uppers and soft rubber soles. The toe tapers to a point like a woman's shoe and squeezes all of my toes together. But comfort isn't the point, grip is. And I can feel them adhering to the rock as I stand and struggle to put on the rappelling harness Merten gives me while he, already shod and harnessed, anchors the rope to the two bolts. Calling "rope" to warn someone who might have wandered below, he tosses the rope over the side. After he gives me a quick lesson in rappelling, I let myself down the rock. He comes down after me.

"Now, using the techniques we talked about earlier," he tells me, "you're going to climb while I belay."

With that, he takes one end of the rope, ties a loop in it, and hooks into the locking carbine — a metal ring with a twist-locking

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than the width of a pencil. Once I’m about seven feet up, I meet my first challenge. I have my feet on two pretty good holds, and my hands have places to hang on, but I can’t seem to reach any holds above me. “Try moving to the left a little,” Merten suggests from below.

I hadn’t thought of moving horizontally. Reaching with my left foot, I find a tiny foothold, and I shift my weight to that foot, moving the right foot to where the left had just been. This new position presents a variety of holds, which I make use of to climb up another five feet, where I find myself in a position of having only my right foot to stand on and two very small ledges to hold. Adrenaline surges through my body as I search in vain for something to stand on with my left foot. After a minute, my fingertips start to give, and my right foot tires and slides off the rock. Merten, who could see it all happening, pulls up the rope just as I lose grip. I lean back in the harness, my feet flat against the rock face, shaking my hands to get the blood recirculating. “You’re doing well,” Merten says. “While you’re sitting there, look around for holds; kind of plan out your next few moves.”

When the feeling returns to my fingers, I make another attempt at finishing the climb. Merten keeps the rope tight and in a cou-
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rope tight."

Another thing I notice about his climbing; he moves in all directions, not just straight up. Sometimes he makes two moves laterally in order to find an upward hold. Once he even descends a step in order to take a different course. When he finishes the climb (in about a quarter of the time it took me), I bundle up the rope while he unfastens the rope harness from the two bolts in the rock. Putting our sandals back on, we walk 200 yards across to the east side of Santee Boulders. "That was a top-rope climb we just did," Merten says. "Now we're going to get into some bouldering. No ropes, just you and the rock."

The first boulder we stop at is called the Beehive Wall. "This is a crack climbing rock," Merten explains after we've got our climbing shoes back on. Demonstrating, as he speaks, he continues, "You reach into this big crack here and pull yourself up until you get to here. Then you step through here." He ducks into a kind of tunnel formed by one rock lying over the top of a wide crack in a lower rock. I follow him up, slither through the narrow tunnel, and come out on the other side behind him.

"Next climb," he says, facing the south-facing section of Beehive, which is about 12 feet tall with a long vertical crack in it," is another..."
walk to the boulder just to the south called Amphitheater, dubbed so because of its inward-curving south face — about 35 feet long, between 15 and 20 feet high. “I love this rock,” Merten says. “There are so many great little climbs on this one face. The first is right here in the middle, and it goes kind of like this.” Again he offers a demonstration and in 20 seconds reaches the top. “Once you’re up,” he says, “you can either climb down the way you came or walk over to this spot.” He walks over to the east end of the top of the rock and disappears from my sight for a few seconds before walking around and joining me on the south side. I start up the rock and have success until about four feet below the top. My hands are getting tired. “Almost there,” Merten encourages from below. But when I try another “dino,” my reach falls short, and I slide down the face of the rock. Merten catches me when I reach the ground. “That was a great climb,” he says. “You almost had it. Give it another shot.”

I look down at my hands, which are throbbing with a dull pain. My fingertips and palms are bright pink and worn smooth by the granite I’ve been climbing for the past few hours. “Don’t eat pizza for dinner tonight,” Merten warns, showing what tomato sauce would feel like on my raw hands. On my second Amphitheater attempt, I reach the same spot four feet from the top, and the same feeling of high adrenaline and panic hits me as I search for another handhold, and my feet begin to slide. “Edge Edge!” Merten commands from below. I look down at my feet and see that my feet were crammed straight into the rock, toes first. Remembering his earlier discussion of the edge, I turn both feet so that my toes point out, and the side of each big toe is flat against the rock. Right away, I feel as if I have something to stand on, and the feeling of panic leaves me. I take my time and find a finger-tip hold above and another spot that will hold my left foot long enough for me to get my left hand up to the top. Right hand and left foot in their new positions, I make those moves as planned and, just as my left foot slips off its hold, I reach the top and let out a five-second primal yelp that echoes off the boulders around us. Merten laughs down below. “Great job,” he says. “That last couple of moves was excellent.”

After a few more climbs up various spots on Amphitheater, we pull off our climbing shoes, replace them with sandals, and head down the hill toward our cars. As we walk, I ask Merten what a novice climber would need to get started and how much it would cost. “You probably need to start off with just a pair of shoes and a chalk bag and a guide book, which tells you where each climb is,” he answers. “Each one of those that I showed you today are in the guide book and they’re rated. Shoes cost anywhere from $89 to $150, depending on how hard you want them, how stiff, how soft. The beginner usually wants a stiffer shoe, so maybe a board-lasted shoe. Usually when you begin, you don’t have as much foot strength. So you’ll want stiffer shoes, like the ones you wore today, which are board lasted, whereas mine are slip lasted, so all I have is the liner and the rubber. Yours has a board in there, a piece of cardboard in the sole. That gives you some stiffness so you feel like you have something to stand on. But if you tried the slip-lasted shoes, it would probably be a little tougher for you. Then you need a chalk bag, which will cost anywhere from 15 to 25 bucks. And it’s traditional.
to buy the loudest, most obnoxious one you can find. That’s all you need to come out here and boulder.

“When you want to step it up from there,” he continues, “I would probably get a harness and a locking carabiner and a belay-rappel device. Harnesses usually set you back about $85. Carabiners are about 14 bucks. That belay device, the one that you rappel with and then you belayed me with, is roughly $20. That can get you going. From there you can get on somebody’s rope. You’ve got to have a buddy once you’re talking about rope climbing anyway, so you can start on your buddy’s rope.”

When your buddy gets tired of you bumbling off of his rope, Merten says, “We’ve got them at Sport Chalet for anywhere from $125 to $225, depending on whether you want it to be dynamic or static rope. Static doesn’t stretch, so it’s only good for rappelling. It’s not good if you fall on it. A dynamic rope, like what we used today, has a little bit of stretch. That’s what you want. The one I have probably costs $125 or so. It’s 11 millimeters in diameter by 165 feet. Then we also sell them in 200-foot lengths as well.”

As we cross Mast Boulevard, Merten lists San Diego’s five climbing hot spots. “There’s Santa Cruz here, there’s Mission Gorge Crags over in Mission Trails Regional Park, and there’s a place called Magnolia out by Santana High School, which is kind of overrun by broken bottles. Kids party there a lot. Then there are also a couple of cool little bouldering spots that are manmade. One is the Sunset Cliffs retaining wall. You just traverse it, which means you go side-to-side, over rather than up and down. The other one is by Garden Beach in La Jolla. It’s a retaining wall that’s made out of rocks. You scale up on that, and you traverse it about 150 feet. You go back and forth doing laps. You get a killer forearm pump from that.”

— Ernie Grimm
GROWING UP IN SICILY, SAYS ANNA, “I WAS SPOILED. I never really learned to cook. I was the youngest of all the family. Everybody did something, but I was just watching. My mother and my sisters were the ones to cook.” Even Dad did more kitchen work than little Anna. “My daddy’s business — he had a marble factory — was near the fish market. It’s called the fish market, but it has everything. At noon, he would go there and shop for the family. He would send the groceries with a workman to our house.” Mom and Dad would make plans about what to eat and who was to prepare it. “Daddy would tell Mom, ‘Okay, you can start cooking this, but save that’ — a particular fish or meat or whatever. ‘I’m going to cook it when I get home.’ He would come home, and he already knew that he would cook that special dish. Cooking for my daddy was like making art — it was his hobby.”

When Anna’s brothers and sisters got married, they began cooking for their spouses, preparing meals that were the fruit of years of familial apprenticeship. But not Anna. She married a United States Navy officer who was stationed on the base at Sigonella. A few months after becoming a wife in 1966, she landed in America, and it was then that her culinary education began in earnest.

“I remembered how my mommy and daddy cooked certain meals, but then I began to learn all the cooking from the United States. I was getting recipes from my mother-in-law. She was from Iowa; she cooked a lot of recipes like pot roast and all kinds of things. I even had a recipe for how to bake fresh pie. She was invited to dinners with her husband. ‘If I liked the recipe, they would give me the recipe. I liked the casseroles — the American rice casseroles, noodle casseroles. Right away, I began to love all the stuff that was different for me.

“My recipe for lasagna is from a book that I got when I first came to the United States. The Navy Wives’ Club had a book that was available, and almost every wife of a military officer had it. It was put out by the White House. Mrs. Lyndon B. Johnson provided the lasagna entry. ‘I used that book so much. It was simply written; I understood. Certain pages have been used so much that they are all worn out. A lot of my friends, when I make the lasagna, they say, ‘Oooh, Anna, this is great.’ Then I tell them, ‘It’s an American recipe; it’s not from Sicily!’”

Today, Anna is no longer a Navy wife. She and her husband Jim divorced in 1984. A few years later, she met Dan Adams, the man who would become her second (and current) husband. Today, she is making rigatoni with meatballs in red sauce, and

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North County Reader August 22, 2002
are obscured by two hulking trees—one multitrunked palm, one billowing pine. The pine, whose broad radius droops heavily toward the earth, continues its obfuscations at ground level, so it takes a bit of walking to reach the back corner and the probable home of the skunks—Old Turtle Home. "My mom used to have desert turtles. They’re an endangered species—you can’t buy them or sell them—but she got them from the San Diego Zoo a long time ago when they used to give things away. She belonged to the Turtle Society. She had two originally, and they must have had 50 offspring. We’d give them to people. Finally, the two older ones, Fred and Ethel, died, but they used to have a hole down there," under the pine boughs. The turtles are gone; the hole remains.

Down here behind the pine, at the yard’s back corner, is also the site of one of Dan’s cactus plantings. Dan works as a delivery driver for the city schools and spends his days driving a van. One day, "Somebody was at their yard just chopping down" all their wild cactus. "I loaded it up and drove it home." He planted the choppings, and he has yet to see one fail to take hold. Other cacti—most are of the broad, flat-leaved variety—arrived via neighbors’ yard sales and discards. He found some in alleys, some where the house’s driveway used to be (another house has since replaced the drive). This lower planting is one of three; the other two are named Arizona and Cascas City and are situated near the yard’s other two corners. Arizona’s plants are ringed by white rocks surrounded by brick pavers. Cactus City is more elaborate: A white rock rectangle is covered in a long-dead miniature tree ornamented by a statue and a patch of earth creeping toward undevelopment. It is not hard to imagine any number of wild critters taking refuge here.

Dan’s mother raised the turtles. Dan’s mother planted the pepper tree. Dan himself planted the enormous pine and palm trees. "The pine was the first Christmas tree. Everything grows good here." The home is the home of Dan’s childhood (he moved here with his parents when he was in the third grade), but it is more than that. It is the home of his adolescence, his young adulthood, and now, his middle age.

"I never moved out. I went through a lot [over that]—I graduated high school in ’67, and if you didn’t move out of the house when you were 18, it was, like, ‘Whoa. You’ve got to have your own place.’ But I just never saw a need. I thought, ‘Why pay money for rent? I’ve got a room here, the whole thing. My parents don’t mind, so…’ I don’t know if I missed out on something or not, but I don’t think so. I always loved this house anyway.” (The four-bedroom/two-bath pale stucco house, while it meanders from room to room in modern ranchy fashion, was built in the ‘50s and so retains the hardwood solidity of pre-‘60s homes.)

Meeting Anna almost drew him out from his comfortably continuous domestic arrangement. Anna had been renting a place in Golden Hill. "Nice little place. I still had my stuff here—I’d be running back and forth.” But the love nest was perched in a rather suspect tree. "It wasn’t a great part of town. I’d be over there and hear shots at night. One night, a rock came through the window. A policeman even pulled over once and said, ‘You know, if I was you, I’d get your girlfriend out of here.’ ” Dan did just that; he bought a small house near his parents’, and Anna moved in. "But then my dad died in 1996, and I inherited this house.” Instead of venturing out—by this point his mother needed care—he brought Anna in. Two years later, Dan’s mother died, leaving Dan and Anna and their cat as the sole occupants.

The couple sleeps in Dan’s childhood bedroom (not Dan’s childhood bed). When the Beatles’ Sgt. Pepper’s Lonely Hearts Club Band came out, Dan painted some of the accompanying art—images of John, Paul,
George, and Ringo — directly onto his wall. He did so again when Magical Mystery Tour was released and later added the face from the cover of Donovan’s Mellow Yellow album. The images remain preserved as if they were part of a parents’ Museum of Departed Children. The ceiling, however, has been repainted. “My parents were thinking of selling the house once, and so they painted the ceiling. It used to be that if a spider crawled across there, I used a golf club and squashed it. It ended up looking like a battlefield up there — little spots all over.”

Other little things have endured here, things of the sort that might get lost or discarded in the course of a move. From his dresser, Dan picks up a tiny, formal black-and-white photograph of a young girl. It looks like a school picture from long ago. “This was my first girlfriend, from first and second grade in Ocean Beach. It’s neat because on the back, she wrote, ‘To Danny, form’ — instead of ‘from’ — ’Adrian.’ I remember meeting her again in… I think it was the eighth grade. She seemed about six feet tall and blonde, and I was about 4’6” in eighth grade. It was a shock — one of those things.”

Apart from the painted Beatles, the most attention-grabbing aspect of the room is the sketch collection: dozens of small, cartoon-y sketches, done mostly in colored pencil that flutter in rows along the walls. A few bear the easy curves and general prettiness of Anna’s surer drawing hand, but most are Dan’s work and feature Dan or Anna or both along with a caption. They are pure sweetness, unabashed and unironic — a picture of Dan holding a stick and a caption reading, “You are so beautiful, I’m going to have to get a bigger stick to keep the guys away.” A picture of Anna holding her ears while an alarm clock dangles — “Sorry about the alarm, honey.” Many incorporate references to pop culture. Some are mildly erotic — “Mama Mia, what a night!” but here, the sweetness of both picture and sentiment keeps it from feeling at all naughty. The sketches spill out of the bedroom and into the adjacent dining room, where they cover a full third of one wall. The collection is

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astonishing for its size and variety. "I think we started before we got married," remembers Dan. "I would get up first. They take about five minutes to do. So I'd do one, stick it on the bathroom mirror, and take off. For a while, it was every day except weekends. We still do it, but now it's more for special occasions." Later, Anna digs through a rectangular tin and produces one of the earliest examples: "I'm getting married in the morning." 

Dan and Anna met sometime in the late '80s—they're not exactly sure which year. Already a graduate of the Art Institute of Catania in Sicily, Anna decided to attend art classes at Southwestern College. She also wanted "to find out what was going on in San Diego, and since at that time I thought I had to paint somewhere other than in my house, I rented a studio at the Studio Building on Kettner. Dan was there already."

"That's when it first opened," says Dan fondly, "It was great. The artists went in, and we could put up our own walls. You just rented a space, brought in the drywall, and did whatever you wanted to. You could paint on the door, draw on the door—now, it's more like an office space."

"I found all these beautiful artists there," resumes Anna. "I would open the door [to my studio] and find all these roses on the floor with little cards. 'Welcome, I didn't even know who they were from.'"

"Every guy in the studio was going after Anna," attests Dan. "Every single guy. But despite the admiration, Anna left after a year; she couldn't afford the rent. Then, "I went back one time—I [missed] being with the artists, in the environment of art. I went back to the Studio building, and I saw Daniele's studio."

"I wasn't there, but I had a window. I've still got the door downstairs [in the basement]. I took the door with me."

"And I peeked through the window and saw his paintings, and I really was impressed."

"I was doing nights—scapes, scenes of San Diego at night."

"I loved the way he used the mood [created by the melting of the paint together— the shadows of the trees, the buildings. It had a lot of mood to me. I liked the way he used the paint itself. I said, 'Wow, this is great work. I have to tell him.' So, I wrote him a note—"

"I still have that note."

"— and I put my phone number if he wanted to call, and that's when he called me."

"But we didn't get together."

"And then we saw each other on and off at gallery openings. This was 1988, '89."

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“It was like it was meant to be, you know? You keep running into somebody. We met about four or five times before we went out.”

Then in 1990,” concludes Anna, “we began to date.” Dan bought her the house in 1995, and they were married in '97.

Anna goes out through the dining room and into the kitchen to check on dinner. By now, the meatballs—ground beef, eggs, pepper, Parmesan cheese, chopped garlic, fresh parsley, and onion—have been fried briefly (without additional fat) and added to the simmering sauce.

Dan and I proceed out of the bedroom’s other door and down the hallway to one of the two converted bedroom-studios. The other, Anna’s, is at the opposite end of the hall. The walls in Dan’s studio are pale yellow, but the walls almost don’t register because of the proliferation of stuff. Besides the paintings—hanging on the walls, leaning against the walls, leaning against each other in horizontal stacks—there are display tags, mementos of the works he’s sold at shows. (“I have trouble letting them go. I think it comes from being self-taught. I didn’t think of making a living with art.”) A sideboard holds an ancient stereo, the kind that plays the equally ancient LPs stacked next to it. A large desk is buried in photographs—many of Nika, a hairless American terrier belonging to Anna’s son Pali—and papers. Besides painting, Dan and Anna write poetry; they contribute to local poetry journals, use...
poetry to accompany their visual works, and have self-published two books of poems. As usual, Dan avows that Anna's is the greater talent. "Anna's been writing forever. She's the one who got me started writing poetry. I do silly little short things." The easel sits in the center of the room. Dan didn't start painting until he was 26. "I saw a Lautrec exhibit at the San Diego art museum. I knew nothing about art. I couldn't tell a Lautrec from a Van Gogh — but I was attracted to the couple of reasons. 'One, it told about his size. Since I'm small, I was, like, 'Oh, that's kind of neat!' Two, I liked the work. So, I bought a book on Lautrec, and since then, I've been buying books on artists. First, it was the Impressionists, and I tried to paint like them. Then it was the German Expressionists. Now, [other artists] just inspire me. I think I've got my own style now. I'm really into the surface of the paint. I've always loved really thick paint." Dan paints mostly in the late afternoon and evening after he gets home from work. Currently, his "screw" paintings consist exclusively of self-portraits on 2 x 2 canvases. "I love the two-foot square because head size is almost life size. With all of these, there's a little bit of me in it. What I'm doing is, I have myself, and then I combine that with my life and my work. That one is The Beart in Me. That's On the Prowl, Mike — the terrier in the pictures — is my muse right now." Dan's brush strokes are heavy and visible and thick with paint. His color combinations are striking — green and pink and deep blue in a portrait of Dan's bulldog — but the overall tone of the paintings is muted, almost somber. Past works displayed on the walls are larger — 3 x 3 — but only slightly more varied: the scope widens just enough to include Dan's parents and Anna. "This is from when my dad died," he says of a painting of a man from the waist up, his pale pink button-down shirt dominating the image. "I call it My Father's Shirt. It's like fitting something's shoes, so the shirt is kind of oversized."

Another, entitled Last Night, is taken from a photo of his sleeping mother while she was in a convalescent home. Dan added the bird sweeping into the frame toward her head, seemingly ready to carry her away. The hall leading back through the house is lined with Anna's work, work that is often less representational and more varied in both subject and style. The two painters share space in the living room — both with each other and a few paintings friends — but Anna's paintings are the larger and more arresting. "My work is more introspective," comments Dan. "You are more focused on yourself, more limited because I do [only] head shots. When Anna does something, there's a story there."

Anna, who paints in the days and weeks until she is tired, offers that she "loves surprises. I like it when people see things that I didn't see in my work. I like surprises even for myself — when I do a painting, and there's a brushstroke, and all of a sudden something appears and I say, 'Whoo!' Where did this come from? I welcome the surprises... This big one right here," she says, indicating a large red canvas bordered by two blackened silhouettes, one facing the other. "I knew I wanted to do those two figures staring at each other, staring and getting from one another. But the woman there [a white-haired woman, standing in the background], she came as I was working on the painting, I wanted to do the painting quickly — it's supposed to be a quiet kind of fast painting — and so I saw the silhouette and I accentuated it. I defined the shape... and the woman appeared. The woman's face is obscured by a smear of red paint traveling from one silhouette's eyes to those of the other. The violence of the gaze and the way it hides the naked woman's face is unsettling. "When we had the disaster in September, I almost felt guilty, because I was doing strange paintings, I thought, 'Oh, my God!' I couldn't look at my work, because it's scary. But I'm still doing big, scary things. Sometimes I don't even understand, and I don't care if I don't understand all of it. I'll let somebody else understand my work. I just do it for feelings — being a woman, being who I am, from another country, admiring the world, what we do to each other, how fragile everything is..."

The mention of her immigrant history turns the talk to her homeland of Sicily, and she fetches out a book of photos from a trip she and Dan took to Catania in 1997. She tells a story of Dan getting lost in a festival crowd and of her terror at having lost him. "I thought, 'How am I going to go back to America and face Dan's mom? I lost Danie in the middle of the festival! I could never go back to America!'" (She found him.) Anna has lots of photos: photos of her parents, grandparents, and one great-grandparent hang above the door in her studio. Photos of Pall and Tim, her grown sons from her first marriage, dot the living room. She shows me photos of American servicemen visiting her father in his home in Sicily. Photos from her first wedding. A photo from the wedding of the captain of the base at Signeolla. She shows me photos of her work, neatly arranged into books: her downtown barricade paintings, her canvases, both whole and in detail. Just before dinner, she also shows me a medal given to her by the director of the Art Institute of Catania during one of her return visits. "They were giving them to every artist that graduated from that school, but I didn't even know they were giving them. I really am so glad I went there to visit," she says with obvious pride.

Anna's devotion to art leads her to make a sort of pronouncement: "I do believe that, even with all the things we've been seeing with artists — that some of them end up killing themselves because of drinking or whatever — I do believe that art saves lives. You're giving something that stays there. It could be with a painting, it could be with a word." And as with
her father's cooking, she is willing to widen the scope of gift-as-art: "If you're a good parent, then you leave that to your children."

Dinner is ready. Anna's son Pali — who now resides in the house Dan bought for her — is busy recording with his band, the Black Heart Procession, so he and his hairless American terrier cannot make it. Dinner is rigatoni and meatballs in a red sauce, salad stuffed with generous slices of avocado, rolls, red wine. We bring our plates to the stove to fill them. The plates are proper china, rimmed with a lattice of silver, beige, and blue. The silver is similarly elegant: the handles are composed from a multitude of silver blossoms. The adventurous art on the walls, the open and affectionate manner of Dan and Anna, the wild yard — none of these suggest such reserved elegance. These are artists, free spirits. My salad bowl, painted with chunky blue-and-white checks, seems more in line with the feel of the place.

But even free spirits have parents, and this is Dan's ancestral manse, after all. The China belonged to his mother, a woman who came over from England, whose husband once provided in her name, one minute's upkeep of the minister of the Church of St. Peter ("the Mother Church of the North of England") in York. The silver has another story to tell, this one from Anna. "A friend of mine went through a divorce at the same time I went through a divorce," in the mid-'80s. "We were having a garage sale together, and she had a box with all her silver for sale. I told her, 'Well, I'm going to buy it.' What happened was we ended up buying each other's stuff."

Dan swoons over the food. "Oh, man. Oh, wow. Okay, mm, mm, wow, this is special."

"Bon appetit and God bless," says Anna.

"We don't go to Italian restaurants anymore, because I'm spoiled," says Dan. "I don't find anything as good as Anna with pasta or meatballs. If I order meatballs anywhere, they're kind of like the ones you get in cans, almost like processed meatballs. They're not real meatballs." The couple splits the cooking duties; Anna usually makes enough pasta on Monday to last through Tuesday. Dan takes Wednesday and Thursday and sometimes Friday. "My mom was a great cook, so I never did anything much," he admits. "Luckily she wrote down her recipe for roast chicken — that started me off. How to clean the chicken and all this kind of stuff. Basically, I just cook the hell out of it for four hours. I helped my dad cook for my mom at first, because she couldn't cook toward the end. It was simple things like rice, just learning as I went along."

"I think you're a natural good cook," praises Anna. "I love your rice and the way you do it."

"Dan smiles. "Well, rice isn't that hard, but yeah."

When they don't cook, they go out to Tio Leo's for Mexican, China Camp for Chinese, Ruby's for hamburgers, Anthony's for fish, the Mission for breakfast ("I can get egg whites there," says Dan), and on special occasions, the Chart House in La Jolla. "I love their steaks. I'm more of a meat-and-potatoes guy." For drinks, they favor the Whaling Bar at La Val's hotel. "I have to watch my cholesterol level," explains Dan. "I like to drink Kahlúa, so I get Kahlúa with nonfat milk." Because the Whaling Bar has a kitchen, they are able to accommodate his request; because it is the Whaling Bar, they are happy to do so. Says Anna, "When they see Daniele, one of the bartenders goes back [into the kitchen] without asking."

After dinner, there is coffee. There are brownies. Anna asks if I would be interested in seeing a home video of a trip they took to Catana while her mother was still alive. After scenes of family and friends, the video settles into proper tourist mode. Anna narrates as the camera takes the viewer on a visit to the city's fish market, where she asks the grizzled old men if they remember her father. (One of them does.) Then we travel through the church dedicated to Catana's patron saint, Saint Agatha, and visit the grave of the composer Bellini.

Finally, we arrive at the festival of Saint Agatha, held every year on her feast day. The streets fill with people until movement seems impossible. Everything is noise and bodies. Somehow, towering, ornately decorated spires, one representing each of the city's principal trades, are hoisted into the air by a huge parade, adorned by a priest in full golden regalia — makes its way toward the church. The crowd presses in to see the fireworks, which spin and pop in alarming proximity to the nearest spectators. The show climaxes with the lighting of sparklers all along the edge of the church roof, sparklers that send their embers cascading downward. The sparks, their individual brightnesses blurring together into a liquid flow of light, might be lava. The effect is a tip of the celebratory hat to the eruptive Mount Etna, now hidden in darkness but ever-present in the life and history of the city. The church's façade flickers in and out of view, shadows dancing over its well-worn surface. For all its stonewalled solidity, the building takes on a ghostly air behind the flickering glow.

The video ends. Anna offers me some meattballs to take home. Dan sees me to the door, and I step out into the clear, quiet dark of a Bay Park cul-de-sac. — Matthew Lickona
LETTERS

continued from page 1

establishments mentioned in the same context as Dad’s Café and Steakhouse — where Brenda van Dam was seen on the night her daughter evidently was kidnapped from the family home.

If you and the Reader want to refer to our restaurants as “sleazy,” then perhaps it would be better for you to stop delivering your papers to our establishments for distribution to our customers.

Do you know the legal parameters of libel, Mr. Holman? Perhaps you should look it up.

We are greatly disappointed in you and the Reader.

As for the writers of your degrading article... pitiable.

Beverly and Charlie Becker

Owners

Bully’s Corporate Offices

Don’t Read!

In response to the letters criticizing John Brizzolara for his writing about Dad’s (“Friday Night at Dad’s,” August 1), I have to disagree. I thoroughly enjoyed reading that article. In fact, I found myself wishing John Brizzolara would describe me in one of his pieces. I hope that the negative criticism he’s receiving doesn’t influence his decision to continue writing for the Reader, and I hope that’s not why Richard Meltzer hasn’t been appearing in the Reader. I miss his writing. If you don’t like what somebody writes, don’t read it! And don’t be so obnoxious in your criticisms!

Lori Claremont

Sleaze

I was appalled but hardly surprised by the number of Sabre Springs neighbors who gave Brenda and Damon van Dam a pass on their “lifestyle” (“Good Life in Sabre Springs,” August 8).

The common theme of so many of the comments — their sex life is their business, it had nothing to do with Danielle’s death, we shouldn’t criticize them, they didn’t deserve what happened to them — would be funny if not for the fact that the people saying these things really believe they are true.

No matter who murdered Danielle, it is indisputable that her parents’ drug use and sleazy behavior put her at risk.

In today’s nonjudgmental, politically correct society, people are loath to cast aspersions on other people’s sex lives. Well, maybe it’s time we did.

Some “lifestyles” are worse than others. Character does count, morality does matter, and so-called private, consensual behavior does have consequences — in little Danielle’s case, unfortunately, deadly ones.

Allyson Smith

El Cajon

Milk Toast

I was absolutely dismayed when reading “Good Life in Sabre Springs” (August 8). The fact that an entire community would identify themselves with square footage of homes and SUVs (mentioned four times in the article) is just bizarre. Also, the audacity to claim to be a community of cultural diversity when they themselves state “mostly white, some Asians... no Hispanics that I know of.”

The residents of Sabre Springs should not be embarrassed by a neighbor (the van Dams) with an alternative lifestyle but instead should be embarrassed that they (1) admit they don’t know how to act and (2) choose to live in a Steeple community where driving an SUV is a source of pride, keeping your garage doors closed is a must, and a neighborhood-association vote is needed to paint your door! I would have to do a lot more than “swing” and smoke pot to live in a self-righteous “milquetoast” neighborhood where individuality and choice are not options.

Mary Elizabeth Jordan

Agnostic Abe

Re: “Sheep and Goats,” August 8.

A seemingly agnostic writer for a weekly liberal scandal sheet writes a hatchet-job review of a large, successful fundamentalist Christian organization because he is denied information about their budget.

What is wrong with this picture? Nothing at all. The Christians made a reasonable decision, considering the parties involved.

Congratulations to Abe Opincar for achieving the transparency he requires of others.

Gary Pagel

El Cajon
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Happy Bubbly
A Tribute to Lawrence Welk

Looking for the first time over a list of songs that she’s scheduled to sing this weekend, Anacani said, “They didn’t include a song called ‘Your’s?’ She was disappointed. “It’s very romantic,” it was written by Maria Grever in the 1930s—and it’s so Lawrence Welk.”

Billed as “A Tribute to Lawrence Welk,” the Summer Pops features Anacani, who was one of Welk’s regulars when his show aired on PBS stations in the 1970s. In an earlier incarnation, in the 1950s and 1960s, The Lawrence Welk Show had been on ABC.

Grandmothers in their cat glasses swooned. But the producers decided, after 17 years, that the Irish tenor and Lennon sisters were no longer so “wunderful,” ABC banished the whole wholesome crew in 1971.

At about that time, an adolescent Anacani was having dinner at Lawrence Welk Village in Escondido. Established by the maestro in 1964, the place hadn’t yet evolved into a “resort.” It was just some mobile homes, an old hotel, a few little shops, and the restaurant, said Anacani, who had already had some success as a singer in Latin America by then.

Born in Sinaloa, near Mazatlan, Mexico—she won’t say when—Anacani moved with her family to Escondido when she was two years old. She was attending middle school here when her life, as she put it, “took a turn.” Her parents got divorced, her father left the family, and her mother was left to raise seven kids by herself. Anacani said, “I wondered what I could do to help out. So I took a chance at show business.” Anacani chose her stage name then; it’s a combination of her grandmother’s name (Ana) and her real name (Consuelo). She began to perform on Mexican television and to tour. It’s an unlikely title for a soon-to-be Welk star, but among her first hits was a Spanish song called, in translation, “I’m a Rebel.”

At the Welk restaurant on that evening, Anacani, her mother, and her agent had just finished their meal and were walking out, when Welk was walking in. “Mr. Welk and I crossed paths in the doorway. And that’s how we met.”

Did her agent know him? “No, not really. And we had no idea that he was going to be there, of course.”

Welk auditioned Anacani and at first hired her to work only at the restaurant. “He called it his ‘stepping stone’ to the television show. I carried around my little guitar and sang for people on their birthdays and anniversaries. It was like a training program. I was the first one to do it, and it worked out well for me. I understand that for some people who followed me it didn’t work out well. But I was so grateful to have been discovered by him and to think that I would get an opportunity to be on his show that I had seen as a little girl.”

Why did her style appeal to Welk? “As soon as he met a person, he kind of knew if they would work for his show. Maybe he thought, ‘Well, with this girl, who is so different, I could get another type of audience to join in with us.’ Mr. Welk had brought in a lot of new people. The Lennons were no longer there. The piano player, Jo Ann Castle, was not there. Joe Feneley, the Irish tenor, was.”

How would Anacani describe the Welk style of music? “Oh, gosh, I have to say it caters to the American family.”

But how would she describe its sound? “Well, in listening to the old recordings, I think that he came across with a very light-hearted, very happy, bubbly sound, and he did call it ‘champagne music.’” So he actually coined that phrase for himself. “Yes, and I think he kept that style prominently throughout his career, although later he incorporated the big band sounds of Tommy Dorsey and all of those.”

Who has taken up champagne music in his place? “You know, I don’t think he can be replaced. I think when show business was younger, when he started out, things were a little easier.

But now it has gotten so complicated. It’s so much more competitive. Politics are very much a part of it. It’s not as young and naive.”

Not are the Welk fans. So many have died — everybody’s Welk-adoring grandmother, for example. “Mine, too,” said Anacani.

Nonetheless, there is the tribute, at which Anacani will sing “Granada,” a Spanish love-song medley, selections from West Side Story, and the Chucos Suits, a salsa number, whose title, Anacani said, translates roughly to “Cool Guys.”

After that, Anacani, who lives in Vista, will travel to the new Lawrence Welk Resort in Branson, Missouri. (There is a third one in Palm Springs.) From there she will do a television special with, among others, the Irish tenor of old. Joe Feneley’s still alive! “Yes, and singing better than ever.”

— Jeanne Schinto

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**BAJA**

Paquita la del Barrio presents a concert on Thursday, August 22, at 9:30 p.m., at Las Pulgas (found on Avenue Revolucion). Tickets and other information, call 611-566-685-9994. (Tijuana)

Fair Days! The Tijuana Fair runs Friday, August 23, through Monday, September 16, booths banding, music, arts and crafts, and entertainment. Admission is $3.40 U.S. Call 611-566-686-1391 for further information. (Tijuana)

Giacomo Puccini’s Madame Butterfly may be enjoyed in performances on Friday, August 23, at 8 p.m., and on Saturday, August 24, at 5 p.m. at the Tijuana Cultural Center. Tickets are $33 U.S. Find the center at Paseo de los Heroes and Mina Street in the Zona Rio. For more information, call 611-566-687-9600. (Tijuana)

A concert is presented by the Autentica Banda Limon at 11 a.m. on Friday, August 23, at 8 a.m., at the Puebloo American shopping center (in the Zona Rio). Dial 611-566-685-1080 for additional details. (Tijuana)

Complicados Al Rescate, Daniel Lu- jan, Martin Ricardo, Fabian present this new band at the Palacio Cultural on Saturday, August 24, at 6 p.m., in the Downtown Bullring. For tickets and information, call 611-566-686-1080. The bullring is located on Boulevard Agua Caliente. (Tijuana)

The Cuban Quartet After Ego performs on Saturday, August 23, at 8 p.m., in the Foro del Jardin at the Tijuana Cultural Center (Paseo de los Heroes and Mina Street, Zona Rio). Tickets are $11 U.S. For more information, call 611-566-687-9000. (Tijuana)

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OUTDOORS

Jasmine’s Thick, Sweet Odor wafts on the night breezes this time of year, especially throughout the older, well-landscaped neighborhoods of the city. The exotic odor is produced by the Pepantla Flyers, presenting a traditional ceremony with dance and music from the state of Veracruz, return to the Tijuana Cultural Center with performances through August 23. Begin at 7 and 8 p.m. on Thursday and Friday and at 1, 3, and 6 p.m. on Saturday and Sunday. Admission is $20 U.S. Find the center at Paseo de los Heroes and Mina Street in the Zona Rio, in Tijuana. For more information, call 611-566-687-9600. (Tijuana)

"Whale Giants of the Ocean" provide the theme for a photography show on exhibit through September 11 at the Tijuana Cultural Center. Find the center at Paseo de los Heroes and Mina Street in the U.S. Visit admission is $11 U.S. For more information, call 611-566-687-9600. (Tijuana)

Omnimex Films, The Human Body is the current IMAX film, with screenings Tuesday through Friday at 1, 3, 5, and 9 p.m., with an additional screening at 11 a.m. on Saturday and Sunday. The center is located at Paseo de los Heroes and Mina Street in the Zona Rio. For showtimes and other information, call 611-566-687-9600 x30. (Tijuana)

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River Cleanup, volunteers are needed to join theassist members of the San Diego Audubon Society in cleaning up and removing invasive plants on the portion of the San Diego River adjacent to the Mission Bay Park, Saturday, August 24, from 9 a.m. to noon. Wear long pants and long-sleeved shirts, a hat, and sturdy shoes. Bring work gloves and weeding tools if you have them. Meet south of Sea World Drive, about 1/2 mile west of Sea World Park intersection on the service road that parallels the San Diego River. Refreshments will be provided, but do bring water. If you can help, call 619-273-5242. (MISSION BAY)

Birding the Creek, birders Wayne and Helen Harper lead an easy walk that winds along Tecolote Creek in Tecolote Canyon, Saturday, August 24, at 9 a.m. Meet at the Tecolote Nature Center, 5180 Tecolote Road, Free. 619-581-9961. (CLARION)

The Birds and Beasts of Blue Sky are the feature of this guided hike by naturalist Charles Hurd, Saturday, August 24, a.m., Blue Sky Ecological Reserve, 7300 W. Mission Road, north of Lake Poway Drive. Free. Dress for warm weather and bring lots of water! 619-679-5409. (POWAY)

Two Nature Hikes, on Saturday, August 24, at 9 a.m., join naturalist Charles Hurd for a walk to identify the animal life of Blue Sky Reserve or you can head off with Patty Heyden to examine how native plants survive

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**DESERTS**

Relax In Tahiti Or Explore A Cave Or Jungle! August Special! $99 gets an exciting theme room! 3 days and 2 nights at this Ultimate Getaway from $210! Breakfast in room & movies. Take a bike! Go horseback riding! Rent a car or just relax by our pool! Restrictions apply. $3 Diamond Rating. Oasis of the Palms Inn & Suites. 760-365-6321. www.oasisofsand.com.

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heat and drought. Blue Sky Reserve is located on Esopus Creek just north of Lake Poway Drive. It's free. Dress for hot weather and bring water. 858-679-5469. (PONAY)

The Kumeyaay and the Oaka, the guide will lead you on a four-mile hike along the Piedras Pintadas Trail in the Bernardo Bay Natural Area, Saturday, August 25, 9 a.m. Learn how the original inhabitants of the area used the oaka for food, medicine, and shelter. It's sponsored by the San Diego River Park & Trail's Free. Dress for hot weather, bring water and a snack. Reservations, please: 858-674-2275 x5, (RANCHO BERNARDO)

The Desert Gardens of Balboa Park are the subject for this week's guided walk by Offshoot Tours, Saturday, August 24, 10 a.m. Meet at the visitors' center. Free. 619-235-1122. (BALBOA PARK)

In the Cool of the Evening, ranger Jason Lopez leads a six-mile hike from Lake Sutherland to Panto Valley, Saturday, August 24, 3 to 11 p.m. There will be plenty of wildlife activity in the twilight hours and even after dark. Bring a flashlight and a snack. You'll be shuttled back to the start point for details on the meeting place and reservations, call 858-674-2275 x5, (ROANA)

"Sky Hunters," Nancy Conneen brings some raptors to illustrate her discussion of their place in the ecosystem and how they hunt. Come see hawks, falcons, or maybe owls, Saturday, August 24, 6 p.m., Lake Jennings Park, 10180 Bass Road. Free day use. (LAKEDEME)

Ten-Mile Walk, join members of Walkabout for a moderate-plus jaunt through La Jolla: UCSD, La Jolla Farms, La Jolla Shores, the Cove, Seal Reef Beach, and back, with some secret paths thrown in. It's scheduled for Sunday, August 25, 7 a.m. meeting at the Starbucks in the Ralphs shopping center at La Jolla Village Square, La Jolla Village Drive. Free. You need sturdy, comfortable shoes; a hat, water. 858-597-0033. (LA JOLLA)

Bird Walk, a guide from the Chula Vista Audubon Society will lead a walk at Sweetwater Marsh, Sunday, August 25, beginning at 11 a.m. Free. 619-450-0919 for reservations and directions to the meeting place. (CHULA VISTA)

Birding the Estuary, there's a guided tour of the wildlife estuary at Estero Lagoon. Free. 619-823-7580 for reservations and meet at the visitors' center. (IMPERIAL BEACH)

DANCE

"Celebrate Dance Festival," EVOKE Dance Theatre presents and coordinates this annual event, now in its seventh year. Local companies and dance collectives, more than 45 of them, will perform and offer workshops—ballet to Balinese to hip-hop—over three days, Friday through Sunday, August 23 through 25, at the outdoor Casa del Prado stage (adjacent to the fountain near Park Boulevard); Friday 4 to 10 p.m., Saturday and Sunday 10 a.m. to 10 p.m. Bring a picnic. It's all free. For more information, call EVOKE at 619-238-1124, online at www.evoke.org.

The International Dance Festival at the City Heights Urban Village Performance Annex continues on Friday, August 23, from 6 to 9 p.m., with performances of contemporary dance by McCaleb Dance and Argentinian tango by Tango Alina. The performances are at 3975 Fairmount Avenue. Admission is free. 619-641-6123 (CH Heights)

Bellydance Workshop, a "spiritual bellydance workshop" will heal your chakras, Saturday, August 24, from 2 to 5 p.m., at Yoga Studio Carlsbad, 3138 E. Roosevelt Street. The technique involves bellydance moves, plus storytelling and meditation. Fee $15 at the door. Registration/Information: 760-522-2554. (CARLSBAD)

Contradancing, the Continental Drifters provide the music, and Martha Wild is the caller for the contradances on Saturday, August 24, at the Trinity United Methodist Church (3030 Thorn Street). Dancing begins at 8 p.m., following beginners' instruction at 7:45 p.m. This Saturday night, a 6:30 potluck dinner precedes the dance. Bring a dish to share. Admission: $6. Wear soft-soled shoes. 619-283-8350. (SOUTHERN PARK)

Danza Azteca 30 dancers from the Danza Mexicayotl company offer traditional Aztec dance and music. A dance that reflect the Chicanos/Mexicans and Native American communities, Sunday, August 25, 2 to 4 p.m., at the Shops at Las Americas, 4211 Camino de la Plaza. Free. (SAN YSIDRO)

Zydeco dancing, with lessons, will be held on Sunday, August 25, 10 a.m., with open dancing to recorded music from 11 a.m. to 1 p.m. Admission $5. It's located at 5302 Napa Street. 619-857-8409, (SUGAR VISTA)

FILM

"Rocky" Reunion, it's a family reunion for Rocky Horror fans. Beginning in 1984, it ran for ten years as the midnight show at the Ken Cinema, and a gang of local domes dressed costumes for the live floor show and eventually in parades and at other events. Twenty of these former cast members have been rounded up and invited back for the reunion screening and performance at the Ken, Saturday, August 24, at midnight, of course. Admission is $7.50. The Ken is located at 4061 Adams Avenue. 619-283-5909.

If you can't make the reunion, The

"On Location Guide" is published every other week. The next edition is August 27. For more information, call 858-674-2275 x5, (ROANA)

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Family Films are screening when the Carlsbad Library's film series concludes with Stuart Little on Wednesday, August 28, at 6 p.m., in Schulman Auditorium (1775 Dove Lane). Free. 760-602-5206. (CARLSBAD)

Pictures at the Prado II take in a three-course meal at the Prado Patio Terrace and then enjoy Sabrina, when this series concludes on Wednesday, August 28. The meal begins at 7:45 p.m., with the film at 9 p.m. The $50 fee per person includes the meal, tax, tip, and movie. To make reservations, call 619-537-9641 x1. (BLOOMDA PARK)

The French Connection, the "Summer of 2002 Outdoor Film Festival" series at the San Diego Museum of Art, concludes with the exhibition "Ivory of the Modern: Pierre-Auguste Renoir and American Painting," concludes on Thursday, August 29, with Les Misérables (1997), Billie August's adaptation of the Hugo Victor-祺 journalists, fans will love this screening. Dipsik Gupta, the center's French studies program coordinator, will discuss the show and film selection. The French Connection is one of the most popular programs at the museum. Free admission for members and students. Donations encouraged. 619-239-2000. (BLOOMDA PARK)

Get to Know Nature's World by the St. Mary's Mountain Nature Center, the incredible everyday story of life — that is, the daily biological processes that go on without our control and often without our notice — is told in The Human Body. The film takes the audience on a fantastic journey with great detail and sound through Saturday, August 31.

National Geographic's IMAX film Lewis Clark: Great Journey West dramatizes the first perilous three-year, 8,000-mile expedition into the unknown west of America 200 years ago, from the Missouri River overland to the Columbia River and the Pacific Ocean. It can also be seen currently.

The in-orbit construction of the International Space Station is chronicled in Space Station. The IMAX cameras filmed seven shuttle crews and two resident station crews as they transformed the station from a tiny outpost to a permanently inhabited scientific research station. Take this trip to outer space through December. For ticket prices and showtimes, call 619-238-1233. (BLOOMDA PARK)

LECTURES

Get It Together Once and for All, a series of free lectures by Gary DeRodriguez will help you whip your life into shape. They begin with a two-hour session Thursday, August 22, from 7 to 9 p.m. "Mastering Your Destiny," continues on September 5 ("Harnessing the Power of Your Mind"), and conclude on September 25 ("Relationships."). They're held at the Neuro-Linguistic Training Center, 3910 Normal Street. 619-268-1662. (MISSION BEACH)

You're a Vegan, but are you healthy? Dr. Michael Greger has just returned from an international congress on vegetarian nutrition, and he'll share the latest on things like omega-3 fatty acids and vitamin B12, Saturday, August 24, 8:30 to 10 p.m. at the Ocean Beach Women's Club, 2160 Bacon Street. Dinner from 5:30 to 6:30 will be catered by Eutopia Express. Tickets: $10 in advance (619-583-96CA) or $12 at the door; $2 for the lecture only. It's sponsored by San Diego EarthSave and Last Chance for Animals. (OCEAN BEACH)

History of a Synagogue, the Jewish Historical Society of San Diego sponsors a talk by Lewis Fishbein, a lifelong San Diegan who attended Tifereth Israel, as did his parents, when the congregation met at 18th and Market Streets in downtown San Diego. Anyone with photos or memories relating to the synagogue, please bring them to share. The event is set for Sunday, August 25, at 1 p.m., in Tifereth Israel Synagogue, 6660 Cowles Mountain Boulevard. Free. (SAN CARLOS)

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A Delegation to Afghanistan, Kristi Laughlin led the first U.S. interfaith delegation of peace and reconciliation to Afghanistan. Included in the group of Muslims, Christians, bishops, and lay people were two women who had lost siblings in the 9/11 disaster. Laughlin is coordinator of the Afghan Women’s Forum for Global Understanding.

She will speak about her experiences and the ongoing results of their work when she speaks at a meeting of the North County Forum on Wednesday, August 28, 7:30 p.m., Palo Alto Unitarian Universalist Fellowship, 1600 Buena Vista Drive, Shadyside. A question-answer session follows. Free. 650-738-2410. (VISA)

Writers of Fiction, Memoir, or any form of prose are invited to the next meeting of the Grand Avenue Writers Collective for a reading and critique, Wednesday, August 28 (and every second and fourth Wednesday of the month), 7 to 9 p.m., at the clubhouse of Fountain Estates Apartments, 1315 East Grand Avenue. Free. Writers of all levels are welcome. 760-233-0848. Free. (ESCONDIDO)

Ayurveda, Diet, and Nutrition, this presentation by Talavane Krishna is based on the basic Ayurveda concept that you are what you eat, and your kitchen is your pharmacy. The presentation is set for Thursday, August 29, 6:30 p.m., Jimbo’s, 12835 El Camino Real, 858-795-7755. Free. (DEL MAR Heights)

"Talking Baseball Night," PedroTalk host Ben Higgins talks about his experiences with the team Thursday, August 29, 7:30 p.m., at D.G. Will’s Books, 7461 Girard Avenue. Free. 657-458-1800. (LA JOLLA)

"Understanding the Numbers," SCORE, the Service Corps of Retired Executives, part of the U.S. Small Business Administration, shares tips with those in business for themselves. This week’s seminar is about balances sheets, profit and loss statements, cash flow, and the other critical aspects of a business’s financial life. The workshop is set for Thursday, August 29, 6:45 a.m. to 6:45 p.m., Point Loma Nazarene University, Mission Valley campus, 4007 Camino del Rio South. Admission $45 advance, $55 at the door. Call 619-557-7227. (MISSION VALLEY)

IN PERSON

Technical Wizardry, Special Effects and Illusion, and "dazzling production numbers" are promised when Disney’s musical Beauty and the Beast hits the stage Wednesday of the month, 7 to 9 p.m., at the clubhouse of Fountain Estates Apartments, 1315 East Grand Avenue. Free. Writers of all levels are welcome. 760-233-0848. Free. (ESCONDIDO)

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Calendar
LOCAL EVENTS

sailor accompanying the expedition and a Native American woman.
See the program at 12:30 and 2 p.m. on Saturdays and Sundays through August and on Sundays only through September, at Cabrillo National Monument. Admission is included in the regular park entrance fee of $5 per vehicle. 619-557-5430.

(POINT LOMA)

All the World's a Stage when the Semi-Spontaneous Shakespeare Society and interested volunteers present Macbeth, on Saturday, August 24. According to organizers, "All parts are open during the show, which runs from 2 p.m. to 7 p.m. in front of the Botanical Building." There are no parts to memorize. For information, call 619-778-6558. Free. (BALBOA PARK)

Ambient, Electronic, and World Beat, Deborah Martin, Greg Klant, and Mark Rowold, all artists on the local Spotted Pecary Music label, will be performing songs from their album Calligraphy. The concert is scheduled for Saturday, August 24, from 2:30 to 5 p.m., in the Schulman Auditorium of the Carlsbad Library, 1775 Dove Lane. Tickets $5. (CARLSBAD)

Are We There Yet? Judy Botello and KT Paxton will discuss and sign More Adventures with Kids in San Diego on Saturday, August 24, 2 p.m., at Barnes and Noble Bookstore (7610 Hazard Center Drive). For information, call 619-220-0175. (MISSION VALLEY)

"Life between Cigarettes," author R.L. Beas presents an all-age reading at Two Sisters Cafe, Saturday, August 24, 4 p.m., 4464 College Avenue. Free. 619-365-7287.

He will perform an "18 and up" reading at Twiggs Tea and Coffeehouse, Tuesday, August 27, 9 p.m., 4590 Park Boulevard. $2. 619-295-2201. (COLLEGE AREA, UNIVERSITY HEIGHTS)

Women Interpret the Past, this year's Mary Ward Memorial Lecture, sponsored by the San Diego County Archaeological Society, and the county parks and recreation department addresses the idea of women's perspectives in interpreting the past. The panel of speakers includes Alexia Clausen, local historian; Courtney Ann Coye, land use and environmental attorney representing American Indian concerns; Susan Hecter, archaeologist and historian; Carmen Lucas, Kwakwaiyi elder and American Indian advisor and cultural resource manager; and Cindy Stankowski, director of the San Diego Archaeological Center.

The lecture will be held outdoors at the Los Peñasquitos Ranch House, Los Peñasquitos Reserve, 1220 Black Mountain Road (behind Canyonside Park). The event is scheduled for Saturday, August 24, with a tour of the ranch house. The program begins at 7 p.m. Bring folding chairs, warm jackets, flashlights, and picnic suppers. Dessert and soft drinks will be provided by the Archaeological Society. Free. Information: 858-538-0935 or 858-484-7504. (MIRA MESA)

Cool Blues and Acoustic Jazz by Ruby of Ruby and the Red Hots is offered in the Summer Concerts in the Gardens series, Saturday, August 24, 7:30 p.m., Woodland Park, 671 Bougher Road. Bring a picnic, or refreshments will be available for purchase. No alcohol, please. Red chairs or blankets needed for lawn seating. Adults/students $5; children under 10 free. 760-744-9900. (SAN MARCOS)

Singer-Songwriter Corinne, accompanied by the Senes (Ken Cawley and Leslie Mink), is slated to entertain in a concert sponsored by San Diego Folk Heritage, Saturday, August 24, 7:30 p.m., San Diego United Methodist Church, 170 Calle Magdalena. $12. 858-566-4040. (ENCINITAS)

Duelling Divas, vocalist Susan Holder, keyboardist Brad Cole, and "opera diva" Valerie Miller present a concert on Saturday, August 25, at 1 p.m., at Forum Hall (next to Nordstrom, at 4315 La Jolla Village Drive). The program features selections by Andrew Lloyd Webber, Vivaldi, Sondheim, Puccini, Joffi Giffins, and others. Admission is $15 for adults, $8 for students and children. 858-453-9830. (LA JOLLA)

"Poetperformers," the summer hiatus is over, and open readings are back at Red's Espresso Gallery, Sunday, August 25, from 4 to 6 p.m., 1017 Rosecrans Boulevard. Free. 619-523-5540. (POINT LOMA)

"Playin' the Park," this monthly concert series, sponsored by the Normal Heights Cultural Council, will feature tunes by Jim Eary, the Good China, the Bayou Brothers, and Undecided, Sunday, August 25, from 4 to 8 p.m., Adams Elementary School park, Mansfield and School Streets (near 35th Street and Adams Avenue). Throughout the day, Matt Cali will judge an open slam poetry competition. Free. (NORMAL HEIGHTS)

"Sundays at Six," the next concert in the amphitheater at Harry Griffin Park will feature Dixieland by the Dixie Express, Sunday, August 25, 6 p.m. Bring a picnic (no glass, please) and a blanket for lawn seating. The park is at 9550 Milden Street. Free. (LA MESA)

Slamm'In Poetry on Sunday, the "Last Sunday Jam" at the Urban Grid is set for August 25. San Diego's slam team members are back from their good showing at the nationals in Minneapolis, and they'll be in attendance. They'll be featured between rounds. Sign up is from 7:30 to 8, or just come to enjoy. Cash prizes awarded. The coffeehouse is located at 3777 Park Boulevard. 619-294-2920. $2 donation suggested. (HILLCREST)

Summer Organ Festival, the 15th annual living at the Spreckels Organ Pavilion concludes when civic organist Carol Williams is joined by pianist Joshua Rinkin, who offers ragtime tunes by Scott Joplin, for a concert on Monday, August 26, at 7:30 p.m. Admission is free. Call 619-702-8138 for information. (POINT LOMA)

Open Poetry Reading. Twiggs Tea & Coffeehouse has scheduled an open reading. Sign-up starts at 7:30 p.m., reading from 8 to 10 p.m., Monday, August 26, 4590 Park Boulevard (at Madison). Free. 619-296-0614. (UNIVERSITY HEIGHTS)

"Free Speech," open-mike Monday at Café Crema welcomes beats, music, poems, hip-hop, and, of course, free flow, and spoken word. The next event will be Monday, August 26, with sign-up at 8 p.m., 1001 Garnet Avenue. Free. 858-273-3558. (PACIFIC BEACH)

Tuesday Tunes in the Park, this series at the Spreckels Organ Pavilion concludes on Tuesday, August 27, with civic organist Carol Williams playing "lighter musical fare on the world's largest outdoor pipe organ."

The half-hour program starts at 1:30 p.m. Free. For more information, dial 619-239-0512. (BALBOA PARK)

Twilight in the Park, this summer concert series concludes with a performance by the City Guard Band, Tuesday, August 27, at the Eli Cajon German Band on Wednesday, the 21st; and the Kearny Mesa Concert Band on Thursday, the 22nd. Concerts run from 6:15 to 7:15 p.m. in the Spreckels Organ Pavilion. Free. Call 619-239-0512 for more details. (BALBOA PARK)

The Power of Youth, bilingual youth theater, poetry, and music is scheduled for Wednesday, August 28 (and the last Wednesday of each month), at 6 p.m., hosted by Teatro Con Salos, at Vox Alta, 917 E Street. 619-230-1869. Free admission. (DOWNTOWN)

"Investigate Everything! Federal Efforts to Stamp Out Black Beauty During World War II" was written by local author and professor of African-American history at SDSU Theodore Korinweiler Jr. He will be appearing at Barnes & Noble, Hazard Center, 7610 Hazard Center Drive, suite 315, on Wednesday, August 28, at 7 p.m. Free. 619-298-4306. (MISSION VALLEY)

"Word Spoken," Thursday, August 29 (and the last Thursday of each month), Café Crema holds an all-open mike for poets and more. Things get underway at 8:30 p.m. at 1001 Garnet Avenue. Free. 858-273-3558. Free. (PACIFIC BEACH)

Latin Jam, trumpeter Bill Caballero leads a jam Thursday, August 29, from 8 to 11 p.m. Bring your instrument or come to listen, at Vox Alta, 917 E Street; $7 general; $5 students, seniors. E3 musicians. 619-230-1869. (DOWNTOWN)

The Mike is Open, at Boomers Brew for poets and others, Thursday, August 29, and every Thursday, 8 to 10 p.m., 1404 Garnet Avenue. Free. 858-273-9026. (PACIFIC BEACH)

SPORTS

The Beginning for the Bolts, two preschool games will be broadcast on KFMB-TV, Channel 8: San Diego at

CONTEMPORARY JAZZ BASSIST WAYMAN S D A L E IN CONCERT Saturday, October 5, at San Diego's Golden Hall Also featuring: Mike Phillips Tickets go on sale August 23 at the COURSE B.O. and TicketMaster $35-$45 tickets in advance. * A Vibe Tippe Production GOLDEN HALL 3RD & B STREET * Tickets: 619-570-1000 or at Concourse Box Office, 3rd & B St. (Mon.-Fri. 10 a.m.-6 p.m.), or TicketMaster 619-220-TIXS. TicketMaster locations including Tower Records, Rainbow, RadioShack and latest Watergate Music locations. www.ticketmaster.com Additional phone service charges apply.

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**WHERE:****

**When:**
- August 22nd: 7:00pm to 9:00pm
- September 5th: 7:00pm to 9:00pm
- September 20th: 7:00pm to 9:00pm

**WHERE:**
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Change your Thinking, Change your World
A Pelican in the Wilderness: 
Hermits, Solitaries, and Recluses

Counterpoint Press, 2002; 284 pages; $25

FROM THE DUST JACKET: The desire for solitude is as old as human society, its pursuit as various as the individual temperament. From Lao Tzu and the Buddha, St. Antony and the early Celtic hermits, through Rousseau, Thoreau, Ruskin, and Thomas Merton, certain gifted persons, each in his own way, have shown a vocation for living alone and apart, finding in simplicity and attention to Nature a spiritual space to be explored and rejoiced in. Others, retreating from the world in scorn or cut off from it by scandal, have found that solitude is Hell, a pit of melancholy and morbid fantasy.

In this delightfully idiosyncratic and personal book, Isabel Colegate gives us the lives of the solitaries—male and female, medieval and modern, divinely inspired and merely eccentric. But A Pelican in the Wilderness is more than a gallery of saints and sinners, poets and misanthropes. It is also a resolutely valid study of our times, and a reminder that in its solitude that the self meets itself, refreshes itself, and from there goes out to join the communal dance.

"What one might call the hermit tendency," Ms Colegate writes, "constitutes a thin but uninterrupted thread through history, a pull of the tide toward some other moon." In tracing that thread, and in telling the stories of those who have felt that pull, she writes with all the virtues that have distinguished her fiction: historical imagination, understated wit, quicksilver characterization, and an eye for the surreal matched by a power to evoke the sublime.

The title comes from Thomas Traherne's Centuries of Meditation (and Traherne took the title from Psalm 102): "A man that Studies Happiness must sit alone like a Sparrow upon the House Top, and like a Pelican in the Wilderness." (See page 89)

WHAT THE CRITICS SAY:
The New York Times: The true center of A Pelican in the Wilderness, however, is her own home territory, specifically a small derelict building in a field she owns. It was the fashion for 18th-century English gentlemen to build ornamental hermitages on their estates, perhaps merely to add interest to their walks, perhaps to serve as rustic chapels when their proprietor felt a need for solitude, prayer or communion with nature. Colegate had reason to think she might find in her field the remains of just such an "ornamental" hermitage, and after a good deal of trouble she did. It had long been buried, but it could be dug out and rebuilt. From this point she makes a long series of erotic and digressive excursions on the periphery.

Then, when all her journeys are done, she returns contentedly to her own patch.

Her pace is civilized and leisurely, but she covers much ground and has clearly done a good deal of research and travel, some of it arduous. But the style is always well tempered, and the transitions smooth. We learn about Chinese hermits, still surviving the onset of Communism. We discover that we can track a Thai monk, a peripatetic hermit, by the orange dook he throws over a branch when asleep or contemplating. Among the Buddhist hermits of Tibet there was an Englishwoman who wished to be the first female Bud dha and spent 12 years meditating in a cave 13,200 feet up in the mountains. And here one remembers Yeats's terrible sonnet "Mero":

"Hermit's upon Mount Meru or Everest, / Cavened in night under the drifted snow, / Or where that snow and winter's dreadful blast / Beat down upon their naked bodies." You had to be serious to be a Tibetan hermit.

The Washington Times: As evidence that modern men and women seem to have turned their backs on solitude, Miss Colegate cites a prevailing affinity for "group therapy, study of interpersonal relationships, self-improvement exercises and personal training in the gym"—all enterprises that are not likely to assure "the loneliness of those who cannot bear to be alone."

In times past and in other cultures this was not always so, and in her witty and sagacious portrait of hermits, solitaries and recluses across time, Miss Colegate writes wistfully of those moments in history when individuals sought solitude, valued it and created havens in which to indulge it, often extraordinary habitats in nature's most inviting settings.

Alongside of those who sought solitude for religious reasons are those who desired peace and quiet in order to write or compose. Early in the book Miss Colegate cites the case of Gustav Mahler, whose need to be left undisturbed led him to "requiring the cowbells to be muffled as he sat in his hut at the end of the garden in the Austrian Tyrol to write his Third Symphony." And she cites the experience of J.D. Salinger, who in 1953, from his scenic cottage in New Hampshire, gave his first—and last—and interview to a local girl for her high school publication.

A CONVERSATION WITH THE AUTHOR:
Isabel Colegate, daughter of Sir Arthur Colegate (a member of Parliament) and Lady Colegate Worsley, was born in 1931 in Lincolnshire, England. She attended boarding schools in Shropshire and Norfolk, England. She married in 1953; she and her husband are parents to two sons and one daughter. In 1958 Ms Colegate published her first novel, The Blackmailer. She's hardly stopped since, with 13 novels now behind her. Ms. Colegate, celebrated in her own country, perhaps is best known in the States for the film The Shooting Party, made from her 1980 novel of the same title.

On the day that we talked—morning in California and early evening in Ms. Colegate's home near Bath—I mentioned to Ms. Colegate that I had noticed that her son-in-law had listed his hobby as ironing.

Ms. Colegate laughed, a beautifully modulated laugh. "To tell you the truth, I don't think he irons much other than his own shirts, which he does beautifully. I must admit. It's his Sunday-evening relaxation, ironing his shirts."

We talked then about how Ms Colegate began writing. I always wrote," she said, "which is really the easiest way to start, from 10:30 a.m. to noon; 10 members, $15 general includes all materials. Bring a T-shirt, pillowcase, or other item to be printed. Registration: 619-232-2771, <EMAIL>

Love Alaska? Love the Yukon Territory? The Alaskan Yukan Club invites you to a chapter meeting on Satur-
because if you’ve done something since you were a small child you go on doing it for quite a long time before you ask yourself, ‘Why?’ And as a child I was always writing books. Writing seemed part of reading: having read a book that you tremendously enjoyed you wanted to write one. I think the only difference between me and lots of other sort of rather bookish little girls was that I did tend to finish the books I wrote. Of course, they weren’t full length like an adult book, but I did finish one when I was 11. That was the first.

I asked if Ms. Colegate, as a child, lived out in the country.

“Yes, I did. And we were quite isolated. I didn’t think of it as being isolated or feeling alone. I had three older sisters. But we didn’t see many other children, and this was probably because it was during the war and we were living first in Lincolnshire and then in Yorkshire, and parents didn’t in those times make the efforts that they now make, that children must see lots of other children and so on. So I suppose to that extent it was quite an isolated childhood.”

“Could you tell me how you happened to take up hermitry and recluse-ry?”

“Well, I’ve written 13 novels, and they’ve all been published, and in a funny way — although I don’t know that anybody would necessarily notice it — these 13 novels worked through a lot of the 20th Century because there was always some kind of history or social history in the background of the story.

“And I felt that, at the end of that 13th one, ‘I don’t want to write another novel for the moment.’ I like writing about places, and I wanted something that would be places and people, the effect of places on people, why people sometimes feel so deeply devoted to certain places. But, of course, if they have that feeling, they’ve probably got to be alone in that place. And this led me on into thinking about why people do like to be alone.

“And then I was also interested in the basic need, which people do have, to have some solitude. Obviously it varies from person to person, but you must have some time on your own. I think that’s important. And that made me begin to think, ‘What is it about being alone all the time?’ And off I went, you see, and then I thought, ‘All right, I’ll look at the whole history of hermitry.’”

I said that, reading Ms. Colegate’s book, I noted that many people who are solitary seek tiny enclosed places in which to live.

“Yes,” said Ms. Colegate, “they do. After all, there’s a whole phase of childhood, isn’t there, which is making dens, making your little place. It’s something like that. ‘My little place’.

“What did Ms. Colegate make of cell phones’ effect on solitude and quiet?”

“I think it’s a terrible habit. I really think it’s a bad habit. I hope we’ll all grow out of it. I think that the feeling that you’ve got to have this thing glued to your ear and be talking the whole time, when you’re walking along, whatever you’re doing, is an awful thing. You can’t take anything in — you’re chatter, chatter, chattering. And most of the chatter is just complete nonsense, quite unnecessary. I really think that people do need to disconnect from each other just sometimes to get their own feet on their own ground.

“When you’re always ‘connected,’ you lose touch with yourself, with the ground of your being, if you like. And then there are people, you know, they — young people or whatever — who don’t mind that. They can just keep on chattering and chattering and don’t realize that they haven’t got a proper self.”

Ms. Colegate makes clear that people who wish to be alone are not necessarily misanthropists. This desire to be by yourself, she said, does not have to be an anti-social thing. For many of the religious solitary — or for those like John Muir who just want to be alone with nature, as it were — often they find they can love their fellow human beings more if they don’t see them so much. And, when it’s really good, the person who spends a lot of time alone, willfully, gets a feeling of a kind of oneness with the whole of humanity. Oneness with all the life in the world is a very awesome feeling and not the feeling of a bad-tempered recluse at all.

One of the pleasures of writing a book like Ms. Colegate’s is that the author can rather endlessly read. I said to Ms. Colegate that she must have gathered quite a stack of books.

“Yes, they did pile up rather. That was the fun of it for me, really, the way in which one thing led to another. And the trail was very clear. I had to follow everything up. And I didn’t use everything that I did follow up. I’ve got a lot more shadowed away.”

Did Ms. Colegate spend a lot of time alone?

“Well, if you’ve written all your life, you have spent a lot of time alone, inevitably. I know there are writers who can sit at the kitchen table with everything going on around them and write, but I can’t. So I always have spent a certain amount of time alone. When you’re working on a particular thing, particularly when you’re just sort of grasping it, you do need to be alone. But I’m not excessive. I like domestic life. But I have sometimes, when having difficulty with a book, actually said, ‘Look, I’ve got to go somewhere right away for a couple of weeks or something.’”

Did Ms. Colegate have a desk where she always worked?

“Yes,” she said, “she did. She added, ‘I think lots of writers find their writing place very important and don’t like it if it gets moved or changed in any way. You can even be quite superstitious about it.’”

“I said, ‘I find that the person I am who does the writing is quite a different person than the person who goes out and gets the groceries and takes the mail. Do you find that?’”

“Yes, I do. I do. To tell you the truth, now that I’m getting older, I find that the two people are closer together than they have been since I was about nine. And that the person who does not do the writing has got to take a bit of care of the person who does the writing, occasionally, in case she gets somehow lost.”

“I wondered,” I said, “as I was reading this book, if hermits and solitary are very similar in character to a writer at her desk.”

“Yes, I think that’s certainly true. What a serious writer is like when they’re on the job, as it were, is very similar to what a hermit is like when they are on the job. I mean the search, what you’re doing, the focusing, the trying to clear your mind of chatter and increase your awareness of things. It’s the same; it’s the same process.”

“I think that people for whom the call to solitude is so strong that it overrides everything else and has to be the whole of their life are very rare. I think that their solitude can possibly produce something wonderful, either in work of art or spiritual wisdom. I think all of us in varying degrees are kind of half-solitaries, and especially if we’re writers.”

— Judith Moore
A Guide to Unexpected San Gorgonio and Beyond • By Jerry Schad

The barren 11.5K-foot summit of San Gorgonio Mountain, the highest elevation in Southern California, is a classic destination for San Gorgonio hikers. The century-old Vivian Creek Trail route to the top from the south is the easiest of about eight distinct routes or variations; even so, you face a round-trip of 15.6 miles with a total elevation gain and loss of 5700 feet. Some people backpack the route over two or three days, while fit dayhikers clock in at ten hours or less. Be aware that until about mid-July, summer and afternoon thunderstorms may visit Gorgonio’s higher slopes. Whether hiking or backpacking, you must secure a wilderness permit from the Mill Creek Ranger Station, at Mill Creek Road (Highway 38) and Bryant Street, east of Redlands. You will pass this facility if you are driving up from San Diego by going through San Bernardino and Redlands. The station is open 8 a.m. to 4 p.m. weekdays and 6:30 a.m. weekends. Some permits may be available by self-registration outside the door before those hours. Others may be available in advance by mail. You will also need a National Forest Adventure Pass ($5) per day, for parking at the trailhead. Call 909-794-1123 for more information.

San Gorgonio Mountain

The trailhead lies at the east end of Valley of the Falls Boulevard (Forest Home Civic Center), just east of the cabin community of Forest Falls. Valley of the Falls Boulevard intersects Highway 38 at a point 6.2 miles east of the Mill Creek Station and 1.4 miles east of Redlands. From the paved parking lot at the road end, walk east (uphill) past a vehicle gate and follow a dirt road 0.6 mile to its end. Go left across the wide boulder wash of Mill Creek and find the Vivian Creek Trail going sharply up the oak-clad eastern wall of the saddle. The next half mile is excruciatingly steep; and this pitch is worse on the return, when your weary quadriceps muscles must absorb the punishment of each lurching downhill step. Mercifully, at the top of the steep section, the trail levels momentarily, then assumes a moderate grade up alongside Vivian Creek. A syrian Shangri-la unfolds ahead. Pine, fir, and cedars reach for the sky. Bracken fern smothered banks of the wetland stream, which dances over boulders to reach the summit.

Near Halfway Camp (2.5 miles) the trail begins climbing timbered-dotted slopes covered intermittently by thickets of manzanita. After several zigs and zags on north-facing slopes, you swing onto a brightley illuminated south-facing slope. Soon thereafter, the sound of bubbling water heralds your arrival at high noon (4.8 miles) and the trail camp of the same name. Be ready for a chilly night if you stay here; cold, clear air sometimes flows down along the bottom of this canyon from the 10,000-foot-plus peaks above.

Past High Creek Camp the trail ascends gently on several long switchback segments through lodgepole pine and at length attains a saddle on a rocky ridge. The pines thin out and appear more desolate as you climb crookedly up along this ridge toward timberline. At 7.2 miles, the San Bernardino Peak Divide Trail intersects from the left. Stay right and keep climbing on a moderate grade across story slopes dotted with furtive pines.

On the right you pass Sky High Trail, which bends around the mountain and descends toward Dry Lake and South Fork Meadows in the north. Don’t give up! Keep straight and keep going. A final burst of effort puts you on a boulder pile marking the top of the San Bernardino mountain range.

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PROJECTED 3-D SLIDES, join enthusiasts of this kind in a presentation of their work at their next meeting, Wednesday, August 28, 7 p.m., at the Old Escondido Village Place (east of Spanish Village). 619-955-7856. Baja SDA art

Art Tour, docents from the La Jolla Art Association lead a walk through the association’s gallery and discuss some of the works and tell the history of the 82-year-old institution. The final tour of the summer is Thursday, August 28, 1:30 to 2 p.m., at 7917 Girard Avenue, Free. 858-459-3001. (LA JOLLA)

A Renoir Dinner, a four-course gourmet dinner at Le Fontainebleau in the Westgate Hotel (1540 Broadway Avenue) and a visit to the San Diego Museum of Art’s Pierre Auguste Renoir exhibit is scheduled for Thursday, August 28, beginning at 6 p.m. Tickets, which include a champagne reception at the museum, are $99 for two adults (tax, tip extra). For reservations and additional information call the hotel at 619-557-3655. (DOWN TOWN)

"Back to the ’50s," classic cars and motorcycles from the 1950s will be displayed at the MESA Fair every Thursday night from 6 to 9 p.m., through September. Awards for best of show will be announced at 9 p.m. Free viewing. 858-462-3000. (MESA)

FOR KIDS

Comic and Ventilulopix Lynn Trimbly offers "Stny’s School Adventures," through sundays, August 23 through August 30, at the Marie Hitchcock Puppet Theater. Puppet Express performs "Popper’s Favorites" Wednesday, August 28, through Sunday, September 1. Shows begin at 11 a.m., 1, and 2:30 p.m. Wednesday through Sunday. Free. 858-484-5990. (MESA)

Digger’s 1st Emerald Hills, the San Diego Natural History Museum and the Malcolm X branch library offer a chance for families to experience an archaeological dig, Saturday, August 24 (and the fourth Tuesday of each month), from 12 to 3 p.m. Space is limited. For reservations and additional details, call 858-527-3405. Free. (EMERALD HILLS)

"It’s OK to be Different!" Hear the story, then participate in a craft project related to the theme, Saturday, August 24, 11 a.m., at the Mira mesa Library, 410775 Westview Parkway, Free. 858-831-0446. (MIRA MESA)

"Totamente Latino," this national tour of "teamm empowers," makes a stop at the San Diego Convention Center on Saturday, August 24, from 1 to 7 p.m. Celebrity panelists (Lori Lopez, MDO, Dressy Ann Machado, and Gloria Ariza-Quintero) will tell their own stories of struggle and success (1 to 3 p.m.). MDO performs in concert from 3 to 3:30 p.m. And from 3:30 to 7, the expo products and services will be open. Latino magazine is one of the sponsors. The convention center is at 111 W. Harbor Drive (619-525-5000). (DOWNTOWN)

Roving Reptiles, crazy TV science lady Mrs. Frizzle explains what makes a reptile special in their class. Free to kids aged four to six, Saturday, August 24, 1 to 3 p.m., at the San Diego Natural History Museum, members, $14 nonmembers. To register call 619-232-3821 x203. (BILBAO PARK)

"Children’s Classics," the San Diego Actors Theatre, is now in its fourth acting workshop for kids four to
**CENTURIES OF MEDITATION AND PSALM 102**

**Centuries of Meditation**

One great discouragement to Felicity, or rather to great souls in the pursuit of Felicity, is the sartorially of the way that leadeth to her temple. A man that studies happiness must sit alone like a sparrow upon the house-top, and like a pelican in the wilderness. And the reason is because all men have happiness and despise it. Very few shall a man find in the way of wisdom: and few indeed that having given up their names to wisdom and felicity, that will persevere in seeking it. Either he must go on alone, or go back for company.

People are tickled with the name of it, and some are persuaded to enterprise a little, but quickly draw back when they see the trouble, yea, cool of themselves without any trouble. Those mysteries which while men are ignorant of, they would gold all the world in the power for, I have seen when known to be despised. Not as it seems of happiness were such that it did need a welt; but the nature of man is such that it is odious and ungrateful. For those things which are most glorious when most naked, are by men when most naked revealed, most despised. So that God is fair for His very name's sake lest His beauties should be scorned, to conceal her beauties and for the sake of men, which naturally are more prone to pry into secret and forbidden things, than into open and common. Felicity is amiable under a veil, but most amiable when most naked. It hath its times and seasons for both. There is some pleasure in breaking the shell: and many delights in our addresses previous to the sweats in the presence of her. It is some part of felicity that we must seek her.

— Thomas Traherne

**Psalms 102**

Hear my prayer, O LORD, and let my cry come unto thee. Hide not thy face from me in the day when I am in trouble; incline thine ear unto me: in the day when I call answer me speedily.

For my days are consumed like smoke, and my bones are burned as an hearth.

My heart is smitten, and withered like grass; so that I forget to eat my bread.

By reason of the voice of my mourning my bones cleave to my skin. I am like a pelican of the wilderness: I am like an owl of the desert.

MUSEUMS

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

**Bancroft Ranch House Museum**

poeticom fractions

Children's Museum of North County, "Make It Move!" in an interactive exhibit from the Oregon Museum of Science and Industry. The exhibit explores the world of simple machines, with experiments to create a "super spinner" and in general to "make things move." See the show through Sunday, September 8.

The museum is designed as an educational environment through art, science, and social activities for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and the children's marketplace. Find the museum at 300 Carlsbad Village Drive, suite 103, 760-220-0737, (MUSEUMS)

Children's Museum of San Diego, 15 etchings by Mexican artist Marlangas Mendoza can be seen through the end of August. The works are based on images of Aztec and Mayan temples from Mexico and Central America. Her work is in the National Institute of Belles Artes, the Latin American Graphic Arts Mm in New York, and other prestigious galleries.

10 Fox Amiga Artists: icons, Tribes, and Villages," with artwork celebrating Mexican design, culture, and color by California-born artists Helen Slavik Garcia and Jane Lulata, is on display through August. The show includes original watercolors, pastel, collage, triptych, and prints reflecting each artist's interpretation of the Mexican style.

Fifteen etchings based on images of Aztec and Mayan temples from Mexico and Central America by Mexican artist MarLaughilas Mendoza may be seen through August.

Works by fiber artist Charlotte Hild are gathered in "Storytelling with Quilts," on view through August. The exhibit includes quilts and three-dimensional "interactive textile installations" that tell stories in different ways. Each quilt includes images and language references to children's stories, nursery rhymes, poetry, or other "calculation rhymes" in English and Spanish.

Continuing exhibits include "The Book Stop," "Improv Theater," and "Cora's Rainhouse." Find the museum at 200 West Island Avenue, Dial 619-231-8792 for additional details.

**MORNINGS**

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of the photographs, surfboards, and other artifacts have never been on public display before.

The museum features surfing artifacts — such as surfboards and clothing — of local legends. Phil Edwards, "L.I." Richards, and Peter Johnson, and that way-cool megastar from Hawaii, Duke Kahanamoku. The museum is located at 223 North Coast Highway: 760-721-6876. (OCEANSIDe)

Chula Vista Nature Center, an intractable living hôn of devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mudflats and marshes of San Diego Bay. Visitors can use a Biscanower to view animals macroscopically, use a Wentzscope for views of microscopic organisms found in the Sweetwater Soup, and interact with computerized videos exploring how tides affect the bay in the Mounds, Tides, and the San Diego Bay exhibit. At other exhibits, visitors can pet sharks and rays, see burrowing owls and migratory birds, and view the steps to the xeric garden.

Visitors meet a shuttle bus at the Bayfront E Street Trolley Station or at the center's parking lot at the foot of E Street and Bay Boulevard. For more details, call 619-489-5903. (CHULA VISTA)

Computer Museum of America, Secrets, Lies, and Teletypes: A History of Cryptography explores the development of cryptography and code breaking from ancient times to the present, focusing on the role of machines and computers. The National Cryptologic Museum, part of the National Security Agency, has loaned the German Enigma Machine; the three-rotor Enigma was used by the Nazis in World War II to secure messages. Also on view, the M-209, a U.S. Army Signal Corps machine used by American troops to send and receive encrypted messages. Visitors will learn about the use of semaphore, punch card equipment, teletypes, and other machines.

Ongoing exhibits include vintage signs like the Tong and Space invaders, punch cards, a rare "millionaire calculator," and a Hecottorote, described as a "1970s vacuum tube, sound-reason electronic kaleidoscope." Find the museum at 640 C Street (at Seventh Avenue). For additional details, dial 619-235-8222. (DOWNTOWN)

Flying Leatherneck Museum, the museum is dedicated to the Marine Corps who provided air support, from the propeller-driven fighters and bombers of the 1940s to the modern jets and helicopters currently in use. Static displays of a variety of aircraft, including the F4U Corsair and the F18 Hornet, are on display, along with engines, paintings and photographs, models and scale recreations of the plane in flight.

Find the museum at 640 C Street (at Seventh Avenue). For additional details, dial 619-235-8222. (DOWNTOWN)

Gaskamp Museum of History of San Diego, glimpse San Diego's colorful past at the museum, where displays highlight Wyatt Earp's San Diego days, the Peg Leg Gold Legend, the first maps and photographs of Old Town and "New Town," early military history, the naval disaster in 1923 at Point Honda, and more. Find the museum at 413 Market Street (between Fourth and Fifth Avenues). 619-237-1492, (GASKAMP QUARTER)

Heritage Museum, an interpretive wall, replica of the central office and general store, and a school room are part of this museum. A mural painted by Michael Strong depicts six periods of Poway's past. Find the museum in Old Poway Park, 14153 Midland Road, 858-679-8587. (POWAY)

Heritage of the American Museum, the museum features art and artifacts from South and North America, concentrating on the utilitarian and decorative artistry of craftsworkers from ancient cultures to the present. Mora Mills depicting ancient Teotihuacan in its days of glory is now on exhibit, resulting from the extensive study of this ancient "City of the Gods" that was once home to 200,000 people in central Mexico. The museum also features wings dedicated to natural history, archaeology, education, anthropology, and fine art.

Find the museum on the Cuamaca College campus, 12110 Cuamaca College Drive West, 619-670-5194, (RAMONO SAND DIEGO)

Heritage Walk Museum, the museum includes Vertu House, the city's original San Fe Train Depot, a railroad car with model trains, a jumping blacksmith shop, and a barn. Find Heritage Walk in Grape Day Park, at 321 North Broadway: 619-343-2077. (BURBANK)

John DuWinett History Museum and Library, operated by the Alpine Historical Society, it is located in the 1897 homestead of Dr. Sophronia Nichols. She was the first doctor in Alpine and the first female doctor in the East County. The homestead is an Indian artifact from the Kinyer family.

The museum is open on the last Saturday and Sunday of each month from 2 to 4 p.m., at 2116 Taven Road. For information, call 619-659-7040, (ALPINE)

Museum of History and Art, "Open Doors: Veterans POWS Thirty Years Later" is the new show, which will open February 1. The show includes 32 portraits and photographs of veterans-Pow's information on where they are now, 30 years later. The stories tell about how they rebuilt their lives after their war service. The exhibition is on show at thenew headquarters of the Homefront Quinini and profiles by Taylor Baldwin. The show will travel to seven other venues, including the San dimas, San Francisco, Norwalk, and Washington, D.C., when it closes on November 12.

The museum offers exhibits of over 65 aircraft — including a replica of the Spirit of St. Louis, a Fokker Dr.1, and the Spirit of the Thin Air. The exhibition includes over 400 scale models, 10,000 aviation-related items, and memorabilia from more than 100 aircraft.

The Spirit of St. Louis is included in the Space Age, along with an International Aerospace Hall of Fame. "Field Car," the Spirit of St. Louis, and the Tyrannosaurus rex — predator or scavenger? Guests use scientific methods to reach conclusions. The exhibit is called "The T. rex, the Raptor and the T. rex expert Jack Horner weighs in, acting as judge in the case. Complete with a T. rex skeleton and skeletal parts of Tyrannosaurus rex, Allosaurus, and Deinonychus are included in the exhibition. The audience is asked to choose which species shows paleontologists uncover evidence, develop hypotheses, and excavate items from other sites. Guilty or innocent? Make the call through Sunday, January 5, 2003 (although the show will be closed from September 21-25 for relocation within the museum).

An assembly of museum speci mens, rocks, fossils, live plants, and animals tells stories about the region's prehistoric and current habitats in "Natural Treasures: Past and Present." The ongoing exhibition is said to "display objects found by the community and to introduce new fossils that have been discovered through the city's love of history conservation." The exhibition features over 50 paleontological collections. Visitors will also discover how dinosaur fossils are rare in San Diego (the region was underwater during dinosaur times). The museum also offers the "gi
Happiness!
...a young blond knockout in tight black slacks...

The La Jolla Chamber Music Society's SummerFest 2002 began with a graceful speech by the festival's artistic director, Cho-Liang Lin, in which he expressed the previous year's high that the music at this and the subsequent concerts would bring the audience happiness. What a happy change already in the regime of Cesare Borgia and the Dragon Lady, where he had always maintained a message: "How marvelous all of us here on stage are!"

Nevertheless, if Lin had said, "How marvelous all of us here on stage are," he would have been right. What a group of musicians! What a program! What a concert!
The programming alone provided a breath of fresh air. There was not a hint of the routine in Lin's choice of works. Not one of the four could have been anticipated. None of them, in my memory, had ever found a place on a SummerFest concert (or in the much more extended winter series of the Chamber Music Society over the years). Yet every choice made sense and enriched the listener's musical life.
The concert began with Schubert's F Minor Fantasia for Piano Four-Hands, D. 940. Among the large quantity of more or less trivial house music Schubert composed for piano duo, there are four or five masterpieces, and the Fantasia ranks first among them. The last time San Diegans heard this unique work was in an unforgettable performance at the Athenaeum by Karen Kushner and the late (and much lamented) Igor Kipnis, who gave scarcely any idea of its grandeur. SummerFest offered the more felicitous combination of the great Leon Fleisher, whose tragic loss of the use of his right hand has now been miraculously overcome, and Christopher O'Reilly. I had nothing but bad things to say about O'Reilly in his recital of Russian music at Sherwood Auditorium two years ago, but his participation in the Schubert Fantasia (and elsewhere on this SummerFest program) made me change my mind by 180 degrees. The power and profundity of his performance (he took the higher part) were no doubt in part inspired by Fleisher's playing, but all O'Reilly's own was the uncanny way he played the haunting initial theme that recurs throughout the composition. The delicacy of his touch, the eerie, floating quality of his tone, the cool and yet infinitely poignant expressiveness of his phrasing—these immediately gave the Fantasia a quality of having emerged from another world, and each time the theme returned (after sections of titanic dramatic turbulence and the following characteristic pause, when for an instant all existence is suspended), O'Reilly once again called us back under his spell. The emotional impact of the rending dissonances in the treble, just before the final chords, was devastating.
The atmosphere of emotional intensity (although without the quintessentially Schubertian uncommonness) extended into the Barber Cello Sonata, Opus 6, which followed. Once again, O'Reilly was the pianist, this time in conjunction with cellist Ralph Kirshbaum, and these superb (and superbly matched) artists gave as passionate a performance of the Barber work as I have heard. Kirshbaum's dark, concentrated, feeling-laden tone was ideal for this heartfelt music. As in the Schubert Fantasia, the playing of the two collaborators was so in tune with the composer's vision that it repeatedly brought tears to my eyes—not just from identification with the emotions of the score, but also from the thrill of witnessing music-making of such perfection.

John Adams's Road Movies (the composer was in attendance) brought to the Sherwood stage violinist Leila Josefowicz and pianist John Novacek, for a piece of total music theater that no member of the audience is likely to forget. Josefowicz, a young blond knockout, was dressed in tight black slacks and a black tank top with diagonal bands of glitter. Why mention these "sesee" visual details? Because watching Josefowicz play this driving, dazzling, virtuosic, and supremely American score (Adams says its style is ragtime and big-band jazz, but what I heard mainly was bluegrass fiddling) was as much a part of the experience as listening to her. She not only played like a ball of fire; her body motions (in no way contrived but the natural consequence of her playing) were like a sassy dance, one sizzling gesture and movement after the other; even her pretty face was a delight to watch, as its irresistible animation, its joyful smile, and its air-kissing mouse captured every inflection in the music. Pianist Novacek, himself quite a good-looker, carried on his own vivid, shoulder-shrugging dance at the keyboard. The two of them embodied in their very persons—their youth, beauty, vitality, exuberance, and lack of inhibition—the spirit of the music they were playing.

It doesn't remain to be asked whether Road Movies, if performed by Jascha Heifetz and Vladimir Horowitz (neither of them dressed in a tank top), would have produced the same effect. Heifetz and Horowitz could not have played more sentimentally than Josefowicz and Novacek (both these young musicians are technicians of the highest order). But can the music stand on its own, without Britney Spears and Ricky Martin doing disco?

There is no denying the attractiveness of Adams's rhythmic impetus, notably in the breathtaking first and last movements. But, as in all this composer's work, his manner is to establish one striking idea, repeat it (with minor variants) for a long time, and then go on to something else. There is no logical development of ideas, no hierarchical structure, no sense of an inevitable ending. In spite of the exciting surface activity, there is something like real dramatic movement. That is why Nixon in China and The Death of Klinghoffer, for all their brilliant passages, are so theatrically static. Everything in Adams is a short ride in a fast machine.

Even when the pace is slow, the aesthetic remains the same. The slow movement of Road Movies is a case in point: a brief melodic motif (a rather undistinguished idea in this case), many times reiterated, going nowhere, and then after a while—for no particular reason—stopping. How much more real life there is in something like the "Blues" movement of the Ravel Violin Sonata, which "second movement: meditative" wants to resemble. But then (as the title of the work tells us) Adam's aim seems to have been to reproduce in musical terms the culture of the American road movie, shallow, characterless, always in a hurry, on the lam from the contradictions and complexities of the human condition.

Movies were also inevitably called to mind by the Suite, Opus 23 by Erich Wolfgang Korngold (how did he become Erich Maria Korngold in the printed program?—or is this a snide remark?), which was majestically filled the second half of the program. Korngold was one of the al-most-great composers of the 20th Century (his finest work was in opera), but he became side-tracked by Hollywood, where his melodious, Romantic, heart-on-sleeve idiom was familiar to...
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You may also submit
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SanDiegoReader.com by clicking on
the events section.

Pacem Summer Sings, your last chance to join the choir and sing classical choral works will be Friday, August 23, at 7 p.m. at St. Paul's Cathedral, 2728 Sixth Avenue. St. Paul's choir will conduct John Rutter's "Requiem." Admission is $18. Information is 619-298-7261 (DOWNTOWN)

Greatest Hits and Summer Pops — The Perfect Combination, the San Diego Symphony Orchestra, conducted by Maestro James DePreist, August 23 and 24. Special guest stars will be world-renowned pianist Joyce Yang and the San Diego Winds. All concerts include fireworks. Concerts begin at 7:30 p.m. (gates open at 6) at Navy Pier (960 North Harbor Drive). If you'd like, bring a picnic (no glass containers or alcohol). Single tickets range from $15 to $59. Tickets are available by calling 619-235-8084 and through Ticketmaster (619-220-TIXS) (DOWNTOWN)

"French, Franck, and Fire," organist Hector Olivera takes command of "San Diego's largest musical instrument," the pipe organ containing over 6,500 pipes at the First United Methodist Church of San Diego, to present this program on Friday, August 23, at 7 p.m. Find the church at 2111 Camino del Rio South. Questions? Call 619-429-0143 for an answer. An offering will be received (MISSION VALLEY)

Benefit Concert, Patti Page and the San Diego Chamber Orchestra perform in an event sponsored by Interfaith Community Services, the North County Times Charities Fund, and KSWB Cares for Kids, Saturday, August 24, at 5 p.m. at the California Center for the Arts, Escondido. Tickets are $20 and $30 for the concert only, or $50 for the concert, dinner, drinks, and auction. For banquet tickets and details, call 760-489-6380; concert-only tickets are available through the CCA box office, 800-988-4233 (ESCONDIDO)

Organ Concert, civic organist Carol Williams presents the weekly organ recital on Sunday, August 25, at 2 p.m., in Spreckels Organ Pavilion. For more information, call 619-702-8138. Free (BALBOA PARK)

"Journey from Brahms to Mozart," Paul Groves plays bass clarinet, and Roland Robbins plays piano in this concert that will benefit the Coordinated Maritime Services Maritime Youth Programs. They will perform classical and contemporary pieces on Sunday, August 25, from 2 to 5 p.m., at the City College of San Diego, 500 Mission Bay Blvd., 201 at the door, 760-321-9573 (MIRA MESA)

Classical Trio, the Encore Trio comprises Irina Bendetsky, piano; Natalie Kushnir, violin; and Yelena Babayeva, cello. Tickets are $20 and $25. Mendelssohn and Glina are on the program when they perform on Sunday, August 25, at 2:30 p.m., third-floor auditorium, Sand Diego Public Library, 200 E Street. Free. 619-236-5810 (DOWN TOWN)

Lavish Opera! There's a "dazzle" of great singers' promised when the Small Opera of San Diego hosts "I Love Opera" with pianist John Danke Sunday, August 25, at 7 p.m. at the Apical for the Performing Arts (9554 Kettner Boulevard). Singers include Katia Mehdy, Viola Rohling, Stephen Chan, Pia Cistadlo, and many others. The suggested donation is $10. Call 619-725-0777 for details (MIDDLETON)

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SOlaco and Chaos," figurative oil on board by artist Ascencio, can be seen at the Exclusive Galleries Collection Halle, 1620 Tuesday, August 27. The exhibition is open from Wednesday, August 29, 6 to 9 p.m. and Sunday, August 25, noon to 7 p.m. The gallery is located at 1612 1/2 Mission Street, San Francisco, located at the corner of Market and Beale Streets.

Digital Paintings by Renata Spinazzi, Ed Ponce, Calla Bonett, and Gallerie Dhurandur are on view at the Habbal Gallery, 404 Bush Street, San Francisco. The exhibition features a selection of works by several emerging digital artists. The gallery is open Monday through Friday, 10 a.m. to 6 p.m. and Saturday, 11 a.m. to 5 p.m.

Museum of Contemporary Art, Downtown, "Language: Form and Function" explores the use of written language as a fundamental component of visual art. For many artists, writing with text is simply another way to convey ideas and emotions. The show features over 50 works by contemporary artists, including painting, sculpture, and installation. The exhibition is open Tuesday through Sunday, 11 a.m. to 6 p.m. The museum is located at 250 West 21st Street, New York City.

"Goya: Spain" is a travelling exhibition that highlights the work of one of the most influential artists of the 18th century. The exhibition is on view at the Cincinnati Art Museum, 800 Vine Street, Cincinnati, Ohio. The exhibition is open Tuesday through Sunday, 10 a.m. to 5 p.m. and Sunday, 11 a.m. to 5 p.m.

"DANCE: $25 for 4 Weeks" classes at the San Francisco Dance Center, 450 California Street, San Francisco. The classes are open to all levels and are taught by experienced instructors. The classes are held Monday through Friday, 9 a.m. to 5 p.m. and Saturday, 9 a.m. to 1 p.m.

Shibori, wearable art in the shibori technique, the work of Donis, goes on view for a reception on the Friday, August 27. The exhibition is on view from 6 p.m. to 9 p.m. at the La Jolla Fiber Arts Gallery, 7644 Girard Avenue, San Diego. The exhibition features a variety of works created by local artists using the Shibori technique. The exhibition is open Tuesday through Saturday, 10 a.m. to 5 p.m.

"Initial Intellect," L.A. artist Lee Pratt incorporates translucent fiberglass, glass, acrylic, cable, and machine aluminum elements in his sculptures. Suzanne Peta's encaustic and acrylic paintings will employ sensual minimalism. The new-person show can be viewed through September 15. Hours are Tuesday through Sunday, 12 p.m. to 5 p.m.

"Planning Tips"

Bridal Bazaar, Dolphin Square, 17th Street, San Francisco. The event features a variety of bridal-related vendors, including photographers, florists, and wedding planners. The event is open Saturday, 10 a.m. to 5 p.m.

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"S mudança, por favor" by Marina Garcia, a beautiful oil painting, is on display at the La Jolla Museum of Contemporary Art, 7660 La Jolla Blvd., San Diego. The exhibition is open Tuesday through Sunday, 10 a.m. to 5 p.m. and Sunday, 12 p.m. to 5 p.m.

"Sonne & Cohn, a Carol" figurative oil on board by artist Ascencio, can be seen at the Exclusive Galleries Collection Halle, 1620 Tuesday, August 27. The exhibition is open from Wednesday, August 29, 6 to 9 p.m. and Sunday, August 25, noon to 7 p.m. The gallery is located at 1612 1/2 Mission Street, San Francisco, located at the corner of Market and Beale Streets.

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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.

All My Sons

Arthur Miller’s first Broadway success has the feel of an old-fashioned, mid-1940s period piece: wide canvas/narrow meaning; symbolism in the guise of realism. His dramatics seem by the numbers today but was actually progressive in 1947, when post-WWII ambiguity made simple issues complex. Joe Keller’s factory-shipped cracked cylinder head to the military. Twenty-one planes crashed. A jury exonerates Joe, and his family has lived a lie ever since. In All My Sons, cracks the family’s a cappella.) Broadway/ San Diego presents a touring production of the Broadway hit, based on the animated Disney film.

San Diego Civic Theatre, Through Sunday September 1, Tuesday through Thursday, Friday, and Saturday at 7:30 PM. Wednesday at 7:00 PM; Sunday at 6:30 PM. Matinee Saturday at 2:00 PM and Sunday at 1:00 PM.

Beehive

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 reprisal of its 1992 hit show. Beehive 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 that). Directed by Paula Kalustian, the production abandons its aura of overkill-silly as the ‘60s lose innocence. And the second half includes first-rate songs especially Rene Mitchell as Aretha Franklin, Lisa Patterson as Tina Turner, and Jo Anne Locklin as Janis Joplin. The show captures some of the texture of the era. Jill K. Mesaro’s costumes are a history lesson (the times weren’t the only thing “a-changing” back then; styles made 180-degree turns 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 black round things all over the place? Photograph records. The ones with big holes in the center were 45s. And for the generation of the ‘50s, they were minted currency.

Worth a try.

The Theatre in Old Town, Open-Ended Run, Thursday through Saturday at 8:00 PM Sunday at 7:00 PM. Matinee Saturday at 5:00 PM and Sunday at 2:00 PM.

CATAMARAN CONSPIRACY

Mystery Café’s interactive dinner theater show takes place at Camp Skills in 1942, where some of New York’s finest gather, and die. MYSTERY CAFE, OPEN-ENDED Run, Fri and Sat at 8:00 PM.

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A Day of Absence and The Blues
Community Actors Theatre presents one-act comedies. "Day of Absence" about the day "all the black people disappeared out of town," and "The Blues," in which an elderly blues singer answers questions about his career.

COMMUNITY ACTORS THEATRE, THROUGH AUGUST 25, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

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

SHIRLEY'S KITCHEN, 7868 EL CAJON BOULEVARD, LA MESA. OPENENDED RUN. FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673.

Deep River
Must have been what, 20 years ago? David McFadden wrote a play, produced by Lamb's Players, about a mother, daughter, a father (who may or may not exist), and a vague secret. The script was passable, albeit bland, and the production needed more life to energize areas where it's a little flat. "McFadden, who has since written for Carol Burnett and Roseanne Barr and was one of the creators of Home Improvement, saved the story but completely rewrote his play. Like Bill Murray in Ground Hog Day, McFadden got to go back and get it right."

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The Importance of Being Earnest
Codirectors Sean Murray and Rosina Reynolds have assembled one of the North Coast REP's strongest casts. Through this summer the actors perform double roles, as Earnest runs in repertory with Tom Stoppard's Travesties. Although the opening-night performance of Earnest was a tad shaky, Oscar Wilde's farce is definitively a show to see and savour. Along with being one of the funniest plays ever written, Earnest is cross-batched with scathing social commentary so subtle it's almost unnoticed (fortunately for the characters, they don't listen to each other; if they did, society as they know it would crumble). Murray's scorching design includes walls so hyper-green they resemble a newly twinned Caterpillar. When combined with proper fin de siecle furnishings and Shulamit Nelson's white and beige formal period costumes, they create a bifurcated tableau much like Wilde's play-a surreal rationalism. The only persisting opening-night problem: often the cast spoke more naturally than artifically. But with Wilde the rules don't apply. It's okay to sculpt a line and to "perform" (as does Annie Hinton's wonderful Lady Bracknell). After all, these carefully ordered sentences might be the only glue binding Wilde's fragile society together. Worth a try.

7:00 PM

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Fridays, August 30, September 13 & 27, and October 11 & 25, 7:30 pm

Mystery Café, Cruising Around the Williams D. Evans at the Bahia Hotel, Through August 26, Wednesdays at 7:30 PM. For information call 619-544-1600.

Seven MORE Weeks of Greeks! The Tragedies

What a great idea! To recautour local audiences with the master-
works 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 characters set in stone. Instead, the actors treat the text as if it were the first day of rehearsal: the threshold of exploration. They read in a semicircle. 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: Sunday, August 25, at 2:00 p.m., Andromachy by Euripides — a new translation by Marianne McDonald. Worth a try.

6TH @ PENN THEATRE, THROUGH SEPTEMBER 22. CALL 619-688-9210.

Singin' in the Rain

The Welk Resort Theatre presents the story of Don Lockwood and Lina Lomont and their troubled transition from silent films to "talkies."

WELK RESORT THEATRE, THROUGH AUGUST 31; TUESDAY, JULY 12; SATURDAY AT 8:00 P.M. MAJESTY TUESDAY THROUGH THURSDAY; SATURDAY AND SUNDAY AT 1:45 P.M.

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CUY THEATRE, 328 SEVENTH AVENUE, DOWNTOWN. OPENS 8PM, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-644-4081.

Theatretops

A cross between improvisational comedy and Family Feud: Improv-making up a funny scene as you go along, is tough enough. Add competitive screen-making, with the audience awarding points to the winning team. Parties might balk at the odiousness of comparisons, but Theatertops' "game shows" are a hoot. The 90-minute evening uses various formats. The show I caught had "Team Sports" — two pairs of players competed, taking suggestions from the audience, and "Good Morning, Theatre" — five "directors" invented scenes, using the other four as actors. The winner got a banana, the loser a "soror." Some attempts went nowhere (I repeat: improv is tough; I did it in my, as hindsight reveals, callow youth). Others made amazing twists and turns. The group is talented enough (and know when to black-out best) to make the hits more frequent than the misses. Their gurus, Keith Johnstone, has written one of the few brilliant books (Impro) I've ever read about making theater. And they put their pearls to good use. Their motto: "Remember, when it's not funny, it's art."

Worth a try.

SWEDESDORF HOTEL THEATRE, 1531 TYLER AVENUE, HILLCREST, FRIDAYS AT 8:00 P.M. FOR INFORMATION CALL 619-543-6905.

Travesties

One of the North Coast Rep's finest shows ever! Tom Stoppard's "epic farce" is funny, thought provoking, and moving, and the NCRT gets all of it. What makes the achievement especially special, Travesties is a personalized monster. The play has no middle. It thrives on extremes both supremely earnest and a "travesty" of earnestness. James Joyce, Tristan Tzara, and V.I. Lenin in the Lodging memories of Henry Carr, erstwhile minor British consul in Zurich and lifelong trouble maker. They debate the meaning and function of art, while Carr grafts them into a production of Oscar Wilde's Importance of Being Earnest. Codirectors Rosina Reynolds and Sean Murray (wonderful as Carr) have honored the play's themes and catalogue of theatrical styles (everything from vaudeville and magic to sophisticated comedy, poetic riffs, documentary, song). And the cast, performing Wilde's comedy in repertory with Travesties, is tops. That the actors often play the same (though opposite) characters adds yet another ring to Stoppard's richly layered "pig's breakfast."

Travesties is about art, of course. (Lenin saw it as a political tool; Tzara as a bomb to level the old order; Joyce as "art for art's sake") — but the play's also about old Carr. He outlives three of the 20th Century's most influential shapers yet must retire, to his chagrin, in the untenable century they helped usher in. And here he waited the world to imitate life in The Importance of Being Earnest.

Critic's pick.

NORTH COAST REPETORY THEATRE, THROUGH SEPTEMBER 15; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. NOTE: TRAVESTIES RUNS IN REPETORY WITH THE IMPORTANCE OF BEING EARNEST CALL THE THEATER FOR SPECIFIC DAYS AND TIMES AT 619-461-0105."

Triple Espresso: A Highly Caffeinated Comedy

Hugh Butterman's done his lounge act at the Triple Espresso Coffeehouse 20 years to the day. While patrons sip a house blend — "Grape," "Scandinavian Blizzard," or "Mokkoko Cocoa Mocha" — Hugh plays 70s tunes on the piano. He and his companions, here to celebrate Hugh's anniversary, got stuck in the 70s. The trio used to be Maxwell, Butterman, and Bean, a comedy group that never went far. They're "losers," they admit, but not "ordinary" ones. And, hey, their reunions could help them face the issues from their mediocre pasts. A formulaic story from the creator of MAKING PORN comes...

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the inside track

Grateful Dead members (Bob Weir, Phil Lesh, Bill Kreutzmann, and Mickey Hart) played their first show together since the 1995 death of Jerry Garcia at the outdoor Alpine Valley Music Theater in East Troy, Wisconsin.
The Disco Biscuits, Donna the Buffalo, and Denson’s six-piece soul-jazz band played during the day for the two-day event billed as the Terrapin Station concert.

Karl Denson said the surviving Dead — who now perform as

also get along fine with each other. It’s the outsiders who he says are causing the friction.

People are realizing just how much money they are worth…. It sold out immediately.” Denson said the concert sold 35,000 tickets per show. “People came from all over the

Ranch with his wife and three kids. “I don’t go on the road unless I get paid. I turned down the Lenny Kravitz/Pink tour this summer. Lenny offered it to me, but the money wasn’t right.”

Denson says he is amazed at the lack of hometown appreciation.

“When I came back, I saw Channel 10 did a feature on the Deadhead reunion. We were thinking that it would have been nice if they might have mentioned that a local San Diego band actually played there.”

Denson’s new CD, The Bridge, was released Tuesday, available at www.karlndenson.com.

Karl Denson’s Tiny Universe appears tonight at House of Blues in Anaheim.

“The bottom line is this band is adamantly opposed to playing 21-and-up shows,” said one insider well versed in the history of Sonic Youth. The pioneering grunge band is staging a comeback with the release of its new CD Murray Street and a coinciding nationwide tour.

Their local stop is tomorrow at the Del Mar Thoroughbred Club’s “4 o’Clock Friday” series.

“It is being pitched as if this is an all-age show,” said the insider. “How many kids do you know that go to the races?”

Tomorrow’s Sonic Youth racetrack gig is open to those under 18 — if the minors are accompanied by an adult.

“It does seem strange they would play the racetrack,” said Lou’s Records employee John Salcido, who said he has been a Sonic Youth fan for about 15 years. “Probably my guess is that somebody at the racetrack knows their manager or something. It might be a favor, or it might be for the money.”

The insider said money is the reason Sonic Youth is playing with the ponies.

“They would normally be worth $8000 or $10,000,” said the insider. “My estimate is they are getting $15,000 to play the racetrack. It’s the same as the Indian casinos which overpay their artists. Even though Del Mar is not an Indian reservation, the emphasis is on gambling. By getting kids to go to the racetrack, they will then hopefully come back and gamble when they get older. It’s almost like Vegas, where they make it look like it’s a family place, but the bottom line is to get kids into the habit of gambling.”

The Del Mar Thoroughbred Club’s Josh Rubinstein said he could not comment on what Sonic Youth was getting paid, except to say, “Our [band payment] rates are in line with what they usually get.”

Michael Meisel of GAS Entertainment, Sonic Youth’s management firm, forwarded questions about the booking to New York press agent Perry Serpa.

“I didn’t even know that was the case,” said Serpa about the racetrack’s age restriction. “I don’t think the band knew that.”

Sonic Youth appears tomorrow at the Del Mar racetrack. Admission is free with $5 admission to the track. No one under 18 is allowed without an adult guardian.

— Ken Leighton

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continued to signal it wanted to connect with the young, musically hip crowd by booking such cred-fty artists as Sonic Youth, Cracker, and the Vines. The Friday series made a huge coup last year by booking Jack Johnson.

Radio station 91X proudly announced that the last day of this year’s series, September 6, would feature San Diego’s own Convoy. The only problem is that Convoy was also booked to play a multiband show organized by a radio station in Denver — on the same day.

Convoy told the Del Mar Thoroughbred Club and 91X that they would not be honoring their Del Mar September 6 date even though their agency, Monterey Peninsula Artists, said they would.

“We book it through the agent,” said Rubenstein, who works as a director of sponsorship and broadcast for the Thoroughbred Club. “They [the band] told us it was double booked and that they [the band] would play the show at Red Rocks [amphitheater in Colorado] instead. They said they would come back and play for us for free.”

So will Convoy be invited back to play for the racetrack?

“Don’t see them playing here in the near future.”

Jackie Naughton is the “responsible agent” for Convoy at Monterey Peninsula Artists. She said, “This happens a lot of the time with [multi-artist] radio shows. Sometimes the record company and the band make the decision to play them on their record label.”

Convoy records for Hybrid Recordings of New York. Hybrid employee Nathan Czefarat did not want to speak on the record, saying the issue would be best addressed by the band. But he did say that Convoy now packages itself with the help of Hybrid, having separated two months ago from Brad Bogart, Convoy’s L.A.-based manager for over a year. Convoy would not comment.

Convoy will appear at the Street Scene September 7.

— Ken Leighton

Tomorrow the Alibi will have music for the first time in 54 years. Joe Patrone and his wife Stacie will bring live rock to the Hillcrest club. Joe tore out his office to make room for a 9 x 20 stage.

“We’ve [Joe and his wife] had it for three years. Before that my father had it since 1972. Before 1968 it was [a] bowling alley.”

“[It hasn’t been the same anywhere in Baja since September 11] in Ensenada the tourism business is off 20 to 30 percent.”

Samantha Byars, 26, makes her living as the lead singer of Grupo Zoom, a band that plays at three different Ensenada nightspots. She says the Mexican bar and hotel industry was hit hard by the terrorist attacks.

“It gets worse the farther down you go. La Paz and Cabo San Lucas are really suffering. Vacation rentals in La Paz were off 60 percent. It’s just now starting to pick up again.”

Raised in the Bay Area, Byars moved with her mother to La Paz — about 700 miles south of Tijuana — when she was 11. At 18 she came back to the States for college, and at 21 she returned to La Paz to sing, dance and hits. She moved to Cabo San Lucas in 2000. “Grupo Zoom is a very touristy town. It’s nothing but Americans, but it’s the only place to sing.”

The Alibi’s Patrone said he has not booked any shows beyond tomorrow night.

Red Eye Gravy holds their release party for their new CD, “Heat-n-Serve tomorrow at the Alibi’s first live gig. The Reverend Mike Remy opens at 9:30 p.m.”

— Ken Leighton

PATRONES ADD MUSIC TO HILLCREST’S ALIBI

SAMANTHA BYARS OF GRUPO ZOOM

known as Perry’s.”

For about 15 years the Alibi has been the hangout for the tattooed punk/rockabilly crowd. Now some of those regulars can play at their favorite watering hole.

“It’s free admission. Hopefully I can keep it that way.”

The Alibi’s Patrone said he has not booked any shows beyond tomorrow night.

Red Eye Gravy holds their release party for their new CD, “Heat-n-Serve tomorrow at the Alibi’s first live gig. The Reverend Mike Remy opens at 9:30 p.m.”

— Ken Leighton

Cover band anchored by three brothers. “The bassist and drummer are twins.”

“The pays is very good. [In Cabo] I got $550 for four days of work. Now I make that much in two days — working from 10:30 p.m. until 2:30 or 3 a.m.”

“It’s tough if you don’t want to play Top 40.”

“The bars here don’t allow original music. The Mexican people are a little different than Americans. They like to hear what they are used to versus Americans, who are a little more open-minded.”

Depending on what bar they are in, Grupo Zoom will play only American covers (No Doubt, Creed, Sheryl Crow) or American hits mixed with covers by Latin ska/rock bands (Cadillacs, Rubanes). “Ska is a lot bigger in Mexico.”

Byars said she will stay in Ensenada at least through the rest of the year.

“I really like it here. It never gets hot.”

The last major change to the Ensenada nightlife came in the mid-80s when the multilevel Papas and Beer disco/nightclub opened. Before that, the 100-year-old Hussong’s cantina was the landmark nightclub.

Last week the Mango Mango restaurant and disco opened right across the street from Papas and Beer. Designed for an upscale crowd, the two-story café/nightclub is done up with a safari motif — even the speakers are covered in zebra skin. A big mango tree winds its way up to the second floor. Mango daiquiris are served downstairs.

Grupo Zoom appears at the following Ensenada venues: Friday at Viva Wings (free admission); Saturday at El Squid ($5 cover); Sunday at Papas and Beer ($free admission).
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"A rapper is somebody who wraps gifts at Macy's. An MC is a person like myself who writes lyrics and who gets onstage to kill the microphone."

Lefty (who prefers not to give his real name), 27, is a Camp Pendleton Marine corporal who started rapping when he was 15 while growing up in the Bronx. He says the depiction of hip-hop artists as nothing more than "money, ho's, and clothes" is ruining the hip-hop culture.

"All these rappers talk about is money, girls, and cars... There is a band called the Cash Money Millionaires. What does that tell you?... Anyone can write a song about girls, butts and car tires in drinking Dom Perignon."

Lefty started performing in March at a beach club on base run by the USMC. He made his local civilian debut last month at the Belly Up Tavern's local band showcase. "I did an a cappella song called 'My Father.' It was just me and a microphone. It was about my father, who was killed by a drunk driver. During the song the audience went silent. I brought 50 CDs with me. Five minutes after that song was over, every copy was sold."

"I won that first round. Winners are determined by slips filled out at the door. I brought a lot of friends from the North County Lunatics.

It's a motorcycle club. He didn't win the second round held last month.

Lefty unleashes fast-paced, free-styled rhyming rants against his opponent, usually based on their physical appearance.

For example: Walking around spreading cheer on your Tricuit / Put your hat on backwards looking like a fake Limp Bizkit.

To keep his chops up, he reads the white pages for practice. "I read the phone book as fast as I can and rhyme the names and numbers. That's how I practice. It makes you sharp. You gotta be sharp in this game."

Ken Leighton

The following online auctions of San Diego music memorabilia took place at ebxy.com between June 10 and July 30. Slightly Stoopid's 1996 debut CD on Skunk Records sparked a bidding war among seven bidders. Its New Jersey seller said, in the item description, "This is one of the rarest Slightly Stoopid CDs to get... Bradley Nowell of Sublime and Ras 1 of Long Beach Dub All Stars guest star on this CD." Tracks include "Smoke Rasta Dub," "Wake Up Late," and "P.C. the Police." Bidding started at $23.95, and the lucky winner took it home for $61.

A DVD video collection, Ratt: Videos & Unplugged (1983-1991), features 14 music videos as well as live cuts and unplugged numbers. "All the Ratt you'll ever need," pitched its seller. Five bidders drove the cost from $14.99 to a closing price of $36. Recently deceased guitarist Robbin Crosby's name attracted higher than average bidding activity for Ratt memorabilia. A 90-minute "Ratt Detonator Tour... [with] Robbin Crosby" videotape of a 1991 Osaka, Japan, concert featuring one of the last performances by the "classic" Ratt lineup closed at $9.99. Its "unofficial" (read "bootleg") origin is hinted at by the seller's disclaimer — "I bought this at a collectibles convention; it is not a store bought video."

A metal watch featuring the logo for POD — Payable On Death — with an 8" chain-link metal band, packaged in its original metal box, sold for $29.99.

Two front-row seats for the Rolling Stones' November 14 Sports Arena show — section L114, row 1, seats 13 & 14 — drew 16 bids before the tickets closed at $550. The previous week, a pair of eighth-row seats for the same concert saw 26 bids totaling $162.50.

Jay Allen Sanford

CONTRIBUTORS
Jennifer Hall (editor), Josh Board, Kristen Collier, Edwin Decker, Dave Good, Randy Hoffman, Ken Leighton, Ray Levko, Mary Montgomery, David Moye, Derek Pianka, Jay Allen Sanford
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"I probably took as much LSD and smoked as much pot as they did!"

More of what Horton Plaza shoppers think about the effect of the Beatles on their lives.

Linda Brzycki, who’s in her 40’s, can’t think of the words to her favorite song. She starts humming “Darling” for a few seconds. I say a few lines, and she tells me I have it. We can’t think of the name, until we come to the chorus, “And I Love Her.”

“We danced to their music in the school cafeteria at lunchtime. We had a jukebox and always played the Beatles’ music. My girlfriend and I were totally hooked on Paul.” Linda says she doesn’t care much for today’s music and occasionally listens to country.

Joe Belkambo, 48, grew up in New York listening to the Beatles. He says his favorite song is “Hey Jude.” He easily recites the lyrics: “Hey Jude / Don’t be afraid / Take a sad song and make it better.”

I ask him if he wants me to delete it, and he says, “Ah no. That’s all right.” When I steer the topic to today’s music, he tells me, “It seems they have higher production values today. And dirtier lyrics.”

Brian Terdik, 50, also brings up the drugs when it comes to the Beatles. He said, “My favorite song is ‘Revolution 9′ because when I was sparkked on LSD it just sounded so weird.”

I ask him to recite the lyrics, and he laughs, saying, “All they say is ‘Number nine, number nine, number nine.’” He tells me young people probably don’t follow the band, since they have their own groups.

I ask how the Beatles represented his youth, and he said, “I grew up in San Diego and had good times listening to them and other 60s bands. I saw a lot of concerts at Balboa Stadium, the Hippodrome, and La Jolla Cove.”

When I asked him about today’s music, he says, “I don’t listen to much. But, with rock, it’s still the same. A guitar, bass, and drums. Bands like U2 have political things to say, like some of the 60s groups. Tom Petty rocks, and when he came out, everyone thought he sounded like the Byrds.”

Romy Desticamio is 64. When he tells me his age, I say, “That’s a Beatles song.” He laughs and says, “Yes, but my favorites are ‘Here Comes the Sun’ and ‘Give Peace a Chance.’”

Romy has no problem singing “Here Comes the Sun.” I don’t try to make him sing “Give Peace a Chance” since it actually is a John Lennon song and the lyrics are just a list of words except for the chorus.

“She comes to the sun / Here comes the sun / And I say, it’s all right / Little darling, it’s been a long, lonely winter...”

I ask him what people under 30 think of the Beatles. He says, “They are quite familiar with the music of that time period, because undoubtedly, their parents have been singing or playing those old songs.”

When asked to compare music from then to today, he responds, “The music of then is now classic, and for so many reasons. We had storytellers back then. Will rap become like that later on? Not a chance.”

Ida Miller, 55, says her favorite group is the Doors, but she also likes the Beatles. Her favorite song is “I’ll Follow the Sun.” She knows the lyrics. “Some day, you’ll look. To see I’ve gone / But tomorrow may rain so, I’ll follow the sun. I could go on, but I’ll start singing.”

I ask Ida what younger music fans think of the Beatles. She tells me, “They don’t even understand the Beatles were and what contribution they had to today’s music. Until the Beatles, popular music was largely bland. A lot was just written by songwriters and then performed by popular singers of the day.”

“Did the Beatles represent your youth?”

“I was in high school when they were on Ed Sullivan. My friends and I were so excited. When I watched, I looked at my LP and tried to figure out who was who. This new music was the soundtrack for my high school years.”

“Can you compare the high schools today?”

“There is no comparison. There may be some new and exciting music today, but there’s also a lot of crap. It’s hard to find meaningful stuff. We’ve regressed to where we have pretty boys and pretty girls singing hits.”

Michael Davis, 40, says his favorite song is “The way she moves.”

“I say, ‘You mean something?”’

“Yeah, something in the way she moves, attracts me like no other love.” He breaks into song.

This is the second person who has picked “Something.” Perhaps it’s on people’s minds since George Harrison — who wrote the song — died last year. Frank Sinatra even mistakenly called it “my favorite Lennon/McCartney tune.”

Michael thinks the majority of teenagers don’t know about the Beatles. He adds, “They know their music through other artists who have done remakes of their songs.” Most recently, the entire soundtrack to the Sean Penn movie I Am Sam is all Beatles songs covered by current bands (including Encinitas’ own Eddie Vedder).

In regard to the Beatles representing his youth,
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How did the Beatles represent your youth?
"They were the spokesmen of our generation... I can't recall boys with long hair before the Beatles."

George, 40, didn't seem too excited about the Beatles. He says his favorite might be "Revolution" but isn't sure how it even starts. He feels every generation knows about the Beatles and their influence on rock 'n' roll but adds, "They didn't really represent my youth. I liked the hard rock of the '70s more."

Jim, who is 50, doesn't want to give me his last name, and didn't want to give me his age. He seems a little reluctant to talk, until I say it's about the Beatles. He quickly replies, "That's my favorite band!" His favorite songs are "Here Comes the Sun," "No Reply," and the entire second side of Abbey Road. And later, when I'm talking to somebody else, he comes back to tell me to switch his favorite songs, although I forget now what he wanted to replace it with. He said he knows most of the lyrics to all the Beatles' tunes. I ask him what people half his age think about the Beatles, and he says, "I don't know. They might not even care about them. Maybe only a few are aware of them."

I ask him how music today compares to the times when the Beatles were writing songs.
"Today, it's mass produced. They just care about how they look onstage. It was more substance and creativity back then. People had to actually be able to play an instrument."

Mike Zeff, 49, says "Help!" is his favorite song, because "it was between their older, exuberant 'yeah, yeah, yeah' period and before the later, more experimental period. This song has elements of both. I know the lyrics to at least a hundred Beatles songs."

Bill Haas, 54, has the quickest response when I ask his favorite Beatles song. "Eight Days a Week," he says without hesitation. But when I ask him to recite the lyrics, he takes a long time. He's humming and saying lines, but not in order. "Love you all the time..." he says. "Bill Haas"

I ask him how he would compare his music with his son's music, and he says, "Well, it's different. Most '60s were love songs. Now you've got rappers. And this heavy-metal thing."

Reuben Ruiz, who's in his 50s, says his favorite is Abbey Road. Since that's an album and not a song, I ask him to pick a favorite from that album. He's hard pressed to name a favorite.

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Artists subject to change.
My Heart Will Go On

"I cry every night because I'm very sad and depressed."

Erin Hisayo Fujisaka, born in Hawaii, moved to San Diego with her mother and sister after many years on the island of Oahu. At 15, she is going into her sophomore year at West Hills High School in San Jose. She surfs, swims, and plays water polo on her school's varsity team. Her dream is to attend Yale and become a child psychologist.

Describe the time in your life when you were unhappy.

When you go to a great-grandfather passed away. I didn't really know where to go from there. I didn't really know how to feel or what to do.

When you were happiest?

When I was in kindergarten and we went to Disney World. It was like, the only time I can ever think of us doing anything as a family.

Are you ever unhappy without knowing why?

"Certain times in your life you just feel unsatisfied with yourself and with what's going on; you just feel generally unhappy and unsatisfied."

What do you do when you're unhappy?

"I go to the beach."

Who do you have to turn to?

"Either my boyfriend or my sister, because they know me very well and they just always seem to know what to say and how to comfort me."

Sad songs:

"That one duet by Mariah Carey and Boyz II Men ["One Sweet Day"]; it can always make me unhappy."

Soothing tunes:

"It just depends on what's bothering me at the time. It could be from Tori Amos to Incubus to anything that seems right for the moment."

Happy fantasy:

"I would travel the world."

Born and raised in San Diego, Alison Pham, 17, is going into her senior year at Serra High School. She likes shopping, going to amusement parks, and playing computer games such as Counter Strike. When not with her friends, Pham works at a Dairy Queen in TIerrasanta. She's saving money so she can go to a good college and study to become a dental hygienist or pharmacist.

Describe the time in your life when you were unhappy.

"The one time where I was most unhappy was when my family went through some medical problems and one of my family members was sick."

When were you happiest?

"When I found out that that particular person was okay and living at home with me."

Are you ever unhappy without knowing why?

"Yes, I cry every night because I'm very sad and depressed."

What do you do when you're unhappy?

"I go shopping, to the malls."

Who do you have to turn to?

"My best friends or my boyfriend because they listen to my problems, they do, they help me out through rough times."

Sad songs:

"Sad love songs like Jagged Edge's 'I Gotta Be.' It makes me think about the happy times and the sad times and ups and downs of relationships that I've been in."

Soothing tunes:

"Fast, upbeat types of music."

Happy fantasy:

"I would feed all the kids, the hungry kids that I see on 'Save the Children.'"

From Australia, Reuben Kuhntz moved to San Diego in the fourth grade. The 17-year-old senior plays clarinet for the Serra High School marching band and wind ensemble. Kuhntz's other interests lie in designing computer games for clients. He incorporates original music, images, and voice recordings for his characters. Kuhntz hopes to continue this work and become involved in the development of computer science.

Describe the time in your life when you were unhappy.

"I'm unhappiest when my ex-girlfriend keeps hitting on me."

When were you happiest?

"When I go to my friend's house and eat them out of house and home."

Are you ever unhappy without knowing why?

"No."

What do you do when you're unhappy?

"When I'm unhappy I just sit and think and contemplate about why I'm unhappy. [Also], I go to my friend Jeff's house."

Who do you have to turn to?

"I turn to my girlfriend and then she makes fun of me, and that makes me a little less depressed."

---

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Sad songs: "One song that comes to mind...Drunken Tiger and Tasha, singing 'Killing Me Softly.'"

Soothing tunes: "Not all music because slow music depresses me more. But I like happy, fast-paced music."

Happy fantasy: "I'd probably fly or something."

My Anh Le recently graduated from Serra High School. This fall she will be a freshman at UCLA, where she hopes to major in psychology and minor in business or East Asian culture. Born in Bataan, Philippines, Le moved to San Diego and was raised here for the majority of her life. She lists surfing the Internet, hanging out with friends, and shopping as her favorite activities. She also participates in community service events, and for many years, during middle and high school, she was a member of the Kiwanis Key Club.

Describe the time in your life when you were unhappy.

"That would be my decision on whether I should stay in San Diego for college or go away, because it was between my friends and family against a new place that I totally didn't know, and I didn't know whether I was ready to leave home."

When were you happiest?

"When I graduated from high school, because I felt I'd accomplished a lot, and I'd made my parents really happy. Because, even though my brother graduated from high school [and] they were thrilled, [they weren't] too thrilled. And I thought that by accomplishing high school with high honors, that made my parents really proud of me. They respected me and gave me the freedom that I wanted after all these years."

Are you ever unhappy without knowing why?

"No...I'm usually happy, so whenever I'm sad I know my reasons why."

What do you do when you're unhappy?

"I like to hang out with my friends. I go to the mall, someplace fun to get away from all the sadness, or sometimes I just like to stay in my room and listen to music."

Who do you have to turn to?

"I turn to my family, friends, my boyfriend...that's if he doesn't piss me off."

Sad songs: "'My Heart Will Go On,' by Celine Dion."

Soothing tunes: "R&B music or pop rock like Britney Spears, 'N Sync, blink-182, Rufio...music like that."

Happy fantasy: "I would become very successful and take care of my parents because I know they want me to be successful in life, and they've done so much for me and in return I just want to take care of them when they get old."

Seventeen-year-old Linda Chau, senior at Serra High School, has lived in the same Tierrasanta neighborhood her entire life. She enjoys photography and playing tennis and is team captain on Serra's varsity tennis squad. Interested in politics, Chau is president of her high school chapter of the junior Statesmen of America, which she helped start. After graduating from college, she wishes to attend law school.

Describe the time in your life when you were unhappiest.

"Probably when I received my first set of SAT scores. They were lower than I expected, and I kind of thought lower of myself because I had thought that those type of scores established who I was, and I was afraid that I wouldn't be able to go to the college that I wanted to because of those SAT scores."

When were you happiest?

"I don't think there's ever been a time when I was the happiest, but probably, in correlation with my unhappiest time, when I improved my SAT scores by 200 points. That made me happy because my parents were — actually my mom was — very happy for me and congratulated me on that."

Are you ever unhappy without knowing why?

"Not really, I've never come across that type of situation where I don't know why I'm unhappy."

What do you do when you're unhappy?

"When I'm unhappy, I probably like to hang out with my friends or with family or just watch a movie by myself. Or just go somewhere alone and just think or just relax.

Who do you have to turn to?

"I turn to my friends when I'm most unhappy. They can help me out by giving me advice, or they're comforting and they understand my problems 'cause they're my friends, and my friends are my peers and know what types of troubles teenagers go through. And I can sometimes go to my parents, but they're not as helpful in understanding my feelings."

Sad songs: "The song that makes me feel unhappy, whenever I hear it, is the song by Eric Clapton, 'Tears in Heaven.' It was based on his son that died when he was so young."

Soothing tunes: "Jazz comforts me when I'm most unhappy. I like the melody or the tune that jazz has."

Happy fantasy: "Become a successful Asian-American woman politician in D.C."
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Kenny Wayne Shepherd ■ Slash ■ Mick Taylor

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Sickroom Talent

“His fingers fell on the keys as large drops of rain that spread themselves like iridescent pearls.”

A
fter a month or so of having saturated my
self with Japoneque keyboard, I was in want
of something different. Not entirely excu
sated with the keyboard — never exhausted, in
fact — I moved along some 150 years, leap-frog
ning the Classical and Romantic eras, and
paid yet another visit to Debussy and his two books of Preludes.

That’s how I do it: I gorge on a
delight until the approach of sur
feit, then turn to something new.

Were it painting and I had been on
a Vermeer, Van Eyck, and De
Hoogh jag, after a while I might well be
ready for a patch of Braque and
Mondari. Not necessarily, but that’s a
plausible surmise. I am merely
describing my listening behavior, certainly not recommending it.

Regardless, Debussy hit the
spot, and this recording on DG by
Krystian Zimerman (b. Poland, 1956) is stunning.
I know I’ve gushed about Gieseking and others, but
wrap your ears around this 1991 digital recording.

Book I of the Preludes was published in 1910,
when Debussy was 48. He had been contemplat
ing the project for two or three years, and when he
finally sat down, these 12 minu
tures were executed in a two-month period.
Book II of the Preludes was
published in 1913. It, too, contains
wonders, wonders that would change
the course of this century’s music, but the second
book is not the sustained burst of brilliance that is
Book I. Clearly, Debussy had been working to
ward the Preludes for quite some time, but it was
not his first significant sequence for piano, nor
was it to be his last. His first series of Images dates
from 1905 and the second from 1907. His three Et
ampmes are from 1905. All magnificent, revolutionary compositions, as are his Estuaries from 1915, at
mosphere replacing argument and development, and
introducing an entirely new universe of har
monies and timbre. But Book I of the Preludes is
his masterwork for solo piano.

“The century of aeroplanes deserves its own
music,” Debussy would insist. “As there are no
precedents, I must create anew.” Debussy hated hav
ing his work described as “impressionist.” “I am
attemting something different” — realities in
some sense — what imbeciles call impressionism,
just about the least appropriate term possible.”

Debussy can rail against that par
ticular characterization all he wants,
but a century later, if we’re look
ning for a soundtrack to a painting
by, say, Monet, it isn’t going to be
by Bach or Scarlatti, or Beethoven
or Rachmaninov. It will be by
Debussy, and if not Debussy, then Satie, Ravel, perhaps Faure.

The effects sought by Debussy
in his keyboard works were only
possible on the modern piano,
with its range of sonorities and dy
namics, introduced around the
middle of the 19th Century and
marketed by Steinway, Mozart,
Beethoven, and Schubert would not
have been familiar with a different sounding,
more restricted instrument. Still, these
early fortepianos had their own charac
ter and loveliness of tone.

In order to really hear the Nocturnes
of the Irish composer John Field,
you must listen to his pioneering composi
tions on what is called a square piano. The instru
ment, actually a compact rectangle, was
the invention of a Bavarian named Johann Sechter around 1742, later introduced
into England, in the 1760s by John
Zamp, where it became the first popular
form of the instrument. The square piano’s ac
tion, the mechanism that connects the keyboard and strings, was a simplified version of that used
by Cristofori and Silbermann in their earlier pi
anos. The first square pianos were about five feet
long and about 18 inches from front to back. They
enjoyed a five-octave compass with two strings per note. Its strings had less tension than
modern instruments, and its small leathered ham
mers less force. The first public recital on the
strument was by J.C. Bach in London in 1768,
a performance that went a long way toward popular
izing the instrument in England. Chopin favored
a square piano, playing some 50 years later.

If you’ve heard — or heard of — piano noc
turnes, you’ve heard them identified with Chopin, but it was Field who invented the
form. The nocturne tends, by nature, to be
dreamily melodic, agreeable in tone. Field was drawing from the bel canto style of
singing, popular in Italian opera heard
terflower Europe in the first two decades of
the 19th Century, with their "long, sin
uous, sighing melodies and dissonant points of
punctuation, supported on an undu
lating orchestra accompaniment." Field
translates the bel canto style to piano in
a simplified form with the right hand
providing melody and the left hand
accompanying with modest ornament
and simple countermelodies. Field, a celebrated
virtuoso pianist in his day, would have played these nocturnes in a smoothly flowing cantabile style
that would have been most at home and effec
tively delivered in the candlelit drawing room
of cultured society. Here are two impressions of
his playing by contemporaries:

Field’s playing was at once sweet and strong and
characterized by admirable precision. His fingers fell
on the keys as large drops of rain
that spread themselves like irides
cent pearl. Here let me say
—and I am sure that my
opinion is shared by many who
heard Field — I do not share
the view of Liszt, who
told me on one occasion
that he found Field’s playing
sleepy. Not! The playing of
Field was not sleepy on the
contrary it was strong, capi
tious and improvised. In par
icular he never descended to
debbilitating to produce his
effects. (Glinka)

John Field

His pose, nearly immobile, his
face without expression
held the attention.
His playing flowed clear and limpid.
Chopin’s were all who have heard Field himself
play, or rather dream pieces, found him aban
donning himself to his inspiration. He was not
bound down to the notes which he imagined but de
vised without ceasing new groups of ornaments
which glaredled his melodies. Each time they were
differently ornamented by him with these flowers
showering like rain, but nevertheless never disap
pearing under the ornaments. (Liszt)

John Field (quick, name three other Irish com
posers) exists for many as a mere footnote in musical
history, as the man who delivered the nocturne to
Chopin, who in turn took it places, harmonic and
otherwise, that Field (who patronized the young Pole
as a "sickroom talent") would have never dreamt of.
By comparison with Chopin, Field’s Nocturnes
will strike as an early fashion and limited in
their expressive range. It is not an unfair judgment;
Chopin’s Nocturnes are among the greatest works
for solo piano in the Romantic repertoire.

But try to have a list
ning to Field’s Nocturnes
played by Joanna Leach on
these three square pianos,
period instruments from 1823 to 1835, especially
the 1823 instruments, a five-octave Stoddard and a six
octave Broadwood. By 1835, with the 1765 model,
cases have been more sedulous to accommodate the
greater tension of thicker strings, which gave the piano
the larger sonorities and sustaining power we recognize on the modern instrument.

With all, there are three instruments, with smaller vol
ume and more delicate tone, less sustaining power and lighter damping (the hammers come into con tact
with the strings of the piano when the sustaining
depressed) enhance Field’s work, which
depends to a large extent on pedaling for its muted,
clouded effects. These early square pianos are the
same, the difference was in the instrument that
Chopin would have heard Field play his Noct
urnes, inspiring the fragile Pole, 30 years Field’s
junior, to explore the form himself. Later on, Debussy
would have heard Field’s Nocturnes and been
mesmerized, continuing in his own composi
tions for piano to further exploit tonal and harmonic possibilities — in fact, composing an
orchestral suite himself called Nocturnes, first per
formed in October of 1901.

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REVIEW

AUGUST KLEINZAHLER

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FULABULA
Friday, August 23
SMALL TOWN HEROES
Saturday, August 24
LOGAN SMITH’S BLUE FUNK
Sunday, August 25
ANTHONY ORTEGA
Monday, August 26
OPEN MIC WITH NIC
Tuesday, August 27
NIC & FRIENDS
Wednesday, August 28
NATHAN JAMES

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LUIS MIGUEL
THURSDAY • SEPTEMBER 12

GOO GOO DOLLS
THIRD EYE BLIND & VANESSA CARLTON
SATURDAY • SEPTEMBER 14

AN EVENING WITH
RUSH
WEDNESDAY • SEPTEMBER 25

AEROSMITH
KID ROCK
TUESDAY • NOVEMBER 5

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THIS WEEK’S CONCERTS

THURSDAY
The Juliana Theory (1/2), Two Thirty Eight, and Element 101: "Lono Bar and Grill, Thursday, August 22, 7:30 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1700 or 619-220-0497.
Chris Isaaq (276?): Humphry’s Concerts By The Bay, Thursday, August 22, and Friday, August 23, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-0497 or 619-220-5310.

FRIDAY
Shyglory: Stained (252?), August 23, Aguita, Thielker and Authority Zero: "Lono Bar and Grill, Friday, August 23, 7:30 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1700 or 619-220-0497.

SATURDAY
Dee Kay & Friends (676?): featuring Harmon Brown and Brian Colbert: "Lono Bar and Grill, Saturday, August 24, 7:30 p.m., 3205 Columbia Ave. 619-220-0497.
Hank Williams III (975?): Jesse Dayton (786?): and the Restless Sons of Johnny Cash (781?): "Lono Bar and Grill, Saturday, August 24, 8:30 p.m., 2501 Kettner Boulevard, Mission Beach. 619-220-0497 or 619-220-5310.

SUNDAY
Peter, Paul, & Mary: Humphry’s Concerts By The Bay, Sunday, August 25, 2:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-0497 or 619-220-5310.
The Mothers: "Lono Bar and Grill, Sunday, August 25, 7:30 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1700 or 619-220-0497.

MONDAY
The Double Brothers (588?): and Young Diddle: Humphry’s Concerts By The Bay, Monday, August 26, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-0497 or 619-220-5310.

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**HOT LIKE A ROBOT • 21 REST**

**AMHERST • ONE TRACK MIND**

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**THE CADILLAC ROOM**

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**ROCKIN' JOHNNY WHITE**

**BACKYARD • S.Y.K. • SKIPJACK**

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**Friday, 8/30 • 21+**

**INDEX**

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W/ Skanic

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**Jodie**

W/ John Eddie

**The Samples**

W/ Guests

**Mother Hips**

W/ Berkley Hart

W/ Larry McCray

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**The Radiators**

W/ Guests

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**Extension 4006**

**Reggae / Ska**

Bad Mama Jama: Winsters

736... Common Sense: Belly Up

Crude: Winsters

Diego Roots: Bovye's Restaurant & Bar

Elkin Emancipation & the Revolutionaries: Buffalo Joe's

Gurrish Mac: Winsters

Doctor Greaves: Winsters

Orchids: Dream Street

Psychedelic: Winsters

Santale & Fudale: The Beach House

Star Shoes: Harry's Pub

Strong Band: Winsters

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**Extension 4007**

**Country**

761... The Last Riddim of Johnny Cash: The Cobrah

769... Jesse Dayton: The Cobrah

Grossy Creek: The Hot Iron Cafe

Shake: Grossy Creek: The Hot Iron Cafe

Elmer Jennings: Don't's Cocktail Lounge

Linda Rae & Brookhart Place: Magnetic Mayhem

Nitro Express: McP's Irish Pub & Grill

775... Hank Williams Jr: The Cobrah

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957... Tommy & The Wind City: On The Rocks

Chill Boys Fat Katz

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Cowboy's Corner: McP's Irish Pub & Grill

992... Tomcat & The Blues Doctors: Chima's

DeJoria: Elvio's Bar & Sky Lounge

Fish & The Seawolves: Coyote Bar & Grill

912... Pez & The Bluesmen: Con's Tap Room & Grill

I'm Going Home: Fat Katz

Hillman: Jimmy's Bar & Grill

Johnny & The Times: McP's Irish Pub & Grill

Joe Terrance: The Wynnham Emerald Place

Trouvailles du Poppous: The Rhythm Lounge

Tricolore: Bovye's Bar & Grill

Trio de Jean: The Romantix, The Beach House

The John Lee Cobrah-Jazz Band: Torta Toree

The John Lee Cobrah-Bob Maggirus: Anthony's Star of the Sea

The John Lee Cobrah-Bob Maggirus Jazz Trio: The New Bristol Hotel

Dave Warren's New Jazz: 911

Carlos Washington's Giant People: Victor's Restaurant & Bar

Towers: Don's Irish Pub

---

**Extension 4100**

**Everything Else**

American Legion: Hi Fiets Mexican Sunset Restaurant

Bernett Anderson: Cafe la Moca

Keyne Block: Kelly's Steakhouse

Sandy Chappel: Cafe la Moca

Joe Crawford: Kelly's Steakhouse

Julio de la Hera: The Westgate Inn

Yvonne Edspan: House of Harsh

Karen Giagard: The Westgate Inn

994... KJill Holmes: House of Harsh

Deddy Jackson: Hotel del Coronado

Gordon Kall: House of Harsh

Barry Levit: La Valenciana Hotel

Levon: La Valenciana Hotel

Don Lachance: The Westgate Inn

Orquesta Georgina: Solita

Orquesta Tinamor: Solita

Don Peterson: Kelly's Steakhouse

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North County Reader, August 21, 2002 377
UNDERGROUND DANCE CLUBS

If you would like to have your underground dance club or event included, fax information to 619-881-2401, attention Scott Ellis; e-mail sellus@thereader.com; or call 619-235-3000, ext. 261, night or day by 5:00 p.m., Friday, the week prior to publication. The listings are free.

Acapulco: Fridays, in the cantina, DJ Forte spins hip-hop; Saturdays, DJ Onestilla spins hip-hop, R&B, and reggae, 8994 Miramar Road, Mira Mesa, 858-378-6390.

Apologety: First Friday of every month, DJs Joe Forester, Revered Cibani, and LadyNite spin a blend of Goth/industrial and techno in a postapocalyptic fetish environment. Suggested dress: Goth-lesbian-futurist. 9 p.m. to 2 A.M.; 21 and up. The Blue Agave, Mission Gorge Road, Allied Gardens, 619-521-3194.

The Brass Rail: Thursdays, Noche Latina, the finest in Latin pop, dance, cumbia, merengue, and salsa, Fridays, Brown Sugar, good vibes and premier urban music. Saturdays, Noche Latina Americano, Latin and American dance music. 3796 Fifth Avenue, 619-298-2333.

Cathedral: Saturdays, cyberpunk, future pop, tribal, neo-folk, dark techno, Goth, industrial, and more. Open midnight; 18 and up with ID. Club Xanth, 4225 30th Street (at El Cajon Boulevard), North Park, 619-584-2770.


Club LP: Fridays and Saturdays, DJ Anthony Alonso spins disco, funk, hip-hop, and techno. 8 p.m. to close. La Parrilla Mexican Restaurant & Cantina, 555 Montrose Court, El Cajon, 619-444-1875.

Club Riva: Wednesdays, DJs Samer, Todd Pelo, and guests spin hard NRG, deep house, and trance. 10 p.m. to 130 a.m.; free admission before 11 p.m. Rhythm Lounge, 3048 Midway Drive, Point Loma, 619-224-4835.

Club Tropicana: Thursdays, Fridays, and Saturdays, DJs Knell T and guests spin Latin, freestyle, house, and hip-hop, 740 Nordahl Road, San Marcos, 760-737-9402.


Earswag: Wednesdays, downtempo excursions with DJs SixEight, Sensak, AKKAN, and Jon Wesley. 10 p.m. to 2:30 A.M.; 21 and up. The Pitcher's Den, 2812 Kettner Boulevard, San Diego, 619-574-0393.

Fusion Young Adult Laser Dance Club: Fridays, DJ Duzzy D and guest DJs spin hip-hop, R&B, and Latin house; DJ Battle spins trance, progressive house, and jungle on the patio. Saturdays, Cabana Boy Geoff, 775 Merrifield Street, Encidondo, 760-741-9393.

Karuna: Thursdays, house music from 10 p.m. to 4 a.m.; Club Montage, 2028 Hancock Street, downtown, 619-574-9979.

Old Madrid: Thursdays, Eyes, guest DJs, movies, and dancing, Saturdays, Ritual, DJs Jose Amenecia and Jed, midnight sessions with DJ Rags. No cover and up. The Pirate's Den, 2812 Kettner Boulevard, San Diego, 619-574-0393.


Rie Noile: Wednesdays, Thursdays, Fridays, and Sundays, resident DJs Mike Miller and Junior spin goth/hedonism and cumbia; Saturdays, Tijana Club Music. All ages, 8 p.m. to 2 A.M. 4345 Home Avenue, San Diego. Event information, 619-264-8397.

Sabbath: Saturdays, DJs Eric Hart, Marc Brownfeld, and Adam Azoum. Dark electro, gothic, darkwave, industrial, and fetish. 9 p.m. to 2 A.M.; 21 and up. Shooters, 3815 30th Street, San Diego, 619-574-0744. Event information, 619-743-1623.


CORINNE & THE SEVENS

Corinne and her trio The Sevens took the long journey around to go backward in time. Historically, their blend of acoustic folk/rock/country music lands them roughly at the second clomg, the folk revival of the whole-earth '60s and '70s. It has Woodstock mud all over it. But rather than take her porch music from country to big city the way Woody Guthrie and Pete Seeger did generations earlier, Corinne has taken her Sevens from the city to the country. She headquarters now in Northern California, in a place so rural that the FedEx truck only comes a couple of times a week.

Corinne’s voice is sweet and enduring, with a clarity on the verge of plaintiveness. Critics have described Corinne’s songwriting in terms of mysticism, archetypal imagery, and symbolism. For me, her songs sometimes do and sometimes don’t make contact. Symbolic imagery aside, they are rooted in simple tradition, and on her three-song EP, what I hear most is Latin and idealism: “Right outside of my cabin door/ the breeze is soft and clean,” she sings. “Just outside my cabin door/ there’s a whole world to be seen.”

Corinne holds a day job bending steel and glass into ornamental sculpture. Her parents were not particularly musical; as a child, she listened to her mother’s Suff dance music and their various eight tracks and records. By 18, Corinne was covering Sappath’s “Paradise” and tunes of similar ilk in L.A. She moved there on her own at the age of 16; she says her parents were not supportive. To fund the adventure, she busked on acoustic guitar at street level and washed windows. As far as recording goes, Corinne is waiting to get chemistry down on record. “When I’m performing live, the communication is in the room,” she says. “On record, you have to somehow capture it.”

CORINNE & THE SEVENS, San Diegoolo United Methodist Church, Saturday, August 24, 7:30 p.m. Folk Heritage information line, 858-566-4040. $12.

LOCAL MUSIC

If you wish to submit a listing, call 619-235-3000, ext. 405, night or day by 5 p.m. Friday, the week prior to publication. To send weekly or monthly schedules, fax to Lynne Hosts at 760-788-6329 or mail to Reader Music Scene, P.O. Box 45885, San Diego CA 92186-5803. Upcoming concerts, underground club listings, or performances that are not at a club should be directed to 619-235-3000, ext. 261; fax to 619-881-2401, or e-mailed to wills@thereader.com.
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$2 well drinks
dj taj mixes down a stack of pop,
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salon madness every wednesday
top salons compete to become official
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the winner embarks on a 4-day cruise
(crowd search for models (you!) and
plenty of spectacular door prizes
(these events benefit services
for survivors of domestic abuse

**Saturdays**
every Saturday

area one house & breaks
dj sanjay, dj theron,
dj g-roy—s&m productions

area two hip hop & rare grooves
dj mattya a, dj chris cutz, dj kingsley,
dj aero—methods of mayhem

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AUGUST 23 & 24 • 9 PM

**Private Domain**
EVERY WEDNESDAY & THURSDAY
6 PM-CLOSE
EVERY SUNDAY 4-8 PM

**Santee**
FRIDAY & SATURDAY
AUGUST 23 & 24 • 9 PM

**Serious Guise**

**NavaJO**
THURSDAY, FRIDAY & SATURDAY
AUGUST 22, 23 & 24 • 9 PM

**Nemesis**

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EVERY SUNDAY
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WEDNESDAY, SEPT. 18
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$1.50 Domestic Beer & Well Drinks

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**NavaJO** • Sunday-Tuesday at 9 pm. Hosted by Jerry Hulse (Sunday), Bob Eyles (Monday & Tuesday).
**Santee** • Saturday 3-7 pm hosted by Bob Eyles. Sundays at 9 pm hosted by Bob Eyles.
**Escondido** • Sunday 8 pm-Midnight. Monday & Tuesday 9 pm-1 am.
North County
The Alley, 421 Grand Avenue, Carlsbad, 760-434-1713. Thursday and Friday, Chris Wilson & Powerhouse on Saturday and Wednesday, The New Breed Band.
The Beach House, 2330 South Highway 101, Cardiff, 760-753-1321. Performances are from 7 pm to 10 pm, except Sunday 6 pm to 9 pm. Thursday, Rock Rasa, Jazz, Friday, Trio de Jure, Jazz, Saturday, the Justin Brothers, acoustic, Sunday, 5/30/70s, Shady, jazz, swing, Wednesday, Semis & Paladins, reggae.
Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 858-481-9032. Thursday, 8 pm, Cornucopia with Solomon, Friday, 5:30 pm, Zzykro Blues Patrol, 9/15 pm, the B-Side Players, Latin jazz, with Latanya Lockett Band. Saturday, 9/15 pm, Common Sense with ManKEFUG, reggae. Wednesday, 9 pm, Vani Cava, Watch It Burn, Likemilions, and Red Eye Gravy.
The Book Works/Pamlinik Café, Flower Hill Mall, 1-7 at Via de la Vallee, Del Mar, 858-757-3373. Friday, 8 pm, Prisam, folk.
Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain. 858-618-1814, Saturday, 8 pm, Gail Ann Dorsey, folk.
The Camellion Inn, 807 San Marcos Boulevard, San Marcos, 760-744-1332, Friday, the Strange Winds, Celtic folk. Saturday, Gene Warren, folk.
Carvers, 19400 Bernardo Plaza Drive, Rancho Bernardo. 858-566-2400. Friday, the Jackson 3, pop, Saturday, Fontaine, rock and roll.
Chasseurs Leagues, 5 North Coast Highway, Oceanside. 760-966-2677. Thursday, live reggae. Friday, live band, Saturday, bar, Sunday, for information, Sunday, Brian
Porterfield, Wednesday, Brisk Thirst, acoustic.
Coyote Bar and Grill, 100 Carlsbad Village Drive, Carlsbad, 760-729-6469. Thursday, 6 pm to 10 pm, the Ventilators, rock, blues, Friday, 6 pm to 10 pm, Fish & the Sawweeds, blues, Saturday, 3 pm to 5:30 pm, Blue Lava, 6 pm to 10 pm, Jeff Moore & the Witchdoctor Blues, Sunday, 3 pm to 5:30 pm, Nathan James, 5 pm to 9 pm, Peter Spring & blues, guitar. Monday and Wednesday, call club for information.
The Del Dios Country Store, 20154 Lake Drive, Escondido, 760-657-1012. Friday and Saturday, live country music.
Fat Katz, 1476 Encinitas Boulevard, Encinitas, 760-943-7766. Music is blues, Thursday, Battle of the Bands, Friday and Saturday, Chill Boy, blues, Sunday and Monday, Nick Porch, Tuesday, Irregularities, blues, Wednesday, Blue Moon.
Fogerty’s Pub, 1260 West Valley Parkway, Escondido, 760-480-0833. Thursday, Friday, and Saturday, F3K, classic rock.
Hennessey’s Tavern (Carlsbad), 2777 Roosevelt Street, Carlsbad, 760-729-6515. Friday, Ron’s Garage, acoustic, Saturday, Siskin, rock.
The Hot Java Café, 11538 Carmel Mountain Road, Suite 182, Carmel Mountain. 838-677-7111. Thursday and Sunday, 7 pm to 10 pm, Friday, Gaither, folk, Saturday, Greyson Creek, bluegrass.
Jan & Luanne’s, 140 Camino Del Mar, Del Mar. 858-525-5131. Friday, Lori Bell, Kim Sutterfield, and John Ockerby, jazz.
Janet Kelley’s, 937 South Coast Highway 101, Encinitas, 760-943-9800. Thursday, 8 pm, David Windmark. Friday, 9 pm, Ryan and guests. Saturday, 9 pm, Nathan James, blues. Wednesday, 8 pm, Ben Powell.
The Kraken, 2531 Old Highway 101, Cardiff. 760-756-4483. Thursday, Jeff Moore & the Witchdoctor Blues, Friday, the Big Mover Blues Band. Saturday, Groc, rock.
La Costa Coffee Roasting Co., 4965 El Camino Real, Suite 208, La Costa, 760-438-8160. Music hours are from 7 pm to 10 pm. Friday, Jared Matmon, jazz duo. Saturday, Brian Kocher, acoustic jazz.
Martins Ranch, 485 South Coast Highway 101, Encinitas, 760-943-9101. Tuesday, the David Patrone Quartet, jazz.
Mas Finas Cantinas, 2780 State Street, Carlsbad, 760-434-1985. Thursday, 9 pm, the Small Town Heroes, blues.
MCCabe’s Beach Club, 1145 South Tremont, Oceanside. 760-439-6464. Call club for information.
Mi Flenta Mexican Seafood Restaurant, 1551 West Mission Boulevard, San Marcos, 760-744-2740, Friday, American Legion.
Miracles Cafe, 1935 San Elijo Avenue, Cardiff, 760-941-7314, Saturday, 7:30 to 10:30 pm, live music. Sunday, 10 am to 1 pm, Jared Matmon, jazz duo.
Mochi Marketplace, 1020 West San Marcos Boulevard, San Marcos. 760-744-2112, Thursday, 7 pm to 9:30 pm, John Feltz, acoustic rock. Friday, 7:30 pm to 10:30 pm, Samish é, folk.
Neiman Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4313. Thursday, 6:15 pm to 9:15 pm, the Credito Union, swing. Saturday, 9:30 pm, hip-hop, live bands, Sunday, 10 am to 4 pm, salsa and rock en español.
Northern Surf Bar, 857 South Coast Highway 101, Solana Beach, 858-752-9074. Thursday, 9 pm, open mike. Friday, club for information, Saturday, the Bumpkin Slycer, rock.
Beaches Barefoot Bar and Grill, the San Diego Paradise Point Resort, 1040 West Vacation Road, Pacific Beach, 858-274-4630. Friday, Saturday, and Sunday, live music.
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Galska, 5660 La Jolla Boulevard, La Jolla. 858-551-8610. Thursday, call club for information.

IL FIora, 909 Prospect Street, La Jolla. 858-456-7625. Friday, Proof of Bar, rock.

Humphrey's Tiki Bar, 4650 Mission Boulevard, Pacific Beach.

CD Review: Center Divide (2002)

Artist: Ray Argyle

Label: M-Theory Records


Price/Where Available: Available at M-Theory Music in Golden Hill Extra Info: Ray Argyle also plays bass in the band Congress of the Cow and keyboards in the band the Twenty-First Lepers.

Center Divide, Ray Argyle's fourth solo album, offers earnest appreciations in an engaging musical form. Argyle comments, "Center Divide isn't meant to be a true concept album, but the theme is basically the persistent feeling of not being completely at home with any philosophy, social circle, or self-identity. It's not supposed to be a pity party, it's supposed to be kind of liberation that in the realization that there is no social scene, no way of perceiving the world, and no society-imposed label is entirely right."

A majority of the ten tracks on Argyle's CD have slow tempos that are carried by electric guitar. In a faster song entitled "Between," a frustrated Argyle sings about his malaise toward society, "I love your style and I'm not alone..." He rides the bench/ fingers clenched constantly/ in between/ this will be my life.

Argyle's lyrics, focusing on topics from conformity and loneliness to admiration and desire, are at times more powerful than the voice propelling them. He remarks, "The reality is that I just write stuff down when I feel like it. I usually feel like it when I'm in some kind of disjointed mood, so I guess it makes sense that I ended up with an album's worth of this peculiar kind of disjointed lyrics."

While all of Argyle's lyrics are poignant, he saves his prowess for the verses of the last song on the album, "Awake at Night." In the ballad he sings, "I believe in more than me! more than I understand! and in all the possibilities out there in infinity! as sad as that may be... and I know I'm not alone."

TO GET YOUR LOCAL CD REVIEW, PLEASE MAIL IT TO: Jennifer Ball, Hometown CDs, San Diego Reader, P.O. Box 85803, San Diego, CA 92186-5803

Monodoggies, 832 Garter Avenue, Pacific Beach. 858-483-6550. Friday, live music.

Mercury Lounge, at the Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 858-488-1081. Thursday, Thursday evening through Saturday, 8:30 pm; Rick Ross, jazz piano, saxophone, and vocals, Sunday through Tuesday, 8:30 pm. Larry Egg, piano and vocals.

Pacific Beach Bar & Grill, 860 Garter Avenue, Pacific Beach. 858-272-7278. Club Trollers, call club for information.

Shooters Bar and Grill, Radisson Hotel, 329 Holiday Court, La Jolla. 858-533-3500. Thursday, Friday, and Saturday, Jack Pollock, piano. Wednesdays, Stephen Knight.

Tiki House, 1152 Garter Avenue, Pacific Beach. 858-273-9794. Thursdays, the Red Channel Revue, rock, Friday, Wanka Bar, rock. Saturday, Lighthouse, rock. Sunday, open acoustic.

Victor's Restaurant & Bar, 2702 North Mission Bay Drive, Mission Bay. 858-490-3380. Friday, 9 pm, Carlos Washington's Giant People with Diego Room, Saturday, the Mike Kennedy Band with Face Four.

Winston's, 1921 Bacon Street, Ocean Beach, 619-222-6822. Thursdays, Poplar, reggae, funk. Friday, Groove and Halo Complex, rock/alternative. Saturday, 4 pm to 7 pm, Bad Mama Janina, 8 pm, Caral Maho and Dextor Grove, reggae, Sunday, 4 pm to 8 pm, Earl Thomas & the Blues Ambassadors, 10 pm, Harmonica, pop, funk. Monday, the Electric Waste Band, rock. Tuesday, the Ocean Dirty Ape's, groove. Wednesday, Crucial, reggae.
NightSpotting

THE SCENE
7514 Clairemont Mesa Boulevard (cross street is Convoy) 885-509-9111

MUSIC -> mostly hard rock and alternative bands; occasional DJs and MCs

SPECIAL NIGHTS -> no special nights

CLIENTELI 15-year-olds to adults; average age is 19; 95% Caucasian, some amount of women as men in coverage. Usually $5 for local bands, up to $25 for touring bands; dollar-off coupons available inside the club; cash only, no ATM, though they say they have "ordered one"

HOURS 7:30-11:30 p.m.; usually closed Sunday through Wednesday

DRINKS -> non-alcoholic; sodas are $1.75, energy drinks (such as Red Bull) are $3, juices are $2, Catadores $2.50, the drink special when I went was Dad's root beer for $1

FOOD -> in kitchen, only snacks at a concession stand (there was no line); lots of candy bars and bags of chips, also nachos and slushies (in the $2 price range)

ACCESS -> plenty of parking in the parking lot, which is on the sides and in back of the club.

DRESS -> casual; blue jeans, some skirts, and 30s T-shirts (Old Navy, Guess), and lots with rock-band names

DANCE FLOOR -> no special dance floor, but a lot of room to dance since the place is gigantic; when rock band plays, just a few hills shaking at 10 p.m. on a Thursday.

BATHROOMS -> clean and spacious; in men's room — two urinals, too stalls, and two sinks; recent graffiti had been painted over, but still a "WTF" tagged on the door; women's bathroom was equally spacious (minus the urinals)

CAPACITY -> 800, very limited seating; no more than 30 people can sit at one time

SPECIAL AREAS -> smoking in the back of the club, outside, in an area that is about 30 feet long and 12 feet wide, and was packed with smokers; there are three video games off to the side, and snacks are around the corner where music isn't as loud

FURNISHINGS -> three decent-looking couches you might see in someone's living room, and a few long benches

DECIBEL LEVEL -> 119, when 25 feet from the amplifiers (during a set by the band Mother Superior). For a decibel-level reference, know that from ten feet away, a circular saw cutting wood measures in at 107 decibels; sound quality was good; room is big enough to where you can stand further back if your ears start to bleed up front

WEIRDEST BAND NAME IN LAST MONTH -> Clutterbank

QUOTABLE -> five guys standing at snack bar, one finally says, "Let's just go next door to Cartoons for some real food"

You can't see the scene from the street; it's behind a building with the address 7510 Clairemont Mesa Boulevard. At 8:45 p.m. on a Thursday, I hear two girls in their teens saying to the doorman, "What's here?" He laughs and says, "These are fake, get out of here." The girls go in — an example of video games of all-age club humor.

A sign in the window states, "If you are under 18, and it's after 10, you either need a parent or guardian, or a written note from them."

Since this club is located in a business park, there's no need to worry about noise complaints from the neighbors. If you stand close to the stage (as many people do), you'll probably go home with ringing in your ears. On the night I went, there were a hundred people standing there, watching Nobody Zero. The bands playing that night were hard rock, and the dancing consisted of a handful of women shaking their hips.

The scene is huge, with low ceilings, which probably contributes to the sensation that the sound is louder. There's limited seating — three couches, and two benches — but a whole lot of standing room.

There's a small smoking area outside in the back.

For anyone who gets bored with the music, there are three video games (Galaga, Off Road, Asteroids). Every few months the scene has some national act playing here. Last month it was the Hives.

— By Josh Board

Second Wind, 8513 Navajo Road, San Carlos. 619-465-1730. Music starts at

Copyright 2002 Sushi, Shut Up and Drive, Sought Out, and Mr. Orange Undercover. Friday, Life Hates Me, Homick, Pushed, and the Thought Experiment, Saturday, Dissolution, Turm, Innocent Bloodshed, and Life or Death.

Latin for what's HOT!

THURSDAY, AUGUST 27
7 p.m. Salsa Dinner Show followed by Live Salsa with Orq. Guayao
Dance lessons at 9:30 p.m.

FRIDAYS & SATURDAYS
Euro/Top 40/Dance
SUNDAY, AUGUST 25
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THE SCENE
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Wednesday, August 28
Doors 7:30 pm

ACOUSTIC BAND SHOWCASE UNPLUGGED Featuring ROCKOLA UNPLUGGED 5:30-7:30 pm - Complimentary Mexican Buffet

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Monday, Blues Brothers. Tuesday, Bayside Bar. Wednesday, Big Mac. Red C Lounge, 795 Fifth Avenue, downtown. 619-233-3830. Call club for information.

Adfish, 235 Fifth Avenue, San Diego. 619-233-5276. Friday and Saturday, live blues and jazz.

Samsara Bar & Grill, 350 India Street, San Diego. 619-233-5276. Friday and Saturday, Kippy Marks, violinist, and Victoria Foss, classical guitar and Celtic harp.


U.S. Grant Hotel, 326 Broadway, downtown. 619-232-3213. Lounge: Friday and Saturday, Oski Wesly, contemporary piano.

The Westgate Hotel, 1055 Second Avenue, downtown. 619-238-1818. The Plaza Bar: Thursday, 5 pm to 7 pm, Leslie Gold. Thursday, Friday, and Saturday, 8 pm, Frank Lorenz, piano and vocals. Monday, 8 pm, Julio de la Huerta, guitar and vocals.

Tuesday and Wednesday, 8 pm, Karen Gregorio, piano and vocals.

The Fountainbleau Restaurant: Friday, Monday, and Wednesday, Peter Rosenberg/Franco/Emmanuel. Saturday, John Cairns, pop.

The Wyndham Emerald Plaza, 400 West Broadway, downtown. 619-239-4000. The Sidewalk Lounge: Thursday and Wednesday, 5 pm to 7:30 pm. Joe Tarantana, jazz piano, solo. Friday, 5 pm to 9 pm, Sandy Gull and Joe Tarantana, pop.

South Bay/Coronado

The Butcher Shop, 556 Broadway, Chula Vista. 619-480-9480. Thursday through Saturday, and Wednesday, 8 pm to midnight. Danny Lopez, contemporary.

Cafe La Paz, 1441 Highland Avenue, National City. 619-474-3222. Friday and Saturday, piano bar, featuring Sandy Chapell, Sonny Canzianato, and Barnett Anderson.

Caffé Sottile, 1230 Otay Lakes Road, Eastlake Village. 619-421-4074. Saturday, 9 am to 11 am, Craig Clark, jazz.

Coronado Island Marriott (formerly Le Meridien), 2000 Second Street, Coronado. 619-437-3000. Friday, 6 pm to 9 pm, the Coral McFarland-Thrust Jazz Quartet.

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SPIN MUSIC SCENE

Di-Mod’s Jim’s Nightclub, 773 Third Avenue, Chula Vista. 619-585-7239.
Friday, Frazey Ford, folk rock.

Hotel del Coronado, 1550 Orange Avenue, Coronado. 619-435-6601.
Babcock & Story: Thursday through Sunday, and Wednesday. Tony Lasley, Latin jazz. Friday and Saturday, 8:30 pm, Barbara Jamison jazz. Palm Court: Thursday, Friday, and Saturday, 5:30 pm to 10:30 pm. Ray Bruton Sunday through Wednesday, 5:30 pm to 10:30 pm, John Catlin. Also, Sunday, noon to 4 pm, Joe West. Prince of Wales: Thursday and Wednesday, 6:30 pm to 10:30 pm, the Shop Skelter Quartet. Friday, Saturday, Sunday, and Tuesday, Daniel Jackson jazz.

The House of Munich, 230 Third Avenue, Chula Vista. 619-426-3172.
Friday and Saturday, 6 pm, Gordon Kahl, Neil Young, or Elvin Bishop and the Electric Band, classic rock.

Island Sports & Spirits, 104 Orange Avenue, Coronado. 619-435-3356.
Friday, Blue Rock, blues, rock. Saturday, the Nice Boys rock.

Loew’s Coronado Bay Resort, 4000 Coronado Bay Road, Coronado. 619-424-4000. Cays Lounge: Music plays from 8 pm to midnight. Friday, Maria Sullivan & Latin Space. Saturday, the Jorge Camacho Quintet jazz.

McP’s Irish Pub and Grill, 1107 Orange Avenue, Coronado. 619-435-5280. Thursday, Gene’s Pool. Friday, Coupe de Ville, blues, Saturday, Nitro Express, country. Sunday, 4 pm to 7 pm, Nitro Express, 8 pm to midnight, Ingram & Hanley. Monday, Gary Rich folk, Tuesday, Gene Warren, folk. Wednesday and Thursday, Logan’s, classic rock.

Mr. D’s Cocktail Lounge, 1322 Third Avenue, Chula Vista, 619-427-4200.
Friday and Saturday, the MIX, pop rock.

East County

Saturday, 7 pm, Red Velvet Slide, rock.


Don Primo’s Bolivian Restaurant, 9570 Murray Drive, El Cajon. 619-446-2912. Saturday, 8 pm, the Rhythm Kings, Latin.

Don’s Cocktail Lounge, 1322 Business Highway, El Cajon, 619-443-2444. Friday and Saturday, Eleven Jennings, country.

Fannie’s, 1145 Campo Road, Spring Valley. 619-698-2204. Friday, Cold Beer, rock, country.

The German American Society, 133 1st South Mainline Avenue, El Cajon. 858-273-7823. Friday, 7:30 pm, the Ray Barbee DJ Power Big Band featuring Joe Dark.

Magnolia Maloney’s, 861 Magnolia Avenue, San Marcos, 619-448-8550. Friday, Saturday, Sunday, and Saturday, Linda Rae & Breakheart Pass, country.

On the Rocks, 318 East Main Street, El Cajon. 619-379-3037. Friday, Tommy Budd & Windy City, blues. Saturday, the Scavengers, blue.

Second Wind, 857 Magnolia Avenue, San Marcos, 619-596-8350. Friday and Saturday, Serious Goose, classic rock.

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Dave Kitz August 24
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Double Brother August 26
Larry Kimzly September 1
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Coldplay September 9
Geo Geo Boys, Third Eye Blind September 14
Jaguars, Marriosey September 15
Chicago September 17, 18
George Strait September 21
Bonnie Raitt, Lyle Lovett September 21

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Fill 'Er Up, Joe

With all the new restaurants opening in the Gaslamp District, Momo was so far outside the usual pattern that it inflamed my curiosity. A huge Asian seafood buffet! In the Gaslamp? I was drawn to it like a cat to a goldfish bowl.

As I mentioned a few weeks ago, I'm pretty wary of buffets, but when they're done right, they can be a joy. Momo lured me in with its large tropical aquarium displaying some of my favorite finny snorkeled buddies ("Hey, gorgeous, didn't I see you in Hanauma Bay?"). The bright, airy décor in green, white, and satiny dark wood, with a windowed side wall, is pleasant but odd in the context — it's rather American Provincial, like a 15,000-square-foot version of some scenic-route café attached to a souvenir shop selling Taiwan-made papoose dolls. Shoulder-high wooden barriers divide the space into three long dining areas. An L-shaped buffet bar, about 150 feet long, wraps around two sides of the room.

A review pouted in the window led me to believe that there'd also be an à la carte menu. Not really — only sushi selections (spicy scallop rolls, rainbow rolls, sashimi platters) are available fresh-made to order. (The alternative is sushi sitting on the buffet.) We asked (non-Japanese) server if we could order ama ebi (sweet shrimp sushi). He said he thought so and returned to our table with a big bowl of ice-cold adzukana (steamed soybean rolls). Ama ebi — edamame! Uma, meet Oprah.

There are literally hundreds of buffet selections: salads, iced seafood, cooked seafood, meat and chicken dishes, fried Asian appetizers, tepanyaki, a couple of soups, sushi and sashimi, and a host of desserts. Enlisting four friends to help me cover this waterfront, I found a few stars, a few disasters, and, alas, a vast mass of pedestrian belly-filler.

The stars first, of course. By popular acclaim (of me and my posse), the best dishes were cold ginger mussels, tender in a bright slick of tangy sauce, and a salad of classic spicy Thai-style rice noodles. Chunky, spicy cucumber kim chee was the runner-up, and (from the fried appetizers) a little cake of ground pork — seasoned like siu mai sum filling — also held its own. The miso soup was above average, and a cool, serene sliced tofu salad offered a pleasing contrast to the predominantly greasy or heavy flavors of the cooked and fried dishes.

The disasters included beef ribsteak in brown soy-based gravy. ("It tastes so bad, I'm afraid to take another bite," said Lya.) "It's not spoiled, just — awful.") Batter-fried items (spring rolls, tempura, chicken katsu) were cold, dry, and greasy, even when their trays were freshly refilled. Gyoza (Japanese potstickers) were rubbery-skinned, their filling weirdly sweet from an excess of onions. Steamed clams in a "ginger" broth were little erasers-on-the-shoulder. (Sang bravely took a sip of the broth and made a face — "Just salty water," he reported.) The "top" items — flavorless baked lobster tails and mushy-textured stuffed jumbo prawns — were tragic victims of overcooking, overworking, and an overlong stay on the steam table. ("What did they put on this poor prawn?" asked Rebecca. "Bread crumbs and Cheese Whirl!" Even the raw oysters were from a subspecies of such unaltering flavor, I actually stopped at two. (With good oysters, I might’ve whipped through a dozen. Almost no calories, you know.)

Next we perused the vast sushi display. Sashimi was cut in small chunks, not classic slices, but the fish was fresh, of acceptable middling quality. A huge selection of preassembled sushi sat under the bright lights as their fish and rice dried out, each little mouthful hoping that somebody would choose it before it expired. During our two hours at the restaurant, one of us spotted any replacement of new sushi for old. We tried several selections — ultra-salty ikura, skimpy tobiko, shriveled maguro... Only the eel roll, with its slick of sauce maintaining a little moisture, survived in long, thankless wait at the counter. Momo boasts the first tepanyaki grill in the downtown area. A teppan "grill" is actually a griddle — a hot iron sheet on which the teppan chef fries the ingredients of your choice. In classic tepanyaki (popularized in this country by Benihana), customers sit around the griddle, with their plates kept warm by its heat, as the chef swiftly slices, dices, and cooks each order individually. At Momo, the ingredients are already cut up, waiting in trays, and you’ll be taking your plate back to your table to eat lukewarm.

REVIEW
NAOMI WISE

Momo

(fair)

555 Market (at Sixth), Gaslamp Quarter; 619-231-9000

HOURS: Lunch weekdays, 11:30 a.m.-2:30 p.m.; dinner, Monday-Thursday 6:00-9:30 p.m., Friday 6:00-10:00 p.m., Saturday 5:30-10:30 p.m., Sunday 5:30-9:30 p.m.

PRICES: Lunch, $11; dinner weekdays, $23 (seniors $17.50, kids $5.50-$11); weekends $24 (seniors $19.16, kids $5.50-$12)

CUISINE & BEVERAGES: All-you-can-eat buffet of Asian-style seafood. Japanese beers, California wines, good sake list.

NEED TO KNOW: Arrive early for freshest food.

Todai

($) (acceptable)


HOURS: Lunch, 11:30 a.m.-2:30 p.m. daily; dinner, 5:30 p.m.-9:00 p.m. Sunday-Thursday, 5:30-10:00 p.m. Friday and Saturday.

PRICES: Lunch, $13; weeknight dinner, $33; weekends and holidays, $34. Senior dinner discount 20 percent. Children under 12, $4-$12, depending on height.

CUISINE & BEVERAGES: All-you-can-eat buffet, emphasizing Asian-style seafood. Japanese beers, California wines, generic hot and cold sake.

NEED TO KNOW: Reservations for large groups only. Always crowded, possible weekend waits. Arrive early to cover the territory; buffet lines move slowly. Family atmosphere, noisy.

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

Hundreeds of past reviews are available online from the Reader at www.SanDiegoReader.com

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*Buy one regularly priced entrée and get the second of equal or lesser value at no charge. Beverage and/or alcohol not included.

Please attend in uniform or with proper ID. Reservations are required.
The protein choices include beef, chicken, shrimp, and bay scallops. You complete your dish from an assortment of vegetables and your choice of noodles or rice. The chef gathers all the ingredients you choose (including the starch) into a bowl and ups the mixture onto the hot, lightly oiled griddle, stirring them from time to time, and finishing them with your choice of "regular" or "spicy" soy-based sauce. This all-at-once method overcooks the scallops to tiny rubber balls, beef is probably your best choice. We found the overall flavor as bland as a stir-fry at a 99-cent Chinese joint.

The dessert array is nearly as large as the sushi selection, to no better effect. The safest choices are probably the red and green jelly-O cubes. The pillowy melon slices were underripe. The cakes (we sampled four, plus a brownie) were of supermelt texture, but their only color was green. Their colors varied, but their flavors seemed near identical, except for a coconut lemon cake frosted with such an overdose of cream of tartar, it filled our mouths with the alarming taste of metal. The most "interesting" dessert, perhaps, was green tea ice cream (stashed in a bin next to the miso soup). It was certainly the greenest I've ever seen — grass green, tomato-leaf green, almost Palmolive Original green. Only distantly related to its kin at good Japanese restaurants, it bore not even a hint of Zen subtlety. The texture was slightly powdery and the scent was so floral, I thought the flavor might be jasmine-vanilla. "You don't recognize it? You've never eaten house-brand supermarket ice cream," said my sweetie. "It's probably vanilla-flavored artificial vanilla. Rebecca pushed her plate away, muttering, "I don't want to waste calories on cheap ice cream." Momo's price is reasonable, the fish are fresh, the staff are pleasant, and the cleanliness is sparkling. And you can wash down your meal with a number of fine sake, including unfiltered Momokawa Pearl, which resembles a rice-wine version of Asti Spumante or a pernicious dry Vouvray. However, with very few customers as yet, there's no economy in a fast turnover of the buffet items. The consequence is, unless the owners damn the costs and speed the turnover, it's unlikely that they'll draw many new customers through word of mouth.

After this disappointment, I wondered how Momo compared to the original of its ilk — Todai, which bills itself as "The Mother of All Seafood Buffets." (Momo's owners, the Baik restaurant family, were among Todai's original investors.) Todai now has 17 branches and counting, with major concentrations in Silicon Valley and the outskirts of L.A. Our own seven-year-old Mission Valley outpost occupies a large building that may have once been a church: it's got a dome on top and leaded-glass clerestory windows. Inside their Seafood Diorama, multicolor lights and neon light in fanciful shapes (moon, stars, fish) adorn three separate buffets. The central station (for cooked food) is raised like a shrine on a brightly lighted platform directly under the dome. The two huge dining rooms (seating 500) adjoining the two side buffets are actually rather drab, with strong, dingy lighting and utilitarian tables and chairs closely spaced to seat the masses. (Even on a Monday, the rooms were packed.)

Once again, it's a good-bite bad-story, although nothing is done to the food for Todai: average is higher than Momo's — until a half-hour before closing, they changed the trays regularly. The stuffed jumbo prawns, for instance, seemed to be the original object of the cheese-and-crumbs recipe but had survived the treatment better — the cheese was still goopy. Among the hits: miniature crab cakes were decent-flavored and crab sweet. "Champagne shrimp" (steamed in wine sauce) were pleasant, and a steamed green bean-shiitake mushroom mixture was simple and perfect. A slightly sweet bean sprout salad with small shrimp (from the round table near the cold buffet) was fresh flavored, as was the spiced cucumber salad on the cold counter. If the fatty "yaki" Korean BBQ ribs weren't very Korean, their Chinese plum sauce glaze was sweetly enjoyable. And some long, lanky Iced King crab legs were quite nice. (Ask the roving servers for crab-crackers; these shells are too tough for teeth.)

The worst failure was another crab, Todai's big "Taka" item — the hot table's one-to-a-customer Dungeness crab halves, here labeled "Dungeness crab." They'd been boiled so long, their shells were soft enough to bite through; then, they were bisected by cleaver but not cleaned, leaving the body shell whole and pale gray "devil fingers" (lungs). The meat matched the crab's new name: the gray-tinted mush was dark and dank as your shoe. Almost every plate we passed on our trips to and from the buffet bore one of these objects. Hey, guys, this is not what Dungeness really tastes like. There were also hard, slimy calamari rings, mediocre miso, rubbery mussels, both hot and cold, and pleasantly fake-crab Louis. The cold claws of Jonah crab (kin to New England's prized pryaotok) had been boiled to death. The fried rice was unspeakable. The spring roll tasted cheap. But there were some pleasant surprises, too, in just the areas where Momo was lacking.

The teppanayaki followed the same procedure as at Momo, but here the sauce took on interesting, smoky overtones that grew on us as we ate. The sashimi were sliced exceptionally thin and fresh, and well-flavored with fish of Okay quality (although the octopus was — can you imagine? — severely overcooked).

The sushi was wildly inconsistent — it seemed made in different batches, by different chefs. Some of the rice was dead bland (especially in the simple nigiri-zushi), but some rolls were surprisingly lively, reaching a peak in a vivid citrus roll that could have come from the hand of a real Japnese-isan. None that we sampled tasted too old or tired, and we'd arrived mid-evening.

At 8:30, some items were running out; the sashimi tray was empty of all but octopus. At 8:45, an indecipherable squawk came over the loud-speaker — I think it said, "Everybody out of the pool!"

This precipitated a mass rush to the dessert tables. The cakes proved reasonably good, especially one with a complex mocha syrup topping and nut filling. "That one keeps on going," said Sunny. The freshly made crépes (filled with whipped cream and your choice of bananas, raspberry syrup, strawberry syrup, or the works) were pretty good, too, although at that late hour the chef had to rush them a little.

At 8:55, the lights were dimmed and the loudspeaker squawked again. This blurt sounded like a Narita Airport announcement in Japanese for our plane's final boarding call. If I were ever to go back to Todai, I'd arrive at 6:00 sharp, so that I could taste little bites of the whole array and still have time to go back for the good stuff before the squawk of doom.

I've been to a lot of seafood buffets, in many cities, of qualities all up and down the scale. To me, neither Momo nor Todai measures up to the best that a buffet can be. Obviously, multitudes of people adore Todai: it really draws in the crowds — not just in San Diego but in malls and suburbs and tourist districts across the nation. Me, I just report what I eat — to help you decide whether or not to trust your palate and your wallet to the restaurants I've visited. •

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Angel Memories

“It opened in 1934. Became Club 13 in 1943. Nothing’s changed too much since then.”

You gotta see this at night. Linda’s place cow-
ers under the 1-5 freeways, in a kind of no-man’s-land, glowing blue. So-o-o...50s.

Course when Hank parked his 1930 old roled-
gold Camry outside, around 7:00 p.m., it was still light. The setting sun angled straight through the open door. Pool table shone green like it had a spotlight on it. The bar disappeared into gloom, 20 stools long (couldn’t help counting). Two people sat up to it — a Navy of-
cicer and a civilian. The civilian played a video game, the officer chatted with a Filipino lady behind the bar. On the sound system, Julio and Willie sang “To All the Girls I’ve Loved Before.” Hank and I took a couple of bar stools at the far end.

Oof. Hot. Ceiling’s low here. Air clings to you like a cat in heat. You can see this place has a history. Worn concrete floors, old ship plaques (“USS Frederick”), a chrome fender bolted to the ceiling from some ancient gas guzzler, and bills. Aged dollar bills, Aussie bills, Thai baht, Singaporean dollars, pasted all around the mir-
rors. And here’s a funny thing: the wiring and plugs are all strung along the outside of the wall, like the place had actually started up in the age of lamps and candles...

“This place been around a while?” I ask Linda, the Filipino lady behind the bar. The owner, it turns out.

“Sure,” she says. “It opened in 1934. Became Club 13 in 1943. Nothing’s changed too much since then.” She says it was called Club 13 because Civic Center Drive used to be 13th Street.

“Supposed to be the second-oldest bar in California,” says the Navy offi-
cer, Randall. “Hell’s Angels always stop in here on their ride up through California. They call at all the oldest bars.”

“Lots of memories here,” says Roy the civilian, who used to be a prison cook. Drives de-

The Place: Moonlight on the Sea Club 13, 640 Civic Center Drive, National City (619-471-2851)
The Type of Food: American, Filipino

Prices: Lunchtime grilled cheese sandwich, $3; cheeseburger and fries, $5; dinner/morning double burger with fries, $7; hot wings, fries, $7; lumpia, fries, $7

Hours: 11:00 a.m. to 1:00 a.m., seven days

Trolley: Blue line to Eighth Street, National City

Buses: $5, from Eighth Street trolley to Civic Center Drive and Harding. Walk two blocks west, under 5 Freeway

Nearest Bus Stop: Civic Center Drive and Harding

was after Vietnam. Army. Two tours. Dawn was rich. But she wanted me home. Then I went and signed up again — Navy this time. So she di-

Linda tells her how she left her savings into this place in 1993. “I paid too much,” she says. “When I first came, the walls and the ceiling were thick with dollar bills customers had stuck up there for luck. I used half of them to buy paint. It took me six coats to get rid of the to-

She shows a picture of Randall at his wedding here. Amy, number six. Filipina. Really pretty, cute. “Yeah,” says Randall, “but we had issues. Whatever, still came back here.”

Everybody does, he says. “You can imagine men crashing around in some typhoon on a

The big brass Buddha’s down at the end of the bar, where we go to try our luck with the karaoke. Randall and I do a pretty good rendition of “On the Road Again” — amazing what echo mixes can do — then Hank whips me at pool. Then Randall calls me up for another Julio and Willie...

Gonna be a long night. But, hey, it’s a full moon out there.
Gearhead

“I’m using a crawler tractor, and even they’re sliding sideways. I’ve never rolled one off that hill, but it is challenging.”

Around 70 years ago, Perry Beeson’s father acquired a ranch in Sonoma County’s Dry Creek Valley. The land had been previously owned by San Francisco businessman Bill Paxton. Paxton had owned a winery, and besides hay crops and fruit trees, he had planted grapes on the ranch. The eight-acre planting followed the pattern made popular in part by wine-making Italian immigrants in the late part of the 19th Century: mostly Zinfandel, with some Petite Sirah, Carignan, and Pinot St. George thrown in for character.

Around 13 years ago, Perry Beeson approached the vineyard manager at Dry Creek Vineyard and asked if the winery would be interested in taking over care of his grapevines. Beeson, a dentist, had been farming the vineyard on the weekends and selling the grapes to Dry Creek, but the years were starting to tell on him.

Vineyard superintendent Paul Bernier takes up the story. “The vineyard manager came out and looked at the vineyard, saw those narrow rows and steep hillsides, and said, ‘No, I can’t do that. But I know somebody who can.’” He called his friend Bernier.

The vineyard manager declined, says Bernier, because “he didn’t have small enough tools.” The vines were planted in an eight-by-eight spacing—eight feet between the rows and eight feet between each vine in the row. Bernier says that the original planters experimented and found the eight-by-eight to be ideal for a couple of reasons. First, the equal spacing “let them work in either direction” without damaging the vines, an advantage when you’re working on a hillside, whether your equipment is a horse and plow or a tractor. “Seven feet is about as narrow as you can go with an old, head-trained vineyard and still be able to get through with tractors.” (“Head-trained” means that the trunks of the vines were pruned low to the ground — below the level of the horse’s plow gear — with canes radiating out in all directions.) Nowadays they go as narrow as six feet, but the vines are very carefully pruned from the first day right at that six-foot line. They don’t budge out into the rows like the old vines.

Second, the soil is hill soil; it’s not very rich like bottomland soil. They found that a grapevine would take up about that much space and be perfectly happy. There wasn’t any need to crowd them anymore. You’d just get smaller vines from the increased competition, “and it would cost you more, and you wouldn’t really get any better result.” Bernier grants that these days, “You do see a lot of really dense plantings and they do it for quality, but I think the jury is still out on that. There are plenty of wineries that take fruit off 11-foot-wide rows and maybe 7-foot spacing, and they’re perfectly happy with that.”

Dry Creek was one of those happy wide-row wineries, hence the vineyard manager’s apprehension. “The rows he’s farming are nine and ten feet wide;” his tractor would have been bumping into bunches of grapes. “Doing those old narrow vineyards has been my niche for the past 25 years,” says Bernier. “I picked them up pretty much through default, because nobody else had the tools to take care of them. The technology I use is out of the ’50s. Some of the tools are new, but the ideas for farming these vineyards are out of the ’40s and ’50s.” The tractor he uses on Beeson is a mere 52 inches wide.

Another reason Bernier was called is that he doesn’t know “any vineyard that’s being farmed that’s steeper than the one at Beeson Ranch. It’s about as steep as you can put a tractor on, and you can’t just use a wheeled tractor. I’m using a crawler tractor, and even they’re sliding sideways. I’m always having to drift upwards. I’ve never rolled one off that hill, but it is challenging; the biggest thing is if you slide down and get tangled up with the grapevines below you. You’ve got to stop, get another tractor and chains, and pull yourself out.”

Bernier, a self-titled gearhead, likes tractors. But when he arrived at the Beeson Ranch, one of the first problems he noticed had been brought on by the advent of the motorized plow. “In the ’50s, they stopped farming with horses and started farming with tractors. The vines were allowed to grow taller,” since the danger of canes catching on horse gear had been removed. “Now, some of them are quite tall — the basic vine standing four and a half to five feet.”

The growth happened like this: “The spurs — old, pruned canes which produce the next year’s fruit-bearing canes — grow two inches a year. They just keep growing if you don’t cut them back. Add up 50 or 40 years of growth, and you get these big, rangy vines. When I got there, I saw big stretches of vine without a whole lot of life. The root system wasn’t able to maintain the top.”

“The way to cure it is to prune the vines back hard, remove a lot of the old growth. That lets the vine come out through less buds in the springtime, and it has to maintain less wood.” And because the vine usually grows other canes besides those that have been allowed to stretch into enormity, “There are usually opportunities on old vines to just take a saw, cut off an arm, and cut the vine back to two spurs. That’s how you limit their length, bring them back into balance. Because of that, you get stronger growth.”

Bernier isn’t worried that his saw will traumatize these venerable vines or that his efforts at restoration won’t pay off. “Vines don’t wear out like people do. They don’t have lives or lungs or hearts or anything like that to go bad. Every year they’re renewed. As with any tree or woody plant, the center is dead. The only part that has life is the outer layer. You see this gnarly-old grapevine, but in reality, the live wood is only one year old or less.”
RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by our reviewers (Ed Burford, Ambrose Martin, Max Nall, 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 based on the latest information available for a mid-range entrée. Inexpensive: below $10; moderate: $10 to $19; expensive: $20 to $24; very expensive: more than $25. Please call restaurants in advance for reservations.

MULTIPLE LOCATIONS

ANTHONY'S FISH GROTTO For its fresh seafood salads, its fish and chips, and its daily fresh fish specials. Anthony's still goes to the head of the class for stability of product, good-sized portions, time-honored preparation, and low cost. Open daily, lunch through dinner. No reservations. Inexpensive to expensive. Locations: 1360 North Harbor Drive (at Ash Street), downtown, 619-232-3180; 213 West Bay Boulevard, Chula Vista, 619-452-4200; 9530 Murray Drive, La Mesa, 619-463-1666; 4666 Avenida Place (off Bernardo Center Drive), Rancho Bernardo, 858-491-2070. — E.W.

BULLY'S NORTH 1404 Camino del Mar, Del Mar, 858-753-1660. Especially during summer, this is the most colorful and is jammed with the sporting crowd, which makes the place exciting. Food is the same as at other Bully's, but the high intensity carries it. Steak, prime rib, hamburgers, fries, and fresh fish are favorites. Open daily. Moderate. Other locations: 5755 La Jolla Boulevard, La Jolla, 858-459-2768; 2401 Camino Del Rio South, Mission Valley, 619-269-2685. — E.W.

CALIFORNIA PIZZA KITCHEN Here's a good family restaurant where you can take your children and grandchildren for salads, pasta, or pizza. There are 28 pizzas. The chicken fettuccine with spinach fettuccine is great, as are the vegetable sandwiches. Same menu, lunch and dinner. Open daily. Inexpensive. 437 South Highway 101, suite 601, Solana Beach, 858-750-9393; La Jolla Village Square, 3363 Nobel Drive, 858-457-4222; and Carmel Mountain Plaza, 11602 Carmel Mountain Road, 858-675-4624. — E.W.

HOMETOWN BUFFET 2881 University Avenue, University Square Shopping Center, College Area, 619-583-7373. If you're a nostalgia buff and long for cooking as it existed 50 years ago, try this all-you-can-eat buffet. Menus change daily. Massive amounts of foods that's fresh but not low-cal/low-cholesterol. Not for gourmet diners, but fun. Open daily. Other branches located throughout the city and suburbs. Call 619-583-7373 for locations. Inexpensive. — E.W.

JOE'S CRAB SHACK A seafood chain with a good Cajun corporate name (Landry's) based in southern Louisiana that wouldn't survive without some glasses besides a Bourbon Street party atmosphere. Joe's is silky with crab-shell ambiance (carnival nutty parmesan sauce on down to souvemir gimme caps), but the food's not bad. One tasy starter is "crab cake," fried wonton stuffed with crab and melted cream cheese ("crab bangos") by another name, but smoother. You can choose buckets of steamed, barbecued, or garlic crab (of various subclasses), or go for fried or grilled seafood or steaks, or salads. Groups may prefer the patio to the rockin', raucous interior. Full bar, not much wine. Inexpensive to low moderate. 7610 Hazard Center Drive, Mission Valley, 619-240-7479; — N.W. (501)

KARL STRAUS' OLD COLUMBIA BREWERY AND GRILL 1157 Columbia Street (between B and C Streets), downtown, 619-234-2739. The star attractions here are the ales and beers brewed on the premises. Up
to a dozen beers may be available at one time. Food includes burgers, pastas, soup and salad, fish and chips, grilled sausages. During weekends the noise can be shattering, but it’s fun. Lunch and dinner daily. Inexpensive to Low Moderate. Other branches at 9755 Admiranda Drive, Carlsbad, 858-437-9739; 5480 Armada Drive, Carlsbad, 760-437-2379; 1044 Wall Street, La Jolla, 858-433-2739; Call for hours. — E.W.

ROCKIN’ BAJA LOBSTER 604 Baja Road, Bonita, 619-477-3357. At the birthplace of San Diego’s Rockin’ Baja Lobster restaurant chain, the decor in Puerto Nuevo lobster house is all Palm-fronded trash, green wood-sherbet bars, support poles with green painted iguanas climbing them, signs on the ceiling tiles like “Viva Bonita!” and “Work so for people who don’t turf.” The menu’s big draw is the “big Baja bucket” (stuffed with slipper lobster tails, marinated chicken, grilled asado carne, and Baja-style shrimp) plus beans, rice, tortillas, and a Caesar salad. And ways are great. Try the Chinese chicken wrap: grilled chicken, salad greens, crispy noodles, scallions, orange pieces, and Oriental dressing in a cilantro tortilla. Open daily. Friday Happy Hour free buffet 5 p.m. to 7 p.m. Inexpensive to Moderate. Other locations: 1095 Avenue, Gaslamp District, 619-235-6333; 3800 Twigg’s Old Town, 619-260-0300; 1020 West San Marcus Boulevard, San Marcos, 760-744-7550; 238 Harbor Drive South, Point Loma, 619-560-4999. — E.W. (901)

SAMMY’S WOODFIRE PIZZA You have a vast choice of wood-fired pizzas here, including many exotic topings. Salads are popular and are available as half orders. Some menu lunch and dinner. Continuous service. Open daily. 702 Pearl Street, La Jolla, 858-486-3222; 770 Fourth Avenue, Gaslamp District, 619-230-8888; 8650 Genesis Avenue, Costa Verde, 858-684-4998; 2625 El Camino Real, Del Mar, 858-526-6060; 1620 Camino de La Reina, Mission Valley, 619-289-8222. Inexpensive. — E.W. (901)

STAR OF INDIA 1820 Garnet Avenue, Pacific Beach, 858-439-3555; also 3680 Valley Center Drive, Del Mar, 858-792-1111; and 423 F Street, Gaslamp District, 619-234-8000. It’s the lunch buffet that can lead you by the nose into Indian (and here, specifically Punjabi) food. Pick among specialties like vegetable palak—a bunch of mixed vegetables cooked in a gravy sauce with lots of spinach and fried, or a nice mix of eggplant with potatoes, chicken curry, and maybe the first-cousin spinach you ever loved, palak paneer. At the PB location, enjoy the larger blue-upholstered room. Open daily. Inexpensive to Moderate. — E.B. (1101)

What the Chef Eats

ROASTED-TOASTED SONOMA LAMB CHOPS BY BERNARD GUILLES Executive Chef, Martine Room, La Jolla

BESTA WAN PIZZA HOUSE 14th & Erderman Drive, Cardiff-By-The-Sea, 760-753-6767. This ever-popular North County restaurant which opened back in 1965 is a family operation. The menu is all the local Coast-style pizza is famous locally. Also check for the big pie spaghetti or lasagna special if you don’t want to fill up. Open seven days, lunch and dinner. Inexpensive. — E.B. (1011)


BUBBY’S GELATO 857 South Coast Highway 101, Lumberyard Shopping Center, Encinitas. 760-436-3363. This tiny storefront does only a few things (sandwiches, gelato, and soups), but does them exceedingly well. The “gourmet sandwiches” really do live up to the designer, with intriguing Mediterranean combinations (artichoke hearts, black olives, grilled eggplant, gargarana) among the choice of ingredients) on soft, round Italian bread. (You can just get a sandwich and get the Gelato in a cup as well. There’s about twice as much as Hagen-Dazs, and a little more than Haagen-Dazs. Great for a lunch of half a cup, e.g., vanilla rosewater and chocolate cinnamon). Open daily, lunch to 7 nightly dinner. — N.W. (880)

CALIFORNIA BISTRO 710 Four Seasons Point, Four Seasons Resort Aviara, Carlsbad, 760-663-6800. On a Wednesday night, an all-you-can-eat French buffet is available for $25 (beverage not included), half price for kids. It’s more California cuisine than French, but there’s lots of fresh food and the beautiful luxurious room carries the evening. Open 5:30 p.m. to 9 p.m.; please make reservations. Moderate to expensive. — E.W. (700)

THE ENCINITAS CAFE 531 South Coast Highway 101, Encinitas, 760-632-0919. This American cafe serves up a variety of American food for lunch, featuring dishes such as chicken lasagna with egg dishes, biscuits, and gravy for breakfast, sandwiches and salads for lunch, and American entrees for dinner. Fast, excellent service. Open daily, three meals. — N.C. (901)

JUANITA’S TACO SHOP ESTILO TEPATITLAN 250 North Coast Highway 101, todos Santos, 760-943-2233. There’s a menu for dinner in Vista at 248 Main, 760-758-4531. Mexican cuisine at its finest. The food is fresh, cooked tortillas and flour tortillas. Great for a quick bite. Look for the delicious beans, rice, and the savory guacamole. All the dishes are made with fresh ingredients, and the service is prompt and friendly. — N.S.C. (891)

LA BONNE BOUFFE 471 Encinitas Boulevard, Town & Country Shopping Center, Encinitas, 760-436-3001. Bouef Bourguignon, rack of lamb, frog’s legs (when available), duck in peppercorn sauce, and Dover sole in lemon-butter sauce are the staples of this French provincial restaurant. Dinners are à la carte. Charming room and sensitive wine list. Dinner Tuesday through Sunday. reservations for weekend dinners advised. Moderate to expensive. — E.W.

LA ESPECIAL NORTE 604 North Coast Highway 101, Leucadia, 760-962-1989. This big, bright restaurant has a spacious outdoor patio with a variety of seating options, including tables and chairs, umbrellas, and private rooms. The menu features a wide range of classic Mexican dishes, from tacos and quesadillas to grilled meats and seafood. The atmosphere is lively and welcoming, with soft lighting and a relaxed vibe. — N.W. (880)

PAMPLEMOUSSE GRILL 514 Via de la Valde, Del Mar, 858-792-9200. The locals’ favorite French provincial restaurant offers exquisite, creative cooking. Favorite dishes include a duck confit, perfectly cooked fish, and a variety of salads and soups. The menu is regularly changing, so be sure to check at the web site for the latest offerings. — N.W. (880)

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What the Chef Eats

per. Place mushrooms and brinjol into a but- ttered baking dish. Pour egg and cream mixture over top. It is very im- portant to ensure that all of the bread is saturated with the custard. Cover tightly with foil. Bake at 350 (30 minutes or until set).

For au jus, remove excess oil from skillet and sauté one teaspoon minced shallots and three finely sliced garlic cloves until translucent. Pour in black Muscat and sherry vinegar. Reduce by half. Add beef stock. Reduce

through early dinner. Inexpensive. — N.W. (10/01)

PAUL'S PLACE M71 Mission Avenue, Oceanside, 760-721-0124. This restaur- ant looks like a McDonald's or Wendy's (the building used to be a franchise) and the food comes fast, but it's no chain. The menu strikes a bal- ance between American and Greek fare. The kitchen is very hit-and-miss, the food was at times unduly hot. Overall, it was a pleasant surprise. — E.B. (12/01)

ROXY NATURAL FOODS RESTAUR- ANT 157 North Coast Highway 101, Encinitas, 760-436-5001. You don't have to be a Self Realization Fellowship follower to fit into Encinitas, but it helps. Roxy was made for the veggie crown who's grown up around the fa- mous surfer compound. These days, that includes surfers, vegans, and even visiting Hollywood stars picky about their food. Actually, it is no longer strictly a vegetarian eatery — the own- ers have added chicken and fish for Encinitas' "new people" — the cesti- vores buying up property in the hills. But the vegan-vegetarian spirit still rules. Most popular item on the menu is owner Shahrman Naim's own inven- tion: the scrumptious Roxy falafel burger. Its green "meat" is made from garbanzo beans, potatoes, onions, cilantro, and herbs, all bedded down with tomatoes, a thick, nut of sprouts, and melitzan cheese, covered by a whole- wheat bun. For chicken-lovers, the gar- lic chicken pizzas sell big-time. Other healthy treats include the three-egg-avocado omelet with toast, the artichoke

sandwich (with marinated artichoke hearts), and the squash enchilada din- ner (steamed banana squash with corn, bell peppers, and a tomatillo cream cheese in a flower tortilla). Payoff You come out feeling good and full, not bad and bloated. Open daily, brunch through dinner. Inexpensive. — E.B. (5/02)

SAMAUX JAPANESE RESTAUR- ANT 497 Lomas Santa Fe Drive, La- mas Santa Fe Plaza, Solana Beach, 858-481-0023. This restaurant boasts "the largest California sushi bar," as well as a menu of over 100 items. The food is artistically prepared and presented, the sushi uniformly fine. You can eas- ily make a meal from the sushi and app- etizers. Seating is available at the sushi bar or the central dining area, which provides capacious booths. A tatami room (with floor-seating on tatami mats, Japanese style) offers special prix fixe feasts ($60 per person and up), by reservation only. Open daily. Moderate to extremely expensive. — E.W.

SCALINI 3790 Via de la Valle, Del Mar, 858-259-9944. A handsome dining room offers Northern Italian specialties with at least ten pasta dishes. All items on menu, which includes fresh fish and seafood, are tempting and well prepared. Improv- ing surroundings and excellent service. One of the best Italian restaurants in North County. Open for dinner nightly. Reserve for weekends. High moderate (pastas) to very expensive. — E.W.

ST. GERMAN'S CAFE 1010 South Coast Highway 101, Encinitas, 760-753-5411. Despite the Parisan name, the food here is all American. Omelets are the ca de cheesecloth — 14 vari- ations of three-eggers (or Egglettes by request) served with toast or a muffin, plus tasty herb-stewed "cafe potatoes" or fresh fruit salad. But don't overlook the Belgian waffles, scrambles, pancakes, Louisiana sausages, or the three versions of buddy's peach cobbler. Omelets are constructed with genuine hollandaise. Sandwiches run to hearty American classics (including some veg choicess), and along with beef burgers, turkey burgers, and veggie burgers, there are some other items such as a char- broiled chicken breast on a burger bun. The sheltered patio is always crowded, but there's a large interior dining room

with a separate smoothies-and-ice-cream bar. Open daily, breakfast to late lunch. Inexpensive. — N.W. (10/01)

ST. TROPEZ 947 South Coast High- way 101, Lumberyard Shopping Cen- ter #103D, Encinitas, 760-633-0084. If you love continental breakfast, this bright café with indoor-outdoor seat- ing offers scores of house-made pas- tories (among them the rare, elusive brioche) and four styles of coffee, in- cluding an excellent French roast. Parisian-style brunch/ lunch choices embrace croque monsieur and croque madame: grilled ham and cheese sand- wiches, topped with either light cream sauce or an egg, crêpes, quiche, onion soup gratiné, or a chicken-fried vol- au-vent puff-pastry shell. Omelets are rather weighty. Some of the sandwiches offer Mediterranean flavors — try a pa- nga (salade ensaimada on a baguette) or one of the grilled pasi. Desserts range from cookies up to elaborate cakes. Open daily, breakfast to very early din- ner. Inexpensive. — N.W. (10/01)

TOM GIBLIN'S IRISH PUB 460 Grand Avenue (at Roosevelt Street), Carlsbad Village, 760-729-7234. www.tomglbi- nes.com. Occupying the whole of a hand- some, sprawling, block-long Elizabethan- style building, this friendly "small-townish" saloon offers some above-average pub-grub, especially the perfect, moist corned beef with firm-ten- der cabbage, the huge, lamy salads, and the house-baked brown bread. Betsy (Irish "peasant") potato pancakes, rarely found in California, are done up rather doughily rather than crisp to serve as "wraps" for corned beef and other dishes. Live music on holiday evenings and dur- ing happy hours. A large, attractive heated patio next to the parking lot offers some afternoon serenity. Open daily, lunch until late, plus Sunday break- fast brunch. Inexpensive. — N.W./S.O. (12/02)

VIGELCAS 166 South Coast Highway 101, Encinitas, 760-492-7332. In the Land of 10,000 Troutadorns, this is one of the most popular — and for good reason. The restaurant's motto, "a little piece of Italy," actually makes sense. Freshness, simplicity, and savvy seasoning — that's Italian. The pastas are luscious (try the comforting sau-
lamb dishes, stir-fried prawns karihi, lamb pasanda, and eleven house-made Indian breads. Fried appetizers, however, tender to be greasy, and chicken in all preparations is overcooked dry breast meat. For dessert, don't miss the fresh, frosty house-made mango halwa (Indian ice milk). Service is competent and cordial. Reserve for weekends. Open daily. Bargain price buffet lunch (la carte also available). Dinners inexpensive to moderate, with a price-lead for tandoori meals. — N.W. (6082)

LA JOLLA CANTINA: 2161 Avenida de La Playa, La Jolla, 858-459-4075. The surprise here is that this is one of those usual coast cantinas where you can relax, get a meal, and not get gouged with La Jolla prices. House rambler (eggs corn, tortillas, beans) and machaca (carne asada, eggs, bell peppers, onions, rice, beans, tortillas) are great, but you can't beat their egg Benedict (Black Forest ham and two poached eggs smothered in hollandaise sauce). — E.W.

 DIEGO MAGNIFICENT! 828 Prospect Street, La Jolla, 858-551-5252. In terms of atmosphere and food preparation, one of the best restaurants in La Jolla. The Euro-Asian fusion menu offers a vast choice of 20 appetizers, or sashimi, including several sushi rolls. Don't overlook the Thai coconut soup, Atlantic salmon, and duck confit at dinner, or the Napoleon salad at lunch. Beautiful interior; lovely heated patio, excellent service. Be sure to reserve, especially for dinner, to avoid a very long wait. Open daily. Moderate (Japan) to expensive. — E.W. (12/92)

ROSELYNN GRILL: Hilltop La Jolla Torrey Pines, 10990 Torrey Pines Road, La Jolla, 858-450-4571. Best seafood buffet in city, served Friday nights, 6 p.m. to 10 p.m. At least 21 items, most of them fresh seafood and fish plus New York-cut beef and chicken. Price is $28.95, $10.95 for children. Add $10 for 1-1/4 pound fresh Maine lobster steamed to order. First time, take the number 7 sampler: beef rib, pork rib, and chicken, along with cornbread and two sides such as wedge country fries or macaroni salad. The standout is the pork. Some customers swear by Good-Time Charlie's sauce—a BBQ-chili that Gall's puffy Charlie Boye perfected 65 years ago. The chipotle, molasses, and mustard seeds will kick your taste buds awake. Inexpensive. — E.B. (12/91)

BOLSA VIETNAMESE CUISINE RESTAURANT: 1225 Mira Mesa Boulevard, Suite 118, Mira Mesa, 858-489-3363. Try this fine Vietnamese cafe with an enormous menu. Especially jolly weekends. Open daily for three meals with continuous service, same menu. Inexpensive. — E.W. (7/91)

LORENA'S ITALIAN KITCHEN: 3945 Governor Drive, Vons shopping center, University City 858-632-5861. Twenty pasta dishes are prepared here, all from scratch, as well as hot sandwiches and pizza. Fine place for families. Open daily. Inexpensive to moderate. — E.W. (7/91)

NIJIMA MARKET: 3786 Convoy Street, Kearny Mesa, 858-268-3821. If you're not willing to sacrifice quality for convenience when it comes to fresh food, try this Japanese market in Kearny Mesa. Nijima Market offers prepared box lunches, or bento, that are pretty to look at, appetizing, and a real bargain. I suggest, however, passing by Nijima's steam trays and heat lamps and going straight to the coolers, where you will find delicious chicken cutlets, fresh sushi, and chilled noodles, as well as dessert delicacies like sweet bread roll filled with sweet bean paste. Inexpensive. — M.N. (8/91)

PAMPAS ARGENTINE GRILL: 8690 Aero Drive at Montgomery Field, Kearny Mesa, 858-278-5971. Argentine favorites, steaks, Parrilla or mixed grill, empanadas, Italian-style Argentinian meats, fish, and chicken provide a wide range of choices. Livestly atmosphere and good service. Since the grill is very hot, order all items cooked medium or rare, else the beef, listed as organic without hormones or pesti- cides, arrives overcooked. Open lunch and dinner, Monday through Saturday, closed Sunday. Inexpensive to moderate. — E.W. (8/90)

SIOU B.B.Q.: 4344 Convoy Street, Kearny Mesa, 619-305-0038. This Korean restaurant means sitting before a sizzling casserole grill, sipping hot sake, the smell of grilled beef, grilled onions, and fresh galbi in the air. Try the "Ko- rean B.B.Q." marinated short ribs (long rib) or thick marinated slices of unibin (beef gal). You'll enjoy all the accompanying dishes that make the meal, like creamy seasoned salads, tabbouleh in gar- licy tomato sauce, slow-cooked potaoes with soy sauce and jalapeno pepper. Feeling adventurous? Go for the goat meat hot pot or Korean steak tartare (yakshio). This is sensual, elemental, hairy-chested food. — M.N. (12/92)

TOFU HOUSE: 4646 Convoy Street, Kearny Mesa, 619-576-6433, www.to- funyc.com. Also at 3805 Fifth Avenue, Hillcrest, 619-291-4460. This stylish little- plate of eateries is proof positive that our city has matured for its specialty eth- nic foods. Tofu House is a Korean restaurant serving up specialty tofu

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breakfast and lunch; closed Monday. Inexpensive. — E.B. (1200)

SHARK ROCKS SHACK BAR & GRILL 7059 El Cajon Boulevard, 619-463-2280. It has the feel of a pub: solid wood furniture, pool tables, dart boards, big open kitchen in back. Most of all, it has the best fish and chips. Construction workers come in during the day, students at night. Around 6 p.m., it's a little bit loud. And the food tells the tale: yes, there's little bit of Ireland, like the corned beef sandwiches, but mostly it's all-American pre-health-care cholesterol city. Den- ver egg sandwiches with home fries, Philip cheese steaks, spaghetti and garlic bread, hamburgers, silver dollar poppers, steak and eggs, and of course fish and chips. Presentation's old-fashioned, too. heavy white dinner china plates and sturdy cutlery, as long as you agree to "please don't steal the forks." But Irish? Well, think James Joyce on a surfboard. Brunch daily from noon to 6 p.m., Sunday special: from 9 a.m. to 2 p.m. Inexpensive. — E.B. (502)

SIMOZOKER KOSHER DILLER RESTAURANT 666 El Cajon Boulevard, College Area, 619-583-1636. Great for vegans! This Kosher eatery promises "all-remnants free, cheese, vegetable, no meat, no animal fat, certified Kosher, 100% fresh ingredients." Everything is prepared under the supervision of the "Kvyl Harabotinim of San Diego" — meaning, the restaur- ant is inspected every few days by an Orthodox rabbi to make sure the food is prepared properly. The milk is also checked — Chalav Yisrael — from milking to bottling. Good eats include "Felekele, California Style," boiled eggs on toast, bread and salad, and流れ through the 16-inch cheese pizza and bread toasted with fillets with chips and salad. Open Saturday from one hour after sunset to 11 p.m.; Sunday to Thursday, 9-11 p.m.; closed Friday. Inexpensive. — E.B. (501)

THE WAYSIDE CAFE 507 South Main Avenue, Fallbrook, 760-725-9633. Local love-mostly and eating in this long- and back-loder of the way — partly be- cause it just feels small-town America. The place used to be the Malibu Service Station. You can even see in the old station wagon. Count on generous servings, especially the mountain-piles of red-skinned home fries as a side at breakfast. Open for breakfast and lunch six days a week; closed Monday. Inexpensive. — E.B. (201)

VALLEY HOUSE RESTAURANT 10767 Woodside Avenue, Santer, 619-562-7878. This is for Cornbelt folks, plus wannabes who enjoy plain- speaking, plenty-of-it-brown food. Take the morning special, "Iowa Breakfast," breaded pork tenderloin, two eggs, and hash browns, fries, or grits. No choice of dishes, but you get a piece of the Iowa "Beefers." (steamed ground beef simmered in chicken broth, plied into a burger bun.) Open three meals, seven days. Inexpensive. — E.B. (801)

CENTRAL SAN DIEGO

ASIA CAFE 4710 Market Street (at 47th Street), Chula Vista, 619-427-1977. May be San Diego's best-kept se- cret. You have to look behind the sign at this all-Asian shopping center to find it. The menu's Southeast Asian, but the owner — and most of the conversation around you — is Lao. Lao dishes include the famous Lao-Kai (chicken salad with home fries, lemon grass, and sticky rice). Good regional alternatives: Rong (goat noodle) roasted pork soup, Crying Tiger (ground beef salad with Vietnamese style noodles), Duck Head Sandwich (bbq, and Lettuce (seafood, beef, or pork with soy sauce). Closed, Tuesdays. Inexpensive. — E.B. (1001)

CHICKEN PIE SHOP OF SAN DIEGO 2671 Pacific Boulevard, La Mesa, 619-295-0156. How much do people love this place? Count the chicken lining the walls — ceramic, wood, beaded, painted, even feathered. Hundreds. They're gifts from generations of customers. Now, as in the 1930s when it started up, the basic chicken pie comes filled with big chunks of chicken meat, doused with white gravy and accompanied by mashed potatoes, veggie, & bowls, and a roll — like the delicious pineapple pie — all for one really low price. The menu offers fried chicken, burgers and steaks, but 90 per- cent of customers still order that same old chicken pie. Seven days. Cash only. Inexpensive. — E.B. (1101)

HAPPY HOUR SPORTS BAR 3139 Market Street. (No phone.) Winner: hardest-to-find eatery in San Diego. You have to walk from 22nd and Mar- ket till you hear the sound of barking dogs. Next to that you'll find a little building that looks 100 years old and they say used to be a carriage house. It is 10 feet wide and has weathered china plates and sturdy cutlery, as long as you agree to "please don't steal the forks." But Irish? Well, think James Joyce on a surfboard. Brunch daily from noon to 6 p.m., Sunday special: from 9 a.m. to 2 p.m. Inexpensive. — E.B. (502)

MAMA'S BAKERY AND LEANNESE DELI 4237 Alabama Street, North Park, 619-463-0737. This informal little restaurant is more interested in quality than presentation, concentra- ting on the specialties they do well. Mama's offers quick meals with a culi- nary tradition, definitely not "fast food," but with fast food prices and ease. Recommendations include the deliciously cheap falafel sandwich in Mama's fresh-made sauce, (soft flat- bread). On cool days you warm up with a bowl of feud mudamad, or slow-cooked beans (tasty and garbanzo). Try also spinach pie, labneh (creamy cheese, olive oil, and pita), and Baboaloohe (smoked porc eggplant and hum- mus). Inexpensive. — M.A. (999)

OLD MILL CAFE 5990 Ohio Street (at University Avenue), North Park, 619-294-3004. The best-kept secret in North Park looks like a Swiss chalet in- side, but serves 1950s American eats in big platters. Breaker booths should look out for pork chops with two eggs, potatoes, and, or biscuits and gravy, or "corned is pig in a blanket" (three sausage links rolled in hot cakes with powdered sugar). The brunch and dinner menus also include chicken and cheap — for in- stance, golden fried chicken with vegeta- bles and rice and baked potatoes. They fea- ture nightly prix fixe specials ("Meathook Mondays," etc). Just like from dad in the 1950s. Open daily, except for dinner. Inexpensive. — E.B. (1100)

RED MILL BARRA RESTAURANT 4177 University Avenue (at Euclid Avenue), Talmadge, 619-285-9722. You'll find richly seasoned food (and potentially very spicy) in this Ethiopian cuisine, served communally on a tray lined with a pita pancake, injera, which looks like an edible dish towel and serves both as an edible spoon and an edible tablecloth. Use pieces of it to scoop moror in your right hand. The meat combination platters here isn't nearly as exciting as several of the specialties. The kitfo (spicy beef tatarine) is very good, the good (meat cubes in spicy butter) is excel- lent; both are cooked (or cooked) to your order, and seasoned to your specifications (if you say "but," expect fires). Vegetables are fine, the yellow split peas, especially, sing with flavor. Rest rooms not wheelchair-accessible. Vegetarian-friendly. Can be noisy on weekend evenings. Open daily. Very expensive. — M.A. (999)

SAIIN 4455 El Cajon Boulevard, 619-284-4215 or 619-284-4288. You're in a big glass palace here. It's especially good on Sundays, when three- or four-generation Vietnamese families gather for lunch. Goggles of waterers hover a glance away, but take your time. The menu has over 250 items on it. Default choice: the famous, filling soup- meal of Vietnamese where beef cooks in the soup. Another safe bet is stir-fried crispy or soft egg noodle with basil. "34" Vietnamese is on hand to make Saigon lawers sentimental. Inexpensive. — E.B. (1001)

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Cafe La Especial 718 Avenue Revolucion (down the hill), Tijuana, 685-664-664. Cafe La Especial was once a gathering spot of food and wine aficionados of Tijuana’s bullfights at the old downtown Plaza de Toros. Summer Sundays, fans would crowd into the cafe to Chow down before the fight or rush back afterwards for a few drinks and a hearty meal. Inside, little has changed, not even the 50-50 locals-to-English ratios. Food is standard Mexican-American border fare, from tacos and tamales to carne asada and frito ranchero, from cactus and eggs to steak and eggs. But the atmosphere is the real draw — the low lighting, the polished wooden floors, black furniture with flowers painted upon and down the legs and portraits on the back, and lots of murals of Mexico on the walls. Owner Humberto Bramlett’s aunt, Justina started it all, he says, in 1948, with the steamed taco stand up stairs. That’s still going too. Open daily. Inexpensive to moderate. — E.B. (502)

El Faro de Mazatlan 9542 Boulevard Sanchez Taboada, Plaza Fi

Catherine, Sinaloa, 684-898-636, 684-2236, or 684-8883. This fish and seafood restaurant offers a gorgeous dining room, an extensive menu with English translations, and fresh fish and seafood items which include abalone, squid, clam, clams, shrimp, and lobster.

The atmosphere and service are lovely, but the fish may be too dry. The style of cuisine will appeal to those who prefer simple preparations. The price of the main course includes an appetizer (fried fish plus ceviche), seafood soup, and Mexican rolls. Open daily, 10 a.m. to 11 p.m., same menu for lunch and diner, continuous service. Moderate. — E.W.

La Lena 11190 Blvd. Agua Caliente, Tijuana, 686-2920. Don’t miss the charming room, the open grill, and the torillero who prepares fresh tortillas as the diners are seated. Dinners come with an appetizer and soup, and some of the entrées are extraordinary. Try the puestos (“Sal”). Roasted eggl and chicken do well here. Open daily, lunch to late dinner. Take Revolution to the left-hand bend where it becomes Agua Caliente. Continue past the twin high-rise towers of the Grand Hotel. A large sign marks the restaurant (on the right side of the road). Inexpensive to moderate. — E.W.
The Future Is Nigh
Where plausibility suffers, truthfulness
nevertheless thrives.

 Already it seems a long time
ago — and maybe nowadays
five years is indeed a long time
ago — that Joel Schumacher was
crowing about how moviegoers would
be unable to tell when,
in Batman and Robin,
they were looking at
George Clooney and
when they were look-
ing at a computer-generated image
of George Clooney. This boast has been
rephrased thusly, “Our ability to man-
ufacture fraud now exceeds our ability
to detect it,” in Andrew Niccol’s Simone,
a science-fictional Hollywood satire that
just barely qualifies as science fiction. Of
course we have not yet, so far as we
know for a certainty, and despite any
suspicions we might have about Julia
Roberts, reached the point where the
two leads of a live-action film could
be supplanted, without detection, by
a CG stand-in. (Actors in Batsuits must
be easier to replicate.) Even so, the posi-
tibility scarcely stretches our imagina-
tions. Along with the increasing
lifelikeness of computer animation
(it’s common enough now for CG di-
montors, dogs, mice, and Jar-Jar Binks
in Star Wars to co-exist on screen with actual hu-
man characters), we have also been witness to
the increasing sculptrueization or robot-
ization of flesh-and-blood actors:
“Most actors these days have digital
work done to them,” goes another line
in Simone. “It’s a gray area.” The meet-
ing point of these two
trends, or passing point,
cannot be far off.

Winona Ryder,
whose chiselled and
sandblasted countenance and buffed
body have begun to look less and less
like Winona Ryder and more and more
like everyone else, permits herself to be
submitted in evidence in Simone, in
the cameo role of a “supermodel with
a SAG card,” whose fits of tempera-
ment (“Am I or am I not entitled to
the biggest trailer on the lot?”) drive
her current director, Al Pacino (hav-
ing fun for a change), to cut her loose
(“Creative differences?” The difference
is, you’re not creative!) and to re-
place her with a cyberstar known as
Simone — short for Simulated One —
whose uncomplaining plausibility sur-
passes anything ever demanded by
Alfred (“Actors Are Cattle”) Hitchcock.
Inasmuch as the aforementioned
meeting or passing point has not been
reached in reality, an actual superstar
with a SAG card, name of Rachel
Roberts, is enlisted to play the cre-
ation of a software mad scientist (Elias
Koteas), able to call upon a memory
bank of past movie stars to shape ev-
every look, every gesture, every inflec-
tion. Not surprisingly, this Roberts — per-
haps not all that distinct from Julia in
this regard — shows nothing to jus-
tify the raves she receives for her acting
talent: “Absolutely unreal” “Not of
this earth!” Moreover, the whole ele-
ment of fraud — the director’s refusal
to come clean on his ruse, his erec-
tion of an inviolable Garbo-esque
mystique around his elusive “star” —
causes problems of plausibility as the
plot rolls along to additional film proj-
ects, a J.Lo-like singing career, TV
interviews, and so on. But where plausi-
bility suffers, truthfulness nevertheless
thrives. The particulars of the premise —
though it has been carefully set up and
inventively fleshed out — do not mat-
ter as much as its reverberations. These
extend into such fertile territory as the
Hollywood teeter-totter of technol-
ogy vs. art (“This is a classic case of

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our enthusiasm about both those possibilities is that either we are faced with films of the 21st Century. Thus, the best, the most innovative, the most altruistic idea, now that the Ken shows little interest anymore in repertory, is the third possibility, of devoting one screen a week to a treasured oldie (Umberto D.): an even better idea than Nume times. (One awaits reassurance that a theater which cares enough to show such things will also have the equipment and the know-how to show them in the correct aspect ratio. I’m told that Citizen Kane, on the inaugural Free Weekend, was shown incorrectly.) I do not say that this is a good idea economically. And I do not say that the film program at MoPA could sure use the competition. But I do say that the best film at that theater last week was on that screen.

As long as I’m mentioning the Pacific Gaslamp, I could mention I was caught completely off guard when it branched out and premiered Shohei Imamura’s Warm Water under a Red Bridge a week ago Friday. (That’s Shohei Imamura of The Pornographer, Vengeance Is Mine, The Ballad of Narayama, Black Rain, Dr. Aka, etc., an eminent figure through four decades of Japanese cinema.) I can’t really recommend the movie. I can only commend the theater. ■

**MOVIE LISTINGS**

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unwritten. Thousands of past reviews sorted alphabetically, by year of release and by rating, are available online at sdersoleo.com.

**The Adventures of Pluto Nash** — Science-fiction comedy starring Eddie Murphy and Rosario Dawson, directed by Ron Underwood. (CARMEL MOUNTAIN: CHULA VISTA 10; CINERAMA D: DEL MAR HIGHLANDS 8; ENCINITAS 8; FASHION VALLEY 18; GASLAMP 15; GROSSMONT TROLLEY: LA Jolla 12; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14)

**Blood Work** — The original novel by Michael Connelly seemed to have been written with a movie in mind: one of those overblown, overheated thrillers whose villain is a taunting, string-pulling, game-playing archfiend of boogeyman dimensions. Clint Eastwood (cited, for unspecified services, in the book’s acknowledgments) has made a better movie of it than might have been expected. It is a handsome one, for a start, clean and polished, the first cinematography credit for Tom Stern, after a lengthy apprenticeship under Eastwood’s regular cameraman, Jack Green. Green followed a similar path before he supplantcd Bruce Surtees. But as a literary makeover (in the hands of Brian Helgeland, the man who did the laborious job on As Good as It Gets). Connelly’s novel must be laid to emotional flatness and half-heartedness, the shrill rhetoric on the page, the almost fire-and-brimstone fulminations on “evil,” thus got toned down to the familiar Eastwood whisper. (Hardly the miraculous, water-into-wine, saw’s ear-into-silk-purse transmutation of The Bridges of Madison County.) If the actor himself appears old, slow, tired, and short of breath, those qualities go well in the part of a retired FBI profiler — twenty years older than the one in the book — with a newly transplanted heart. He agreeably allows himself to be addressed as “Pop,” to be manhandled by a strapping Russian immigrant, to be photographed with an inch-wide trench running lengthwise down his torso. He keeps putting hand to his chest, a quasi-Napolitan gesture, in the manner of an overindulgent diner uncertain as to whether he’s feeling heartburn or coronary. Along with all that, though, he lacks something in the way of oomph at the moments of major revelation. No one except maybe Jimmy Stewart, in the entire history of American cinema, has been better at Eastwood at the silent articulation of moral outrage, disgust, disdain. To repeat: has been. Now, even the boogeyman cannot quite get his eye on the width or his lip to curl. With Jeff Daniels, Wanda De Jesus, Tina Lifford, Paul Rodriguez, Anjelica Huston. 2002.

**The Bourne Identity** — Those who had been kicking Doug Liman as a vital new maverick director (Swingers, Go) will have their work cut out for them on this one, a middle-of-the-road adaptation of the Robert Ludlum best-seller about an anonymous CIA agent previously made as a two-part TV miniseries starring Richard Chamberlain and Jaclyn Smith. Granted, Liman’s cut has strong roots in the independent cinema: Matt Damon, Franka Potente, Chris Cooper, Brian Cox, Clive Owen, Julia Stiles. But that only accentuates the scent of the social climber: the “independent” who’s looking for a hook-up. For all its denouement, the CIA as a band of dirty tricksters, the plotline is very much an ode to the superspy: far more Bond than Smiley. The hero doesn’t know he’s one of those, nor even know his own name, after he’s bailed out of the Mediterranean by subspeaking fishermen, with two slugs in his back and a Swiss bank code implanted in his hip. The training, however, comes out in a swiveling whenever he needs to: one-man army, karate, human-fly climbing, Grand Prix driving, fluency in any language under the sun. He even does a spot of women’s hairstyling for purposes of altering appearances. And the need arises often because there’s an army of assassins on his tail, for reasons unknown, or anyway.

Matthew PERRY Elizabeth HURLEY
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— William Arliss, SATURDAY NIGHT LIVES

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**“Blood Work” is SLICK AND TIGHT.”**

— New York Observer

**TOUGH AND SMART. “Blood Work is Eastwood at his best.”**

— Chicago Tribune
boyfriend and not in stray dogs (or merely unsupervised ones). Her, and the movie's, big scene: part by part inspection of her naked body by an egotistical actor: "Your bush is big... Your teeth are yellow..." The adopted daughter, Raven Goodlove, is on the other hand certifiably overweight and years for skin and straight hair. Writer-director Nicole Kornher, whether out of brutal honesty or vindictive spite, certainly not out of effervescence wit, spares none of them: they are lucky, the suggests in a charitable conclusion, to have one another. And unlucky, the viewer might chime in, to have their writer-director. Desmond Mulroney, Jake Gylenhaal, James Le Gros. 2002.

Blue Crush

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Al Pacino in Scarface, Robert Shaw in Jaws, Gene W. Bush (not nearly as authoritative as his Bush, Sr., on Saturday Night Live!); and you have to see it to believe it—a cherry-pie filler. Thinning than any of these disguises is what passes for a plot premise: an ancient Italian family, conveniently named Disguise, that has mastered and refined the art of disguise, an inscapeable legacy for the Jerry Lewis-y nerd who toils as a waiter in his parents' pizzeria parlor. The outlooks are stunted and the closing credits suggest that a lot of material got discarded before the movie was trimmed—certainly no out-of-erferevessent wit, spares none of them: they are lucky, is is a constrictor of the three words: real, tell that. He does have some new things to tell since them: a couple of arrests and a coma. These haven't caused him to (as they say) clean up his act, but perhaps to crank up his preachiness. Central theme: "Ride this motherfucker till the wheels fall off"; translation: "Live your life." Directed by David Rayzin. 2002.

The Master of Disguise — A vehicle to showcase Don Cheadle's skills as a mimic: an Indian snake charmer, a human turtle, an English dowser, a scottish Yard inspector, Al Pacino in Scarface, Robert Shaw in Jaws, Gene W. Bush (not nearly as authoritative as his Bush, Sr., on Saturday Night Live!); and you have to see it to believe it—a cherry-pie filler. Thinning than any of these disguises is what passes for a plot premise: an ancient Italian family, conveniently named Disguise, that has mastered and refined the art of disguise, an inscapeable legacy for the Jerry Lewis-y nerd who toils as a waiter in his parents' pizzeria parlor. The outlooks are stunted and the closing credits suggest that a lot of material got discarded before the movie was trimmed—certainly no out-of-erferevessent wit, spares none of them: they are lucky, is is a constrictor of the three words: real, tell that. He does have some new things to tell since them: a couple of arrests and a coma. These haven't caused him to (as they say) clean up his act, but perhaps to crank up his preachiness. Central theme: "Ride this motherfucker till the wheels fall off"; translation: "Live your life." Directed by David Rayzin. 2002.

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Men in Black II — The embodiment, the epitome, the acme of the "franchise picture," one of those brass rings that studio executives like to stack up on their lances. So perfect a one, in truth, that it would make more sense to cover the movie in the financial pages than in the entertainment ones. A recreation of 1990s, amenable, selling points could reasonably take the place of a review. Both Will Smith and, after half an hour, Tommy Lee Jones are back albeit with roles reversed — Smith the bleat veteran, Jones the bemused movie — until the latter's elective "neutralization" can be undone and his memory restored. Rip Torn and Tony Shalhoub are back as well, if that matters to anyone, along with director Barry Sonnenfeld and composer (but of course)
Me Without You — Director Sandra Goldbacher (The Governor) spurs some beans about the dynamics, the turbulence, of female friendship, in this case early girlhood of a Jewish intellectual and a Gentile airhead. The account seems candid and credible if not especially compelling. Bits of it, admittedly, are swallowed in the British accents and the dark photography. And there are perils, as ever, in the spanning of decades: the little girls, after a jump of only five years, don’t match up with the bigger girls in the same roles; and Michelle Williams, from that point forward, doesn’t age as convincingly as Anna Friel and Nina Sosanya is cited by the highbrow as her favorite Tarkovsky film before he had even made it. With Kyle MacLachlan, Oliver Milburn, Trudi Styler. 2002. ** (LA JULIA VILLAGE, THROUGH 8/22)

Minority Report — A Steven Spielberg vision of the future, via Philip K. Dick, with a legitimate science-fictional idea in it. The idea has to do with an experimental crime-prevention unit in Washington, D.C., in the mid-21st Century — the Department of Pre-Crime — whose task is to stop the murders foreseen by a foreordained trio of clairvoyants known as Pre-Cogs, soaking round the clock in a communal bath, in a perpetual twilight zone between sleep and wakefulness. They can’t tell everything. They can’t, for reasons brushed aside in a single snippet of dialogue, foretell any crime but homicide. And they cannot tell where the crime will occur, much less whether the Pre-Crime storm troopers will arrive in time to prevent it. They can, though, tell the names of the victim and perpetrator (nearly spelled out on little wooden balls dispatched through a pneumatic tube), and they can tell, to the exact minute, when the crime will occur. It’s the detective’s job to view the mental images (stored somehow in those engraved billiard balls) and to figure out the scene of the crime before the literal deadline. The system seems to be fool-proof, until, at the rate, the Pre-Cogs spill out a perpetrator’s ball inscribed with the name of the lead detective (Tom Cruise, in the military haircut of the first Mission: Impossible, and briefly, shadowedly, in the shaved head of boot camp: what a trouper!), together with a victim’s ball inscribed with a name the detective has never before heard. There must be some mistake. At the around the forty-five-minute mark, the concern with issues (destiny, determinism, and the like) gives way to a concern with chasing, chasing, games of hide-and-seek, and chase play tricks. (School’s out, Playtime begins.) Well before that, even, the concern with issues has already had to jostle for space alongside a concern with various forms of spectacle: eye-appealing special effects, elaborate set designs, gizmos and gawgs, underdevised monochromatic color. That’s the price you have to pay in a Spielberg movie — and the price he has to pay as well. Never can be work on a movie without overworking it. Colin Farrell, Samantha Morton, Max Von Sydow, Tim Blake Nelson, Peter Stormare. 2002. ** (FASHION VALLEY 18; HORTON PLAZA 14; LA JULIA 12; MISSION VALLEY 20; PALM PROMENADE 24)

My Big Fat Greek Wedding — Self- appointed "Trump Girl" meets Mr. Wonderful, with the X-ray vision to see the beauty within. Only problem: he’s not Greek. Nia Vardalos, screenwriter and star, gets to unburden herself on her lineage ("My cousins have two volumes, loud and louder"), and at the same time indulge herself in an Ugly Duckling fantasy. It seldom rises above an ethnic sitcom, but the "personal" angle stirs sympathy. With John Corbett, Michael Constantine, Lainie Kazan, Andrea Martin, Gia Carides; directed by Joel Zwick. 2002. ** (CARMEL MOUNTAIN; FLOWER HILL 4; GASLAMP 15; GROSSMONT TROLLEY; HAZARD CENTER 7; LA COSTA 6; LA JULIA 12)

Although average Adam Sandler comedy, about a sweet-natured rube who inherits a bundle. (Forty billion for inflation.) The average is raised in large part by the rest of the casting order, Peter Gallagher, Erick Avari (the one whose hair is only on his face), Winona Ryder, Ian Harris, Conchata Ferrell, Harve Presnell, Steve Buscemi, and most of all John Turturro as a "sneaky" Spanish musician with a foot fetish. (Spanish! Foot fetish! Homage to Butchett!) And even though Sandler is no Gary Cooper — much less a Lou Gehrig — Frank Capra makes a helpful hitting instructor. 2002. ** (PALM PROMENADE 24)

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HAIRSTYLISTS. Licensed full time for a full service salon with friendly, warm atmosphere. La Jolla. Booth rental or commission. Great commission. 858-457-7011.

HOSPITALITY. Terra Vista Management, Mission Valley. General Cashier, Consultant, Reassurance Consultant, Retail Consultant. Complete our online application. Supervisor, Accountant, and Payroll. Apply to 2211 Pacific Beach Drive, San Diego. 858-509-7771. For more information, visit 1515 East E St., San Diego. 858-509-7771.

HOTEL HOUSEKEEPING. Food and beverage attendant. Full and part time. Good pay. Great benefits. Please apply in person at 7774 Grape Avenue.

HOTEL. (Manchester Grand Hyatt San Diego. New hiring! Catering Convention Services Manager, Assistant Restaurant Manager, Room Attendants, Maintenance Engineers. Laundry Staff. Security. AAM/OM. M/F. V/D. Apply Monday, 9:30am-4pm, Wednesday, 9:30am-1pm, 11am-4pm. EOE. Job line: 858-561-4028.

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CORRECTIONAL PHARMACY
JOIN A GROWTH INDUSTRY
The San Diego County Sheriff’s Department is seeking a Part-Time or Full-Time PHARMACIST

Become part of a progressive medical team. As a member of the Sheriff’s Medical Staff, you’ll take on some of the most medically challenging cases. Applicants should have valid California pharmacy license. Intravenous therapy experience a plus.

This is a San Diego County staff position. Excellent benefits package.

For application or more information contact: MARCELA PEREZ - 619.531.5514

Visit Our Job Fair Saturday, Sept. 7th
8am to 2pm
Professional Sales Agents
Day and Evening Schedules Available • Salary Starting $28,000 Plus Incentives and Bonuses • Salary Commensurate with Experience
$2000 sign on bonus for having your CA Property & Casualty License
Customer Service Representatives
Full-time, Day and Evening Schedules Available • Salary Starting $28,500 • Salary Commensurate with Experience
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Claims Service Representatives
Day and Evening Schedules Available • Salary Starting $28,500

Excellent Benefit Package Includes: Immediate Health, Dental & Life Insurance • Outstanding 401k Savings Plan • Profit Sharing • Paid Vacation and Holidays • Tuition Reimbursement • Performance & Salary Review at 6 months • A Supportive Team Environment • Associate Referral Program • Associate Recognition Awards

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$2000 sign on bonus for having your CA Property & Casualty License
Claims Service Representatives
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Paid training for fun, motivated candidates.
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Bartenders America, Inc.
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$10-$20/hour.
Seeking friendly people with good phone skills to perform diverse duties in our North County office.
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IMMEDIATE OPENINGS!!
For reliable, energetic and career-motivated individuals.
- Bilingual Spanish Receptionists
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- Print Shop Utility Clerk
- Data Entry Clerks
- 8,000+ keystrokes

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- Inside Sales Reps
- Telemarketers
- Administrative Assistants
Six months’ working experience in related field and résumé required.
Temp-to-Hire • Full-Time • Part-Time

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for North County
and carla@telemarkets.com
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Call now for an interview:
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619.702.0731

MANAGEMENT PERSONNEL/Counter Attendants, Pacific Beach Subway. Full and part-time, day and evening shifts. Competitive wages. Apply in person, 9am-3pm, 2015 Garnet Avenue (at Moro), 858-572-6402. Management candidates, mail resume to 1804 Garnet Avenue #110, San Diego 92109.

MANAGEMENT TRAINEE: Hippos with the flow, National company. Several positions available, all full-time. Must have experience in sales and/or management, strong communication skills, and able to work with opposite sex. $5.50/hr. 858-457-7777.


MANICURIST: needed for upscale Mission Valley day, Commission or bonus rental. Call 619-260-5448.


MARKETING/SALES SUPPORT Must have strong sales personality and a "do what it takes" mentality. Marketing savvy. Part-time (Full-time), $15-$16/hour, plus $60,483-1672 $2/ (information). Resume: marketing@sdyahoo.com.


MASSAGE THERAPISTS: Deep tissue/spas massage. Massages wanted. For very fast growing massage team. On call, out of major corporation hotel massage centers. $50/hour to start. 6-month phone re-review. All supplies are provided. Kevin, 619-918-0075.

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MEDICAL ASSEMBLY. We are hiring for Assembly and Production. Call today, Ultimate Staffing 858-673-1077.

MEDICAL INTERNS. Switch to a rewarding career. Well-established medical manufacturer is seeking a sales professional to sell a line of implantable devices. Experience in medical experience phone calling is a must. Base plus commission plus bonus. Potential for $50,000 the first year. Benefits. Somerset Valley. Call Craig, 619-662-4982.

MOVERS. Local moving company in San Diego is looking for movers with or without experience. Please call 858-530-9997.

NANNY wanted part-time, evening hours. Background check and references required. 858-643-7071.

NIGHT AUDIT/FRONT DESK. Full-time, Immediate opening! Apply in person 1710 Camino Del Mar in Del Mar. 858-755-1511.

NURSING, GERIATRIC. Victoria Special Care Center, a 120-bed skilled nursing facility, is looking for RN and LVN grads in Geriatric Nursing skills. Also, we have an in-house CNA training program. Earn while you learn. Active residence with interpersonal skills desired. Benefits. 401(k). New hire orientation.

NURSING. Hillcrest Manor is looking for RNs, LPNs, ARNs, experienced full-time, days/weekends, all shifts, full-time, days, and on call at night. All wages depend on experience/negotiable. Apply: 1969 National City Blvd. National City CA 91950. Call 619-477-1176. Fax 619-260-1410.

NURSING. Hillcrest Manor, a specialized psychosocial facility, invites you to apply for a charge nurse, RN, full time, days/DSD, LVN, on RN, full time, days, MOS Coordinator, Med/surg nurse. Experience essential. Apply at 1969 National City Blvd., National City CA 91950. Call 619-477-1176 or fax 619-260-1410.


OCCUPATIONAL THERAPIST. Busy private school in Scripps Ranch needs an Occupational Therapist. Must have an independent license to practice. Experience in assessment and integration services. Fax resume, 619-488-1374.

OFFICE ASSISTANT: part-time, downtown. Answer telephone, sort mail, increase office efficiency. MS Word, Excel, dependable. $8-$9/hr. depending on experience. Send resume/work history: Rptopts@spinecare.com.

OFFICE ASSISTANT. Phones, filing, documents control, MS Word, Excel, Good organizational and communication skills essential. Mon-Fri. $6-$7/hr. Call for appointment, 619-488-8777.


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*Prorated for hours worked.

For further information on the above items, visit www2.sandi.net/personnel and wander down to the classified and management classified job postings button. Request an application packet by phone at: (619) 725-8195.

All required application information must be received at the above address no later than 4:30 pm on the closing date indicated.

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POLICE OFFICER, City of Chula Vista $3365-$4710. Benefits. 1 year of police
experience required. Apply to: EOE. HR Department, City of Chula Vista, P.O. Box 2920
POLICE RECRUIT, City of Chula Vista $26,054-$31,830. Continuous Service
Examination. 1 year of college required. 1 year of police
education or experience required. Apply to: EOE. HR Department, City of Chula Vista, P.O. Box 2920

PLUMBER WANTED to permit and install $15/hr. part-time. Call 619-253-4045.
POLICE OFFICER, City of Chula Vista $3365-$4710. Benefits. Experience required.
EOE. HR Department, City of Chula Vista, P.O. Box 2920
POLICE RECRUIT, City of Chula Vista $26,054-$31,830. Continuous Service
Examination. 1 year of college required. 1 year of police
education or experience required. EOE. HR Department, City of Chula Vista, P.O. Box 2920

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PROPERTY MANAGEMENT, Bellingham, Washington. Executive
level. $75,000. EOE. HR Department, City of Chula Vista, P.O. Box 2920

REAL ESTATE BROKER, Full-time. $40,000. EOE. HR Department, City of Chula Vista, P.O. Box 2920

REAL ESTATE BROKER, Full-time. $40,000. EOE. HR Department, City of Chula Vista, P.O. Box 2920

RECEPTIONIST, Bilingual Spanish. We are looking for a work from home.
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Salary range: $37,461-$45,531 annually

Licensed Vocational Nurse
Salary range: $27,500-$30,389 annually

Applications for the above full-time positions are available through the Department of Human Resources.

San Diego office: 1600 Pacific Highway, Room 207 Information: (619) 236-2191

North County office: 600 East Valley Parkway, Escondido Information: (760) 740-4199

Website: www.co.san-diego.ca.us

Per Diem Nurses $28.14 hourly. Weekend work only (no benefits).

Mail résumé, Attention: Barbara Lee, 8525 Gibbs Drive, Ste. 303, San Diego, CA 92123

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- Good physical condition
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TELEMARKETING, immediately hiring 5 reps to sell sponsor ads for high school sports teams and AAAA season tickets. Strong sales skills in a fun environment. Ability to quickly learn software. Commission is up to 50% based on performance. Call Buddy. Point Loma, 619-258-2349

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TRAVEL: Reservation Agents. National Internet Travel Company in Pacific Beach. Part-time full-time. Salary plus bonuses. Fax or e-mail resume to 619-581-1730, pcasano@akersinc.com.


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**LEAD STORIES**

- Plastic surgeons told *The Wall Street Journal* in August that requests for designer navel and nipple surgery are increasing (probably brought on by the skin-revealing tops women wear), with slim, horizontally-ovoid nipples preferred (a preference also found by panelists in a 2000 surgical journal article), and firm, prominent nipples seen almost as an "accessory" for the excilities dressed woman. Almost all such U.S. surgery is in conjunction with tummy tucks or breast enhancement, but navel sculpting as stand-alone surgery has been popular for several years in Japan.

- Update: In July, a Texas district judge ruled that any professional thoughts that software engineer Evan Brown had in his head during his 10 years with D3 Communications (now Alcatel USA Inc.) belonged to the company even though they may have never been expressed in any tangible form. (*News of the Weird* reported D3's filing of this lawsuit in 1997.) Brown had signed a contract agreeing that D3 owned any "invention" or anything "conceived" on the job, but he said he actually began thinking about his high-level source code solution 12 years before he started work at D3.

**Motivated Crimes**

- Nathan A. Williams, 18, admitting that he robbed a convenience store in White River Junction, Vt., in July, told the judge, "I still don't know quite to this day why I did it." And Gerald Fitzgerald, 73, pleading guilty to a series of petty crimes in Sainte-Marie, Ontario, in July, "I don't know why [I did it]." And Ms. Rie Fujii, 24, pleading guilty in Calgary, Alberta, in June, to abandoning her children while she stayed at a citrus camp, "I just don't know why." And Darlene Eva Gallant, 41, sentenced to two years in prison in Summerside, Prince Edward Island, in May for maliciously injuring her 8-month-old grandson with an iron: "I hurt some one more precious than my life, and I don't even know why." And pharmacist Robert Courtney, pleading guilty in Kansas City, Mo., in February to slauating customers' cancer drugs: "I keep asking myself, Why?"

**Cultural Diversity**

- The several African nations' soccer teams that rely on witchcraft to give them an edge were co-ordinated in July by the world's oldest World Cup. When South Africa made it almost to the semifinals after supposedly rejecting that strategy and competing solely on ability. Teams from Ivory Coast and Mali have been the newest addition to that black-magic beliefs (e.g., animal parts buried on the soccer field at midnight; hexing spells by witch doctors on a team's sideline). In February, a Cameroon assistant coach was dragged off the field by Malian military personnel after he was suspected of wielding a lucky charm.

- The traditional, manure-based "Many Weed Tea," taken by generations of rural black families in Alabama as a cold and flu remedy, is fading away despite continued testimonials to its effectiveness, according to a June *Birmingham News* article. The tea is made by boiling a bag of cloth and filling it with two open lemons, stalks of the lavender plant, honey and several dried cow parts, particularly containing visible, undigested leaves and twigs. The brew is supposedly safe for humans provided that it is boiled long enough before steeping.

**Latest Messages from Above**

- A group of Christian protestors disrupted a pagans' spring equinox ceremony in Lancaster, Calif., in March by blasting their car stereos to drown out the songs and chants of witches and warlocks. What apparently really set off the Christians was the pagans' merry attempt at "animal sacrifice," which they accomplish by fondling and tending a bunny. When a pagahn named "Sacriifice the chocolate rabbit," the Christians leaped from their cars and advanced on them, but violence was averted.

- Congregants of the Russell's Mount Carmel Missionary Baptist Church (Norfolk, Va.) have raised $340,000 from his congregation in 14 months for the specific purpose of helping randomly chosen members (59 so far) to get out of debt by having their credit-card bills paid off by the church, according to a June *Wall Street Journal* report. At the special monthly "debt liquidation revival," congregants dance and chant, "stomping" the devil, who is believed to be the cause of the credit-card debt in the first place. Lucky winners must cut up their cards and attend counseling, and Russell believes "cured" borrowers are much better citizens.

- More Violence in July: In July, Ethiopian Orthodox Christian monks brawled with monks from the Coptic Christian Church of Egypt at the Church of the Holy Sepulcher (the site of Jesus' burial and resurrection) after an Egyptian on the roof moved his chair into the shade. The roof space and all other space and furniture in the church have been allocated by agreement among various Christian organizations, and the Egyptian was said to have crossed a line, provoking the Ethiopians to respond by throwing rocks, iron bars and chairs. Seven Ethiopians and Egyptians were injured.

**Unclear on the Subject**

- Greeting the arrival of singer R. Kelly ("I Believe I Can Fly")." at the courthouse in Chicago on Aug. 7 for a hearing on the 21 counts of child pornography he has been charged with were 40 children, yelling support and wearing T-shirts reading "Not Guilty," "Case Dismissed," and "Kill his name/Kill the fame/That's the game," among other messages. Said organizer Janet Edmonds, "(People) need to stop looking at all the negative stuff and start looking at the good things R. Kelly is doing. (Kids) need something to reach for. They have no role models."

**It's Hard Being an Animals' Bitch**

- Azar Corp., casino in Evansville, Ind., Atlantic City, N.J., and Las Vegas have recently featured tic-tac-toe games in which gamblers bet on whether they'll win with chickens that punch in X's and O's with their beaks, and in June, People for the Ethical Treatment of Animals made a formal protest, both of the oppressive conditions under which the chickens labor and the "disrespect" of the chickens that the game represents. Also in June, traveling Alaskan circus artist Emily Harris had her expensive bicycle mistakenly sold while she visited a second-hand shop in London, and the resulting news stories called attention to her particular circus art, which is that she hypnotizes chickens and makes them play a piano.

**Least Justifiable Homicides**

- Take-timi Miani, 30, arrested and charged with killing a newspaper carrier, allegedly because Miani thought that a murder conviction would help obscure the shameful fact that he had been embroiling his employer (Tondabayashi, Japan, June). Shane Sloan, 29, was convicted of killing his mother, supposedly because he was angry at her for interrupting his suicide attempt (and Sloan indeed killed himself in his cell 10 days later) (Pittsburgh, June).

**Our Civilization in Decline**

- Angel Martinez, 36, was only recently released after serving 17 years in prison for a murder he did not commit, 13 of those years after another man had confessed. Martinez's lawyer had never told him about the confession (New York City, June). A 22-year-old church pastor and his brother were arrested for administering an hour-long beating with a rod to an 11-year-old boy (resulting in kidney failure) because he allegedly cheated in Bible study class (San Antonio, July). Colombian rebels wounded eight humans and destroyed 20 homes with a bomb strapped onto a horse (Guadalupe, Colombia, July).

**Also, in the Last Month...**

- A 15-year-old girl won a talent search by "jumping" 100 times while seated (by raising her butt for each pass) (Keller, Texas). Witnesses said a 39-year-old youth-league soccer coach rushed onto the field during a time-out and aggressively elbowed the other team's star player (an 11-year-old girl) in the stomach (but the league has specific penalties only for coaches who attack referees) (Mississauga, Ontario). A 44-year-old man, angry that a check he was expecting didn't come, beat up the postal carrier (Shreveport, La.). A catwalk collapsed at Aquarium of the Americas, sending 10 VIP visitors into a tank with 24 sharks (but which, fortunately, had just been fed and were docile) (New Orleans).

Send your Weird News to Chuck Shepherd, San Diego Reader, P.O. Box 85803, San Diego, CA 92186 or to newsweird@agtl.com.
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The elephants, it turns out, are worth the price of admission alone.

By John Brizzolara

It's not that Daddy wasn't around to take me to the circus; I never asked to go to a circus. I didn't particularly want to run away with one. And at an early age I decided that clowns, like the Easter bunny, came from the same agency used by otherwise unemployable alcoholics. Lions and tigers might have involved some genuine awe. I no longer thought that clowns would be right respectful of knife-throwing skills and sword- and fire-swallowing finesse. Back when freaks were an attraction, you could have gotten me there, given the opportunity and a plan. But now all that's left in that department are "little people," who only serve to remind us of our political incorrectness because we keep thinking "midgets." It's just that the circus has mostly seemed to me like a third-rate Broadway musical on wheels.

The Greatest Show on Earth was here at the Sports Arena a couple Fridays ago, and the event welcomed thousands of families to its cotton-candy bosom. A fair number, maybe a majority, were Mexican or Mexican-American families. I wondered why that might be, but the closest I could come to an answer was that the cheap tickets up in nosebleed were only $8 for adults—same as a movie on a Friday night.

I can't say I've looked very long, just a taste, really. And the tickets I got, the only ones left, were $26 but came with an oxygen tank and a Sherpa guide. My distance from the center ring only enhanced the dreamlike sequence I later, in fact, dreamt about. A lone woman rider (young, virginal, beautiful, if I liked; from where I was, why not?) entered a cantering, pure-white horse after another, until there were seven that she seemed to have summoned from a glade of shadows. Their manes and tails traced behind them gracefully as feathers and smoke, or sea foam at the crest of a wave. She charmed all seven up and back down, one at a time, bowing their way into the shadows and twinning themselves into each other from rump to neck to nose. One would have sworn in court to her virginity and the seven ivory horns that sprang from just above and between the beasts' amber eyes of liquid, silent love.

This turns out, are worth the price of admission alone. To be reminded of their existence in your city life and away from the confines of a zoo (no matter how wonderful the zoo) are extraordiarily to be sure. These things, any employed the way they were, may be not dignified or imaginative (like the human beings who did most of the costumed acts), but beautiful. The big top's depiction in literature and films, from Fumio to Something Wicked This Way Comes to Nightmare Alley, has given archetypal imagery to the oldest form of organized traveling entertainment. The word circus in the dictionary—by common circumstance and at least the past race, in my human strength, livestock and exotic animals, horsemanship, and performances by clowns.

I did not wait to see tiger's be persuaded to get up, sit down, open their thighs, or wag their tails. Call me a sentimental neurotic or a tiger hater; it's just depressing. Might have been the same story with the seven synchronized horses moving backwards too, but it wasn't. As to why it wasn't—that's something to be debated in the language of the night, in poetry, not prose.

I wonder how common last Friday night's lack of a band might be. The music was supplied, and very well too, by two prerecorded instruments: syn- thesizer and drums. The electronics can invoke foreign vistas, epic of empire, jungle cruelty, and Savannah silliness; but before too long, the medium meant to broaden horizons shrinks them with repetition.

It was when I first heard an instant reworking of some science fiction fanzine—now become "The Zeals White of the Grand High Mystic Pooch"—very similar to that piece ten minutes ago accompanying the parade of maybe 18 clowns in horse suits, disembarking from a Volkswagen bug (a tune once might title "Ice Fishing with Boa and Uink in the Zany Caves of Mercury")—

that I decided I could leave and say I have experienced, if maybe not fully appreciated, The Greatest Show on Earth.
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Fish Stories

I never understood fishing. True, devoted fishermen are not like other people. They're obsessed, possessed. My husband Jack has a friend, Mark. The first time I visited his room I noticed the fish on the wall and I was dating. I sat on the couch in Mark's living room while Jack and Mark chatted in the kitchen.

In the middle of the coffee table, Mark had set a four-inch-high stack of photos. I glanced at the picture on the top of the pile: Mark standing on a dock holding a fish. He stood with his arm thrust forward toward the camera to make the fish look bigger. I lifted the first photo off the stack. The next photo: Mark on a boat holding a fish. The entire stack, hun-
dreds of pictures, Mark holding fish.

I began to understand fishing a little more during our recent summer vacation. The last week I was there, my husband Jack and I and our five children traveled to Mammoth Lakes in California's eastern Sierra. The day we arrived, my younger brother and his wife, who live just south of Mammoth, gave my kids fishing poles. "You don't have to do that," I protested as Rebecca, Angela, Lucy, and John clutched their new poles with glee.

"We're happy to do it," Jason said. "Meet Joanie and me Thursday afternoon at the Utechem at McGee Creek. We'll fish. Then we'll have a barbecue at our house." When we got back to our condo, the kids tore open the fishing poles plastic packages. "Can you help me put this together?" seven-year-old Angela asked. Jason and I spent the next half hour screwing the pieces together and feeding clear filament through the rod's openings.

Each pole came with a weighted yellow plastic fishing line to tie to the line's end. You can practice casting with the yellow fishing line, Jack explained. "Then when we go fishing for real on Thursday, you'll replace the yellow line with a hook and a bait." We practiced for two hours. Jack's four older kids stood on the condo's deck and practiced casting. On his second try, Johnny flung his yellow fishing line 30 feet across the sidewalk into a flowerbed. "That's awesome, Johnny," Jack enthused. "Uncle Mark would be really proud." Every now and then, Ben toppled out onto the dock and tried to catch the yellow fish as they whizzed past his head.

For the next three days, the kids practiced casting whenever they could. We took the fishing poles on an ill-fated boat ride on Lake Mary. Before Ben turned the boat's engine off and we had to be rescued, the kids cast their yellow fish into the lake's wind-whipped water. Some confounded, thinking we were trying to feed them, followed the yellow fish as the kids reeled them toward the boat.

Thursday dawned clear and warm. We spent the morning shopping in town for souvenirs, then drove the 15 miles south to McGee Creek. Jason and Joanie waited beside a ramshackle shed. I parked the car in a shady spot. McGee Mountain rose precipitously above us. To our left, beside the shed, two wide, cool ponds shimmered in the shade of the cottonwood trees. A small waterfall ran from one pool into the other. The air smelled of damp earth and green water plants. "This is Terry," Joanie introduced us to the Utechem's proprietor. "He's going to help you guys fish." While Jack and I watched, Terry removed the yellow fishing line from the kids' lines and attached tiny lead weights and fishing hooks. "You can get your bait from the sink beside the shed," Terry said. Rebecca, Angela, Lucy, and John dug their hands into a sink full of dark, wet dirt and came up with wriggling worms. Terry threaded the worms onto the hooks and led the kids to the edge of the upper pool. Benjamin sneezed in his shady spot in the car.

Jason, Terry, and Jack stood among the kids beside the pool. The long, sleek trout moved back and forth through the water. On the first cast, Johnny and Angela both came up with fish. Everyone cheered. Terry helped them reel in their catch, removed the hooks, and placed the fish on a stringer to dangle in the water. "They'll stay fresher longer that way," Jack explained.

The kids cast again and again. By the time they finished an hour later, we had 12 trout. Terry cleaned the fish in the shed, and Jason took them home in a bucket full of ice. That evening, we sat in Jason's backyard and ate some of the fish he'd prepared on the barbecue. My sister Anita joined us. The kids splashed in the Jacuzzi. Ben tried to climb onto the roof. I sat and watched the first star appear above McGee Mountain.

On our drive home two days later, we approached Lake Elsinore at dusk. "Look," I called to the kids in the back seat. "There's the same star we saw at Uncle Jason's." Angela began to cry. "I miss Uncle Jason and Aunt Joanie and Aunt Anita," she mourned. "So do I," I said.

"When can we go fishing again?" Johnny asked.
