LETTERS
We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-325-3600, ext. 460, address them to Letters to the Editor, Box 9803, San Diego, CA 92118-5803; fax them to 619-231-4589; or e-mail them to letters@sandiegoreader.com with your name, address, and telephone number. Letters may be edited for length and clarity.

Wack Errors
Robert Kumpel’s “Emotional Punk” (Pop Music, September 19) was an insightful, entertaining expansion of the Reader’s popular “Off the Record” column and its photo gallery of public opinion. His Kumpel-ation of students’ responses to modern music helped broadcast the contemporary teenage voice to those far removed from high school and hip-hop. Especially effective were the segments in which Kumpel masqueraded as a charmingly clueless street reporte. Too bad the serious music journalist forgot to consult Billboard for the spelling of the various monikers. Usher’s “U Don’t Have to Call” (which was miscredited to Snoop Dogg). Sometimes it’s hip to be square, but lack of basic research is totally wack.

Vince Ripol

Spiritual Corrections
Regarding the articles on the Temple Beth Sholom and San Diego Gays & Lesbians in your religious column under “Sheep and Goats” (September 19), I would like to make one correction to the statement made by Ranjana Das, regarding the passing of AC Bhaktivedanta Swami Prabhupada from this world in 1977. It is incorrect that he had appendicitis and also incorrect that he only called Bhaktivedanta Narayana Maharaja to his bedside at the end. He left us because his main work in introducing Vedic Sanatana Dharma to the West was accomplished and he could thus return to Lord Krishna in the spiritual dimension. As for his bedside calling, he announced to all his friends and disciples of his leaving to come for a final darshan, or audience.

As for Srilata Narayana Maharaja, his long-time friend and god-brother, he asked him to look after his disciples after his passing and put him into sannyas (a tomb offered to sannyasis when they pass from the body).

And if I may add one further correction on the comment I made to an interviewer regarding the main problem we face in regard to recognizing God. It is not "impersonalization" but "personalism" that is, concerning God as energy or a force or a light but without a specific form and personality, also known as monism or "Maya-wada" philosophy and which lies behind practically all religious movements and societies which have no personal concept of the Supreme Lord.

Upananda Das Brahmacarree

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Upananda Das Brahmacarree

Call Us
I’m very pleased with the response to the article “The Good Life” that featured our free clinic, published in the August 22 issue. Some physicians and other volunteers who would like to assist, as well as potential clients, have attempted to contact me. Unfortunately, the article did not include a phone number where I could be reached. If you’re interested in volunteering or becoming a patient at the free clinic, please call 619-482-5122 or 619-255-0599. The free clinic is held on the third Saturday of every month from 11:00 a.m. to 2:00 p.m. at City Heights Medical Clinic. The address is 4660 El Cajon Boulevard, Suite 209, San Diego CA 92115.

Ryabo Daramola

Troubled
The article “What the Blueprint Don’t Show” by Matt Potter (September 12) is riddled with inaccuracies and false statements. I am deeply troubled by your writer’s misguided implication that the district is operating in an unethical or unlawful manner.

Specifically, I would like to address four areas of misleading information:

1. Allegation: The Reader alleges that Roesing Nakamura was “issued a change order, which dramatically increased architectural fees paid to the architects.”

Fact: This is the standard procedure the district follows. The Reader also includes an unattributed statement: "A seafood sauce with bite."

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An archive of Clay Light stories can be searched on the Internet at SanDiegoReader.com

Semper chae[t] - Are you a business fat cat who wants to get up close and personal with the military brass and hardware at the upcoming Mi-ramar Marine air show? How about purchasing a "Corporate Hospitality Chae[t]" right on the flight line! According to the air show's website, the deal includes "ample shaded tent area with patio-style seating," permission to display corporate banners, "exclusive and exclusive viewing area with theater-style seating" and "catered food and beverage service" by Sempra's Fi Spécialistes, along with "your own personal chalet attendant," and "VIP portable restroom facilities." Tenants of the luxury digs are reported to include the San Diego Taxpayers Association, which is throwing at least one shindig to include local public officials. Air show sponsors are also available, including the top-ranking "General's Club," which includes a corporate chair, "eight (18) rounds of golf at the MCAS Miramar Memorial Gold Course," "Use of one (1) four-passenger golf cart during the show," "Opportunity for promotional tie-in with retail, media, other corporate sponsors and Air Show exhibitors," and "Eighteen (18) mentions over public address system during air show weekend." Proceeds from chalet rentals and show sponsorships, the prices of which aren't listed on the website, are said to go to the base's recreation fund.

Old campaigns never die Di Ex-Rup-blican congressman Brian Bilberry, ousted from his Imperial Beach-based congressional seat two years ago by Democrat Susan Davis, has long since gone into the lobbying business, repre-senting such clients as the right-wing Federa-tion for American Immigra-tion Reform and the Tia Juana Valley County Water District. But Bilberry is still sitting on $214,000 in leftover cam-paign funds from his congressional days. Records show he's using the cash to test in the candidates he likes. In February, for instance, he gave $3000 to Sheila Vista mayor Shirley Horton's Republican campaign for state assembly against Democrat Dennis Jennings. In May, he kicked in another $3000. The same day he gave Bill Van De Wege, who is this year's Repub-li-can challenger to Susan Davis, $1000. Retired Air Force colonel Joe Crier, a close friend and financial supporter of Mayor Dick Murphy Jr., has just hired Brian, San Diego's lobbyist extraordinaire, to re-present him in the state capital. Crier, a member of the city's Public Facilities Finance Authority, owns Galactic Management, which specializes in sales to the military.

The Pfingst Tapes E ditor's note: Deputy District Attorney Richard Sachs has filed a suit against the County of San Diego and his boss, Paul Pfingst, alleging discrimina-tion. Fellow deputy DA James Atkins testified on Sachs's behalf at a deposition on September 3, 2002. Another deputy DA, Peter McArdle, is scheduled to testify on September 30 in support of Atkins's claims. The following are excerpts from Atkins's deposition:

Robert Vaught [Sachs's at- torney]; Describe the circumstances of the conver-sation that you had with Ms. O'Mara [deputy DA who works in personnel] where you showed her this file and folder. You said it was after Mr. Sachs filed his claim.

James Atkins Correct. It would have been sometime, I believe, in June of 2000. RV: How did the conversation develop? In other words, did she come into your office? What happened?

JA: She came into my of-fice. She asked me if I was aware that Rick had filed the claim. I said I was. And she asked me what I thought about the claim.

RV: What did you tell her?

JA: I told her that in my opinion he had a valid claim. [Mr. Pfingst said that Rick had earned his promotion — Rick, mean- ing Mr. Sachs, had earned his promotion — and it was just a matter of time before it happened, and then...Mr. Pfingst said that Mr. Sachs was not going to be promoted because, as it was related to me, he does-not play hurt [sic] and just whines about his medical condition. And there was a comment about the way he looked. And I said that alone tells me that he was denied promotion for an il-legal reason... Mr. Pfingst told Mr. [Tom] McArdle [former chief of appellate and training division for DA] that Mr. Sachs was not to be promoted, that he doesn't play hurt [sic], that he whines about his medical condition. And then Tom said he made a further comment: "Look at him, just look at him, he doesn't look like a deputy DA." And then Mr. McAr-dle proceeded to tell me what that statement meant to me...

RV: What did he say? JA: He said to me that there are three ways to interpret that statement. The first way is that Mr. Pfingst was referring to the way Mr. Sachs dressed, Mr. McArdle said, "Mr. Sachs dresses like everyone else, so that couldn't be the rea-son." He then said the sec-ond possible interpretation is that sometimes Rick walks hunched over, walks in small steps due to either his back pain or bladder pain, and Mr. McArdle said, "If that's the reason, that would be an illegal reason because he would be deny-ing him promotion based on a medical condition."

Tom went on to say that that's not what he thought he was referring to, that it was the third possible ex-planation, possible inter-pretation. And he said that the only thing that made any sense to him was he was referring to Mr. Sachs's fac-ial features, that Mr. Sachs look Jewish, that Mr. Sachs has a rather large nose, has glasses, things of that na-ture, that based on his fac-ial features, that he looks Jewish. And that was the inter-pretation that Tom re-luctantly had to ascribe to that statement.

RV: At any time before you had this conversation with Mr. McArdle, had Mr. Sachs ever — excuse me — had Mr. Pfingst ever made any comments to you about Mr. Sachs that you consid-ered to be anti-Semitic?

JA: Yes.

RV: Can you tell me when and what he said?

JA: It would have been in the timeframe of 1985 through 1986. Mr. Sachs, Mr. Pfingst, and I were deputies at that branch of the district attor-ney's office at that time. This obviously occurred while Mr. Pfingst was the deputy district attorney before he was elected to be the district attorney of San Diego County.

RV: What sort of re-marks did he make?

JA: Mr. Pfingst and I went to Vista at the same time, sometime late summer, early fall of 1984, so we were both up there when Mr. Sachs was hired. My recollection was he was hired early 1985, probably February or March, in that time frame, because that's when the promotions happened — not promotions. Hires happened.

And when Rick came up on board in Vista, Mr. Pfingst took an immediate dislike to him and would make anti-Semitic com-ments, not only Rick when Rick was present, but about Rick when Rick was not present.

RV: Can you recall some of the things he said?

JA: Yes.

RV: Tell me as best you can recall what sort of re-marks he made.

JA: We'll, I remember that he would refer to Rick as a few bastard. He would at times call Rick a kosher cowboy. Rick would call times up in Vista wear west-ern boots to work. That was a — a lot of people did up in Vista. At that time Vista was very rural com-pared to the way it is now. A number of people in the office — mostly investigators, but some of the deputy DAs did. And he would always scoff at Rick whenever Rick would come to work wear-ing western boots and make fun of him and call him the kosher cowboy. I would call him Grouch, as in Grouch Marx, with respect to his looks. He would make comments about Rick's nose, the size of Rick's nose. He would say, "Look at him, just look at him, he doesn't look like a deputy DA." In a very kind of dis-gusted tone of voice, With
respect to Mr. Sachs's facial features and particularly his nose, he would — I have to clean this up a little bit — he would — he suggested to Rick at one time during a period of time when Rick — when Mr. Sachs was — when things weren't going well dating-wise, shall we say, he suggested to Rick that, since Rick's nose was bigger than his penis, perhaps he should learn how to satisfy a woman with his nose. And he suggested that instead of giving head, they should learn how to give nose, referring to the size of Rick's nose.

RA: These are things he said directly to Mr. Sachs?
JA: He said that to me. When I was present, yes.

RA: Okay.

JA: He also had a name for Rick's car. Rick had a rather large domestic automobile. It was a convertible. And Mr. Pfingst would call it the few canoe. He refused to ride in it. When we would go to lunch, he would refuse to ride in Rick's car.

I asked him one day why he has this antipathy towards Rick, why he doesn't like Rick, why does he pick on Rick, and his response to me was that I wouldn't understand because I was from Southern California. I'm a Southern California native. And I told him that I had no idea what he was talking about, and he told me that when you're from New York, you learn to hate Jews. Mr. Pfingst is from New York. That was the connection.

RA: Okay. Let me ask you about the first two items you mentioned. You mentioned a statement by Ms. O'Mara in a restaurant in February of 2001. Can you describe the circumstances for me? In other words, what restaurant, if you remember, and who was there?

JA: The restaurant was in the Gaslamp. It's across the street from the Old Spaghetti Factory. I believe it's — it has the name of the brasserie or something along those lines. [...] My wife Susan and I were there. Steve Carr from the district attorney's office was there. Ms. O'Mara and her husband Mike were there. Craig Fisher, who is also a deputy DA, and his fiancée Jackie were there. [...] And it was at that time that she made the comment to me — I made the first of the comments to me about Rick taking time off, and she said words to the effect of "Rick sure seems to take a lot of time off, take a lot of vacations, take a lot of time off." And my response was that everyone in the appellate and training division takes a lot of time off. Back then we were earning — we were able to earn comp time. We're not now. We were able to earn comp time, and most people in the appellate division worked overtime or comp time and accrued that comp time and used it along with their vacation time. And then she responded to me that Rick seems to take more time off than anyone, and she was wondering how he gets the time. And I responded that he works a lot of evenings. He works weekends, things of that nature. That's when she said to me in a lower voice, not a whisper, but almost a whisper, that "He better be careful because 13 is watching his time." And to me 13 meant the 13th floor of the Hall of Justice, and on the 13th floor of the Hall of Justice, is our Mr. Pfingst, Mr. [Greg] Thompson [assistant district attorney, number two to Pfingst], the district attorney, administration.

RA: Did you ask her what she meant by that?
JA: No.

RA: Then you said you had another conversation with her. I think you said it was at lunch.
JA: Yes.

RA: You thought sometime between that conversation in February of 2001 and when Mr. Sachs filed
Pfingst tapes... continued from page 6

cember of 2000. [...] She said that he's concerned because there had already been a couple of lawsuits that Mr. Pfingst had lost regarding discrimination and politically he didn't need another one.

RV: What was your response?

JA: I asked her what kind of information he was looking for, and she replied that it had to do with the time he worked at the office and whether or not his medical condition was legitimate.

With regard to the medical condition, she said that Mr. Pfingst thinks that either Mr. Sachs doesn't have these medical problems or if he does have them, that he's exaggerating them in an attempt to manufacture a lawsuit or a claim against the county.

RV: Was there a conversation — did you have any conversations with Ms. O'Mara, other than what we've already talked about — did you have any conversations with her where the subject of whether or not you and/or she were still supporters of Mr. Pfingst? [...]

JA: Yes.

RV: Okay. Do you recall when that was approximately?

JA: Sometime before the primary election. She asked me if I were going to support Mark Petrine like most prosecutors in the office were doing at the time.

RV: Where was this?

JA: It was in my office.

RV: So Ms. O'Mara came in and asked you that, whom you were supporting?

JA: [...]

RV: What did you say?

JA: I told her that I had given money to both Mr. Petrine and to Bonnie Da- manis, and I was supporting both of them at that time.

RV: What did Ms. O'Mara say in response?

JA: Well, I asked her what she was going to be doing. She said that she was supporting Mr. Pfingst. And I asked her why — she questioned her why she was doing that given the things that had come out about him. Regarding his honesty and integrity. And she told me that — she understood there were those problems with him, but she was sticking with him. She wanted to be promoted to deputy DA, 5, and in her words, she had gone over to the dark side, using a Star Wars reference. [...] Yes. You had asked me early on in my testimony about any racial slurs that Mr. Pfingst had made towards Mr. Sachs, and there were a couple of instances that I didn’t mention at the time but I remember happening.

One of them occurred at the first Christmas lunch that Mr. Sachs would have gone to when we were in Vista. He and I had gotten out of court late. We were at the end of the line that went into the library up in Vista. By the time we got inside to where the food was, most everyone else was already eating. One of the deputy district attorneys named Robert Amador looked at Rick and said, 'Sachs, what are you doing here? Your people killed Christ,' referring to the fact that it's a Christmas lunch.
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Pfingst tapes
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Mr. Pfingst was sitting with Mr. Amador and stated words to the effect of, "Yeah, Sachs, you're a Jew, get out of here." That's when another deputy district attorney, Charles Bell, spoke to Mr. Amador and said words to the effect of "Shut up, Amador. I hate Mexicans more than I hate Jews."

Mr. Amador was another one of the people up in Vista who used to use racial slurs towards Rick when he was up there as a new deputy. The other things along that line is Friday's after work the deputy district attorney and some of the staff would get together for happy hour. Typically the place most people went was the El Torritos [sic] restaurant in Oceanside off of Highway 78. On one occasion, Mr. Pfingst came to me and asked — and invited me to the happy hour, and I said, "Sure, I'll come," but he asked me not to let Rick — not to let Mr. Sachs know that we were going to be going because he didn't want Mr. Sachs to join us.

I did not invite Mr. Sachs or let him know. In fact, when he asked me — when Mr. Sachs asked me if we were going to be getting together at El Torritos [sic], I told him we were not. And I went anyway, and that was the last time I went. I realized that I didn't want to do that anymore.

RV: Let me ask you: you mentioned these circumstances, and I don't want my comments to in any way suggest it's not important or it's not a big deal. Do you truly think that Mr. Pfingst has some anti-Semitic sentiment, or do you think this is just office banter?

JA: Well, back when we were in Vista, people joke around a lot, but there's a difference between good-natured joking around and mean-spirited statements. Mr. Pfingst's statements to Mr. Sachs were mean-spirited. They were not meant in the spirit of fun or joviality or "Hey, we're all good old boys here." It was extremely mean-spirited. It was meant to hurt, meant to injure. He was not the only one doing it, but he was — he was doing it.

RV: Okay. I don't have anything else. Was there something else?

JA: You had asked me if I thought — this is just something that he would be saying. What makes me believe in my heart, not the case, is when Mr. McArthur told me about his conversation with Mr. Pfingst as to why Mr. Sachs wasn't going to be promoted, and it was "He doesn't play hurt; he just whines about his medical condition," and "Look at him, just look at him, he doesn't look like a deputy DA-4" — the part of "Look at him, just look at him, he doesn't look like a deputy DA-4" is what Mr. Pfingst used to say about Mr. Sachs up in Vista but slightly different: "Look at him, just look at him, he doesn't look like a deputy district attorney." And back then he was referring to Rick's facial features, the fact that Rick looks Jewish. So that causes me to believe he's showed anti-Semitism towards Mr. Sachs. [...] Oh, and you just jogged my memory on something else that Mr. Pfingst used to call Mr. Sachs.

Mr. [William] Johnson (counsel for the county and Pfingst): Okay.
JA: Would you like me to tell you what it is?

VJ: Why don't you jog it right away and we'll come back to it.

JA: At that time there was a prevalent genetic disease known as Tay Sachs disease. It was a disease — in my recollection, it was a disease that was — that predominantly affected Jewish people. Mr. Pfingst used to call Rick Sachs "Tay Sachs" because Sachs is spelled, as I recall, the same way. He

continued on page 14
It was mean-spirited. [...] You have to understand, Mr. Pfingst at that time, although he was doing misdemeanor trials, as were Mr. Sachs and myself, he was not your typical misdemeanor trial deputy. Mr. Pfingst had worked as a prosecutor in New York and had done quite a few murder trials, so he was a lot of the younger deputy DAs a teacher, a mentor. I know Mr. Sachs looked up to him and sought his approval, wanted to please him. It didn’t happen. No matter what, he continued — the meaning Mr. Sachs — continued to be on the end of these comments from Mr. Pfingst, and they were not said in a joking manner. They were mean-spirited. [...] WJ: Was she there when you were there in Vista? JA: Yes, she was there in Vista. WJ: All right. And did you ever hear Mr. Sachs make any comments with respect to either Mr. Rose or Mr. [Robert] Eichler [deputy DAs] that you thought were anti-Semitic? JA: That Mr. Sachs made! WJ: If I said Sachs, I mis-spoke. Let me try it again. Did you ever hear Mr. Pfingst make any comments with respect to Mr. Eichler that you felt were anti-Semitic? JA: Specifically towards Mr. Eichler? WJ: Yeah. JA: Not that I can recall. WJ: How about Ms. Rosen? Same question. JA: No. I did have a conversation with Mr. Sachs [sic] about her one time, but it was not about him making an anti-Semitic comment towards her. WJ: What was the conversation about? JA: He was — as I recall, he was friendly with Ms. Rosen back in Vista. WJ: Who is “he”? JA: Mr. Pfingst was friendly with Ms. Rosen back in Vista. And it was after he made the comment to me that when you’re from New York, you learn to hate Jews. I asked him after that he was friendly then with Ms. Rosen, because it didn’t make any sense to me, since she was Jewish. And his response to me was that her family had a lot of money, and that was his reason. But I never heard him say anything in my presence that was anti-Semitic specifically about her. [...] WJ: Did you and Mr. Sachs ever have any conversation about why he was going to support Mr. Pfingst? JA: Yes. WJ: What did he tell you? JA: That of the two candidates in the January election, that being Mr. Pfingst and Mr. Sterling, that he felt, he, Mr. Sachs, felt that Mr. Pfingst was going to win, and he hoped by supporting him, that he would engender some good will from Mr. Pfingst towards himself in doing so.
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An inverted fly has the aerodynamics of a rock. Instead of flapping himself over, Musca dioxidans assumes an attitude similar to Mighty Mouse — front legs raised and extended high in front of him. He basically crashes feet-first into the ceiling, sticks there, then rolls his back legs under and affixes them to the ceiling too, well out of reach of the average flyswatter.

Hey, Matt: Why is it that "We" who live in the United States need to know what "THEY" who live in Canada pay on consumer items; good!!! (i.e., greeting card/fashion items, etc.)? And why is it that "We" are the ones who seem to be getting "THEY" a deal? Which comes to the "sticker price"? Am I just cheap or are "THEY" just "RICH"? And (if the latter is true) ... should I "just become a "THEY"?" Hey, hey, hey! Thank you in advance for your thoughts (pender, ponder) and (possible) response (hast... haste) to this earth shattering, EVER so important question of mine. — Tommy Huetteckling, a.k.a. "Jaydog," Carrollton

Hey, "FAYE-D-DE?!" We get no "BEFTER DEAL." Amazing but TROOCO (yes, yes) "WE" that is, "US" in the U.S. South of the border (old, perjurd) pay (oh we pay) in American dollars. Greenbacks, Dead Presidents, "THEY," North of the border (here, shi), pay in (gasp!) Canadian dollars. Maple leaves, Dead Beavers (ponder... ponder). Your magazine here in America (the Beautiful, man) costs $3.50 in familiar bills. In (Oh Canada) it will cost $3.50 in low, polite, funny-looking Canadian bills. It's called "EXCHANGE RATE," Dog (oohoooh, big, strange economics term). One USD equals 1.57 Canadian Ds, one of the things that make it fun to visit Canada. That and the fact that the average Canadian isn't armed. Two (count 'em, 2) prices on the cover of your mag mean ya don't have to print two (count 'em, 2) different covers, saving plenty of USD (dough, dough, dough)...

Haystne: Did you tell me why the pilot sits in a cockpit? Why is a cockpit called a cockpit? Did Oreille and Wilbur think up the word? Do other countries use the same term? In German is it der kopf? In French it's cockpit? In Spanish el cockpit? — Greg Dutch, up in the air

Ha-ha-ha-ha-ha, boy — back, celffery... You all think I have such a cream-puff job. But you never consider the strain of bad jokes. Staff quack Doctor Doctor estimates my life has already been shortened by ten years from the jokes alone. So anyway, cockpit. Of course we can dump all of Greg's bright ideas. "Cockpit" comes from W.V. Pre-WWII, a cockpit was any place where there was a military battle or fighting of some kind. Naturally, that use came from the very old English term for the place where fighting cocks duke it out. Some other, earlier joker than Greg likened the burlly-bummed of the cramped fighter pilot's seat in WWI to the squashing and flapping in a cockpit. The term stuck. In English, anyway. In French it's maybe a point du pêchage or a calibre, or, according to a French aeronautical dictionary, a habitude. And yeah, sometimes the French just opt for coq ouf. Germans call it a konrad or a baghkan. Kanzel also means "pulpit." No fighting fool here. In Spain it's a caballo. Simple. Direct. No jokes.

Oy vey! Silver, Hi, Matt. "Real silver is quite poisonous..." A matter of realism, this statement. Bacteria, mold, viruses are all quite allergic to silver. Please don't overlook pure silver's role in protecting the body from myriad attackers, providing burn relief and purifying water. For starters, Scientific American: 1914: "I know of no malware that is not killed in laboratories experiments in six minutes with [coloured] silver." And http://www.silverkon.com. ... [Underlined] Silverkon and Acticid are silver coated polymeric substrates that are applied directly to the wound surface. The fundamental similarity of the Silverkon and Acticid is based upon the biological activity of silver... Not to even get into the benefits of colloidal/silver use. That phrase "Born with a silver spoon in one's mouth"? Hadn't sot with pacifiers being made of silver at one time, to ensure baby's health. The Lone Ranger had it right... — je, Oceanic.

This is in response to our discussion last week of the pros and cons of painting your entire body silver. We voted against it. But now we learn that when you dye of paint-jogged pores, your body is entirely fungus free. Some benefit, I guess. We passed the letter onto our vice president of quibbles, thinking he might have a word or two about that "silver spoons" business. He showed a note back under his door saying something to the effect that those born with silver spoons in their mouths are rich, not sterile. The dirt-poor used wooden spoons, those with more witherseeded used pewter, the rich used silver. They may have lived longer, but probably not because of cutlery.

Got a question you need answered? Get it straight from the hip, Write to Matthew Alice, c/o the Reader, P. O. Box 80853, San Diego, CA 92136-5803, or fax your questions to 619-231-4099, or e-mail to haynext@tvt.com via the Internet. A searchable archive of past columns is available at SanDiegoReader.com.
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Is You Or Is You Ain't My Baby?

Continuing our quest to learn if the Chargers are for real. This week we'll query experts.

Pewee Titans
Pewee High School
League: Avocado
Ron Murphy, head football coach, third year
2001 record: 7-5
Season to date: 1-1
Last Friday's score: Rancho Buena Vista 16, Pewee 14
Pewee is Friday the Titans play Ramo Bernardo at Pewee, 7:30 p.m.
Murphy answers the telephone on the second ring, I introduce myself and ask, "Well, Coach, how are the Chargers doing?"
"They're doing well. I'm impressed with their progress. I think the coaching change was huge as evidenced by their play. I expect them to battle for one of the lower playoff spots, a wild-card spot." Well, rush. I say, "I've had a difficult time making a judgment because of who they've played. Can you tell what kind of team the Chargers are from the way they're played as opposed to who they're played?"
"Their opponents, definitely, were not very good. They probably won't be tested until...I don't know who they have week four."
"New England, at Qualcomm." Oh, okay, but from what you've seen so far, what sort of a team are the Chargers?"
One heartbeat, two heartbeats. "I think it starts with the coaching staff, in terms of the tone that was set and the requirements that were made. They're dominating the football, especially defensively. I would say their first-round draft pick, Jamhers, was a steal, although he hasn't made a contribution yet. Donnie Edwards was a key acquisition."... Eastlake Titans
Eastlake High School
League: Mesa
John McFadden, head football coach, third year
2001 record: 7-5
Season to date: 2-0
Last Friday's score: Eastlake 26, Hilltop 0.
On Friday Eastlake plays Castle Park at Eastlake, 7:00 p.m.
What do you think of the Chargers this year?"
McFadden answers, "So far, they're improved from last year. They seem much more disciplined and more focused on what they're doing each week. Seems like they have less in the right spots instead of letting him fly all over the place.
And, again, the question, "How much of that is due to the coaching change?" He says, "Mostly with the coaching staff. There's a lot to do with the coaching staff. A lot of things are due to improvements on the team." If you look at it, they're not making the mistakes that were made last year. Has a lot to do with the coaching staff. And I think the team is a little bit better, and it's here."
I've spoken to two coaches and received two votes for coaches as prime movers. "Can coaches turn around a team by themselves?"
"You have to have the players. If you don't have the players they can't be so good. I think good coaches are successful and, honestly, if you look at the teams Marty Schottenheimer had in Kansas City, I don't think some of them were nearly as talented as this team is."
So, I think coaching has made a big difference.

The Vegas Line
NFC - Week 4
(Home team in caps)
Favorite
O/U
Spread
Sunday
Miami 3 44 1/2 KANSAS CITY
BUFFALO 3 44 Chicago
New Orleans 7 46 DALLAS
GREEN BAY 7 43 Carolina
JACKSONVILLE 7 1/2 43 Atlanta
PHILADELPHIA 7 1/2 36 New Orleans
PITTSBURGH 6 1/2 43 Cleveland
ST. LOUIS 7 NL Dallas
N.Y. Giants 3 38 1/2 ARIZONA
Tampa Bay 7 35 1/2 Cincinnati
OAKLAND 6 1/2 43 Tennessee
New England 3 42 SAN DIEGO
SEATTLE 3 44 Minnesota
Denver 7 1/2 36 1/2 BOSTON MASS.

And yet again, the question, "The Chargers, seem better, but look who they're playing."
"Well, I'm just a fan. I'm going to root for them regardless of how they do, win or lose. I don't think they're too tough a group to play. I think they're playing. I just like to see them do well."
"Gads, a coach who admits to being a fan. "But, being in the business, you must see things when you watch the Bears on TV. "They're better with you, don't watch them on TV, because I'm busy with football. We don't watch a lot of NFL football, we watch high school football. I watch the Chargers report, maybe, some Monday nights, but most often, I don't watch their games."
"I'm starting to like this guy. "What do you do on Sunday?"
The answer: "I'm going for upcoming opponents. "Watch film and work on the game plan."
"Of course. "How about your players... I assume they watch NFL football?"
"I would hope they do. We encourage them to watch football, but at the same time we want them to be kids too and enjoy other things, not be totally engrossed by football all the time."
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Saturday 11 am-6 pm
Dear Aunt Trudy,

My husband and I divorced amicably after a 17-year childless marriage. We remained cordial and socialize once in a while—not often, but every now and again just to keep in touch. I felt good about our friendly parting and our mutual resolve not to disappear totally from each other’s lives. Now my ex has gone and married a woman who’s excessively possessive. She has forbidden him to see me and he meekly agreed. When he called me to say “goodbye,” no more friendly lunches every other month, and please don’t call unless it’s an emergency,” I was shocked. I asked him to please explain to his new wife that I’m not in threat. I was the one who asked for the divorce, for God’s sake. I said I’d like to meet her so she can see how harmless I am. He said he told her all that but she still put her foot down. No contact with me. Is this fair? Believe me, I have no design on this guy. Why should I resign myself to never seeing this man again (I spent almost 20 years of my life with him and consider him an old friend) due to a new spouse’s immaturity?

STEAMED SAN CARLOS EX-WIFE

Dear Steamed,

Remaining truly friendly with your former partner after divorce is a miracle, nearly on a par with Moses’ parting of the Red Sea. How disappointing you must be that after accomplishing this rare, civilized feat it turns out that his new wife won’t allow you two to practice the friendship you worked so hard to maintain. The good news is you can remain closely disposed toward him in your mind and heart. The sad news is that since he has knuckled under to his wife’s demands, however unfair, I don’t think there’s anything you can reasonably do about it right now. It’s his decision who he consorts with, and he seems to agree he’s off limits. It may be that some of his new wife’s anxiety will dissipate after they’ve been married awhile. She might eventually lift the ban on you if she becomes more relaxed and secure about their bond, but I don’t want you to hold your breath. It’s also perfectly possible she’ll never relent, and you could remain a forbidden planet forever. If your ex doesn’t want to challenge her wife’s rule, then I think you may have to accept it, reluctantly, and move on.

Dear Aunt Trudy,

My grandparents had a bomb shelter out behind their house in Los Angeles when I was a kid. Now that the president is threatening to bomb Iraq, I am worried that we may be bombed or gassed or poisoned with noxious diseases. I am considering building a shelter under our house. But I want to do it in secret so that the neighbors do not know what I am doing. I am thinking about building it under my garage and doing a lot of the work at night. Have you ever heard of anyone doing anything like this?

WORRIED SANTÉE CITIZEN

Dear Worried,

I think we all can sympathize with your fears, which are a natural reaction to the events of September 11, 2001, and to all this recent talk of war, chemical weapons, etc. When my nieces, and nephews were in primary school, they used to participate in “duck-and-cover drills.” This involved alarms going off and the children being huddled under their desks and prompted to cover the backs of their necks with their hands. They had to remain there, cowering, till the “all clear” signal was given. How this was going to protect them from an A-Bomb attack I never quite understood, but the drills scared the living daylight out of them. My siblings spent many a sleepless night trying to reassure their kids that the world wasn’t going to blow up. Now, decades later, I want someone to tuck me in at night and give me that same sense of security. So I do understand.

But please don’t try to build a bomb shelter secretly. That’s a disaster waiting to happen. You will alarm your neighbors, who will probably report you to the building and safety department. Also, unless you are a licensed contractor and really know what you’re doing, you could create a hazard for yourself or others—especially what you’re trying to protect against! I’ve heard of poorly constructed, homemade bomb shelters collapsing and injuring their makers. If you must create a shelter, get someone licensed to build it, and have it made ship shape and to code. If you don’t want the neighbors to know, you could tell them you’re adding a basement, which is almost true. Or tell them the truth. You might start a trend.

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 89803, San Diego CA 92186-8983 call her at 619-235-3000 ext. 413, fax her at 619-881-2401 or e-mail to trudy@sdreader.com

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*Eve Kelly*

Through thick and thin, Kathy, my best buddy from college, has been there—single, and is forever being generous with her un-
combered time. Babysitting, helping me move, practicing rooms, throwing me baby showers—she's in as dependable as the
sunrise, and as welcome. She's 30 soon, and I want to show my appreci-
ation by throwing her a huge birthday party.

Kathy recently returned from a visit to Scotland, where she imbibed a great many things Scot-
tish (including Scotch). I thought a bagpiper would strike just the right note.

There's an entry in the phone book for "Scottish Information" (645-322-5545). I called and spoke with Scott John-
ston. Johnston told me that, while he played, he limited himself to services, funerals, wed-
ings, memorials and formal Navy dinners. He charges a flat fee (call for price). The day we spoke, he was preparing for a 9/11 memorial in Cambod. "I'll play Amazing Grace and I'm probably going to play 'Going Home' by Dvořák. There are not certain things you can play on the pipes, because it only has nine notes."

Though he wouldn't be playing at Kathy's party, Johnston did describe a piper's attire for me, starting with the feet. "Ghillie brogues are a kind of tanglefoot, with lace that go across your foot and up your ankle. Then there is the traditional knee sock—usually wool which is folded over. On the sock is a sort of garter, called a flash. "An accoutrement that doesn't have to be worn is a giant duff—that's Gaelic for black knife." It's usually worn on the right stocking.

"Then there's the kilt. Men wear what is called the short kilt. Above the kilt is a belt, three inches wide, usually black or brown, maybe white if you're military. The belt is adorned with a good-sized silver or brass buckle. The shirt worn depends on the type of a fine." Possibilities include a tunic shirt, or a white shirt buttoned tight with a tie. The tie traditionally uses a color that's your tartan in your tartan. It could be a long necktie or, with a tunic shirt, a black or tartan bow tie."

For the memorial, "I'm wearing a Prince Charlie coatie, which is cut short to the waist, kind of like an Eisenhower jacket, and a vest. I also have on a sporran, which is a purse worn around the waist."

Finally, "one of two head-

gras either a mock bonnet —which is kind of a beret and has a purpose (puffedball) on top and two grosgrain ribbons that come down in front—or a Glengarry, which is more of a regimental-type hat. It looks like a topper on top of your head."

Johnston directs people to pipers as a "public service," as does the San Diego Musi-
cians Union. They suggested I call Robert Burns (619-223-0441). Burns plays at all kinds of events. Burns told me his usual rate is $180 an hour, "but I charge less for the second hour. And if I have to drive, it will cost a lit-
tle more." I knew what I could expect to see, what could I expect to hear? "If it's a birthday-
day party, I'll definitely want to throw in a Quirky song like 'Happy Birthday,' " he said. Then I'll play lots of marches—quick and slow—and dance tunes. So, if you like bagpipes, I think you will very much.

I can't guess where the bagpipes are, but I asked Burns to give me a short course in bag-
pipe anatomy for the rest of us. Burns enjoys big music, because of the flourished and rhyth-
matic variations involved. The "fingers have to do in rhythm, flying around very quickly," but the blow in the blowpipe "you must keep very steady."

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Rohy Adams (619-334-1520) turned out to be a member of the Cambard, which landsmen, the oldest pipe band in the western
United States. Members fees range from $125 to $150. Adams, for $1000, can get an entire pipe band — 25 pipers. A fascinating thought, but I was happy to hear that $300 an hour would still get you six pipers and two drummers—a bagpiper and castron (619-462-6091), an esteemed member of the band who has been playing for some 45 years (and some at the open, or professional, level), and is available at a rate of $150 an hour. Rohy Adams (619-286-4227) said the last it service I found a lady named Diane told me they could find me pipers for any event, $150-$300 per event.
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SAN DIEGO’S ARAB AND ISLAMIC COMMUNITIES have mixed feelings about September 11, 2001. Some blame Osama bin Laden, some fault the United States, and still others blame all parties involved. With one exception, these speakers are naturalized U.S. citizens.

Waled Yakou, 39, lives in El Cajon and has managed a liquor store in City Heights for 19 years. Yakou is a Catholic, which was reason enough to flee his native country 25 years ago. “I’m Chaldean [Iraqi Catholic] and Babylonian. I was born in Iraq, near Baghdad. I believe the Arab nations are to blame for the crisis. The whole Middle East [crisis]. Who else? I don’t agree with the Muslim nations. I’m not prejudiced, but I don’t agree with them. Their religion is too aggressive. I don’t agree with their lifestyle. That’s why I’m here. My religion and freedom is why I’m here. As far as the U.S. policy, first they need to get rid of Saddam Hussein, number one. Second thing, they are doing a very good job. The United States needs to take care of the bunch of dictators that are running the Middle East. That’s the most important thing.”

Mohamed Mohamoud, 56, came to San Diego from Somalia, a coastal country on the eastern coast of Africa. The population is principally Sunni Muslim. He lives in Chollas View and studies computer engineering at UCSD. Mohamoud is reluctant to blame anyone specific for the attack on the World Trade Center. “It was terrorists, but I don’t know who they are. I’m not yet convinced who they are. I cannot say if it is Osama bin Laden, but I don’t think it is. Afghanistan is a political issue. I am not a politician — you need to ask them. I know that the other Muslim nations are very much worried about what is going on. Now the situation with Palestine and the Israelis is very complex. Both are wrong. The Palestinians are wrong, Israel is wrong. They have to come together. Saddam Hussein — I can’t say about him. I think the United States policy towards the Middle East needs reform. It shows some sort of rigidity towards Islamic countries, so it needs some sort of reform. They should lay the groundwork for justice for the opposing sides.”

Baktiari Hamased, 39, was born in the Kurdish area of Iraq but fled to the United States when Saddam Hussein came to power. The Kurds are a mountain people. These Sunni Muslims are divided into populations in Syria, Lebanon, and northern Turkey and Iraq. Hamased works as a cab driver and lives in Chula Vista. He minces no words about who is to blame for the current crisis. “Osama bin Laden, I look at the other Muslim nations and — to be honest with you, I am a Muslim, and our religion does not teach you to destroy somebody else’s life or property. It doesn’t teach you to do bad things, it teaches you to do good things. What they did was unbelievable. Muslims never should do those things.

“The Palestinians are just like the Kurds, they are fighting for their lives. That’s what we’ve been doing for the last 50, 60 years. The Kurdish people tried to get their land back, and the Palestinians are doing the same thing. They should have their own state and their own land back and leave everybody to live in peace.

“The U.S. policy in the Middle East is good, but they never finish the job. They should have finished the job, and now they end up with more troubles and spending more money for nothing. If they had finished Saddam in 1991, they would not have the problem right now and everybody would live in peace.

“As far as the Palestinians, they [the U.S.]
15 DAYS LATER

"I don't have any idea who is to blame for the attacks. I don't blame anyone."
don’t do enough, just talk and do no actions. They know exactly what’s going on in Palestine, and they could do a lot better to have a better life in Palestine and Israel. A lot of people are killed for no reason. Every human being has a right to live on this earth as a normal human being and have a good life and a better place to raise your kids. There is no reason to fight.”

Ehsam Akbar, 42, moved to the United States from Afghanistan in 1997. He currently manages the Khyber Pass restaurant and lives in Kearny Mesa. Akbar is very guarded about blaming anyone for the current crisis between the U.S. and the Middle East.

“It is very hard to say. Probably al-Qaeda and those people are to blame. Hopefully the situation in Afghanistan is getting better. We are glad that the Taliban is gone, and we hope that very soon it will be back to normal. The United States helped us a lot.

“Palestine and Israel have had a problem for a long time. Everybody likes peace, and hopefully they will get back to normal and they won’t be blaming each side anymore. I don’t want to say anything about the U.S. policy toward Muslim nations; I don’t have that much information. I think the
U.S. has tried to bring peace."

Maahed Mosazahi won't disclose her age. "I'm old enough!" She lives in Normal Heights, near the restaurant she owns and operates in University Heights. The daughter of an Iranian diplomat, Mosazahi spent several years in Afghanistan and moved to the United States 14 years ago.

"I don't know who I blame for the attack and crisis. I think the United States is to blame for the attack more than anyone, because I think they have the ability to know what is going on in the whole world, so they should have known it was coming. I usually think that the United States can do anything. I was thinking that of course they are taking care of the crisis to the best of their ability. I think the United States can do something in Palestine. They are killing each other and nobody is doing anything, so that is why the people are so angry. I've traveled many places throughout the world, and the people are very angry with the United States' policy. I believe that we have to listen to other people. It's always one-sided. We don't listen to other people, and they become very angry and crazy, so they probably do that kind of thing.

"But I was very happy with Afghanistan, because I was thinking we were helping them. They are very poor people, and they really need help after the long war with Russia, and it was very nice that we were helping them. But now, I don't know. It is still not clear what is going on. I listen to the news very much, but I don't know what is going on. It is very complicated. I feel that they [other Muslim nations] are angry because we are not helping the situation in Palestine — and even look what happened in Israel; they hurt the students! This is terrible!"}

"I feel that we can do anything, I blame some of the Muslim nations for these problems too. Some of them have too much money, and money is power, and they should do something; but it seems they are thinking only of themselves, not even their own people." When asked if she is referring to the Saudis, she giggles. "Of course!" she replies.

Pierre Rouhane, 42, owns and operates a pita bread factory. He came to the United States from Lebanon in 1979 and now lives in Bonita. Rouhane calls himself a born-again Christian, and his beliefs have fostered an indifference toward politics.

"I don't have any idea who is to blame for the attacks. I don't blame anyone. I do my bread, and I am happy. I don't believe in the Muslim religion. Israel and Palestine! It's been going on for thousands of years, and there is no solution."

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of years before this time, so it's not going to stop until Jesus comes. I think the United States' policy will be changing a lot. Everyone knows my religion — every born-again Christian is going to tell you the same thing: There will be a lot of tough times. The Rapture is coming; Jesus is going to come and save us, and there will be an end to it after the fake peace between Israel and the Arab nations."

Abu Hajid (not his real name) is 30 and came to the United States from Lebanon six years ago. A practicing Muslim, he asked that his real name and occupation not be published because of the problems he has faced at work since the 9/11 attacks. "Before that, I had lots of friends, but since then, they are no longer my friends." Currently in the process of changing jobs, Hajid wanted his identity hidden so he could speak freely.

"Of course it was Osama bin Laden that is responsible. He did more harm to us [Muslims] than anybody in the world. He has killed innocent people. If you want to express your hatred, there are a lot of ways to express it, but not by killing innocent people. The thing is, he is hiding behind Islam, and nothing he did is according to Islam. What does he know about Islam? He doesn't know anything about Islam, so how can he say he is a Muslim? He hates the United States because he once got money and support from them, and now that they have deserted him he did this. There is no justification for his actions, and Arabs in the United States are being blamed for his actions! I try to keep a low profile because of this. People ask me where I am from, and I tell them that I am half Greek and half Italian. Seriously! I don't want anybody telling me about September 11, because it was like somebody putting a knife in my heart.

"The other Muslim nations are really corrupted. You can't find a Muslim country that is not corrupted. Look at the presidents and leaders. If I were the president, then my son would be the next president. That is corruption! "The U.S. policy is biased. I would love to see it change. I would like to see more — like the president says, 'We need justice.' And that's what I want to see — justice. I'm against the Palestinian bombers, and I'm against what is happening in the Palestinian states. When Israel occupied Lebanon, the United States backed it. So who are we going to blame? The United States, right? When the U.S. embassy in Lebanon was bombed, how many Marines were killed there? I tell you what, about 150 or 160. Do you know how many Lebanese were killed or wounded? More than 2000.

"When I came to the United States and met the people here,
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they were the kindest people I ever met. The United States' policy is making the Middle Eastern people, the Arab world, mad at America. I think the Jewish lobby that is ruling the United States is to blame — of course they're going to support Israel, right? How many millions of dollars of our taxes are going to Israel to kill Palestinians and take them out of their country?

"I'm not saying all the Palestinians are good people. A lot of them are bad people, because they are killing innocent people. I'm not saying that killing people is good, but these young kids are bombing themselves. Why? Because they are so desperate. They see their people getting killed. They're immature, they're uneducated, they don't know better, so they want revenge, so they go and bomb themselves to kill innocent people. I'm not saying this is good, because it is bad. But that's what they are doing. There is a lot of pressure on them and there is no food, no education, and no freedom; and a lot of people are getting killed. So not knowing better, they bomb themselves and kill innocent people.

"Like I said, the Americans are the kindest people I have ever met, but they don't know the truth. They ask me where Lebanon is, like I ride a camel! They don't know, because the media here doesn't show the truth of the Arab world and the Middle East. There is a lot of frustration from the people of the Middle East because they think that nobody's telling the truth about them."

Salam "Sam" Raza, 30, came to America from Afghanistan 22 years ago. He lives in Chula Vista, where he owns and operates a discount furniture store.

"I think bin Laden and his people are responsible [for 9/11], but it is being blamed on Afghanistan. People have the wrong notion and think Afghanistan had something to do with it because this creep was in our country. It had nothing to do with our country. They say, 'Oh, those Afghan people,' and this and that. The media has convinced Americans that people in Afghanistan are bad. My wife's uncle owns the Khyber Pass restaurant, and he was getting bomb threats and other things after September 11 happened.

"It was a very, very unfortunate thing that happened, but if you lived in Afghanistan, there was nothing you could do, because the Taliban government kept them in such poverty. They beat and killed our people. Osama bin Laden is a Saudi, and a lot of people don't know that. They think that because he lived in Afghanistan that he is Afghan.

"Some people in the Muslim nations still have this stupid mentality where they are angry and they use religion and try to make this a holy war. I think the U.S. policy in the Middle East is very fair. I'm a practicing Muslim — not 100 percent practicing, but I practice."

Fahd, 35, is a citizen of Kuwait who lives in La Jolla. He asked that his identity be hidden because he is a member of the Kuwaiti air force, taking his flight training in America. "I don't need problems with the embassy." Fahd believes that there is plenty of
blame for everyone to share for the 9/11 crisis.

"I think the situation is a failure of diplomacy. Every country is looking for their own benefit. If you come to Kuwait, to my home, and meet my mother, she is not reading, not writing. She is an old woman, and she loves the United States—not the government, but the people. We believe that the government of the United States is controlled by people who favor Israel.

"I spent almost three hours looking at the news today. If you go to Fox News, they are saying everything that is bad about Arab countries. If you go to any channels, they are saying bad things about Arab countries, but no good things. If there are no good things in Arab countries, then why are so many American people staying and working in these countries and coming back with no problem? The news in the United States does not say the good things about us, only the bad things.

"When you wake up in the morning, what is the first thing you do? You wash your face. But there are some people here in the United States who, when they wake up, wash their feet first, then their face. What I mean is that they don't look to their problems here.

"I respect the Bible and I read it. I found many things that are good. If you are looking at the Koran—not from one angle, but from each side—it doesn't say to kill people. It says in the Koran that if you kill yourself for any reason, you will go to hell. You will never get out of hell. You will not be going to heaven, and you will stay in hell forever.

"And here is something weird. If you look from 1990 until 2002, every September when the weather gets cold, there is some problem coming in the Middle East. Think about it. Can the Americans fight during July and August in the desert, with temperatures rising so high? Every time the weather gets cold, something happens in the Middle East. Americans make problems! The government makes problems to distract Americans from their own problems. This is the situation.

"And Saddam, he should be dead. He should have been killed in 1991. But they keep him! Why? Believe me, there is no problem to kill him, but they want him to stay. If the U.S. government wanted to kill him, they would have done it a long time ago! They can kill him anytime they want.

"I want the U.S. to look at the good things in the Koran. They want to talk about Mohammed, well, one of his neighbors was Jewish, and Mohammed treated him very good. He respected his Jewish neighbor.

"The Palestinian government should change. How? That's very difficult because these people [Yasser Arafat and the PLO] are stuck in these positions, and if they leave, they will lose so many things. They will not change. A couple of months ago a solution was found, but [Israeli prime minister Ariel] Sharon destroyed everything. Like Saddam, Sharon is a killer. Anybody who has made that many mistakes and comes and says, 'Now I will be good guy'—you can't trust him. [Former Israeli prime minister Ehud] Barak just about reached a solution, but...
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after that, everything was destroyed by Sharon. There are so many people in control of governments for their own benefit. I am a rich man. Do you think I want to be a president of a country? That would be a waste of my time.”

Mustafa Darwish, 62, was born in Haifa, Palestine (now Israel), and has lived in America since 1969. A retired welder, he lives in El Cajon.

“It seems to me like Osama bin Laden is responsible [for 9/11], but we must find out the truth before we do anything. So far, it looks like we put the finger on him.”

“The Muslim nations have some very hard-line people who scream against the United States government. They are going a different way than the original Muslim beliefs. They make it so hard — they scream — they go so far out of Islam. Islam is really a religion of peace. We believe in Jesus, in Moses, and all of that. We are never against anyone who has the Book, which means anyone who is Christian and anyone who is Jewish. We cannot attack anybody, especially those two religions that have the Book. But some Muslims go further and change the meaning.”

“The poor people also became involved with their government, with their lives, so who do they find? Osama bin Laden. And who do they blame? Us. The Americans.”

“I cannot say what the president of the United States should do. I know there is some problem with Israel and the Palestinians. I was there when it became Israel. The United States should stand with the Arabs and Israel. When Eisenhower stood with the Egyptians in 1956, when the English, French, and Israel attacked Egypt, nobody hated America. We should not help building the war machine of Israel. The president says that Israel has to defend itself. This is not defense. This is attack! I am not saying we should not help Israel, but help Palestine too. Don’t forget about the Palestinian Muslims. They are under siege.”

“I call my family in Jordan sometimes and talk to people in the Middle East. They can’t even go out for bread sometimes, because they are under 24 hours curfew. For what? Over one million people under curfew! If you want to stop the suicide bombs, stop the hunger. To make peace, we must begin to look at both sides.”

Halima Abuad, 20, came to San Diego from Somalia seven years ago. She currently lives in City Heights and attends City College. Like many Middle Eastern immigrants, she is reluctant to blame anyone for the current crisis.

“I don’t know who is responsible. I can’t judge anybody. Whoever is doing it is responsible! I think the United States needs to work together with other countries to...”
settle down what is going on. I think if the Muslim nations are doing something wrong, then they should stop and change. They need to do whatever is right for all the countries. If the United States is doing the wrong thing, then they should stop too. I don’t usually watch the news.”

Khaled Arefiqat, 30, was born in Jerusalem. He now lives in El Cajon and works as a taxi driver. “It could be the foreign policy of the United States towards the Middle East [that caused 9/11]. It’s a big question to blame somebody. Just think about it this way. Why don’t the people of the Middle East feel anything toward France or Sweden or Germany? I mean, they’re large countries. Why don’t the Middle Eastern countries dislike them? It’s because what they see on TV is F-16s bombing the people in Palestine and tanks rolling into Palestine and destroying everything, using American weapons. They know it’s free too. They [Israel] didn’t even purchase it; we just gave it to them. That’s why you see this action toward the United States.

‘It’s very clear the United States’ policy is to take the side of Israel. I would just like to see it balanced. If you think of peace and fairness, then don’t let the Congress pressure the government. I mean, the Congress is 60 percent pro-Israel, and they pressure the whole...
government to take that side without giving any chance to the Palestinian. If you watch the news, you will see people of Gaza starving, and no country can object because the United States is backing Israel all the way. Anytime they go for peacekeeping troops, the whole world votes for it, except the United States, who say no because Israel doesn’t want it. Why do you don’t want peace people to go there to separate both sides?

“We gay taxes here, and the lines go over there to shoot my bro-thers and the rest of my family. I have a cousin who was just on top of his building, peeking to see what was going on in the street, and he got shot in the head. They called them rubber-coated bullets — it killed him. He was only 16 or 17 years old. He didn’t do anything, and a sniper got him. Then when something happens to Israel — yes, they are dying too — but why don’t they show you the pictures of the 80 percent of over 2000 children who were killed during this instability? They don’t show you anything of what is happening to the Palestinians. Why? Because the media can’t do that. They can show only what they are told to show.”

Qais Sekelany, 42, lives in Carmel Mountain Ranch and works as a cab driver. He came to the United States from Afghanistan 12 years ago. (“Afghanistan is not in the Middle East — it is Asia!”)

“I don’t know who is to blame. But I don’t believe in what happened on 9/11. It is wrong. I am not sure, but most of the people of Osama bin Laden would like to do that, but nobody knows. But I hope somebody gets this guy, believe me. The people in the Muslim countries do not like war. I hope there is peace with Palestine and Israel. I hope the United States’ policy will change — peace is the key. I don’t think the United States will start a war. I know that Americans want peace, but there are people who don’t want peace. Most people want peace. Right? No war. Yeah.”

Bilal H., 24, is a taxi driver living in City Heights. He came to San Diego from Somalia ten years ago.

“My opinion is that evildoers are to blame. I don’t know who is behind that. It may be bin Laden, but I don’t believe whatever I see on TV. I wasn’t there when it happened.

“The other Muslim nations! I don’t mind if the United States blames nations by name. But they should not label them by religion. For instance, when the Oklahoma bombing took place, nobody ever called Timothy McVeigh a Christian extremist or Christian fundamentalist. When Middle Eastern nations help the United States, they are not labeled as Muslim nations, but by name only — you know, ‘Arabian states cooperating’ or ‘Indonesia is cooperating,’ but not ‘Muslim nations are cooperating.

“Even the war in Palestine and Israel is not about religion, it’s about land. I would like to see the U.S. work towards peace as they claim to, rather than everybody knows that all that equipment and weapons that demolish Palestinian houses are made in the United States. We say that Israel is our ally. Why don’t we just make Palestine our ally too and make everything peaceful!”

— Robert Kompel

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— Robert Kompel
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 fairly 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.

CHAPTER 35
In regard to this self-appointed task of having to look out for the whole ocean all day long — and having to do it bone-handled — my inspection tour also includes walking home from the Cove.

This is when, after having had my swim up there and after having checked up on the Cove itself, I then begin walking the circular route back along the shore. The distance is about two miles, maybe a little more.

But even though the distance is longer than on the highway, I would not be doing my duty toward the ocean by taking the highway. For the highway can look out for itself, whereas the ocean needs a checking all the time.

The tide still may be going out when it should have turned and started in, too much sand may be piled up in one spot and not enough in another, shore rocks may be hidden when they should be exposed, the help harvester working the kelp-bed may have loosened too much kelp, allowing the shredded kelp to float in upon the beach, piling up like so much hay there.

And all of this, and more, is but part of my daily assignment, my daily inspection, and I should be issued a badge. Something or somebody should issue me a badge. For, as I walk along, my duty also is to appear more businesslike than I am, and more preoccupied. This is because of the people sitting on the beach, the people who everlastingly seem to be getting a suntan, and specifically a specific group of people sitting around a specific umbrella.

Each day this specific umbrella is there in the same specific spot, and the spot varies neither an inch to the north nor an inch to the south. And I am sure that each time I pass this umbrella the children say to their parents: "There goes that walking man again, Mama." And I am sure, too, that the parents reply: "We know, my child, but just don't stand there gawking at him — although they themselves are gawking.

If I could be wearing some sort of badge, such as "Ocean Inspector," this curiosity might not occur. Or if I could be walking along there doing something besides seemingly just walking, this curiosity might not occur. But as the situation now stands, and as it has continued to stand all summer, all I have to do all my life apparently is to get up in time to walk by this umbrella once a day, and then I am through for the day.

For I can see this conclusion on the faces of the same jury always sitting there.

Yet the shore is such that, if I am to take the shore route at all — which I must do in keeping with my duty — I cannot avoid this same umbrella. For the shore at this stretch is bordered on one side by beach houses, and I cannot walk through them or back of them, or I would do so at this section. And on the other side, of course, is the obstinate
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ocean. Nor, to avoid the umbrella, can I conveniently take a circular walk out around the ocean. I am hooked, then, and must pass, silhouetted between my jury and my sea, and almost as if I daily am being mugged and displayed before the bright lights of a vagrancy department.

I could, perhaps, turn the reasoning around by presuming that all day long these umbrella people have nothing to do except to set up this umbrella so that I will be compelled to walk by it. I could do this except that they are the many, and I am the one, and the one cannot reason against the many. They have six pairs of eyes, sometimes eight, staring at me, which I have only one pair, and this pair does not dare to take a full stare back, but only a one-eighth kind of corner stare.

"There goes that walking man again, Mama, What does he do?"

"He just walks, my child. He just walks by here."

Like hell I just walk by there, my child. For when you grow older you may realize what it means to be Ocean Inspector — and without a badge. For it is up to me, nevertheless, to determine the cause of each splash or each strange ripple, whether the splash was caused by a pelican diving for a fish or by a fish leaping for a — no, I hardly can say leaping for a pelican — but by a fish leaping. And besides, when I reach that Windansea area along the shore, where the fellows do their surfboarding, it is up to me to determine who is out there today and which of the fellows are catching the best rides. Too, I have to watch for every floating object, and determine whether it is a lobster-buoy, for instance, or a piece of driftwood. And if it is driftwood, I have to estimate, actually calculate, where it will land, if it lands at all, so that I will know whether I ultimately can get it or if it will go to somebody else. And then, too, there is Reggie, the commercial abalone diver. As I watched him far out there he caused me no end of worry one time by going down and seemingly never coming up. But this was before I learned he had just obtained an oxygen tank to wear on his back, and was trying it out, the first such attempt around here for getting abalones in that manner. Yet he should have told me ahead of time —

As your own schoolteacher should tell you, my child, since your own parents apparently refuse to do so, this assignment of mine, of being fully responsible for everything in the ocean, or on the ocean, is much like being in charge of a ranch, and yet without having any control over what the things on the ranch may do. I cannot stop my sea lions from going after my mackerel, nor can I stop my killer whales from going after sea lions. All I can do, actually, is just to assemble my daily report, and this is no way to operate either a ranch or an ocean.

The outset of my tour, though, seldom gives me much trouble. For the outset has to do more with people high on dry land, the grassy park next to the Cove itself. Here, off in one corner of the park, are the shuffleboard courts with their blackboards. The courts have been there now for years, and with elderly people always playing on them. But these courts, protected by a light shrubbery and an open clubhouse, do not require much of my inspection time as I go by. To be sure, I can hear the swish of the discs and the sound of the sliding of the scores for recording on the blackboards, but I have yet to be called on to check a riot there.

There are dull days, though, when I sometimes think a good old bloody riot there on the shuffleboard courts is just what the courts need. What a glorious break it would be for me, as an inspector, if on some fine day the elderly ladies would start clubbing the other elderly ladies with those sticks they play with, and if the elderly men would start clubbing the other elderly men, until all in all not only would the ambulance be called out but also the patrol wagon. I would like that. But no, the courts just go on and on in their manly way, behind the bushes.

So, my help not being needed there, I continue on, and across the grass of the park itself, and past the customary little picnics on the grass and with the customary housewives saying: "Now I'll dust the potato salad if you take care of the coffee."

Somewhere, of course, I even hope to be called on here to stop a disturbance. I do not know why, but it does occur; it may occur when the second little housewife replies to the first little housewife: "Damn if I will, you lazy bitch."

Yet you, my child, may still think of me as doing nothing. But if it does occur, you do not know why, but it does occur; it may occur when the second little housewife replies to the first little housewife: "Damn if I will, you lazy bitch."

And once in the park I saw a woman who, having come out for the sun and the outdoors, was now shutting off both as she could by having brought along a bridge.
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table. She set it up on the grass, and then crawled under it. This is one of the times, though, when I failed on my job. I should have remained on duty there by swinging the bridge table with the sun, thereby making doubly sure that she would not be annoyed by seeing it.

But, no. To my lasting shame I walked on.

I walked across the park to where, as usual, I meet the shoreline again. And where my two miles of duties really begin.

Already I have mentioned what some of these duties are, but I have not mentioned what all of them are. Nor will I, not even for the sake of the umbrella people, although in regard to

to have pass this same umbrella in the same place each time, I may have a solution. Maybe one of these days I could collect a gang. Maybe a gang of 50 or a gang of 60. As Ocean Inspector, I could appoint temporary deputies for a day. We could walk along the beach together, and when we reached the umbrella we could all line up between the shore and the umbrella. We merely would line up there and stare back, and I wonder then which side would give in first.

The other day I did have to do something about something, although the umbrella people may never know about it. For this something occurred long after I had passed them, and when I thought my inspection tour was ended, for I virtually had reached home. But there, in front of my own house, I saw a cormorant swimming around what appeared to be a stick and when the cormorant was resting down below on something. As they seldom are harmed, and are often surrounded by humans, the cormorant certainly are not supposed to have sticks sticking up in their backs.

Getting my field glasses from inside the house, I turned them on the cormorant, and discovered that it did not have a stick in its back but a long arrow. I could see the feathers on the arrow, and it was sticking so straight up that my only conclusion could be that whoever had shot the arrow into the cormorant for the fun of it (cormorants are not a game bird) must have done so from the top of some cliff and while the cormorant was resting down below on something. As they seldom are harmed, and are almost tame around here. But this cormorant, while swimming around now, could not dive for its food. The cormorant would try, but was prevented each time by the long arrow.

There was only one thing to do, of course, and this was to try to catch the cormorant and remove the arrow. But even with the arrow in it, the cormorant still could swim faster than I could. So I gave up that sort of chase, returned to the house, and got my rubber boat. With my rubber boat in pursuit, the cormorant headed straight out to sea again. The bird must have thought that the yellow boat was some terrible monster, for the race lasted a long time. Each time I would get within arm's reach of the cormorant, and would try to snatch at the arrow, the bird would put all its strength into a desperate attempt to dive, and would succeed just enough to make me miss, and the feathered end of the arrow would swing out of reach like a periscope, and actually would leave a wake like one.

If I had had anybody in the rubber boat with me to do the snatching while I did the rowing, the race would have been shorter. But as it was, I was starting to become as tired and as exasperated as the bird must have been. The cormorant, pattering for breath with its mouth open, seemed to be trying to say to the pursuing yellow monster: "Can't you see I'm in trouble with this thing in me? Beat it, you bully, and leave me alone."

And what I was thinking of the cormorant does not matter, although, tired as I was, I could have been blaming it for not having human intelligence, although I do not know exactly what "human intelligence" means. Maybe I was expecting the cormorant to read my mind.

With a wild lurch almost tumbling me out of the boat,
I got my hand around the arrow finally. The corroman pulled for its freedom, and I pulled for the arrow, and the arrow came out. There was no barb on it. The corroman dove then, and reappeared some yards away, its mouth still panting for breath. But the bird also could have been, presuming it had won the race, and was gloatting about it, for the yellow boat no longer was moving. It had quit.

Why the arrow had not killed the corroman outright, I do not know. For the arrow had been in solid enough to withstand all that racing and diving pressure against the water. While resting, I sat examining the arrow there in the boat, and the arrow had been in deep. I could tell by the flesh markings on it, yet these flesh markings could have been made by the arrow having gone down under the skin only and along one side of the bird.

But the corroman itself had no intention of wanting to be examined, as an explanation of the mystery. When I started back towards shore, the corroman also changed its course by also coming shorewards towards the nearest reef. The corroman climbed upon the first exposed rock there and just sat.

Though I still have the arrow, copper-tipped, and upon proper identification will gladly return the arrow to its owner — right through his throat so he cannot eat either — none of this remains paramount today.

What remains paramount is that none of my umbrella people were there to watch. I would have preferred to have had at least one of them there watching. This is because it might have given the mother something different to say when the child says: "There goes that walking man again. What does he do?"

"Oh, him! He's a corroman-chaser."

"A what?"

"A corroman-chaser, I said. He chases corromans."

**CHAPTER 36**

The spot overlooks a canyon on the mesa back of here, and the high walls of the canyon in one place are a rich brownish red, much like the colors of some Apache desert plateaus. For the land and the hills around here do not change much until the buildings actually are built on them, there being few if any natural trees to be cut down, and there has been little if any field plowing.

The surface of vacant land has remained as hard and as desertlike as it was in the beginning, and this is the way with my mesa canyon with its bright colors.

My hory Tower was to have been built right on top up there, providing I could get the tower and the ivory. Or lacking these, perhaps I still could have hauled up driftwood and have built some sort of structure out of such scraps. But anyway from the upper opening, whether a window or merely an opening, I would trust to the magic of a lonely tower to permit me to think only of the United States for a change, and nobody could stop me.

Printed letters and pamphlets could not stop me. What is, would not be delivered to me up there, and I would have no trail. Nor would strangers with cultured voices and noble purposes know how to reach me to say shame on me for not doing something about the forest lands far, far away. And the magic of my tower, whether of walrus ivory or of broken driftwood boxes, would be such also that in thinking of my own country foremost I would be feeling no guilt.

Virtue and holiness would not be on my side. Nor narrowedmindedness. Nor the long view. Nor forgiving. Nor compassion. Nor bigness. Nor love. Nor turn-the-other-cheek. None of these would be on my side in regard to the inter-agrubiling countries of Europe and of Asia. And I would just sit up there being as worn-out and as sick of hearing of those countries — and how we must do something for them again — as they are of us.

For how many hours of our working days, I wonder, are devoted to the worries of Europe and of Asia. And how we yet have been unable to do anything about them except to make mat-
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Torsion bars were not only for them but for us, until the time has come almost when our own country is secondary in our thoughts. And when, in fact, to think of our own country foremost for a change is now virtually considered unpatriotic.

The other day, for instance, a stranger invited himself out to the house under the pretext of knowing somebody who, he said, was a friend of mine. I could not remember such a friend, but then, rather than take chances, I let it go. The stranger came out and, after fumbling around for a while with general conversation, he mentioned other nations far away again, both east and west, and how it was up to me to help him do something about them. He was going to form some sort of club, he said, of some sort of talking club, as I got it, as the Americans were not thinking enough about these countries, and the good we could do them. Especially it was this true, he said, with the Americans he already had met around here, and the Americans he had met in the Middle West.

His voice was what is described as "cultured"—or at least I presumed it is what is described as "cultured." And such a voice in itself can serve as a seal. We feel obliged to listen. And when I asked him if he ever had been to any of these foreign lands he was mentioning, he answered quite honestly that he had not.

But what occurred after that is just another of those occasions when Goodness and Light may have tried desperately once again to enter my warped soul, and once again were rejected by the Evil in me—this Evil being the memories of American cemeteries in those same lands, and with more and more American youngsters being unloaded in those cemeteries. And the memories of being fired on by the same people we had gone to help. And the memories, even then, of the cute little sayings which used to be thrown at us, not only by our enemies but also by our supposed allies. And the memories of the little booklets we used to study before an invasion so that presumably we could understand the people better. But never any booklets to them by them so that presumably they could understand the us.
The Trouble with Accents

I called Tijuana to make an appointment with an editor I needed to interview. A secretary answered. I asked in Spanish for the editor. The secretary pressed the phone to her chest. She said to the editor, “Someone wants to speak with you. It’s a man. A gringo.”

“Not trying to erase an individual’s culture.”

What had I said that betrayed me as a gringo? Was my Spanish not good enough? I felt insulted.

“Before we can understand what we mean by accent, which is probably what gave you away as a ‘gringo,’ we have to start at the very beginning. Learning to speak is like learning to play the violin,” said Rachel Zijlstra, a speech therapist for Professional Speech & Counseling Services in Old Town.

“Learning to speak is a very physical process that takes a great deal of practice. It’s like learning to play the violin. When you learn to play the violin, your brain and hands are learning very precise, very delicate actions. You learn where to place your fingers on the strings to produce specific notes. You learn how firmly to press, how softly to press. How quickly to apply pressure, how slowly to let it go. When learning speech, there’s a similar process with the lips, tongue, jaw, breath, and throat. You have to learn to use those things, alone and together, to produce specific sounds.”

“There are many theories about how we start to learn sounds. We know that babies on their own will sit and babble — ‘bah-bah-bah,’ ‘la-la-la,’ or whatever. One theory suggests that the baby learns to associate these random sounds with meaning. For example, the baby’s sitting there and saying, for no other reason than the fun of it, ‘Ma-ma-ma.’ The mother hears this and says, ‘Oh, my! Did you hear that? He said ‘Ma-ma.’ The mother learns that by making these movements with his lips, producing the sound ma-ma, he makes his mother happy. She gives him attention. He learns to associate those specific actions with his lips, those precise sounds, with his mother.

“The problem is that, because sounds carry meaning, if you can’t correctly produce them, you’ll have a difficult time being understood. Take the s sound in ‘Mama! He said Mama! He’s learning to talk!’ The mother smiles and squats and hugs the baby and gives him a lot of positive attention. The baby learns that by making these movements with his lips, producing the sound ma-ma, he makes his mother happy. She gives him attention. He learns to associate those specific actions with his lips, those precise sounds, with his mother.

Some consonant places of articulation

Blasal [b] and [d]

Alveolar [t] and [d]

Velar [k] and [g], when followed by an [i] vowel

Labio-dental [v] and [w]

Dental [t] and [d]

Alveolar [s] and [z]
English, for example. One of the fundamental things the s sound does is communicate plurality. If you can’t accurately make an s sound in English, you’ll have a hard time communicating the difference between one thing and many, which is a very basic, important kind of distinction to be able to make.

“There are lots of reasons why children don’t learn to make certain sounds. This is where it gets complicated. Usually it’s the parents who first notice that a child is having difficulty. However, more and more pediatricians are becoming aware of speech problems, and we’re starting to get more referrals from them. Why it’s so important for pediatricians to be aware of speech problems is that small children often have ear infections. Small children’s immune systems are immature. They’re prone to infections of all kinds. Their eustachian tubes, the small tubes that go from the ears to the throat, are horizontal and often get clogged and are prone to infection. As the child grows, the eustachian tubes become more vertical and drain better.

“Ear infections can play a big role in speech development. Between the ages of one and three, a child is learning so much, its brain is developing so fast, that even a minor difficulty in hearing can affect the child’s speech. Let’s say a child has an ear infection and, as a result, the child’s hearing is reduced by 20 percent. This may not sound like a large deficit, but ear infections can last as long as six weeks, as long as three months. During those crucial years when a child’s brain is developing the neural pathways involved in speech, a 20 percent hearing loss, sustained for even a matter of weeks or months, can have a large impact on the child’s speech development. The child’s simply not hearing all it needs to hear in order to learn to speak correctly.

“Part of what speech therapists do is try and identify the nature of the problem. Is it involved with hearing? Is it neurological? Are there factors involving the child’s family? In large families, for example, we sometimes see delayed speech development in the younger children. Their siblings are used to being around them. The older kids sort of intuitively know what the little ones want, so the little ones aren’t forced to articulate. I’m sure you’ve seen and heard it. The little brother will be gesturing and grunting, and his older sister says, ‘I’m going to make milk! That’s what he means!’

“There’s also the issue of bilingualism, which is significant. As recently as a decade ago, immigrant children were often diagnosed as having speech difficulties when, in fact, the children were perfectly normal. We simply didn’t have the research, the awareness, the bilingual personnel to properly diag-

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nose bilingual children. Now we're better prepared to treat them. We have bet-
ter research and better methods.

"So speech acquisi-
tion involves a great many
factors. It's complicated.
As far as accent is con-
cerned, I have to be very
clear that an accent isn't a
pathology. An accent isn't
a speech disorder. An accent
is what happens when an
individual filters a new lan-
guage through his or her
native language. It's as sim-
ple as that. If we know what
an individual's first lan-
guage is — as long as it's
not a rare one — we have
research and materials that
help us identify the sounds
that the individual will likely
find difficult when trying to
reproduce an
American accent. These
difficulties are predictable.

"Working with people
on improving their Ameri-
can accent is, like all lan-
guage acquisition, similar
to teaching them to play a
musical instrument. It's
very physical. It takes a lot
of practice. We have to teach
them to be self-conscious
of how their lips work, their
tongue, how they direct air
through their nose and
throat. With enough prac-
tice, producing the new
sounds becomes second
nature. It becomes habitual.

"But accent is some-
thing that's very sensitive.
The way we express our-
selves, our use of language,
is very personal. There's
also what you might call
a political element involved.

We have to be clear about
what our aims are. We're
interested in accents only
insofar as an individual
perceives his or her accent
enhancement."

Rachel Zilstra, a young
woman with violet eyes
and a rosy complexion,
speaks in a soft, clear,
slightly sibilant voice she
modulates in the lower
registers, ("I have a sister
who's hearing-impaired,")
Zilstra told me. "That's
what triggered my inter-
est in the whole issue of
speech and speech disor-
ders."

Her employer, Pro-
fessional Speech & Coun-
seling Services, or
ProSpeech, founded in
1958, maintains a staff of
12 speech therapists who,
in addition to treating pri-

tate clients, also work with
students in city and county
elementary schools. In
ProSpeech's Old Town
facility, doors and walls
shine with cherry primary
colors. Tiny chairs and
tables sit in the waiting
room. Boxes of toys fill
shelves in offices.

"The majority of our
clients are under six," Zil-
stra said. "But we also have
a number of programs for
adults. We've been con-
sidering starting one geared
for transsexuals who are
in the process of chang-
gender. We have ther-
apists who would work.
with them on sounding more feminine or more masculine."

For accent reduction, or, rather, accent enhancement, ProSpeech uses the Compton method, a program developed by a San Francisco-based linguistics professor. As Zijlstra intimates, the Compton method is rigorous. In the first session of the three-month-long, $1,500 program, the therapist asks the client to make up and say 60 sentences using Compton-chosen words and then read aloud a long paragraph in English. The therapist records the entire session on cassette and, using the International Phonetic Alphabet, transcribes precisely what the client has said. The therapist then does an "error analysis" of the transcript, pinpointing the exact sounds the client has difficulty pronouncing.

"If we identify, say, 50 specific sounds that the client has trouble with, we can usually correct 25, depending on the client's motivation and intensity of practice. That's a 50 percent improvement. We try to get our clients as close as we can to a standard American accent." A "standard American accent," however, isn't sounded rather British," said Dudley Knight, Yale graduate and vice-chair of UC Irvine's drama department. An actor and director, Professor Knight is known locally for his work as a dialect and accent coach for the La Jolla Playhouse and the Old Globe Theatre.

"It's what some people call a 'transatlantic accent.' It's a sort of East Coast British accent. You still hear it in people like William F. Buckley or George Plimpton. Think of Katharine Hepburn. It was really a product of a certain school of speech training that gained ascendency in the 1920s and '30s. It was promoted by a woman named Edith Skinner, who actually taught something called 'good American speech.' Her followers believed that this British-sounding American accent was a superior form of speech."

"There are many reasons why this accent was seen as preferable to others. For the longest time, there was this idea that educated Americans should get rid of their regional accents. That's why even today you hear Texans who've gone through accent reduction who come away and talk about it as if it were some kind of religious experience. And in the theater there was, and to some extent still is, a notion that Shakespeare..."
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"When I die," Cook told me, "I want a schwæ carved on my headstone. I am the Schwa Lady.

"When you let your tongue drop forward like that, or when you bring the corners of your lips back toward your incisors, what you tend to do is flatten your vowels. They all end sounding like a schwæ—that's the little upside-down letter e that you see in dictionaries. It's the phonetic symbol for the sh sound, the neutral vowel sound. Americans' flatten all their vowels into schwæ. Homer Simpson is a perfect example. Think of how he says, "Uh-uh-uh." The schwæ is the underlying hum, the basic sound, that characterizes American speech."

Cook grew up in San Diego, on Eagle Street in Mission Hills. (Which accounts, she says, for her Southern Californian accent.) "The two most prominent features of the Southern Californian accent are that we say 'git' instead of 'get.' It's not drawn out like the Texan 'giit.' It's just 'git.' And we tend to pronounce the ing ending of words as en. Walik-en. Say-en. It's sort of a cute, perky sound. That's us Southern Californians. That's our accent. Cute. Perky." She received her degree in Spanish literature at Cal State Los Angeles and went on to live for many years in France and Japan.

"I now live near Magic Mountain, my closest cultural reference, which is kind of sad. "It was while I was living abroad, teaching English, especially in Japan, that I started to realize what a difficult time people had learning an American accent. When I returned to the States, I was contemplating my next career move. I gave a great deal of thought to what might be the best way to go about teaching standard American English.

In formulating my own method, I realized several things. The first thing was that the basic sounds of American English were relatively easy for most foreign speakers. They can be in this country for five minutes, and they can basically learn to recognize all the sounds that we use. Pronunciation wasn't the biggest problem. The second thing I realized was that most American-accent instruction attempted to teach foreign speakers to speak more formally than native-born Americans do. Take, for example, 'Did you eat? When Americans pronounce those words, what they say sounds like 'leet!' Few American-accent materials actually dealt with the way Americans speak in real life. The third and most important thing I realized was that nobody paid any attention to intonation, which is crucial to sounding like an American.

"Because the word order in an English sentence is pretty inflexible, we modify meaning by stressing individual words. This is central to understanding how our speech works. Take, for example, a simple question like 'Will that one do?' It contains only four words, but depending on which one you stress, the sentence can have four different meanings. We also use intonation to change the meaning of single words. Think of how many dif-
Different ways you can say 'yes' and what those different ways mean. I had one client, Spanish, a psychologist, now practicing in this country. His pronunciation was fine. But he was having trouble communicating with his patients. Now, most of what he was doing was sitting and listening to his patients and occasionally saying 'yes.' But because he didn't understand how American intonation worked, his patients didn't know if he was angry or bored or was simply encouraging them to go on talking. With this Spanish psychologist, I worked a lot on getting him to learn all the different ways of simply saying 'yes.'

"With most of my students, for pronunciation, I generally concentrate on the 500 most commonly used English words. Stress, of course, the schwa sound. Then we spend most of our time on intonation. I work out of my home. They call me. The phone is the perfect medium for accent instruction. You can give no visual cues to get your meaning across. You have to work hard on what you're saying and how you're saying it. Of the different nationalities I've worked with, I'd say Vietnamese have the hardest time adopting an American accent. Then come the Russians, then the Chinese. But the Chinese can make tremendous strides. Speakers of Western languages tend to be the most difficult to instruct. Westerners are linguistically arrogant. They often have a 'how dare you' attitude when it comes to correcting how they speak.

"I get the 'how dare you' attitude a lot. People visit my website and send me 'how dare you' e-mail. They accuse me of being racist. They accuse me of being fascist. Which is ridiculous, because my politics are left of center. But this 'how dare you' attitude goes to the heart of what we mean by accent. An accent is basically your personality reflected through, more often than not, your vowels. Your personal history, your native language, your heritage. To change your accent is a profound undertaking.

"When people contact me to change their accent, they're usually ready to make other changes in their lives. It's just that personal. I had one client, a neat, orthodox, Jewish person, when he came, he didn't want to change his accent. But over the course of our lessons—and lessons with me usually run for three months—we talked about many things. It gradually became clear that he was gay. As I listened to him, I understood that his dissatisfaction wasn't with his foreign accent but with his sexuality. I finally had to tell him. Look, we can work on your accent. I don't think that's going to make you happy. I think the real difficulty is for you to work out how you feel about being gay. He quit his accent lessons and, as far as I know, went off to explore what it meant for him to be gay.

"Accent is something so deep that it stirs up all kinds of emotions. We..."
can't be neutral about it. In America we say that we're a color-blind society, but if I were to adopt an African-American accent—and I happen to believe that African-American is the vanguard of American speech—my family would go crazy. Why are you talking like that? Consider what might happen if you, as a white American, were to adopt African-American speech. How would your friends, family, and coworkers react? Accent is heavy with meaning.

So I get the 'how dare you e-mail calling me a racist.' I once went to Berkeley to talk about American-accent enhancement, and I had all these students around me, accusing me of being a racist. And I said, 'Wait. If you went to France to learn French, wouldn't you like to acquire a good French accent?' And they said, 'Oui, bien. Of course. But what you're talking about is different.'

'What these students were talking about, but not actually saying, was that they had political reasons for rejecting accent enhancement. They were really talking about American history, about racism, about imperialism. And, frankly, if America and England hadn't been so heavy-handed, so racist, in dealing with other countries, we wouldn't have this debate.

'Last year, I was hired by AT&T to go and give an American-accent enhancement seminar in Bombay, or what's now called Mumbai, India. Many American corporations have moved their call-centers overseas. The difficulty is in getting the people who work in these centers to sound like they're in Omaha, not in places like Mumbai. I ran into these political difficulties in India. America was just the new imperialist on the block. What I really had to get across was that we weren't talking about politics. We were talking about communication. We were talking about being understood. In the end, my Indian students did extremely well. Within a short time, they sounded very much like native-born Americans.'

"But it can be difficult to overcome politics. Particularly in Southern California, considering America's history with Mexico. Here, the whole idea of accent is especially loaded. I'm someone who's very liberal politically, and I also believe that there is such a thing as a 'good American accent.' Think of what would happen if you moved to China, tried to learn Mandarin Chinese, but insisted on speaking with an American accent, even if others had a hard time understanding what you were saying. Would you say, 'No, I'm not going to learn to speak with a standard Mandarin accent! I'm an American.' I'm proud to be an American. My accent is part of my heritage! And my heritage is beautiful. It's who

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I am! I'm not giving it up! Would you say that?

"There's absolutely nothing wrong with trying to improve your accent, in whatever language you're learning."

Osaka-born Professor Yoshikazu Takada came to the United States 15 years ago and for the past 12 years has worked at Scripps Research Institute in La Jolla. In his lab filled with noisy machines and technicians gazing at beakers, Professor Takada studies something called the "cell adhesion molecule." When I caught up with him one chilly late afternoon, he and Rachel Zijlstra were ensconced in his cluttered office. Zijlstra was telling Professor Takada to talk to his dog, "I want him to pro-
ject," Zijlstra explained, pointing to the door on the far side of the room. "I want him to speak more loudly. We're dealing with a cultural issue here. Japanese tend to speak softly. But when you speak loudly, you tend to enunciate more clearly. You tend to stress your consonants."

Professor Takada, a gentle-looking man with a head of thick, gray hair, pulled his white lab coat more tightly around himself. "It's so difficult," he laughed. "Speaking softly is considered good in Japan, speaking more loudly is considered good here. Being direct is considered bad in Japan, being direct is considered good here."

Weeks earlier, when I called Professor Takada to arrange my visit, I'd had a difficult time understanding him. He spoke quite softly and his pronunciation was muddled. But as I sat listening to him in his office, his progress sounded remarkable. I asked why he decided to improve his American accent.

"I'm a typical Japanese. I spent a lot of time studying English in Japan. But our instruction mostly concerned reading and writing. There was little emphasis on speaking, or understanding spoken English. I could easily read any textbook or journal in English. When I came to America 15 years ago, as soon as I was on the plane, I realized I had a problem. I couldn't understand the announcements the captain was making. When I arrived, I couldn't speak English at all. I couldn't understand English at all. American TV was just white noise."

"Here at Scripps, in my lab, I've worked mostly with Japanese postdocs. That's the way it is. It's difficult for me to recruit European postdocs because most of them prefer to work in a European environment. It's like that in all labs. A Taiwanese researcher recruits Taiwanese students because he's more familiar with the institutions in Taiwan. So I've spoken a lot of Japanese here. We speak Japanese at home. My two daughters were raised here. They speak Japanese fluently and they speak English like native speakers."

"What happened is that my field has become more competitive. After 15 years, I realized I was having trouble getting recognition for my work and getting grant money. I realized that much of this was because I was having trouble communicating at conferences, for example. In order to get more recognition for my work, I realized I had to be able to communicate more clearly.

"It may sound expensive to improve your accent. But I think it will pay in the long run. I think it's a good investment."

While Professor Takada spoke, Zijlstra, sitting across from him, beamed. "He's an excellent student," she said. "Highly motivated. Highly intelligent. And he spends a lot of time practicing."

"Of course, recorded our first session, and it took me hours to transcribe what he'd said. Even I had difficulty understanding him. He had a very hard time making distinctions between r and l, which is common for many Asians, and between h and b and k. He had a hard time with the r sound. He pronounced it correctly only 50 percent of the time. Now he says it correctly 100 percent of the time. He also had a problem with what we call complete word pronunciation. He sort of dropped the endings of words."

Professor Takada nodded. "Part of my problem was that I wasn't hearing..."
English precisely. After two weeks with Rachel, I started hearing distinctions I hadn't heard before. Like the difference between r and l.

"We've been meeting now for six weeks, and already something strange has happened. When I lived in Japan, I didn't like to go to restaurants because, to me, they were very noisy. I'm Japanese. I understand Japanese. With so many conversations around me, I was always distracted. But here in America, I liked going to restaurants. Because I couldn't understand the conversations around me, American restaurants seemed more quiet. But now that I'm hearing English more precisely, I can understand those conversations, and American restaurants seem just as noisy as Japanese restaurants."

When Professor Takada said "precisely," Zijlstra arched her eyebrows and tapped the fingers of her right hand against the surface of her downturned left palm.

"I was helping him remember where to place his tongue for the l sound," she explained. "To produce the l sound, the tip of your tongue touches the top of your palate. My fingers against my palm mimic that. It's a visual reminder. Another example I use is to tell him to remember that when we write the letter l, it loops up—a reminder that the tongue goes up to the palate. When we write the lower-case letter l, it stays down low, the way the tongue stays low when you pronounce an r. These sorts of visual reminders actually help his aural acuity."

Professor Takada stared hard at Zijlstra and said "precisely" with a perfect American accent.

"Proliferation," Zijlstra responded.

"Proliferation," Professor Takada said, precisely. "That's one of the words I really need to practice. I use it when talking about my work."

"During the next seven weeks," Zijlstra continued, "we're going to work on pronouncing many of the words he uses in a professional context. Words like 'proliferation,' 'regulation receptor,' 'therapeutic.'"

"I think I'll make good progress," Professor Takada said. "I have to improve my accent. I have to sell my ideas."

Inspired by the professor's success, I wondered if I couldn't improve my accent in Spanish. I made a few calls. One academic I spoke with told me, "You know, before you start worrying about your accent in Spanish, one thing you've really got to work on is your own speech in English. You often say 'accent reduction,' when you should say 'accent enhancement.' If you don't say 'accent enhancement,' you're going to upset people."

"Accent enhancement... Accent enhancement... I repeated the words again and again, and I taped them above my computer monitor. When I called a professor of Chicano studies at UCLA, I was so nervous that I said, 'I'm working on an article about accent reduction.'"

"That's disgusting," he said.

I laughed nervously. I said I was aware that accent reduction, or, as some people called it, accent enhancement, was a controversial subject. But what I really wanted to talk about was my acquiring a better Mexican accent in Spanish. I was wondering what Mexican accents there might be to choose from.
The professor explained that little research on Mexican accents was being conducted in American universities. He said he was aware of some preliminary work being done in Los Angeles, where Central American immigrants seemed to be adopting Mexican slang. He said he should contact a professor at SDSU who had done work on border Spanish. This SDSU professor, he said, might be able to help me.

I had heard the name of this SDSU professor before. She's well-regarded in her field. When, after trying to reach her for many weeks, I finally got in touch with her, she immediately made me promise that I would in no way identify her or the department in which she worked. I'll call her Professor Dolores.

"I don't believe that I'm under any obligation to speak with you. My first obligation is to my students. I work for my students. As a professor I do have some limited obligation to the public at large, but frankly, I don't see how my speaking with you could in any way possibly serve the public.

"Besides, what you're talking about is in fact a very complex subject tied to a certain discipline. I hesitate to speak about it because things can be taken out of context. There can be misusunderstandings. There are certain prejudices I don't want to be connected with. If I spoke with you, I don't know what kind of consequences there might be."

I explained that I was working on an article about accent enhancement, that I was interested in improving my Mexican accent in Spanish, that I was wondering if there was any sort of formal description of in the field? Have you ever even taken a class in linguistics? No! Well, you're in no way qualified to be writing on the subject. I doubt you could make it understandable to the general public. And anyway, I don't think the general public could possibly be interested in this. I think the reader's readership would be more interested in an article about American regional accents and dialects. There's a lot of material about that." I asked Professor Dolores if she perhaps knew of any graduate students who might be willing to speak with me. She said she was currently advising several, but no, they wouldn't be able to speak with me either. Professor Dolores was certain they would be too busy.

I sighed. I said sincerely wanted to have a good Mexican accent in Spanish. Something in Professor Dolores softened.

"Well, I have only a few minutes. But I can tell you that from what little research has been done on the subject of what you might call the dominant accent in Tijuana, we can't say that Tijuana really has a characteristic accent. There are people there from all over Mexico, and so in a way a Tijuana accent would be the sum of all their different accents. As far as we've been able to tell, the type of Spanish spoken by Tijuanas natiyes isn't characterized by anything that's particularly distinctive. No distinctive patterns of pronunciation or intonation. No distinctive lexical items or grammatical features. I hope that helps. Now, if you don't mind, I have to go."

I upset the professor of Chicano studies at UCLA. I upset Professor Dolores. Determined to find out why certain people found me irksome, I contacted Ana Celia Zen- tella, a professor of linguistic anthropology who teaches in UCSD's ethnic studies department. Professor Zentella didn't mind talking with me.
"I'm happy to discuss what I do," she said. "In my work I examine the intersection of race, class, ethnicity, and ways of speaking. The whole subject of accent is fascinating, and its importance is becoming more evident all the time. Especially since September 11, we've been hearing stories of people arrested, or at least questioned, because they were speaking with what was perceived as a Middle Eastern accent.

"But before we talk about specific accents, or about why people are so sensitive about accents, we first have to try to understand how accents are perceived by native speakers.

Research in the area has described something called an 'affective filter' that goes up when people hear a foreign accent. We've seen that people will make more of an effort to understand someone speaking with a foreign accent when that person conforms to certain race or class models. In other words, you'll make more of an effort to understand someone who, for racial or class reasons, you happen to like. You'll make less of an effort to understand someone who doesn't conform to your model, according to class and race, of what you want as an American citizen. So, given this, we can see that even before someone opens his

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not to speak English. But Mexicans in this country have been punished for speaking Spanish or for having a Mexican accent. As far as I know, no one has ever been punished for speaking Spanish with a gringo accent.

And I, too, come to the subject from my own perspective. I was born and raised in New York City, what some people who study accents call the 'great sink of negative prestige.' My mother was Puerto Rican and my father was Mexican. I grew up surrounded by different languages and accents. My mother spoke Yiddish before she learned English in New York, which wasn't uncommon for immigrants in the 1920s who went to work in the garment industry. I had black friends, Italian friends, Jewish friends, Puerto Rican friends. For me it was natural to be surrounded by different kinds of speech. And like everyone, I feel a need to fit in and belong. I can be back in New York for two hours and already I'm yelling for a taxi — "taxis-EEE! taxis-EEE!" — as though I'd never left the South Bronx. I go to Boston and in a few hours I start talking like I'm a native.

"To a certain degree, there is a measure of flexibility and acceptance. We can have American presidents, like John Kennedy and Jimmy Carter, who spoke with strong regional accents, and they were accepted. But both men came from wealthy, privileged families, so their accents were perceived differently than if they'd been from poor families."

I asked Professor Zentella, who describes herself as "obviously Latina-looking, but I could pass for East Indian; I'm the sort of person who now gets frisked at airports," what accent she had in Spanish.

"It all depends on the situation. At work, in class, I generally speak a very neutral, completely unidentifiable Spanish. Depending on the group I was talking to, I could definitely

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late for him. All of a sudden the teacher turned around and slapped me. She slapped me and said, "Don't mimic me!"

"I was shocked, humiliated. I was trying to help. I could speak Spanish and English. I wanted to help the little boy. Instead of asking me what I was doing, instead of trying to understand why I was speaking Spanish, the teacher slapped me. I still can't understand why an adult would want to hurt, to embarrass a child in that way.

"The rest of my school years were also difficult. A couple of times I was made to skip a grade or two because teachers said I was bright. I ended up missing crucial things. I skipped fifth grade, but fifth grade is when you're really introduced to grammar, to language, to language structure. My skills weren't as refined as they should have been. I ended up being a C student. That was what I settled for. That's what I could live with. Just managing to get through school.

"And you have to understand that I didn't because my family was poor. "When I was in high school I took a psychology class and I really loved it, which was unusual because by that point I hated school. The teacher said she was starting a class in something called 'cross-tutoring,' which meant learning to help out in classes for kids with disabilities. Because I liked the teacher so much, I took the class. We worked with autistic kids, with kids that had a lot of different kinds of disabilities.

"One day, this woman came to the class, and she started working with the kids. She was using mirrors and toys. To me, it looked interesting. So I went to the teacher and asked, 'What's that woman doing?' My teacher said, 'She's a speech therapist. Does that interest you? You know, you really should become a speech therapist. There's this huge need for bilingual speech therapists.' I asked her how long it would take. She said, 'Well, probably seven years.' And I thought, 'My God, seven years!' I'd never even considered going to college. My teacher said, 'I know

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you can do it"

"I went home and told
my mom, 'I want to go
to college.' I asked her to make
an appointment with my
school counselor. The coun-
selor and I sat down and
worked it all out. I was
missing a lot of the math
and English I’d need to get
into college. I ended up
going to adult night school
during the summer, get-
ting all the classes I needed.
When I graduated, I went
to Southwestern junior col-
lege for two years, and from
there I went to San Diego
State.

"While I was at SDSU,
in graduate school, I got a
$10,000 scholarship that’s
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ing to become bilingual
speech therapists. Dr. Theely,
who started ProSpeech,
was responsible for recog-
nizing the need for bilin-
gual speech therapists. By
the time I arrived at SDSU,
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duced bilingual students
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taking in the fall. My schol-
arship allowed me to quit
working, buy a computer,
and just concentrate on
my studies. I really needed
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I remember taking a
class in phonetics at SDSU.
We’d have these spelling
bees where we’d have to
spell out the words in the
phonetic alphabet. Span-
ish has only 6 vowel sounds.
English has around 16. My
vowel sounds were still
pretty much grounded in
Spanish. I had a very hard
time with the spelling bees.
I had a hard time hearing
the English vowels. The
professor told me, ‘If you
can’t develop this skill,
you’re in the wrong field.’
I started to doubt myself.
I wondered if I’d made the
correct decision to study
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North County Reader, August 26, 2004 77
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LETTERS
continued from page 1

laws for all business interactions with architect firms that design the district’s modernization projects, not just Roeling Nakamura. The district issues architect firms an initial contract to hold community meetings, define the project scope, and validate the project budget. Once this is completed, the district negates with each firm the total fee for the design services needed.

2. Allegation: The Reader alleges that “the latest cost overrun was the result of an alleged ‘mistake’ made by Roeling Nakamura.”

Fact: There was no “cost overrun.” The error was due to an incorrect count of how many portable buildings needed design work. Once this error was corrected, the design fee was also corrected to match. The term “cost overrun” implies that the district paid extra money for no additional work. This is simply not the case.

3. Allegation: The Reader alleges that the contract was “granted without competitive bid or any kind of public hearing.”

Fact: This contract was awarded by the Board of Education in a 5-0 vote after a publicly advertised and competitive selection process in which 42 firms applied and 15 were selected in February 2001. The selection panel, which consisted of individuals from inside and outside the district, used criteria such as professional experience and past performance. Roeling Nakamura ranked first out of the 42 architects submitting.

4. Allegation: The Reader alleges that “The district was secretive in negotiations with Roeling Nakamura.” [Editor: this quote is found nowhere in Mr. Potter’s story.]

Fact: The district treats all of its architects’ fee negotiations in a confidential manner to protect the architects’ financial interests. We will not take space to counter the rest of Mr. Potter’s unsubstantiated allegations. However, I did want to set the record straight on a few matters.

L.M. Smith
Chief Operating Officer

Facilities Management
San Diego Unified School District

Matt Potter responds: As pointed out in the story, the s.h.d. district failed to respond to repeated requests for comment and information about the Nakamura contract. As of Monday, the district continues to withhold public documents regarding the negotiation of the contract despite written requests from our attorney citing our clear right to obtain the material under the state Public Records Act. For two months, the district maintained that it withheld the records to protect its “deliberative process.” Now Mr. Smith admits that it was actually “to protect the architects’ financial interests.”

Call it what you will, the $99,000 was clearly a cost overrun. And two local architects who have long experience with San Diego Unified School District contracting have told us that it is definitely not standard operating procedure to issue $25,000 contracts, then issue “change orders” escalating the ulti-

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AM
mate cost into the high six figures following secret, no-
biddable negotiations, as doc-
menced by the district corre-
respondence we cited.

CLARIFICATION
To clear up any misunder-
standings, we are reprinting
this recipe from the Sep-
tember 12 "What the Chef
Eats."

Karen Kranke’s Lemon Black-
berry Brulee
Lemon Curd:
5 large eggs
1 1/4 cup sugar
 zest of 5 medium lemons
1 1/8 cup freshly squeezed
 lemon juice
1 1/2 cups (12 ounces) cold
 butter, chopped into 12 cubes
2 boxes fresh blackberries
1 cup heavy cream
 white sugar and additional
 lemon juice or lemon ex-
tract to taste

Turbinado sugar
Make lemon curd: Whisk
together eggs, sugar, lemon
 zest, and lemon juice in a
 heavy, flameproof stainless
 steel bowl or in a heavy steel
 or enameled-coated suscep-
tant. (If desired, you can use a
double boiler set over simmering
 water.) Place on stove over
 the lowest possible heat and
 whisk constantly until the
 mixture thickens. (Do not al-
 low eggs to "scramble.")
Beat in the cubés of butter a
 few at a time, whisking con-
 stantly until the mixture is
 smooth (about 1 minute).
Remove from the heat im-
 mediately.

Place 6 blackberries each
 in the bottoms of 6 to 8
 porcelain ramkénis or glass
 custard cups. Spoon lemon
curd over the fruit, covering
 berries completely. Refrig-
erate until set, several hours
 or overnight.

When you are ready to
 serve, whip the cream to fairly
 stiff peaks. A little at a time,
 whip in sugar and lemon
 juice or lemon extract to taste.
 Set aside in the refrigerator.
 Preheat broiler or heat a
 small propane torch. Sprin-
kle the top of the lemon curd
 with turbinado sugar.
 Immediately, place ramkénis
 under broiler or torch to
 brown the sugar just until it
 melts into caramel. Top each
 ramkén with a dollop of the
 lemon whipped cream and
 serve immediately. Serves
 6 to 8.

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Hey, Ref!

Basketball Officiators' School

On the first day of class at Harry Alman's school for basketball officiating, students learn a skill that you wouldn't think they'd need to be taught: how to blow the whistle.

Alman is obviously someone who has studied the subject. "There are lots of ways to do it improperly," he says by phone from his home office in Fashion Valley. "If you blow from the throat, there is a tendency not to put as much power into it. Our whistles have pea in them, and the pea needs to rotate in order to produce the right sharp sound. So if you don't blow very much air into it, the sound you produce will be an rrrrrrrrr... instead of an rrRRRRRRRR! So what we have to teach, in order for you to sound confident and like you know what you're doing, is that the strength actually comes from your sternum.

The duration of the blow is crucial, says Alman, who has been an officiator at basketball games himself for 30 years, 24 of them in San Diego. "Some people produce the right sound, but they don't make it quickly enough. They produce what's called a 'slow' whistle. This makes no one stop, because they just don't hear it. But if you blow too quickly, you'll produce a RRRRRPT! And again nobody stops, because it sounds almost like the squeak of a sneaker on the floor."

An officiator needs to keep the whistle in his or her mouth throughout most of the game, so Alman has to teach aspirants another skill: "How to talk without removing the whistle and without having the whistle go off unintentionally. That's because when you're working a basketball game, you want to use 'verbal pre-sentations.' For example, if a person is about to foul, you'll say, 'Back off' or 'Go easy.' And it's difficult to do that with the whistle in your mouth unless you've been trained. This is the way to stay out of trouble.

It's one way, at least. Trouble comes, as well, when players get argumentative. It happens at adult games more often than at kids', says Alman. "With adults, you have to be a policeman, lawyer, judge, and friend. Many adult players aren't used to being told what to do. At work, they're the boss. So at the school we teach the philosophy: use your people skills to defend anyone who wants to get into it."

"You don't need to be able to dunk, but you do need to be able to move up and down the court in a reasonable fashion. You need to get there to see if something happened and, if it happened, what it was," says Alman. "Only one hockey is more physically demanding for officiators, says Alman. It's not necessary to be or to have been a player in order to excel. "If you have played, especially as a point guard, you have the court vision, and that gives you a little advantage, because you can see the point developing — you can anticipate what might happen — and you can get into position just a little bit quicker. But if you're open-minded, if you're willing to listen, we'll teach you what you need to know."

Other requirements for the job are "integrity, good judgment, and the ability to make instantaneous decisions" — lots of them. "You have to make maybe 100 calls in a game," says Alman. "In most other sports, there aren't nearly as many."

Anyone who has followed the game knows that it has changed over the past three decades. "The players are not only bigger, stronger, and faster than they were when I started," says the 52-year-old, "the level of teaching and instruction and commitment by the players is higher. That has increased the performance required of us."

Because the game is more popular than ever, Alman is in constant need of new officiators. He gives his classes twice a year; he recruits all year round. Still, he cannot keep up with demand.

So he wants to stress that the benefits of the job are twofold: "Officiators will make good money, especially if they work every night. They'll also be recognized around town. They'll be called by name or they'll hear, 'Hey, ref! Hey! What's goin' on?' San Diego is a big city with a small-town mentality. It really gives you a good feeling."

What is more, there are jobs available immediately. "We're gearing up for the season." Of the expected 40 attendees at the upcoming classes, Alman predicts, "As many as six to eight of them will go to work even prior to the end of the three sessions."

— Jeannine Schinto

B.O.S.S. Basketball Officiators' School and Recruitment

Three Saturdays September 28, 10:00 a.m.—noon October 5, 10:00 a.m.—noon October 19, 10:00 a.m.—12:30 p.m.
Ray & Joan Kroc Salvation Army Center 6845 University Avenue (between College & 70th Street) Cost: $25
Info and preregistration: 619-297-2677 or www.sdoss.com
DANCE

Live Cajun Music in the Park

There's a bayou boogie planned on Thursday, September 30, at the Balboa Park Club (next to the Marie Hitchcock Puppert Theater). Boss Temo Social Club instructors offer a half-hour of beginning and interme-
diate/advanced Zydeco dancing at 7:30 p.m., followed by a mix of French-language songs, Cajun, and wallers played by the San Diego Ca-
jun Playboys from 8 p.m. to 10 p.m. No partners necessary. The requested donation is $5; kids are free and wel-
come. For information, call 868-6605. (BALBOA PARK)

Dance Jam 2002: This free-form dance party welcomes all ages on the 2500-foot dance floor on September 29, from 7 p.m. to 1 a.m. (and 9 p.m. and every Tuesday and Fri-

day-night at the Center for the Mov-
ing Arts, 3255 Fifth Avenue. Admis-
sion is $3 to $7. Call 298-2687. (PACIFIC BEACH)

Stumbling, Yelling, Choking, and Music are promised when the Inter-
national Dance Association of San Diego hosts polka and other Ger-
man music workshops on Saturday, Septem-
ber 28. People of all ages are welcome to attend (limited to 40), or, for $5, who will teach basic steps; La Shan will teach the polka and refresh steps; and Jack Vanderhoe will com-
tinue teaching “easy-to-learn” Ger-
man dances in the large ballroom of the Balboa Park Club building from 1 to 6:45 p.m. An evening party with Martha Androwski and Dulay Tully takes place from 7 to 10 p.m. Dancers in colorful costumes from many countries will be instruc-
ting their staff for the Oktoberfest Dance Festival from 12:00 to 5 p.m. on Saturday, September 28. The pub-
lic will be invited to join the dancers and learn the polka and other east-
ern folk dances. German songs will be sung in the hour every four hours on the quarter hour. “Typical” German food will be offered for sale, as will folk arts and crafts. Admission to all of the event is free. For more information, call 866-2035. (BALBOA PARK)

Miss Teen Dances, Junior’s: San Diego Dance Theater presents “Twel-

le Dance 2002” on Saturday, September 22, and Sunday, September 23, and 29, on the hour from 11 a.m. to 4 p.m. Participating per-
cubators choreographing this event inclu-
d this include Faith James-January, Patricia Sandbeck, Jean Isaac, Margaret Park, Jorge Domínguez, and Betty Rose. Fifty dancers from the region will take part in the event. Six tours depart daily on the hour at Trelle’s General in downtown (Historical), heading south to the U.S./Mexico border stop at San Ysidro. General admission is $15, $12 for students and seniors, free for five people in pilgrims these tickets include, all-day trolley passes. For information, call 868-2073. (SANTA CRUZ)

Ballet in the Galleries, The San Diego Ballet performs in the “Mex-
ico” galleries at the San Diego Museum of Art and Saturday, September 28. Performances begin at 2:30, 2:40, and 3:00 p.m. and are included in regular museum admis-
sion. Call 856-2322-7953 for infor-
mation, (balboa park).

Contra-Fun, happily hemp, and Trip in the deep plains for the confronter planned on Sat-

day, September 28, at the Trinity United Methodist Church (300 North Thorn Street). Dancing begins at 8 p.m., following beginners’ instruc-
tion at 7:45 p.m. Admission: $4. Wear soft-sole shoes. Call 283-8506. (NORTH PARK)

Come and Dance with the North County Swing and Ballroom Dance Club on Saturday, September 28, at 7 p.m., Dance North County Stu-
dio (in North Coast Business Park, 555 Escondido Boulevard, suite 100). This evening begins with a lesson taught by National Swing Dance championship Mary Maffei, music by Jet Lobo Ralasco. Admission is $10 for nonmembers. 869-229-0141. (escondido)

A Stock Hop is planned on the Sandpiper Dance Club hosts a dance with calling by calling accordionist/leader Dan Genetics coming on every Thursday, September 28, at St. James (642 North San Dieguito). Rounds begin at 2 p.m., with alternating squares and rounds from 7:30 to 10 p.m. The ad-
mission is $5. For information, call 743-6108 or 881-4411. (solana beach)

Zydeco Dances with lessons take place every Tuesday, including Oc-

tober 1, at T & J’s (130 Napa Street, between Monroe Boulevard and Linda Vista Road). Beginning dance lesson at 6:30 p.m. and open dancing to recorded tunes from 7:45 to 10:30 p.m. Admission is $5. Call 605-807-4769 for information. (LINDA VISTA)

Scottish Country Dancing lessons are offered by the San Diego Social Western County Dance Association. A mixed-level class takes place each Tuesday at 7 p.m. at the Village High School (158 Canoas Road), Begin-

nings may join in on Wednesdays at 7:30 p.m. at Pismo Elementary School (1312 Ninth Street). Fees are $5 or $4 for information. Call 838-549-8897. (SAN MARCOS, POINSETTIA)

Learn the Swing Charleston or just dance during the "best tap dance" workshop planned on Tuesday, October 1, at the Portuguese Hall (2801 Avenue of Portugal, just off Ranc-

cross). Workshops run 7:30 to 9 p.m., with open dancing to DJ music (mixed swing from 9 to 11 p.m). Beginners lessons start at 9:30 p.m. The fee for lessons is $12 in advance (call to reserve), $15 at the door, ad-
imission to the dance only is $5. 861-2971, 3797. (PORTSMOUTH)

"Something Moves," says dance in-
structor Prince, who leads hip-hop classes every Thursday, 7:30 to 9:

p.m., at Dance Unlimited (4696 36th Street). Learn a new style, lose weight, and stress it. The fee is $10 per class. For information, call 855-633-1211. (MISSION BEACH)

Cafe for Salsa: Hiagi Roca Dance- 

dancing to DJ every Thursday at 7 p.m. Find the spot at 1064 Fourth Avenue. Call 869-955-7887 for more information. The cover charge is $4. (GUYTORNEA)

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October 11-13, 2002

San Diego


This week, the 29 short ani-
mated films at 15:30 and 9:30 p.m. on Friday and Saturday, September 27 and 28, and at 7 p.m. on Sunday, September 29. Andrew Stryk will be on hand on September 27 and 28 for 10 updates for those tickets are $10. Admission to regular screenings is $5. Tickets are available through Ticketmaster (619-220-7355). For information, call 818-414-0427.

Three Short Films from South Korea

make up the anthology No Grey-

ness. Under the original Korean title, Medyuna Family, the film boasts a cast of popular young actors in Su-
round by Burstdown, Fourteen Years Old, and The Last Confrontation. You're invited to the U.S. premieres of the film when it screens for the Inde-
pendent Film Society in alliance with the San Diego Asian Film Festi-
vale, October 11-15. Note: 7 p.m. at the Ultimate La Costa Cin-
emas (1941 El Camino Real at Agua, admission is $2.75, general, 909-598-66, 5905 LA COSTA)

The Scots Are Alive, with the... "Sing-Along Sound of Music" while the production continues at the California Center for the Arts, Es-
candido through September 29. Fans are invited to arrive in costume for pre-movie contests. New prints of the movie are screened, with outside of the songs burned onto the cell-
load for easy singing.

Performances begin at 7:30 p.m. Tuesdays through Sundays, with 2 p.m. matinees on Saturdays and Sundays. Tickets range from 12 to $24. Find the center at 160 Mission Avenue, San Diego Beach Boulevard (at Valley Park-
way). Dial 800-800-4255 for reserva-

dions. (ESCONDIDO)
Getaways

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New Blue Horizon Inn, 909-666-2655.
Take a Look at Lewis and Clark when autumn arrives, Lewis and Clark Expedition will return to the Lewis and Clark Discovery Center. The exhibit will feature an interactive display that includes a life-size model of the Columbia River, an interactive map of the Pacific Northwest, and a series of educational programs designed to engage visitors of all ages. The exhibit will be on display from September 1 to November 30.

Explore Essential Bookbinding Techniques through demonstrations and practice at the Art College International hosts a beginning bookbinding class on Saturday, October 23rd from 1-3 pm. Participants will learn the basics of bookbinding, including cutting, folding, and sewing.

October is Monster Month at the Rosarito Beach Hotel

Sea

S19 Couple's Spa Getaway at The Rosarito Beach Hotel

$110 Catalina Getaway Roundtrip Cruise For 2 + 2 Days, 1 Night Hotel + 2 Glass Bottom Boat Tours

LEUCERUM Pascoa By The Sea

Romantic Night Rendezvous! Leucenerum Pascoa By The Sea

Motel Coastal Inn

$115 Romantic 2 Night Stay at Sea Village

Cabo San Lucas is Spectacular Views From $80/Night

Zebra In The Panoramic Sunset: Whitewater Views

July 1st Through September 30th

Go Grape in Temecula: Wine Tasting & Tours

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Set in a Suburban San Diego High School, Ellen M. Gilmore's Don't Leave offers a view of education arriving to connect with teens as violence visits a public school system. The author will sign her book on Saturday, September 28, at 2 p.m., at Warwick's Bookstore (7112 Girard Ave., Encinitas). Questions? Call 619-484-8947 for answers. (GLATMAN)

 مدى الأحياء ومصادر والبررسيل لحفلات و축제

Getaways

Perfect Gift - Or Treat Yourself!
Air Combat Experience
Warbird Flights

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$89 per person, 30 minute flight on Saturdays and Sundays only.

Champagne Celebration

引来活塞车和自行车的庆祝活动

XXII Feria del PLATILLO MEXICANO
Come and Enjoy the traditional Mexican Food Fair

Mexican food - Local artists Drinks - Entertainment

29 of September 1.00 p.m. to 6.00 p.m.
Avenida Revolution between 7th & 8th streets
in front of Jai Alai Palace

Preview: Champagne Sunset Sail
Now Includes Dinner!

For more information, call 619-236-0111

Sail with JADA

Champagne Sunset Sail
Now Includes Dinner!

For a limited time only, the JADA is offering a Full Dinner with a champagne cruise. You will enjoy San Diego's breathtaking views aboard our magnificent 71 foot sailing yacht.

Your three-hour experience includes a full dinner, live, main, champagne and soft drinks.

For reservations and information, call 619-236-0111

Tour to the last S Unter Poetry Slam on September 29, at the Urban Oasis (379 Park Boulevard). Fog "Heads" perform between bars results slammimg starts around 7:30 p.m. following sign-up at 7 p.m. (619-294-2903). The requested donation is $2 ($4 for members).

Quel Si Canta Italiano, singer and musican Pacific Sues will talk about the music scene in Italy from the 1960s to the present and that about Italian singers including Mina, Cervetto, Mancini, Lindo La Palma, Lucio Dalla, Claudio Baglioni, Ranieri, Zucchero, and others. Watch the fun—are along with copies of his lyrics distributed on Saturday, September 29, at 6:30 p.m., at the Italian Community Center (next to California Street). Free. 619-235-0868. (ITALIAN)

Jazz Party, the High Society Jazz Band performs when the Jazz Artists Guild convenes on Sunday, September 29, at 1:30 p.m., at the Musicians Union Local #325 (1717 Morena Boulevard). Admission is $5 for members and first-timers, $8 for nonmembers. Questions? Call 619-220-1864 for answers, day and night.
The best way to see the Tall Ships is on Hornblower

2002 Spectator Cruise Schedule
September 12, 2002 Tall Ships Parade 11:00 a.m. - 2:30 p.m.
October 5, 2002 Parade of Ships 11:00 a.m. - 2:30 p.m.
October 6, 2002 Star of India Sailing 11:00 a.m. - 2:30 p.m.

Nightly Dinner Cruises • Sunday Champagne Brunch Cruises
Daily Narrated Harbor Tours • Private Charters Available

www.hornblower.com

The Loing, Bennie Heren of the Tall Ship, Fontaine, this Spring, make the only event on Wednesday, October 2 at 7 p.m., at Van Ale 1577 E Street, between Ninth and Tenth Avenue. Admission is free, 213-241-3603. (DO NOT)

In Celebration of the San Diego Asian Film Festival, author Hei Lee discusses and signs her book "In the Absence of Sun on Tuesday, October 1 at 7 p.m., at the Barnes and Noble in Hazard Center. Free. Find the store at 7610 Hazard Center Drive 619-228-0750 (M) (M) (M)

Uncut and Uncensored Performances by San Diego artists are permitted during the Fifth Monday series co-sponsored by Sushi Performance and Visual Art and the San Diego Museum of Art. The series begins with performances by the Urban Tribal Dance Company, the Japanese Tap Dance Group, Head On/Beth Barnett, Patrick Combos, and Alpha Omega on September 30, at 7 p.m., at Sushi. Tickets are $5 general. Sushi is located in the Horton Plaza Building, at 320 11th Avenue. 619-255-8346. (DO NOT)

Jaxx for Lunch, the San Diego Mini-Concert series gets underway when the Anthony Ortiz Jazz Group performs on Monday, September 30. This concert begins on noon outdoors in Horton Plaza, across from the Horton Theatre. Free. The events last about 30 minutes — bring your lunch! 619-260-2578. (DO NOT)

Enjoy Heavy Percussive Dance Music: incising African, Middle Eastern, and Caribbean through with Grotteau Percussion and Grotteau. Saturday, October 2 at 7:30 p.m., at the San Diego State University Bookstore. Free. 619-594-7780. (DO NOT)

Alma-Coban Singer Suzanna Raca returns to present a concert in UCSD's Music Department Auditorium on Wednesday, October 2, at 7:30 p.m. Raca has spent several months in the songs and stories of her people. Tickets are $5 general. Call 888-634-8477 for information and reservations; tickets are also available through Ticketmaster (619-235-TIXX). (DO NOT)

“Jazz in the Park,” the series continues with the Cedar Walton Trio on Wednesday, October 2, at 3:30 p.m., at the San Diego Museum of Art. Tickets are $12 general. For reservations, call 619-696-1906. (B) (DO NOT)

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Things Get Tricky and FBI agent Mark Broome heads into perilous territory in the new book by Kyle Mills. Sphere of Influences. Meet the author when he signs and discusses his work on Wednesday, October 2, at 7:30 p.m., at Warwick's Bookstore (7812 Girard Avenue). Free. Call 877-748-6047 for details. (DO NOT)

An Ancient Chinese story with modern applications for young readers is the source material for Melanie Wailer’s trilogy of children’s books: The Warden’s Ring, The Warden: A Legacy, and The Warden’s Last. Meet the author when she visits Barnes and Noble bookstore on Wednesday, October 2, at 7 p.m., at Warwick’s Bookstore (7812 Girard Avenue). Free. Call 877-748-6047 for more information. (DO NOT)

SESU Sociology Professors Jazz Carney Schueler and Rolf Dehein will sign and discuss their book It’s Okay to Talk About Sex: A Guide for Parents of Nurtured children on Adolescence on Tuesday, October 1, at 12:30 p.m., at the San Diego State University Bookstore. Free. 619-594-7780. (DO NOT)

Everything’s Alright” when performers of all styles and skills take part in the in-action format open mic hosted by local dealer/performer Victor Payn on Wednesdays, 7 to 10 p.m., at the Corner Stone (900 El Cajon Boulevard). The entrance fee is $5. Call 619-592-5909. (DO NOT)


A former star of the Coney Island Amusement Park, a San Diego native, who has had a long history of cartooning for Hearst/Express newspapers in the early 1900s and a feature cartoonist for the weekend edition of the San Diego Union-Tribune. The event is free to the public. Tickets are $55. Call 619-220-2500. (DO NOT)

“It’s Okay to Talk About Sex: A Guide for Parents of Nurtured children on Adolescence” on Tuesday, October 1, at 12:30 p.m., at the San Diego State University Bookstore. Free. 619-594-7780. (DO NOT)

The Loing, Bennie Heren of the Tall Ship, Fontaine, this Spring, make the only event on Wednesday, October 2 at 7 p.m., at Van Ale 1577 E Street, between Ninth and Tenth Avenue. Admission is free, 213-241-3603 for details. (DO NOT)
**READING**

**Portrait of a Burger as a Young Calf: The Story of One Man, Two Cows, and the Feeding of a Nation**

Harmony Books, 2002: 272 pages; $25

**FROM THE DUST JACKET:** Four years ago, Peter Lovelock was standing in a long line at McDonald's to buy a Happy Meal for his little daughter, which would come with a much-desired Teenie Beanie Baby — either a black-and-white 90s-themed Dairy or an adorable red ball named "Snowcap." Finding it rather strange that young children were being offered cuddly toy cows one minute and eating the grilled remains of real cows the next, Lovelock suddenly saw clearly the great disconnect between what we eat and our knowledge of where it comes from. Determined to understand the processes by which living animals become food, Lovelock did the only thing he could think of: He bought two twin calves, numbers 7 and number 8, from the dairy farm where they were born and asked for permission to spend as much time as necessary hanging around and observing everything that happened in the area where these farm animals lived.

**What the Critics Said:**

*New York Times: Lovelock's goal was lofty. Few people are afforded such a view of a meat animal's life and few writers have worked as hard to keep it. A farmer may raise a cow from birth, but as Lovelock reports, none of those he spoke with accompany their animals to auction, much less to the killing-room floor. "I know I would find it depressing, and I just don't want to see it," Sue Smith, the dairy farmer who sold him his cows, said. Yet this was the author's goal.*

Booklet: Journalist Lovelock wants contemporary Americans to understand where the milk and hamburgers they take for granted come from. Purchasing several calves from a herd of cattle on a upstate New York dairy farm, Lovelock follows their progress from birth to death. Along the way, he shares his newfound knowledge of the mechanics of artificial insemination, the rites of calving, the economics of cattle husbandry, the operation of the dairy-products industry, and the functioning of the meat-processing industry. By focusing on the people involved at each step of this process, and by neither sentimentalizing nor romanticizing the cattle, Lovelock offers a graphic portrait of those whose labor and lives feed a nation and a world. Life favors neither man nor bovine, but how the humans in Lovelock's tale construct themselves embodies them and gives honor to the brief lives of farm animals who are as vulnerable to nature's everyday vicissitudes as they are to the depredations of their human masters.

A CONVERSATION WITH THE AUTHOR: On the day that we talked, Peter Lovelock told me that he was born in Rochester, New York, in 1953. "I'm 49," he said, in a pleasant midrange voice. "I received a journalism degree, summa cum laude, from Boston University. I went to Cornell Law School. After law school, I lived in Washington, D.C., for a number of years, then came back to Rochester and discovered mediation as an alternative career to law practice. Mediation appealed to me, and I wrote several books on mediation for the general public.*

"I said, "The books (Meaning a Mediator: An Insider's Guide to Exploring Careers in Mediation and Mediate, Don't Litigate) seem to have been very successful.""

"They were early in the field. When I hit my 40s, I realized I wanted to get back to journalism and wanted to write something that was meaningful and a challenge. While I was trying in 1997 to come up with an idea when I took one of my daughters to McDonald's, and from the book you know what happened next."

About Portrait of a Burger as a Young Calf, Mr. Lovelock said, "The book has several levels. Its primary level is my effort to follow the life of a single cow in order to see where our food comes from and to meet the people who put food on our tables for us. At another level, it's a very personal journey that I took to find out something that had made me uneasy, really, for my whole life. In middle I felt the need to confront and perceive what was really there. I talked about this disconnect between what we eat and our knowledge of where it comes from. And I think people like me, who grew up in cities and suburbs, have preconceptions - misconceptions - about both farmers and ani..." (continued on page 92)

Diego Pacific Islander Festival, planned for Saturday and Sunday, September 28 and 29, at 86 Beach. Representing the 70,000+ California residents who trace their roots to the Pacific Islands, the festil-...
becomes apparent that the farmers and other agricultural workers whom he's interviewing do not know anyone who's Jewish. Many seem never to have known anyone who's Jewish. I asked how people seemed to feel about Mr. Lovenheim's being Jewish.

"That became an issue," he said, "but not in the bad way. For many of these people, yes, I was the first Jewish person they'd ever met. And this is only 30 miles from Rochester, New York, which is a metropolitan area of a million population."

"And a rather sophisticated area."

"It is, yes. But everyone with whom I met was curious and respectful. No one tried to convert me. But they had a lot of questions about my thoughts and practices, and I think my being Jewish enhanced the experience for all of us. I went to the Christmas parties that they had, and Shelly wanted to come to my daughter's bat mitzvah. They also had to get used to my not working on Sunday, which was okay with them."

* At the Smith's dairy farm, newborn calves seemed to die rather often. I asked Mr. Lovenheim why he thought this was.

"Yes. There would almost always be dead calves there every morning when I'd show up. Why is that? I am not sure. I do know there's a very high percentage of twin births. From articles I've read in the farm journals that specialize on this, it is referred to as a genetic abnormality, and it may be the super breeding of the cows that's been going on for generations of cows. It may have something to do with the fortified nutrition or antibiotics. I don't think anybody really has a handle on why that is. I think it just may be in the twin births that lead to more difficult births, and therefore more calves die. That's one issue. Of course, the bull calves are really not pampered once they're born. They're all shipped off the farm within a couple days. So that I don't know what percentage of the dead calves are males who are just not given a lot of treatment right after they're born. They are taken from the mothers as soon as they're born. When I first began visiting the Smith's dairy barns, bull calves were kept in this unheated, concrete-floor barn and not given any medications after they were taken from their mother, so I think they were just getting a high percentage of death there. But I simply can't answer your question about that."

Speaking of the numbers of dead calves he saw led Mr. Lovenheim to say, "I have to tell you, I was a little scared under-taking this project because I didn't know what I was going to see and how I would react to it. I tried in the book not to react until I had enough experience there. This was another issue in terms of technique I could mention. I felt I had to be there enough — showing up, over and over again — for many reasons. One reason was just to get the story, but another reason was in order to be able to tell the difference between what was normal and what was extraordinary, because without any farm background it would have been very easy for me to observe and then write about things that appeared to be crude, and write about them as if they were the norm, and therefore sensationalize the stories. So, in order to avoid that problem I felt I needed to be there enough to see what was normal. And when I did see things that were extraordinary, like the time a man collapsed from mixing skidmore when he was cleaning the milking machines, I could write about something like this as an extraordinary event.

On the other hand, then I would show up some mornings — one morning, for example, I found that a cow had fallen off the milking platform in the night and broken her pelvis and was dragged out of the milking collar, waiting for the renderer to come. I also knew by that time, that while that particular injury might be unusual, it was the norm that sometimes cows become injured and have to be taken out of the herd. So I could write about that as an incident as more or less a normal occurrence.

The other reason for showing up so much is that the only way to become invisible, I'll tell you a story about that. I had a party at my home a few weeks ago to celebrate publication of the book, and I invited all the people from the farm, the principal characters, and they were my really honored guests, to come to my house and meet my friends, and I gave Sue Smith and Shelly Vongle red carnations.

"I overheard a friend ask Shelly, 'How was it having Peter hang around your house all that time?' Shelly said, 'Well, at first it was very weird; I was very self-conscious about him being there and taking notes every time I said anything.' But then Shelly said, 'But, you know, he just kept showing up, over and over, and after a while, it just seemed normal to have him around, and then I just didn’t think about it.'"

"It felt wonderful to hear that because, of that was the goal. I think it was best evidenced when Shelly and Peter would actually have domestic arguments, and I'd be standing there taking notes. And it didn't seem to interfere at all.

"I wanted the farmers to be able to speak to the urban reader. At this party I had about 60 friends over, and the Vongles and Smiths and a few other people there, and at the night went on, they all started speaking to each other. And so many of my friends came up to me afterwards and said, 'That was really fascinating to talk to Peter and Shelly, and there were conclusions made.'"

By book's end, Mr. Lovenheim's calves are full grown and ready to cease being animals and to start being meat. As to what happens to his calves, Mr. Lovenheim said, "I hope you won't give away the end of the story. I won't." — Judith Moore

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Orchestras of San Diego with Ken- neth Bell narrating — may be heard at 3 p.m. at the San Diego United Methodist Church (70 Calle Mag- delena). Tickets are $15 general, $10 for seniors/students, $5 for students and children, free for those under the age of 4. The concert will be repeated at 8:30 p.m. at the San Diego Civic Theatre, 6179 Avenida de la Playa, La Jolla.

Friday & Saturday September 27 & 28 8:30 & 10:30 pm

Jeff Altman

Argus Hamilton

Denny Johnston

"Potted" A Play by By "Potted" A Play by By "Potted" A Play by By "Potted" A Play by By Freedom of speech, sex, and gender equality are not always adequately addressed in the media, but this theatrical comedy takes on these topics in a humorous and thought-provoking manner. The performance is split into two acts, with each featuring different scenarios and characters. The audience is encouraged to participate by asking questions and making suggestions for the actors to perform.

The战沙迪奥 Renaissance Fair will be held on Saturday, September 28, from 10 a.m. to 6 p.m. at the San Diego Civic Theatre, 6179 Avenida de la Playa, La Jolla.

Plenty of FREE parking for Patrons located adjacent to the fair, with shuttles from satellite parking.

Adults $12

Seniors, Students, Military and Children $8

and under free

$2 off one adult ticket with this ad!

The San Diego Renaissance Fair

War Memorial in Balboa Park

3325 Zoo Dr., San Diego

(next to the San Diego Zoo and Park Blvd.)

Please visit our website for more information — san diego renaissance fair.org

The Creative History Center in the Dreaming Arts Presents

Saturday and Sunday, September 28 and 29, 2002

10 a.m. to 6 p.m.

The San Diego Renaissance Fair

War Memorial in Balboa Park

3325 Zoo Dr., San Diego (next to the San Diego Zoo and Park Blvd.)

Plenty of FREE parking for Patrons located adjacent to the fair, with shuttles from satellite parking.

Adults $12

Seniors, Students, Military and Children $8

and under free

$2 off one adult ticket with this ad!

The San Diego Renaissance Fair
COW POEMS

The Cow

The friendly cow all red and white,
I love with all my heart,
She gives me cream with all her might,
'To eat with apple tart.
She wanders loving here and there, 
And we can see her through the barn door at any clear;
All in the pleasant open air,
The pleasant light of day.
And blown by all the winds that pass
And set with all the showers.
She walks among the meadow grass
And gives the meadow flowers. —Robert Louis Stevenson

A Child’s Garden of Verses

The Cow in Apple Time
Something inspiring the only cow
To make a show on apple-time; 
And think no more of wall-builders than fools.
Her feet are flexed with prance and she droops
A cider-sap, having taut, 
She scorns a pasture vithering to the root.
The rains run on her tail,
The winds flatter with slicked and storm-worn ears.
She leaves them when bitter and the milk goes dry. —Robert Frost (1874–1963)

The Cow
The cow is the bos taurus.
One end is moo, the other —
Ogden Nash (1907–1971)

MUSEUMS

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

Bancroft Ranch and Transit Museum
houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Young Valley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1962 and is a stop where Kamehameha's army landed more than 100 years ago on the spring that later grew its area's name. The museum is located at 9605 Memory Lane; call 620-1309-1092. (SACRAMENTO)

Casa Viva Nature Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of the葳建 State Marine National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the road beds of a number of Southern California Bay. Visitors can use binoculars to watch the native fish and study their behavior. Visitors can also use special telescopes to view the wetlands. The facility is located at 43 Market Street (between Fourth and Fifth Avenues). For more information, call 620-1309-1092. (SACRAMENTO)

Heritage Village Museum, an interpretive wall, replica of the early post office of the former Gold Rush town of Laytonville. It is located at 424 Chinatown St. For more information, call 620-1309-1092. (SACRAMENTO)

GPLOYMUSEUM

A Visit to the Sea, a history of the California Indians, is located in the middle of the Kayah State Marine National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the road beds of a number of Southern California Bay. Visitors can use binoculars to watch the native fish and study their behavior. Visitors can also use special telescopes to view the wetlands. The facility is located at 43 Market Street (between Fourth and Fifth Avenues). For more information, call 620-1309-1092. (SACRAMENTO)

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As September grades into October and the sun swings ever lower across the southern sky, the high desert landscape around Anza-Borrego’s Blair Valley becomes comfortable enough for an early-season visit. It’s warm, dry, and dessert out there, and virtually abandoned, but that’s part of its appeal. Don’t forget to bring along plenty of water, especially at this “early” time of year.

The greater Blair Valley area is one of Anza-Borrego’s more popular “primitive” camping areas — those with few or no sanitary facilities but with plenty of open space and an eccentric and resourceful rescue Marshall South and his family for more than a decade, stand atop Ghost Mountain, easily reached by way of a mile-long hiking trail. The Souths raised three children in a manner that emulated the life of the prehistoric Indians. When not consumed with the business of survival, Marshall wrote magazine articles detailing the family’s experiences and the ancient remains of the mountain top.

High in mossy montane (Indian gopher) holes can be found at a marked, early-rise site nearby. Note how several of the larger boulders there are pocked with dozens of shallow depressions — called polkas — associated with fossiliferous joints, cavities and crater pits. At the pictograph site, you might opt to continue hiking southeast down the wide Smuggler Canyon for another 0.4 mile to the top of a dry waterfall. The gap in the canyon there frames a view of a vantage Smuggler and Blair. Hike the rim east here (peak 3237) for a 4-mile r.w. hike.

The museum also offers the "gi- ant sequoia trees." Last week, in the Balsam and Coves, exploring the native Balsam of the Coast range's prehistoric and current habitats in "Natural Treasures: Part and Present." The ongoing exhibition is "old treasures" and modern-day communities, and to in- dustry interest, and to foster new fossils that have never been seen by the public, as well as highlighting the museum's extensive paleontological collections. Visitors can also discover that the only one prehistoric sequoia are rare in San Diego (the region was under water during dinosaur times).

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An Anatomy of Dreak

Kragerud looked like the brooding hero of an Ibsen or Chekhov play.

‘A
dventures in Chamber Music’ was the title given to a weird miscellaneous SummerFest concert. Part of it had to do with the remnants of the ‘Rising Stars’ program that for many years had regularly produced one of the most exciting evenings of the series. In the old days, the young artists had a program all to themselves, playing their hearts out in masterworks of the standard chamber music repertoire, in which they had been coached by the festival’s more seasoned musicians. Now, their contributions appear to be distributed throughout a number of the concerts, and their profile as “the young artists” has been blurred. The only work on this program that recalled the previous drill was the Schumann Piano Quartet, Opus 47, where three younger players had pianist Jeffrey Kahane as their older collaborator. (In an earlier concert, Kahane had participated with the abovy terrific John Kimura Parker in a sensational performance of Rachmaninoff’s Symphonic Dance in its two-piano version.)

The Schumann was excellently done — and so was what was presumably a young-artist performance of a Trio ("Camera Dances") by the contemporary American composer Scott Wheeler. There was not much substance to the Wheeler piece, alas, which relied throughout on a rather predictable contrast between the jazzy, nervous piano part (played like knives and ice by Gloria Lin) and the lyrical tunes of the violin (Sara Trobick) and cello (Jesús Castro-Balbi). Still, it was a respectable composition by a respectable composer (an adjective that seems relevant here because of some compositions later in the program to which it would not apply).

Also thoroughly respectable was the Passacaglia by Johann Halvorsen, a work for solo violin and viola consisting of a series of inventions, virtuosic variations on a theme by Handel. The artists in what turned out to be one of the supreme highlights of SummerFest 2002 were Henning Kragerud and Cynthia Phelps. Phelps, principal violinist of the New York Philharmonic and a frequent visitor to San Diego, is a known quantity, and was splendid as always. The real discovery was violinist Kragerud (who also played viola in several works during the festival). A tall, pale, shaggy-haired young man dressed all in black, he looked like the brooding hero of an Ibsen or Chekhov play, the sort who shoots himself in the last act. With a fiddle in his hand, however, he was transformed into the jet stream, playing with a corrosating brilliance and passionate intensity that blew everyone away. Even Phelps seemed impressed. I immediately bought (from Tower Records) his Naxos recording of a charming program of "Norwegian Violin Favorites," and a performance of the Grieg Violin Sonata that makes the most persuasive case I have heard for their status as masterpieces.

That was the end of expectability. From then on, we moved into a lower world.

The slumming began with a piece of schlock in the manner of P.D.Q. Bach (not in the printed program, but announced with a polka face by violinist Evan Wilson). It was this: the several musicians started playing the Pachelbel Canon, but cellist Castro-Balbi objected, and kept trying to throw the others off with misplaced accents. After a while, the music was transformed into Ravel’s Bolero, with further hijinks. Some people find this sort of thing funny. They followed a piece for violin and piano (indicated in the program, but without program notes) called Star Trek Fantasy by someone (presumably two someones) called "Courage-Arnold." Its connection with Star Trek was the use of the theme of the original TV series (the one that goes "ah ah ah ah, da da dilly da"). This was no schlock but kitsch, which is quite different. A considerable portion of violin encores belong to this category. Frank Warman’s "German Fantasy, for example, is kitsch — but very high kitsch, because of the quality of the tunes and the dazzling flamboyance of the writing for the instrument. Lovers of the violin relish this sort of thing, because they know that a great violinist — and Cho-Liang Lin, who played the Courage-Arnold piece at this concert, is certainly that — can make it sound like an absolutely wonderful piece of music. Such is the glory of high kitsch. Star Trek Fantasy is, naturally, low kitsch (just think of the artistic difference between Courage and Star Trek!), a point emphasized by the fact that Lin and pianist Anthony Newman were dressed in the uniforms of the Enterprise. Lin as the athletic Captain Kirk, Newman as the dumpy Scotty. But what beautiful playing!

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Jean Isaacs’ San Diego Dance Theater presents
Trolley Dances 2002
September 28 and 29

Don’t Miss
Guided tours begin at the 12th & Imperial Ave. trolley stop.
Tickets: $15/$10
Ticket includes open-ended, all-day trolley pass.
Information/tickets: 619.255.3274

Contemporary Jazz Bassist
Wayman Tisdale
In Concert
Friday, November 15
at San Diego’s Civic Theatre
Also performing: Mike Phillips
Tickets on sale now at the
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533-145 tickets in advance.
A VIP Tip-Tip Production
Civic Theatre - 380 B & 2nd Street - Tickets: 619-370-100 or at
Concourse Box Office, 3rd B & B St. (Mon Fri. 10 a.m.-6 p.m.), or TicketMaster 619-220-1995. TicketMaster locations including Uptown Records. Reservations: 619-233-5000. Above offers are select Performing Arts locations.
Events that are underlined occur after October 3.

**HOW TO SEND US YOUR LISTING:** Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not send a complete description of the event, including the date, time, even the precise address where it is to be held (including neighborhoods); a contact phone number, and a phone number (including area code) for public information in READERS ART. Box 8000, San Diego CA 92120-3003. On line at 858-481-2801. This may also be submitted online at SandiegoSlopedo.com by clicking on the events section.

**GALLERIES**

*Atmospheres and Ilusions,* featur- ing the contemporary sculptures of New York-based photographer Lena Bernsten, opens at the Lumina Gallery with a celebration on Friday, September 27, at 7 p.m. Bernsten’s work is on display along with “Vista–photographic portraits of influ- ential figures from the history of film, fashion, and music” by a vari- ety of artists.

The exhibition continues through Friday, November 29. Gallery hours are 11 a.m. to 5 p.m. Wednesday through Saturday and by appointment. Find the gallery at 2330 36th St (between Harper and El Cajon). Call 619-384-5310 for information. (ARTS PACIFIC)

The featured Artists at the San Diego Art Institute are Claire-Lise Maizier-Andenberg and Renata Spi- rovi through Sunday, October 20. The Regional Artists Show was juri- sed by Maizier-Andenberg. Work by “Linda Vite Lenders” is displayed in the David G. Fleet Young Artists Gallery. Meet all the artists at a re- ception scheduled for Saturday, September 27, at 7 p.m.

Celebrating 50 Years of Fiber Arts, the Palmador Hondar’s Guild presents “Our Weaving Journey,” opening with a reception on Saturday, September 28, 10 a.m.-3 p.m., at the Encinitas Municipal Gallery. The exhibit has two parts: “Current Travels,” an exhibit of current work by members juried by Edita Torris and “Past Adventures,” a retrospec- tive of work done during the last 50 years by current and former members.

So the show through Saturday, October 26. Find the gallery at 142 West Grand Avenue. Regular hours are 11 a.m. to 4 p.m. Tuesday through Saturday. Dial 619-452-4011 for information. (INTERNATIONAL)

A Time to Cows, COVA’s 2002 “open studio” events include bus tours to 13 “Tijuana artists’ studios” on Saturday and Sunday, September 28 and 29. Tickets are $5, in- cluding lunch, drop in the Tijuana Cultural Arts Center, and a wine tasting at L.A. Cetto Winery. For tickets, dial 619-421-0932. (SAN DIEGO)

Get an Intern to “Collabor” during the one-day art show by Yasunari Fac- ting this “style of painting devel- oped in the late 20th Century.” The show is set for Saturday, September 28, 7 p.m. to 11 p.m. at the Ege Ed Feltz Fine Art (1533 Adams Avenue). 619-283-1216. (NORMAL HEIGHTS)

**ART MUSEUMS**

California Center for the Arts Mus- eum. Everything Can Be Differ- ent: Presenting a new trend in temporary art practice that features spontaneous and experimental. The artists included in the exhibition are selected in a random way for a means of addressing art, society, and how we organize our lives within the box. The exhibition is organized by Indepen- dent Curators International — demonstrating art being used to cre- ate something new out of the plast- icity and malleability of social situations and settings. This exhibition closes August 23, 5 p.m. at "Public Projects," a series of sculptural installations of temporary and semi-permanent art. Through November 22, 2003, see the work of San Diego public artist in the museum. The show was curated by Sally Tse, director of the San Diego Art History at the University of California, San Diego. In the ‘playground,’ the artist invites us to consider the memory and the childhood memories from the per- spective of an adult. "the instru- ments," an installation of the Tower Gallery, is a swing and a sea- saw designed specifically for adults. The remaining six works are ren- dered in objects that could be cast by some of the other activities and associated with youth: kayaks, marbles, hopscotch, and jump rope, up to adult scale. The museum is located at 340 North Encinitas Boulevard. For in- formation, call 760-438-4126. (ENCINITAS)

Mingei International Museum and Folk Art, "Treasure and Dolls, Toys, and Objects of Amusement." A new show is coming through the end of the year. Featured are ex- ample of the fine carved animals carved by the Basket family of Pemba, Cameroon, considered by many to be one of the most important American toy tribes, Japanese Meiji period folk sculpture, and late-19th-century Italian Pimoccio. For information, call the Mingei and Company’s "The Cloth" on in- exhibit through Sunday, January 12, 2003. The included items are from the renowned textile designer’s company, which has 180 years of history. The exhibition is composed of more than 100 textiles, including some samples meant to be touched. Lencar is described as a gardener, designer, colorist, author, and the perfect textile documentator, de- signative, productive, direct, and folk artist. For information, call 619-238-8300 or visit www.mingei.org. The Mingei is located on the square with the San Diego Art Institute and the Skirball Art and the Tinamex Museum of Art. For additional information, call 619-255-6800.

Museum of Contemporary Art, "Language/From/And/Film/Lover," an exhibition exploring the use of written language as a fundamental com- ponent of visual art. For more artists, working with text is simply another way to convey images in the mind of the viewer.” Work fea- tured in this exhibition includes the work of Dominique Lapierre and inter- view with noted author. For more information, call 619-238-8585 or visit www.mcasd.org. "Cerca” is a Spanish word refer- ring to the practice of being close to or bringing things closer. It’s also the title for a new, year-long series of exhibitions at the museum, presenting works created by regional artists — specifically from San Diego’s. The series “Language/From/And/Film/Lover,” is a celebration of contemporary Mexican art and culture. The works in the series will be temporary, and none will be permanent. The works will be displayed in the museum’s permanent collection space, the "Tram," an exhibition space that will be open to the public on Saturdays only. For more information, call 619-238-8585 or visit www.mcasd.org. The museum is located at 1628 Pearl Street. 815-438-5301. (ALLA)

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- Waltz

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- Salsa
- West Coast Swing
- Satin Dolls

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Fun Mania
Imagine Robin Williams, on speed, playing six characters for two hours, doing scene changes, all the while screaming at the audience.

I must confess a built-in bias against the San Diego Rep's revival of Working. The show, a Rep megahit in the early '80s, is slick, professional, and often well done. It just isn't the original, which, to those who loved it at the Sixth Avenue Playhouse and later at the old Lyceum, has become so ingrained in memory it's part of our genetic code. It wasn't just the show, based on Studs Terkel's tome of monologues about American workers. It was the qualitative leap the Rep made doing it. Here was all-local talent, directed by a local (Sam Woodhouse), taking a Broadway fizze and filling it with life, feeling, and first-class fair. Working was a homogenous phenomenon. More than any production before or since — and you can include the almost one per year we've sent to Broadway in the past 15 years — Working was San Diego's show.

There's also what you could call the Burton/Harris Effect. Anyone who saw Richard Burton in the original Camelot or, more likely, heard him sing the cast album — must have been appalled by Richard Harris's interpretation in the movie. From the first line — "I know what my people are thinking tonight...as home through the shadows they wander" — Harris got it wrong! "This isn't King Arthur," people shouted, "insipid!"

Comparisons are odious but inevitable. Time can't erase Algernon Adams's voice in the original, get the pride of Julie Anne Simeone's waitresses ("Just a waitress? Don't you deserve to be served by me?!"), or the way Bill Wilf and Matthew Cabotto tore into "Brother Trucker," as if from a fresh put stop — and heaven knows what stimulants — and raging for the road. Thus the Burton/Harris Effect. In the current version, Keith Jefferson and Christian Whelan sing "Brother Trucker" with better-trained voices. But they perform the song. You had the feeling Wilf and Cabotto came straight off an interstate and someone told them to "sing."

The original felt much more blue-collar. The cast had to work, to stretch their talents, to make

Working play. The current group, hand-picked for some of the most coveted roles in local history — everyone in town barned to do this show — comes from the other side. These are proven professionals. They know how to deliver, especially how to sell a moment or a song. For them the show's a gig. For the originals it was a joy. Splashy production numbers abound in the new, updated version. But show but dominates. Many characters get played for comic effect, not sweet of soul, and their humanity disappears. As a result, the toned-down monologues and songs — like Shana Wride's killers "Just a Housewife," Melinda Giff's behind-the-times schoolteacher, and Fernando Flores Vega's "Un Hombre Mejor Vendra" — affect the most.

The case for the other side: the current Working's a yardstick for how much the Rep has grown. Compared to the Lyceum Theatre, the old Sixth Avenue Playhouse was a dimly lit, drably caved. The Rep's technical elements were unbeatable in 1981. The style and cut of Mary Larson's excellent costumes might have terrified the original cast, accustomed to coping with, let us say, imperfections. If you don't count a tinny sound system, which detracts heavily, Robin Sanford Robert's scenic design, revolving walls and sliding panels, and Trevor Norton's spectacular light shows dazzle with expertise. The Rep has come a long way. But amid the polish and pizzazz of the new Working, let's hope it doesn't forget its humble roots.

* * *
When I was young, at a picnic, I heard a woman screech at her children, "Now we came here to have fun, so let's have fun!" Even in my tender years, I caught the irony.

The Globe's Beyond Therapy brought that memory back. Christopher Durang's comedy can be a pic, but the Globe either doesn't think so or doesn't trust the script enough. Under Brendan Fox's frantic direction, the production breezes by spectators with hyper-energy, jockhammer deliveries, and doublewide performances. Imagine Robin Williams, on

speed, playing six characters for two hours, doing scene changes as disco-mania, and all the while screaming at the audience. "WE CAME HERE TO HAVE FUN!"

Trouble is: the comedy's already built in, overrunning from Joe Orton's What the Butler Saw, in which the inmates are the least of an asylum's worries, Durang assaults the Age of Therapy — late '70s, early '80s — where one never acted without first examining the choice for significance, danger, motive, and utilitarian advantage.

Prudence and Bruce answer a personal ad. They meet at a restaurant. The waiters are either

on strike or cast in a show. This gives the couple time to chat and reveal that they are not, could never be, a love connection. It's not just that they're flaming neurasthenics. It's that their psychotherapists encourage the flowering of their neurons.

The, the therapists are plumb crazy. Prudence's, named Stuart, uses his job to meet, and bed, women. Prudence included. Bruce's therapist, named Charlotte, can't choose the right word — she slides down winding, mettonomic spillways — and consults, for her own therapy, a Snoopy doll. In effect, Durang's created a Great Chain of Well-Being: only the higher up the
chain, the less sane the beings, which makes Snoopy the sen-
est of the lot.

I must report that, the night I caught it, the audience en-
joyed Beyond Therapy. And the play is funny. Alma Cuervo’s
delight as brain-blasted Charlottes (imagine confessing your
darkest troubles to her) as Adam Edwards — a local star
deserving the big spotlight — as Bruce’s lover, Bob. And the
portable set, minimalist chic, appeals. But the hard sell-ap-
proach cartoons the play’s themes. And, of too much, the
production’s no overstated that
Duran’s jokes play second fiddle
to the show’s.

THEATER LISTINGS

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

Adoration of the Old Woman
The La Jolla Playhouse stages the
world premiere of Jose Rivera’s
drama, five people gather
in “near future, rural Puerto Rico,” as Rosenvold directed.
LA JOLLA PLAYHOUSE, MIDDLE WESS
FREEMAN, THROUGH OCTOBER 23, TUES-
DAY THROUGH SATURDAY AT 8:00 P.M.
SUNDAY AT 7:00 P.M. MATINÉE SATURDAY
AND SUNDAY AT 2:00 P.M.

The Barber of Seville
San Diego Comic Opera presents an
American version of Rossini’s
"Commedia" in two acts, based on
Boumarchais’s La Barber de
Seville.
SAN DIEGO COMIC OPERA, CASA DEL
MIADRO THEATRE, DELIA PARK, FRID-
AY, SEPTEMBER 27, THRU OCTO-
BER 6, FRIDAY AND SATURDAY
SEPTEMBER 6:30 AND 8:30 P.M. SATURDAY
AND SUNDAY AT 2:00 P.M.

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 rep of its 1962 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 some-
things exist. The six talented per-
formers parody every song and vo-
cast. As in melodramas they
eaggerate gestures and tones, from
Lesley Gore to the Supremes (who
break up before our ears) and Patti
Lafitte (who, when she sold her
heart to the “hedonist,” was far
more serious than that). Directed
by Paula Kalat, in the production
abandons its sure-thing sly as the
16th-degree innocence. And the
second half includes first-rate
-loc; especially Reinal Mitchell as
Aerith Franklin, Liz Lavin-Davis
as Tina Turner, and Judy Yandel
as June Jewell. The show captures
some of the texture of the era.
Jill R. Meunier’s costumes are a
history lesson (the times weren’t
the only thing “a change” in
themselves made 180-degree turns
about every three years). Jasper
Grant’s four-piece band keeps the
evening cruising. To be young
however, Nick Beld’s set may re-
quire an explanation. What are
those blackboard shelves all over
the place? Photograph records.
The ones with big holes in the
center were 60s. And for the
generation of the 80s, they were
minted currency. Worth a try.

The Magic in Old Town, Open-
ended Run, Thursday through Sat-
URDAY AT 8:00 P.M. SUNDAY
AT 7:00 P.M. MATINÉE SATURDAY N
AND SUNDAY AT 2:00 P.M.

California’s department of theater
staged Christopher Durang’s com-
edy about a summer vacation that be-
comes a “darker journey.” Peter
Lathrop directed.
EXPERIMENTAL THEATRE, SAN DIEGO
STATE UNIVERSITY, FRIDAY, SATUR
DAY, SUNDAY, THURSDAY, THROUGH
OCTOBER 22.

Odd Summer Vacation
SSU’s department of theater
stages Christopher Durang’s com-
edy about a summer vacation that be-
comes a “darker journey.” Peter
Lathrop directed.
EXPERIMENTAL THEATRE, SAN DIEGO
STATE UNIVERSITY, FRIDAY, SATUR
DAY, SUNDAY, THURSDAY, THROUGH
OCTOBER 22.

Beyond Therapy
Revised this month.
OCEANSIDE CENTER STAGE, SI
MON EDISON CENTER FOR THE PER
FORMING ARTS, SEPTEMBER 20, TUES
DAY THROUGH SATURDAY AT 8:00 P.M.
SUNDAY AT 7:00 P.M. MATINÉE SATURDAY
AND SUNDAY AT 2:00 P.M.

Rotten Blues
The Coronado Playhouse presents
Neil Simon’s comedy-drama about
Eugene Morris Jerome (a.k.a. Sime
on) going through basic military
training in Biloxi, Mississippi. Bob
Christensen directed.
CORONADO PLAYHOUSE, THROUGH OC
TOBER 23; THURSDAY THROUGH SAT
URDAY AT 8:00 P.M. MATINÉE SUNDAY
AT 2:00 P.M.

Cattolica Conspiracy
Mystery Cell’s interactive dinner theater
show takes place at Camp
Skills in 1962, where some of New York’s finest
guests, and dinner and drinks.
Mystere Cafe, Opened Run, Fri
day and Saturday at 2:00 P.M.

Death Rides the Stage
the production now incorporates a
colorful around-the-world mystery—written by Beth
and Scott McNallen, is set in Texas.
"You survived a stampede. Lucy Tyke is looking for your
and then there’s a dead body in
the next room."

The Magic in Old Town, Open-
ended Run, Thursday through Sat-
URDAY AT 8:00 P.M. SUNDAY
AT 7:00 P.M. MATINÉE SATURDAY N
AND SUNDAY AT 2:00 P.M.

Footloose
Footloose Stage Productions
in its summer season with a
adaptation — by Dean Pitch
ford and Walter Bobbey — of
the pop rock musical. Gary Kritke de-
rected.
MOONLIGHT AMPHITHEATER, THROUGH
SEPTEMBER 25, THURSDAY THROUGH
SUNDAY AT 8:00 P.M.

Franklin’s Window
San Diego Community Action
Center’s窗口 Community Action Center’s theater stages

two one-acts, a comedy and a
drama, by Earl King, Jr. and
Community Action Center’s theater
through October 23. Friday and
Saturday at 8:00 P.M. Sunday
at 2:00 P.M.

Guy’s and Dolls
The Welk Resort Theatre stages the
musical comedy based on char-
acters by Damon Runyon. Ray
Linton directed.
WELK RESORT THEATRE, THROUGH
NOVEMBER 9; THURSDAY, FRIDAY,
AND SATURDAY AT 8:00 P.M. MATIN
E SATURDAY AND SUNDAY AT 2:45 P.M.

Imaginary Friends
The Chlke Theatre stages the world
premiere of Nina Sloan’s and Mar
vin Hamill’s “pipe with music”
about bitter enemies Lillian Hell
and Mary McCarthy. Jack
O’Brien directed.
OLD GLORE THEATRE, THROUGH
NOVEMBER 3; TUESDAY, THURSDAY,
AND SUNDAY AT 8:00 P.M. SATURDAY
AND SUNDAY AT 2:45 P.M.

Irish Dance Cabaret
Dublin Square Irish Pub & Grill
showcases the traditional Irish
dance — with a three-course Irish
dinner.
DUBLIN SQUARE IRISH PUB & GRILL,
2243 FORT SHADES AVENUE, FC
OPENED RUN, WEDNESDAY, 7:00 P.M.
SUNDAY AT 8:00 P.M. CURTAIN AT
7:30 P.M. FOR INFORMATION CALL
619-239-5616.

Joey and Maria’s Wedding
The Caly Theatre hosts its “not-so-ori
nary interactive dinner play,”
— as Joey and Maria are the hosts.
CITY THEATER, JUIN 15 — JULY 6; AN
EVENING, DOMESTIC, OPENED RUN, FOR
INFORMATION CALL 619-239-5616.

The Killing of Sister George
A raider — as opposed to a fran
cothic, Sister George is a distinct
man who tries conservative Ap-
plinist on a moped, singing june
and beeping the infertile. Not in
real “life.” On BBC radio, where to
control loneliness it’s more real
than reality. But it people found
out that June Bichead, who plays
sister, is the opposite of her charac
ter...well, the BBC won’t let that
happen. They’re “it” have a
Frank Marcus’s dark comedy (1965) relies on an stereotype (June
and roommate Claire is lesbians, therefore...). As a Bidi with Muri
Crowder’s Boys in the Band, Diver
tainment Theatre staged the play
shorn of gushy sentimentali
itudes. Director Tim Irving treats

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Photo: San Diego Reader
George as a satiricalic comedy-drama. The concept works, for the most part, but also exposes the play's flaws. George relies on antic types. Without a taut, subtle aura surrounding it, George is often slow, repetitive, and lacking dimension. It's also funny, however, and the production is quite good. Like Priscilla Allen's John George, a阀门by Scott. 

The Miracle Worker
North Coast Repertory Theatre
stages William Gibson's story
about the education of Helen Keller.
Based on her book, The Story of My Life, Carollo, Keith di-
rected.

North Coast Repertory Theatre,
SUNDAY, SEPTEMBER 29, THROUGH SATURDAY, OCTOBER 5, AT 8:00 P.M. 
Tickets are available.

Murder on the Happy Trail
Murder Mystery Players, Inc., office 21618.
This is a mystery where the
story is about Lisa Goodbody.
She knows how to make everyone at the Tin-So Ranch "the perfect
targets for blackmail."

Dinner and Dance, Saturday, October 6, at 8:00 P.M. For in-
formation call 619-267-0121.

National Comedy Theatre
Comedy should be one of its names,
but its methods (and madness) re-
march the same. Impromptu comedy, making up funny stuff on
the spot, is difficult enough. Years
ago, however, Keith Johnstone thought of it as more exciting if

done competitively. He got the idea
from two benches, or "Where Terri-
fic Turkeys Mangled Dead_heads.

Presents, while mums and dads
yelled insults and grammar waved
their hardhats."

National Comedy
Theater, an offshoot of John-
stone's Theatresports (artistic di-
gerer Gary Kramer says the two
companies like "rugby and American
football"), resembles an athletic
event more than an improvisation
Tests wear uniforms and compete on Act-
scripts. The night I caught the
show, three San Diego comedians
played a "challenge match" against players from the San Jose team.

Using suggestions from the audi-
cence, they played "Emotional symp-
dathy," "Shakespeare," "Blind
Lines," and "Mirror, Mirror," with
judges awating points to the best
scene. Hustlers and groovers got
quickly, rewarded some of the most
refreshing parts of the current
season. Suddenly, the audience was
surprised, and they forgot to laugh. It
made for a lively, often quite
funny, evening. And Gary Kramer is not
the only comic comedian.

Warth of a Tree
MARQUIS THEATER, 3717 INDIAN STREET, MUSEUM HILLS, SENTIDO
RUN, FRIEY AND SATURDAY AT 8:00 P.M.
WANTED DEAD was the barbecue band for this year’s Wamped tour. A different band has held that honor for the past eight years.

"Of the tour, you would have to cook for all the other bands after each show. It’s an honor.... They would give you up to $1000 each day to spend on food. We would have to get the food and cook it. We had to cook vegan food every night along with the regular barbecue. Each night at the barbecue we would say, ‘Good evening, We’re WANTED DEAD. We’re the barbecue band. Put your money in the tip jar.... Carnevores in this line, the

rabbits in this line.”

Oceanside’s WANTED DEAD played all the Wamped dates except for four in Canada. “We didn’t go to Canada because [guitarist] Ian [McConnell] and I have [criminal] records. They make you pay, like, an extra $300 if you have a DUI to cross the border. It goes back

“We’d also make an extra $100 to $200 a day selling T-shirts and CDs.... At the beginning of the tour our motor home breaks down. We sold it for $100 to a tweaker in Arizona. We rented a U-Haul. Four of us rode in the back. This was at the peak of summer. It was, like, 110 degrees. We were haggling bags of ice. So we thought it would be better if we cracked the door open. We woke up at the [California] border checkpoint. They open the door and all this exhaust pouts out. We were passed out. Ten minutes later the [U.S.] border pulls us over with their guns drawn. They

illegal for riding back there. They let us go.”

WANTED DEAD appears September 27 at the Strand with Dirty Angels and Snag. Admission is $4.

— Ken Leighton

"We lost our shorts.”

That’s Coach House general manager Mike Rouse talking about his company’s first attempt to enter the local concert business with a concert featuring America, Al Stewart, and Ambrosia in Oceanside’s beach ampitheater near the pier.

Coach House Entertainment has been presenting major-name artists at the 480-seat Coach House nightclub in San Juan Capistrano for 22 years and for 9 years at the 630-seat Galaxy Theater in Anaheim.

"It was a bomb," said one attendant about the July 16 Coach House nightclub in San Juan Capistrano concert which estimated that only about 500-600 attended. The talent lineup was estimated to cost at least $50,000. Meanwhile, Rouse would not give out details, an insider estimated the Coach House lost at least $10,000.

"Why book it on the first day of Street ScenQ?" I ask Rouse.

"That was the day our talent buyer came up with. Apparently that was the only day available for that package. It didn’t help that it rained that day either. He said the Coach House had made arrangements with the City of Oceanside to bring five or six concerts to the outdoor venue next year. He said the city did not charge him rental fees for this show because it was not profitable.

"We’ll start booking in January for next summer. This is the second time the Coach House has tried to enter the local music business. In the mid-'90s, the company opened the Coach House South in a shopping mall near Qualcomm Stadium. Rouse said the Coach House has no plans on opening a new nightlife here.

— Ken Leighton

Blender magazine listed the “25 most dastardly villains in rock” this month in order to expose

"music’s most reprehensible liars, cheaters, scammers, and shysters.”

The collection of “rock’s rottenest apples ever” includes "boy band bonanoz" Lou Pearlman (#14), "Supreme bitch" Diana Ross (#13), "Ruthless" Elvis...
Jeanette Buzzell (formerly Jeanette Turner). The two were married from 1988 to 2000 and moved to San Marcos in 1992. Jeanette filed for divorce last year. "I outgrew Ike," she used to tell her friends. "I'm a singer now."

"I outgrew Ike's life and took him to a nomination for a Grammy. He didn't have the decency to even thank me on his current album Here and Now when it was recorded in our home and in our studio. I slept on floors with him in the early days. When you kill someone and they're gone, that's one thing. But if you kill someone's spirit and they're still alive, that's worse. He killed my spirit."

"At this point she breaks into tears.

"What I don't understand is how he can be one of the top villains of rock, and then they glorify him by giving him all these shows everywhere." — Ken Leighton

"They pulled the barricades down around the building and construction has stopped," said one promoter about the long-unrealized promise to open a local House of Blues nightclub at the vacated Woodward building bounded by Broadway and Fifth and Sixth Avenues. "It is my understanding that plans to open a House of Blues club in San Diego are suspended indefinitely. At that location anyway," said the insider.

Jack Cannon, House of Blues public relations director, did not respond to a request for comment. — Ken Leighton

"2/4 is more cutting edge even though that is 9IX's catchphrase," said Matt Hensley, Carl Bad- bough accordion player with Wedge Tour headliners Flogging Molly. "92/1 seems less corporate.

"North County-based 92/1 may be less corporate, but last weekend it became a little more like its Big Radio counterpart in its full-time and part-time DJs were told the station was going to rely more on pre-recorded "voice-tracked" air shifts. Except for specialty shows, 92/1 used voice-tracking all last weekend. Program director Mike Halloran said there was no relegation.

"LACY DOODLE BECOMES LOGO"

At the time, Sibelman says he was asked for money but did request that "the record company send me copies of any CDs that feature the drawing." — David Mays

"I still wrestle with the Christian category in rock," said Switchfoot drummer Chad Butler about the classification-obessed world of pop music. "It's the only section in the record store that is defined by lyrical content. You don't find the Beast Boys in the Christian section or the band Live in the Hare Krishna section, even though those guys wear their religion on their sleeves. We just try to be ourselves and hope people won't pigeonhole us."

The four men in Switchfoot (aged 24-28) just became the latest local band to get signed to a major label.
Butler said their first Columbia CD, The Beautiful Lowness, is recorded and mixed down and ready for a January release.

“We’re definitely Christian, but we’re not religious athesmen. We write music for thinking people,” Butler was one of the original three members along with Jon Foreman (singer/guitarist/guitar) and his younger brother Tim (bass). They launched Switchfoot six years ago and added keyboard/guitarist Jerome Fontamillas in 2000.

“We love San Diego. We don’t want to leave. We all live in Encinitas.”

To date, the band’s biggest exposure came by getting six songs on the soundtrack to the film Walk to Remember starring Mandy Moore. Jon Foreman’s songs also landed on soundtracks to Dawson’s Creek and Party of Five.

Their first Columbia CD will be Switchfoot’s fourth overall. Butler said he did not want to disclose the number of albums the band has committed to Columbia.

“It’s my day off. I don’t want to get into contracts today.”

I note that some up-and-coming artists increasingly are avoiding big-label deals. A lot of people are afraid of partnering with a big corporation. You just have to find one that respects artistic freedom. We already had the album recorded and then they signed us. They had some real talent people come in and mix it so it would sound bigger. But we were there the whole time.”

I note that the band’s stable makeup (three are happily married) would make for a boring segment on VH1’s My Band. We still talk to all our ex-managers... We’re pretty grateful to come from a healthy upbringing. Living by the beach keeps you out of trouble.”

Butler said the band hasn’t played locally since December due to constant touring. Switchfoot is signed to the William Morris Agency and is managed by Storefront (Mandy Moore, Citizen Cope).

Switchfoot appears at the scene 7:30 p.m. tomorrow, Friday, with Noise Ratchet and Fat 217. All ages.

Ken Leighton

General manager of the Mint: Lance Hulp said, “We don’t have anyone here that I don’t think is trying to heal people” as an explanation for why he wouldn’t have back local singer Anya Marina. “I agree that Howard Stern and shock radio and WWF wrestling is obviously successful. WWF is the number-one-cited cable show. What does that tell you about us as a society?” The act I want to pursue is not about trying to find weaknesses or to objectify people. I want to be in the business of healing.”

Hulp admitted Marina had a “nice turnout,” but he also said, “This room is like my living room. I’m trying to create something. I’m trying to build circles of artistry. What she was doing just didn’t fit in the room.... I don’t do punk or aggro-rock or white supremacy.”

I noted to Hulp, “You just compared Anya Marina to white supremacists. Come on.”

“That’s not what I’m saying. I have to give my patrons some sort of idea what they can expect. In L.A., clubs will just throw together all kinds of bands. It’s all about making a buck. I want people to say, ‘Let’s go to the Mint’ because they know what they can expect.”

Anya Marina appears Saturday at 9 p.m. at Java Joe’s in Ocean Beach with White Buffalo and Tristan Prettyman. Admission is $6.

— Ken Leighton

Former Eagles guitarist Joe Walsh spent Wednesday, August 7, jamming with local blues band Blue Label at Fat Katz in Encinitas. He walked in with a guitar and amp in hand, and they did half a dozen songs together, ending with his hit “Rocky Mountain Way.”

Joe Zito, the bass player for Blue Label, said, “I’ve been playing music for years and years, and you always hear about people that are supposedly going to show up and jam. My singer mentioned he might show up, but I was surprised to see him.”

Fat Katz owner Art Hafling said, “Walsh was in here for a late lunch, and he had mentioned that he might come back that night and play. When he did, the place was packed. People were standing on the tables and bar watching.” Walsh lives in Encinitas.

One patron at the show said, “When I lived in L.A. I always saw famous people sitting in with local bands. Once Gregg Allman. Another time Johnny Depp at the Viper Room. But this was the first time down here I’ve seen that.”

Fat Katz hosts a blues jam every Wednesday night. Any band or performer can get up and play.

— Josh Board

CONTRIBUTORS
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Bye Thong

"I guess my favorite would be 'My Own Summer.' I can't remember any of the words right now."

Chris De Meyer, 15, is a sophomore at St. Augustine High School. In a shameless act of self-promotion, he says the one song he will remember from his high school days is his own. "I'll think of 'Guitars Never Say Die' by All Pride Aside [his band]. ..." I'm chillin' in my east side crib / breakin' mom's status / I'm rollin' on a stolen mobile / Searchin' for Willie's pot of gold / Searchin' rip-ping flooring explainin' adventure to the mother-effin' day / Guitars never say die." It's about the classic '86 movie. It's performed by All Pride Aside, and I'm the lead vocalist.

When I ask Robert Masterson, 17, a senior at University of San Diego High School, what songs 30 years from now will remind him of high school days, he says, "I don't know. Lots of songs! There's actually a lot of techno music here at our school! Kenny G is pretty big these days. But songs I don't listen to N-sync or the Backstreet Boys. I listen to punk, I don't even listen to the radio much anymore. I guess I'll remember those stupid songs by P.O.D. They're always on the radio, but I don't really like them. They're from around San Diego. I hear that 'We are the youth of the nation' song a lot. It goes, 'We are, we are, the youth of the nation. That's the cho-rus. It's definitely a song I'll remember, but I'll wish that I didn't. Too repetitive.'

Peter Blackhall, 17, is a junior at Point Loma High School. "I'll probably remember a lot of reggae and a lot of punk. Probably 'Our Generation' by P.O.D. That song came out after September 11. It's kind of punk and hip-hop. I don't really remember any of the words. In the song it says, like, teenagers are the youth of the nation, and we hold the future and stuff like that. They're a Christian band. P.O.D. stands for Payment on Death (Payback on Death)."

Brian Kroming, 16, is a junior at Francis Parker High School. "I'll pretty much remember anything by the Deftones. Any of their songs probably. I guess my favorite would be 'My Own Summer.' I can't remember any of the words right now — I'd have to hear the song. I heard it during the summer between ninth and tenth grade years. It just brings back good times about summer, I guess."

Alek Castro, 16, is a sophomore at University of San Diego High School. She is stuffing equipment into the back of a Toyota 4Runner with her lacrosse teammates. "I like 'Rave On,' which is a song by Bad. I like the song because high school is basically about sex and I don't know! She laughs nervously as her friends warn her to be careful about what she says. "Because everybody's just..." she pauses. "It's just about, like, people. I like the beat to the song. I don't know any of the words. I listen mostly to hip-hop and rap."

Brandon Arias, 17, is a junior at University of San Diego High School. "I listen to a lot of Bob Marley. I can't really think of one song. I listen to reggae and rap and rock. I like all types of music, and I can't really think of any songs that I like more than others."

Amanda James, 17, is a junior at University of San Diego High School. "I'll think of 'The Thong Song' by Cisco. I think that's rap. I have it on CD. The lyrics! She starts to sing, 'Thong, thong, thong, thong... That's pretty much all I've heard it so much and it's funny. At parties,
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that’s the song that is always played. Everyone dances and it’s just exciting.”

Geneve Trumpan, 17, is a junior at University of San Diego High School. “I’ll probably remember ‘Bye Bye Bye’ by N’Sync. We sing it a lot of times, like during school. It goes, ‘bye, bye, bye.’ I don’t know, I’d have to have the music with it to remember the words. I’m kind of a big fan of N’Sync. I have all of their CDs.”

Emily Nowland, 17, is a junior at University of San Diego High School. She says that the song she will remember from high school will be Jennifer Lopez’s “Ain’t That Funny.” the remix with Ja Rule. It’s kind of more pop-dance-rap. It’s about love and how it’s funny how love is not there when you want it, but when you don’t want it, it’s there.”

Victoria McGrath, 17, is a senior at University of San Diego High School. She says, “I will think of Nelly’s songs. He’s a rapper. E.U. is a song of his. I have no idea what it stands for. It’s just really kind of you know, rap. So it’s... I don’t know. Then N’Sync and Jennifer Lopez’s “I Will Be Your GirlFriend.” It just talks about how they were meant to be and blah, blah, blah. It’s a love song. Love songs and dance songs will remind me of high school. A lot of Destiny’s Child’s songs and ‘Play’ by Jennifer Lopez. I’ll always remember that because we did it for air band.”

David Collins, 18, is a senior at University of San Diego High School. “I’ll probably remember songs having to do with Cake, my favorite band. Songs like ‘The Distance,’ ‘Bless,’ ‘Friend’ is a Four Letter Word,’ and songs like that. I know the words to all of them. Really like ‘The Distance’ the best. It goes, ‘Reluctantly crawled out of the swimming pool pumping and pummeling in tonic / [The] green light flashes / The flags go up / Turning [Phantom] and burning [Phantom] just on an empty tank. I don’t know if it’s meaningful—I just like the way it sounds.”

Nick Jackson, 16, is a junior at Francis Parker High School. Like some of the other high school students, Jackson’s musical associations with his school are less song-oriented and more psychological. He says, “Songs! I don’t know any particular song.... There is one song, ‘God Hates Us All’ by Slayer. I have the CD. It goes, ‘In the cardboard wasteland / Asphalton prison no one hears you...’ Uh, that’s all I can really remember. They’re still together, but I don’t follow them or anything. It’s kind of a turbulent song, the same as your high school years.”

*
SPECIAL GUEST: MESHUGGAH

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"I wouldn't watch movies that have a lot of cussing or nudity in the house...that would be at a friend's house."

Two of 17-year-old Jason Edmison's favorite movies star Brad Pitt. Edmison makes it clear, though, "I don't have an obsession over him; it's just that the movies that I like he did. He is a good actor and I liked him because he does all that he can to show the character's personality and characteristics."

Preferred theater "I usually like theaters that are comfortable, like, the seating, so I usually go to AMC. 'Cause I have the student card, you know, 'cause it's easy to use."

Snacks "I hardly ever buy food from theaters 'cause prices there are pretty expensive. If anything, I would go to some other store, like Target, if it's at Grossmont...I drink a lot of soda [at home]...and sometimes beer, but it's just, it's just a sit-down thing. And snacks, probably chips."

Video collection "I guess you could say ten real movies, real high-quality movies...I don't have a VCR in my bedroom."

Fake movie #1: Times seen! Life lessons! Snatch! More than ten times; "There was a lot of business involved, and so I guess treat everybody the same and don't try to change the rules."

Fake movie #2: Times seen! Life lessons! Fight Club "probably" more than ten times; "just be yourself and let things happen and don't push them along."

Fake movie #3: Times seen! Life lessons! Rocky; "probably four or ten times;" "not to take what people say about you personally...you can't let anybody bother you."

PG "My mom doesn't really mind what I watch unless it's in the house. Obviously I wouldn't watch movies that have a lot of cussing or a lot of nudity or whatever in the house...that would be more at a friend's house or in the theater, but she doesn't really mind...she would ask me what I watch and say, 'Oh, that's nice,' or whatever — it's just a film."

Movies your child won't be allowed to watch! "I guess films like Scary Movie — that was a really crude film, and it was just...I mean, I do have morals, and just because I don't go to church I still have morals and think that's wrong. And another film would probably be American Pie, American Pie 2...Just too crude. Like, I've gone with friends that are girls and I just felt, like, really uncomfortable."

A movie's worst influence on teen viewers! "I guess you could say violent scenes, actually, 'cause sex scenes are a way of life, and you know they are obviously gonna find out one way or the other. I mean, I wouldn't let a 5-year-old watch whatever — a movie with explicit nudity or things like that. Nor would I let them watch a violent movie or with explicit language, 'cause, you know, that's just wrong. But if it's a 15-year-old student that is aware of their actions and shows responsibility, then it should be allowed."

Do you like horror and/or violent films? "I like horror films sometimes, but not that much. They are not that thrilling too me, but there are some movies like...an old movies like Vertigo, that's a little more scary than new movies like Scream or whatever, and a good horror film...Psych, like, even though they didn't show violence or death, they showed it through actions; they didn't have to show, like, somebody getting stabbed."

Do violent films inspire real-life violence? "It all depends on the person and maturity. Yeah, I think it would provoke it with little kids; 'cause when they are little they don't really know what they're doing as much as adults do. They are conscious, but they are not as conscious and mature as older adults, and I've never really seen an adult watching a movie and going out and trying to kill somebody...I mean, that's just retarded; if that happens, that means they have mental problems."

Grossest scene ever! "Sleepy Hollow, where the headless horseman goes around chopping off people's heads and they show everything."

---

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Greg Thelmann, 18, sees a movie each week, but it's not actors that draw him to the theater. "I would never want to be an actor. I thought of being a director. It would be really cool." Thelmann's made two films: "One was about a bunch of random stuff, like, drugs and a drug handoff. And another one was about a guy who sells his soul to the devil."

Preferred theater: "Probably the one that my friend works in or just whatever movie is showing... if it's a good quality." Snacks: "I don't actually buy food at the movies... [At home] I drink Coke and... I eat popcorn." Video collection: "I have a DVD player, and I own about 30 DVDs."

Fave movie #1: Times seen? Life lessons? A Clockwork Orange - 5 or 6 times; "It taught the dangers of technology taking over society."
Fave movie #2: Times seen? Life lessons? Blue Velvet - 3 or 4 times; "I didn't get any lessons from it."
Fave movie #3: Times seen? Life lessons? Clerks: "I can't even count how many times. It's more just to be funny and to make you laugh."
PG "Now [my parents] are fine with what I watch."
Movies your child won't be allowed to watch? "Movies that are, like, pointless or trying to make a statement about violence or glorifying it. Just like the regular Arnold Schwarzenegger movies or shooting action movies or just like any movie that promotes killing."

A movie's worst influence on teen viewers? "I'd say scenes of violence, cause sex scenes are pretty much just... it's a natural thing, and violence is not natural." Do you like horror and/or violent films? "I actually do like violent films, but I like horror films... films like Pulp Fiction. Do violent films inspire real-life violence? "I really don't think that watching a movie can make you violent, just think you endorse violence in movies... that a kid might think that it's a way to solve problems. But I don't think that movies can cause people to kill."

Grossest scene ever? "I saw a scene in a movie called Requiem for a Dream, and this guy... he shoots, ah...he has a huge scab on his arm from shooting heroin constantly and it shows the needle going into the arm and it's really disgusting."

Like most teens, Mike Unthank, 17, has seen R-rated movies. He admits to seeing an X-rated film once at a friend's house and they were, like, joking around so they pipped it in and it was funny...
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Check out our live webcams @ www.thebitterend.com
Favor movie #1: Times seen? Life lessons? Forrest Gump: "I don't remember... It taught me that, you know, we may be stupid, but we know what love is.

Favor movie #2: Times seen? Life lessons? What's Eating Gilbert Grape? Four times. "It taught me that, you know, even though a lot of stuff may be put on us in life... perseverance always pays off.

Favor movie #3: Times seen? Life lessons? The Other Sister, two times: "A lot of times we can look at these types of mentally handicapped people and say, 'Oh, I feel bad for them, they don't have a life.' But they actually, sometimes... they are people just like us."

PG "Not unless I go to see an X-rated video... They'll be like, 'What are you doing? I don't watch those.'

Movies your child won't be allowed to watch? "Eyes Wide Shut, 'cause, like, that's basically like a movie with nothing but sex in it."

A movie's worst influence on teen viewers? "I'd have to say, like, sex scenes, 'cause they really, like... desensitize it in the sense 'cause if you see a lot, you think that everyone does it.

Do you like horror and/or violent films? "The last violent film I saw was The Patriot, and that was pretty violent with all the shooting and the war, but it didn't seem to do that. And horror... was The Exorcist — that scared me, but we all like to be scared."

Do violent films inspire real-life violence? "Again, it desensitizes, but it doesn't really provoke more violence, not at least in the murdering aspect or anything like that... maybe if someone got into a fight really badly.

Grossest scene ever? "[in Braveheart, and they didn't show it, but they showed the actions, and at the end when the guy was getting] they cut... I guess he just pulled with a hook and you could see his body... it was pretty bad. And some guy got his head chopped off."
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Friday
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DJ Sterling
(Shaker Room AZ)

THURSDAY
September 2002

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September 2002

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DJ Sterling
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Tango Tamer

I can't see why they wouldn't enhance the atmosphere at the local Denny's or Jack In The Box.

A
other treat from Dmitri Vitez of rock
paper scissors came through the mail slot the other day. Dmitri (Dmitrievskafewphone.com) distributes music from around the world, usually on the Piranha label, from Church Lane in Bloomington, Indiana, a long way from Malá or Recife, it would seem. But come to think of it, the University of Indiana at Bloomington has long had one of the best music departments on planet earth. Perhaps there's a connection. Who knows?

This latest disc, Tango Brasileiro, is a dandy. The three cellists offer the tunes call themselves, reasonably enough, the Cello Trio. The Trio consists of a German living in Brazil and two Brazilian living in Ger-
manny; thus, it is fair to regard them as a Brazilian-Brazilian outfit, one of many not many, unless we start thinking of mixing concertos, that sort of thing.

One doesn't ordinarily associate the cello with Brazil, but it was an important instrument in its own choro tradition, which will be much less familiar to most in compar-
ison with, say, the samba tradition. Choro is a quieter mu-
sic than the samba. It is a music for the salon, its origins in Euro-
pean chamber music forms and Portuguese fado.

The choro means, literally, crying or sobbing, its rhythms, and everything about it, is a hy-
brid, a mix of European dance forms, like the polka and waltz, along with Afro-Brazilian syn-
cophication, which provides a subdued, jazz flavor, somewhere between ragtime and Dixieland.

The customary instrumentation is flute, a guitar, a cavaquinho (a miniature guitar), clarinet, and cello. Heitor Villa-Lobos, Brazil's greatest com-
poser, whose "Bachianas Brasileiras, No. 2," is performed here by the Cello Trio, grew up play-
ing cello and guitar in choro bands, on street corners, in cafes, and at parties, all over Rio.

I've written about Villa-Lobos before and will surely do so again; he exploded Brazilian primary colors across the classical music landscape of the last century. But the composer Ernesto Nazareth on this Piranha CD is new to me. Nazareth (1863-1934) was older than Villa-Lobos, and one of his few teachers, insofar as Villa-Lobos had, or acknowled-
ged having, any teachers whatsoever. (On arriving in Paris in 1923, the young Villa-Lobos was asked with whom he was studying. The Brazilian, incred-
ulous, responded: "Studying with? You will all learn from me.")

Nazareth was regarded as the preeminent composer of the Brazilian tango, and his composi-
tions, a mix of the popular and classical, determined the direc-
tion and style of most of the choro music in his lifetime. Brazilians will tell you that their choro groups were play-
ing what they called a tango before the Argentines ever heard of the term. Per-
haps so. An equivalent brew of natives, blacks, and Europeans emerged: they were pouring through both places and probably passed through Brazil first. Both tangos emerged in the second half of the 19th Century and seem to be connected to the habanao with its 2/4 time, making use of similar rhythmic or-
naments associated with the habanao, the "dance of Havana," that probably evolved from English country dances, a trans-
formation so extreme as to seem incredible.

The Brazilian tango seems very much by com-
parison with the Argentinian version, more like a gentile variant of the waltz than the sexually vi-
dent barroom spectacle we think of as tango. It's the sort of music one might have heard played in the lobby of an upscale movie theater in Rio in the 1920s, which is exactly where Nazareth made his living for years, at a theater called the Odeon, also the title of his most fa-
sous composition. Later he would work at a music shop, where in lieu of radio or phonograph he would be obliged to play the short music for customers. It's fair to say that an Amer-
ican equivalent to Nazareth would be George Gershwin, the more important musical figure, but one who also drew on popu-
lar "folk" and classical elements in his work.

These choro performances of Nazareth's, and these piano perfor-
mances of Nazareth and Gnaillati, another splendid Brazilian (1906-88) who straddles the popular and classical, are above all else charming. That is their ambition, and they succeed wonderfully. This is musical charm at an advanced level, and I don't use the term disparag-
ingly. These are refined musical entertainments, not for the barroom or pool hall. In fact, they would serve per-
fectly well at a large dinner or cocktail party or as part of a restaurant's soundtrack, and by restaurant I mean cloth napkins and tablecloths and a decent interval between courses. Having said that, I can't see why they wouldn't enhance the atmosphere at the local Denny's or Jack In The Box, although the music's delicacies and nu-
ances might be lost or seem out of place.

Incidentally, if you fancy Gnaillati, look for his "Senhora No. 1, for Gui-
tar and Piano" on Carlos Barbosa-Lima's Concord disk. Gnaillati hails from a desert island pick for gui-

tar enthusiasts.

Villa-Lobos was a good deal more ambi-
tious musically than Nazareth or Gnaillati, al-
though with 17 string quartets, 12 symphonies, 15 choro, assorted operas, ballets, choral composi-

tions, and assorted works for chamber and orchestra, solo piano, and guitar, not everything atVilla-Lobos is of equal stature or, sometimes, any good at all. He was an ineluctable foun-
tain, musically and in temperament. But if you enjoy the Cello Trio's treatment of his "Bach-
ianas Brasileiras, No.2," you might want to have a listen to Cello Octet Conjunto Berio's version of his "Bachianas Brasileiras, No. 5" and "No.1," both originally scored for 8 celli,

No. 5 including a famous aria ("Gastiliana") for soprano, whose melody you may discover, is familiar to you. It's among the lowest and most haunting in all of music and has been in-
terpreted by popular American performers like Joan Baez and Branford Marsalis. Eight cellos pro-
vide lavish textures. One could almost be listen-
ing to a string orchestra.

Concerto Berio is not the only choro coterie around, not by any means, but it's an excel-
lent one, and its eight CDs include 30 first-
time performances of compositions by a num-
ber of contemporary music's most important com-
posers, most of them dedicated to and written for the coterie, works by Seixas, Pátria, Bouter, Denisow, and others.

For my money, the best Villa-Lobos out there will always be his works for solo guitar, princi-

pally his Preludes and Estudos. They stand atop 20th-century guitar literature, and their grip is in large part responsible for the rich guitar li-
erature of the century that followed. In these guitar pieces Villa-Lobos manages to distill his lifelong musical enterprise of breeding the Brazilian native folk tradition with the Baroque structures of Bach to create a unique, modern hybrid.

When Villa-Lobos was a child his father fash-
ioned a cello for him out of a viola. When, at age 12, Villa-Lobos lost his father, and his mother forbade him to play piano, the youngster bor-
rrowed a guitar from a friend and taught himself to play. And then, my friend, he found an oak from an acorn grows.

The Cello Trio, Tango Brasileiro **

Ernesto Nazareth, Desch Vizela et Otto Pecora para Piano (SOARMAC 5015)

Danz composion las de Nazareth et soté

Rudmán Gnaillati (SOARMAC 5010)

Cello Octet Conjunto Berio, Brazil (Charmed Classics CCS 15998)

Carlos Barbosa-Lima, Gnaillati's Senha

Heitor Villa-Lobos, Complete Works for Solo Guitar (Frederic Eugene Strachan's STV 33578)
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In the next prompt, press the 3-digit code that is next to the performer next week, in turn. (Performers without codes currently do not have recordings.)

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Thursday, September 26, 7:00 p.m.
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The Black Hancock Quartet and Holly Photographs and Bruce Hamilton’s Carousels by the Bay. Thursday, September 26, 7:00 p.m.
619 233-8497

Cinemas, VHS & Betas (M.E.),
and Hollow.
Thursday, September 26, 8:30 p.m.
2501 Kettner Blvd., midtown
619 232-4355 or 619 233-8497

FRIDAY
Tower of Power: Hamilton’s Concourse by the Bay. Friday, September 27, 7:00 p.m.
2501 Kettner Blvd., midtown
619 233-8497

Brickyard Blues Band by the Brickyard Blues Band. Saturday, September 28, 7:00 p.m.
2501 Kettner Blvd., midtown
619 233-8497

SATURDAY
Jimmy Buffet (ASB) Coors
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**MARCIO CIAU**
San Diego Sports Arena, Saturday, October 25, 7-8 p.m., 193 South Carlsbad Avenue, Solana Beach, 619-223-8497 or 619-431-8116.

**Koval Muzik**
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1040 John Jay Hopkins Drive, La Jolla. 619-438-5872.

Back To Basics: Canes Bar and Grill. Thursday, November 7, 7 p.m., 3109 Ocean Front Walk, Mission Beach. 858-488-1700 or 619-220-8449.

Thrice (4/31) and Butcher/Winter Music (4/3) The Show, Friday, November 15, 7 p.m., Clamores Arena, Boulevard. Kenny Ball. 858-505-9110 or 619-220-8447.

Flogging Molly (3/28) and Andrew W.K. 4th B. Saturday, November 9, 347 S Street, downtown. 619-231-4143 or 619-220-8447.

Honeymoon and Grunenback "Canes Bar and Grill. Monday, November 11, 8 p.m., 3109 Ocean Front Walk, Mission Beach. 858-488-1700 or 619-220-8449.

Kenny Rogers (5/28) California Center for the Arts, Tuesday, November 13, 8 p.m., 340 N. Escondido Boulevard, Escondido. 800-968-4733 or 619-220-8447.

Vanessa Carlton and Ben Lee (1/3) Canes Bar and Grill, Wednesday, November 13, 3109 Ocean Front Walk, Mission Beach. 858-488-1700 or 619-220-8449.


The Young Dubliners (5/28) Belly Up Tavern, Friday, November 15, and Saturday, November 16, 143 South Caliornia Avenue, Solana Beach. 619-220-8497 or 858-481-0146.

Todd and Modugno Cat Arena, Thursday, November 21, 20421 campus. College Area. 619-220-8497.

The John Lindberg World Star Trio: Speak Street Percus, Saturday, November 23, 2 p.m., 20422 Speak Street, Banker's Hill. 619-295-3035.


DECEMBER

"Albatross Jazz at the Sails" featuring the Albatross Walkabout Trio Saturday, December 1, 8 p.m., 4441 Park Boulevard. University Heights. 858-454-5872.

ACAPULCO CANTINA
thursdays
8 pm
#Comfort Zone
for B+B+W
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and their admirers

Cover: $5, free parking
must be over 21.

saturday
6/28
7 pm
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Pacific Island Festival After-Party
Live performance by Island Souls
and DJ Hugo spinning Islander Raggae, Hip-Hop, R&B, Old School!
Cover: $5, 8 p.m. after 10 pm

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GASLAMP 619-233-5979
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Calendar

Bands

Listen to sample songs of performers free from your phone: 619-239-9797. Night or day 7 days a week. Call the Reader at 619-235-8026 to include your music in Bands.

Band

Soundboard

619.233.9797

From the 4-digit extension, choose the category that interests you (see example, 441 for alternative rock). At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performance notes online currently do not have recordings.)

Extension 4002

Alternative

Acts of Aggression: Brick by Brick
Ambers: Dream Street
Antigone: The Caebah
The Apple is to Bees: The Caebah
Arenas for Profits: Dream Street
Ballbarr: The Caebah
Big Lonely & His Fly-Rite Boys (343): The Caebah
The Bipoes: The Caebah

Hiatus: Epicurean

Bass: Brick by Brick

Breaking Panginos: The Scree

The T.J. Brittle Show: Brick by Brick

Bunky: The Caebah

Call Me Allen: 'Cares Bar and Grill

Cheesy Muley: Blind Melons

Children: The Playhouse

Cinema: The Caebah

Circus Minor: Blind Melons

Civil Union: The Playhouse

December Suicide: Club Xanth

The Demonovas: 'Cares Bar and Grill

Drive-By: 'Cares Bar and Grill

Emergency Broadcast: Winemans

The Enchanted: Blind Melons

F213: Winemans

Fairness: The Scene

 Fallen Out: Epicurean

Fermentation: Epicurean

Fingerhurt: Epicurean

Flik: Hard Rock Cafe (Gulpery)

Flight 180: The Scene

Footles: Blind Melons, 'Cares Bar and Grill

The Gliders: The Caebah

Gumshoes: Brick by Brick

Gut Rot: The Playhouse

Hearing Grower: Dream Street

The Hill Street Strangers: The Scene

Hiss: The Caebah

Kosajetion Flee: 'Cares Bar and Grill

Krammer's Rule (2727): Dream Street

La Rosie: Brick by Brick

La Veguanci: Dream Street

Larger Than Life: 'Cares Bar and Grill

The Legend and...The Scene

Lesbos: Dream Street

The Loom: The Caebah

Low Brow: The Playhouse

Locally: 'Cares Bar and Grill

Araya Martes (388): Java Joe's

Colonnade: The Scene

The Medusa (878): The Caebah

Murman: Brick by Brick

Never Heard of It: 'Cares Bar and Grill

No Reply: 'Cares Bar and Grill

No Thanks to Paul: Epicurean

Noise Baiters: The Scene

Susana Baca

Live in Concert

UCSD Mandeville Auditorium

Wednesday, 10/2

Join us for a special evening of Afro-Peruvian Singing Sensation.

UCSD Events

Afro-Peruvian Singing Sensation

Gamelan Orchestra & Dancers from Bali

Cudamani

October 4 • Fri. • 7:30pm • Mandeville Auditorium

UCSD Box Office

Visit our website at http://www.ucsd.edu/presents by ucscuniversityeventsoffice@ucsd.edu

UCSD University Events Office

Department of Student Affairs

Tower

Music • Movies • More

Tower Records.com
Online Club Coupons!

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

- Indicates North County.

<table>
<thead>
<tr>
<th>Club Name</th>
<th>Coupon Details</th>
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<tr>
<td>Blind Melons</td>
<td>2 for 1 cover</td>
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<tr>
<td>Brick By Brick</td>
<td>2 for 1 admission</td>
</tr>
<tr>
<td>California Express</td>
<td>Buy 1 card, second free</td>
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<tr>
<td>Cannibal Bar</td>
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<td>Martini Ranch</td>
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<td>P.B. Bar &amp; Grill</td>
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<td>Patricks II</td>
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<td>Pure</td>
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<td>Red C Lounge</td>
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<td>The Room</td>
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<tr>
<td>Second Wind Navajo</td>
<td>No cover</td>
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<td>Sevilla</td>
<td>$2 off cover</td>
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<td>Sham Rocks Shack</td>
<td>1/2 off cheeseburger combo</td>
</tr>
<tr>
<td>Tio Leo's Lounge</td>
<td>$1 off club admission</td>
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</tbody>
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SanDiegoReader.com

Coupons also available at sdreader.com
The band's nine-track album, including a cover of Pamy Chinn's "She's Got You," offers a variety of alternative rock/pop ranging from the soft, melodic beats in "500 Roses" to the harder rock found in "Slippin' Away." After listening to American Girl for the first time, no track stands out immediately. The songs do not possess the overly catchy melodies that saturate radio stations.

In "My Love," Zennings sings, "She remembers too many times/the sting of your hand/the look in your eyes...it won't happen again/this is the last time." Zennings' voice, with its soft edge, carries this song with sincerity: In the music world, where the top priority of songwriters has increasingly turned to creating lyrics through making random words rhyme, it is refreshing to hear a band with solid songwriting behind it that has produced lyrics that not only sound good but convey heartfelt messages.
**NightSpotting**

**ZEN NOOK LOUNGE AND COFFEE SHOP**

1263 University Avenue
Hillcrest
619-543-0984

**MUSIC**
Thursday, Jeremy Gehman with acoustic guitar. Friday, belly dancers. Weekly Tuesday and Saturday, DJ playing house/hip-hop.

**SPECIAL NIGHTS**
- **SOURCE** says they're adding an open mic night and poetry readings.

**CLIENTELA**
- college crowd, all age venue.
- 70% Caucasian, 15% Asian, 10% African-American.

**COVERS**
Over 20.

**DRAINS**
- $30, $40, $50, $60.

**FOOD**
- a few different types of cakes and muffins (24 hour Mexican restaurant nearby).

**ACCESS**
Parking with valet.

---

**Space**
- lots of marked spaces on street.
- The ceiling is high.
- The building is a former fire station.

**DRESS**
- casual, short, jeans, T-shirts.
- one guy was wearing a red beret that made him look like a beat poet from 1964.

**DANCE ROOM**
- more; entire area of 75 feet by 75 feet; space available for large crowds and two walls that are all glass.

**BATHROOMS**
- only one for both men and women.
- it's 5 feet by 5 feet, with one toilet, one sink, and a hair dryer.

**CAPACITY**
- 55

**SPACIAL AREAS**
- two pool tables, one of the deck; with nearby and gardened areas.

---

**FUTURISM**
- in a house, in small tables, three tables outside.

**Art**
- abstract paintings on wall.

**DECREAL LEVEL**
- 50, but week at Dizzy's was 105.

**QUOTABLE**
- "I'm thinking of the air freshener in my car," said a woman as she took her first toe.

---

The Zen Nook Lounge has been around for only six months. The cost of the use of a hookah pipe filled with flavored tobacco is $15 (unless you get the daily special, which is $8). I got one orange flavor. The pipe was brought out to my table. It's about hot, but it's good. It's a good run from smoking indoors.

He said, "It's like a cigar lounge, but for the guy when you burn tobacco products."

- By Jim Read

---

**Calendar**

**Clubs**

- MEANY'S, lounge at the Caturamian Hotel, 3999 Mission Boulevard, Mission Beach, 619-481-4681. (The best way to find out about what's going on is to drop by the mission.)
- West End, 4th Avenue, San Diego.
- The Ocean Club, 619-481-4010. (The best way to find out about what's going on is to drop by the mission.)
- The Mermaid, 619-481-4001.
- The Hacienda, 619-481-4002.
- The Beachcomber, 619-481-4003.
- The Seaside, 619-481-4004.
- The Sandbar, 619-481-4005.
- The Harborside, 619-481-4006.
- The Beach House, 619-481-4007.
- The Surfside, 619-481-4008.
- The Boardwalk, 619-481-4009.
- The Pier, 619-481-4010.
- The Ocean View, 619-481-4011.
- The sand, 619-481-4012.
- The Beach, 619-481-4013.
- The Shores, 619-481-4014.
- The Surfer's Paradise, 619-481-4015.
- The Waterfront, 619-481-4016.
- The Beaches, 619-481-4018.
- The Surf, 619-481-4019.
- The Ocean, 619-481-4020.
- The Sand, 619-481-4022.
- The Beach, 619-481-4023.
- The Surf, 619-481-4024.
- The Ocean, 619-481-4025.
- The Sand, 619-481-4026.
- The Beach, 619-481-4027.
- The Surf, 619-481-4028.
- The Ocean, 619-481-4029.
- The Sand, 619-481-4030.
- The Beach, 619-481-4031.
- The Surf, 619-481-4032.
- The Ocean, 619-481-4033.
- The Sand, 619-481-4034.
- The Beach, 619-481-4035.
- The Surf, 619-481-4036.
- The Ocean, 619-481-4037.
- The Sand, 619-481-4038.
- The Beach, 619-481-4039.
Addiction. Adultery. Insanity. And that’s just the classical music section.

Two whole buildings of new and used cd’s, albums, and tapes. Go nuts.
Planning a special event?
Let Jimmy Love's help you out. From 10 to 500 guests. Let
Jimmy Love's relieve the stress of planning your party with
the perfect banquet facility, extraordinary contemporary
American cuisine and live entertainment that's second
to none. Jimmy Love's is the place to be!

Become a Lifetime VIP - Details at www.jimmyloves.com
Come Early for our Jazz & Dinner Saturdays!
Live Music from 8-9 pm

Thursday, October 2
X-Cel
8-9 pm
Friday, September 27
Roz & The Wrecking Crew
8-9 pm
Saturday, September 28
X-Cel
8-9 pm

Planning a special event?
Let Jimmy Love's help you out. From 10 to 500 guests. Let
Jimmy Love's relieve the stress of planning your party with
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Become a Lifetime VIP - Details at www.jimmyloves.com
Come Early for our Jazz & Dinner Saturdays!
Live Music from 8-9 pm

Sunday, noon to 4 pm, Jose West,
Prince of Wales, Thursday and
Wednesday, 6:30 pm to 10:30 pm,
The Sleep Paralysis Quartet, Friday, Saturday,
Sunday, and Tuesday, Dance/Jerk,
Jazz.
The House of Nisich, 30 Third
Avenue, Chula Vista, 619-422-0172.
Friday and Saturday, 6 pm, Gordon
Kane, 80's hits, Motown, and
European and ethnic anecdotes.

Love's Condensed Bar Resort, 6000
Coronado Bar Road, Coronado,
619-424-4000, Cars Lounge: Music
plays from 8 pm to 2 am, Thursday and
Saturday, Coupe de Ville lounge.
Moby Dick Pub and Grill, 1177
Orange Avenue, Coronado, 619-435-
8857. Thursday, Friday, Saturday, and
Sunday, call for information. Sunday, Loopty Loop, classic
rock, Monday, Jim Abravanel, acoustic folk.
Mr. D's Cocktails Lounge, 3332
Third Avenue, Chula Vista, 619-677-4200.
Friday and Saturday, the Aces, pop
rock.

EAST COUNTY

Bridie's Nook, 3762 Broadway,
La Jolla, 619-433-4466, Friday
and Saturday, Late Edition, classic
rock.

Don Primo's Belushi's Restaurant,
9150 Murphy Drive, La Jolla,
619-435-1612. Saturday, 8 pm, the
Rhino Corps, Latin.

Don's Cocktails Lounge, 13321
Business Highway, El Cajon,
619-435-6244. Friday and Saturday, Classic rock,
country rock.

Fonda's, 9415 Carriage Road, Spring
Valley, 619-679-2236. Friday,
Thursdays, 8 pm.

The German-American Societies,
1871 South Mission Avenue, El
Cajon, 619-723-3244. Friday, 8 pm,
the German-American Society.

Magallia Winemakers' Club,
Maggallia Avenue, Santee, 619-
7357. Friday, Saturday, and Sunday,
country rock.

Papa Ferva, 14 East Main Street, El
Cajon, 619-440-7276. Wednesday,
6 pm to 9 pm, John Fall, acoustic
rock.

Second Wind, 9236 Magallia
Avenue, Santee, 619-996-6350.
Friday and Saturday, Country.

Silver Anniversary
EAST COUNTY PERFORMING ARTS CENTER
2002-2003 SEASON

II presents
Mickey Hart & Bembe Orisha
Former Grateful Dead drummer and world group.
Tuesday, October 1
7:30 pm

Jeffrey Siegel's
Keyboard
Conversations
Mozart, Haydn & Hummel
Royal Scots Dragoon Guards
The sound and soul of Scotland.
Sunday, October 13
2:00 pm

Call for tickets! (619) 440-2277
New online ticket option! www.ecpac.com
ECPAC Box Office: Open 11:00 am to 4:00 pm Monday
through Saturday, and 11:00 am to curtain on show days.
210 E. Main Street, El Cajon, CA 92020-3983

SUNDAY, NOVEMBER 25 - NOVEMBER 27
SAN DIEGO CIVIC CENTER

5 SHOWS!

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Www.hardrock.com

SUNDAY, NOVEMBER 25 - NOVEMBER 27
SAN DIEGO CIVIC CENTER
5 SHOWS!

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Jewel of the Sea

"Another thing we can't get in El Paso," said Jane, "is good Chinese food." "I don't feel like the Lone Ranger — it's hard to find here, too," she answered.

You remember my friend Jane and Paul from last week. This was Day Two of their three-day visit, and now the challenge was to locate fresh, vivid Hong Kong-style Cantonese cooking. I'm not talking about "Cantonese-American," the Chinese-for-white-folks food that you find all over America (even El Paso), and I'm not talking about the mos' hotter mo' betta Szechuan style that predominate in San Diego. I'm talking about the inventive cuisine that makes Hong Kong a rival to Paris as the globe's greatest "foodie" mecca.

I made a few calls to friends who've lived here longer than I have, and the consensus was that ten-year-old Emerald was the best bet. I was even more pleased when I phoned the restaurant and was cordially told that they take reservations for every meal — so even on a busy Saturday night, my friends and I wouldn't have to stand hungry for an hour watching other people eat.

Emerald occupies the whole first floor of an office building at the southern end of Convoy Street. As we approached, we espied two women squatting in a quiet corner just outside the kitchen door, chattering and laughing as they sorted and trimmed fresh pete shoots in the day's last sunlight. That was the first good sign. The second auspicious sign was the heavenly aroma that greeted us when we opened the restaurant door — to me, it's an aroma that's "home." And the third mark of good fortune was the palpably happy vibe in the atmosphere. All over the room, multigenerational Chinese families were joyfully feasting together, from ancient, beaming grandparent down to paddling toddlers. (And their nationality was one more good sign.) Would you trust a Chinese restaurant that had no Chinese patrons?

We four were seated at a spacious table for six, and all around us were tables sized to hold ten or more. The dining room is vast — 5000 square feet — with lighting that's bright but not harsh. The floor is tastefully carpeted in yellow, and the ceiling is carpeted in acoustical tiles; despite two big parties at tables near us, noise was not a problem. The members of the birthday party to my left were inspecting an enormous live crab (about 15-pounder) carried on a tray by a waiter. The crab wasn't moving around much; he was more of a sedentary Jaba-the-Crab type. The party decided to let him live another day or two, but my sweeter and I followed him back to the live tank to see what else it held. Jaba had his own private room; normal-size Dungeness crabs had a separate suite. Another cell held numerous live fin fish, including our own heart's desire, a black cod of just the right size.

The thick menu (about 300 items) is the same in Chinese and English. This makes Emerald a good destination for part I (getting) who love authentic Chinese food, because there's no "secret menu" for Han eyes only. There are tabs on the pages like a high school binder, so that you can easily skip to your favorite sections or create a balanced meal by choosing something from each of them. We passed on the shark fin and ham soup ($40); you need to order that one in advance, anyway.

When we were ready to order, our waiter was busier at the nearest bar, but at his signal, a bonnieside waitress moved in and took our. Four people helped us during the meal. Nobody spoke the dreaded words, "I'll find your server for you." Everybody pragmatically shared the workload, keeping the patrons fed and purring.

Jane was attracted to the exotic duck and orange peel soup, and we went for it. "You want the small soup, not the large," cautioned the waitress. "The large feeds eight; it will fill you up too much." This soup turned out to be our last favorite dish of the evening, due to an excess of cornstarch and a slight shortage of flavor; since we'd ordered "no MSG." Most dishes here are made without MSG, but if you're sensitive to it, you can request it be omitted on all made-to-order dishes (not dim sum), and we did. Careful dotting of the soup with salt and a little coarse chili sauce (from a romadon it shared with hot mustard) brought the duck shreds and black mushroom slices to life.

"Crissy squash" is the whole, small rich-flavored bird, rapidly deep-fried so that the meat is tender and the skin is crisped all over. Emerald does it right and serves it simply, quartered with salt and lemon slices, with the head neatly separated from the body pieces. Just as the chefs are considered the tastiest bits of a fish, Chinese regard the head as the choicest portion of a bird, because of the velvety lusciousness of the tiny brain. At a banquet it's always offered to the guest of honor. If a poulter head is offered to you at a banquet, just deal with it — your host will lose face if you can't face it. In a fried squab, it's really spectacular — you eat the whole crunchy-soth thing in one bite.
Respect Pain

Fact is, I’m broke till Friday. Thank goodness Carla’s off with her family for a week.

‘O, lei,’ says this guy with the red hair and beard. We’re both waiting to cross at 15th and Broadway. “You could be homeless.” The whole block across the road bustles with people lined up along the cyclone fence, waiting for the daily food handout. “Feeding the Homeless.” Men, some women, a couple of Moms with kids around their legs. A hum from a hundred conversations fills the road.

“Oh, what the hell,” says my friend. He steps out. I follow him.

Fact is, I’m broke till Friday. Thank goodness Carla’s off with her family for a week.

A minute later we’ve made it to the back of the line, right across from the Salvation Army’s Adult Rehabilitation Center. We pass some snotty clumps, guys laughing and talking football, but I notice most people seem to keep to themselves, avoiding eyes. We all curl our fingers through well-polished wires in the hurricane fence and look toward the downtown the Euro-Tek Auto Collision parking lot. That’s where clumps of people — must be volunteers — are busy setting up tables in the dark, opening big hampers, releasing food ‘n’ gravy smolds to die for. Shirley, the little lady behind me, lights up a Benson & Hedges and sIFFs the wind. “Now,” she says, “Think it’s Kentucky Fried again, like last night. Hope they have the bowl of chili too. That was great.”

Shirley has a Section 8 hotel room nearby. She’s been living downtown for 38 years. From the head of the line, the voice of someone preaching drifts up. “God... Jesus... Respect... Pain... Thank you, Lord!”

By the time the man with the big voice comes up to our end, it’s dark. And he had bad news. “As I was telling the people up front, we’ve been coming here 15 years.”

Elder Marrs. “But we’re not going to be here much longer. The city in its wisdom has told us this needs to be apartments and a parking place for when the ballpark development comes. But I want you to know we’re not giving up. Because GOD doesn’t want us to. Tell God how you hurt. We will find a place, with God’s help.”

The reverend’s sermon wakes everybody up. Now the buzz goes through about other places to get food.

“I’ll take the B-90,” says this guy. “Buy one, get one free.”

“Sara Frances, four o’clock Saturday afternoons. Bags of food.”

“Canned food at Fourth and Cedar.”

“Jewish Services at Sixth and Pennsylvania.”

“Lea, a woman swinging with plastic bags, comes up the line. ‘Bread! Good bread. We’ve got plenty. Surprises from a baker on Broadway.’ Wow, I take mine.

By the time we’re shuffled to the gate, it’s been half an hour. I’m number 173. “Over here,” say shadowy figures. It’s young kids. “Water.” They hand Shirley and me plastic cups of water. Then voices farther down. “Over here. Food.”

Another semicircle of kids, maybe 17 years old, hold neat benches plates stacked with vegetables. “Follow me,” says Shirley. She leads the way to the table-high concrete bench and lays her food and drink down there. Me too. We grab our plastic forks and dig in.

“Well, the price is right,” Shirley says. “Let’s see. Two fried chicken...” she picks at her pile. “Oh, No chili tonight. But there’s plenty of stuff, beans, and other veggies, a big chicken leg, macaroni salad, fruit salad, and on and on.

Lady called Linda pops up. “Want some cookies? Chocolate, blueberry?” Shirley says these volunteers buy all this food, cook it in their own homes, and bring it down. “All around us, in clumps and out across the road, people stand, sit on bikes, squat, park themselves on the curb, chew away on the chicken and the stuffing, and don’t say much.”

“This little light of mine, gonna let it shine...”

Elders Wilkins and Marrs have started the servers singing. “Come on! Come on! Let it shine...”

“1hat woman there, crossing the street?” says Shirley. “Her husband left her. She’s having a real hard time with those kids. She needs a place for them. I give her stuff I pick up, like toothpaste...”

The woman tries to hold the hands of her three boys as she disappears into the night.

“Know what I do with my bag?” says Shirley. “There’s a wee mouse lives under this Dumpster. I leave it for him. You going to eat yours?”

We both take our bags and drop them between the berm and the Dumpster. “He’s only this big,” she says, holding out half a finger. “She’s getting ready to leave. She coughs a smoker’s cough. ‘Chronic bronchitis. Smoked 45 years.”

Suddenly, most everybody’s gone. Elder James Willson of St. Peter’s Pentecostal, the organizer, is telling they’ve had miracles here. “Twice, it looked like they’d be completely all down, but they stayed dry on this spot till everybody had eaten. ‘I have performed four marriages right here,” says Elder Marrs. ‘People who didn’t want to live in sin anymore.’ Then Elder Wilkins shouts to those remaining. “We never leave without thanking the Lord.” He has people form a circle. Hold hands. “Lord, we thank Thee. Lord, bind the broken hearts. I pray tonight that no harm come to any of us.”

Somebody comes back looking for a wallet he lost. He doesn’t find it. Elder Wilkins locks the gate.

And then nobody is left except for Jonathan. He has wrapped himself in a blanket and settled down on the sidewalk. He knows God will protect him — along with the knife he has, just in case. Not far from his head, three or four big cackles, scat- tered over the gravel, heading for the Dumpster.

The Place: Finding the Homeless, parking lot at 13th and Broadway. Founder: St. Stephen’s Church of God in Christ, 5205 Imperial Avenue (449-382-3647)

Type of Food: American

Price: Free

Hours: 7:00 p.m. to 8:00 p.m., Monday to Friday; weekends, 5:00 p.m. onwards

Trolley: Bus line 12

Nearest Trolley Stop: City College

Bus Stop: 2, 3, 832

Nearest Bus Stop: Eastbound, at 12th and 14th and Broadway; westbound, at 13th and Broadway
Carboy Explosions

"I was talking to one lady on the phone, and she said, 'Guadalupe...now, is that in Texas or California?'"

Aldo one more to the ranks of successful San Diegans who have traded their white undergarments for blue, their pitchforks for purses, and the considered management of wealth for the romance and expense of the wine business. Paul Marx, a real estate developer, has thought about owning a winery even since he saw them springing up all over Napa in the 70s. He had been making wine at home with his father—a product of a German family long associated with wine and winemaking—since boyhood, and though he didn't dive into wine for profit, he continued the tradition in his own home. "When my wife and I were married in 1976, we were making wine in our laundry room, using five-gallon carboys.

The location proved disastrous when fermentation got out of hand and blew the tops off the carboys, sending red wine (with its marvelous stain-making properties) everywhere.

In 1999, he purchased a decrepit adobe home in Escondido on top of a hill overlooking the San Pasqual Valley. The 2.5 acre parcel, all that was left of a property that had once stretched from Lake Hodges to the valley floor, was planted mostly with avocados, but Marx thought it looked like a good spot to live and grow grapes—and a facility in which to vinify them. He bought 14 acres in Bonsall as a hedge, in case things didn't work out on the Escondido property, and waded into the bureaucratic quagmire involved in starting a winery.

Trouble dogged him from the beginning. "It took me three years to get the winery approved. Every single roof that you can see protected me." The hill is residential; folks are plentiful. Eventually, the neighbors were placated, but only after Marx agreed that the winery would not be open for public visitation. Next came the city and county governments, which remembered little of Escondido's past as a wine region. "We had to put in a toxic wastewater system for grape fences. I had photoscopying pages out of my old UC Davis textbooks, bringing them down." But eventually he won the right to stick his fortune into wine.

He named his new venture San Pasqual Winery; the last winery to bear that name is now known as Orfila Vineyards and can be seen from Marx's home.

"Winemaking is extremely ancient," notes Marx. "About the only thing that gets better about it is the technology." So Marx invested in technology, most of it Italian-made: a floating-crap tank from which to drain wine to top off barrels. A high-end, high-efficiency cooker. A crusher-destemmer and 1200-liter blader press to gently squeeze the juice from the fruit. And a couple of things I'd never seen before in a small (200 cases this year) winery: a newfangled refrigeration system for regulating fermentation temperatures and a peristaltic pump for moving wine (and must) from place to place.

"The refrigeration system cools down to minus ten degrees, then pumps it over to the tanks. They're polyurethane tanks a lot of small wineries are going this way because it's a third of the cost of stainless steel." Well good, but plywood doesn't conduct cold like steel, and I noticed no chilling coils and no insulating jackets around the tanks. "Look inside," says Marx. "It's a stainless steel fin, jetting inward from the side of the tank and running almost its full height. Circles circulate through the tin. It's much more efficient than external coils, which have to work harder to cool the wine at the tank's center.

As for the pump...the best (but often impos- sibly) way to move wine is to let gravity move it. Among other things, pumps often end up expos- ing wine to oxidizing oxygen, and too much bumping and grinding can cause tannins to break into small, harsh, textural molecules. This pump, modelled after the pump used to circulate blood during surgery, is a wonder to behold: a rotating arm with broad steel wheels at each end. As the wheels rotate, they roll along a semicircular sec- tion of specialized rubber hose, gently pressing it down as they pass. "The wheel rolls very gently,

when they come down on the hose, anything under- ground is just gently pushed aside. The wheel rolls along the hose," and the compressed, then-released hose "creates a vacuum that just sucks things up. You can stop a crab, stop a cherry tomato through this thing, and on the other side, hardly any of them will be crushed."

The equipment was in place; now what to run through it? The three acres will eventually provide some estate wines, and he does buy Chardonnay from Santa Barbara and Zinfandel from Core- mona, But for the bulk of his grapes, Marx followed local winemakers like Mick Dragun at Belle Marie to the vineyards of L.A. Cetto Winery's Camilo Magelli in Baja California's Guadalupe Valley. Marx has been pleased with Magelli's offer- ings of Grenache, Nebbiolo, Cabernet, Tempranillo, Barbera, Malvasia, Syrah, Sauvignon Blanc, and Chardonnay. The Nebbiolo, Tem- pranillo, and Grenache especially strike him as hot-weather grapes that can be made to shine in the valley's climate.

But the foreign fruit comes with a price, es- pecially in the higher-end California market, where appellation is prized. Folks look askance at something merely labeled '"California Caber- net'" instead of "Howell Mountain Napa Valley Cabernet" or "Guadalupe Valley" may not carry that kind of cachet, but the front label of Marx's "Ramoza" (a Sauvignon Blanc) carries no mention of appellation whatsoever. "The BATF won't allow the words 'Guadalupe Valley, Baja' to be on the front of the label." He tried a second version, this time mentioning the source in the back la- bel's first sentence. Again, he was rejected. "I had to buy it in the verbiage on the back. I had to hire a specialist in Washington, D.C., just to get the last sentence on there: 'Our premium grapes are picked in Guadalupe Valley, Mexico.' She had actually worked for the ATF for 20 years, and even then, it still took a month. It cost me a thousand dollars in fees to get her to write persuasive letters to the ATF. They don't have a clear idea of things. I was talking to one lady on the phone, and she said, 'Guadalupe...now, is that in Texas or California?'

Having survived the vicissitudes of government, Marx opened his winery three years ago, "just in time for the great wine glut to start hitting." The glut has a number of causes: a squeezing econ- omy, overplanting, and huge recent harvests, to name three. But whatever the cause, Marx feels the glut hurt his chances with local restaurants and markets, which "wouldn't even return our calls. Three years ago, they were all anxious to talk to us. Now they're getting their wines from Chile and Australia and Argentina," countries that can afford to charge less for their wines.

Again, Marx followed the locals. Winemak- ers like Mick Dragun, Dave Woodelke at Witch Creek, and even Leon Santoro at Orfila have all opened retail outlets of their own, the latter two in the tourist-heavy Julian area. Marx stuck gold in that department, renovating a space owned by a wine-loving acquaintance on Prospect in La Jolla. "We had our grand opening Labor Day weekend, and sales are just blossoming. We have a tasting room and a bar; we bring in Spanish guitar players. We get a huge amount of that trafi- c; a lot of people coming from Europe, the East Coast. The locals love us; we're hearing from them 'Thank God you're not another jewelry store; thank God you're not another art store.'" He also sells wine through his website, www.sanpasqualwinery.com.

So far, Marx is producing two Chardonnays (the Santa Barbara-sourced "La Jolla" and the Guadalupe-sourced "Del Mar"), a Sauvignon Blanc ("Ramoza"), a Tempranillo-Grenache blend ("Felicita") a multi-varietal blend ("San Luis Rey") and a Nebbiolo-Cabernet ("Ranchero"). He has begun production of a Zin- fandel Port, a Merlot ("We keep getting questions: 'Where's your Merlot?'"), and a Merlot- Grenache. Prices range from $14 for the "La Jolla" to $35 for the "Ranchero." His goal is to "grow to five or six thousand cases and that's it. I'm not looking to become the next Robert Mondavi. The wine business is a lifestyle business."
**What the Chef Eats**

**CHICKEN/SAUSAGE SAUTE WITH BASIL RICE AND SWEET RED CURRY SAUCE**

By Jeff Rossman

Executive Chef, Terra, Hillcrest

I love to eat Thai food, so I created Seafood Sauté with Basil Rice and Sweet Red Curry Sauce for our menu at Terra. It reflects the Asian inspiration that is so prevalent right now in California. Not too spicy, not too sweet, the dish has become a popular selection at Terra. Whenever I walk the dining room and visit tables, I’m questioned about this dish. The curry sauce has a bit to it, but I steep it in some basil or cilantro at the end of cooking, which adds the sweet characteristic. That and the addition of some honey, it adds depth to the sauce and takes the edge off of it. Honey adds like a buttermilk Chardonnay—it wipes the palate clean. And the spicy-sweet curry with the steaming basil rice is a savory combination.

This recipe, a delicious variation on the seafood, is a chicken/sausage blend that enhances the essence of the spices.

To find ingredients to make the recipe, home cooks can visit any of the many Asian markets in San Diego. One of the best is 99 Ranch Market, but there are also smaller, neighborhood Asian stores. A visit to an Asian market is a culinary adventure I recommend.

A great year-round dish to make for guests or family, this recipe is enhanced when served with rice or leftover or grilled zucchini. This recipe of Chicken/Sausage Sauté with Basil Rice and Red Curry Sauce serves 4.

**How to Do It**

Prepare the red curry paste; grind jalapeno, garlic, ginger, lemon grass, galangal, and lime juice using mortar and pestle.

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No phone. Also Scripps Ranch Saturday Morning Market (10383 Spring Canyon Road) and La Jolla’s Sunday Morning Farmers Market (on Girard, 691-588-1280). Heidi and Bernett have kept it simple—just a blue-and-white square table with a sail and chairs. The menu is simple too.

**2002 Three-Course Dinner Special $24.95**

*Starter:*
A glass of our Delicate house wine: Cabernet, Chardonnay, White Zinfandel

*First Course:*
Your choice of: Tossed Dinner Salad, Caesar Salad, Bowl of Clam Chowder or Bowl of Lobster Bisque

*Second Course:*
Your choice of: Fresh Potato-Encrusted Halibut Fresh Pacific Salmon Fresh Local Lobster Choice Aged Filet Mignon Oven-Roasted Prime Rib

*Third Course:*
Your choice of: Creme Brulee, Flan or Chocolate Mousse

All entrees include fresh vegetables; a choice of garlic mashed potatoes, potatoes au gratin, wild rice pilaf or pastas, and warmed sourdough bread.

A la carte baked potatoes are available for $1.75. Not available on holidays.

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The Bench House presents... Sunset Specials

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Seared Alaska halibut served with orange sauce

Sand Dabs Amadina Now! $10.95
Seared sand dabs served with a lemon-herb butter sauce

Fresh Pacific Salmon $10.95
Pan-fried local salmon served with herb sauce

New Mexican Fettuccine $10.95
Grilled striped pompano with a spicy New Orleans-style sauce

Classic Chicken Marsala $10.95
Thick slices of chicken Marsala in a mushroom sauce

Fresh Pacific Swordfish $13.95
Grilled swordfish with tarragon sauce and a spicy sauce

Tender Prime Rib $13.95
Over-sized, served as an entree or dinner

Choice Filet Mignon $14.95
Grilled filet mignon served with a variety of sides

Mouthwatering Lobster Tail $15.95
Grilled lobster served with drawn butter

All entrees include fresh steamed vegetables, a choice of mashed potatoes, rice pilaf or pasta, and warm sourdough bread.

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North County Reader, September 24, 2001

Restaurant coupons and menus at SanDiegoReader.com

Coupons also available at sdinsider.com

Sand Crab Café 226 Microwave (at Upper, off Carmel), Encinitas, 760-438-2722. Sandy Crab (that's his name) owns this fun, family-friendly place in the middle of Industrial Escondido near the San Marcos border. It offers the primordial, pure american experience with generous portions and great food. The menu features a variety of outstanding dishes, ranging from classic American fare to fresh seafood. The atmosphere is laid-back and inviting, making it a perfect spot for a leisurely meal or a casual gathering with friends and family.

Bernardino's Restaurant 1247 Ranchos Del Rey Blvd. (at Village Boulevard), Rancho Bernardo Village Shopping Center, 858-647-7110. The restaurant is known for its fresh seafood and quality meat dishes. The menu features a variety of options, including grilled fish and steaks. The atmosphere is casual and welcoming, making it a popular spot for both locals and tourists. The menu also includes a selection of appetizers and desserts.

Bubba Gump Shrimp Co. 4355 Via Calle (at Sorrento Mesa Blvd.), Carlsbad, 760-438-5000. Bubba Gump is a popular seafood restaurant known for its fresh, locally-sourced shrimp and other seafood dishes. The menu features a variety of options, including sandwiches, salads, and entrees. The atmosphere is casual and family-friendly, making it a great choice for a casual meal.

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Complaint to the Management

The impulses of selfishness and altruism form an alliance.

Common occurrence: the film is out of focus or is improperly framed. What now?

I pass over the evident fact that I have been unanimously elected for life to the post of designated trouble-shooter in the event of any disaster in the projection of a film anywhere in the entire county, while the remainder of the audience are cleared to sit like bumps on a log, practicing a Buddhist-like acceptance of life as it comes. I pass over, too, the stately militant who, out of some deeply buried racial memory or vestigial sense of tradition, will whistle, clap, or call out "Focus!"—just as if in the age of the multiplex there were still a sentiment and responsive human being up in the projection booth, monitoring the progress of the show with an eagle eye. I pass over my own concern, which is that the job of alarm-ringing ought, by unstated covenant, to devolve on the audience member seated closest to the exit, much like the duties assumed by the nine security guards stationed in the exit row. I pass over all this because none of it strictly pertains to the gripe du jour.

It is true that my response-time in a crisis has increased somewhat since the advent of "stadium-style" seating. Preferring, as before, to sit at or toward the back of an auditorium, I now find myself to be one of the lastest viewers from the exit rather than one of the closest (I used to be out of my seat like a shot), and therefore am prone to ponder a while longer over the willfulness of other viewers to put up with a fuzzy picture or lopped-off heads, or their readiness to laugh sophisticatedly at the microphone poking down into the top of the frame, as though that were the mistake of the filmmaker. (And in a sense any margin for error left to the whims of a multiplex projectionist could in fairness be characterized as a filmmaker's mistake.) But no. Time and again I'm suffused with the impulses of selfishness and altruism. Though it is not my duty to save the audience, I shoulder my lifelong responsibility out of my perversity conviction that a film is ideally to be viewed in focus and in frame.

And so begins my ever-lengthening journey, which perforce lengthens the amount of the movie I am missing, en route down the stadium stairs, through the tunnel to the exit, then another city block or so to the lobby where I endeavor to flag down the first seventeen-year-old in a uniform I see.

I have my set phrases to attach to the relevant variable. "The focus is soft in theater fourteen." Or, "The picture is framed too low (or too high) in theater sixteen." Or simply: "Could we please get the film refocused/reframed in theater eight/ten/twelve?" I'm in a hurry. I'm missing the movie. So I waste no words, I state no credentials, I pull no rank. I am just a customer like any other, except of course in my pet-sickly preference for seeing a movie as it was intended to be seen.

Which brings me to my complaints. There is no need here to single out any particular theater or chain for censure, inasmuch as the modus operandi seems to be the same all over. What I
Ballarat

has strong roots in the independent cinemas Matt Damon, Franks Firestone, Chris Cooper, Brian Cox, Cleve Owen, Julia Stiles. But that only accentuates the sense of the social climber who's "independent" who's looking for his break-up, for all its disoriented designation of the CCA, as a band of dirty tricks. The plotline is very much an ode to the tenacity, for it's not a simple milieu for Siin- ley. The hero's not known here or cut through with a sinner's nerve, but she's haunted out of the Madonnares of the inalienable with a subtext of speaking fic- tions with two days in his back and a Swiss bank code implanted in his hip. His training, however, comes not in a trickery where he meets it: one-man-army kharot, human fly climbing, Grand Prix driving, fluency in any language under the sun. He can even do a spot of women's dating by purpose of altering appearance. And the road goes often, because there's an army of assassins on his tail, for masses unknown, or anyway unacknowledged. Watching him extricate himself from one tight spot after an- other, you have to wonder how he ever managed to drop his guard long enough to get two bullets in the back and lose his memory. The answer, when finally it comes to him in Bahbek, reveals an incongruously, and laughably, self-dead head at that point, you have to wonder how he ever got the assignment to begin with. To give Llo- man his due, this is sick, skanky, fast entertain- ment, and the throat demonstrates that it shows up in the context of big budget block- buster filmmaking — if "up" is indeed the correct location of it. 2.

City by the Sea — True crime drama, about a New York cop with a father and son on the opposite side of the law, wears in its heart and squares up to a sponge. Sethur born of Anthony Hopkins Michael Katin-Jones (best film) Rob Riggle, Memphis BS, nothing else. But when things get too mean, excellent shots of the doorknob, but also a great payoff. favorite scope of Long Beach, L.C., once a booming resort, is shown at the outset a vintage traveler's, to the tune of "Red Sails in the Sunset". Nice, credible, adult relationship between Robert De Niro and Frank Mc- Dorman (who states her age accurately at forty-three) as vertical neighbors who share keys to their respective apartments. A bit of an unpleasant laugh, though, when the clean-up cop responds to his lady friend's plea for cancer with the news of (a) the long ago conviction and execution of his father for murder, (b) the incident of dom- estic violence in his own previous mar- riage, (c) the existence of a drug-addict son, and (d) the current arrest warrant for the son on a charge of murder. Good thing he did not yet know of (e) the existence of a new generation: the exploitation of "Fuzzy- Wuzzies" from the vocabulary of the depor- tion of a native African (Clifton Howell, of Syd ARP) among our entitled Englishmen in nobility and treasury; the post-Vietnam diabetes as to the wisdom of military intervention in a distant land: to say nothing of the latter-day slow-motion and hot-air balloon stunts (clowns). It is no less a load of poppycock (and much less a document of the cinematic effect), though the attack on the British regiment in the Sudanese desert is still exciting for two mo- ments first, the realization that our "cow- ardly" hero is in the thick of the enemy cav- alry (what good can he do there?), and next, the aerial shot of the enemy converg- ing on all four sides of the defensive "square." With Heath Ledger, Wes Bentley, Kate Hudson; directed by Shukar Kapur. 2002.

Goldmember — Austin Powers, a decent idea for a debut, was overextended in his first feature film and every subsequent sequel can only extend the overload. There is al- ready, in fact the second sequel, a "Twelve Days of Christmas" feeling of picking up package as we go. Did we really need to bring back Fat Bastard? Will we need, next time, to bring back the breast-fonded and flaming-skinned Goldmember? Sure, the running time can be padded with proper-

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and interchangeable with their predecessors. That the movie runs barely eighty minutes (minus its closing credits) could likely be seen, in that light, as a Smart Business Practice tantamount to sharing an image of every Quarter-Pounder. In a week of creative inquiry, on the other hand, it is pretty close to a total cheat. 2002. 16 MIN | VALLERY 20C.

Mardi paas in Chocolat — Refrigerated Fortune-style reclamons from French dir- ector Claude Chalotard (and from a novel by Charlotte Armstrong, original author also of Chalotard’s excellent La Reptise). The glibly exposition takes a while to set up the situation: a chocolate heiress and a concert pianist, long-time friends and lovers, have decided to be to the last only after the eightieth birthday of the pianist’s son, a bit of a couch potato, prove to accompany the groom of the son, the heiress of the family with the dreamy eyes of a pocket video game. Some of the scenes (lovely, lascivious, offensive), the wedding announcement in the page six reprints of an apparent opus post in the manner in which a nurse presented the pianist with a baby girl in his hospital, but it’s odd that the girl, new eighteen and as only just learning of this, is here: an aspiring pianist! How can she still be raising the great man’s daughter? Once set up, the situation could be characterized as suspensefully unbecoming. Where’s the care of it? Where’s the goal? Plainly, enough, is at issue: legitimacy: society, style, not. But if this is a “Hitchcockian” thriller as advertised, where’s the menace, the trepidation, not to mention the murder? Well of course Chalotard comes with the adjective “discount” only out of old habit. The Master was never so long-sighted, so obtuse, so disc- rct, Chalotard, however, is something of a master in his own right at developing the camera for wood, tone, subtle inflection. Strong emphasis he gives rise to several detectable instances when the camera slides deductively into place, as if shuttering, find- ing, then focusing on. And he is greatly aided by the enigmatic performance of Isabelle Huppert, always the skilled servant to the role of her director and to the needs of the present (as tactful, so restrained, so French, in the role of the cool, adult, cal- ming heiress. Not all the combined skills of Chalotard and Huppert, collaborators on numerous other occasions, can save the plot from ridiculous and obnoxiousness. Under those circumstances, their efforts appear all the more vacillating and stirring. Anne Moregall, jacqueline Dusonu, Rodolphe Paole, brigitte Carlin. 2001. 89 MIN | VELLER (THEATER). Minority Report — A Steven Spielberg

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DIRECTORIES FOR SHOWTIMES

North Coast Times, September 26, 2002, Page 15
Signs — For all those who believe in crock circles, and those who only wish they could, this is not the answer to a prayer. Mr. Night Shyamalan, the writer and direc-
tor of The Sixth Sense and Unbreakable, cer-
tainly takes a serious approach. So much so that you might imagine the grand cast of characters laboring under the impression they were in on this same drama. There are rea-
sons for that: the heroine played by Mili Gill-
ian as a change from Bruce Willis, is a bed-
holding clerical worker who was killed six
months earlier in a mosehle makeup, details
of which are leaked out in dribs and drabs.
And the end, the pendenico, portentious for-
ward progress of the film, together with its
dramaturgical atmosphere of Domestic Tragedy,
proves to be, as it were, all approach and no
(or very late) arrival; all hearty-handed fore-
play and distinctive climax. Shyamalan
does not lack intensity or concentration,
and he is capable now and again of touch-
ing a sensitive spot, prompting a tear: the
first glimpse of an alien appendage dis-
appearing into a cornfield, or the attempt to
get a look at the shadowy groaner locked behind the pastry door, or the siege in the cellar illuminated only by flashlight.
Unfortunately, the filmmaker, more weighted than issued by his Sixth Sense seem, more concerned now to be a spiritual leader than a mere storyteller. Meanwhile, when alien invaders descend over the entire planet, the ears of Italy of one gripper and alien
in rural Pennsylvania is to rules of corn small
potatoes, no matter how symbolically or sym-
tomatic of all mankind. And the confine-
ment of most of the action to the family
farm — like some Roger Corman grade-Z
science fiction of the late Fifties — is al-
mighty and frustrating. To be sure, the portable television, whenever the strictly monitoring father (not longest "Father") allows his chil-
dren through it serves to widen the scope, along with the imaginations: the presence
of crop circles in India too fast and far
seen to be a conspiracy of hackers, the
orange lights suspended over Mexico City,
the network broadcast of a Little Green
Man’s camera appearance in a birthday
party home roads, etc. One of the TV view-
ers is tireless enough to remark, “To look
like War of the Worlds.” We wish! With Joaquin
Phoenix, Barry Culkin, Abagal Breinin,
Cherry Jones, 2002.

Spider-Man — Repulsively overhyped
comic-book adaptation by Sam Raimi.
(How would his lighter and livelier Dark-
man, of 1998, have been pushed a decade
later?) The hype, which naturally took
no notice of the actual product and its worth,
is as de rigueur in the Dennis Ellman musi-
cal score and the plasticity, elasticity CG an-
imation. It’s just the way the sort of thing
is done, and no room to wriggle. Even so,
the advance mugmongs of Spider-Manics
over the pivotal casting of sensitive, vulner-
able Tobey Maguire (Ride with the Devil,
The Color of Money) prove to be not un-
ounded. Yes, yes, the premise of the
place — the boy who gets bitten by a genet-
ically engineered superpedo and infected
with arachnid superspider — is a metaphor
of the adolescent-to-adult metamor-
phosis. And who better than Maguire to
bring out the human dimensions of the
solar adolescent? Still, the movie lingers so
long on the human side of the equation
that it might have been better named Peter
Parker. It’s truly in Tobey Maguire movie
more than a comic-book superhero movie.
(Marvel of Marvels?) That’s not enough.
A bad thing in view of the actor’s exer-
ciseable sense of timing and his deadpan
talent for hissing at a bedhead of interior ac-
tricity. Yet the urban Tarzan in the spacious
bodysuit seems (when he gets the chance) a
completely separate entity, a two-dimen-
sional phantom in an alternate universe.
And Willem Dafoe’s Green Goblin, riding
a sort of aerial surfboard, makes an unfor-
table and uninteresting villain; Bat-
man’s later rephrased in metallic
monochrome. Wherever whatever is indi-
sire even to be stolen is harmonized by J.J. Sim-
mons (memorable as well as Raimi’s) The
Gift and For Love of the Game) as the most
jaundiced of yellow journalists. With
Kirsten Dunst, James Franco, Cliff Robert-
son, Rosemary Harris, 2002.

Spy Kids 2: The Island of Lost
Sights — The success of the first
Spy Kids has meant more money for
the sequel, more computer animation in
particular. More money, more money. But
Sausonii ("I’m too cool") shows up too late
and too little to save the day. With Alexa
Vega, Dairy Sabino, Antonio Banderas, and
Cristal Vargas directed by Robert Ro-
driguez, 2002.

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 Lesson: Saturday, May 21, 10am - 12pm: Spanish for Business, with Eva Garcia. Location: Academy of Spanish Fine Arts, 2221 Camino del Rio South, Suite 201, San Diego, CA 92117. For more information visit our website at www.academyofsantafe.com.

OFF THE CUFF

by Sue Greenberg

What music got you through high school?

Elles Schramacher

Artist

Hillcrest

Laid Zappinelli, Physical Graffiti.

The whole album... "Im Travels and Gone" is my favorite song.

Liz Justiss

Artist

Hillcrest

Would have to say Moody Blues because I did elaborate drawings and painting with Moody Blues playing in the background. "Night in White Satin" sticks in my mind.

Joy S. Pierce

Heating and Air Conditioning

Ramona San Diego

Bradley Bours, License to Ill. It was Part older albums, but at a senior class, in 1994, we listened to it a lot. "Bone Monkey" and "George Strut"... all the early albums. It's a weird mix, but all my friends listened to everything and so did I. I remember playing songs and listening to "Midnight Cry," "Dr. Feelgood."

Caitie Christoff

Owner, Housekeeping Service

Downey

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The lighthouse station established on Ballast Point in 1890 was torn down in 1960. The Navy constructed an officers club there in 1992. — by RobertMisczuk

PICTURE STORY

Photograph from the San Diego Historical Society

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- Makin's San Diego Salon & Spa
- Free eyebrow design & wax
- Medwrite
- Free weight loss clinic
- Medskin & Body Clinic
- 2 power peels or 2 chemical peels $111
- Howard Mishkin, M.D., & Associates
- laser hair removal $95
- MI Clinic, Inc.
- Complimentary permanent makeup consultation
- The New Look Salon & Day Spa
- Microdermabrasion oxygen facial $95
- North Coast Medical Spa
- 1st-time microdermabrasion $99
- Optometric Centers of San Diego
- Eye exam $39 ($69 value)
- Oxford Hair Institute
- 500 free transplanted hairs
- Pacific College of Oriental Medicine
- Acupuncture $20 for first treatment
- The Spa
- First tan free with coupon
- Progressive Marketing Group
- Spa and salon package $149
- Quick Wax
- $10 off Brazilian wax
- Rancho Palomar Dental
- Free gift with purchase
- Edward W. Reiner, M.D.
- $50 off Diamond Dermabrasion
- Reina Spa
- $50 off spotlight hair removal
- Ross Cosmetic Medical Group
- 10% off hair loss treatment
- Sarit Day Spa
- Couples rate $145 for 2
- Sony of London
- Head-to-toe pampering special $120
- Suddenly Slimmer
- $30 off "Fat-Burner Wrap"
- Sun Health Medical Clinic
- Free complete physical checkup
- Symmetry Salon & Day Spa
- Mini facial, haircut & manicure package $95
- TanLine
- $7 tan only $39.99
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- Pita Optical
- Acura 2 & Surevue lenses $36.98
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- Weight loss special $34.99/week
- World Spa
- Free home care kit ($39.50 value)
- Walden Aesthetics
- 3% off face & body waxing
- West Coast Eyecare
- 10% off any product or service
- World Spa
- 10% off day spa packages

RETAIL

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- Free art lesson with supply purchase
- Action Cycler
- Free gift box ($100 value)
- Batteries Plus
- 10% off auto/truck batteries
- Bicycle Warehouse
- 525 off purchase
- Black Mountain Bicycles
- Free bike accessories ($30 value)
- Boot World
- 10% off any item $50+
- Cat Alley
- 10% off any single purchase
- Classic Photo World
- 8" x 10" portrait $25.95
- Enhancery jewels
- Free bracelet
- Fitness Direct
- 10% off eqpt or free delivery
- Guitar & Trax
- Guitar strings: 3 for the price of 1
- Jay's Smile Centers
- 10% off Tens sandals
- Legends Home Furnishings
- Pay no sales tax with coupon
- McGraw Publishing
- 20% off meditation/spiritual books
- Movie Poster
- 10% off CD, DVD, or VHS
- Off Th' Record
- 10% off any new or used CD
- San Diego Car Stereo
- Free Installation
- San Diego Leather Jacket Factory
- $100 off purchase
- Spin Records
- 10% off used records & CDs
- Squat's Cutique
- $5 off purchase
- Spa Elements, Inc.
- $15 off any service

ELECTRONICS

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- Free month of Web hosting
- AudioLand
- Free pager, 1 year service, voice mail $99
- Car Audio Heaven
- Auto safety car alarm $69. installed
- 800-USA-BEEP
- New beeper free
- Radioshack Enterprises, Inc.
- Free hands-free kit
- Pager Me!
- $5 off Motorola Bravo Plus pager
- Securitas
- Free Fosgate subwoofer

EVERYTHING ELSE

- A Touch of Class Limousine
- 3 hours $99
- Absolutely Dancesport
- Dance package $25
- Academy of World Dance N'Arts
- 2 for 1 dance party admission
- Academy Rentals
- Free trailer rental
- Adrenaline Waterports
- 105 off La Jolla Sea Caves kayak tour
- Advance Tickets
- 55 off concert & event tickets
- Air Adventure Skydiving
- $20 off any first-jump course
- Arthur Murray Dance Studio
- Free private lesson
- Asbury in An Admiral Theatre
- 52 off admission
- Atlan Tickets
- Free delivery anywhere ($10 savings)
- 30% off any one service
- Free Flight Video
- Bidwell Bazaar
- 52 off admission
- City Ballet
- 1/2-price ballet tickets
- The Comedy Store
- 2 for 1 admission
- Copacabana Travel
- Free Corcovado tour
- De Anza Springs Resort
- Free virtual pass
- GemFaire
- 51 off admission
- Harpal Festival
- Free shopping bag
- Intraex English Institute
- Free English class
- Kita Ceramics
- 55 off pottery studio. $10 off lesson pkg.
- Learn to Ice Skire
- 50% off ice skating lesson
- Live Oak Springs Resort
- 50% off dinner
- Mission Home Loans
- 52 off admission
- Multi Media Arts
- Free voiceover class
- NutriGain, Tantric Center
- Free "Master Your Destiny" tape set
- Pacific Beach Surf Shop
- Free skate or bike rental
- Pacific Energy Limousines
- 1 free hour
- Pacific Sports Association
- Free sports membership
- Photopassport.com
- Free photography consultation
- San Diego Bridal Show
- 52 off admission
- San Diego Limousine & Limousines
- 1 free hour
- San Diego Pet Memorial Park
- 50% off apparel
- San Diego Repertory Theatre
- Half-price tickets
- Shakespeare's
- 2 for 1 admission
- Sky Sailing
- 515 off aerobatic glider ride
- Skydive D'âmora
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LEAD STORIES

— The 12-story, earthquake-proof, $190 million Richmond Public Library, the world’s largest, opened in Richmond, Calif., yesterday. The library, which was designed to withstand an earthquake as well as a 12-story brush fire, was completed in 1963. The library is open from 9 a.m. to 9 p.m., seven days a week. The library is located at 1001 W. MacArthur Blvd. in Richmond.

— The United States Department of Agriculture announced yesterday that it would begin testing the soil on the site of the former World Trade Center to determine whether it is suitable for the construction of a new building.

— The New York Yankees defeated the Boston Red Sox 6-2 yesterday, giving the Yankees their second consecutive World Series victory.

— The San Francisco Giants defeated the Los Angeles Dodgers 5-4 yesterday, giving the Giants their first World Series victory since 1989.

— The Chicago Cubs defeated the St. Louis Cardinals 4-3 yesterday, giving the Cubs their first World Series victory since 1945.
Till Dad Comes Home

Jack went away, Thursday morning before I dropped my three girls at school, we battled the traffic heading west on Palomar Airport Road. "Daddy, why do you have to go away?" four-year-old Johnny asked from the middle seat.

Ben, who is almost two, sat beside Johnny and asked, "Dad-da?"

"I have to go to a meeting," Jack answered from the passenger seat beside me.

"When will you come back?" nine-year-old Rebecca chimed.

"Tuesday night."

"But that's too long," Anna, seven, complained.

"It'll go by before you know it," Jack assured Anna and Lucy, five, who shot Jack a doubtful look.

We got through Thursday and Friday without too much trouble. The three girls went to school all day both days. Johnny went to a half day of preschool. Friday night, we got Oscar's takeout and watched Country Music Television until bedtime.

"Are you being so nice to us because Daddy's not here?" Anna asked as we climbed the stairs for bed.


Saturday morning, Angela and Ben woke me around 6:30. "Can we go down stairs and watch cartoons?" Angela whispered in my ear.

"Sure," I croaked.

"Ben," Angela said in a sing-song voice, "want to watch Bob the Builder?"

"Yeah." Ben answered and disappeared down the stairs. I could hear him saying, "Bob, Bob, Bob, Bob," all the way down.

Johnny and I followed Angela and Ben a few minutes later. Rebecca and Lucy slept until almost eight. By the time I had made Biscuit coffee for breakfast, sadly prepared on the kitchen's, I started a load of laundry, talked to my sister on the phone, rinsed the through the girls' backpacks looking for important papers, written my grocery list, and gotten the kids dressed, the clock in my room read 10:48.

"Rebecca!" I called down the stairs.

"What?" Rebecca answered.

"Can you keep an eye on Ben while I take my shower?"

"Sure. Come on, Ben," I heard Rebecca say, "let's go downstairs to CD!"

While I let the warm spray wash over me, I thought about Jack far away in Ohio. A magazine editor, gone to write a writer's column, looking for people to write articles for his magazine. "He's probably schmoozing someone right now," I thought as I stepped out of the shower. "It's almost 11, and I'm still trying to get to the grocery store."

After I got dressed, I headed downstairs. When I rounded the corner into the living room, Lucy and Angela sat at the dining table using tiny baby spoons to drink something from plastic cups. Lucy's lips and tongue glowed bright fluorescent orange. Lucy's lips and teeth and tongue had darkened to a deadly shade of purple. She looked like the undead from a low-bud- get horror film. "What are you guys doing?" I asked.

"Angela put food coloring in our lemonade," Lucy confided.

"Angela, what were you thinking?" I asked as I seized the cups and poured offending liquid down the kitchen sink. "You guys should see your mouths. That stuff stains. You're going to look like that for the birthday party this afternoon."

Our neighbors across the street had invited us to their younger daughter's third birthday. Lucy ran to the bathroom and gazed at her frightening reflection. "I'm not going to the birthday party," she said and began to cry.

"Angela, why did you make that drink?"

"I didn't make 'em, Jackie did," Lucy sobbed.

"It was not. You can't be in my club anymore, Lucy and Angela constantly form and deform the solv clubs with floating themes and changing memberships. Last week after her first day of PE, Lucy formed a physical fitness club. She and Johnny ran around the back yard jumping over obstacles and sliding down the slide. The week before, Lucy formed an animal club. She and Lucy gathered together all their stuffed animals and told Johnny he couldn't join. Saturday morning, I wasn't at all sure from which club Angela was being dismissed.

"Well, I don't want to be in your stupid club anyway," Angela told Lucy.

"Where's Benjamin?" I asked反射ively. Benjamin gets into more trouble than my other four kids combined. If I don't see or hear Benjamin for more than a minute or two, I figure he has to be into something.

Rebecca looked up from where she lay reading a book on the living room coach. "I thought he was in the office," she said.

Sure enough. When I walked in the door to our home office, Benjamin sat at the old computer with Jack and I let the kids use for their games. Benjamin held up a Bob the Builder CD and stuffed the disk into the disk drive. "Bob," he said with great enthusiasm as he pushed the button that makes the disk drive open and slat. "Bob, he said again as he pushed the button over and over. The disk slid in and out.

"No no no, buddy," I told Ben and grabbed the disk out of the drive. "You're not supposed to play with the computer."

Ben threw himself onto the floor and screamed. Johnny walked into the office. "Mom, Lucy won't let me be in her club," he complained.

I explained the situation and assured him.

"Only three more days," I said and tried to smile.

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