PETER Q. DAVIS AS GOLDING SUCCESSOR - SEE PAGE

Reader

Once Upon a Time There Was A Big Fal Bass...

story on page 5

999



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LETTERS

We welcome letters tertaining to the contents of the Reader. You may phone them in by colling 619-235-3000, ext. 460; address them to Letters to the Fditor, Box 85803, San Diego A 92186-589 ; fax them to CA 92186-589:; for men to 619-251-4889: or e-mail them to letters@sdreader.com via the Internet Pleose include your name, address, and telephone number. Letters may be edited for length and clarity.

Stupid!

Mr. Kleinzahler, after Alfred Brendel's San Diego perfor-mance. I lined up for an autograph chat (Pop Music, Jan-uary 14). What could I ask the Man? First Lasked about con-Many First, I asked about con-centration. "It's only a problem if someone comes to talk, not listen." he replied. Coughing wasn't mentioned. Unlike San Franciscans, San Diegens just withhold coughing to periods between numbers. Next, I asked why composers often repeated the same themes throughout their compositions. "What's the matter, don't you like it?" he re-sponded in a Germanic gruffness. He hadn't understood, and not He hadn't understood, and not wanting to appear disrespectful, lexited with, "I really like your car" (a black chauffeur-driven Lincoln ismousine). Stopid. Not wanting to be embar-rassed again in my post-per-formance conversation with

Louis Lortie, I only asked for Louis Lortie, I only asked for this autograph on my book of Chopin findes. Lortie had just played all 26 etudes by memory flavlessly? If one, this was a big deal! "So someone out there was actually following along," he said, "Yes." I replied You know, there are better editions of the Chopin etudes. You know, there are better editions of the Chopin études than this one." he said while signing, "Maybe this was all my mother could afford." I re-sponded. Stupid! Kleinzahler, next time maybe

I should follow your lead and est listen to the CD over a glass of 12-year-old malt whiskey.

Kensington

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lack. a. £d Bedford) was on a date. He spent more than usual. I had a half reading this week's column, "Lands. I'm a Martred date." He is such a fun witer, but this one was the best to date. What was Carla doing having diener with Landford Lom answays! I think we've be-

Tom anyway! I finite we've begun's serial here.
Tell Ed he is pretty dam cool
and when I get my SD Reader
after perusing the cover story. I
always look for him next
Odd Stevens Beach Old Mission Beach

Eleanor's Error

Le. Peader January 14 Restau-tant Review by Eleanor Widmet. quested the same meal for the

millennium." He. error is, the millennium is 10." weeks away, not 50! The

yes: 2000 is only a leap year, not Ed Woodley

Sexist And Offensive 'feel that J.D. Crowe's so-called cartoons frequently de-picting Mayor Susan are mark-edly sexist and offensive to any woman who tends to be some-what overweight. I am a Democrat and seldom agree with Mayor Golding, but even crit

icism should not be bigoted. A Few Of My Own

Peeves I never cease to be amazed by the stupidity of the general populace, but your article "Nonfiction Horror" by Brizzolara ("City Lights," January 7) has inspired me to further explore my observations. The article hopefully shed light on one of American society's biggest em-barrassments: the booming population of the literate-but-still-pathetically-undereducated. Having worked in the restaurant business, I could (and also to) write a book on this phenomenon, but it is the more subtle clues, such as the selections in a bookstore win dow, that are really frighten

dow, that are really frightening. I would like, if I may, to
add a few of my own peeves.

Signs/flyers with apostrophe's and "quote marks"
where they do not belong.

People who went to see
the recent version of Romac and Juliet to see Leonardo DiCaprio

Juliet to see Leonardo Dicaprio-in tights, then walked out be-cause they couldn't understand the dialogue—Made-up words such as "drownded" [past tense of "drown"), "nother" (as in "a whole nother. "I and "brung" — Furbees (I realize this

has little to do with literacy. has little to do with literacy, but I had to get that in) I would like to thank Mr. Brizzolara for his attention to this problem and for the sense of solidarity he provided for others with a clue (aithough

most people probably see Cool Ed

Ke the January JA. "Tin Fork."

You could sare fell "Tin Fork."

Is & L. & L. & Bedford was on a Many the was the was on a Many the was the was on a Many than the was on a Many to the was on the Art of Celetial Chicken Superior Was on the Art of Celetial Chicken Superior Was on the Art of Celetial Chicken Superior Was on the Was o

Others Share My Sorrow

I would like to comment on an article in your last icone in December entitled "Death of a Baby Brother" written by Jangchup Phelgyai. This was a wonderful article. I just lost my father in November to cancer back East in Buffalo, New York back East in Buffalo, New Yori, and this was a very inspiring -tory. My heart was there with the whole family, and I know by reading this others share my sorrow. So inspiring. Diar e Gooch

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Reader



















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Banker's buill Mayoral politics in San Diego is making waves



before. American Burder points out that the talk about Dovis to be ing all east one real consequence, intended or not. It is straing up in terest in a possible buyeaut of the Burde of Commerce, which Davis free enterth houts a bit buyeaut of the Burde of Commerce, which Davis free enterth houts a bit buyeaut of the Burde of Commerce, which Davis free enterth houts a bit buyeaut of the burder of the properties of the controversal ties to the Burger Hedgescock mooral scandals was more dating with Hedgescock, company consultant Tion Shepped and It a bills unwinder. David Demonstrate in \$15 million company-ment of the properties of the p corruption lawsuit filed by the state fair Political Practices Commis-sion. The case was dropped in 1991 when Hedgecock agreed to pay a \$30,000 fine.

Shades of Gray Mayor Susan Golding hasn't been having





his thir of staff. The two women have been at olds ever since Golding broke her promise to not oppose Schenk in an election for country superview two lasts in 1984, Instant of staying cut of the pace Golding, bisked by huge cash into-sions from their horbard Dick Silberman her alsoft Schenk with a reast ynalls no his pose. Arte Golding, wom, the two women saset each other for lice in a case that Golding eventually.

other for Jule in a case that Golding overtuids in Indoor to School and the expected indoors from her Golding who entough the things the second that all constructions to the day general place Williams. By since it with Willbook pollutal gene, computing consultant Geerge Gordina Golding in the Computing Consultant School and the School and School a mass with Brown. Galleges, who rate the xnn Degeomber's Galleges, who rate the xnn Degeomber's Galleges, is a morning that is, is an engineer a process a clinication, and a little particular the Examiner moted. Problems, Galleges is a nontrial Bergubbians. But Galleges might still have a chance. Avoiding to a source quinted by the Examiner, "Willie Euron demanded Medina, Hr pounded his dock and streamed and boilered. Medina doesn't know a darm thing. The unant moves is be sont list more than a year.

Feeding the troops As Napoleon once said, an army travels on its stornach. But even he would probably be surprised by the 1999 Phillip A. (Lennelly Awards for best military food, to be held his March .: Mission valley's Town and Country Resort. "Army con are evaluated in a number of areas, including food preparation, taste nutration, service, and sanitation, according to an Army news re lease. "Evaluators traveled the globe last year to obtain first-hand knowledge of how surmy cooks perform their jobs in both parrison

The Reader offers \$25 for news tips published in this column. Call our voice mail at 619-235-3000, ext. 440, or fax your tip to 619-235-3096.

Snarls, Inc.

By Bill Manson

The elderly gent didn't stand a chance. Last Wednesday morning, 7:20 a.m., two pit bulls jumped him the moment he

came out with his trash into the alley at 24th and I Streets in Sheralley at 24th and J Streets in Sher-man Heights. It was probably the dogs' owner, a neighbor, who called 911. First to arrive were the police. Then an ambulance. Then, 40 minutes after the first call, Animal Control, Backed by the police, the Animal Control officer lassoed the two does. The first one he caught at the end of his noosed pole and hauled it into the Animal Control paddy-

Poice officers, she was trying The latest string of San Diego dog attacks raises the

mal Control?
That was when Mid-City po-lice and Animal Control vowed to cooperate to increase the number of animal control officers and to free up the police that of de facte animal control

question: what happened to the

274 animal calls during Fiscal Year '98. Countless other radio scale of fights, shootings, stab-bings have a direct relationship with pit bull fights where wagers are placed. This figure includes officers having to kill three dogs

ay, should not have to dou-as animal handlers. This is why Animal Control was created. Burhans proposed developing "a four-way partnership with Anithrough the law enforcement nittee). Code Complionce and the police

The idea was to share infor-mation, to train police to handle difficult dogs, and to enforce mals considered dangerous must arry \$100,000 liability insur-

ing much has happened

Tam disappo imal Control," says a better job. Why sponding when it of [their officers] to

they're understaff what they've done to ball with that? I cor of dogs attacking hear people say, I co Control and I didn't I hung up and called

their nonemerge cause people can't get th





bulance took off, the animal naddy-wagon left for the over owded animal shelter, where the dogs would wait to live or to

die.
This is the latest in a string of pit bull attacks in San Diego,
Girl Pulled from laws of Pu Bull, the headline read just a Bull, the headline read just a week arlier in the Union. Tri-bure, January 6. It happened on Parkside Avenue in Para dise. Hills: a pit bull mouled an 11-year-old garl after bitting another child. Chuld Viva p. dice officer David Padilla, who saves the girl, eventually short the dog for fea-ts would strack other children. In Memory Berk bas Wedne.

In Valencia Park two Wednes days before that, on December 23, three pit buil terriers knocked Linda Evans, an Animal Control Linda Evans, an Animal Control officer, to the ground and bit her on the buttocks, arms, and hand. Officer Darrell Hanson was bitten on the left thigh when he

the edge of Lemon Grove, a po-lice officer trying to separate a lice officer trying to separate a fighting pit bull named Rocky from a Dob-rman named Tyson was forced to shoot the Dober-man lest he become a victim himself. On Friday, November 13, a 62-year-old man, fleeing down Willow Glen Drive in

Hara told the Reader last Augus roblems, and who the entire county of San Diego (take) an hour to get there, and

dogs, which too often ended a as a police responsibility

"Animal Control is over-whelmed with the rigg trade of the problem and a not able to re-spend to vicious dog calls or in-vestigations, she wrote. The san Diego County Department of Animal Control employs a total of 34 officers spill between tellers in Bental, and to a came to her rescue. Shelters in Bonita, Carisbao, a-Last October in Oak Park, on Gaines Street. Their operation

complaints of vicious dogs, and reports of gang members using pit buils to intimidate officer, and residents, in the first sig months of 1998, others citywic responded to 438 cells for service

n public, have their dogs tranded with permanent iden-"Our program," says I in tenant lames Treese of the S tification, and must register the animals as dengerous does in addition to obtaining a regular Diego County Departs Animal Control's Vicin

The objective was to find ways for Animal Control to shoulder more responsibility, which, after all, was supposed to be their alone. Perhaps most important, po-

remaps most important, po-ince were prepared to help Ani-mal Control create a less com-pli, ated telephone-answering system, or that citizem could get action, quick. They were even prepared to help Animal Control create a volunteer program that ieft paid Animal Control officers to be available for field work

2,724,000 by 1997. The

Task Force, "has kept Sar statistics manageable. Let

statistics manageable. Let you the figures: Nationa tween 1986 and 1994. d

That's a U.S. figur

the number of dog b

the number of dog bitch.

Diego County have stayed
the same. In 1989 there
3209, in 1998, last year, the
ber of dog bites was 3256,
great difference. And add th
dat the county population
up from 2,498,000 in 19
2,724,000 by 1997. The re-

Bait, Don't

By Ernie Grimm

Fail Me Now

Barry Brightenburg's fishing boat is out of commission, so I meet him at Seaforth Boat Rentals at Gate 1 of the

Marriott Marina, 9:30 a.m. having some current."

To know when the tide is -console fishing boat. "I do v fishing seminars for them, ys 35-year-old Brightenburg, to they're letting me use this

When I called around to area ait and tackle shops. Barry batt and tackle shops. Barry Brightenburg's name kept com-ing up as someone who could teach me how to fish San Diego Hay. He's been fishing the bay since 1972, and he owns a com-pany, Fish Trap Lures, that manfactures artificial bait designed with the bay in mind. "San Diego Bay is a great, all-around fishery," he tells me as he steers the boat around Embarcadero Park. "It's a very basic fishery. It's great for eginners, kids, wives, girlfriends, lenty of fish to be caught, and

As we speed toward the nouth of the bay, Brightenburg xplains his tackes to me. "First of you need some moving wa-If you have a chance to go une and there's no current. ong and there's no current, a can go back into the back ins — Harbor Island, Shelter and the Marriott — and fish h ultralight ger and make a ey out of it. But assuming you and to fish the main bay, you sed four feet of water or mor on incoming or outflowing de flow. That's the main thing.

IN SIX YEARS 45

AUCE CHIEF

YOU GAVE ME

flowing, Brightenburg refers to a tide book, which tells him high how the water foams up on the Point Loma side of a channel buoy, while the downtown side is foamles. That tells you the tide is flowing out, he explains. "Another way you can tell the tide is flowing out is the way those sailboats off Shelter Island are

into the current."

into the current."
Brightenburg, dark-haired, full-faced, about six feet tall, kills the motor and we drift with the current. Next, he ties lures to the three rods he's brought with him.
The lures consist of a lead fish head at the eye end of a hook and a colored plastic fish body that a colored plastic fish body that slips over the book. An angler can switch the plastic part without having to untie the head. He casts one here out into the current and hands the rod to me. Let that take out line until about half of the reel is out "he tells me. "You want to set out a lot of line so the want to let out a not on the so the lure stays close to the bottom. That way, you're always within that a rike raine, which is a couple of feet off the bottom. That's where the bay fish swim most of

the time

lined up. The water flowing past their keels causes them to point

Top-five fishing spots in San Diego Bay: J. length of Shelter Island; 2. Ballast Point

one of which he works, the other current. This is the second part of Brightenburg's method. The fish swim into the current and the lures travel with the current

I feel a sudden heaviness in the line as it someone hung a 50-pound weight on the end. My winding grinds to a half. But just as suddenly as it came, the hew-

the lures travel with the current.

As the lures go by, the fish turn
and bite them.

Glancing over at my reel, he
says, "Okay, start reeling it in."

I do and after about ten turns

as suddenly as it came, the new iness goes. "That was a bite," Brightenburg chuckles. "Next time that happens, reel in line as

fast as you can. A lot of people, especially guys who have fished for trout or bass in the lakes, they get the urge to pull up on the rod when they feel that tug. But because you have so much line in the water with this kind of fish ing, it doesn't really do anything

I finish recline in my fare Trinsh reeing in my ture and Brightenburg takes a break from reeing in his line to recast mine. I offer to do my own casting, if he could reach me, but he smiles and says, "Well, you'd probably backlash it. It takes a but of practice to learn how to cast with

As Brightenburg casts my As Brightenburg casts my lure, his own pole starts to brid and jeek. He grabs it and winds the reel at high speed, In a few minutes, a sen issi, with vertical gray bands surfaces, fugling, flip-ping, and rolling all the way. He's a small bases, the strys, hold-ing up the 18-inch fish, Gripping its lower lip between his right. ing up the Issuer han Carpping is lower lip between his right, thumb and forefinger, he reaches into its mouth with the left bend and works the hook free. Then he sets the bass in the water next to the boat. The fish pauses: when the "I'm free" impulse fi-. Ity makes its was from timy lish brain to tail fin, it swims out of

sight.

A couple of minutes later,
Brightenburg pulls in another
sand bass, this one a little bigger.
He releases it as well, I ask if he ever keeps them. "I don't keep them unless they are mortally wounded," he answers. "I'm not a big fish eater, and there have been big hat eater, and there have been reports of toxicity that builds up in the tissue of bay fish over years and years. Sand bass I wouldn't have a problem with, the white sea bass I wouldn't have a prob-lem with, the halibut I wouldn't have a croblem with. All of those fish as offshore some of the time. The only ones I would have a



problem with are the ones that problem with are the ones that live here year-round, day in and day out, which are the spotted bay bass. They spawn in the bay, they grow up in the bay, they feed in the bay, they never leave the

What other fish can be

caught in the bay?
You can catch barracuda You can catch barracuda and bonito in the summertime. The bass and halibut are year round. You'll also catch the occa-sional bonefish, and that's pretty much it. There are a lot of bait fish in the bay too: smelt, anchovies, mackerel, and sardine You can catch smelt and use them for hait. They're really good

but for hailbut.

Brightenburg fires up the motor and we head for the central channel of the bay. But before we can cast any lines, we have to make way for the USNS Kiska, which is coming into port preceded by an inflatable boat full of SEALS and followed by a full of SEALS and followed by a big orange tugboat. I'm amazed at the ease with which the mas-tive ammunition ship slaps silently through the water, rais-ing almost no wake. The tug, however, roises a huge wake, bobbing us up and down like a cork.
After the convoy passes we try a



but with no luck. Brightenburg but with no luck. Brightenburg inoves the boat to a spot about 150 yards off the end of the fish-ing pier on Shelter Island. "There's a big bed of clams all along Shelter Island here," he explains. "And the sand bass leve to feed on them."

He casts out a lure and hand me the rod. As the hoat drifts me the rod. As the boat drifts westward, the lure dragging be-hind pults out line and I watch Navy helicopters and jets flying overhead. Pretty soon a jerk on the pole alerts me that I've let all the line out. I start reeling in and

of people has been increasing, and that means the number of dogs has been increasing. There are an estimated 450,000 to

500,900 does in the county now. But I find it interesting that decrease in dry bite. locally our

crease in dog bite, locally our statistics haven't shirted during a ten-wear period.

"I think that we are meeting the needs of the community," says Lecterant John Humphrey of Animal Control Spained Spained Animal Control Spained Spain

ginning, in July Triat will bring additional staff to board." Hampiney admits that with only ten patrod cificers in tre-central Division." were ever-best, But I would say our re-sponse times to high primity calls fee been really taily speed. Department wide we average!

of vocunteers to liberate officers for the field. We really don't have any patrol officers at a desk or in the shelter. That proposal was to increase our volunteers amoveing the phones. We made

Men feder ed

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CITY LIGHTS CITY LIGHTS

Snarls, Inc. nems, which has umproved the Mid-City community-rela-tions officer Misty Medina agrees progress has been made since August. "We've formed a very

valuable partnership with Ani

mal Control. We have a very

done ride-alongs with them thasing dogs myself. They'll be

oming to a supervisors' meet

ng this month to do an infor-mation exchange with all the su-pervision. It's not as adversarial inymore. And when we call for

hem, response time is better Medina says that last year's

ters' work can be. Lieotenant Treece, u 25-year secretary freeze, a 25-year secretary of Amma Control, does-nt disagree. Thit bulls are bred to mus a sigh tolerance to pain and low feer," he says. "And they're tough Bullers can bounce of their head. In one case a guy But not congut. The description a time. The degree comes out growing. The ing becomes a whimper. Bait, don't

fail me

heavy tug on the wind, wind," Brid Lwind, but no thrashes, little

with my left han

mouth."

I do and feel she pound bass wiggles Now reach into his

through the root fish's life. He sets the water, and

lure isn't pulling and reel. Without the dr

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PHOTOGRAPHY

You have reached the San Diego County Department of Animal Control, Our offices are now closed. Shelters are open, Monday through Friday, 11:30 a.m. through 5:30 p.m. And While we drift urday and Sunday, 12 p.m. and Brighten dirough 5:00 p.m. Our phone-But as we reach the or land, a wind out of th nter hours are Monday to flowing, is a proble of fishing, it pre-from drawing with tell we're not drafts

After 45 seconds it does finally get to an emergency num-ber. To report life threatening emergencies unolving an animal ecorded voice on "1" say call the theriff at 565-5262. According to

where we are going need would where we was going now, would be number two, Number three would be the middle of the channel, the whole length of the bay. Number four would be around the bail receivers, and five would be all the back basins

wind. Brighterburg says as he starts up the boat. While we need toward the mouth of the by, he gives me his top five fish-

Point Loma and North Island where angiers can buy live buil.

Last January, Brightenburg
laughts, Two guvs in a catioe
won the San Diego Angiers Bay
Bays Tournament while tied up
to the oait receivers. Usually you
have to move around to find where they keep the sailouts, fishing with ultralight gear." The balt receivers are a cou-ple of floating docks between where the fish are biting. But these gays found a spot of big fish that wanted to bate, and they

CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

tion making drift fishing im-possible. Brightenburg decides Nothing is biting at Ballast Point or the bait receivers, so we return to Shelter Island, Brightto pack it in, and we speed back to the Marriott. On the way, he enburg gets the boat closer to the shore this time, in hopes of finding a little sheiter from the wind. It works for a while, and offers a final tip. "Wiriter" he says, "is the best time to fish San Diego Bay. The fish come in to feed on the clams and, I think, because of the stable water temperature. It doesn't floctuate as we both catch another sand bass. By now it's 11:30. The wind is getting stronger while the tide

much as it does offshore. The and bas tend to move off-tore and spawn in lune and loly, so the fishing is not as good in summer, it still can be decent, but it's not usually as good as it is in the wintertime. But still, ou're out on the water, enjoying the day, and maybe catching some fish. It's very relaxing to fish the bay.

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I was on vacation in Pahoa, on the island of Hawaii, recently, and I had trouble with my came I was on mantom in Palson, or the island of Hawaiii. recently, and I had troute with my cummer. Somettings the analysis wouldn't work. I the sharter. A relation of the town total the only or dawny, having problems with electronics—computers, workers, any kind of electronic gear. He said it's because of the magnetic fields surrounding Minana Los volcano, which is about 40 miles away. I this true! — Tom, North First.

Dear Matthew Alex:

Once a week my yel takes me out to Jacumba. As I drive down the back roads, I notice giant boulder:

Storem about in a similar way that one myth sprinkly primite sor ice cram. In other place, gant boulder:

are carefully belianced on other bookers, a if someone had put them three long ago how did the landscape
come to look like first? Also, are there volcances out three that might one day explode and pummed me with
particle.

Thinking is not what Hawaii is about. You don't go there to exercise your logic circuits you go there to biss out, natch. So when your dammed computer closen't work or the VCR is on the first or your cat worth start, they followed by the good of the computer closen't work or the VCR is on the first or your cat worth start, they followed by the good of the computer control of the window for something to blame. When you're surrounded by the git and vokances, owne of them eacher, well, you're perty much forced to assume they then they followed to be some they off cause in the global days to be the people of seas in fall of thomegraph when they have the people of the control of the people of the control of the people of the

any work done?

No punite predicaments in skern's future. Our local known sear perty mother than 80 punite predicaments in skern's future. Our local known sear perty mother definer. But the Jacomballa Ko Pah area is an old volcame area. But stopped Table Mountain is a dead care, but the boulders weren't shot out of it. Those mountains of round rocks used to be one more or less widt must of magna, cooked underground. As well personaled offers, our syring acids, it are into softer voies in the mass and jelt it most view, it the magna layer was receded through evosous, measure and natural such desirent younded the boulders to their present from Busculy, the Industry was excepted that way, not arranged from directs pieces. Poway's Woodson Mountain has a similar history. They're both famous goth-per landmarts.

Lear Manthew.

Of course, I don't have any germs and if I did, they'd be good for people), but when one of those people streezes, coactly how long do their germs live outside their bodies, more or less? God only knows what they could do to you if you came in contact.

- skem, the Net

could do by you figure are in context.

**Diagnost but Carrious, In Judius Mighty glast to see the usual them game now includes not only vice, experigion position, sexual preferrous, gender, not worth, ZP Cooks, and Inferent service provider, but also microbes. My garma cabes supposing the context of the Month in Godbacks Diementary. (Though I've context) are the propriate providers of the Month of Context who show people are. Send 2 self-addressed, context of the Month of Context who show people are. Send 2 self-addressed, context of the Month of Context who show people are send 2 self-addressed, context of the Month of Context who show people are send 2 self-addressed, context of the Month of Context who show people are send 2 self-addressed to spend of any at the context of the Month of Context who show people are send 2 self-addressed to spend day at the context of the Month of Context who show people are send 2 self-addressed to spend and context on the top to the Month of Context who show people are send as the context of the Month of Context who show the Month of

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to matmail@aol.com via the Internet.



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have learned that being on the road is just another day at the office. If I take the trouble

to leave my warm nest and journey into that increasingly cold world, I'm damned well going to stay for awhile once I get where I'm

going. The idea is stay for a long enough peri-od of time so I'm no longer a tourist, but have

stories. One winter I spent a month sitting in the press room of the Georgia House of

Representatives working on a story about that chamber. One spring I went to Plains and interviewed Jimmy Carter. One fall I drove across northern Georgia, Alabama, and Mississippi in search of the last, most redneck

wississippi in search of the last, most redneck county in the South.

My morn could have been a reporter. A story begins with nothing but a vague idea, a

blur, a slight breeze in the mind and then

grows, changes, twists, changes, changes some more, and finally is shaped, polished, and shipped into the void. Mom loved hearing daily reports as a story unfolded, loved being a

coconspirator and witness.

I have told you all this because I want you to understand that I know a lot of people

residing in and around Atlanta and have

known them for many years. And I can tell known them for many years. And I can tell you, from the inside out, that when Morten. Andersen, the Falcons kicker, made that 38-yard field goal 11 minutes and 52 seconds into overtime to win the NFC championship game, the crowd at Manuel's, at Crystal's on the Square, in every Hotlanta bar, restaurant, bus stop, living room, and check-out stand

ous stop, living norm, and check-out stand went absolutely stone-cold functing must what as going to Super Bowl XXXIII. I write it and I can say it, but I still don't believe it. The Falcons have been a bad team since reptiles owned the planet. Everybody knows that. But, have you considered the specifies'

mom I'd also work or

SPORTING

The Falcons earned this win. Atlanta's qua With the game on the line and 127 sec

game-tying touchdowt Atlanta's defense. In the game they gave up a

ing record, racking up 556 points in one season.

Still, I'd have to give the game ball Still, I d nave to give the game ball it falons coach Dan Reeves. The Metrodone is Minneapolis is regarded as the loudest stadium in the NFL Atlanta played the entire gune without a false-start penality or a single diegaprocedure penalty. That is virtually impossible

and that is couching.

Reeves knows Super Bowls better that any person currently sucking air. This will be his ninth Super Book. He went to five Super Bowls as a player and coach with the Condens in the 70s and three with Denver in the 80s.

At Denver ('81-'92), Reeves ever never won a Super Bowl. Second more pressing, he couldn't keep John Elway happy. Reeves is a conservative coach, with him it's defense, defense, defense, run the ball kick the ball, then pass the ball. Elway is one of the top three or four passers who has civilized. Eventually, it came down to Elway string to management. "Him or me," and Denver, wisely, picked Elway.

Reeves moved on to the New Giants (93-96) where he earned NFL to of the Year honors for the fourth time T Falcons hired him January 20, 1997 years later he has pushed a heretofore pre-on

The Sporting Box solicits your comments via the Internet: sportbox@ix.netcom.com; or fax to (800) 732-4244. To check football contest standings: www.sdreader.com

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Year founded locally: 1895

Year tounded locality: 1895 Congregation size: 850 Services Sunday worship, 1130 a.m., 6:30 p.m.; classes and prayer meetings throughout week; call for details. Senior pastor: Reverend James Linzie Whitmill Church school enrollment: 200

Church school enrottment: 200
Weekly giving: "confidential"
Annual budget: "confidential"
Staff: nine full-time
Diversity: predominantly African-American,
some Asian

Singles program: yes Dress: dressy-casual to dressy

On the streets around Mt. Zion Baptist

On the streets around Mt. Zion Baptist Church in Logan Heights, cars have little statues of Our Lady of Guadalupe on their dashboards and glossy stickers on their bumpers that say things like "Yo Amo Jalisco" Founded in May, 1895. Mt. Zion is the third oldest African-Amer-

ican church in the city and the oldest church in its neighborhood.
It's also one of
the most handsome
churches built in San Diego in the past decade. The previous

the 1940s, was demol

ished in 1994 and, with

all, a Buptist church

construction of its new building, completed in 1995. Floor-to-ceil- ing windows till its northern wall, and broad windows high on its eastern wall admit even more light. The walls and ceiling are white. The carpets and upholstery are soft reds. It's an elegant	Sermon Content ## delivery ## Liturgy # Music Congregational ## Snacks # Howers # Architecture ### Architecture ###
sanctuary. It takes some time before you notice, high in a cor- note behind the choir pews, the baptism tank in muted yellow mar- ble, Mt. Zion is, after	Point tradificationy (new Good Yeng good & * Excellent

ble, M. Zion is, after all, a Baptis sharch. And although A. Nosonary Supris church. And although A. Mosonary Supris church. And although A. Mosonary Supris church. And although A. Mosonary Supris church and Mosonary Supris. And A. Mosonary Supris church and A. Mosonary Supris church and A. Mosonary Supris church and a supris church and a supris church and a supris church and their house— unific contemporary. Ref. imapris popul— are heavier on blues than right. They for other called "skar hymns," and a few other denominations consider them right. They for other called "skar hymns," and a few other denominations consider them out of style M. Zion dios an interesting blend of nuclear and traditional Last Sunday, its men's best for congregation in many of the hymns of the supris church and the supris churc

African-American Roman Catholic congre gation. It's more formal, more contempla

tive. Mt. Zion is a very prayerful church Reverend Whitmill and his assistant pastors and deacons led the congregation in prayer least six times during last Sunday's two he service. No congregants fidgeted or coughed or rattled their programs during the prayers. They kept their heads bowed. They mur mured "Amen" or "Yes, Lord." It's a serious church. Almost all the men and boys wear suits and ties, and almost all the women wear dresses and serious hats. Many of the older

oresses and serious hats. Stany of the older women wear gloves.

(Despite Mt. Zion's conservatism, the church had a different reputation in the early 1900s when it was pastored by Reverend George Washington Woodbey, a self-edu-cated former slave from Johnson County. Tennessee, Rev. Woodbey, according to the San Diego Historical Society, was the "leading black socialist in the United States dur

> languages and gaine international atten-tion. In 1908 he was nominated as Eugene Deb's vice-presiden-tial running mate, and in 1912 he was active Free Speech battles That same year Mt mixing religion at

socialism Looking neighbors are Ho panic. Much of logar Heights' black popu lation has migrated north and south asked Reverend Whit mill, who's served a Mt. Zion for 20 years why he and his con gregation decided stay and build th new sanctuary at the church's old location.

roots are here," he said. "We've served the community for more than a century. We've helped build it up and we've supported?

helped build it up and we've supported it.
We didn't see any sense in morange-beschere.
This is where we belong.
"Besides, we're a Missiemay Beptie
thurch. We believe in outreas! We believe
Which is what M. Zion did between
1900 and 1920 when it was the only blasitwas one of eight blask church in logan Heights. By the mid-1940nitwas one of eight blask churches in the righborhood and was so successful to be
widen who'd we'de in san Diego that had
to enlarge its sanctuary.

to enlarge its sanctuary.

"We have plans," said Reverend Whit-mill, "to begin reaching out to the Hispanic community over the next two to three We're getting ready. We already have three members of our congregation who speak ilu-

- Abe Opinca



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views.
It is 1000 a.m. on an unuscully tousty Siturday morning. Sedars and utility vehicles, most of which are black, white, or gay, are parfed in must now on graded durt loss. Townspeeds a fise with studies and young children in two, ongregate are a trade daylsing the barner "SHEA IP 2015." In front of the trader is a long blackwise the studies of the studies of the studies as a long blackwise which are the studies as a long blackwise the studies are studied to the studies as a long blackwise which are the studies as a long blackwise the studies are studied to the studies as a long blackwise the studies are studied to the studies as a long blackwise the studies are studied to the studies are studies are studied to the studies are studies are studied to the studies are studies are studies are

tions and signs in contestants near a gold lottery drum half-filled with folded green lottery drum half-filled with tolded green paper slips. The mood is amiously upbeat. "... I was saying to my wife. 'Do we really want to pick up all of our stuff and move somewhere else?" "...We've already had the mother of

all garage sales..."
"...Well, we could get houses close

Many of the men wear baseball caps. Many of the men wear baseball caps. A few of the women wear visors. Practically all are Caucasian, circa 35 to 60 years old, dressed in scruffy weekend uni-forms — jeans, shorts, T-shirts, sun-glasses. They take seats in metal chairs beneath an awning, just yards from the here today can muster roughly \$133,000 in cash (20 percent of the most expensive home's price) as a Sandaiwood down payment, without selling their current homes. One hundred forty-four applicants prequalified for the lottery. Eighty-five

forms of the mineraction is one appearance preparament on the more Legacy in the They will have a choice of four first plans. He dated Mist, Victorian Rose, Viola, and Wisters — offering optional bedrooms, wet bars, "ferrests," excuspresses studies and wine roums. Healther Mist will be not story — a 280-3 part feet ach. Chep repeatable outple. Sort and Party Whiteleast, and about Index). They are

on a plane bound home from Fig. where they had distractedly enjoyed a long awaited two week vacation. The Topota parts and service dealer and his wife, an OR nurse, had been so enamored of Sandalwood "before (Shea) ewn turned a foot of soil."



selling from the "high three hundreds" now said

fully laid out croissants, pound cake, and juice on a card table, but few indulge. Thirty minutes from now, a Shea Homes representative will begin drawing names for the Sandshowd Phase I raffle. "Winners"—those who are called first — will have their choice of 13 lots, whose homes, when built, will cost between \$55,1000 and \$665,500. The lots, Sumbars 2-56, from an inverted horseshee also utsandshouse cost the dimensions of a high five bedroom home at Lot 76. They point, step thought have been been some standard to the dimensions of a high five bedroom home at Lot 76. They point, step thought shall be some houses that were supposed to be \$700,000 but torsed out. "We looked at some houses that were supposed to be \$700,000 but torsed out." The solution of the step is the standard begin the would like to move his family of four into Sandalwood, which is walking distance from his office.

tance from his office.
"We're in a valley right now. Here, we'd be able to see the sun set."

Were in a valley right most Here, we die einle to oer the sim set? "Matterne" a bette jistergebei houtenaken in ter auf ski, greets a callot friend ski, greet a callot friend ski, greet a callot friend for to to or of Sandaboood's residents." It lee from it in Lininas, and I'd set side to walk to the stores and criticy the ocean view. Shea Homes mortage, devision secretarised that the men and women gathered Shea Homes mortage, devision secretarised that the men and women gathered shear Homes mortage, devision secretarised that the men and women gathered shear Homes men gathered shear s

we will kept checking back. "This is because boat Whitehead, who says he grow up an a house near the sea, had set a licitum goal" of none agains excuring an occan view. At the lottery today, Mark Grassi, a local loan officer, will represent the Whitehead. Prior to the drawing, he emaild the couple in rije that Lot 78 (which would feature a two-story Victorian Rose, with an optional balcomy) was still available for \$151960. Doll they want to typ for it?

An answer came from Tipe yes,
the 1620-2m. The drawing will begin in ten minutes. A man in sanglasses notices as a substantial. Care you in the lottery?" he asks.

scaing from the "high three hundreds" now said "from the mid-four hundreds," Scott Whitehead read, Batty says, "Did you see the sign?" and it said, "From the low five hundreds. 'So we realized we probably had to start shopping for another home. But we still kept checking back." This is because Scott Whitehead, who says he grew but we still kept checking back."

that they put their home up for sale. They had visited a nearby Shea devel-They had visited a nearby shea devel opment, chatted with Shea reps, and pored over brochures. Their home sold faster than expected, so they moved with their three children into a rental unit. Then there came a

San Diego's residential market heated up; so did Sandalwood's prices. The sign at Via Cantebria that, in early 1998, advertised homes 'from the mid-four hundreds,' Scott

an everyuse."

Conversating grow louder, more animated. The two couples have finished paining for 38 and are back in their seats. Rumons about Sandalwood's desirability are consulting through the crowd, more than 2004 people registed Sandalwood's multirecording through the crowd, more than 2004 people registed Sandalwood's multion of the consulting through the

Woodstock house-buying campout, learner Gleeson, a Coldwell Banker agent from La Jolla, is the best-dressed per-son at the lottery. She has come today to observe, not to buy, although she admits

Men and women gathered here today can muster roughly \$133,000 in cash (20 percent of the most expensive home's price) as a Sandalwood down payment.



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the trailer is still 12 yards long. Before according the trailer's Before seeming the trailer's steps, lottery contestants near the blue-clothed table study a site map, maintained by a shear representative. It shows avail-able remaining lots. When a suburban Marla Maples les ns

over the map, she grimaces "They sold it The one I wanted." Behind her, a hosky woman in a white "cat" T-shirt stares trance-like at a still-available trance-like at a still-available
tot. "My bushend's out of town
and I don't know if he's gonna
want that." No one responds
she adds quietly, "But I don't
want to lose my place."
Farther down the line, two

men swap hardship stories:
...I'm staying in a guest

house right now..."
"...When we got our home ages ago we had to camp out..."
And a young couple grimly informs an older female relative, "It's just too much money..." Maureen, small son at her

side, looks weary. She tells a side, 100ks weary. She tells a friend, "I think there's a rea-son for everything." Jeanne Gleeson bids good-bye to col-leagues and heads off to a client

meeting.
"I think you get a lot for "It think you get a lot for your money," she later says of Sandalwood. "Homes like those would be about \$900,000 in La Jolla. There's minimal new development in Encinitas, so there'll be hardly any other new products with ocean views. My only concern is long range. If the market falls again. "But at least those howers." "But at least those buyers'll

have a high quality of living."

Now the lottery site seems empty, lonely, only 20-odd people remain beside the trailer. At Lot #82, a middle-aged couple enters the only tall wooden house-skeleton near the lottery site - a budding \$524,000 Vis site — abudding \$524,000 Vic-torian Rose with a half-built fountain on its front lawn Inside its cavernous walls are stacks of drywall and piles of wood shavings. The couple stends near the doorway, looking at studs, joists, and concret floor-ing. "This is the living room."

studs, joists, and concrete floor-ing. "This is the living room," the man says authoritatively. Neat 4,30 p.m., the White-heads land at Palomar Airport. They are picked up by a friend, who stuggests they visit San-dalwood to see if Grassi secured abome for them. They drive up Via Cantebra to Sandakes. Via Cantebria to Sandalwood Court. They notice commo-tion at Lot 78, the lot they had

tion at Lot 78, the lot they had hoped to buy. About 20 friends and rela-fives are waving, cheering. They have set out champagne, food-stuffs, and party favors. Weeks later, Scott White-head will have an epiphany.

We've got a good piece of view an ocean view, and we can see sunsets. Maybe it all worked out because we didn't care any-more. It was out of our con-trol We finally realized that.

— Susan Vaughn

Susan Vaughn is a regular conco-author of Los Angeles Realm of Possibility.





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I don't remember much about my first day of kindergarten I don't remember much about my firs dy or kindergerrea. Accept that Webste Elementary School was a bugs, sprawling complex filled with strangers all bigger than J. Al 25 of was to region indoor-outdoor-cargin in three of your rows. We took maps on little mats. Although a sprined to be a row leader. I don't belower lever most it. J don't remember the principals name, but I do recall several leary visits to her of the principals name, but I do recall several leary visits to her of the principals name, but I do recall several tempty visits to her of the principals name, but I do recall several tempty visits to her of the principals name, but I do recall several tempty visits to her of the principals name, but I do not recall several tempty of a note May Norman bad principal to my western I amounced to my better did more. The thought one who per noted?

Webster was built in 1956 on the eastern fromtier of San Diego (21s), to a north of where 47s Newto errors. High-principal cargonisms of the principal services and the principal services when the principal services are serviced to the principal services and the principal services are serviced to the principal services and the principal services are serviced to the principal services and the principal services are serviced to the services are



The author in kindergarten not be among them, as m

toughest

stoins.

including

tetracydine

stains.

White families moved out of the Webster area (then called Imig Park) as fast as black families were moving in catted ring Park) as tast as black families were moving in.
The neighborhood remains perdom nantis black as well as
improverished. Last year, Webster was named one of San Diego
Unified's lowest-performing schools, in danger of possible
closure and complete restaining.

I ended up at Spring Valley Elementary. After two years

at Spring Valley lunior High, 1 attended Mount Miguel High School and went on to get a degree in journal-ism. My best friend from kindergarten moved to Spring Val ted from Monte Vista High, and nos

everybody I need to know I met in kindergarten.

Jeff Ousley, Hower Man Jeff Dusley lived on the opposite end of the Webster bound-arties from my house, on the corner of 49th and Frederal. Ridgeriew Drive is at the top of the hall where Fairmourn Drive cascade door in tothe Chollac Ereck gally and col-lides with 47th Street. Jeff now own Artie: Hower Market on El Cajon Boule-Jeff now own Artie: Hower Market on El Cajon Boule-

left now owen Artes Flower Market on El Cajon Boulevard three and a half miles from Webser: my coon in he Group to Jeff's House was a peritous journey coon in he Group to Jeff's House was a peritous journey of the Chollas Parkeys and up a steep Farmount without sate-scales. If went to Webser through sixth grade and then on the Horace Man Junior High, mer the corner of El Cajon Boulevard and 54th Street. Although the demographics of the ingibles howed were changing left. Hae most time kids the ingibles how were changing left. Hae most time kids

didn't really take note of race until he hit seventh grade.
"I remember going to Horace Mann and the white kids telling me I needed a new wardrobe," he says. "I guess the way I talked and dress: d were black. Most of my mends from Webster were black."

Webset were black.

There was a stabbing in the bathroom at Horace Mann in the late '60s that was talen to be tace-related. Tension built as high school kids from Lincoln and Craw ford came down to 54th Street for a show of force.

Jeff's parents seemed to feel the remore, both from racial

non and the construction of Interstate 805, which was

tensor and the construction of Interstate 805, which was broughing up the back yard for the Home Avenual or the Home Avenual of the Home Avenual or 173, the Ousleys proved to Casa do Oto. "My parents are not reaches, but the probably didn't want to be a minority, left says. They were probably concerned about their property aliae When, the freeway came, it was, like."

[A LEMON] "I REMEMBER GOING TO

We re out of here leff went to high school at Monte Vista. tell went to high school at Monte Vista, whete rical tension was hight by comparison but got more media play. Jeff made the track team, the swim team, and played water polo. He heard the word "nigger" being used with trequency for the first time at Monte Vista. The kid next door had a black. Foottomed

pool and played gustar. Across the street, another kid played flute and was heavily into

unother skid plaved flute and was heavily into
one of left's skids, lethon tull. They immedessels, formed a band.
Eventually named fluxe Wind, left's band.
MARDROBE
made KGBs. Homogroomy Salbum with a
organical flux Hamquake. They played San Diego State and
opened for some actional acts at Menteruran Hall.

leff went to Grossmont College but figured his future

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and this sociology professor at Crossmont saving four out of five people in our class would live within ten mites of their birthplace doing some kind of work similar to their parents. he recally "I thought, "Not me! I was going to be a tock star and get out of Dodge."

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parents moved us to La

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CHULA VISTA

Although be made trips to Seattle, the Midwest, and Surveye, His Stryed in Fast Courty, His best friends remained the Mids from Hones (Midwest Hones) and he martical his highs chole steem for the many high schole steem for the marting his high street as Crewford High.

Bonnic Newman was fine and the couple-operated Bonnic Honquest from 1983 huntle their dworen 1993; left lagen the flower 1994; left state of the marting his lagent the lagent his lagent

Kenny Quon, Civil Engineer Kenny Quon is the only kid in my kindergarten picture wear-ing a tie. Suspenders and a bow tie. I did not know it at the time, but Kenny is Chi-pose Kowny alders weather. nese. Formal dress would cer-tainly be the requirement for



is to scrutinize developers

bearing subdivision plans. Kenny lived over on the eastern end of the Webster district, on Westover Place.

still live there. For years, the family operated Ouon's Market on Imperial Avenue in Encanto, Although they've added locks to their doors and bars to their windows, Kenny's

"Education is stressed it was a given that I was going to college," Kenny says, "My parents owned a grocery store,

do this, and the two never returned.

Kenny's parents met in the 1940s, when his mom-to-be fled the Communist Revolu-tion in China. The Quons

tion in China. The Quons would not speak Chinese to their children, and Kenny gre-up learning only Inglish. In Kindergarten, he did not ponder much on being Chi-nese unless Mrs. Noman hy-pened to ask the class to share about what they had for dinner. "We had see and the con-

"We had rice and sou every night, and sometimes other Chinese dishes," Kenny says. "I was embarrassed some-times when asked what we were eating. We ate with chop-sticks and never had kids over.

Kenny's inclinations toward math and drawing flourished at Horace Mann Junior High He enjoyed drafting classes and shop and dreamed about being an architect. The Webster neighborhood was becom ing predominantly black, but this didn't matter much to

communities looking down their noses at Webster kids. "My dad told me that blacks

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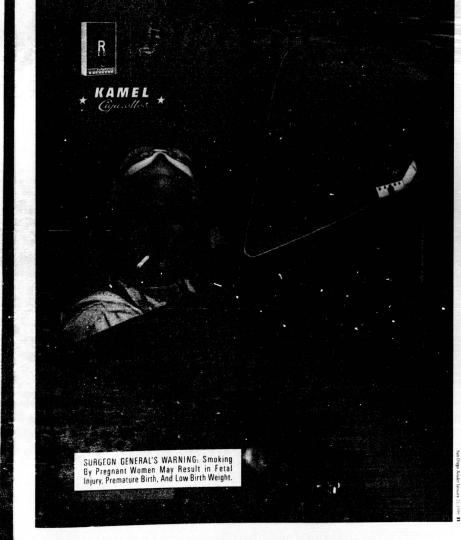
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couldn't go anywhere else," Kenny recalls. "But he told me they were just like us. We She made the trek down Fa mount with the Ridgevi contingent, past the all seemed to get along."

Kenny would often help Kenny would often help out at the family market, which local Spanish-speakers had dubbed "Chino's." Encanto was okay. His dad told him they didn't get a lot of trou-ble in Encanto because Chi-ness were looked upon as just her age group, pressed by parents to take summer so and armass credits early, father, a barber, was kills another minority group. Whites would have had a much a treak accides Kenny graduated from Crawford in 1976 and enrolled at SDSU. Feeling more tech-nical than artistic, he majored because I miss in engineering. SDSU had no in engineering, \$505U had no architecture program anyway. He married Cynthia Linn in 1985, hired on at Carisbad, and now lives in Carmel Mountain Ranch.

The Quons retired and lease the store to another good in the Webster neighborhood, wasting, his parents and occurs the control of the con to Portland, Ore her sister, Rose, Rose was a disc radio station, as worked the front de She had time to dre ing on a cruise liner She returned to San The next time I need a THE WEBSTER NEIGHBORHOOD WAS BECOMING PREDOMINANTLY BLACK, BUT THIS DIDN'T MATTER MUCH TO KENNY UNTIL HE GOT TO CRAWFORD Pharmacy Supervisor When I tried to recall names bought out by Rit when I tried to recall names from my kindergarten class, I could only remember boys. Jeff Ousley remembered boys. Kenny Quon and Carey Pico remembered boys. But what about girls, I asked. scoop to 89 cents. Winn in Kearny Mesa with her neer at KGTV.
Winnig They all remembered Win-nie Dobbs. has no children The next time I need do nie Dobbs.
Winnie only went to Webster one year, Mrs. Noonan's
kindergarten class, but she
made a lasting impression.
Maybe it was the fact that
she was suddenly off, going
to a Catholic school way on the gestant, I'm going to winnie. Phillip Bell, Fireman The Bells went to the church as my famil Redeemer Lutheran Ch to a Catholic school way on the older side of Euclid. Maybe it was because her family lived on Ridgeriew Drive for years, and she came holes to the school scene at Horace Mann. Maybe Hwas her green blue eyes. She doesn't remember it, but left says Winnie is the first girl be ever kissed. Winnie currently super-vises the Rite-And store in Derrasanta. church in a little

brown church in

brown neighborhood.

would commute from as Lakeside and Alpin

we drove in every Su from La Mesa. The Bells,

moved to Jamul in 1968

muted as well. Because

Phillip Bell all the way the Phillip Bell all the way it our high school years. Phillip walked to W by himself, a couple of son h on Brookline Stro older brother always have

things to do and was

Tierrasanta.

She was born fourth in a family of six girls and three boys. All nine Dobbs children

have the same parents. The house had three bedrooms.

one for the parents, one for the girls, and one for the boys. Holy Spirit Catholic Church didn't have a kindergarten, so the kids began at Webser and then transferred to see which

hen transferred to parochial

As much as she is remem-

bered, Winnie has only vague memories of kindergarten.

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Phillip remembers when Phillip remembers when the first black family moved within playing distance We had a black kid named Ken-neth Williams in our class, but the lived across the canyon near Ridgeview. This family was just around the corner on Date Street.

"I remember hearing com-ments along the line of "There ments along the line of "There goes the neighborhood," says Phalip, now a captain in the Vista Fire Department. "But I didn't really know what they meant. The new neighburs were the micest people.

Phillip's mother was an ammigrant, a Russian with a thick accent and assertive term reconstruction.

perament. Her family fled to Mongolia during the Soviet revolution. She met Leshe Bell in Shanghai while he was on tour with the Navy prior to World War II. He didn't speak ssian and she didn't speak English, but the sign language must have been fabulous. The Bells were in their early 40s when they adopted Phillip

Phillip graduate summer before

or couldn't do anything rhill;p recalls. "It tues the smartest guy l'eve was a fire captain."

Bob Pfohl, now chief or Ken Kremensky, a chief Lakeside. Philip trained as a Su

on to the Vista Fire Dep ment. He moved to

preparedness. Like his father before

WINNIE MADE THE TREK DOWN FAIRMOUNT WITH THE RIDGEVIEW CONTINGENT, PAST THE TRAILER PARK IN THE BOTTOM OF THE GULLY

and Leslie Ir., two biological brothers abandoned by their natural mother. Philip noised that mom had no problem getting involved with the PTA and school functions, although she had a good 20 years on most of the other grade-school mothers.

The move to Jamul didn't cern to have anything to do

with race.
"Dad always wanted a place
"Dad slways wanted a place

Todabops sounded poles in the country, "Philip says, and the country, "Philip says, "We drove a half-hour to church every Sunday," a Philip attended Jamul Las Photos through eighth grade. He cuttered Monte Vista High School the year his did died. Although he was in the did he was in the carried at the Although he can't strength a day and was happy to take the and was happy to take the nd was happy to take the blio Vocation Interest Surwy, a battery test given seniors to determine their occupa-tional interests. He answered every question with visions of medical school data ing before him.

him. Near the end of the test, he was saked to write down three pain he ringht see him will down three pain he ringht see him will doing him he years. He could only thinked two, doctor and physical therapits of sample of the s

firefighter "I always thought it was :

riding the range and fixin

In the heat of summ it's nice to know Phillip's prepared.

Carey Pico may have inhere his surname from Californ last Mexican governor, I Pico, but he was not cons ered Mexican. He was a tor head with blue eyes an

freckles.

If anything, he was Jew ish. This was made clear to Jeff Ousley one day when report cards were given out. Jeff ma-have been bigger and mon gregarious, but Carey brough home the grades. Carey's mon was driving them home to Ridgeview Drive when Jeff made a crack about Carey home acting better grades.

always getting better grade Jeff says that Mrs. Pa and told him that Car

lewish and would al smarter than he. Carey's morn wa and his dad Hispanic, neither parent brought muc ethnic tradition to the mixe marriage. They divorced aft Carey started school, and Carey felt far more stigmatized by having no dad than by anything

Trudy Pico struggled to support her three kid even went on welfare a while before landing a job with the state unemployment office. Carey got high marks in school but failed in behavior. He did not think much about going

to college. Carey liked math. He

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on the swing set at Webster. In fifth grade, he was picked to learn the slide rule, the and-held calculator of the

960s. Martin I uther King Jr. was assassinated when Carey was in fourth grade. He says Jeff cried and wrote a song about King and the Kennedys, "What Fun Is a Gun?" Horace Mann Junior High was awakening to race, as groups and cliques formed to pass judgment on

The counselors at Craw toward college, and soon he was gone from the Webster peighborhood for good. He n.ajored in physics and math

n.ajored in physics and math at UC San Diego and went on to UC Santa Barbara for a master's degree in physics. "I finally took advantage of my 'minority status," he says. "I got an internship with Bell Labs in New Jersey. They rivaled the best schools and produced Nobel-prize winners."

Carey loved research and development and went for his Ph.D. at the University of Wis-consin. There he met his wife, an Argentinean of Jewish an Argentinean of Jewish
descent studying plant pathology. They lived in Dallas, Berkeley, and finally Portland, doing
post-docto-dresearch at varous universities and working
for high-tech firms.
Five years ago, Carey was
hired to develop laser-soldering for the U.S. government. He was hot or, the trail
of welding thisherto unmer-

of welding hitherto unme gable metals when the Cold War petered out and the con-tract ended.

tract ended.

Until new work comes along. Carey is content to take care of his two little girls on his and his wife's one-acre spread in the woods outside Portland. He visits the old

hammock.

Steve Thomas, Writer Steve Thomas, Writer I was born in La Mesa, not in East San Diego. We lived in La Mesa and Santee before i went to kindergarten and left the Webster neighborhood in the middle of my second-grade

My dad, an accountant, My dad, an accountant, worked in the Los Angeles area for less than a year, and we returned to San Diego in 1967. My parents never men-tioned race and, like all the other parents around Web ster, never seemed projudiced as they quietly left the neigh-borhood for the suburbs. - Steve J. Thomas



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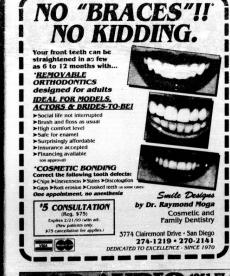
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Polly soon will find that she cannot bear to think about those last minutes before her mother, one after another, swallows the yellow pills. trous, adulterous love affair. I was weary of adolescent drama, weary of hostility, anger and confusion, theirs and mine—and mine, believe me, was as enervating, self-absorbed, and annoying as theirs. Not long after my daughters abandoned their ruf-fled bedrooms, whose air reeked with Noxzema, the pink gelatinous Dippity-Do with which they set their hair, and Revion's vile perfume Charlie, I left, I abandoned my marital ship, left behind lilacs, yellow forsythia, blue-rimmed white Ferneth dishes, my dischshund, the wearied and worn husband toward whom I felt ambivalent. My children — like Polly's, after Polly abandons Phii, which 15 years after Edith's suicide, she will — feel I did them wrong. They wish I had not left their father. After my adulterous love affair turned sour, I gave up on romance. I don't know yet if Polly will do as I've done. I hope not.

Uniike Edith, I do not contemplate suicide. I think about death, my death, and wonder in what form death will come to, or, for me. I imagine various cancers that bite with sharp, poisoned and polished teeth into brain cells, into the busy multi-lobed liver, breasts, colonic plumbing, my now emptied ovaries and useiess womb. I think about what people say about cancer's nidorous stench. I recall that someone told me she ordered fresh Casa Blanca lilies delivered every other day to keep in her mother's room, to cut her mother's stomach-cancer smells. I think about hemorrhage. For as long as I can remember, I have feared blood, have dreaded the night I would awaken and find my arms and legs and back and belly awash in thick, sticky, darkered blood. I dream black-and-white homicide photographs. Guns shoot orange fire. My death sits in the next room, flipping through a magazine as people do in waiting rooms. If I permit my mind to wander, I hear the magazine's slick, heavy pages turn. The pages' turn is the airless room's only breeze. Men and women, made meek by illness, long for any cool touch on their heated cheeks. They lean toward the page turner, to catch the page's flurrying of the air. They gaze without interest at what products





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With now. Unlike Edith, I have not Unlike Edith, I have not worn out hope. Romance, I want no more of I never again want to find myself longing to be in someone's warm arms. I never again want to mon over banal love songs, particularly now that lyrics fit the emotions of women wunner even han of women younger even than my daughters. I never again want to cry so hard for a man's

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abstemious love that my eves swell until I cannot see. I still hope I can write something I would not be ashamed to give to someone whose doctor said, "You have six months to live."

Early mornings, when I read over recent pages, I see that Polly and Edith still do not tell the truths that they know. They still converse too guardedly. I have not gotten down on paper all that I know about the connection between mothers and daughters. Polly loves, ever adores Edith. This is no surprise. Daughters love mothers. Polly also venomously hates

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Edith, and when Marlyse whis pers over the phone, "Your mother died last night, honey," Polly embraces this bad news. She could almost be said to take the whispered "Your mother died last night, honey" into her bare sunburned arms,

would fail. And why did Edith "throw cold water," to use streaked that morning with garden dirt, and hug it to her. She rushes toward it and plants avid kisses on its Gool blank face. She is glad that her mother will never see her again, because her mother's glance see thes with judgment. Polly also is filled with terror that her mother will never see her again he cause streaked that morning with project, new friend, every new dress that Polly brought to her dress that Polly brought to her attention? A shrink might tell us that Edith saw Polly as the vessel of her own failures. She saw Polly as her own worst self. She saw Polly as the carrier, the fingate, for all of those traits and tendencies in hercal that she disliked and feared. Some

she will not be able to show her that she succeeded where her mother assured her she rould fail. Edith did assure Polly she

mornings when Edith sat at her vanity table and rubbed in the foundation that she had mixed for her skin tones, she found she did not much like the found she did not much like the person she saw in the spotless mirror. All the unhappy thoughts she had about her-self on those mornings—that she was too inpulsive, that she made promises to herself that she could not keep, that she was not sufficiently realistic was not sufficiently realistic— she lent to Polly. But that is to oversimplify. All analyses like this are too reductive. True, this happened. But true also is that what went on between

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Polly and Edith was less ted than this explanation. Polly, by fall, is alway

secretly glad to watch they den's decline As to w admit that she tires and moving hoses vest tires her. You r in spring what would wi almost every Cora a backward garden for with no one to Crooknecks didn't ! and Polly was not al up canning veget because of the wo ond, because botulism.

Polly's sly plea

garden's ebb garden's end was not the sly pleasure she feit at I death. Polly made this nection. She would say to self that she was glad pumpkin vine and th producing tiny sor long after frost almost mamacall she now can buy without imagining mother will excerni wasting money. She dance lessons with mother's comment on ishness. She will not e hear her mother's ulated stagy voice saying to Polly spoils Matt and Dan Polly spoils Matt and Danny. She will not again hear Edith's resonant mention that Polly waits on the boys 'hand and foot,' treats them like "little princes." She will not near Edith say, "They will have to find a to do anything for themselves." "They will have to find a woman

who's a slave."

So that while Polly flies from the airport in the city meater Coraville to the city where Edit had lived, she congratulate herself that her lite with Edit is over (That life isn't, of or ver. Polly foolishly imagi that death will end c her mother's eyes to feels as her failures. say to Polly as she sip plastic cup of airplane ora juice, "Boy, are you in fo

surprise!")
What Polly hasn't though
yet, because in my novel sh
has not quite arrived at Edith house (maybe by tomi is that also be reflied to sider the details of her mother stoicide. Like my friend, who mother recently killed hers Polly soon will find that a cannot bear to think also those last minute mother, one after ano mother, one after another, swa lows the yellow pulls. Both Poll and I seem terrified of this see nario. When Polly does recre ate in her mind the twin moment during which Edits swallows Nembutal, she will, al of a sudden, feel the most shat terring compassion for the

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ing on my pages, I am telling half-truths. I am lying by omis-sion. I am not telling sill I know about mothers and daughters. I have inadequately shown that discomfiture teenage girls feel in the presence of a glamorous mother that Polly feels with Edith. I have not shown the Edith. I have not shown the envy aging mothers feel for daughters' fresh beauty. I try to show that sad comedy between parents and adult children in which children feel guilty for not calling or visiting a parent and the parent, longing to be left to her own devices, dreads left to her own devices, dreads the phone's rings or the brass knocker's thud. I do not let Polly know for many years that she was only taking on airts when she imagined that her mother's suicide had anything to do with Polly, that indeed had Edith had to spend more holi-Edith had to spend more hol-idays with Polly and Phil, she idays with Polly and Phil, she might well have swallowed pills earlier. Well, that isn't true either. It's just me being my sarcastic worst, but certainly. Edith did not enjoy those treks into what she thought of as Polly's one-horse town or Polly's excessive nest-building. She Pedly some hone town or Pedly.

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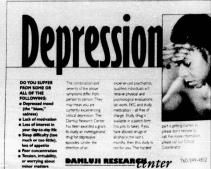
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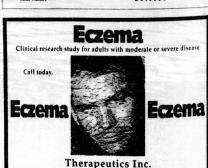
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the bread I buy at the day-old the bread I buy at the day-old store for the mallard ducks. I don't want anyone to know how I look forward to both the bread's purchase with the rit-ual helio and how are you from the Syrian store manager and then, the ducks' wings flapthen, the ducks' wings flap-ping toward me up the muddy bank, the quacks, the stained yellow beaks, and the duck women's humble brown tweed bodies and the duck men's green heads. I don't want any-one to see me dance toward the ducks or bear my 'fiello the ducks or hear my "Hello, hello, Mr. and Mrs. Duck!" I don't want anyone to see the don't want anyone to see the candy wrappers, cigarette butts, used prophylactics that float atop this urban water. I would not want anyone to see how lit-tle I have left; how much I trea-sure what is left me.

I have surreptitiously fed Edith the leftovers from my Edith the lettovers from my adulterous affair. Not much about this affair can I bear yet to write. I cannot say how every single morning and every night, every late afternoon when sun falls down into the bay and splashes across the water, I miss him. I spoon in his absence with soup and drink it down with Yuban and the occasiona glass of white wine. I keep it my closet the shirt he left a my house; I keep his white cof-fee cup and saucer, I keep the heavy-bottomed old-fashioned glass from which he sipped Rusty Nails. He filled this glass with ice cubes. He poured over the ice two jiggers Glenlive and one jigger Drambuie. I we were alone, he stuck hi we were alone, he stuck his bony index finger into the glass and stirred. I keep, on my pantry's highest shell, unopened Glenlivet and the squar red-capped Drambuie. I used to keep pipe tobacco, but several years ago he gave up his pipe. I stuff poor Edith with my sorrow. I fork my misery into

her open mouth. I give her two men who break her heart: the lovable but loutish and quasicriminal Marco with his dark criminal Marco with his dark pubic underbrush and Bob Rose, the pale and cowardly sneak. I give Bob the Rusty Nails, but not the pipe. Bob's pursy over-large lips aren't right. For a pipe yea need my lover's thin abstentious lips. Even though, as I said above, I feed close with a said above.

I feel closer at this point in the story to Edith than I do to Polly and even though I long to live many more years, this is Polly's story. What Polly's story calls for is that Edith will walk into the bathroom and stand before the medicine cabinet. The mirror, briefly, shows back her ror, briefly, shows back her heart-shaped face. She opens the cabinet door. She looks upward to the cabinet's high-est shelf. She rises onto her toes. She reaches. Her reach stretches her calves and lifts her breasts. She grasps the plas tic bottle that sits on the cab

inet's narrow glass top shelf. She takes down the pills. Over three months' work on Edith's suicide I've walked her to the medicine cabinet so many times that I can feel the clasp of her cool, narrow fin-





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solitaire given her by Marce cuts into my skin. Phil, after Edith's suicide, takes the ring to Button lewelers to be to Button Jewelers to be appraised and learns that Edith's treasured diamo. dis a zircon. Edith, who after Marco married, hoped to use the four-carat stone to help linance graduate school, long ago learned the same thing. The jeweler didn't even get out his loupe. "Junk" he said, "not worth as work, as who he whoold it," are in." "Junk," he said, 'not wurth as much as the gold it's set in." Edith's sübbed. The ieweler's sife peer dout the curtain that hung between their rooms and shop. Her husband explorated that somebody bought the lit-te lody cheap. He Junghed in the same way my duckor lughed prepared. The wife said to Edith, down whose cold-duthed checks tears ran, "Happens all the time, dearie," and bustled back through the curtain.

through the curtain.

My inability to get Edith, on paper, pouring yellow pills out onto the kitchen table, hearing pills clatter onto the table's waxed cherry-wood sur-face, and swallowing them, one after another, thinking thoughts one would think at that one would think at that moment, leads me to consider other ways Edith might die. She could be eaten by feral dogs, as were the grandparents of a woman I know; she could be run over, she could fall out of the sky in a plane crash.

I began to see why novel-ists take the deus ex machina way out. This, in Greek and Roman out. This, in Greek and Roman drama, is a god lowered by stage machinery to resolve a plot or extricate the protago-nist from a difficult situation. Generally, when it shows up in modern-day plots, critics look down on this, calling it an unexpected, artificial, or improbable character or device. Critics or no critics, I began to think of ways Edith could disthink of ways Editis could the appear from my worl. I consider and decide against range and decide against range from the appear from my worl. I consider and decide against range has been as the consent of the appear from the appear from a my consideration of the appear from the appear

and garish flashbulb-lit scenes where blood runs across the tan leather upholstery, this never seems right.

I presented my problem to a friend. I told him how every time I got to this moment on Sunday evening when Edith takes the pill bottle from the medicine, only the Manday of t takes the pill botte from the medicine cabinet that I get no further. I explained how Edith stands in her gloomy bath-room, whose subaqueous light reminds me of an aquaritum, and won't move "She's stub-born," I said, "obdurate." He suggested Edith could get killed during as tudent rehearal, that during a student rehearsal, that a flat might fall on and crush her. The flat could even has some meaningful landscape





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painted on it. No, I said, I wouldn't know how to write that, and it would involve bringing in a troupe of students as minor characters. I would have to come up with names for them and hair and eye color

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and emotions.

"Fish hone?" he offered.

"House fire." My friend allowed "House fire." My friend allowed as how the evening previous, on the 11 o'clock news, he'd seen an exceptionally dramatic house fire. Firemen climbed ladders and rescued an elderly man and his fox terrier from a third-story attic. "Madman," he said, "like Charles Whit-man, Remember him? First he killed his wife and mother and then he climbed to the top of the University of Texas tower and shot 45 people and killed 14 of them?" I said I remem-bered. "Well," he went on, man and his fox terrier from "some unhappy nut clambers up a bell tower at Edith's col-lege and starts shooting and Edith gets caught in the

crossfire?"
I was laughing by then.
"Rabid dog bite! Gets shot
in bank robbery? Bob's wife
finds Bob and Edith en flagrante delicto and shoots them?"
I said, "No, way too complicated because there' do have
to be a trial and Polly would be
drawn into that."

to be a trial and Polly would be drawn into that."
"Well," my friend suggested,
"Boo's wife, what's her name!"
"Cynthia," I said. "Cynthia,"
"Cynthia shoots herself, right there in the bedroom and then there's no trial."

Abotto complicated, I said.

Also too complicated, I said. The real problem, I admitted, The real problem, I admitted, while handing him a slice of lemon cake I'd filled and frosted an hour earlier, is that I had gotten sweet on Edith, that I'd begun to get a feel for why she didn't find it all that easy to love Polly. He gave me a pecu-liar look.

So I changed the subject and asked him if he thought the cake's lernon filling was too tart. He rolled cake around in his mouth and said he didn't. I confessed that it had gatten so awful, this hussness with Edith, that I had even thought of having her contribute each of his hook itself. You know. I said, "leave her big purse on the bank of her was dis many despera continued her bank of a reveal samply despera continued her bank of a reveal samply despera continued her bank of a reveal sample from wealing. I sent the result of a reveal of the same from wealing, it sent the result of the same from wealing, it sent the result of the same from wealing, it sent the result of the same from wealing, it sent the result of the same from wealing, it sent the result of the same from wealing, it sent the result of the same from wealing, it sent the result of the same from wealing, it sent the result of the same from wealing, it sent the result of the same from wealing, it sent the result of the same from wealing and the same from wealing the same from the same fr his mouth and said he didn't

Judith Moore has received two Juants Moore has received two NEA Feliowships for literature, most recently in 1996. Lost April, she was named as recipient of a Guggenheim Fellowship. She is co-author with Sue Coe of X. published by Kaw Books and A, putitished by fave Books and Craphics and restsued by New Fress, and author of The Left Coast of Paradise, Soho Press. Her essay collection, Never Eat Your Heart Out, was published of Groux, and was assued in page last summer by North Paper. I at 150 mere by North Paper. Press, advision of Fav. ar. Straus of Groux.



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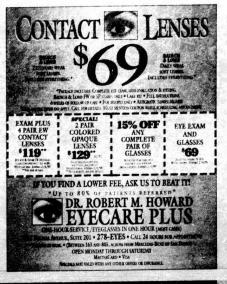
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"The bass - and I don't want to let this secret out -- but the bass when used properly can control everything without anybody knowing it.

The drummer wears a puffy red cap over his dreadlocks, and dangling behind his head from a nail in the wall of the garage is a squashed red, yellow, and blue Sesame Street beach ball, so that Big Bird seems to be peering forward with interest as the drummer hits his sticks together three times and the music begins again: a reggae rhythm imposed on a funky tune because they are working on the bass line and only four of the musicians are here. The garage door is open and it is raining. Late rush-hour traffic hisses up and down Catalina Boulevard. That evening the Padres are scheduled to play the Mets and the game gets called because of rain — the first time a Padres home game is rained out in 15 years.

The two-car garage seems a parody of a duttered garage — bikes, suitcases, car seats, beach para-phermatia, golf clubs, succium cleaners, chairs, file cabinets, broken tennis rackets, an old washer, dryer, and refrigentor, boxes, tisycles, box such relater, and the music stuff — speakers, monitors, ampli-fiers, keyboards, drums. The cars are parked helter-skelter in the driveway and along the cuth. Bain drips from the double overhead doors and collects in pools on the concrete floor.

drips from the double overhead doors and collects in peaks on the concrete floor.

The drummer has a mone-shaped on time, a ragged beard, and his every are narrowed to slits. His name is Leon Weeley. At 40, he's been playing finis for 25 years. His drumming has the fluid gaze of a swimmer, as fall his movements were jound into one elegant stokes, a calculated series, and the contraction of the peaks of the stokes and the contraction of the peaks of the player, to be a stoke of the peaks of the

Supremes, gliding through three octaves like Ois the elevator.

The mun polying electric basis follow in labet and it is parage, his house, and his band, although three members still haven't arrived. Glen started playing the bass at 11 and he has been playing 22% pears. Tall and handome with mussel short dask hart, he looks younger than he actually is, aimost boyish. He's breash and self-confident with dark eyes and a long straight nose. He doeses like a golder and looks litter an indifferent He's abusen moving and has be by byerattenesty of a second busement. He and looks litter an indifferent He's abuse nowing and has be by byerattenesty of a second busement, he dark looks litter an indifferent He's abuse of the second busement had looks litter an indifferent He's abuse of the second busement had looks litter an indifferent He's abuse of the second busement had looks litter an indifferent He's abuse of the second busement had looks litter an indifferent He's abuse of the second busement had looks litter an indifferent had looks litter and the second busement had looks litter an indifferent had looks litter and looks litter an

standing on its tail. Learning against the refrigerator beside him is a stand-up or a acoustic basis that he uses on his jazz gio. These or four rehearsds a week with different groups. My friends that are musicants lugh. They say, "You're adays rehearsing, man. You make 59 bucks a night and vow 're rehearsing every week. But for me the joy is to grow as a band! You're able to hold your head up high if you're better every week. You try to do something the you couldn't do behere. Then when musicants walk in, they realize this is some pedished shit and you put some work into it. We're not reaping the finantial rewards so we might a well get the most out of if that way.

As for me and why I'm standing in a damp garang getting my cardinans fried, my path to this place begain in the mid-1968s standing outside the Meteropole, a size but ingulations Manhattan is taining to a jazz barning thou of Joseph and the standing to a jazz barning that distinct the size of the size of the days of the days in the size of the Meteropole all day long, and there was always a corred outside. I was 15 and the music took hold of my gat and launch Leg syet.

piace begain the mod-1990s standing outside the Metropole's ajez but rigistions Mainhattan in-taining that jaz bod with Core's close for the drum. There was a year at the Netropole all day longs, and the piace of the piace of

got the ability, but they've let themselves get stagnant."

I ask him to define funk. He says, "It's what happens when a drum backbeat is accompanied by

and the state of t they like, with that Latin beat, you know. Then when you throw out a straight-ahead jazz tone, it's a

different color and they'll sit through it."

Now the keyboard player, Mark Bentley, wanders into the garage. He's 33, stocky with a dark Now the keyboard player. Mark Bentley, wanders into the garage, 164-33, stocky with a dark propriat and small beard a said, encoras face that breads into abupter whise. It is the so inge — a regy bustione that brings to mind the lead singer in Blood, Sweat and Taris. The other musicians are still working on the basis of othe regged-inch turn, doing it again, then supping and fallang about in "Take it from the breakdown" says Clen.

Are we're leging the rates grove or gaing back into the other groove?" asks Useid.

Are we're good the rate grove or gaing back into the other groove? "asks Useid.

When they had done the strength of th

up bass as far as subtle inflections on the notes, bending the notes, sliding the note, making vibrato on a note. Because of the lack of frets you have a lot of freedom as to how you want to make the note sound. The acoustic is much more majestic, that's for sure. Much more noble.

sound. The acoustic is much more miseste, that is for sure. Much more moble.

"An electric bases in a electric gater with base strings on it. It is much easier to play an electric. With the electric be. a year hit the note in that spot and that is how it sounds. You have some control but not the kind you baker on an acoustic. When Ir in playing gaze, I want to play acoustic. When Ir in playing gaze, I want to play acoustic. When I'm playing gaze, I want to play acoustic. When I'm playing gaze, I want to play expect. When I'm playing the blass on got either way. Playing the lain stiff, if is fin to play the acoustic, but on the Brazilian stuff, if is fin to play the electric. Notioness both instruments are tuned the same way. However, nothing soonful has wood, and an acoustic base swood, that is what you're hearing, whereon with an electric base sovie the advertice has so with Particles has sovie the harding the magnetic day. both intruments are turned the same way. However, nothing sounds his wood, and an acoustic base swood, that is what you're hearing, where so with an electric has word the start by our hearing, where we have the second to meet a training. It can be expected the second different certain the second to the second

the garage, holding his music over his head so as not to get seet. The van drives off as a young gift waves from the win-dow. The rose-servinal is the sist momber of Plante Groove, Serve Ebner, 40, and he greets the others as he takes his trum-pet from its case. He has a mustache and European good looks. Soon he's playing quick hur-. in the chorus of the regase-funk tune. What had so' anded ragged an hour earlier is getting smoother as the di-parate noises come together into one sound.

is getting smoother as the or grante noises come sequents on one sound.
In the control of the c

play the saxophone himself, though he never did. But he used to get on the piano and play this boogie-woogie thing that would crack us up every time. He'd try to sing. One thing he did do. My nickname is Chipper, so he'd go, 'Chipper, come

NCE UPON A

That's shy you should upe it, man." -ow Leon. He has a red jack to match his red cap and he sits behind his drains like a red Buddha. The ring test howeir and platfact of the purked cars. Leon his his sticks together and they begin again. Befinda begins to sing. Her tone et like the nore voy test when you run your finger around the rims of swine glass. "Regan music whe message of love. It's something you must left.".

the rm of a wine glass. "Regain must is the message of love. It is some-thing you must for."

Given started playing acoustic and electric bass with the school or otherst at Richard Henry Data Intent Figh. "—which has since closed and they sold all the instruments"—then at Point Loma High the some of that brothers and their parents started all four off or most. The father, feet Velori, worked as a physicise at the Scripto-rial and the started and the started and the started and the office of the started and the started and the started and the of boal colleges and served a term on them but brought at a number of boal colleges and served a term on them but brought at a number of boal colleges and served a term on the most brought and the factor. That's quality mussicantiple when you can go print on one single note before an audience of 15,000 and stead the show. That's Carlo begain to glass and served a started on the started and begain of the chart to do a note."

Offen begain to play in a law countries to be paper— who teaches at the Universe—"the world's gestates base player— who teaches at the Universe—"the world's gestates base player— the total and the started the Vierna Acadehy of Music, studying classical base but also playing ize. It is stayed in facrope for four years plaging around tumper, training with the zulner hands and learn-ing Portruguese. You can't be with ten gos on a bus all the time and the learn the clinical with the base. The base is the base of the law of th

I ask him to tell me about the bass

I sak him to tell me about the base. The best is the best a total in the The base is the harmon, it is the best a total that more, it is the best a total that may be a total the factorial to its functions are muturine and mebals, — returnis like a down and mebals like on the panso and everything dee. It holds like an overgroon cells. The acoustic bases is one of the bandest instantion of the arms, it is the anomaly a second the arms, it is the same as a based on pale to hance the freedom of the single-band sayou have to memory a sleet the returns of the same as a based on the same as a same as a based on the same



here,' and he'd put on some jazz you know, like Johnny Hodges, Jimmy Smith, or Cannonball Adderley, He'd say, 'Check this out, this is real music.' I was re into some of the thing that were happening at the time—Parliament, Fu. kadelic, Towar of Power—but I listened to what he had to say and what he wanted me to hear, and who knew, that became my favorit music. As I came to appreciate what was going on in those jazz albums, then the more I wanted to be that kind of musician and the more I found myself going to his collection and pulling things out, a lot of which I still

Under his father's guidance Hollis started play Diego at 13, and at 17 he was performing regularly and tour-ing with Barry White's 30-piece Love Unlimited Orchestra. Early on, Hollis was drawn to the music of James Brown and rhythm and blues, but then Bronze Larson. who taught saxophone at Mabel E. O'Farrell High School, Makel E. O'Farrell High School, took him under his wing and began to leach him how to improvise. In 1869 the house of community College for a competition and they wan the second. They give out two outstanding soloid awards. 'Hollist selfs me, one went to a college player and the other went for me, and that might have been the hook that got me into jazz.' Hollis stended USOR, above working with Bertram Turet-

in performance, primarily in flute and piccole, his favorite composers being Igor Stravin-sky and Gustav Mahler. Then sky and Gustav Mahler. Then he got an MA at UCSD in com-position, theory, and technol-ogy of music. "I'd love to write a symphony," he says." I haven't quite got to that big orchestra commitment yet, but that's what I look forward to."

phony, making the first appear-ance of a jazz musician with the symphony. He played briefly in the early '70s with Cannonball Adderley, who recorded him and encouraged him, showing Hollis Charlie Parker's saxo-phone given to Adderley by Parker's mother after his funeral. "It was a C-Melody that Bird had left at home. It makes an awful sound." But for Hollis it was the second hook tying him to izez. Adderley, who recorded him

to jazz.
"I started on alto saxo phone, but now I feel more com-fortable on the tenor and the soprano. It was my original instrument, but the more instru-ments you can master in the woodwind family, then the more opportunity you have to play.

My ambition as a saxophone
player is to record a lot of the
music that I've written. The saxophone is a sensual instrument.

zky, who directed his thesis, and he continued to win awards for his playing. He received his BA I look forward to."
Since then he has played
with bands ranging from David
Benoit, Fattburger, the Benny
Hollman Big Band, Mel Torme,
Nancy Wilson, Freddie Hubbard, and the San Diego Sym-

It was originally designed to bridge the gap between the brass and the string instruments. It can be riveting and played in a machine-gun-like way and get your back up against the wall or it can be very smooth. I love

iot of us were, that sheets-of-sound kind of thing — clarity, there were no accidents. It's the sound of personal urgency. The saxophone is a good vehicle for wherever you are emotionally wherever you are emotionally — whether it be lush or violent or

ist happy."

Glen and Hollis bring back

a 12-pack of Budweiser. The beer rips through the paper bag and falls to the concrete floor in front of the drums. "That's how you deliver beer, man," says Leon. "You just throw it on the floor. Want one? Pssst! Right in

toor Want oner Psst: regnt in your face!" He laughs. They start up the regate number again with Hollis and Steve adding horn embellish-ments. Everything goes well for several minutes, but then the noms come in at the wrong place

and everything stops.

"We used to be cut after four bars, second time, after the vocals, is that right?" asks Steve. "So we're coming in on the backups. We need a road map for this."

Hollis makes marks with a Hollis makes marks with a pencil on his music. "Last time through the slash." The guitar player begins

practicing speedy runs and the drummer joins in. Glen drinks his beer. Mark plays chords on the keyboard. "Working with Planet

"Working with Planet Growei sbeing a team player," Hollis tell me, "and keeping your ensemble skills together. Leon's is probably the most important element in that band right now. He's been around for years, belind. is amazing, she's petite and demur, but boy, can she belt it out."

Steve is holding his trum pet under one arm and poking at the music with a pencil. "We went to this one, then we went to that one, then we went to this

one again."
"Stash and burn." says Hol-

lis, "slash and burn, then we go to the end."
"One more time, man,"

says Steve.

Leon hits his stick, together and they begin again. "Regon music is the music of love..."

Over the next half hour they keep repeating the song making mistakes, stopping and talking about it, starting again. then talking some more

"I don't know if that will be an effective solo area," say "You know how he is." say Glen. "He's got this much attention span, then he's ready for the french fries."

The rain lets up, then comes

down heavy again.
"We need a little patter "We need a little patter between the tunes," says Hollis, "just so Steve and I can get some blood back into the mouth. Otherwise we feel like putty face."

This is all we're doing. says Glen, strumming a ba chord, "just working out a shitload of kinks."

The next night | watch

Planet Groove at Croce's Top Hat in the Gaslamp Quarter The Top Hat is one of Croce's two music venues, the other being the Jazz Bar next door The Top Hat mostly feature blues, though jazz musicians have played here as well. Glen Fisher plays at both: the Jazz Bar with Con Alma on Monday

ioned theater marquee and in front of a brick wall with a large front of a brick wall with a large monotone triptych showing a jazz band. Hollis Gentry III and Steve Ebner stand at stage left; David Harnis and the kobxonisti Marik Bentley are at the other end. Maybe 30 people are lis-tening. Long-legged waitresses glide back and forth with drink.

glide back and forth with drafts orders. I feel something is wrong and I realize it's because the room isn't smoky. I've grown up on smoky jazz bars and now that's a thing of the past.

that's a thing of the past. Belinda is singing the stan-dard "You Got the Best of My Love," swaying back and forth and doing some dance steps in front of the band. Dressed in slacks and a blouse, she is grace-ful and pretty. If she hadn't told me that she was 88, I would have me that she was 38, I would have guessed 25. Mark joins in on the wocals, and their two voices weave

wocak, and their two voices weave patterns in the air.

Most things in life move to dissolution and decay — the ultimate falling apart, a return to dust. Human endeavor tries to go the other way — taking pieces that wouldn't seem to fit pieces that wouldn't seem to fit and making not a patchwork but a seamless whole. Here onstage the racket from Glen Fisher's garage becomes trans-formed into one unbroken ges-ture of sound. Besides giving us something to which to tap our feet, doesn't this encourage us? Bit by hit we're slipping down the mortal chute, but as we go

we can put together seamless aggregations that are not only complete but beautiful. We call

after years of marriage can come to resemble one another, so it seems that musicians come to resemble their instruments. Bulky and jacketed, Leon perched behind his drum set assume the same sprawling shape. Thin and ascetic, David Harris with his blond ponytail resembles the blond guitar on which he plays. Hollis Gentry sways and bends his long body as if attempting to duplicate the long curves of his tenor saxophone. I am struck by their differences: one woman by their differences one woman, six men; four white, three blacks two stocky, three thin; two pony-tails, two dreadlocks; three beards, four mustaches; one collegiate, one dressed in black, one wearone dressed in black, one wear-ing a Hawaiian shirt. I doubt that the holding cage at the dog

pound could show a greater variety.
Planet Groove has been together for two years. "A band's got to stick together," Glen Fisher tells me. "It takes two years to tells me. "It takes two years to make your own sound and another to make it really good. It takes fanightedness. Then you have to weed out the bad apples — if someone doesn't show up for rehearsals or keeps sending in substitutes. You have to do what it takes. Even gus we to do what it takes. Even gus we to great. If you can't work with

Inst as an elderly couple

into the world where the glory is, or where it seems to be, where their work, their downtime, and

them, then you can't use them. Ego ruins a band. As for the bar scene, we're basically in the bus-ness of selling drinks. I don't mean that in a cynical way. The ambition is to do a CD their ambitions come together. In the last set, the band again tries the reggue-funk roumber that they had practiced in the garage. Belinda begins to sing. Reggue muist it something you must feel...* For a minute all goes well, then Hollis starts playing the sax in the space reserved for the spate seed. The other members of the band all groun and Hollis stopplaying. He scratches his beard The ambition is to do a CD that might get picked up and be noticed, rather than to be noticed at a small venue. A venue like Cruce's spractice working toward the CD; the garage is practice working toward the venue. All these players are trying one thing after another — different bands, different styles, different tomber than the contract of the con

and smiles beatifically.

For many musicians in San
Diego, the two venues at Croce's have a terrible reputation. The bands are paid \$50 a night dur-

bands are paid 550 a night during the week and the cover at the door is 55. Tonight with Planet Groove the take at the door has to be at least 5500. "Among musicians, play-ing at Croce's is called working on the plantation," lack Wheaton tells me. Wheaton has been pres-ident of the Musicians. Associident of the Musicians A ation of San Diego County for the past three years. Before that

of jazz studies at the University of Southern California. "The management at Croce's won't sit down and work out a collecsit down and work out a collec-tive bargaining agreement with us. Ingrid Croce is very resis-tant, and I'm sure that her hus-band Jim Croce wouldn't have approved of it. Our basic work is to keep musicians from being exploited. It's dangerous for the exploited. It is dangerous for the players not to be working together. They can be replaced by machines. We're not rigid. We realize some of these venues are very small. We can always come to an

Dues in the union are \$148 per year, and the union offers a job-referral service, a rehearsal job-reterral service, a renearsal hall and practice studios, an emergency-relief fund, life insur-ance, group medical insurance, and other benefits. It has about 1000 members, but many of the

joined.
"The union can't start The union can't start demanding anything until they have something," says Glen Fisher. "None of the bands that you see advertised in the Reader are union bands, and this is all the work in San Diego. The union is trying to live in the past and none of these musicians are involved in it. There's not any rock- and-roll-type thing in the union. I 'vea layes thought that the way to attract these groups

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"Here's what I see - there's this club Croce's that hires 14 ands a week, 2 bands a night bands a week, 2 bands a night. All the jazz purists and upper-echelon jazz players think, 'I'm not going to work for 50 bucks a night,' which is what Croce's pays on off nights. But it's the only pays on off ragits. But it's the roll-club that's kept jazz going, that hasn't folded. Every single other jazz venue has closed. Other-wise the kind of work you get is playing in a restaurant or a hotel lobby. A woman named Holly Hofmann is very active in get-ting jazz venues onine, but she ting jazz venues going, but she works with the best players in town. She plays the flute and she's very, very good. She's one of the ones that scoffs at me of the ones that scoffs at me because I work at Croce's, and she won't hire me because of that. There's no animosity there, it's just a principle thing, and that's cool. She has this rhythm section of these guys who'd played with all the heavy cats — Jim Jimb' and Rob Magnusson and Plank and Bob Magnusson and Mike Wofford. Magnusson is definitely the best jazz bassist in

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the hottest guys in town. Hol-ly'd get these venues going and then they'd close down. They wanted her to start paying the bands from how much money they're taking in at the door or they're taking in at the door or off the bar or whatever and she said forget it. She's hustling and trying as hard as she can and what she's doing is scraping a gig, starting a venue, and then it's closing, but she keeps try-ing, she a working hard. It's a struggle and she's the best, you Lealt Holly Hofmann to

"I try not to compromise "I try not to compromise my standards," says Hofmann, who has played in San Diego for 12 years and tours regularly. The holder of two degrees in classical flute, she now concentrates on mainstream jazz and has on mainstream jazz and nas brought out six CDs. "I work very hard at keeping a home-base gig in San Diego. I like to work here in order to put my stuff before a local audience. I make a point of getting unior contracts and I'm on the unior board. Unions nationally have a lot of problems, but those contracts for music gigs are always negotiable. The union has a conhas worked pretty hard to get a negotiator into Croce's but with-out success. I wouldn't play there I tend to believe that if you lowe your price, then that's where you stay monetarily. I've cho-sen not to lower my price, and

Just diat



hans, who is music director of KSDS-FM, San Diego's jazz sta-tion at City College. The station features local jazz musicians, plugs their CDs, and has had live concerts with all the local

Nobody.

loves me!

players, including Glen Fisher, Hollis Gentry, and Holly Hof-mann. The station runs a daily jazz calendar telling where local

jazz bands are playing. "Croce's has been running for 11 years," he tells me, "an long. All in all there seem to be

fewer jazz clubs than ten years ago. Most of the local jazz musi-cians have played at Croce's even though they don't pay much. But Croce's Top Hat has had some national acts. The great trumpet player Maynard Ferguson played there some time ago. As for the best local player As for the best local players— the saxophonists Charlie McPher-son, James Moody, Joe Marillo; the pionist Mike Wofford; Holly Hofmann and Bob Magnusson. Other bass player, like Chris Conner and Glen Fisher. Fisher is a great player. He has all the technical skills to play the bass and he plays a variety of styles equally well. But I find that most of our listeners who like main stream poz tend to be older, then here's a break and there're a bunchof young people who like very contemporary acid jazz and funk, but 1930s swing is becom-ing a big thing with the kids

again, so go figure."
If there is a band in San Diego that is the very opposite of Fisher's two bands — Planet of Fisher's two bands — Planet Groove and Con Alma — it is probably the San Diego Con-cert Jazz Band, which in one form or another has been play ing every Wednesday night for years. Now it plays at the Inn suites Hotel on FI Cajon Boule

The band is presently codirected by two saxophone play-ers, George Kezas and Barry Far-

"We have what we call a kicks band," Kezas tells me. "It's

not a commercial band. We're nization, and the money w make goes back into the band. This way we avoid union prob-lems. We're doing more on a big-band basis than we used to. We mostly do concerts, but see may do some dances at the hotel There seems to be a revival in hig-band swing music that's kind of

The Wednesday night I see the band its 17 members are banging out jazz standards like "Sweet Georgia Brown" and "Bye Bye Blackbird" for an audience of nearly 100. There's good alto player, Gordy Edger ton, who played for many year in pit bands in Las Vegas, and a od trumpet and valve trom-ne player. Mike Bogard, who good trumpet and valve to bone player, Mike Bogard, tours with Maynard leng Half the members are pr sional musicians and a few with the Navy Band. Three ters of the audience is over 45 and

the rest is under 25.
Traditional big-band is has a way of ordering the daily one's spiritual and o has a melancholy quality—its such an ephemeral link to a dot time. Big-band jazz is one of the only art forms free of irony and cynicism. There's no rancor. Glen Fisher used to play with the Concert lazz Band before h

"Fisher is exceptional in

between straight-ahead and I atin jazz," Kezas tell me. "He's a real good showman and he knows how to perform. He's a good now to perform. He's a good reader and he's got a lot of ver-satility. He can play all kinds of music, and you don't see that too much. Glen has created his own music, he really works it. He's the kind of guy who wants to stay busy and plays where he

Lask Kezas for a definition

of straight-ahead jazz.
"It's mainstream jazz and
there're no frills to it and no
puffing it up, like when fusion
came in with drum machines and computers and electronics. Straight-ahead is more bebop oriented and had its birth with Charlie Parker and Dizzy Gille-spie and was carried on with John Coltrane and Miles Davis. It has a strong beat, a strong pulse with a lot of room for nprovisation."

Lask Glen Fisher the same

Lask Glen Fisher the same question.

"Straight-abead jazz mean a walking base—"chang chang, chang cheese when different types of jazz started developing—"it started getting awant-garde, and fusion jazz came in. Straight-ahead jazz wasu used to refer to more traditional jazz. It's like Coke and Classic Coke. It just used to be Coke and now it's Classic Coke. To On Friday night 1 was the Coke and for the company of the Coke and for the company of the com

mer Chuck McPherson Jr.'s band at the Juke Joint, a soul food restaurant at the bottom of Fourth. It's a big room in back with more than a hundred peowith more than a hundred peo-ple eating and listening. Pipes and girders crisscruss the high cel-ing. There's a yellow brick wall-behind the stage with big black letters spelling luke joint. The base player is Cecil McBee Jr. Both McBee's and McPherson's fathers frames in grey musicians. are famous jazz musicians. The band plays "Autumn Leaves" and Hollis takes a solo

on the saxophone. Dressed in black and with his brown hat, he stands in the center of the stage with his tenor saz and his alto and soprano saxophones at his fect. He wears a gold earning in his le He wears a gold earring in his left ear and a large gold ring on the ring finger of his right hand. He exudes vast quantities of charm and dignity. As he waits to come in he strokes his gratee and smiles slyly. His eyes crarke at the edges. and I think how his father had nicknamed him "Chipper." nicknamed him "Chipper," When he begins to play, he slowly goes through the melody, its nin-ted groupings of four notes, then begins to vary them. He rocks back and forth during the melody, then stiffens when he begins to improvise. He stands with his feet close together, his elbows at his sides. Soon he has left the

mis sides. Soon he has lett the melody altogether and has picked up speed, quickly going up and down the register. He likes to add a little fillip of sound at the

end of a progression, then he rocks back and stamps his foot. His playing is passionate and intellectual. He plays rapidly like Coltrane but with a softer attack and not as brassy. He constructs one pattern of sound after another with repetitions and runs. pushwith repetitions and runs, pus ing at times to the very edge of tonality. The faster he plays, the tonaity. The taster ne plays, the more he steps from foot to foot and occasionally stamps when he hits a high note. The saxo-phone makes semi-melodic screeches like fabric tearing as Hollis leans back on his heels. He comes back down the register

with a flourish, doubling the notes. Slowing the tempo, he returns to the melody, then comes to a stop, spins his saxophone upside down, grins and bows his head. The audience applauds. Someone shouts, "Yeah!"

Later I ask Hollis about his

improvising. "Whatever I'm playing, I try to fit the idiom as much as I can. What seems to be happening lately is that I'm not consciously trying to merge things, but they do merge, and more and more I'm hearing my own harmonic development bring itself for-

ward. But in my improvisation I'm following the harmonic changes of the tune. Each tune has its own harmonic map and has its own harmonic map and that's where we begin and that's what we try to stick to, so it becomes an embellishment of the tune itself. In most cases I'm

not putting some wild thing over the music, you know. I'm folowing its harmonic map. That's pretty much what jazz musi-cians are trained to do, much in the tradition of the clas ters — Bach, Beethoven, Mozart — that's certainly what they did. They made a harmonic map and they improvised melodic lines over them, divided them up, gave them to the orchestra, and, even in the case of soloists back in those days, those musicians operated in the same way a jazz musician does. They had the harmonic map in front of them and their solos were never writand their solos were never writ-ten out, and when Mozart said. 'You got it' to the violin player, then she or he had to follow the harmonic map and make some-thing up that melodically fit the music. We've lost that in classimusic. We've lost that in classi-cal training for the most part and that's not good. I see my solos as a conversation or in some cases a dissertation, but you know, it's about interaction with the guys you're playing with and communicating to the people who are listening and trying o make some cohesive stat to make some conesive state-ment that goes somewhere and has something happening. Yeah, I do see it as kind of an arc that starts little and develops more and gets bigger and more passionate and ends up in a kind of a big scream like Yeah!" Hollis laughs his deep laugh. "I stamp a lot. In most cases that's just my own affectation to make sure I know where the hell I am. But some

deserves a stamp."

On Saturday night I go out to Loews Coronado Bay Resort to see Glen Fisher play with a group featuring the singer Cora



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Thuet, an ample and attractive blonde originally from Tijuana who sir es jazz standards as well as Latin and Brazilian numbers. as Latin and Brazilian numbers. Mike Peed Jays the pianowith Kevin Koch on the drums. Koch is also drummer in what is at the moment San Diago's most successful jaz band. Fathurger, a fusion band whose seven CLS have all reached Billiourin magazine's top ten. The group plays far more often on the Saa Cosst than on the West, although as one of them told me. "We also do uri time at Croce's."

It's a huge room frumished with couches and soft chairs and avoid carpet, all light colors and with course and soft chairs and avoid carpet, all light colors and

a vast carpet, all light colors and pastels. There's a bar at one endand a great crystal chandelies hangs from the ceiling. Tall win-dows look out on a terrace where dows look out on a terrace where a dance is going on. Beyond the dancers is the bay and the lights of San Diego. Basically it's a lobby, and there is a constant stream of people coming and

stream of people coming and going.

Coral sings a Hoagy Carmichael tune. Her voice is very light and quickly touches the notes as a butterfly touches a flower. "How her," Holly Hof-mann had told me. "She gets each note exactly right. She's house to be supported by the stream of the stream had told me." She gets each note exactly right. She's

each note exactly right. She's always in tune." Glen Fisher is playing the stand-up bass, rocking slightly back and forth with a slight smile and glancing around the room as he plays. He wears a blue ging-ham shirt and looks very colle-ciate. When he solds, he bends giate. When he solos, he bends over the shoulder of the bass



passionate discussion with his instrument. This is the third gib en has played today, he started at two of clock doing a wake at a boatsyrad and now it is past a southern and now it is past say with attifaction.

The group has never played together before, yet their playing in faulties. The first etg gos well, but then the dance comes into the busings Very few seem interested in the music. Groups push the couches together to form squares. There's just one writers and she's moving faster account of the contract of the same could be played by the couches of the court are suffered to the country of the court of the court of the country of the court of the country of the count Kimberly have just announced their engagement, and there is loud celebration that drowns out the band. Coral wears a bliss

laughs. He has a slightly abrasive laugh like a bow being dragged spasmodically across a bass string.

spannodically across a bass string.
"Maybe they don't know
how to listen," says Coral. "I
didn't even like jazz until I was
25. The first time I heard jazz I
walked out. Hearing Billie Holiday sing changed all that. But
this sort of disruption used to

talking at the bar and no one would be listening. I'd think here I am giving them my soul. Now I don't let it touch me. I keep out the band. Coral wears a biss-ful smile while she sings, but it's getting tighter at the edges. During the next break, Glen tells me, "Do you see how we suffer for our art?" Then he a sort of protective space around me and only sing to the people who are listening. Then at other times it's wonderful and every-

times it's wonderful and every-one's paying attention. You just have to wait for those times."
"Yeah, we were really get-ting drowned out," Glen tells me later, "but I would expect that at a place like Loews, so it doesn't bother me. I don't get mad. Some guys say, Fuck these people, they don't know how good this music we're playing.

was late or whatevertion where that's your audience and you can't be against them. ber those things. It helps we I'm going to figure out some-thing they'll like. We'll try dif-ferent things. We'll try to play a blues. There's a bit to jazz, there're a lot of different aspects to jazz Monday night Low G

that you can go to. My band

Con Alma can play a Sinatra

con Alma can play a Sinatra tune or we can play 'Tequila.' Whatever it takes. You got to grab the people, and I don't feel hatter towards the people for that. I say, that's what I'm here

that. I say, that s what I m here to do tonight, so let's do it. When I get mad is when guys are dogging it. If you have guys in the group who are not upholding their trust, the trust that you have in them, that's the most disappointing thing. I don't seem on the bandstand to.

cream on the bandstand, but

I'll fire a guy if he's not trying

ine audience reaction, that's

my goal every time. I'm not happy with a gig unless the peo-ple are blown away. They're not

elling you. That was very nice

They're saying, 'Wow, man, I've never seen a band like this.' That's

a successful gig. Humiliation, you can avoid that just by play-ing well, by trying, You can only do as good as you can do. As a bandleader I feel humiliated

bandleader I feel humiliated when someone's not trying, and maybe there's somebody I want to impress out there, you know what I mean? And every time I've done that, like let somebody down, I remember every insident, every single time that I've done things really bad. I never forget them. Every times somebody told not to turn it down or I was bad to to turn it down or I was bad.

Fisher with Con Alma at Croce Jazz Bar. The place is packed and I think of the five dollars. head that the band isn't gettie Con Alma is very high pe with Hollis and Glen, Ray Bri on the piano, Caesar Lozanoor the drums, and Russell Calded on the congas. They play by the front door and applies a brid wa with mementos of him Croc posters and photographs. Per ple pause on the si tic, Larry the barte behind the bar. steps as he serv bustles Con Alma long, dark, narrow to the restaurant, dor a mural on the back Croce with a cigar. Th and drums move into rhythmic repetitions as well works out ms choleste well works out in scholesterol on the congas. Hollis has put down his sax and show with the maracas. A guy at the bar keeps whistling. This is a song that began as "Over the Rainbow," but at the moment Judy Garland's tune has vanished. Gler is grinning. Although the music is far from rock and roll, it still has the rock-and-roll energy that he loves. He takes a swig of beer as he watches the conga pla Both he and Hollis have pla

They do standards like "Night Train," "Love for Sale and "Teach Me Tonight," impos-ing the Latin rhythm on top of the jazz. It's a dance rhythm and it's hard to sit still. A couple is dancing out on the sidewalk. Adding the Latin is like adding electricity. It makes the music more aggressive. It means you don't have to listen so closely. A don't have to listen so closely. A lot of club jazz, like any art, requires attention, it requires that you follow the interweav ing of the different instruments like following a road. But the like following a road. But the mixture of the congas and druns, the percussive use of the panio, pushes aside any subilety. The music works on your adrenaline even if you're at the back of the bar deep in a discussion about your best friend's divorce. It isn't necessarily any better than straight ahead jazz, and many

straight ahead jazz, and many would argue the reverse, but there is no ignoring it.

The band begins the Bea-tles' "Ticket to Ride" from the movie Help! The song is some-what like Glen Fisher himself with his various backgrounds and ambitions — a rock-and-roll and ambitions — a rock-ana-roc classic turned into jazz with an overlay of Latin rhythms. Glen takes a solo on the bass. He has different body movements on the stand-up bass and the elec-tric bass. With the stand-up bass he is more physically involved; he's not as cool. The instrument is like an extension of his body When he's playing with the rest of the band he often steps back and forth from foot to foot and

the four fat strings of his ungainly

instrument.
"For me, jazz is improvi-sation," Glen Fisher tells me. "That's what it's all abour, that's the whole joy. I use it in every-thing I do, to be at the level where thing I do, to be at the level where the make plays pind. And because it's in you, it just commo out, you have, like the commo out, you have, like when you'de writing, and it's just flowing off your pen. That's when you're looking for in juzz, And it can be in any con-tre. It it doesn't need to be in straight-shead beloop juzz. I like to improvise in all, assist, and I tide in when other gors do too, when they just just the timeshous about the you can make it your below. I would be the proposed to the waith with the cong. You're not worried about getting it right, you're already rewriting it. That's when you know a tone. When Improvise, I incorporate a lot of chords and play two strings at a time, which they call double-stops. I try to use the whole carriety of things at my disyosal—the bow, certain techniques with the bow, certain techniques with the bow, tremolo techniques, using harmonics, using chords, pulling the string off the finger-board to get a rhythmic thing going. Sometimes I hit the side of the bass. They're techniques that truybe not all the bass play-ers are using, so I try to explore the whole sapect off it and, you know, tell my ownstory, which is not the way some other goy is not the way some other guy is going to tell a story. So I like to stort slow and build the thing

and take it through the roof Either you have a narrative abil-ity or not. Can you tell a story Can you make people empathiz with you, do you have that gift Making music is like telling a story. With the bass a lot of times story. With the base alot of times you hit a note and you stop and let it sit there and it becomes dramatic that way, it leaves a little space. The base has a usepricht tone, it feels good to hear. Babies don't wake up when you practice the bases they wake up when you practice the bases they wake up when you practice you will not you trumpet. It's a south or your trumpet. It's a south of you know your shift, and you have you practice your would not you know your shift, and you have yo sound, so if you know your shit, sometimes you can shut up a room. Then you start your story. Orace upon a time there was a big fat bass that liked to swing "He laughs his ragged laugh. "You

get their aftention that way." Because I've watched Gier rehearsing with his bands in the rage and because I've listened them in clubs, I decide to in Proxy Music Studios near the corner of Convoy and Clairemont Mesa Boulevard. It's a warren of second-floor windowless rooms with cheap pandowless rooms with cheap pan-eling on the walls and a tangle of wiring underfoot. Planet Groove is beginning to put together their first CD, and the seven musicians cough up \$25 each for the session. The sound each for the session. The sound engineer is Joe Marlett — a hand-some guy in his mid-20s, with gold earnings, a wispy blond goa-

rings, a wispy blond goa

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bobs his head, but when he soks, his body becomes still except for his arms. As he leans over the

bass's shoulder and plucks the

strings, he moves his mouth as

if speaking to the notes. Some

it speaking to the notes, sometimes times he shuts his eyes, sometimes he focuses on something on the other side of the roomand doesn't blink. His smile becomes fixed

as if he were attempting to lift

something heavy. By now he has left the tune behind and is deep

into his improvisation, moving into his improvisation, moving quickly up and down the regis-ser, sometimes holding a note or even slapping the side of the bass, i think of the calhees he must have on his fingers. His normal hyperintensity, which usually

keeps him moving in a dozen

ctions, is focused

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9 9 9

tee, and the patience of a saint. He sits in the control room before a huge consolt with hun-dreds of switches. Tape machines are to the left of him, ADAT machines to the right, and four speakers perch on top of the console in front of the plate glass window dividing him from the next room where five of the musicians are fussing with their

instruments or adjusting their headphones. Leon is in a room by himself so his drums don't bleed onto the other tracks. He is a distan, blur through two layers of glass. Each musician has his or her own track on the tape so they can be worked on separately later. David Harris has brought his guitar into the control room behind the con-

TREAT THE ONE YOU LOVE.

sole so he can hear his playing Fits amplifier is in a fourth room.

He practices little semi-silent riffs — the poise being produced several rooms away.

Mark Beraley is doing some

phones and these take endless adjustment. There are unexchords on his keyboard. Gler is playing riffs and joking about the need for beer and cheeseburgers. Hollis is tweedling on his saxophone. Steve plays bursts

"I got a lot of static," says "We got no horns in our

on his trumpet. Belinda is read ing a dog-eared self-help paper

back. They are all wearing head

headphones, "says Steve.
"Could I hear the vocals a
little louder?" asks Belinda.
"Let's go, baby," says Glen.
Leon." I got too many
horns. It's too loud?"
Hollis: "I'm not getting the
trained by "I's totally out now."

Holla: "I'm not getting the trumpets. It's totally out now." Joe (tring to keep his cool) "I need to set up a totally new mix on you guys." "I feel like I'm in a tunnel," says Belinda.
"Sometimes," says Hollis, "it feels like wo're in another.

"it feels like we're in another

club across town over here. Something goes wrong and Joe starts flicking a lot of switches, shutting everything off. He keeps pushing a hand through his spiky blond hair. "Hey, we're not paying for

your mistakes," says Glen. Then he laughs.
"You've got to have a thick

"You've got to have a thick skin to work with this band," says Hollis philosophically. I ask the engineer what's wrong. "Sometimes it's difficult for the ADAT machines to syr

for the ADAT machines to sync up and you have to turn them off and rest a while," says Joe. Then he adds, "You have to have an even disposition." Ten minutes later every-thing seems ready and Glen says,

"From the top, baby."
"Are you ready?" asks Joe, flicking some switches. "Tape's

Leon clicks his dram sticks together three times and the bass and guitar come in. Belinda sings, "I got an old friend who means the world to me and not he says he's never soon me before She embellishes some of the notes in a way that reminds me

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of gospel music. "My old and very b. a friend, the blues..." Mark does a bloes solo on the piano and the guitar comes

in over him. The bass stroks along behind. Then the horns along behind. Then the norms come in This could be a new song or an old song, a jazz song or a blues song. Right now it's get-ting an overlay of funk, but it could just as easily be Latin. "I see every instrument in terms of color," Fisher tells me.

"every sound, just like a color changes, you know, or like a dimmer works on a light, the band's building up, you're turn-ing the lights up, you're stirring the coals and they glow. You the coals and they glow. You know how coals glow brighter and they get hotter? You blow on them and the color changes— the color of the drum, color of the trombone, color of the bass. I totally see things like that, You've got a certain shade, then when your drummer brings it down low the color changes. Then you drive the color back up, maybe, and when the saxophone comes in it puts in a new splash of color. It's impro-

know whose idea it was You

don't know if it was his idea or

your idea."

The blues number gets
done a second time and they

move to other songs. They stop and start. They complain and laugh. The rough sections get smoothed out. Between songs Hollis and Steve talk together passionately and mark up their

new splash of color. It's umpro-vising, doing things with intu-ition with other musicians. It's very fun to improvise on a high level when the band's been together a long time and there's ESP going on. You're playing a series of notes and you don't

pain." Then he laughs jagged sound of a bow drag

for the Detroit News and

Reinda reads her beek. Then they start up again. There - a hun-and some wires are changed. They do another song, Later the tracks they are laving de tracks they are laying doney will be gone over Some will be done again. They will be mused and remixed. Slowly, the climary sounds begun in Gen Falsiers garage and smoothed out in dozens of club appearances will find their place on a CD that Partyazz, part funk, part pop Latin, part rock and roll— a mixture seems the mus the millennium as young n cians move from one another, combining a rating, seeking their passion for playing tak dence over what is pl The music stop

music. Glen teases t

just waiting for the

and-burger run and mon lected. I decide to leave I say good-bye to loe seven musicians. Earlier 1 h. Fisher that I was a poet, wh

and 19 novels, the most rece Saratoga Strongbox (Pengu-Putnam).



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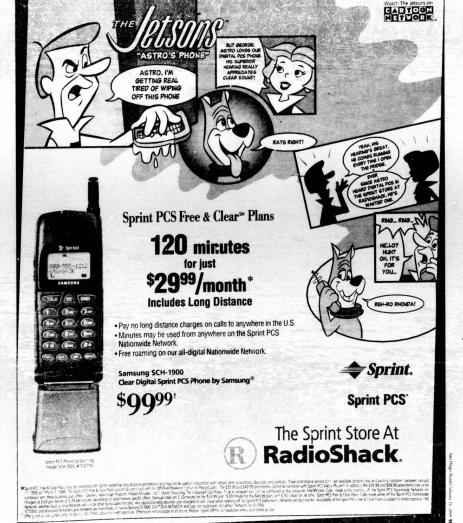
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TALIAN SILK TIES





Calendar

It's Beautiful for Bruno

The French Filmmaker on the Russian Pianist



Gallery Guide

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and Guide

Theater Review and

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Restaurant Reviews and Guide

tensting to people not miliar with its subject matt maker Bruno Monsang

1998 Clussique en Images film festival at the LOCAL Jouvre in EVENTS

Systeoday kichter, the legendary Kussian piamis, "My main aim." Moniaingeon says from his home in Paris, is to make films that can be of major interest to the public at large as well as to professional

an large as with a second extra distribution of the made \$2.5 lims in his 27-was career. All but one have been on mascal theme, most of those hiographical profiles of musicians. Though they are widely distributed in Europe, only one of his secon—on the Canadian plantic and composer Gienn Goold—has been shown in the

Linited States.

Other for about 20 years, he explains.
But we hadn't seen each other in 2 years when be called me and said.
Let's do something.

After Richert wall. Me numgeon began visiting him at this Paris hotel, recording their cont. evaluation the parish before the parish of the Control of their control o

and early '70s.
It was only after a year and a half It was only after a year and a half hat Monasingnon considered filming, He yiii Richter ap in a flat in Southern France owned by Monasingrow's parents. Alraid that bright lights and a crew of bechings and an armony of the Southern Southern and the second incommunicative. Monasingeon, without telling him, began filming the plants with a "tiny began filming the plants with a "tiny"

it will spark a new love for Richter in the United States. "I'm so looking the United States. It is no looking forward to coming to America with this film," he are, because Richter, when he can be to America in 1960, had the effect of a bomb. Everybody accepted him as one of the very greatest paints ever. Now he's almost a foryotten figure there. But I find digital camera "at one purticular hour digital camera "at one particular hour of the day wher I knew there would be enough beautiful, natural light. My cameraman was not even in the room with the camera, he was back in the kitchen, and Maestro and I talked as if States to forget people and then

we were carrying on our daily conversation. But I always thought it was improvible not to eet that we were filming. The way he left me know that he know that we was bright friend was so habitrous, so lovely, and it was typical of the min.

"One day, has assured carrent on more and was displayed," has provided the more and was always and the more and was always to be and the day. No, no no. It's beautiful for legan, I fail the executive all the provided that the second of the provided that the rediscover them. I'm hoping Americans will once again discover Richter."

Bruno.' In the evening, after we had

Richer:
Along with the shrooning of
Richer, the Injurum, the Museum of
Richer, the Injurum, the Museum of
Richer from the archives of local
artiss, marager lacques Leiser, who
had a 37-year professional association,
and trienthisp is entitle the juinast. Fifteen
of the photographs are portraits taken
the professional photographs are
least the profession were alone
the first photos were alone
The film and photography exhibit

Bruno. In the evenine, after we had saised, I fook him to drame. In the car he asked me, 'Did you mimage to film roday? I said. Yes, Maestro. With his, he pointed to him shirt, I said. Yes, Maestro, it was beautiful." Monsaingeon, who will introduce his film at its San Diego debut, nopes The film and photography exhibit The film and photography exhibit will make their Arter-Kan debut at Lincoln Center in New York on January 22 before coming here. Servings are also scheduled for Miami, Chicago, Gleveland, Portland (Oregdn), and Toronto.

Eruse Grimm

"Richter, the Enigma"
San Diego Museum of Art,
Sunday, January 24, 6:00 p.m.
\$9 members, \$12 nonmembers
Photo exhibit runs through
February 7
Free during museum hours

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(including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER EVENTS EDITOR, P.O. Bax 85893, San Diego CA 92186-5903, Or fax

BAJA

"Arrecifes" ("Reefs") is the title for an exhibition of painting by Anibal Angula opening tonight. Thursday, January 21, at 7 p.m., at the Tijuana Cultural Center (Pasco de los Héros-and Mina Street, Zona Rio.) For more information, call 011-52-66-

84-27-42. The show continues through Sunday, February 28. Free (TUJANA)

10 a.m. on Sunday, January 24, at Playas de Tijuana. For the route and other information, call 011-52-66-30-51-92. (TUUANA) turday and at 5 and 8 p.m. Su Archaeology and Astronomy will be discussed when Maria Socorro-

The Egyptian World past and pre-sent is explored in Mysteries from Egypt, now showing in the Omnimax Theater at the Tijuana Gultural Cen-ter. Screenings begin at 4, 6, and 8 p.m. Tuesday through Friday, with Rio. For more information, call 011-52-66-84-27-42. (TUUANA)

additional shows at noon and 2 p.m. on Saturday and Sunday. Alaska shows at 3, 5, 7, and 9 p.m. Tuesday

OUTDOORS

Tree Aloes, the familiar succulent plants with red-hot-poker-like flower clusters, are at their showy best this

seen at La Jolia Cove, Mila Diego de Alcala, and scatter the far northern end of Pan

Out of the Blue, take a family fun-walk on Saurday, January 23, at Blue Sky-Ecological Reserve. On Sunday, January 24, the subject is "Having

Fun in Bluc Sky," Both outings begin at 9 a.m. at the trailhead by the wooden kinsk. Wear comfortable sloce and carry water fire; find the treers on Epola Road, one-half mile month of Labe Ploway Road, the in-formation call 619-679-5469, (Roway) January 21, Mort at 8 a.m. Cactus Walk, Offshoot Tours offers Road. Bring a lunch and water, there

hour-long guided stret rden, examining how caund the Baja desert Herb Hike, learn to identify plants,

ous nature. For more information, call 619-280-7710 (PANO VALLEY)

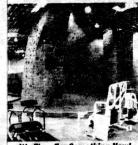
Canyon Preserve — and find out how they were used by Native Amer-icans, Spanish, and European set-licis — at 3.50 pm. on Saurday, January 23. Meet at 4206 Sorrento Valley Boulevard tone half mast of the intersection with Vars Sor-tento. Feet, 2016 1619-488-3219 for information, (IGBHENTO VALLEY)

A Wister Rapter Watch hosted by the Iron Mountain Conservancy is set for Saturday, January 23. Possi-ble sightings include golden eigles, owls, falcons, and hawks, among other birds. Only poor visibility and consistent rain cancel the trips, as raptors are often more active during and after rough weather.

Dress warmly, and bring binoc ulars and a field guide (if you have them). Meet the group at 9 am one block north of the junction of light way 67 and Highland Valler, Rosal. On Highland Valler, Court. For information, call "760-"89-815 Fee. The trips continue on weekends through February 20, (MAMONA).

through February 20, (80000-80). Give Something Back, get to Enou-local plants, ammals, and Native Americans by taking part in the vol-uniter naturalist training at Wilder-ness Gardens Preserve, and then share your knowledge by leading hikes, improving trails, and aid in habitat restoration. The ten-week course starts on Saturday, Jan-

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Calendar LOCAL EVENTS

nary 23, and a one-year commitment to the preserve is asked upon com-pletion of training. To register, call 619-475-3896. PMLAJ

619-427-3986, PRUA Wolfs or Bilds. Sanday afternoon noise of the UCSD campos are being offered through March. Mini-van soon are conducted on the first and the 5 Smidys, while welling your are object at 2 par. at the Gibnan Infor-nation Perilion. The wells are free-but recovarious are necessary, rea-by calling 619-334-4414. (A.R. ZKLA)

by calling 619-534-4416, dx.XXLM Black Wilds, doctors 4cb bird walk in planned at the Tijuana River Na-tional Estuarine Receiver on Sunday, January 24, starting at 3 p.m. at the visitors' center (301 Caspian Way). For information and reservation and reservation call 619-575-3613, Free. Bring binoc-ulars and field guides if you have them. (MPERM. EECO)

Volcan Flors, hike to the peak of Volcan Mountain near Julian and

learn about the plants and archaeology of the area when docent Mike from the San Dieguito River Valley Park leads a filte from to 640 pc. m. on 5 moday, January 14. Expect uncederates thermious 15-mile outling, Dial 519-235-5400 rS, for directions and the required reservations.

Free: (JUGNN)

Free: JOANN

"Observies" "Wildlife" is the subject when Suise Pours from the Sen Dego County Reviewnemental Education Departments against on Sonday, Innuary 24, at Wildermes Cardens Preserve Participants will carn to recognize tracks, broawing marks, sed, not provided the season of the season of

The event starts at 7.50 a.m. in the preserve parking lot, with Potts speaking at 10 a.m. Find the gardens at 14209 Highway 76, ten miles east of 1-15. There is a 52 parking fee. For more information, call 760-742-Know Ducks? The Chula Vista Na-

vations, call 619-422-2481. The cen-ter is located at E Street and Bay Boulevard, just west of 1-5. The fee is \$15.(OHULA VISTA)

\$15,000.4 vi07A)

Jean the Trail Improvement Train
in Mission Train Regional Park at
a m. on Sunday, January 2, to
with on train. Were awardy about,
song parts, suncered, and bring susers to the visiton's center (One Farler
Lungers Sever 1 Trails, For Information, cell 619-668-3275, Free, Trail
work takes place on the fourth and
dear of every month. (MSSON GORGE)

day of every month, MESSON GORGH Tater an Obstan, the annual Orderlich and Ontion awards are out, and the Ana Eden Bed and Streaffest in Little 1stly received an "Ontion" Obeck the Journal of the Commission of the Stream of the Commission of the Stream of the Commission of the Todd are, at the Longe Drugs in Horton Plaza. Free, Dail 619-231-7465 for deaths. Commission

7463 for details, DOWNTOWN)
The Bright Orange Star Aldebaras, stages a disappearing act at around 11:52 p.m. on the night of Tuesday, January 26. That's when the moon waxing gibbous (approximately 3/4) phase, occults, or passes in front of, the star. Using binoculars or a tele-

scope, note how quickly Aldeharan winks our of sight behind the dark-ened limb of the moon. Long upon a tronomers took this sudden disap-pearance act as evidence that emon has no appreciable atmo-sphere. A blanke of air around the moon, fit resisted, would surely dis-tort and dim the light of any star about to be occulted.

DANCE

Bring Your Dancing Sheet to the Recital Half on Enday, January 12, when the Bon Temps Social Club hosts a dance with recorded music until 10 pm. Beginning dance lessons sar at 745 pm. Admission is 31 for non-members. To find the hall take Presidents Way of Paris Boulevard and park near the Automotive Ma-seum. For Further information, call 619–496-6655, IBALICA PARK.

dancers representing 23 countries will take the stage for the sixth an-nual Nations of San Diego Interna-tional Dance Festival, running Jan-uary 22-24 at the Lyceum Theater in

Horton Flazz. Each performance promises seven dance companies, and no two observa as ables. This weeden da-or Denec Deeps, Morenos Bay Fig. Morris, the Patrials Staters, Price of Units, Eagle Talou, Alas Shah and Groups the Laim Hang-yirob Lance Conguess, and many circle coronyanies Performances begon a Fig. no. 6 Fig. 1007, 1007, and Staterly and all 2 and 7 pm. on Sweding, Technical Conference on the 151 for ability, 151 for the 151

619-544-1000, etowhrowne Ancient Chinese Techniques Are Blended with modern dance when the Lib Ca Chinese Dance Compuny perform. The company synthesizes a variety of Cassical, folia, and modern dance and uses original music, enjoy the result at 8 pm. on Saturday, Jan-uary 23, in UCSU's Mandeville Au-ditional Techniques and Cassical Cassical Cassical Advances on Techniques and Cassical Cassical Cassical Advances on Techniques and Cassical um. Tickets are \$18 general Call 619-534-6467 for information and advance tickets; tickets are also available through Ticketmaster (619-220-TIXS). (LA XXLA)

the Vass Hall (1994 B Capon for ward). There will be percusson, so dance, a demonstration of "Roed Cassion," and the "laste Cuban s music for dancing," Admission is 38 general. 6.19-294-705 for details. Find coffechouse at 4247 Park Boxles (at B Cajon Boxles and Ma ington Avenue). (NORTH PANOL





February 19, 9am SALON with Q&A

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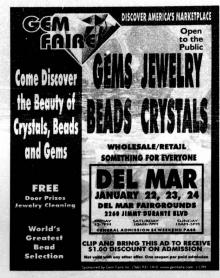
For all the January details, come out to El Cajon or call 800-2-SYCUAN and start your '99 winning streak at Sycuan Casino.

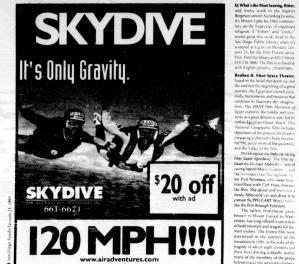
Drawings begin at 7:00 pm. No purchase necessary.

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Masters of Their Craft, the docu-mentary series at the San Diego Mu-seum of Art promises the West Coast premiere of Richter: The Erigma, at

"vital energy of the body into harmor with the borhythms of the universe Admission for non-members is \$17: call 619-239-2001 to make the sug-gested reservations (BALBOR PARK)

goode (seer-alcons (ask AGN P)Ms). Sing Out, the National Association of Leachers of Singing presso-as the NATS Winter Workshop '99 on Saturday, January 23. at the First Presbring Church. Soprano Elizabeth Mosher plans a nuster class at '99 a.m.; 64-lowed by a Jum, opera workshod by Ann Balta, director of Oper Works. The fees Ned at the done. Find the The fee is \$40 at the door. Find the church at 320 Date Street, at Fourth cluded in regular muse um admission (\$4 general). Find the Museum of Contemporary Art, La Jolla at 700 Prospect Street. For information, call 619-454-3541. (LA JOLLA)

Saturday and from 1 to 3 p.m. or \$65. To register, call 619-232-3821 x203. (BALDOA PARK)

Successful Flacking 101, learn How to Publicace Your Was to Suc-cess "when Catherine V. McIntyre-author of Winting Effective News Re-leases — leads a workshop from 9 am to 1 pm. on Saturday, Jan-uary 23, at the Recuration Half found at 13.217 Aurora Divise. A cupy of at 13.217 Aurora Divise. A cupy of 5.50 at the door. To register, call 619-561-1518. (E. CAUSO)

tion. The IMAX (im Appriess ag and older) can the ecospon would perform the property of the pr

The "Six Healing Sounds" are the subject when Sifu Fay McGrew leads

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"Help! My Pet Is Driving Mc Crazy!" It's the topic when Diane Guerrero leads nonther animal na-ture class at 6:30 p.m. on Monday, January 25, at the Resource Center for Enhanced Animal Well-Being, (340 State Place). The fee is \$30, and reservations are required. To regis-ter, call 760-599-3697. (ESCONDIDO)



Educatin' in Excendide, in con-junction with the current exhibit. The Extents, Sep: Selections from the Interest Sep: Selections from the Interest Sep: Selections from the Interest Sep: Selection on "Billing Milliam Visionan plains at informal gallers talk at 2 p.m. on Sonday, January 24, at the California Genter for the Arts, Escondido. The speaker is director of the Ireal cerest, R. Weisman Art Foundation.

(at Valley Parkway). Call 760-839-4178 for information. (ESCONDID)

**The State of the Right to Die" will be addressed by Final East author Derek Humphry when the Hemlock Society meets on Sonday, January 24, at 1:39 p.m., at the Jove Beers Community Center (1230 Vermont Street), Humphry is the founder of the organization, For information, call 619-267-5810, OHLLOSEST;

call 61-267-3810, MILLORETY

Put the Best Face Forward, retired san Francasco State biological and forensic anthropology professor Rogel Hage Williams on Excit reconstruction at 2 pm. on Sounday, January 2, at Mixed Medid Art Stadio and Callory (4576 Federal Bouleand Hager vill use a wild to show how facial reconstruction is done. The suggested donation in 45 Call (19-479-483) to register (500-505).

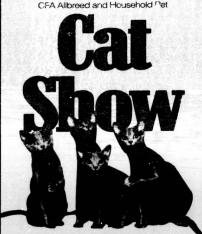
(5) 4-59-4833 to register, IAM-DIGOS)
"The Urban Forest" is the subject when Namy Bockett from People for Trees speaks for the Lake Hodgen Namy 25, in the upstars semination of the Annicho Bernardo Library (1711) Bernardo Center Drive.) Fer For more information, call 760-741-0825, IAMACHO BERNARDO.

Artist and Printmaker Jim Machacek is exhibiting "The Michelangelo Pro-ject" at the Earl and Birdie Taylor Lijet's the East and Brothe Taylor bases; the bards Based branch blanch branch br

The Opers "Of Mice and Men" has never been performed in San Diego, but that changes during the upcom-ing San Diego Opera scason. Prepare for the Of Mice and Men experience. for the Of Mills and Me experience y attending one of the Opera On-Sites lectures ylanned at locations throughout the county. This seeks lectures while of differed by SD Opera educator and planist Nicolas Revelas typicalogist Viginia Livesay, and re-tired SDSU literature professor fack-sors Benson. For locations, fees, and other details, call 619-232-7636.

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Calendar

ginning on January 25 Subjects in-clude how a boat sails, basic sailing maneuvering, aids to rigation, rig-ging and boat hand m_p, and mis-lier is a nominal materias charge. Take the course in the training room at the U.S. Coat Guard Air Station (2710 North Harbor Drive) For in-formation and reservations, call

Non-members pay \$12 per talk. The Athenaeum is located at 1008

The Moche Culture, known for its ef-

Chico School Sensei Rose Itano will give a demonstration and conduct a workshop for the licebaria Interna-tional meeting at 10 arm on Wednes-day, January 27, in room 161 of Casa del Prado. For information, call 619:421-3826. Free: (BALBOS PARO)

How's the World, Economically

619-454-5872 (LA JOLLA)

formation and reservations, call 619-587-0937; (EXWNTOW.) The Legacy of Recorded Opera ca "Can You Trust Your Dictic sarv?" tends back reare than a century, from the first was cylinders until today, us-ing all manner of recordings, Man Waters will lead "The Art of Singing."

Legendary Singers in Opera" at the Athenaeum Music and Arts Library The series continues at 7:30 ; m on Tuesday, January 26, with "Pull Over, Rodolfo: Those Amazing ors." The session focuses on edings by Enrico Caruso, Tito pa, Launiz Melchior, Jussi Bior-Beniamino Cigh, Heddle Nasli, co Corelli, and Fritz Wunderlich.

IN PERSON

1 p.m. next Thursday, January 28, at the San Diego Museum of Art. The fee in non-members is 35. Call 619-453-1658. (BALBOA PARK)

You Could Write About It, Book

The 1950s Rock Musical Grease

6/9-45-5872 (A. 502A.8)

"Your Jayalist American Anceston" is the subject when Cal State Fullerton history professor Gary Shumway speaks at 10 a.m. on Tuesday, January 2-6, for the North Caribad City Council chambers, 1200 Caribad Village Drive, for information, and Village Drive, for information, and 19-481-851. Tree (CAMESSO) The Title "First All-Female Mari achi Group" in America is claimed by the Mariachi Reyna de Los Angeby inc warrant keyna de Los Ange-les, a group performing at 8 p.m. tonight, Thursday, January 21, in Mayan Hall at Southwestern College. Expect an ensemble of charro-suited women from 14 to 34 years old play-ing acoustic instruments and singing Mexican folkloric music. Tickets are \$20 general. Find the campus at 900 Otay Lakes Road. For reservations dial 619-482-6367. (CHULA VISTA)

The Models Callune, known for in ef-figs and potential creations, developed into a politically-remplex society between ALD 2016, 400. Recent in the thereon ALD 2016, 400. Recent in the examined the irrigins, and nature of political powers in Models access, You, will bismed will discuss "Models Cris-lization on the North Coast of Perus Latino on the North Coast of Perus Valley" when the San Diogn Archano-logical Society meets at 7 pm. on Touckey, Jimuary 26. Heart the Lecture in the PT-RT. Heart the Lecture in the PT-RT. Recan all 2018 Rullin Road Contrastic Society and Parks and Parks and Parks and Road and Parks and Parks and Parks and Parks and Road and Parks and Parks and Parks and Parks and Road and Parks and is located on Ruffin Place, one block south of Clairemont Mesa Boul ard). For more information, call-19-874-4056. Free (KEARNY MESA) Free For information, call 760-489

What's in the Cards? Therapist Carmela Corallo plans a workshop on tarot at 6:30 p.m. on Tuesday, January 26, for the Learning Annes. The fee is \$39; call 619-544-9700 to Traveler's Tale of the Milliannium, bead to Earnethal Books and Coffice at 7 pm on Friday, January 22, when Mary Morris signan differences. Anolytic & Aldrein & California Jearney. The book is said to shart Morris's journey through various New Age groups, possing as believe to "more fully moderated how other people, cope with their lines." I food Earnet journey for their size of possing their lines." I food Earnet day 11535 Carrimo del M.F. suite 307: md by a cliffag. 619:755-2707. Free (54, MAR) register (MSSON VALEY)
Learn About Volunteer Opportunaites for Earth Day celebrations
clanned by San Diego EarthWorks
during the program planned at
7 pm. on Wednesday, January 27, 81
the Larl and Birthe Tavior Libra
(Pacific Beach Library, 4775 Cass
Mercel, Fere, For additional detail,
dial 619-496-6666, (MCCH) (MCCH)

ern College (900 Otay Lakes Road event, call 619-482, 6404 or 619-235 8025. (DOWNTOWN, CHULA VISTA)

SKIE SKOW BOURD SCHOOL 1103 S. Coast Hory 101 Englishes (760) 942-2188 San Diego Psychologists C. Alexar



760-943-0400. Free (Monarias)
"Compiners & Kida" are the subject
and the ritle of Arrby Crossiand'
tooks which Mell sign at 2 p.m. on
Saturday, January 23, at 50-dees
Books and Music. Adults and childeen will learn about com, seter safety
and the prevention of physicial manelies associated with using a com
puter, Free, Frein the sature at 1072
copture, Free, F "Lord Hicag's Tes Toddy" is just

"Lord Hisco.p"s Tee Toddy" is just one of the recipes to be shared when nubrey Franklin — said to be "a native son of England and former teambasador." — hosts a lea part: at 2 p.m. on Saturday, January 23, at the Barnas and Nobic in the Crossmont Center mall (5500 Grossmont Center Prive). Free: 619-667-2895. (LA MISA)

Singer/Songwriter Peggy Lebo and her band will perform original conher band will perform original con-temporary adult afternative music at 7:30 p.m. on Saturday, January 23, at Seaside Church (4010 South Coast Highway 101). For information, call 760-944-4133. (ENGINTAS)

Author Stephen R. Donaldson will sign and discuss his Reave the Just at Mysterious Galaxy Books at 2 p.m. on Sunday, January 24. Find the Galaxy at 3904 Convoy Street:

Jan. 21 • 7pm-8:15pm • No Cover

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619-268-4747. The e ent is free.

Poetry Rocks Java Ine's during the Poetry Red's: Java loe's during the open reading running from 4 to 6 p.m. on Sunday, January 24. Bring something you've written or a selec-tion from your favorite poet to re-cite. Find Jev's at 4994 Newport Av-enue. Lor information, call 619-523-0356. Free (OCEAN BEACH)

The Self-Preclaimed Master of Modern Hypotonis, Barry Jones, will entertain at La Paloma Theatre at 8 p.m. on Sunday, Janury 24, for the Community Resource Center. Tickets are 57; for reservations, call 760-635-7783, Find the Paloma 4417 South Coast Highway 101. in Model As.

It's Gotta Be (Jewish) Rock and Roll Mosle, be at the Del Mar Fair-grounds at 2:30 p.m on Sunday, Jan-uary 74, when Shlock Rock appeara-lise in concert. Organizers simits vou to "join the rest of Jewish San Diego to "join the rest of Jewish San Dego in experiencing the fun and excite-ment of a rock and roll concert" with a "unique Jewish twist." Go figure. Tackets are \$10 in advance, or \$12 at the door. For information, call 619-755-1886. (DEL MAR)

Part History, Part Journey of Dis-Part History, Part Journey of Dis-covery, in Slaves in the Family, au-thor Edward Ball explores his fam-ily's slave-owning past and his search for descendants of the people his an-cestors kept as slaves. Ball discusses and signs his book — winner of the 1998 National Book Award for non-fiction — at 7:30 p.m. on Monday, January 25, at Warwick's Bookstore. For information, cell 619-454-0347. Find Warwick's at 7812 Girard Av-

enue. Free. (LA. 50. 4).
Poetry Slam, the first ten poets signing up at 7.45 pm. on Tuesday, January 26, at Java Jock will be eligible to take part in the Poetry Out Joud poetry slam starting at 8 p.m. Each poet gets there minutes per round to impress the judges. Free. Find Jock at 4994 Newport Avenue and by alling 619-523-0356, DCLAN BEACH)

Neturalist and Acoustic Biologist Katharine Payne spent 15 years studying the songs of humpback whales, and discovered that elechants communicate using "infra sound," below the frequency that hu sound," below the frequency that hu-mans can hear. Payne will read from and discuss her recently released book. Silent Thunder. In the Presence of Elephans at 4 pm. on Tuesday, January 26, at the Women's Center at UCSD (in university center building 407). Free. For information, call 619-822-0074. (LA.08LA)

BYOP, showcase your poetry or read a piece by someone else during the a piece by someone esse outring the open-mike poetry night starting at 7:30 p.m. on Tuesday, January 26, at Borders Books and Music (1072 Camino del Rio North). There's a tenminute limit. For information, call 619-295-2201. Free MASSION VALLEY,

Discover the Sacred in Your Trev Discover the Sacred In Your Trav-lawhen Phil Couineau signs and discusses his book. The Art of Pil-grimge. The Secker's Guide to Mak-ing Travel Sacred. at 7 p.m. on Wednesday, January 27, at Esmer-alda Books and Coffee (1555 Camino del Mar, suite 307). Free. 619-755-2707. (OEL MAR)

Author Richard Marcinko will sign Regue Warrior: Operation Delta at 5 p.m. on Wednesday, January 27, at Bay Books (1029 Orange Avenue). Free. For additional information, call 619-435-0070. (CORONADO)

6/94-435-0070. (CORONADO: Master of the Lampoon, T.C. Boyle will discuss and sign his recent works Kirer Rock and T.C. Boyle Stories, a new collection of short fiction, on Mednesday, January 27, at 72:00, on The event, co-housed by Warvick's Books and St. James by-the-Sea. takes place at the church, found at 77/6 Eads Avenue For information, call 619-454-0347, (IA JOLIA)

call 619-459-0347, (JA DOLA)

Jazz Plano III, the series hosted by
the Athenaeum Music and Arts Libtary continues at 7:30 p. met
Thuruday, January 28, with music by
pinnist Brad Mehldau and bassis
Dark Oles, Non-members pay \$16
for individual concerts. The
Athenaeum is located at 1002 Wall
Street For additional information,
call 619-454-5872, (JA JOLIA)

Author Carole Osborne-Sheets will sign and discuss her new book, Pre-arus Perinatal Massage Therapy, at 7 p.m. sign and discuss her new book, Pre-trial Perinatal Massage Therapy, at 7 p.m. next Thursday, January 28, at the In-ternational School of Bodywork (1366 Hornblend Street). For information, call 619-272-4142. (PAGING 9EMD)

(Irish) Joke Man, Hal Roach, inter-national comedian and star of lury national comedian and star of Jurys Irish Cabaret for over 30 years, hits the stage at the East County Per-forming Arts Center at 7:30 p.m. next Thursday, January 28, Rosch is said to weave ordinary, everyday sit uations into arrusing tales that tran-scend ethnic boundaries. Tickets ar \$16, \$21, and \$26. Find the theat at 210 East Main Street; call the be office at 619-440-2277. (EL GAJON)

Elizabeth Taylor Is Still Famous, finishing 34th in 1998's Observer 500, an index of the most frequently men-

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Just in Case you had started to won-der if it was really true that across-even a goodly bunch of them, can't save bad films, you can watch Search and Destroy, which fails to hold your interest despite starring Dennis Hop-per, Christopher Walken, Griffin Dunne, Illeana Douelas, and Pilo

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nd 42. "When Year Therapiet (cobody says "shrinis" anymore) says, "McDon-did" you say, "McGon-did" you say, "Super size that "When he says, "kish," you say "percing," And yoken he says, "End Jatate," you say, "Canger Rogers." But in Easer Plannist. Ford Learnin you ship loby Castrand with golovious Technicalor receipts. Much you will be a say to be a say to be a say to be a say to be a says. "And a say you on TCM, Con Cable Channel". It was a say to be a say

Channel 74.

More Foreign Films We Urge You to Sea as a remedy for your addition to plot driven spectacle and these come with a special introductory show to get you into the spirit of things. Michaelangelo Antonioni's rillogy L'Avventan. La Notte, and L'Editase is preceded by Ribbon of Dramus: Antonioni's Trilegy, airing Saturday, January 23, ut è pun. on UCD-TY. Con Cabbe Channel 76.

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Revenge Films, Josef; Hollywood scrabs who get sipped apart, homilised, trampled, and otherwise lack by the years sometime gate chance to take never tree; given depart, etc., by the system homiling sind spart, etc., by the system homiling with Sanda's was constanding. Mattern and good, Mattern arised good, Mattern airs Sanday, January 24, at 10 pan on Beavo, Cox Cable Channel 42.

Advertising Can Be a Stressful Business, so much so that a boil may form on your shoulder from the stress, then develop eyes, a mouth, and a mind of its own. An answer for Flipping a Coinc heads, and we saw Like Water for Chocolate, a spicy for-eigh film about acx and food (or so the ads led us to believe): talls, and the ads led us to benever; tails, and we saw Belle Epoque, a specy foreign film about sex and sex (or so the ads led us to believe). Heads, Like Water for Chocolate airs Monday, January 25, at 10 p.m. on Bravo, Cox Cable Channel 42. and a mind of its own. An answer for anyone who's ever shook his head and wondered, "Where do they come up with this stuff?" How to Get Ahead in Advertising airs Monday, Jan-uary 25, at 1 p.m. on Bravo, Cox Ca-ble Channel 42.

Great Blunders in Advertising, there was a time when Reebok was Pepsi to Nike's Coke, Burger King to their McDonald's, etc. Then came their McDonald's, etc. Then came bah hortific campaign where they quoted Emerson — "To believe that what is true for you is true for all men, that is greatness." Head-scratching avoidance followed. The Fine Art of Spanating People from Their Money, Part 2 airs Tuesday, January 26, 44 by p.m. on Bravo, Cox Cable Channel 42.

Back When Levi's Was Getting Funky with their ads (remember that spread-legged men's-room symbol*), we though they could really push the envelope with a black and white

That Sultry Frenchwoman Jeanne That Sultry Frenchwoman Jenne Moreau stars in Darry of a Chambermaid, which might be the title of a grade Z erolic adventure flick except that it ain't, it's the title of a black so-cial comedy about an urbane chambermaid who goes to work for a country family. Dang foreign films. Aris Wednesday, January 27, at 1 a.m. on Bravo, Cox Cable Channel 42.

SPORTS

Back on Track, the San Diego In door Invitational Track Meet is slate door Invisitional Track Mee is slaued for Sturdey, January 23, at the San Diegs Sports Arens. The meet features a dy-long seasino for youths and high school abliese. followed by invisitie-sid events a 7 p.m., shown in the programs. Sports celebrities including Ben Davidson, Randy Jones, Feel Jynn, and Paula Neeby-Frastr, among others, will be subured at the game. Tiestes are 510 Curreserved) and 520 Currest() and 520 Curre

(sPORTS AREAM)
Centering on Hidden Valleys, explore the area between Hidden Meadows and Valley Center with the Knickerbikers on Saturday, January 23. The 35-mile ride for intermediates starts at 9 a.m. at the Lawrence Welk Resort (1886) Lawrence Welk Drive). Free, For information, and 1886 6860 formation, call 619-689-8407

rescowaco)

Special Hackey, the annust South-ern California Special Olympic

Floor Bockey Champonship takes place January 23 and 24 at the San Diego Convention Center (111 West Harbor Drive). Teams from around the U.S., Mexico, and Canada will compete from 9 a.m. to 5 p.m. on Saturday and from 9 a.m. to 3 p.m. on Sunday. Free. For information, call 619-283-6100, (DOWnTOWN)

Tennis, Everyone, Emmo Tennis a the Pacific Beach Tennis Club is cele brating its grand opening with clin ics, demonstrations, and tournament for all ages from 10 a.m. to 5 c.m. auarday, January 23. Find the club a 2639 Grand Avenue and by calling 619-274-0912 (PAGRIC BEACH)

Q: What Is Water Cycling? Find out when the newly formed North American Water Cycling Association presents a water cycling demo day on Saturday, January 23. Up to 13 man-

ofacturers will be on hand to pedal Mission Bay Sports Center, 1010 Santa Clara Place). Free. For details, diai 619-259-8972. (MISSION BAY) envelope with a black and white photo of buff guy, earrying, a coffin a shoulder height in the pouring rain, wearing only black jean. Unsettling yet exciting. The *ine Art of Separating People from Their Money, Part 1 airs Monday, January 25, at 9 p.m. on Bravo, Cox Cable Channel 42.

Outhock Loops, how about a gradual ten-mile climb and ten miles of rolling hills and a windring tree-caropied ex-scrit! Take the ride with the Sierra Club bicyclists on Sunday, Janusry 24, the 40-mile curing sarses at 9 a.m. near the Starbucks in the Kancho San Diego Town & Country shopping center (on the northwest side of Ja-macha Boulevard at Willow Glen). Bring two water bottles and money for a mid-ride snack and lunch. Rain

Who's America's Greatest "Miler"? It's Steve Scott, who lends his name to the Steve Scott Festival of Races, taking place on Sunday, January 24, Events include a 5k run (8 a.m.), 5k Events include a Skrun (8 a.m.), Sk walk (8.05 a.m.), men's mile (9.05 a.m.), women's mile (9.20 a.m.), and nuny more, includ-ing competitions for kids in a variety of categories. The racing begins on Town Center Parkway for details, dial 619-450-6510. (SAMTEL)

data 199-450-6510, (SAMTEL)
Lee alockey, the San Diego Gulls
host the Anchorage Aces at
705 p.m. on Wednesday, January 27, at the San Diego Sports
Arena (1500 Sports Arena Boulerand). Tickets range from 55 to 515.
Call 619-224-4171 for tickets and
information. SPORTS ABERTS.

SPECIAL

Three Generations of a Family of

Billiands at Half Pass Nine Discuss the piece with the Del Mar Great Books Reading and Discussion Group at 7 p.m. on Friday, anausry 22, at Barnes and Noble Bookstore (in the Poll Mar Highland, Town Center, 1288): El Carnino Real) Freet the public is mixed for details, call 619-750-4298. Dr. Man

Antique American and Enropean Furniture, cut glass, jewelry, china silver, and collectibles are all promised at "San Diego's Prestigious promised at "San Diego's Prestigio Antiques Show and Sale." Ja pary 22-24 at the Scottish Rise M

Haggis and Neeps! It's not some Haggis and Neepal II's not some ob-scure Shakespearcian cure, it's merch part of the menu when the Rober Burns Club hosts its 22nd annua Burns Supper on Saturday, ian uary 23. The Scottish poet was born on January 23, 1759, and will be feet with entertainment by the Sear McVickers Band, House of Scotland, Band, Baldespear and Search Pipe Band, highland dancing, poetry songs, drumming, dancing, and more Cocktails begin at 6 p.m., supper

is served at 7 p.m., and bal evening at the Town and Co Hotel (500 Hotel Circle North)

"Food and Water Bowl VIII." the San Diego Cat Fanciers annual show with the punny name is scheduled for January 23 and 24 in the Plaza and Golden Halls at the San Diego Concourse (202 C Street). Up to 560

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show cats are expected to view for top honors, and there's a household pet competition. Thirty-six recogized breeds of cats will be on ex hibit, and the Friskies cat team and Fancy heast Cat will be on hand as

well, Hours are 10 a.m. to 5 p.m. on Saturday and 9 a.m. to 5 p.m. on Sunday Admission is 57 general, 55 for seniors, children, and military, free for those under 6 For information, call 619-267-0787 (DOMNTOWN)

tion, and 199-267-0789, (countries) to the 199-267-0789, (countries) to the 199-267-0789, (countries) to the 199-268-0789, (countries) to the 199-28 and 24 (and hanner) 90-262-0789, (countries) to the 199-28 and 24 (and hanner) 90-262-0789, (countries) to the 199-28 (and hanner) 90-262-0789, (countries) to the 199-28 (and hanner) 90-28 (and hanner) 90-2

Steven Spiciburg's movie Amistad Find the ship along the Chula Vista Harbor, accessed by taking the 1 Street exit from I-5 and turning west on Marina Parkway. Call 619-420-1607 for more details. Free (CHULA WSTA)

Whale Wetch Weekend is being cel-ebrated at the Cabrillo National Monument from 9 a.m. to 5:15 p.m. on Saturday and Sunday, January 23 and 24. Events for experienced and

novice whale watchers include guest speakers on gray whales and other speakers on gray whales and other cetacens, signing of The Dolphin Douter by author Sam Ridginay, children's programs, and information booths firing binoulars if you've got them to spot the migrating whales. Admission is a \$5 per vehicle fee. For information, call 619-557-5450, point LOMA!

Cherry Cherry gar when the Auto Cherry Cherrys 21 when the Auto-Swap— focusing on Cherrolets from the '50s and the '60s — taking place on Sanday, January 24, from 6 am. View vehicles on display and for sale, along with "Exerc of parts and action and "15 free for information," all under 15 free for information, call 619–484-9342, (MSSON VALLY)

Fun for All at Fungl Fals, the San Dego Mycological Society Johns a mushroom fair from 11 a.m. to 3 pm. on Sunday, January 24, in room 101 of the Case del Prado. Side shows on "Southern California Mushrooms" (noon), "Mushroom to Mushrooms" (noon), "Mushrooms to Mushrooms" (noon), "Mushrooms" (noon) (noon), "Mushrooms" (noon), "Mush Fun for All at Fungi Fair, the San food booths, children's activities, and more. For information, call 619-589-2318, Free. (BALBGA PARK)

The Historic Tall Ships Lady Wash-ington and Hawaiian Chieftain are

docked at the San Diggo Maritime Museum through. Sunday, Jamary AJ The-bidgare open for dockside tours from 4 to 6 par. Mondays through Throsdays: and from 10 a.m. to 1 pm. on Satrodays and Jondays, Tours are 53 for adults, 52 for children, a fee nectuding admission ten't the saling of the missions. Participates and the saling of the missions with the saling of the missions. The saling of the missions with the saling of the missions. The saling of the saling o

with the costumed crew on battle rematement sails from 2 to 5 p.m. on Saturdays and Sundays. The for for this adventure is 400 for adults. \$25 for children. Sunset sails are scheduled to depart at 5 p.m. on Fri-days. The cost is 335 for adults, \$15 for children. To make recurrentions for any of those events, call \$60-20. ADY. The bally sare located at 106 ADY. The bally sare located at 106 hours and the corner of North Harbox. Pairs, and Ash Street. Harbor Drive and Ash Street.

Thar She Blows! Whale-watching season is in progress, with cruises hosted by the Birch Aquarium-Museum continuing on various dates through mid-february. The two-hour cruises—departing at 9 and 11,30a.m.—include narration by a crision naturalite Participants will 11:30 a.m. — include narration by a Scripps naturalist. Participants will observe gray whales migrating south ward from Arestic feeding grounds to the warmer legoons in Beja Califor-nia for breeding and calving. Natur-ralists will discuss the natural history of these marine animals, answer questions, and exhibit whale-related

questions, and exhibit when remain-tierns.

This week, outings are planned Strunday and Sunday, January 23 and 24. The fee is \$17 for those 16 and older, or \$12 for those 26 and reservations, call 619- 224-2767, POINT COMA.

A Convy of Collections. San Diego Collector's Night as set for Tuesday, Issuary 26, from 4 to 8 p.m. at the Scottab Rise Massonic Employ (1895 Camino del Rio South). The show is open to everyone, from private to professional collectors, and 4 from 4 to 9 p.m. at the collection of t

Print Fair, the San Diego Museum of Art hosts its seventh annual print fair from 2 to 9 p.m. on Tuesday, January 26. Admission is \$3. For information, call 619-696-1935, IBM BOA PARK Comic, Creative Games will be led by Jacquie Lowell at the Radiance Studio (1618 West Lewis Street), on Wednesday, January 27, at 7,30 p.m.

The event offers a "chance for adule Upside-Down World, a fully opera-tional room-size camera obseute is standing on the Prado in front of the Casa de Balboa in conjunction with Camera Eye" at the Museum of Pho-tographic Acts. Visitors can enter the for a 1th varieties, stand in the dark-end interior, and see the outside scenery projected upside down on the will opposite the camera's aper-ture. Museum staffers are on hand

ture. Museum staffers are on hand to explain the concept of the camera. The camera observar is open from 10-30 a.m. to 3-30 p.m. most Tuesdays, Fridays, and weekends through Sunday, January 31. Free Call 19-238-759 to confirm the schedule, IBALBOA PARK!

FOR KIDS

The "Sea Serpent in Rabbitworld" is the play when the McIntire Players perform at the Marie Hitchcock Pupper Theater at 10 and 11:30 a.m. on Thursday and Friday, January 21 and 22, and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday, January 23

on Storday and Sunday, January 23 and 28.

Take in The Treasure of Greazy Mountons when Ray Turner's Puppets take the stage at 10 and Thursday, January 27 and 28, with shows continuing through January 31. The theater is located near the Auropeach (51% of Section 1876) of the Auropeach (51% of Section 1876) of the Auropeach (51% of Section 1876) of the Marian (51% of Section 1876) for mission is \$2 for adults. \$1.50 for

children, free for those under two

(BA.BOA PAPAS)

Rajoy the Wooderful Erra Jack

Keats story The Society Day when

Barnes and Nobble Books store hosts a

story times 1.1 am on Saturday,

January 23. Kids will play german and

do a coloring settiny. Find the store

at 1040 North El Cambrido.

It's the same story at the Burnes

and Nobble in Hazard Center on Sat
man Nobble in Hazard Center on Sat-

urday, January 23, at 11 a.m. Free. Find the store at 7610 Hazard Center Drive: 619-298-4306. (MISSION VALLEY)

Here, Kitty, Kitty, Book Works of-fers a children's story hour starting at 10 a.m. on Saturday, January 23. This week, Kristina Gundersen will read Eric Carle's Have You Seen My Car

and Cas. You Bester Come Home by Garrison Keillor. Free. Find the shop in Flower Hill Mall, at 2670 Via dela Valle and by calling 619-755-3735.

Spacyl Head to the Saturday Story Time starting at 11 a.m. on lan-uary 23 at Borders Books and Musc when space stories are on tap, along with a craft. Find the store at 1072 Camino del Rio North and by calling 619-295-2201. Free, (MISSION VALLEY)



FRIDAY, JANUARY 22 . 6:00-9:00 PM SWING INTO THE NEW YEAR!

ad meeting sounds at non-theratesing too, and speci-methon is at personal and so they know now to

ne of Wester's regressions could will be climble

CATAMARAN





SATURDAY, JANUARY 30 . 3:00-6:00 PM

SITTIN' ON THE DOCK OF THE BAY... AND FINDING LOVE!

While your counts back in Michigan are, starting up their ance. However, and crapting ice off their sortable they you can be backing by the bosts and flatting to his practice or cold home. Get your Sarnbe's cheese where calls delite notion or their practice or cold home. Get your Sarnbe's cheese where calls delite notion or their control of the cold that the control of their co



1403 Scott Street 619-222-8787



Theater Arts Workshops for chil Theater Arts Workshops for children foils to mine years old are conducted by the San Diego Actors Theater on the fourth Saturday of every month, including January 23, at L'Auberge Del Mar Garden Ambitheater (1540 Camino Del Mar). Workshops run from noon to 1300 pm., and reservations are required. The fee is \$10. Dial 619-268-4848 for resiration. 2BL Mark

4494 for registration, JPL MMD

"Welcome to the End of the Cen-sury" is the theme when the San Diego Museum of Art host, forting the Central Company of the Central Company January 24. Perticipates will explore, strainly should art to portray their time period and will create an ex-vorte which will stand the test of time. The fee for one member adults a St. children 32. For reservations. dial 619-696-1956, (BALBOA PARK)

crewed by Junior Theatre students aged 8 to 18 in the Casa del Prado Theatre in Balboa Park. Performances begin at 7 p.m. on Fridays and at 2 p.m. on Saturdays and Sundays. Tickets range from \$5 to \$9. For reservations, dial 619-239-8355. (BALBOA FARR)

A "Showcase of Young Artists" is slated to begin at 3 p.m. on Sunday, January 24, at the California Center for the Arts, Escondido, Young mu-sicians from six civic wouth orchestra sicians from six civic youth orchestra ensembles will be showing off their provess. General admission is \$10. Find the center at \$40 North Escon-dido Boulevard (at Valley Parkway). Call 760-738-4100 or 800-988-4253 or reservations, (ESCONDIDO

"Tall Tale America" is highlighted when the Escondido Library Endowment Foundation presents stories and songs at 2 p.m. on Sunday, jan-uary 24, at the California Center for

NOTE FOUND IN A BOTTLE



Nuthor: Susan Cheever was orn in New York City in 1943, supplier of short-story master hin Cheever and Mary

been in New York City in 1943, daughter of short story master John Cheever and Mary Winternix. She grew up in Manhattan and in the twilit suburbs rendered so poignantly in her father's stories in The New Yorker. Cheever received her B.A. from Brown and, as she tells in her new memori, has taught at the Colorado Rocky Mountain School, has written for the Victoria Cheever Control of the New York Page, and various natural to the New York Page, and various natural to magazines. She is suther of eight books, including the novel, Looking for Work, and Home Edger Davic the best selling memoir about her father. She lives in New York City and teaches, part-time, at Bennington in Vermont.

Note Found in a Bottle: My Life as a Drinker: Sumon & Schuster, 1999; 192 pages; \$23.

This is an old story. Cheever's telling — I drank too much. I quit d'indining, now my life is better. In another writer's hands — or voice — this could be one more and little recovery story. But Cheeve turns the cliched fross tothe to will not be the court story. But Cheeve turns the cliched fross tothe to creation of one after another of the Mammy Desrets seenes. Cheever, however, quietly confides on the page about the first husband's repeatedly slugging her and her turnting him to hit her again; about the elderly psychiatris who regularly feith her breasts, about her Mississipp) summer as a civil rights urganizer during which she was terrorized by her black and white home. Even if you think you could care less about Cheever's passing many in the country of the country of the country of the threshold so deet stories can be made new.

On the aftermon we talked, Susan Cheever was at home in Mahatan. I said that I was interested in what she made of the recent broundaha over memoir.

memoir.

"I have so much to say about that. Every book is a journey of discovery, right? No discovery for the writer, no discovery for the reader. I believe that. Certainly in writing a memoir. I also believe very strongly shaft writing is not therapy, and I always fed worse after I have written about omerthing, not better. It's not necessarily a healing process. I came to understand my own drinking much more clearly as I wrote about it. But I also think, about memoir, that this great memoir controvery) as I have been supported by the support of the processor of the support of the sup memoir, that this great memoir controversy is really about women. The most controversal memoirs are written by women. I think what has happened to that women have finally getter a voice. And there are the properties of the women have finally getter a voice. And there are the properties of the ferminine stories that didn't getter double describe think that's why memoir is to controversial. I don't think that it's memoir that's getting people so upset. I think that it's women telling about their own lives, which traditionally had not been part of common knowledge. This goes into why I write. I write to bear writes. I write because I think that perchap II ju set a down what happened without the prehap II ju set a down what happened to me in the truest way that someday it will help someone else. Some to me in the truest way that someday it will neep someone exe. Someone might someday say to themselves, Oh, I am not alone. Because that is what reading is for me. That discovery. That not being alone. So that's the spirit which I approach memoir. I think it is almost a savered gener. It is all of us women finally getting to raise our voices in song and in celebration of think that didn't get celebration though the control of the celebration of t

Cheever writes, in Note Found in a Bottle, that writing

Checer writes, in Note Found in a Bottle, that writing, for he, is often a matter of losing rather than gathering commol. If find writings is given the control I have also, the less consciousness of it have, I can't figure out how I dan't think be seen to shape not not in red large out the control I have also, the less consciousness of it I have, I can't figure out how I dan't have the time to write it, and I barely remember writing it, and I barely know what's in it. Writing, for me, is unesting that seems to happen not in red space and not in red lime. But the certain in in the writing, share happened in real space and not in red in. But the certain in in the writing, share happened and the space of the space of the state of the writing share happened in the space of the writing share in the share happened in the writing share happened as a character. "Ash, I grew up in a world where no one was sure what really happened as the real world. Everyon ust knew what was written about what happened, I have a share with a state of the share when the share were the share when the share were had not how the difference between what really happened versus who people write about what had happened."

Cheeves' sharter, John, in addition to being one of America's greatest masters of the short-story form, was, until the last years of his life, and closhic. It was also bescual and in middle began a series of overst

alcoholic. He was also bisexual and in midlife began a series of cover

masters of the short-story form, was, until the last years of the site. All choics. He was also bisexual and in middle began a series of covering the short of the site of the

I said that I admired her courage in writing as openly and frankly as she

I sid that I admired her courage in writing as openly and frankly as be those shoult her relations with men.

With men, from the beginning, I was meased up. Dunking exacebited that. One of the things that also had really enabled me to do was to mess up my connection to men and to never have to really think about it, I was able to skep with marriad men without thinking about it. I think that with my out edinning, noshing really matters. You can say to yourself, There are no rules! Treally is very articute. It's just that it destroys everything. Therefore, the strength every articute it is sufficient to the strength every articute. I will be also that the property of the property of the strength of the strength

husband who was bitting me, a psychiatrist who was feeling my breasts Drinking enabled me to sleepwalk. I was able to magnificently justify almost anything I wanted to do. I have lost that ability. That's one of the real changes in not drinking: I can no longer rationalize anything I want to

- Judith Moore

HORSES

Setting out on my bicycle alone came upon the horses drenched in bright sunshine, yard after yard of blue-black ironed silk, drawn before stopped traffic.

With white stars on their foreheads and white bracelets on their legs, each blood horse wore nothing but a fine noseband and a shroud of steam.

I felt lazy and vicious watching them, with my large joints and big head, stricken by thoughts of my brothers ould lead us down the path, unestranged.

It smashed in me like water calloped through. If smasned in the like water gatoped through Flinching there on my haunches, with wide nostrils, nipping the air as if it were green grass, how! yearned for my neck to be brushed!

- by Henri Cole

From The Visible Man, Alfred A. Knopf, 1998, reprinted by permission of Alfred A. Knopf, Inc.



Henri Cole was born in Fukuoka. Japan, in 1956. He was reared in Virginia and graduated from the College of William and Mary. He College of William and Stary, The holds graduate degrees from the University of Wisconsin at Milwauke and Columbia University and is the recipient of fellowships from the Ingram Merrill Foundation and the

Ingum Mertill foundation and the National Influence for the Arts. National Influences for the Arts. However, the Arts of the National Influences of the Arts. However, and the National Part of the Roam Part in Harrshott have appeared in The Allantic Monthly, The National Part of National Part o

the Arts, Escendide, Author and sto-ryteller Paul Robert Walker will pre-sent his show Bigger Than Big, and country western singer feel Rocer will croom upbeat frontier selections, family favorites, and original song. Admission is \$8 for adults. \$5 for

those 12 and under Find the center at 340 North Escondido Boulevard (at Valley Parkway). Call 760-747-0859 for information. (*vcondido).

619-299 9331.(HILLCREST)

Gerden Day, spend some time plant-ing, weeding, and taking care of the natives in the garden with the funior Rangers next Thunday, Jenuary 28, at Border Field State Park. The Tijuana Extrary visitors' center hosts these runes workshops for kids it kinder-garten through sixth grades from 3:15.

mon-workshops for Kida in Kida

AUTHOR EVENT!

Best-selling author

T.C.Boyle

Carlabad Children's Museum, the Carlabad Children's Museum, the museum is designed as an educa-tional environment through art, sci-erce, and social activities targeted for children 2 through 12. Look for a medieval castle, magic mirror, min-city, and children's marketiplace. Find the museum at 300 Carlabad Village Drive, suite 103: 760-720-0737, (CARLSBAD)

O787, (2018,580)

Children's Museum of San Diego, kids play house with children in Mexico vai the networked virtual reality installation. Mit Case Es Tue Casa/My House's Your House', created for the museum and the National Centre for the Arts in Mexico City by artist Sheldon Brown. Through interaction and on Sovern college, thildren at each site construct characters and build a shared

struct characters and build a shared virtual environment.
Continuing exhibits include Continuing exhibits include Garage. "Sucraio/Sound It." The Book Stop, "Improv Theater," Cora's Rainbouse," and "Are We There Yet?" Find the museum at 200 West Island Avenue. Dial 619-235-8792 for additional details, (DOMRIONN)

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

Reader's Godden Arth.

Antique Gue and Steam Begins
Manum, he museum's activities in
claim locating, collecting, discclaim locating, collecting, discclaim locating, collecting, discclaim locating, collecting, and
part of the collecting and
collecting, and horse powered
growned Anterior Brocedown is
boring moning oil delling, and
compared to the collecting and
collecting, an

Bonita Historical Museum, a lunar new year collection curated by Jack and Maggie Dodds entitled "The Year of the Rabbit" is on exhibit Year of the Rabbit 'is on exhibit through Saturday, February 20. The museum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photographs: artifacts, toots, and farming implements; the district's 1933 fire engine; and bound copies back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road Dial 619-267-5141 for additional in formation. (BONTA)

Chinese Historical Museum, current exhibits include "in Search of Gold Mountain: The Photographic History of the Chinese in San Diego and others focusing on Chinese American veterans, the Chinese lot-

the Chinese Mission; adjacent to the building is an Asian garden, includ-ing a statue of Confucius, a waterfall, stream, and a large Chinese gate. The museum is located at 404 Third Av-enue (at 15 Street); 619-338-9888, (DOWNTOWN)

Chule Vista Heritage Museum i tures glimpses of Chula Vista's pa

downtown Chuia Vista, doors and adobe blocks from the original Sta newspaper building, and relics from the Otay Watch Company. Find the museum at 360 Third Avenue. For further information, call 619-420-6916. ICHULA VISTA)

Command Museum of MCRD, artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated

played, with special rooms dedicate to ribbons and medals and to th Boxer Rebellion. The museum is to cated in Building 26, just insid Gate 4, off Pacific Highway. 619-524 6038. (MIDWAY)

Creation Museum, a museum con-trasting the evolution and creation world views is found at 10946 Wood

mation, call 619-448-0900 x23

GAMTE)

George White and Anna Gunn
Marrion House, this histors, home
six on five acres of landscaped
grounds with a formal English Romantic garden. Built for crist leader
and department store founder
George Marston and his family by
San Diego architects William Heb
and and Irving Gill, the Marston
house design is in keeping with the
early 20th. Cautury American Arts

Bay Books

Richard Marcinko

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novels - convert combat master Richard Marcinko has blown the lid off the classified world of SpecWar ops.

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All close relationships are a dance in front of a mirror, each pson constantly reflecting of the other. Those reflections tell something about ourselves. It is a lesson on love and friendsh

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will read from and discuss Collected Stories & Riven Rock Wednesday, Jan. 27 • 7:30 pm This event will be held at St. James Hall, 7776 Eades Ave. Please call for details: (619)454-0347

Warwicks

House of Pacific Relations, Inter House of Pacific Relations, Inter-national Cottages are open every Sunday from noon to 4 p.m. to pre-sent the history and traditio, s of 30 chinic groups. Select cottages are also open on the fourth Tuesday of every month, from 11 am. to 3 p.m. and Children Around the World videos are shown in the Hall of Nations on the fourth Tuesday of every month. (1) S. Mandow, an area pains. 619-538-4069, (BALBOA PARK

Museum of San Diego History, the Museum of San Diego History, the pirried exhibit. "Visions: Quilt Ex-pressions" boasts 80 quilts created by artists from 30 states in the USA, South Africa, Japan, France, Ger-many, and the Netherlands. The quilts feature an array os subject mat-ter including spirituality, emotions, social issues, nature, and humanity. The community mult "Community."

for Balboa Park, See "samuel Parsons, Iz.— The Art of Landscape Architec-ture" through Monday, February 15. The exhibit includes photographs, plans, and other artifacts interpreting the work of the many botanists, plan-ners, landscape architects, and horti-culfurists who have made Balboa Park

what it is today.
"San Diego: All in a Day's Work," a photographic exhibit taken from the over 2 million images in the San Diego Historical Society's photograph

the Casa de Balboa building: 619-232-6205, (BALBOA PARA

ence of Speed, "About Faces," Molecules: A Graphic Art Show," and "Signals." The permanent exhibitions present a variety of hands-on-exhibits illustrating scientific princi-ples, Explore the various methods of transmission and storage and retransmission and storage and re-rieval of information, such as lasers, flashing lights waveforms and more. For further information, call 619-238-1233, (BALBON PARK)

Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schad

classic era of the American woodle, with examples from Ford, Mercury, Packard, Chrysler, Chevrolet, and Ply-mouth, all oi which produced varia-tions on the theme. Fourteen woodles are included in the show, continuing

rough Tuesday, February 9, More than 80 automobiles and

A Guilde to Unexpected San Diego * By Jerry Schi
Strading to San Diego * By Jerry Schi
Jer

exhibits concerning the old San Diego-Coronado ferrybouts, the tuna fishing industry, and the military The museum fleet consists of the 1863 bark Star of India, the 1898 San bottles woodcarvers and a complete research library. The museum is located at 1306 North Hatbor Drive, along the Em-bassadero at the corner of North Harbor Drive and Arb Street; 619 234-9153 (DOWNTOWN).

ders litter the canyon floor, mute testimony

to the power of flash flooding. Eventually, the canyon broadens and

Exentually, the canyon broaders and you enter Rocknote Visilley, named for the nurs of some nock houses probably built by mores accord a centry ugo. Flook with the mandy uses to up the seet seet of the valley entrance; then go 0.2 mile due north to flood the there are knowns, all of which are not less. They're spaced along a low, considered rings with a vew of the entre wilely. Mul-stage stand to the centre wilely. Mul-stand standard control of the valley Such not control of the You've own come nearly 5 miles —

walls. Each house had a coty freplace inside. You've now come nearly 5 miles — assuming you left your car at the end of the Rockhouse road. If this is to be your turnmorund point, you'll find the return to be faster and much easier, assisted by gravity all the way.

San Diego Museum of Man, the four San Diego Museum of Man, the four indigenous Indian tribes of Baja Cal-ifornia — the Paipai, Kumiai, Kiliwa, and Cucapa — are examined in "Walking Ancient Pathways: Native Feoples of Baja California," on view

the saga of the native people of with photographs and text, des-the indigenous history, folk an ways, and oral tradit

ing the age old art of in the exhibit "My Mummies." Among the featured in the exhibit a tude of mummified bods dreds of related artifacts kets, tombs, sacred a shrunken heads. Egyptian mal and human relics, as a life-sized tableaux. Sec Life in Egypt 3500 years ago

depicted in the musdren's Discovery Cente Travel to Ancient Egypt walk-through rendition man's home, and organi a specific theme each ma For more inform 619-239-2001. (BALBOA)

San Pasqual Battlefield State His-toric Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dra goons, bolstered by sadors an unteers from San Diego, and fornia militia. A narrated slide fornia militia. A narrated slide shows screens throughout the day, todge, the story of the war in Mexico and California. A self-gouled tour re-counts the events of the buttle and profiles the leaders of the forces and also describes the lives of the Indian indigenous to the valley. The mu-seum is found at 1500° Sen Pool. Valley Road. Call 760 238 -3300 for substituted leads in 500 Conference.

Additional oreas. (85,000,000)
Villa Mootezuma, built in 188
internationally celebrated author
musician Jesse Shepard, servi
both a historical house museum
cultural center. Find the music
1925 K. Street (ar 20th Street)
619-239-2211 for more informat
gowntown)

William Heath Davis House Mustructure in the new town area downtown San Diego, is a well-; from the East Coast to boat around Cape Her Find the museum at 416 enue (at Fourth Avenue 4692, GASLAMP QUARTER

Both Ax and His Critic Remain Unchanged

Ax is an exceptionally engaging person, whose rapport with the audience is invariably positive.

ers, that is all to the good; but, as so many times in the past (in concert and on recordings), I found myself wondering why this energetic and committed paints, with his intelligent musicianship, his commanding mastery of the

keyboard, his big tone, his sympathetic compre-hension of various styles, and his heartfelt and selfless devotion to his art, so rarely fires my imagnation. Unlike both Volodos and Grimaud. Ax's ination. Unlike both Volodos and strimation. Applaying is characterized by an absence of mannerism: how can one not admire the absolutely strightforward and uneccentric way be goes about making music? He does not project a musical character that proclaims any Ax performance as indisputably his. On the contrary, he effaces his ego in the score, working assiduously and re-sponsibly to realize what he takes to be the is surely a good thing.

good thing. ver, this honest straightforwardness is accompanied with a certain foursquareness of

manuel Ax offered a strong and varied recital
in the La Jolla Chamber Music Society's Piann Series, Following the dislowards tailed an Hough they would be triedeaut. For during
predictions in the series. As seemed like a calm,
smooth sea, For some concertipiers, that is all to the good, but, as
somany times in the past in room.

REVIEW

former reviews of his San Diego NSAVILLE | Interfer reviews of its San Deptar of appearances, in a less earnest mu-sician Ax's attitude might almost be called glib. But there is certainly no superficial virtuosity, or attempt to exaggerate the glitter of surfaces in or-der to appeal to an audience's cheaper sensibilities.

Ax's superficiality lies deep.

On the other hand, he is thoroughly dependable, and if you can be satisfied with a clear, well-considered, technically assured reading of a score (such as Haydin Sonata in A-flat. I Ido. XVI: 4 or Chippi Sonata So, in B Mi-nor, Opp. 58, which opered and clored to the control of the control of the control of the behavior of the control of the control of the behavior of the control of the control of the chimo, sentence, poetry, and with tan anale-thismus, come fully alwee but at the same time, certy single demonst of interpretation, ever dy-namic shading, every agogle drythms, souther, eastly agile, eastly proportion, casely when able, and if you can be satisfied with a clear

Calendar

the case with his performance of Chopin's Sterones, which made the listence vividly a worst of this in-genius piece's inventive structural principles, but which did not convey terribly much of its dreamlike charm and its floating ten-derness. Hyou want to test this evaluation stein, Cortot, or Fernhia will let you hear what was missing. In the part of his recital decoved to De-busy, An's strugglins and weakness were similarly coldent. It file joyenes may not use the structure of the structure of the part of his recital decoved to De-turbing the part of his recital decoved to De-busy, An's strugglins and weakness were similarly coldent. It file joyenes may not use the part of his recital control of the part of his recital control of the part of his recital proposed in the part of his recital control of the part of his part of the part of his part of his

overall effect was such as to sweep all reservations away (the audience reaction was deservedly enthusiastic). The delicate and

He also can be a very witty man, with a sly sense of humor. These qualities were most openly man-ifested in his preliminary comments on the only

it should be. The Chopin sonata was even more of a triumph of sensitive musicianship and in-telligent understanding, with extended sections generating authentic excitement. Only the slow movement, which goes very deep into the composer's emotional world, seemed noticeably inadequate, never quite touching the heart or propelling the spirit into profound realms of contembation.

contemplation.

In fact, it is usually the faster and more assertive music that brings out the best in Ax, whereas slower and more inward works leave him a bit out of things. The latter seemed to me the case with his performance of Chopin's Berceuse

descreedly enthusastic. The delicate and fundamental partial process of the delicate and fundamental partial process. The delicate and fundamental partial process and a more subtly responsive technique to achieve the composer's intentions. As is an exceptionally engaging person, whose rapport with the audience is invariable positive.

Emanuel Ax, piano Sherwood Auditorium (La Jolla Chamber Music Society) Haylin, Sonata in A-flat. Hob: XVI-46. Cariflaino, Fantasia on an Oxinato, Pobrasy, Fatampes and Tiske joyeus; Chopin, Berccuse. Opus 57, and Sonata No. 3 in B Minor, Opus 58.

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ations on themes of Haydn and Handel, Rachmaninoff's varia-tions on themes of Paganini and Corelli, Mozart's or Beethoven's Coreli, Mozar's or Beethoven's variations on popular tunes of the day — with their amazing insights, these works immensely expand our perception of the themes they treat, while Corigliano's simple-minded tricks merely diminish Beethoven's great idea.

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by 5 pan. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood, a contact phone number (including be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader Classical Music, P.O. Box 85803, San Diego CA 92186-5803, Or fax information to 619-881-2401.

information to 67-841-2401.
Deable Feature, solos, durst, and ensembles from opers including Gerahvin's Pergy & Bos and Mozark Mage; Plate, among others, may be heard when the \$40 Diego Opers Insemble perform in Continue Performs in consume with "englishming and entertaining commentary."
The second part of the program promises an indirectly evision of an Wiver of Window. It will be sung in

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English and performed with full scenery and costumes. Interested? Find the church at 1475 Catalina Boulevard (at Chatsworth) and by calling 619-223-6394. 455 donation is suggested, poner LOMA)

is suggested, (cont Lond).
Selo Veisili Works dedicated to
UCSD professor János Négroy over
the past 36 years are on the program
when Négroy prisents a recital at
8 p.m. on Friday, January 22. in the
Recital Hall at UCSD's Mandeville
Center. Tickets are \$8 general. Call
619-534-540 for more information.
(LA JOLIA)

(IA. 504A)

Missieal Lasterense from Wisconsin, Week Two, Creec Lutheran
Church hosts a concert by the Concordia University's Symphonic Windcordia University's Symphonic Windcusty 22. Lister for sacred works bySgifrisk, Karp-Bert, Burry Kopeta, and
Alfred Reed and classical selections
by Sousa, Weinberger, and Missnerk.
Find the church at 64 Weig 13th Av. enue; 760-745-0831. An offering will be received. (ESCONDIDO)

Fan with Recorders, all levels of recorder players are invited to the Hecupon Building of the Tierzasania Recreation Centre on Friday, James Recorder Society meets for instruser, 22, when the San Diego County Recorder Society meets for instruser, and a real control of the second players of the second players of the second players and a real conductor from 270 to 9x83 p.m.

Find the common of Labourt too miles east of 1-15), For information, call 619-66-933. The first wist in free, CRUMMADERIA Basical on the Eucopadies of Shalksepasser's Judy (Ma Eucliph, Falsar) and Casupper Verbil final and most Casupper Verbil final and Market Verbil final and Marke Fun with Recorders, all levels of

community work. The depert opins is a confidence to the confidence to make the modification is order to get money from them and continuous with receipt, platony, and continuous with receipt, platony and copining production of the asson for being large Open, with ferraccion production of the asson for Pertinents as for John. Deborn in Facility of the Copinion of th

eith ad. Exp. 2/15/99

202 C Street. For reservations, dial 619-232-7636. (DOWNTOWN)

619-232-76-56. (COMPTOWN)

Granulant Standard Connects: composer
and validing Eril Ulman and clarinetist
Anthony Burr plan an evening of recent works and improvisations starting at 8 p.m. on Saturday, January 23,
in Erickson Hall at UCD's Nation-Vielle
Center, For information, call 619-3365464. Free, (IA NUL 9.

"Il Dolce Momento — A Sweet Evening of Italian Music" is promised when the chamber music ensemble Camarada performs at 7 p.m. on Sun-Camarda performs at 7 p.m on Sun-day, Insuray 74, at the Art Center (atudio 315, at 710 13th Avenue). Ex-pect to hare selections by Vivalda, Bar-tista, Scartatt, Casella, Monteverdi, Pandodif, Castelnouvo, and Stevnusty. Ensemble members include so-pranos Ann Chase and Virginia Sub-lett, fluter/piccolo player Beth Sub-lett, fluter/piccolo player Beth Sub-selective, violiniat David Buckley.

Buckley, violinist David Buckley, guitarist Randy Pile, cellist Marcia Bookstein, and harpsichordist/pi-anist Mary Barranger. Tickets are \$15 general. To make reservations, dial 619-579-0223. (DOWNTOWN)

cral. 619-534-5404. (A. OALA)
Selections by Liest, Mozart,
Beetheves, Schumann, Brahms, and
Schubert may be heard when plainist
Marrint Knezeric performs for the
concert series at the San Diego Public Liberay at 2:30 pm. on Sunday,
January 24. The library is found at
20 E Street; all 619-236-5801 for
additional details. Free, (DOMNTOWN) Italian and French Art Songs, lieder, arias, and traditional spiritu-als — including works by Scarlatti, Mozart, Schumann, Ravel, and oth-Mozart, Schumann, Ravel, and others — may be heard at the Solans Beach Preshyrain Church on Sunday, Inanuary 24. Local artius David Marshman (barinone) and Diane Snodgress (piano) start the concert at 8 p.m. Finds the church at 120 Stevens Avenue and by calling 619-755-9733. An offering will be received, ISOLAMA BEADO!

Enjoy the music in the David H.

additional details. Free, (DOWNTOWN)
Munic by Renni, Buttelhunde, Karg-Elert, and Guilmannt are on tap when civic organist Robert Plimpton per-forms at 2 p.m. on Sunday, Jan-uary 24, at the Spreckels Organ Pavil-ion. Free. Call 619-702-8138 for information. (BALBOR PARIS)

Thompson Performing Arts Center at La Costa Canyon High School (345) Camino de los Coches). Tick-ets are Stageneral, \$10 for seniors, \$7 for children and students. For reservations and information, call

760-752-5078, (GM:SBDC)
A "Showcase of Yeang Artista" is started to begin at 3 pm. on Sanday, innaury 24, at the California Contents or the California Contents prowess. General admission is \$10. Find the center as 'Chip Tarlway'. Call 760-738-100 or 800-988-103 for recovarions, (\$500,000) "Tarditimal Linder and O-mate."

Traditional Lieder and Operatic

and contemporary music may be heard in the Recital Hall at UCSD's

Mandeville Center when baritone Orren Tanabe presents a vocal recital on Sunday, January 24. The concert begins at 8 p.m. Admission is \$5 gen-cral. 619-534-5404. (A JOLIA)

760-752-5078, (CARLSBAD)

Bremsong on Sunday, January 24, at St. Paul's Cathedral will be sung by the men and girls St. Cecilia Choir, with the Hans Izeo Hassler anthem "Cartate Domino," at 5 p.m. Find St. Paul's at 2728 Sixth Avenue (at Fifth and Nutmeg). For information, call 619-298-7261. An offering will be received, unstrowno The Music Is Free when the Athenseum Music and Arts Library hosts a mini-concert at noon on Monday, January 25. Free. Find the library at 1008 Wall Street and by calling 619-454-5872. (LA JOLLA) he received, IMOTOMN)

Ge Barwages, IAS Diegniso Performing Arts Association announces
a Baroage Feating on Sunday, January 24. The concert — starting at 5 pm.— promises the Orthesters of Sam Diegniso precenting all is of 15.
Solicias include loss Width (trampet). Sours Barrett (obey), Edmund Serie and Herrant, Constantine (violent), and Jill Coady and Suzanne Remoly (Hinty), Alison Loededtee, Remoly (Hinty), Alison Loededtee, on all of the pieces and at as solicia on all of the pieces and at a solicia for No. 5.

calling 619-454-5872. (A JOLIA)
Classical Music may be heard when
the Gennaro Trio performs at
7:30 p.m. on Monday, January 25, at
the Chula Vista Civic Center Library
(365 F Street). Ensemble members
include violinis Ronald Goldman.
cellist Mary Lindblom, and pianist
lana Mysior, Free. For information. Ilana Mysior. Free. For informatic call 619-691-5063. (CHULA VISTA)

New Music Forum, graduate com-position students present their works at 8 p.m. on Monday, January 25, in the Recital Hall at UCSD's Mandev-ille Center. Free. Call 619-534-5404 for more information. (tA JOLIA)

WILD COAST LIMOUSINE

mantic-era composer Josef Rhein-berger when the Choir of the West from Pacific Lutheran University performs at 8 p.m. on Tuesday, lanuary 2 at St. Luke Lutheran Church (51) Wilson Street). Also on the program. Morten Lauridson's "Fire Madrigals" err e Madriguli
act to Ronaimance Italian texts, Stephen
Chatman's "Due North," and other
works by Thompson, Christianson,
Bruckness, and Kwerno. An offering will
be received. For details, dial 619-463
6653, IJA MESA)

Manusry's "Jupiter" for Plute and Computer is on the program, along with works for solo flute, when Eleabeth McNutt presents a concert in the Recital Hall at UCSD's Mandeyille Center at 8 p.m. on Tuesday, Jan-uary 26. Admission is \$5. Call 619-534-5404 for mure information (LA JOLLA)

(IA 2011A)
Australiaa Geltariat Geoffrey Morris plays musir by Manca, Zimmerman, Ferneyhough, Eshkardi, Carie, Brophy, Kats-Chernin, Marcellino, and Dench at 6 p.m. on Tuesday, January 26, in Erickson Hall at UCSIS Mandeville Center. Fee. Dial 619-534-5404 for details, ILA 2011A)

619-334-5404 for details (A. JOLA)
The SORCH Anniversary Towr of the Vienna Choir Boys is being celebrated with a stop at the East County Performing Arts Center on Wedne-day, January 27, at 7:90 pm. Tickets are \$17.50, \$25.50, and \$5.8 The later is located at 210 East Main Street, For exercision, call 619-449-2277. (D. CAJON)

2277, IL CAMPO

purillada Barlon, the Bosson Chamber Manie Society Trio — including
ECM3 artistic discrete and festion of principal cellula Bonal Thomas —

Montant The program will include
Mearart's Piano Trio in Chipo, the
Due for Piano and Glob by Kodiy,
and Duchik Piano Trio in these
Trio i

rosciences Institute (1000) jonn is/ Hopkins Drive; \$30); at 8 p.m. on Thursday, January 28, at the Ruth French Chapman Performing Arts Center (located on the campus of EastLake High School, 1120 EastLake EastLake High School, 1120 EastLake Parkway; \$12); and at 8 p.m. on San-day, January 30, at Cumbres de Juarez (Paseo Mil Cumbres No. 8301; \$12). For more informa-tion, call 619-239-0100. (PONT LOMA LA FOLLA CHULA WSTA. TIJUNNA) Calendar ART

ART LISTINGS

Contributions to the Reader's guide to art gallery receptions must be received by 5 p.m. Friday the week

received by 5 pm. Endags the week print to publication for consideration. Do not phone. Send a complete description of the cent, including the date; town cost, the precise address where it is to be del (including neighborhood), a common phone number (including area code), and a phone number for public information to Render Art. PU. Die ESSS), Sam Diego. A 23168–383. Or fax information to 619-861, 2401.

GALLERIES

Renaisanance Man Russel Forester six-decade career has encompassed work as an architect, painter, sculptor, etraftuman, graphic designer, industrial designer, and writer. Penand-ink drawings, collages, and deterronic exclusivers incorporating light and sound by Forester are on exhibit in "New Thoughts on Old Thermes: Works on Paper and Planeactic, Art." porepring at the

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For most mindminum, who was a consideration of the probability of the

from 11 a.m. to 4 p.m. On-campus parking permits are required; they can be purchased at the information pavilions at the Gilman and Northview Drive entrances to the campus. 619-534-2107. (IA JOLIA)

"Furry Friends" are celebrated in Furry Framus

the cability with work created in a variety of media on display through January at the Many Hands Cooperative Gallery. There's a reception planned for the arists at 1 p.m. on Sarordey, January 23. During the show, the artists we taking donations of high-quality per food for the San Diego Humane Society and the SPCA.

The gallery is found at 302 Is-land Avenue, suite 101. Hours are 11 a.m. to 3 p.m. daily, with hours extended to 9 p.m. on Friday, For more information, call 619-557-8303. (GASLAMP DISTRICT)

with a reception at 6:30 p.m. on Fri-day, Innury 22. The show concludes ~ Saturday, February 27. The Athenaeum is located at 10:00 Wall Street for additional formation, call 69:443-4872. View-ing hours are 10 a.m. to 5:30 p.m. Tucckay through Sturday, Wednes-day until 8:30 p.m. (A 201A) "CALMFA" promises art by four re

"CALMEA" promises are by four re-cent g., nates of the California Uni-versity systems, on exhibition through Wednesdy, February 17.4 Gressmont Callegs's Hyde Gallery The exhibit—swring with a recep-tion at 7 p.m. on Monday, Jan-ury 35—include piece by Jenne Andersen, Karen Famett, Martine Lated, and John Kneifl. Grossmont Callegs is bected at 8000 Grossmont Callegs is bected at 8000 Grossmont Callegs in Sected at 8000 Grossmont Callegs in Sected at 9000 day until 8:00 pm C.4.00LM. VIVId Constemporery Works on Canwab by Suan Styder are on displays through Marke in the Taber Mandroot exhibition space at the Frame Mades, Supple is said to manipulate a minuter of media — incuding oils and exprise as well as gold, siver, and copper leaf — to excluding oils and express well as gold, siver, and copper leaf — to exhibit the proper leaf proper l

and Wednesday: 10 a.m. to 5 p.m artist at 6 p.m. on Friday, January 22. Regular gallery hours are 9 a.m. to 5:30 p.m. Monday through Frida 10 a.m. to 3 p.m. Saturday, and b appointment. Find the gallery at 2215 India Street (at Ivy); 619-234-0846. (UTTLE ITALY)

"A New Look at an Old Tree" is be-ing offered during the bicninal act faculty exhibition at the San Diego Mesa College Art Gallery through "Art by Shufro" is on exhibit at the 101 Artist's Colony through Friday, January 29. You're invited to a re-Tuesday, February 23. The show— with work by artists and skolars in the art department—starts with a reception from 5 to 7:30 p.m. next Thursday, January 28. A faculty fec-ture and slide presentation starts at 7:30 p.m. in the New Library (room 435). Gallery hours are 11 a.m. to ception for Judy Shufro at 6 p.m. on Friday, January 22. Find the gallery at Friday, January 22. Find the gallery at 818 South Coast Highway, in the Lumberyard. Gallery hours are 11 a.n. to 6 p.m. Monday through Saturday, 11 a.m. to 5 p.m. Sunday. For more information, call 760-632-9074. (ENGINTAS)

Gallery hours are il a.m. to 4 p.m. Monday through Wednesday; noon to 7:30 p.m. Thursday; and 11 a.m. to 2 p.m. on Friday. For more information, call 619-527-2829 x5. Find the campus at 7250 Mesa Col-lege Drive. (KEARNY MESA)

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Handered-Acre Wood Hits Old
Town, an exhibit of animation art
entitled Winnise the Pools and Tig-ger Tool open as the Studie Californ,
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Sunday through Wednesday and ur til 8 p.m. Thursday through Satu day. (OLD TOWN)

ART MUSEUMS

California Center for the Arts Missems, see The Ecleciic Eye Selections from the Frederick R. Weisman Collection— with approximately 80 paintings, sculpture, mixed media, and video intellations by stab-lished modern and contemporary materia. The late publication of the Collection— with a contemporary materia. The late publication of the Collection of t was recognized as one of America's foremost collectrons of Contemporary art and was an ardent supporter of mey and emerging artists. This exhibition — including pieces by Arshel Confry, Keith Haring, Andy Warhol. Donald Judd., Claes Oldenburg, Jasper Johns, Frenh Stella, and muny others — closes on Sunday, May 2. Find the cent at 340 North Escondido Boulevard (at Valley Park way); 766-798 4720. (SCOMERO)

Mingel International Museum of Folk Art, the artistry of painted wooden furniture and textiles cre-ated in preparation for marriage is highlighted in "Dowry — Eastern Europe Painted Furniture, Textiles, and Related Folk Art." Painted forniture is said to be an important as-pect of the Eastern European dowry pect of the Eastern European downy furniture; in rural areas, marriage was considered to be the birth of a new family. Also on exhibit are wed-ding textiles and dress from Slovakia.

Moravia, and Bohemia. See the show through Sunday. April 4. The "magic early" of Nist De Sans Paulle's exclusive of Nist De Sans Paulle's exclusive relates to the found in Orusdeed Art, throughous her work, no matter how extreme, there is an underthying innocence. Nearly 1000 ediporte and majorities created during the last 13 years are collected in "Nist de Saint Paulle's matter/Crustedee - World-Imprise Tander/Crustedee - World-Imprise January See - World-Imprise January S

Museum of Contemporary Art, Downtown, four large-scale instal-lations are on view in "Fabrizio Pleas.* Born in 1946 in Reggie Emilia, Italy Pleas is considered one of Parapos forement video artists, having worked with video since the 1970s, often in gonjunction with cuptural and word elements. The chabiton integrates traditional ma-reits used a gigs, wood, markle, and iron with video images to create come cale scaling and control and iron with video images to create come cale scaling and control more and the control process of process of process of process of process of process of Plessi." Born in 1940 in Reggie sent elemental forces such as fire and water. See the exhibit through Sun-

day, January 31.

Find the museum at 1001 Ket-tiner Boule-ward (at Broadway), di-rectly across from the Santa Fe Rail-road Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (DOMNTOWN)

Figure troilley transfer station. 69:24-101. Committonin

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June 2.
San Diego artist Roman de Salvo
has been commissioned to create
new works for the indoor and outdoor spaces of the museum. "Roman
de Salvo: Garden Guardians" is offide Salvo Carden Guardiany "is offi-cially open, but throughout the wast the arists in creating works reploring, the museum's location, architecture, and "mission." For example, "Card-en Guardiany" jokes viewer operated fragamed dependent at strategi-locations, broughout the Edward Carden to Theighten the expression? of the seasole strain, "The visual visual remain on exhibit through Sunday, journal Fold the mount at 200 Prospect Street, 619-454-3541. CA SOLA."



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Please call (760) 839-4178 for more information on Museum tours and programs

Cenerous support for the exhibition has been provided in part. by the findered it. Werdman Art Faundation .

4 1996 Acris Warfard Foundation for the Valual Arts Made. New for "1996 Case of Made whereon by CASE Wardedoods, New Individuality, and Actificial ware interface, and Actificial ware interface, and Actificial ware intelligence of the Wardedoods of the Common Proportion Com."

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"You often hand stuff to people handing stuff back to you."

n the summer of 1996, I went to Scotland and combined pleasure with pleasure! I played all the great golf courses—shot 45/39-84 at 31. Andrews—and attended to the second of the second

Massian dibrams Hearmited for Massian dibrams Hearmited for Massian dibrams of supplications, and included opera, dance, and at the top program. Theratton, Wildes's The Mechanise and T. S. Blocks The Cockind Purpy presenced at the Festival, By the 1990's, smaller companies, drawn by the mission convolves began producing thesite in the little particular to the convolves of the con-trol of the convolves of the convolves of the con-trol of the convolves of the convolves of the Tables of the convolves of the convolves of the Tables of the convolves of the convolves of the Tables of the convolves of the convolves of the Tables of the convolves of the convolves of the Tables of the convolves of the convolves of the con-trol of the convolves of the convolves of the con-trol of the convolves of the convolves of the con-trol of the convolves of the convolves of the con-trol of the convolves of the convolves of the con-trol of the convolves of the convolves of the con-trol of the convolves of the convolves of the con-trol of the convolves of the convolves of the con-trol of the convolves of the convolves of the con-trol of the con-ories of the con-trol of the con-ories of the con-trol of the con-ories of the con-trol of the con-ories of the con-trol of

Imagine a live Cannes Film Festival: producers, casting agents, critics, and myriad spectators. The streets gridlock with energized artists, leafletton, is "dream stuff." Because local actors go to the festival almost ev-ery year, I "debriefed" those who went in 1998 and got a list of sug-

gestions for future participants.

1. KNOW YOUR VENUE. The 1. KNOW YOUR VENUE. The Festival has more than 200 sites. These range from 15 seat, garage-like spaces to the 3300 seat. Playhouse. The Fringe office has a cluding size of stage, audience, and

Ron Choularton: "Some venues Ron Choularton: "Some venues just want your business. Others say send a copy of the piay, local reviews. Those are the places you want, Don't take a theater that is n't picks about you."

Sister City Productions knew the

cise dimensions of its venue precise dimensions of its venue— the 65-seat, Hill Street Theater— seven months in advance. They built a set in San Diego adaptable for Vigill and Two Character Play, which they performed back-to-back on the 12possibly next does not a be otherwed of High Street, the real Frience was king friend and High Street, the real Frience was king friend and the High Street House of the Standards in San Diesos water city. Last year Ron Chaldards and Carbonic Faulus centre of the Street Street, and for Powers took Tennessee Williams The Two Theorem Polys to the Impag. Although they do performed the Stone separately in San Diego-lov visplante Productions, the files I Trush. The street Company, and I friending the Two High Street Company, and I friending the real sea was unit. They called themselves State City Fro Last Company, and I friending and incredit extra they seem a sea of the Street by-14 foot stage. When they arrived in Edinburgh they only had to paint

A key: you rent a block of the venue's time — to load the set in, do the show, and strike the set nightly. If you don't clear the stage in time some theaters will fine you at least

some theaters will time you at least 10.2 Spounds per minute.

Sister City became so proficient they could load the set in and strike it in five minutes. That includes carrying the set up and down three flights of outside stairs to a dungeon-like storage room. Julie Haisha, who stage-managed Vigil.

acter Play, thinking it was opening night. "I sure hope they can keep me awake." he said for all to hear, "I we just seen five shows." The tape recorder clacked,

muffling crucial sound cues. Also, no one closed the door, and noise from a nearby bar fil-tered in. In his "uncomple-mentary" review, the critic complained about ambient one Healer confined the cast of Two Character Play with Vigil's.

loe Powers and Ron
Choularton called The Scott-

the first preview of Two Char.

man several times and complained. To make amends the paper ran a photo of Pow-ers and Lisa Pedace "shining" in Two Character PLsy -- price-less advertising 3.CRTFICS ARE A GRAB-

BAG. I found Fringe reviews almost useless. Most critics paraded what they knew rather than what you needed to know. Part of the problem's coverage, new-papers hire dozens of stringers. Lisa Pedace. "They need so many But it's difficult to know who

But it's difficult to know who
these critics are... and which
sources you can rely on.
Some advice the Fringe of
fice has a press list including
tv, radio, and foreign journalists who cover the festival. from
BBC radio to the Cairo Times. BBC, radio to the Carto Times. Send a press release — not a packet, they won't read it — to everyone on the list. At Edin-burgh. contact as many reviewers as you can. A Fringe representative says.

"Sadly, there is no guarantee that your performance will be re-viewed. Even if you have the best viewed. Even if you have the best press campaign in the world, you may never see anything in print." In 1998, 68% of the shows got reviewed. 421 didn't. 4. GETTING CRITICS AT-TENTION: NO GIMMICKS

PLEASE Andrew Lockyer of PILASE. Andrew Lockyer of Edinburgh Nights: "We're gen-erally more interested in powerful performances and good writing than in gimmicks or publicity stunts." Robert Dawson Scott, Arts Editor of The Scotsman: "If you think it's the wittiest gimmick since Pon-tius Pilate, believe me, at least three other people've thought of it this year alone." What to do? "Try novelty, rarity, starry

VICE NE

VIGIL

ing, and odd combinations.

Katherine Faulconer, who
co-starred in Vigil, is 82. She was the oldest performer at the ringe, and her age became a Fringe, and her age became a calling card. This included a feature in The Scottman and a much coveted interview with the BBC.

5. MARKET, MARKET, MARKET, Lisa Pedace: "You assume if your show's good, it'll bring in audiences. But that's the properties of the property of

bring in audiences. But that's not always how't happens. You have to market." At the Fringe, actors don't just perform. They walk the streets of Edinburgh, from morning to late after-noon, handing out fliers, xeroxed reviews, or other pub-licity for their show. Julie Haisha: "You often hand stuff to people handing stuff back to

you."
Sister City Productions dis-tributed over 10,000 fliers and 2500 stickers. They also tried a unique approach: they handed out 5000 matchbooks adverout 5000 matchbooks adver-tising the shows. "Give them something they can use," says Chodiarton, who also recom-mends spending money on posters, and an ad in the Fringe Program.— which costs be-tween 300 and 400 pounds— when they on filers.

rather than on fliers "When everyone's gone "When everyone's gone home," says a Fringe society spokesperson, "our staff sweeps up 200,000 posters, one mil-lion brochures, and two million leaflets," which, she says with

civic pride, they "recycle into paper and cardboard."

6. EXPECT NO HELP
FROM THE SAN DIEGO

an edge at the Fringe. To forge an "in," Sister City Productions salled the mayor's office many times. They never asked for money, just recognition that they represented San Diego at the world slargest arts festival. "A letter of introduction a key to the city," says Choularton, "John Charles of the Charles of called the mayor's office many

dutis. People at the Fringe say that dose quarters for four veeks often poses problems. They are artists, after all, 'said a prim woman with eyebrow arched. Even though visitors crammed their four bedroom walk-up during the run, the five San Diegans had only one such incident, and it was on stage. Faukoner, 'You're in a very in-ternational world for an intensive preiting of time. Over

pouring down rainy day."
7. MONEY: IF YOU HAVE TO ASK HOW MUCH...
Katherine Faulconer: "There's
a story that a small group —
two actors, tiny set — made it ternational world for an intensive period of time. Over-all Ron and I had a good relationship. But one night I could tell he didn't like the crowd. You felt it in his acttwo actors, tiny set — made it so big at the Fringe they took the show to Europe. They not only paid their bills, they made piles oFloot. But that's rare, maybe even a myth." Choularton estimates that

ing — mumbling and grumbling — because they weren't laughing, and Vigil's a Choularton estimates that it costs roughly \$15,000 to take a three-person show to Edin-burgh. He's quick to add that, "Offstage I balled him out. **Offstage I bailed him out.

Don't ever complain about an audience. There are different kinds of audiences; it's your job to move them, not theirs. "as an artistic adventure, it's

A tip: Joe Powers says look



in your show that connects with ing in a foreign country. The a sponsor. Corporations love having their name on 5000 speak the language but this isn't hometown stuff. People matchbooks in a foreign coun-try." Secure the funds a year in advance, Powers adds, "then use January to July to plan the trip." "The money? Spend it," Powers concludes. "If you don't laugh at different things, or cry It makes for different timing

It makes for different timing, like how long do you hold for a laugh? Or what if they don't?" A friend came backstage af-ter the show. When Faulconer asked why everyone was so recoup it's okay. There are no guarantees. Of course, recoup as much as you can." quiet, the friend said, "They were following the play so as much as you can."

8. TIGHT SPACE, FOR-EIGN PLACE. Sister City Productions trimmed costs by using the same set parts and sharing lodging and marketing duties. People at the Fringe say

closely."
SOME PARTING WORDS. SOME PARTING WORDS.

If you want to learn more about
the Fringe, the five San Diegans
will share their experiences. Contact them through Actor's
Alliance. Two offer general ad-

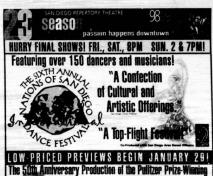
vice. Lisa Pedace: "It's a wonder-ful chance to perform for an extended period of time. But the Fringe isn't just about your performance or being discovered Take rips, explore museums, the pubs, the country — fil. out the experience. Some times a five minute walk can show you assembled to the experience of the e

to-nishing things."
Joe Powers: "Just go. Enjoy
the country. Don't go if you expect something great to happen. It isn't Scotland-Hollywood. You could come home a star. But that can't be your a star. But that can't be your motivation. It's not about mak-ing it, it's about making it happen. Go only if it's in your

THEATER LISTINGS

and to inquire about ticket availability. Many theaters offer discounts to students, sen and the military. Ask at the box office.

with International Theatre Ensem-ble presents alate-night staging of Samuel Valder L's bilingual piece shout session within a male/female relationship. Dura Arreola and Valder L discreted. FRIT PREATE, WILDINGSOAY, JANUARY 27, AT 8:00 P.M.: PROAY AND SATURDAY AT 10:30 P.M.: PROAY AND SATURDAY AT 10:30 P.M.:



ARTHUR DEATH 20th Century

Taking a show to the Fringe, says Ron Choular-

JAN. 29- FEB. 28 CALL 544-1000 | ===



Lisa Pedace and Joe Powers

Tennesee Williams, 9:35pm

shine in Two Character Play by

The Scotsman, 20 August 1998

DESIGNATE YOUR PREVIEW SH

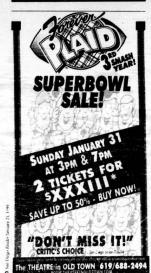
AS SUCH. You'll need to "tech" your show, to go bugs out. A critic from The Scotsman, came t







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of corn awamping southern Ohio
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A Delicate Balance
The Patio Playhouse stages Edward
Alber's drame about a family and
forends "at that delicate balance be recen samy and madross."
Patio Playhouse Communent and
antic Indiounity Time and Indiounity Time
and Indiounity Time and Indiounity Timeous
Subgray at 8 00 P.M. Manner,
Subgray at 200 P.M. Belliwic Femme
6 @ Penn Studio presents Marie
Carrier's solo show "Cockerating the
persistent desire of the
butch/femme dynamic
6 @ Pens Studio "Repower 13:
Trusted Trusted Studio "Repower 13:
T

The Dyke and the Porn Star As part of its "Viornem in the Penr Series," 6 st Penn Studio stages Bayla Trans" I no character dram about sea and intimecy in butch/femme roles. Doza Arreola directed.

The improv comedy troupe per-forms the first Friday of every month at the Creativity Centre in

BOO P.M. SUNGAY AT TIGO P.M.

Five Women Wearing the Same Dress
OnStage Productions stages Alan Ball's comedy about five reloctant bridesmaids who "let it all hang out." Annette Spadafore directed, onstruct Productions, Telepide Te SATURGAY AT 8:00 P.M. MATINEE SUN DAY AT 2:00 P.M.

of the common and the floods of the common and the floods of the common and the flood of the common and the flood of the common and the commo Forever Plaid

The four harmonizers in search of plaid sport coats are in their third year at the Theatre in Old Town. Joseph Campbell urged everyone to "follow your blias." Even if the tight harmonies of '50s "guy woous" aren't your particular bliss aren't your particular bliss. force confrontations with statered pasts, ethnic radiotions, and private dreams. Many have been rapped by the dobious notion of "normal" behavior, which the play critiques. Real finced on rol, celerating occurs. Once it gets going, and it skes must of act note to do that. Clarediand Resimply is with surreal size rinds. The sharp of the production gets enough of the pick, hough to static, whether the production gets enough of the pick, hough to static, whether and in Andy Lowely lattices stagins, if its most in more lattices stagins, if its most in more lattices stagins, if its most in more three stages in the most in more three stages in the most in more static whether and its Andy Lowely lattices stagins, if its most in more three stages in the most in the stages of the most in the stages are the most in the stages are the most in the stages are the most in the stages in the most in the stages are the most in the stages are the most in the stages are the stages the stages are the stages th groups" aren't your particular bl () needed a quick fix of Otis and programmers are previous this increased against and form and resident against and form and resident against a destination of the state of the second of the

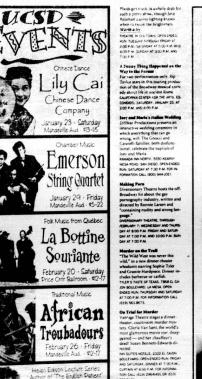












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The Red Shawl of Courage: The Susau B. Anthony Story Impactors Theatre at Disciples Center presents Betty Hempstead in a one-woman slice about

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Susan B. Anthony, who was more than "a dour profile on a \$1.00 coin." Don McEvoy wrote and di-rected.

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armed corpue. Campbell's cata-logue of faces and voices feels infi-nite. As impressing, his dastic physicality recalls the desteroin of nastice clown Bil Irein. Camp-bell's got Irein's correg, he nover dagain this 90 minute, interna-sionless show. There are instance, in the last lifted of the evening when the stories almost get both in their riven mark (stories mixed or tories), but overall Campbell's a bravious applicabil vs. storics), but overall Campolity a bravore explosion of comforate ex-tenses. Givy is a confix actor play-ing for keeps. Scerik designer Mary Burnet's somber train sisten beauting the storing training to the head Lamps that siggle when trainin blast through—sets an appropriate to more for the play's extremes in the end, two masks allor terminal us where we've beer to one's for com-edy, the other tragedy. Critic's pick. Critic's pick.

Triple Espresso: A Highly Caffeinated Comed Due to popular demand, the H ton Grand Theatre hosts a repr ion Crand Theatre hous a region of the comedy about three loops performers. High Butternarity and the loops of the comedy about the relief person of the comedy about the loops before the house blends. "Grape," "Scandinavian Bitratan", "Grape," "Scandinavian Bitratan", "Thekoloo Cocco Mocha" — Hop plays, "Dis times on the pason. Be Macked, Butternaries, "go and in the "Dis. The trio used to be Macwell, Butternaries," go and in the "Dis. The trio used to be Macwell, Butternaries, "go and in the "Dis. The trio used to be Macwell, Butternaries," good play more freely for the person of the control of the person of the control of the person of the control of the person of the control of person of the control of person of the control of person of the control ented to play inept characters One's a whiz at the piano. An

SOUTH COAST REPERTORY THEATR SOUTHWESTERN COLLEGE other's a first-rate mime, and third's a crackerjack magician trio's so talented, when the pi STARLIGHT MUSICAL THEATR them complain of difficulties overcome, you wish they'd qu trumping up the pseudo-dram and get on with this entertainin lightweight show (note: the one nal cast members have been re-

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254 (1953).

Worth a try.

Vendette on Hollywood & Vint The Mystey Cafe Dinner Theatre's new show's "the ultimate Holly-wood whodunit," set in the Carthy et at the "star-studded Movie World Awards," Blackhisted clebraties get blackmailed. hevister Caff. OPEN-AGO Res. (In-

XXX Love Act
The Fritz Theater stages Clintra
Wilson's satirical look at the sex in
dustry of the 1970s. Karin Williams
directed.
FRITZ THEATER, THURSDAY, JAN UARY 23, THROUGH FEBRUARY 21: THURSDAY THROUGH SATURDAY A 8:00 P.M. SUNDAY AT 7:00 P.M.

Calendar MUSIC SCENE

"How KBEST could have left "Shotgun"

Di San Diego has ever produced, sitting at his hom of in El Caton is still beyond

and replacing him with and replacing him with
"veleran major-market
morning personality" Chack
Buell, formerly of WL5.
Chicago and KFRC, San
Francisco, Buell starts on Hey. I played these songs

THE INSIDE TRACK

Along with "Shotgan" Tom Kelly, Lee Baby Simins a Babby Ocean, the spazz-rappin' Robbin was one of the few local DIs to earn national recognition as one

When Robbin pro-When Robbin pro-grammed KBFST 93 from 1992 to 1993, the local oldies station had better ratings than it does now. The problem, say many pros. is that the oldies radio format is best when it's presented by high-profile, exciting personalities. KBEST seemed to acknowledge this when it announced two weeks ago that it was firing longtime morning man Ken Copper

when they were first Pick Hits of the Week," Buell said in a tation press release. But he didn't play them in San Diego. "Shotgun" Tom Kelly and

Shotgun Tom Keny and Pich Brother Robbin both worked at KBEST, then bolted for KCBO-PM in '93 when KCBQ launched a "modern oldies" '70s and '80s format. The two left KCBQ format. The two left KL,BQ after u year when that station dropped modern oldies. Kelly stayed in San Diego. Over the next three years Kelly would try to get back into KBEST, but to no avail. An insider said there was resentment over his leaving the station. went looking for a replacement for radio icon "The Real" Don Steele after his death of cancer in the summer of 1997, Kelly was hited for afternoons (with a

But when KRTH, the

went looking for a

legendary L.A. oldies station

"RICH BROTHER" ROBBIN yearly income of more than \$150,000).

He wasn't good enough to work for KBEST, but he is to work for KBES1, but ne a good enough to work at KRTH in LA., the number-one oldies station on the planet. Go figure," said Robbin. KBEST program director

Kipper McGee downplayed the criticism that KBEST has suffered due to its low-octane

Dfs (it's in 14th place). "We're not going to randomly get rid of a perfectly good air talent to make room for someone else We are a good-times station providing the soundtrack for people living lives today as opposed to being a throwback to the way things were 30

years ago."
Robbin responded. The reason many oldies stations are having such a tough time is because, among other things, the blandness of the disc jockeys. Those oldies disc jockeys. Those oldles stations that do well have DJs that are on fire.... Successful stations like KRTH, WOMC. in Detroit. 3WS in Pattsburgh, and Magic in Cleveland are proving that, heritage jocks. just do that better .. speaks French better than a Frenchman."

Today Robbin is the program director and afternoon jock at Kool 92.9, the oldies outlet in Tucson. Would he return to San

Diego? "I love Tucson. But Tucson is definitely number two. Does that answer your

question?"
"Rich Brother" Robbin can be heard from 2 to 6 p.m. weekdays at www.theriver.com/cool. "Shotgun" Tom Kelly is on 4 7 p.m. weekdays on KRTH 101.1 FM.

Universal Creative Music has hired locals Josh Sibelman and David Moye to

record six

Florida The

onfacted by an old contacted by an oid schoolmate who now works for Universal. She was putting together an album that would be sold at the park, which is set to open in March and will have different islands with high tech thrill rides dedicated to specific themes, like Dr. Seuss characters. Jurassic Park monsters, and the Popeye crew. Moye and Sibelman's music honors the

Marvel Comics superheroes like the Incredible Hulk and the X-Men. Sibelman and Moye met at SDSU's Daily Aztec. Sibelman was an

his editor. Currently Sibelman designs Web pages, and Move works at Wineless Flash, a locally based international news service that sends out offbeat pop-culture stories daily, like

"Automobile Roadkill Can Predict Your Future. Moye seys the service is used by Letterman, Leno, the BBC, and some 800 radio station across the country." We broke the Laura Schlesinger

inaked photos | story," said Moye. Over the years Moye has spearheaded a number of off-center bands that have played at Megalopolis, the Casbah at Megalopolis, the Casbah, and Java Joe's. Adult Kindergarten was a performance art group. "We lampsoned acoustic open-mike nights. One night Josh cooked yeal onstage while I sang Air Supply songs."

You Are Cordially Invited To Celebrate The Grand Opening Of The Gaslamp's Newest Nightspot January 21, 22, 23 700 Need 3 Days 70 Do At 528 F Street Downtown 235-6100

Authough Universal
contacted various artists in
Los Angeles, Move says their
choice to work with San
Diego musicians was easy.
"Everyone has an attitude in
L.A. Plus, they all have attorneys and 0

innamed

Sgt. Pepper of superhero the song The Incredible
Hulk" (Yes he's mean, it's true

Plant frough he's mg and green / He's a lot like you.
"Date [album] is gonna be around ten years from now. that, how could it miss?

"The initial delays were

caused when our initial partners failed to put up their share of the money, and we additional funding," says Alicia Everest, marketing director of Millennium, an upscale nightclub slated to cupy Sharkey's spot on the and D Street in Encinit

Cards announcing the opening of the club on Ma But when May 20 rolled around. Sharkey's hadn't even

and banners went up announcing the opening of the Millennium in October the Milennium in October. Weekly ads were taken out in local newspapers. By the end of October there was a new opening date: November 19. Flyers were passed out, bands booked, but that date came "By the end of August.

Everest continues, "we had come up with the funding and the remodel started. But and the remodel started. But during that time in the summer, we began to rethink the concept... We wanted to take the Millennium name

and make a corporate brand and make a corporate brand out of it. . We envision this as the first of many." Ken Simmons, the club's talent boyer and yound engineer, adds. "The idea is

is heavy into merchandising

they even produce CDs.

naivete of the principals.
"We'd never opened a
nightclub before, and there

problems along the way.... We had had some of our staff

We had had some of our staff on salary since April, and we still hadn't opened. I sooked at the bottom line and realized that we'd spent half a

million dollars and still had a

lot left to do. That's when we

to a core team, me, Alicia, and Ken.

decided to cut the staff down

were a lot of unforeseen

The group enthusiastical listed all the things that the club will provide once it is open, including free transportation to and from the club, membership benefits, VIP lounge, a ventilation system that will allow smoking, special events, and even off-site party

Says Simmons, "As far as the money goes, I've heard that some of the clubs in the Gaslamp took twice as long to Ostapiei tells me, "We

Ostapie, tells me. We anticipate a soft opening at the end of lanuary, and we'll work out the bugs once that happens, but if we've learned envising from this, it's that modeled after the Ministry of Sound, a club in London that According to Leon.
Ostapie, operations director for the Millennium group, the delays had a lot to do with a we can't give a solid opening

date, yet '
The last word: Millennium opens end of

The Cardiff-based band Switchfoot recently had two songs off their first album, The Legend of Chin, featured on Fox's Party of Five and WR's estimated \$3000 to \$5000 per

episode.
Singer-songwriterguitarist Ion Foreman, 22,
and his bassist-brother Tim.
20, and drummer Chad.

Calvary Chapel pastors in North County.

I WHAT DO YOU THINK OF MARILYN MANSON?

OVERHEARD IN SAN DIEBO: LA MESA 1/99

In 1997 the three low-key surfers were signed to Rethink, EMI's Nashville-based Christian label. based Christian label. Another song from The Legend of Chin, "Chem 6A," became the most requested hit on the now-defunct Flash 92/5 for six consecutive weeks in 1997. Since then Switchfood I named for the ability to surf with either your right or left foot forward) has toured throughout the U.S. and Europe, where they played on hig festival bills, with Golduc and the Sneaker Perms.

Pimps. Switchfoot's former manager, Chris Baca 1 who also manages Save Ferris), worked with the trio for

worked with the tric for a year until fully of 1998. He said he still loves the hand but the Christian recording industry can be stifling. "To were forced to do a real the Rethink/EMI album They had a sarca tic lin about smoking a Cuban cigar, and they had to chang dgar, and they had to change it to 'swinging a tubular har. I'm saying. 'How can anyone object to a line about smoking?' I scratche-I'my

-11

head and said. What's with this Christian stuff? "

and you should check out the lineup," said Hiles. "The lead guitarist [Serge Dioujikov] is from Russia. He was called

Joel Ray and Eagle Pass is a country-rock ban

om North County that will represent California this March in Gatlinburg. Tennessee, for the North American Country Music Association International's annual competition for "Best Band in the U.S." In July, Joel Ray and Eagle Pass beat a dozen bands in the California Country Music Association's regional competition for unsigned bands, finishing first in each of the 12 categories

ford Ray's from Dallas and never imagined becoming a singer/songwriter until three years ago. "Health care just but the

"I discovered fuel flin at Karaone," hald Marty Hiles, the band strianager. He won the North County Karaoke the sorth County Karaose Champienship and was second in the regional finals, but the gay who came in first was cocky, so I told foel Ray. Let's work together: The's humble. That's care in the

"I put together this band.

he was a state-supported national guitarist paid by t KGB would look over his Cheap Trick, Iggy Pop. and oan lett. Our fiddler Dave

JAY ALLEN SANFORD, JOE PARADISE

Edelman is a doctor who

opened for jerry see Looks Joel Ray and Engle Pass will play tonight and next Thursday (lamuary 28). 8 jun to midnight at Boar's Crossin' Carlsbad, 769-722-2490.

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"It would scare the hell out of the English when they'd hear all these pipers coming up over the hill."

encounter baggiper Doug McIlwain in front of an Encantas cafe one cloudy Sunday afternoon decked in customary Highland attire: baggy cream-colored shirt, red kilt, white hose, and

"This is a 1700 I style; shirt, kilt, hose, and ghillic brouges—kind of an adaptation of old Highland shoes). Everything's so marsly in Scotland; that when they walked, they wanted the water to squish bask out of the shoes. Then never just a tongue in them, and they lept the lose open." Motioning to a small leather safeka around his waist, he note. The sportan is just a pocket you carry with you... Everyone wears something.

Of his hat, which looks like a cross between a Of his hat, which fooks like a cross between a beret and a Camp Fire Girl accessory, he says, "This is a balmoral, the old-fashioned Highlander cap. My ancestors were Jacobites, so they wore blue [balmorals]... When the Bonnie Prince Charthe throne [in the Highland uprising]. All the Highland supporters were called Jacobites. You hear a lot of tunes [about] all the blue bonnets over

The waitres whispers in my ear — as she drops off two ceramic mugs of restaurant coffee — "Hey, ask him what's under the skirt."

Instead I ask, "How much did the kilt cost?"

A kilt is 500 bucks no matter where you go. I've got 2000 bucks in kilts alone. This pair of hose is a hundred dollars.... It's not a cheap hobby to

"They re only run in, say, two or three handred are Transman Golover, during the Control of the Con

jackets. "They start out at \$295 and go up to about

jackets. They start out at \$295 and go up to about \$800... at a formal, you would wear a Prince Char-lie, which is another iacket. The sporran start out at about \$145 and go as high as \$500."
"What do you keep in the sporrant Recch?" "Your wallet, change... You can't wear a kilt without a sporran. It looks kind of stupid.
"This is a day-wear kilt with this sporran. It's out the leader start on it, is you wear this dur-

This is a day-wear list with this yourna. It's got the leather step on it, so you wear this during the day. I could change it to evening wear by adding a silver chain. There's a creating protor of the state of the

the name sounds - patent leather shoes like a girl

the name sounds—patent leather shoes like a grit would wear with a huge silver buskle on top, "Or like a leprechaun would wear?" Yeah. The only other thing you have is a gian dubh—a little utility kinde you keep in your hose. Sigan dubh an age treal expensive because some of them are jeweled." As an example of the kind of lavish bagpipe ac-cessories that exist. I find a sgian dubh for sale, or-line. It is followed from laye lazzul, diamonds-

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sterling silver, ebony, and steel. Not surprisingly, a price isn't listed; however, less extravagant ones

With certain regimental and evening wear

you have what a sideknife."
"Is that to slice and dice away the bagpiping."

competition?"
He ignores this question. "All the stuff we wear as costuming now was battle dress back then. That's why the kilt was [foroutle diress base their. I not a wijn their skilwas Jori-merly) outlawed by the British. The kilt is battle gear ... Bagpipes have traditionally been the pipes of war. Anytim the clain went into battle, they al-ways had pipers. It would scare the hell out of the English when they dhear ell these pipers coming up over the hill. To break the spirit of the High-Larder. The mostlewed the said.

landers, they outlawed their dres "Piping is hard to get into because it's a close-knit, underground society. Piping isn't just a musical instrument that you pick up and play, it What would be included in a bagpiper's

likestel?

Hours anthours of prefer. Eventually you get into the Highland Soster, and the different Sortifia and Cele organizations. Centrally, if you're a piper, you'll be invited to other play on attend a Burssayper, Robort Insur's was Sootland's greatest peet and songerifier, fural about everywhere there's a Burns supper.

No Burns supper would be complete without seek and mudderson jac everywhere there's a Burns supper to the complete some and the supper would be complete without seek and mudderson jac everywhere there's use and mudderson jac everywhere there's though the supper sounds. If you the hoppy presents in a sheep's stormach, I see the hopps.

tion, a Poosie Nansie (woman) carries the haggis out from the kitchen to the playing of the pipes and Burns' poetry. McIlwain tells me. "A bagpipe is a living, breathing thing. It's wood and leather It's about the most organic sound you can get







619.220.TIXS

This thing has a life of its own. Sometimes it's cantankerous— it doesn't want to play very well.... You have wood. Wood has a tendency to crack or split.... The bag itself has to be seasoned... Back in the old days seasoned... Back in the old days they used to use honey. Unfor-tunately, the sugar in the honey would just grow bacteria like you wouldn't believe."

"I would think it would draw

Doug pulls the components o

the old school. They say that a new piper shouldn't start the bagpipes for at least the first year. I say 'Bull!' [Old-school pipers] think you should only be working with a practice chanter [for your first year]. They say you have to master that first and leaves '80 times'". know 20 tunes."

They'er enally into having ecople pay the piper?

Yesh, that's the old-fash-conred way. I couldn't find-mathody to teach time, wil started teaching mice they are considered to the started teaching mice they are considered to the started teaching mice to speed things up. If you fee also, you've got a long to the started to speed things up. If you fee also, you've got a long to the started to the started they was a started to speed things up. If you fee also, you've got a long to see a long to the started to speed things up. If you feel they was a started to speed they was a started to

air into the reeds, which cause m to vibrate. Taking a breath, starts to blow into the er. There is roughly a two

second delay before the chante. reed starts to sound. He plays for about five minutes on a cliff

for about five minutes on a cital overlooking the beach as currous beach strollers straggle by with grins, gawks, and smrds. "I'm sure I drive people nots and down the beach with the pipes squealing, I barely knew low to play then. I switch between Gardiff Reef and Moonlight Beach so the neighfles."
Yeah"
We drop a couple Wash
unguns whe he is an dig state
she's not yet gotten an answer.

High she's not yet gotten an answer.

guit going in the summer be-

cause there's so many campe

"There's a certain protocol to kilts: you have evening wear and day wear. You shouldn't mix the two."

I let her ask him. After carting food to another table, she nonchalantly wipes her hands on her apron and calls to McIlwain, "What's under the that I wasn't getting anything done. Still, I can make 50, 60 bucks." McIlwain even has an e-

mail address for interested parties: mailwainj@aol.com.
We head down by the water, where McIlwain begins with a song called "Scotland the a song catled "Scotland the Brave," progressing to "Cullen Bay" and "A Farewell to Nigg." "'Nigg.'" he says, "is more of a dark tune, a march, but also a

dark tune, a march, but also a lament."
To me, the songs all sound like one extended lament. While Lan see why some are taken by the evocative, beneitching sound, I suspect this instrument of war is disconcering by design, made to annoy one's enemies out of town. Though McIllwain seem proficient on his instrument, all mining sounds pretty much the proficient on his instrument, an piping sounds pretty much the same to me: eerie, melancholy, and slightly discordant. McIlwain mentions a pen-chant for playing on overcast Doug puts the components
his pipes from a silver carrying
case and pieces them together.
"I'm a native of the area. I've
surfed these reefs all my life, so
it was just a natural phase for
me to head down to the beach
out carrying." "How does inclement

and start playing.

"I'm from the new school of piping," he says, "and a lot of people around here are from the old school. They say that a

"They're really into having

Then, all of the sudden they hear this sound, and out of the fog comes this piper."

Mcliwain recounts some old piper fore about a man on the beach who played to warm his clickwo Highlanders at sea of an impending shore attack. "The piper was, like, an honored position. You never killed the piper was, bits, an honored position. You never killed the company of the piper was, bits, an honored position. You never killed the sition. You never killed the piper. It was had hack. This piper piped a warning, and this mates! sailed away [unscathed] and left him there. In retalia-tion, (the enemy] cut off his hands so he could never play again. They did dig up under this castle and find a guy there with no hands. They claim evwith no hands. They claim to ery night you hear that piper playing out on the lake. I may come back to Moonlight Beach one day and start playing there, you know, a hundred years from now."

Kottonmouth Kings SLIGHTLY STOOPID **GHOULSPOON · MOWER** SATURDAY NIGHT FEVER **SUPER BOW** "How does inclement weather or rain affect your in-strument?" I als.
"The pipes are] very tem-play real sweet, other days they play like hell, Weather affects them...fir's pooring, you don't play, but I'll come out if it's driv-zing. People...come down to the beach and all they see is fog. Then, all of the sudden they hear CLUB DV8 Arome Puntage ONLY 19 COMMON SENSE MUNKAFUST 21+ ALL SHOWS WAS (619) 488-1780
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Calendar

Monk Possession

The music business, even the jazz end of it, can be as screwy as any other business.

any jazz musiciam have fried to interpret the mass of Thelonias Monk. There is the most of the best being plaints have traced the hands at an empeter all of an alboration of the base of the best being plaints in the most trace in the plaints of the best being plaints in the most trace. For thinking here of Tourny, Linggan ("Pachintan, Bud Powell Playtrain of Holeman). Hark lones (Bop Router) and a host of others, some very good and a host of others, some very good and traced and the interpreters succeeds. a sazz passis named whaler Davis Ir. His extraordinary and unique success comes, he asset, from being physically "possessed" by the spirit of Monk. Such is the result that one would not be success to busine the plants of the central plants of the central plants of the plants

of the cuts are from his Solo Monk album, the of the cuts are from his Neb Monk attenth, the other, 35 most took on the Astronia sourced quarter dates he made for 6 durmbar during that time plus 14 performances that had never before her released. The music business, even the juz end of it, which his a hit higher class, can be as screwy as any other business. Fortunately, for us, the vaults have been opened,

as any other business. Fortunately, for us, the valual have been opposed, and the popular with my pleasafter report of the propular with my pleasafter report of the product of the manners for the manners for the manners for the manner of the manners of the manner of the manner of the production of the manner of the production of the manner of about Monit and mannages to manner of the manner of about Monit and dason this voto patrong affine only the manner of the manner of about Monit and dason this voto patrong affine only the manner of the manner of about Monit and about this voto patrong affine of the manner of about Monit and about this voto patrong affine of the manner of about Monit and about this voto patrong affine of the manner of about Monit and about this voto patrong affine of the manner of about Monit and about this voto patrong affine of the manner of the man

There are softly vindamental notions to the activate of about Minns and about histories of the season of a south of the activate of the season of the season

and orthodox approach, he keeps his fingers flat, horizontal to the keyboard. This creates some norrhodox finger positions that Monk could exploit to play "wrong" notes.

The stride style of piano playing allows the pianist to be his own rhythm section, the left hand



being the bass and drums. Monk plays the pieces on the Columbia CDs imostly Tinpan alles and ards at medium or "washing balled" tempos. Only one song. Tunial, "it about at brisk some tools of the ards and the columbia of the ards and the Columbia at minimum of his rubato or out of fempoplaying, In other words, white Voca the attempt here is what would appear to be a somewhat restrained, striding, even winning Monk. The heart flower Clay Brisky Recently in a swall returnant. But linen closer, not two close if you for claying a line of the CDs played recently in a swall return.



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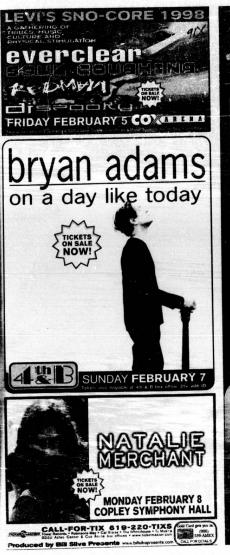
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Tou Cett, Plan Symphony, and 'Mortem Ple Hele (406): Cashin, luceday, January 26, 8:30 p.m., 2501 Ketner Boulevard, midrown. 619-232-4355. The Hellacesters, /410/ and Larry Mitchell (572): Belly Up Towers, Wednesday, January 27, 8 p.m., 143 South (adros Avenue, Soluna Beach, 619-481-8140 or 619-720-8497

The Bemberns (419), the Chesers, and Frenchy: Costoli, Fidory, January 22, 8:30 p.m., 2501 Ketner Boulevard, redtown. 619-232-4355.

Regulater, Establish 2014-0039.

Sampurities' s Showecase "with Gragery Page | 186 j. Paul Abbert | 817 j. Lina Sanders (893).

Pagy Wetness (861 j. Juny Martin, C.J. Harddon, Sam Sterlin, or Marry Dolan (859): loop lot', Sanday, Jonary 30, 8 pm. 4994 Mergon Annue, Ocean Beach.

19-523-0356. "San-Care" with Everdoor, Seel Coughing /334/, Redman, and DJ Speaker, Les Asen, Friday, February S 7 p.m., SDSU compus, College Area. 619-220-8497.

The Waird Lovemakers and t Resses: Chi Cale, Schurlay, Jon 8 p.m., UCSD Compus, La Jolia 619-534-2311.

Four Factory /1451, System of a Down, and Spinoshouts: Brick by Brick, Friday, February S, B p.m., 1130 Buenos Avenue, Bay Park. 619-275-5483 or 619-220-8497.

Andres Jenes: Mikey's Coffeehouse, Faday, February 5, 8:30 p.m., 12222 Poway Rood, Poway, 619-486-5540.

Squeeze: Belly Up Tovern, Tuesday, February 9, 8 p.m., 143 South Cedros Asenue, Solono Beach, 619-481-8140 or 619-220-8497.

Train: Belly Up Tovern, Wednesday, February 10, 8 p.m., 143 South Cedros Avenue, Solano Beach, 619-481-8140 or 619-220-8497.

Jean Beez /827 h 4th and 8, Friday, February 12, 8 p.m., 345 8 Street, downtown. 619-220-8497 or 619-231-4343.

619/231-4343.

"Push Rack Karooks" with Milks
Watt, Grop Netson, Erk Mohrin,
ord Derok O'Bries: (cabh, findy,
february 12, 8:30 p.m., 2501 Ketner
Boulevard, midtown. 619/232-4355.

booken, downtown 1906/27/10
"Abb Markey Day Festived" with Gregory Isanes (732), broad Gregory Isanes (732), broad (741), for N.T. She hant Barraman, 1741), for N.T. She hant Barraman, 1741, for N.T. She hant Barraman, 1741, broad (733), for Sheldah, Dan Carles, or Billing Sheldah, 1940, 1941, 194

Flotsom and Jotsom (473), Epituph, Visions Mood Surings, and Reside Back By Brick, Friedry 19, 8 pm., 1130 Buters Avenue, Boy Park, 619-775-5483 or 619-720-8497.

Le Bottline Souriente: Price Center Bolinoom, Schurdey, February 20, 8 p.m., UCSD Compus, Le Jolie, 619-534-8497

Avenue, Soison Seath, 619-481-8140 or -19-220-8497 his Saudy and His Fly-Rite Bays (343), Smith's Ranch Bays (789), and the Hot Clab of Constourne (mich, Saudon, Fatura 13, 8:00 pm., 2501 Letter Boulevan, andrown. 619-232-4355.

The Bos Beys: Bisk By Bisk, Schudoy, February 20, 8 p.m., 1130 Buenos Juneue, Boy Posk, 619-275-5483 oz 619-220-8497.

The Windhogs: Holy Trinity Epis.opd Church, Sunday, February 21, 7:30 p.m. 1083 Sunser Ciffis Boolwoord, Ocean Beach, 619:489-2266.

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8.9. King /951): 4th and 8, Thersday, February 25, 7 p.m. and 10 p.m., 345 8 Street, downtown, 619-220-8497 or 619-231-4343.

CT Vall 1927, and Jennifer Kampy and the WY 2: See Depo Spars, Area, Thurstop, February 25, 7:30 p.m., 3500 Spars, Herna Doutnert, 61-220-8477 The Separtenes (452 th 500A Jim, Thursday, February 25, 8 p.m., 505 Mano Sheet, Boy Fask, 619-720-8497

mento Street, Boy Pasi. 619-220-8497.

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Berryfall (854), and the Shambles:
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619-232-4355.

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G.B.M (228), 98 Marie, and Ollyside /1822 SONA Live, Sarunday, February 27, 7 p.m. 5305 Matrix Sarunday, Bay Park, 619 220-8497

The Kingston Trio (828): fost Court Performing Art Custer, Seturday, February 27, 7:30 p.m., 210 fest Main Street, El Capon, 615-440-2277

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MARCH

Robbs Trower (418): Belly by Loven, Therstey, Haich E, 8 p.m., 143 South Ceders Avenue, Solanc Beach 619481-8140 m 619-229-8477

Herry Relatante (405): Caltonic Cester for the left, Principle, Mosci 4 5 p.m., 340 North Exceeded Boolevard, Exceeding 800-998-4253. Farique Iglesias: (ax Aren; Sundoy, March 7, 8 p.m., 5050 cameus, College Arec, 619-220-6497.

Ludinae and Mickey Geografi. Beby 95 Tovern. Tuesday, March 9: 143 Sourn Ceday, Annual. Solano Beach 619-481-6140 or 619-22G-6497.

"An Eventing with Rings and Mis All-Sters" feature; Jee Welch, Todd Rendgron, Gury Breaker, Jook Berson, ord Sismon Kirker 4th and 8 Sunday, March 14, 345 B Street, continues 1619/2008497 or 619/231-1341.

Flogging Methy: Costoh, Wednesde March 17, 8:30 p.m., 2501 Kenner Boulevard, midrown. 619-237-4355.

Gless Yerbrough and the Limilitors (#35): East Covery Portioning Art. Center, Semestry, Mon.th 20, 7:30 p.m., 210 East Main Street, 61 Cajon, 619-440-2277.

Ray Cart 1787 is freely Carter for the Performing Am, Sunday, Month 21, 5 p.m., 15498 Espole Rood, Pewoy, 619-248-0505

6.19/49-0905.
Columbration (651) and Julius Vallé and Epulmax (7066 4th and B. Findey, Morto 76, 9 pm. 345 B Street, downtown 619-220-8497 at 419-251-4343.

AS Abbor Khan: Ent (ourly Perbusing Art; Center, Wednesday, April 14, 210 fast Was: Street, \$1 (see: 619-440-227)

"N Symc /607's Cox Arenn, Thursdoy, Spot 15, 8 p.m., 5050 compus, College Area: 619-72(-8497 The Clieftens (#38); Cithoria (arto-to the Arts, Fidey, April 30, 8 p.m., 340 Nuch Franciac Boulevers, Exceeds 100-928-4253.

Art Gerhaded (\$33 t for County Perturning Art Lenter, Sunday, May 9, 214 East Main Smeet, El Copp. ±19-440-2277

Buckwheat Zydice (950): Calloric Centre to the Art, 5° 150; May 72. 8 pm. 340 North Founded Boulevard, Founded: 800-988-4753.

The Och Ridge Boys (788): For County Performing Art. Center, Fedory, II 28, 710 fort Mon Street, El Capie.

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you wish your underground dance of to be writeded, all 619-235 MAN. 12-261, night or day by 5:00 p.m. nday, the week prior to publication cross leave a phone number at which you can be reathed. The listings are fre-

The Brass Raille Fridays, Brown Sugar, haurdays, Supermatural, Hosted by Figm and Turts DI Turry Rutz spins (see) boses: Tuesdays, Clab 805, Wednesdays, Track, DJs Tuffy, John

entury Clobs DJ, fory forester. Jury and Jone Thursdays made on B, 945 Cornet Avenue, Pacific

Europa: Dj. Brendyn, Chad, and Michael Thesten durksame, and synthysig. Thart Friday of each month, is and up 4225 30th Street the Eropie Club, North Park, 619-640-8669.

Gasoliac Uf Rur Land guests. Reckbert, bouse, and reture. 2028 Hancock Street, Mission Hills South 619, 982-7485. Go Go Out Girk Lavin dance circh Every Friday and Sundey, 8 p.m Shooter, 3815 foth Street, North Park, 619-574-0744.

Kir Kat DJ TKO Thursdays, Catamaran, 1999 Mission Boulevard, Mission Brach, 619, 418-5856.

building claim to the control of the second of the control of the

Bick with articles, Clab Helineum Obsion Bioboy and Male Orease spin buses, from a configurer, trials, and trials, and any control of the control control of the configurer trials are trials. Sometimes, Eugenet 15p. Di-berts, sync house and trials surday, 16th at La sendary 10st Darch and Tony spin house and trials 10st; University, Aurona, Hülteret. 639-487-4588.

Saturday Night Fever. DJ Ryan Summers and guests. "Yes Disco, hip-

hop, and house, Saturdays, Canes to and Grill, \$105 Ocean Front, Walk, Mission Beach, 649-898-6021

Ministra Beach, 649-75, 6021.

Seedla: Thursdays, Club Salisi with Hector Raera, Fralay and Saturday, Latin Fano Dan y Club Sandays, Club Sandays, Chinarat with Josias Dos Sandos and Sambravil, Mondays, rock en espenial. Tite-days, salis and meterlight.

Wednesdays, Afternative Sputish Rock.

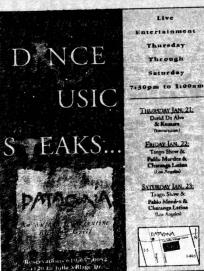
SIN-KLUB: DJy Bryan Pollard. Tum-Kop, and weekly quests. EBM. industrial synthytop, and gustus. Corrently closed, reopening in Murch, www.fishs.com or 619-685-7581.

Studio 64: Dis for Bishop, locy limenez, Demon, Derek King, and

Circa, Fridays, Club Montage, 2028 Hancock Street, Mission Hills South January 22 live performance by the Kotto smooth, Kings, 619-973-9269. Kottomunth King. (1997-1996).
Supernatural Housel by Egin and
Tarica J. Teny Rota spins deep boose.
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work Alab come of 619-685-7550.

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Warness Life Fire and Anom. Gothas.
Six, and industrial. Sattardays. 42232003. Street. the Empire Clab, North
Park, 1-91-66-3659.





The Alley, 421 Grand Avenue, Carlobad, 760-434-1123, Thursday, Friday, and Saturday, 9 pm. OSM-rock and roll. Sanday, Monday, and Tursday, open jum session. Wednesday, the Texas Twisters.

Beaver Creek Selson, 1320-1. East Valley Parkway (In Training Square Excondido, 760-746-7408. Friday through Sunday, and Wednesday, Latin music Tuesday, live country.

Big Daddy's Readhouse Grid, 53: Highway 10), Leucadia, 760-634-2365: Seturday, 8 pm to 11 pm. Vic Acoustic Witners, contemporary

Big Stone Lodge, 12237 Old Pomerado Road, Powar, 619-748-

Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain, 619-618-1814, Fridey, 8 pm. Carlos Ofmedo, acoustic folk

Wolse, rock

The Calypso Cale, 576 North
Highway 101, Encunities. 760-6328252. Thursday: Big Daddy and the
Monry Shakers, owingin blues Friday.
Robos Hendel and Bally Mason.
Saturday. Semisi and Falabula. reggse.

pop Saturdas, Mess Rhv. accostic.

Chab Neiman's, 800 Carlibad Village
Drive, Carlibad, 760-729-4131.

Thursday, 7 pm to 10 pm; 8he Chadr.
Urian, soing, hop-band, Friadry, 10 pm
to 150 am; the Tribe of Jolish, reegae.
Saturday, 4 pm to 8 pm; 1bit size
piano, 8 pm to middight, Hollis
Gentry, jazz. Sandry, 9, 50 pm to
170 am; mercuput, saba, and took.

Coyate Bar and Grill. 390 Carlobad Village Drive, Carlobad, 760-729-4095 Thursday, Big Daddy and the Money Staters, swing. Eriday, the Fu Boys, bloss Staturday, the Swingin Kings Sunday, Blace Comeron. acoustic, Monday, Billy Watson, bloss Wednesday, call club for information.

Pirchesse 215, 215 North Coast Highway, Oceanside, 760-453-468. Saturday, live rock, call club for



617. Friday and Saturday, 9 pm. the Working Cowboy Band, country

Bub's Whiskey Dive, 801 Pier View Way, Oceanside, 760-757-BUBS. Thursday, Jam Sandwisk, rock and bloes. Saturday, 9 pm., the Underwate Woltes, tock.

Carrens, 11940 Bernardo Piaza Drive. Rancho Bernardo, 619-506-2400. Thursday and Friday, Andrea's Fault. pop. Saturday, Mess Rive, acoustic.

Fireside Lounge, 439 West Washington Avenue, Excondido, 760-745-1931, Thursday, Saturday, and Sunday, Invessits music

Fogerty's Pub. 1260 West Valley Parkeay Econdido. 760-480-9833. Thursday, Anne Staden-rock. Friday and Saturday, Detroit Uniferground, rock and roll.

Up still counts as one of my personal favorities of the oral atthough admittedly. Run Westy Run was pretty much a you had to be there act).

Golden Smog now has three LPs to its credit, and its newest one, Wend

Mair Rothburn, 5 gen to 8 pm. Fred Rendern, 8 pm to 4 j pm. left Links, Mondala, 5 pm to 9 to 1 pm. left Links, Mondala, 5 pm to 11 jpm. letter Fapping, Toolsan, 5 pm to 11 pm. James, Johanno, Wednerder, 5 pm to 8 pm. Jenner, Johanno, 8 pm to 11 pm. jpf Links,

The Grouchy Goucho. 2989. Lias Road, Valley Center. 760-749-8641. All perfermances are 9 pm to 1 am. Friday. Note Express, country.

Hennessey's Tavern, 2777 Rossevelt Street, Carichad, 260, 729-6951 Saturday, Irve band, call club for information.



The Hill Street Coffeehouse, 524 Coast Higgsway, Oceanside 760-966, 0965 Thursday, 7 pm to 10 pm, open mike Siturday, Street White, fun American musti

Kaminski Park Sports Bar and Grill. 12735 Poway Road. Poway. 619-748-7296. Enday and Saturday, Streetheart. rock and roll.

The Kraken, 2531 Old Highway 101. Cardiff, 760-436-4483, Friday and Saturday rousec, call club for information. L'Auberge Del Mar Resort and Spa. 1540 Camino Del Mar, Del Mar 619-793-6460. Thursday through

Sunday, Robbertecht the Plantoman, populing 40, planto. La Cone del Zerre, 1845, Yaqui Pass Road Borrego Tyrungs, 760-767-5373 Fuz Den: Thursday and Sunday, through Wednesday, 7-pm, Constant Gordy, Friday and Saturday, 8-pm to 1 am, Plantola Y. et Satur.

perii, Thornday, open mike, Fridey, single Cremmer, alternative, Saturday, susuriti, sippy Latin acoustic. Monday, 6 pm to 8 pm, obylena and blues, 8 pm, open mike, mainly Jazz. Luriday, open susuatic, Wednesday, the Blues Demial.

Mikay's Coffeedouser, 12:22 Poway 20 of Power 619-486-3540. Live acousts/foli-music nightly, call club-for featured assistant.

differentiam Night Clab, 485 South lightney 101. Excinitian 1-877-500-sez. Cell dub for information. Mirecles Cole, 1953 San Elijo Avenue, ardiff. 760-943-7024. Friday, 30 pm to 103/0 pm. Uncle Louis. oli, Saturday, 7:30 pm to 10:30 pm. Jern Clark, folk.

Core Cark, folk.
Macha Machatplace, 1070 West San
Marcos Boulevard, San Marcos.
700-144-2112. Friday, 7-10 gpm to
10-30 ppm, Burton to One, jazz.
Molly Malesse's Sports Ber. 1270
Main Steer, Xarmona. 760-790-5594.
Friday and Sartuday, the Bern Cata.
classic rock and blocs.

The Naked Beam, 520 Hactenda (near hlands in the Food for Less shopping center), Vista, 760-639-5282. Friday, a pm., Rich Basquer, classic acoustic rick.

reads Country Sports Dames instructly Low Latel filt or Country Low Low Latel filt or Country Low Latel filt or Lo

The Raintree, 755 Raintree Drive, Carishad, 760-931-1122, Friday, 6 pm

o 10 pm. FEI, contemporary classes aturday, 5 30 pm to 8.30 pm, the constrain Poets, contemporary classes

6777, Thursday, 7 pm, Reck Ross, 1222. Fridry, 8 pm, Chuck Perrin, scousic fell, Sargiday, Rick Ross, 1222 gentures. Ruchas' Buja Luboter, 1970 Wee San Marcos, roulevard, San Marcos, 760-744-7350, Friday and Smarday, Heartland, rock and roll classics. Booy Restaurant, 517 First Street, Enclustas, 760–436-5001, Friday, Fred Benedicti and George Svehoda, acoustic duo. Saturday, Louren Gelden and John McLaren, flute and gratas. SNOTE

By Richard Meltzer and join Millaren, mul and goods.
The Sandbur Cafe, 1978 Carlohad
Boolev and, Carlohad, 760-729-8561.
Thursday, All Hight Faiser, 1822.
Triday, Boot Yank, next, Saturday, the
Good China, alternative, Sanday,
6 pm, Blue Field Star, Tuesday and
Wednesday, the Justin Benthers. Parlez-voulez-vous je suis parle pas ne som de Guy de Maupassant qui veux en hiver de deux soissantenerel mon oncelle est un fromage rond. Très bien tout de suite all reet à Paris ou Le Havre oot la fa qui out un vagin ma prinque dans la salte de bain de Catherine nifique dans la salle de bain de Camerine
Oneeuve.
O Canada" en françois, Maurice
Richard et Jean Beliveau, allons enfants de
la patrie s'il vous plait ma mère est une
putain rouge. Charles de Gaulle est mon et

acoustic.

Scalled, 3790 Via de la Valle, Del Mar.
619-259-9945. Thursday and
Sturday, 7 pm to 11 pm, for
Sandoval, contemporary classics and
originals.

orginals.

Surf N'Suddle, 123 West Plaza Street
(Lomas Senta Fe and Highway 101).

Solana Beach. 619-755-9474.
Thursday, Rundy Positaine and the
Swingers, Friday, Los Guys, tock.

Saturday, Black Cas Bone, blues.

Saturday, Made Lett Brown Prince.

Them to Dates of Dystemote.

Arctine, Virla, 1903-197-1784. Dates mineric dash. Thorselley, Friday, and Medically Prince, and Medically Prince, and Medically prince of prince of the Prince of Prince of

Beaches

the Swing Machine.

Chateou Orleans. 926 Turquoise
Street, Pacific Beach. 488-6744.

Thursday, 7 pm to 10 pm. Tomas
Courtney and the Blues Dusters. Plattler's Green, 2760 Sheiter Island Drive, Point Loma. 619-222-2216. Saturday, 8 par to 11 pm, Sex Foot Set. soft rock and olders.

Impublicant, regger
Blad Medics, 710 Garnet Avenue,
Plexic Beach, 15th - 423, 7844, Minic is
more and the second of the second o

rock.

Canes Bur and Grill. 3105 Ocean front Walk, Mission Beach; 619-488-1780, Thursday, call club for information. Fedor, the Notteempurh Jong, Slightly Society and Chaudipton, and Mower, alternative, Saturday, Saturday Night Forer, pop. Combol Sur. at the Catamaran Hotel, 3999 Mission Boulevard. Mission Beach, 619-488, 1081. Thorselay, the Southern Friday.

Humble Ptr. British rock, with the Blass Vendetta. Saturday, Wild Confe, rock, with Sters Lynn and Bendervening: blast. Sunday, 7 pm to 11 pm. John Caus and the Letter Americans. Wedorskay, Fredde A. and the Swing Machine. Chateno Chema. 926 Turomoio-

The G James, 2228 Bacon Street, Ocean Brach, 619-222-8131. live music nightly, call club for information.

information

Membersey's Tenera, 4650 Mission
Boulevarl, Pacific Beach, 619-4838847. Thunday, 9 pm. open mike.

Million Hertel, 1175. East Mission BayDyrse, Mission Bay- 619-27-4-040.
Fundision Bay- and Grill, Friday and

odieux un collaborateur mucho grand otte a chaus au cul. Vous swez merde pour votre cerveau (apeliez-moi Ishnael). Six huit dix douze l'amour des mamelles toujours merci une itsy bitsy spider fuckez-moi, haby kiss kiss Franchy Frenchy Frenchy Frenchy.

FRENCHY, Casheh, Friday, January 22, 8:30 p.m., 619-232-4365, 810.

FRENCHY

Saturday, 8:30 pm to midnight, Coo. Loke, pop. Sanday, 10 am to 2 pm, nmaker, contemporary.

number, contemporary
Java José Caffenhauser, 4994
Nessport Avenue, Ocean Beach,
619-529. Thursday, Kelly Hoyer,
600, Joday, José Sinner and the Trey
Dann Jeday, José Sinner and the Trey
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Dann Jeday, Hot Sinner and the Trey
Dann Jeday, Ketten with a Writip,
alternative Monday, Wendy's openmile night. Wednesday, the Realwoods.

mac night. Wednesday, the Redwor La Valencia Hostel, 1132 Perospect Street, La Iolia, 619–454-6771. Thursday, and Sanday through Wednesday, 6 pm to 10 pm, Barry Levich, puno Friday and Sasturday, 7,30 pm to 11:30 pm, Levitieus,

Contemporary.

Latina's, 5450 In Jolla Boulevard, La
Jolla, 619-551-60500, Thursday, live
notic from Argentina, Peru. Chie,
and Mercor, Satts day, a pen to
midraght Ciro, Latin dave music.
Sunday Turnday and Wednesday,
Latino guitareth and various guess
artis. Monday Johnsy Ace' Harris
strick, Monday Johnsy Ace' Harris

and Barbara Jamerson and Too Deep, jure.

7311. Thursday, Francy, and Sandony, live jazz and blues.
Prano Bar Sunday, Tuesday, and Wednesday, 7 pm to 11 pm. Wednesday, 7 pm to 11 pm.

Mocadogaies, 832 Garnet Avenue,
Pacific Beach, 619-485-6550.
Thursday, Drus Soul, Friday, Private
Domain, rock and roil. Saturday, the
RA Brotherhood, blues.

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The Four Seasons Resort Aviara.

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**Fol. 649 - 860. Thurday. 5 pm to

**pm, Jeff Linsky, 8 pm to 11 pm.

**Richard Samuels. Finday. 2: 50 pm to

**Spm. Main Rathibura. 5 pm to 4 pm.

**Jeff Linsky, 8 pm to 11 pm. Richard.

**Samuels. Sunday. 2:38 pm to 5 pm.

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on, Thursday, 9 pm, and ay, 9:30 pm, Quief Steen, bion 2. Friday, the RA Brotheriood, Sanday, Hollis Gentry, Regoe and Jason Webber with Quief arz, Tursday, Larry Miterell, ic. Wednesday, 9 pm, the Tone

mation.

Diego 619-290-2101. Wednesday,

to 10 pm, workshop/concert

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The Kenaington Club, 4079 Adams Avenue, Kenaington, 284-2848. Friday, Dick Soniey, alternative, CD-release party, Saturday, call club for information. Cahoots, 5373 Mission Center and Mission Valley, 291-8635, storday, live music, call club for

information.

La John Merriett. 4240 La Jolla Villago Drive. La Jolla 699-587-144.
Villago Drive. La Jolla 699-587-144.
Kohancters Bas Stantrday. 4830 pm.
saina, metengue, and chu-cha.
Latast's Coffenbuer. 3340 Adams
Arenne. Normal Heights. 639-282.
4047. Thursday. 8-30 pm. for, fingerpickin' acoustic. Finday. 8-pm to 14 pm. 8-bit et vil.
Saturday. 8-pm to 10 pm. 8-bit et vil.
Saturday. 8-pm to 10 pm. 8-bit et vil.
Saturday. 8-pm to 10 pm. 9-bit et vil.
Saturday. 8-pm t

James, blies. Monday, 8 pm to 11 pm, open mile Tuesday, 8 pm to 10 pm, Paul Abort, Chuck Schaele, and Save. Deny c. scoussic. Wednesday, 8 pm to 10 pm, Global Cooling, jazz. 619-469-7777 Friday and Saturday. Sean McVicker, plano. Kelly's Pub. 6344 El Cajon Boulevard, College Area. 619-286-6400. Friday, Evans, accounter, Saturday, live band, call club for information. Wednesday, the Baid Hobbits, bloss.

Live Wirt, 2103 Tl Cajon Boulevard, Hillerest, 191-7450, Saturday, Cal Chinanel rock. The Living Room, 5990 El Cava Bordevard, College Area, 619-286 8434. Scrunday, the Al Lyna Jazz

Saturday, live Lazz music.

Mizz: 3671 Fath Avenue, Hillcrest, 619-209-6499. All performances begin at 7 pm. Thorsday through Satuross, tive 3422 and blues.

Pel Joey's, 5147 Waring Road, Alle-tanders, 619-226-7873. Friday and Saturday, Positive Approach, classic rock.

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Courtiesy and the times Dutters, blue
The Ould Sod, 3373 Adams Avenue.
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performances are 9 pm to 1 am.
Friday and Toesday, Joe Byrnes, frish
folk Satroday, Denni, Wednesday,
Grogory Page and Frank Drennam,
creastic.

0796. Friday, Legal Friday, Rocket.
The Rocket. at VASA Hall, 3094 El Cajon Boulevard, San Diego. 619-447.
7247. All performances begin at 7:50 unless otherwise norte. Friday, End and the Red Hots. swing. Tuesday.
Doug LeClair's Swingon' Revise. Rosie O'Grady's, 3402 Adams Asenue, Normal Heights, 619-284-7666. Friday and Saturday, live rock and roll.

Poppy's Sport Bar and Grill, 7986 Armour Street, San Diego. 619-571-0796. Friday, Legal Tender, rock



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Shorn Rocks Sheck, 7059 El Cajon

Whip, alternative. The Lat's Lampe, 55(2) hasp bired at Accessar Routerard, his Park in 1695-54(1-1642). Plantadas, Rambling Jones yand the Bill, Roppers and the Rolf Lindon, broadbly Federal Super-Foot videos Wild, and Mercy Homes Status-das, Accommodification from the Routerard Men, and How Rout Lindon, Weedlessday, Hot Club of Com-Toma, vering.

Top of the Core, 1216 Prospect Avenue, La Jolla 619-454-7779. Friday and Saturday, 7:30 pm, Mary Survey, contemporary.

Tutto Mare. 4365 Executive Drive, La Jolia (Golden Triangle area). 619-597-1188. Mondey. 6:30 pm, Amoreno, string quartet. Wednesday, 5:30 pm to 9:30 pm, the Jame Valle Jazz Quartet, Latin jazz.

Latin jazz.

Tvigas Tea and Coffee Compeny,
4590 Park Boolevard, University
Heights. 619-296-6616. All
Performances are acoustic/folk unless
otherwise noted. Thursday, 8:15 pm.
open mike: Frisky, Latura Preide
Satorday, Ramil Driscoll. Sunday,
4:30 pm. the Coffic Ensemble.
Wednerday, 9 pm. Jazz Nise Out.

Wedneday, 9 pm, 1922 Nite Out.
The Wellhouse, 1978 Tierrasenta
Boulevard, San Diego, 619-560-667?.
Thursday and Wednesday, Ray
Corne, 1900, Friday and Saturday,
8:30 pm, Ray and Lainir Correa,
contemporary, Monday, 7 pm, 10
Treame.

The Beyon Ber and Grill, 329 Market Street, downtown, 619-696-8747. Saturday, 6:30 pm to 10:30 pm, and



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TUESDAY NICHTS UNF HEETING

The Bister End. The lifth Avenue Forth and Cit Casterup goarte. 19:338-9580, Dance music nightly cell club for onlor mailton.

Blanne; Stone Pub. 502 Fdth. Aserone. downtown: 619-253-8535 Friday, the filest, rock and roth. The Blue Tatton, 335 Fifth Aignor, do entown, 619-231, 7041, Call club for information.

For titler action.

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George Law, Friend, Solicamfor, Jones

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Tearett's Lauter, and 7th Superint Conce's Research and Jazz Bar. 802. Fifth Avenue, downtrom 619-233. S155. Thursday, the Holia Centry Quarter, jazz sasaphone. Friday and Saurdey, Young Latin jazz and baha. Sonday, Koko Pell, Arto Cubanil alan jazz. Monday, Colin Fizaher on Afmu. classic and Latin jazz. Towday, the Shep Meyer Quarter, jazz. Verdeneday, the Jorg Cambring Country, Jazz. Perfectors, p. 1975. Connectical State Openits. Jazz. Perfectors of Country Latin Connectical State Openits. Jazz. Perfectors of Country Latin Country

Crece's Top Hat Bar and Grille, 802 Fifth Avenue, downtown, 619-233 Fifth Avenue, downtown, 619-233-4355, All music is blass or jazz unless otherwise noder. Thorsday, for Massingpi Mudsharit, blass, Friday, Planer Growe, Satrarday, He Mide Reilly Band, Sanday, Tomcat Courtney, and the Blass Dusters, blues, Monday, Meller, Tuesday, the Booge Mrn. Wednesday, Planet Grover.

Wedneday, Panel Groov.
The Crow Bar. 2812 Kettner
Boolevard, midtown. 619-692-1080.
Th-midsy, Superhero Saints and the
Midlion Loller Paplopsy, alternative.
Firday, Spazhoy, McPhenon Stritt,
and Planger, alternative. Stranday, Bril
Cron., Looky 7, Berty Ford Allisters, and
Space Within the Vestel, alternative.
Tuesday, the Down Founity,
alternative.

Dekota Grill and Spirits, 901 Fifth Avenue, downtown, 619-234-5554. Thursday and Wednesday, 7 pm to 10 pm, Robberecht the Phastoman, pop/Top 40 piano.

Avenue, downtown, 619-231-9100 Shows start at 8 pm unless otherwi-noted. Thursday, Private Domain, tock, Friday, the Seast Carter Book Saturday, the Siers Brothers, rock Souday, Heno Olive, alternative.

4th & B, 345 D Street, downtown. 619-231-4343. Friday, 9 pm/ Venice with Lower & Namero.

Harmony on Fifth, 322 Fifth Avenue downtown, 619-702-8848. The 322 and trives nightly, call clob for featured mass can. Monday, Tomast Courings and the Bloop Dates 1-bits The Horton Grand Hotel, 311 Island Avenue, downtown, 619-544, 886 The Palice Bar, Saturday, 8 pm to 11 pm, Jerry Micheben, jazz and blue.

Jimmy Love's, 672 Fifth Avenue Corner of Fifth and GJ, downtown, 619 595-9125. Thursday, Missim, pop-inday, NPT, dance music Esturday. Diva Seal, dance Top 40. Sunday, the Woods Lee Quinter, Jazzlawing.

Joke Joint Cafe, 327 Joseph Aven The Faurel Restaurant and Bar, 505 Lastel Street (corner of Fifth and

Ob Madrid, 751 Fifth Avenue, downtown, 619-557-0146. Feeday, the Gibert Craix-Many 1 Flor, Fazz Seturday, Flamente, Elemento, Luciday, the Gibert Costellano

Paleis de Saigon, 314 F. Ith Accuse, Gustersp. 619-233-1653, Thursday

Page Jack 8, 502 Fourth Communication of the Commun



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the Sood Shack Players, old school, sood Sunday, Freddie A. and the Swing Marmitt, owing Idon-lay, the Rockin' Acro, rockebilly, awarg Toesday, the Clear Fisher Fro, 1822.

The Pentagon, 756 Fifth Avenue, downtown, Nightly music, 'dp-hop Sally's, 1 Marketphore footside the Hart Regenc, 1, downtown, 619-232-1234 Sunday, 11:30 am to 3:30 pm, famer Vaile, Latin 1422.

later Valle, Latin 1962.
Sevilla, 555 Fourth Avenue,
downtown 619-235-5979. Thursday,
La Cancernoa, live salsa. Sunday,
Sambruan, Brizzlian Jazz. Monday, live
Spunish rock. Tuesday, Jaks band.
Wednesday, live Spunish rock.

Tsunami Beach Club, 802 Sixth Avenue, downtown Gaslamp Fri and Saturday, high energy dance music, call club for information.

U.S. Grant Hotel, 326 Broadway, Ocean Hotel, 326 Broadway, downtown 619-232-3121. Afternoon Tea: Thursda, ividay, and Saturday, Fing Hu, classical harpist. Tuesday, and Wednesday, Mike Widford, pres-Grant Grill: Friday and Saturday.

South Bay

Mendez y la Charango

Night

Lydia's Night Club 1628 Palm Ave Imperial Beach (619) 429-3603

The Westgate Hotel, 1055 Second Avenue, downtown, 619-238-1818. Avenue, downtown, by
Thursday, 8 yes, Friday and Saturday,
8:30 pen, and Wednesday, 8 pm, Kristi
Rickert, contemporary.

worthington's 1 Market Place, downtown civilde the Hyatt Regency, 619-237-1254. All music in Contemporary/Lya 40 mass. All performances are from 9 pm to 12:30 am. Friday and Saturday, Kriting See

See:
The Wyadham Emerald Plaza, 400
West Broachay, downstoon, 619-239
4300 The Sidebar Lonning. Thorsday
and Wednesday, 5 pm 107 pm, for
Turnarisia, jazz solo-triday and
Saturday, 5 pm 107 pm, for
Turnarisia pitz solo-triday and
Saturday, 5 pm 107 pm, for
Turnarisia with Selfina Faleria, jazz

South Bay/Coronado Buon Giorne Restaurant, 4110 Bonita Road, Bonita, 619 475-2660, Thurwday, Estabut, Flamesto music. Finda, and Saturday, piano bar Wednesday, Marzo Girvera.

The Butcher Shop. 556 Broadway, Chula Vista. 519-420-9440 Saturday through Wednesday. 8 pm to midnight, Davwy Lopez. contemporary.

Coronado Island Marriott (forme Le Meridian), 2000 Second Street, Coronado, 435-5000 La Provence Bar, Friday and Sasturday, 8 pm to midnight, the Dave Pike Duo, jazz.

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Wednesdry, Bollistir, Classoc Fock.

Hotel del Coronado. 1550 Orango Avenue, Coronado. 1519-455-465-1.

Ocean Terrace Leunge, Thorsday. 8.30 pm, Friday and Saturday. 9 pp. Nova, contemporary dance music. lova, contemporary dance music order and Monday, 8 pm., Rom's

Spender and Monder's Bern, Revi's Gerney, account Treading and Wedendor's Bern, Barbier Imment and Too Deep pops, saze.

Plant Court: Thorscha's and Wedendor's Person U. I. park, Born Wedendor's Person U. I. park, Person U. I. park, Bern John Can, Gooth E. A. park, Jerry West, Contemporary Joans, Mandella and Turoday's Jam 1s. 41 pps. Jerry Mednuk, Contemporary pano.

plano.
Crown Room: Friday, 6 pm,
Saturday, 6:30 pm, Jerry Melhick,
contemporary piano. Sanday, 6 pm to
9:30 pm, Jer Variatives, ligi pland.
Monday through Wichesday, 6 pm to
10 pm, dennet planist.
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Resystan
McP's I rish Pub and Griff. 1107
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5380 Thursday, the Offbents. rockPriday. Tourst Courting and the Blues
Desters, blues, Sauraday. Mo. Lairry,
the Cincer, rock. Sunday. Mr.
Resultmanners, rock. Monday. Jim

Moore, acoustic Tuesday, the Strang Woods, Irish folk, Wednesday, Four Way Street. Way street.
The Outside In., 1121 Third Street.
Chola Vasu. 619-426-2977. Thursday,
Friday, and Saturday, Sopertras.
variety, Sunday, 8:30 pm to 12:30 cm,
blues sam with John Country.
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Den's Cocktail Lounge, 13321 Business Highway 8 at Los Coaches Road, El Cajon, 619-445 - 444. Pri-tay and Saturday, Big River, country. Plien Springs Inn. 1595 Highway 80, El Cajon, 619-561-3015. Hyday and Saturday, Liquid Blur rock and roll

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variety.

Pelikan Puls, 7828 Broadway, Lomos Grove, 619-460-4042, Friday, No Bergaris and Sector 7G, rock, Saturday, Writinal Eures, rock, Tuesday, Gerge, rock

Pine Volley House, 28841 Old High-av 80, Pine Valley, 619-473-5708, Saturday, live country music

Reampade Inn., 1435 Olde Highway 60 (hilf mile east from Lake Jennings surrooff), 77mn Springs, 619-561, 8105. Friday and Saturday, 9 pm to 1:30 pm, Kennerd and Miller, country Sunday, Hilf Country.

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Rip Van Winkle **Awakes**

Seriousness and ambitiousness are not an end in themselves.

t is only natural for interest to be

ten, the artist too refined for the Timed Town push- and-shore, has restricted himself to unaredited script doctoring. The brokey stays we will have had to wait between Stanley Kubrick's Fall Metal lacker and in 5 orthonomies you will be stay to the stay of the stay of the mountine this year, are dwarfed normal parson. They seem almost an inevitable progression from the seven, years to tree first Manual Jacker and The Shining and the first years between The Shining

Is Here - and he, you may remember, had the Hollywood blacklist as an ex-

had the Hollywood blacklist as an ex-use. His scripturing assignments in the interim, unlike Malaki-s, hadro be uncredited.
Winatever Malaki-s excuse might he his period of allone up to The Thie Residual Control of the Control for ambody's good. Too Gong evens, to benefit from any renewed interior in James Jones, the author of the origi-ant novels following the release last fall of the pseudom mous portrain.

from the roman a clef by his daughter. Kaylie Jones. Rumors and whispers about this project of Malick's have been heard literally for years (the press kit marks its genesis as 1988), and orni-nous rumblings from the editing room had kept its Oscar qualification in doubt right up to the deadline. Re-

Calendar

portedly, the print shown to the na-tional media was unfinished. And we

tional media was unfinished. And we in the initeriands have had to cool our heels into the new year.

For my own part, I was in the habit throughout 1998 (once past The Big Lebowski in mid-February, anyway) of telling people that this was the mouse

I was most locking forward to. That declaration lost some of as rhetorical force after we had moved beyond that other trumpeted WWII film, Saving Persite Bysin, with half a year still to go. Ultimately the wait got to be so long as to wear down my initial, my natural, curjossty I was never (I had

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possible move could ever five up to two decades worth of antispation!

One of my problems with Malick's other moves—the crutch of voice-over narration—is elaborated in his mew one into a virtual motorized wheelchair. Where each of the earlier takes was partly propelled by the commentary of a young female character of stanted intelligence and education, the present one is helped along by an entire round robin of narrators. And

although the quotient of iron's has been prexts throughly fand to my mind. blessedly eliminated, the quotient of poetry of conscious and conventional poetricism a opposed to any sort of Poperly of the vernacular, has been greatly (and burdensomely) increased. Condecessims, in claim of the production of the contract of the production as with the centre. Here you have some

samples:
"Is there an avenging power in nature?" (This, and a lot else I was too slow to copy down, from a deserter on a tropical island, during a fleeting frolic with happy natives, to the accompaniment of a snatch of the Faure Reaulem.)

"The closer you are to Caesar, the greater the fear." (Reflection of a typical Jonesian commanding officer who cares more about his own career than about the lives of his men.)

"Let me not betray You. Let me not betray ny men. In You I place my trust." (An eavesdropped-on prayer, on the eve of battle, of a lower officer who, in contrast to and in open conflict with the superior officer quoted above, cares most of all for the lives of

above, cares most of all ror me needs in his men.)

"Do you imagine your sufferings will be less because you loved goodness, truth." (Apparent rumination of a dead and partially buried Japanese soldier.)

"This great evil — where's it come

from? How'd it steal into the world?"
"Does our ruin benefit the earth?
Does it help the grass to grow, the sun
to shirne?"
"War don't ennoble men. It turns

them into dogs, poisons the soul."

"Love — where does it come from?

Who lit this flame in us?"

Who lit this flame in us?" And the winner of the Silver Quill for poetic diction:

for poetic diction;
"How'd we lose the good that was given us, scatter it, careless?"
I cannot with complete certainty match all of these quotes, jotted down in the dark, to their rightful speaker.

#1 MOVIE IN AMERICAL

AMES VAN DER BEEK JON VOIGHT

VARSITY BLUES

but an resistantian were the inflative cash e divided among three distinct woice. And there are unambred more where those came from: Not even in Stogs of Deare— or, for the American marieter came of the stogs of t

but I am reasonably sure the final five

In dominant most of the flower, ever again from the charms of voice reasons from the charms of voice and throught, branding and because extended to of jurisping, juxtuposition, action and throught, branding and because extended year the sale on memorities of home, local ones, children loved ones, children memorities of home, loved ones, children memorities of home, loved ones, and at such times, as well as a cheers, there is a good deal of hooking up at the sun-flight fiftering through treeting, and a good loof of attention at am and time to the local whildle or and light on the local whildle or and light on the local whildle or and light on the local whildle or and light or while the sale whildle or and light or while the local while the l

wounded shick, etc.). The changing wounded shick, etc.). The changing labit allowaving garases on a sloping lattileground seem as important as the course of the actual combat of the identities of the practicipants. The actual combat is the course of the actual combat of the identities of the practicipants. The actual combat is considered as a considered way of saying sloppily stagged), and for all the implamerous pains and terror of it, the level of marksmanship on both soles is remarkable. Only kidd plaving slops in combat is considered as a considered of the soles in the considered of the practicipants of the practicipant is considered on the practicipant in the practicip

the shore burnait face is all advised to the short of the

The main drawing card of the Universal Horn? Series this week at the Ken is that anyone who has induced the learned the name of James Whole from Gods and Montees will now have a timely opportunity to see, with new yes, three of his best Janows movies with the series of the series of the series of the series with new yes, three of his best Janows movies constructed to the series of the series



"The Job Giant has nearly doubled my responses! I now receive five to ten calls on a daily basis from highly-qualified people interested in pursuing a career in financial services."

- Douglas DeCarlo, WMA Securities, Inc.

"The response was great! Almost overwhelming! We probably got 50 to 60 calls.

At the same time we advertised the position in the *Union-Tribune* and the *Daily Californian*; their combined response was only six to eight calls."

- Christie Weston, Tiger Reprographics

"We were astonished to get such a tremendous response in an economy where good sales pros are difficult to find. We hired two top-notch people from that single ad."

- Bill Kincaid, Impressions On Hold International

"I received 87 calls in the first week, compared to the 10 that I got with an ad in the Sunday paper. What impressed me the most was the quality of the applicants."

- Stepher Potter, of Gordon Marken

"The Job Giant has outperformed the Union-Tribune 4 to 1 in getting my phone to ring with qualified people."

- Calvin Lakin, Horizon Valley Farms

"My Job Giant ad is the most productive ad I have ever placed in any publication.
I consistently receive calls every day from qualified applicants who are prepared to make the financial commitment to enroll in my classes."

— Hal Gelman, Advanced Training Associates

"More than double the response from San Diego's Sunday newspaper! We are thrilled with the quality of respondents that *Job Giant* brings us!"

- Kellie Fisher, Reliant Professionals, Inc.

"In our San Diego office, Job Giant generates the most response for us, even beating the Union-Tribune! We average 50 calls with each Job Giant ad."

- Joyce Yoe, Commercial Maintenance Association

"I've gotten over 100 phone calls, including 40 calls the first day from my display ad in the Job Giant and my classified ads in both the Job Giant and the Reader."

- Tavis Hanna, San Diego Legal Copies

For advertising information, call (619) 235-8200.



104 San Diego Rabler January 21, 1999



spoken word, suggest an evolutionary leap that would leave the original King Kong in the same page time original king Kong in the same pagetimic class at Howdy Deady, Lamb Chop, and Mice Pegg. (Or for that marter, and maybe, more to the point, the same class as Bizz Lightyra, Woody, and the rest of the Toy Story blockheads.) Its sometimes than the resembles the owner.

agenarian lewish egghead can be vented more freely an a struggling young bug. With the voices of Sharon Stone, Gene Hackman. Christophia Walken, Sylvester Stallone, and leimiter Jopez, directed by Eris Darnell and Lim Johnson, 1988.

probains. The process of "for illing" to see the useful to applience to day with county for the county of the coun TWIN, SANTEC VILLAGE 8. SPORTS ARENA 6 SWEETWATER G, TOWN AND COUNTRY, TOWN-SQUARE 14. WEGAND PLAZE

to The Road Warrior and beyond.) Besides equel and still very much like its predection, and deeply with a not to Morn and Dad as an exaggatin named Tabelmina. A subside film, and proportionately be north, critism. The pit hell peaks for the control of the pit help and the control of the pit help and the control of the pit help and the pit sequel, and still very much like its predece quayers superlatively. Magda Szubanski, James v romwell, Mickey Rooney, 1998 & (EL CASON #)

This Bride of Frankmarkels — Crimage great with the only, but perhaps the range great wat. Receptor to the risk chains supply the received with the received promised for florerithmen. A levely some control of the risk chain of the received with the received promised protography of the received by the

searmer motes phonograph on Could all searmer motes phonograph on Could all searmer responses to the searmer s Develop at Legonom — Studge stage play (by Brun i rief) about five apmorer sis-ters in County Donegal in the depressed Thirties, and their addled older brother

tions, is good to see in a role of almost an tions, is good to see in a role of almost area, and better to see in a large one. For a change, she has the lead: substance abusing Chicago single men who glose betterfland her family bask together in the course of a Southern soyourn at her name is chicken restaurant. Her first attempts at studge restaurant, the first attempts at studge restaurant, the first attempts at studge restaurant, the first attempts at studge the consistency and the study of the control of the study of the s Most of the time, she looks as it also were waiting for the todding monie to earth up with her. It's the directorial debut of the yout Mays Angolou, down a pain of soils sell evangelsism. Not even Alzheumer's and autima under the same root, look even flash-backs to the days of slovery, can cloud the mood. With A Fereman, Ir. Eshire Rolle, Mary Alice, Loretta Devine, and Wesley Suipes. 1998.

(their stereotyped South of the comming traise a printed from Hopanic groups), are a bit better, though their edge owes less to their sook than to Kevin we's drinningly contemptuous delivery (their standard South of the Border lair

Contral Station — Warmly pho-tographed, slinhy road movie revolving around a motherless urchin who gets under the skin, onto the conscience, and into the

the skin, onto the conscience, and into the heart of a dishonest stranger, together set-ting out in search of the boy's unknown fa-ther. The Branilian locales add some grit. But not enough. With Fernanda Monten-gro and Vinicias De Oliveira; directed by Walter Salles. 1998. * (A XNLA WLAGE)

A Civil Action — John Travolta takes the part of a cocky, cynical personal-injury at-torney ("I can appreciate the theatrical value of several dead kids") who cannot be

value of several dead isde," who cannot be humed into pursuing a class action suit against a small town tunning factor and environmental polluter until be can on-noted the defendant to some deep pockets feer Pan Pearul Butter. (The case is based on fact, names can be named) Travoles is too transparent in his initial insinity. The problems in not that we credit lowers with greater commencing it what we arrest them with greater decort. And his presental commencing in the presentation of the presentatio

credit them with genter decet. And his certifial Coursesion is no more convincing all on the autiser. But after the countless construction differants to come to session on series, this one manages (what had seemed nearly impossible to find a new angle, and at the same time a new source of sympathy for Euvers the theory cost of trying a case. The whole of the supporting tasks is not drawn; bother Double, Willoudian, James drawn; to best Pouble, Willoudian, James 1997.

drawer Kodert Dovalk, William H. Macy, Tony Salahobo, Kathlero Qinilan, James Gandolfini, Doval Thoraton, Dan Hedaya, John Lalgow, Selphen Eye, Kathly Batter in Jaster Britante carros. Indeed the whole more, like the ballyoning on that Dovalt corect at a languising system in a delixe brief, is of 1900 equality," in particular the tasterfully motted photography of Contral 44th. It is also in common with wister,

Down in the Delta — Alfre Woodard.

Dracula — Directed by Tod Browning at a funereal pace, and starring Bela Lugoss with flashlights shining in his eyes to aid him in looking intense. The choice moment in this enshalmed classic is the demented laugh Dwight Frye sends up from the ship's hold.

Elizabeth — Historical costume drams, stronger on the costumes than on the history or dram. Those two elements condown to a land of Late Pensistance Goldhost in a land of Late Pensistance Goldhost in the Late Pensistance Goldhost in installed Goldenoe, evolving from a frolicisme care grif (no virgos, the) into a steel enemy purgog autocrat. The Austrelian serves Cafe Blanchett (Osas and Lambidisection) and there is a great deal of operation and there is a great deal of operation.

glaring and glowering from friend and for alike, and Geoffrey Rush, as her appointed protector, lorks about on the sidelines in apparent consternation as to when his role will materialize. For all the nakedness of wall materialize. For all the nakedness of emotion, the courtly skildingery's not ter-ribly luck3, and the hypera tire carners of ladian director? Suchher Kapur Bendir Queen, further ferminist ferosity? generate more have than fight. With loopsh Fernies. Rehard Attenborough, Christopher Leck-ston, John Greigad. 1998. F. U. (2012. WINGE, it AUX CINEMAS. UN ES.

Enemy of the State — Going-through-the-motions paranous thriller that goes through them like greased lightning. Plenty of high-tech whoosh and whird, in other words, but no emotional impact. The govwords, but no emotional impact. The governmental Colishs, who want to institute a Surveillance Society (the inclusion of Cabriel Byrne and Loren Dean in the cast helps to call to mind Wim Wenders's similar vision in The End of Volency, are credited with such fabilities efficiency as to stay constantly on the heek of a follow little lain ming David, but never quote emough of it to overtake him. But their he's wo reduce the country of the contraction of the their he's wo reduce him. But their he's wo reduce the country of the contraction of the their he's wo reduce him. But their he's wo reduce him. overtake him. But then he's not really alone. He has, finot God, infact far more hands-on than God, director Tony Scott and producer Ferry Bruckheimer on his side. Will Smith, Gene Hackman, Ion Vogish, Regins King, Lisa Bonce. 1998.

#36900 VALEY 18. WESONO VALEY 20: TONN SQUARE 14. UR ESCONDIDO 8: UA HOR TON PLAYA 14. VOGUE.

wife common achoeveledgment of the pil-fered sources constitutes sufficient original for the region and the Audy Studies. In the Price, Feeding of the Audy Studies. In the Price of the Audy Studies. In the Price of the Price of the Audy Studies. Fagger, Martin, 15(c), and what down to which the Price of the Audy Studies of the view and its martines of adult analysis of the view and its martines of adult analysis of the view and its martines of adult and the pilot of the certain always of the Audy Studies of price and the Audy Studies of price and always of price in the apparatus of the Audy Studies. On the Audy Studies of the Audy Studies of price in the apparatus of the Audy Studies. On the Audy Studies of the Audy Studies of the price of the Audy Studies of the Audy Studies. In the Audy Studies of the Audy Studies of the price of the Audy Studies of the Audy Studies. In the Audy Studies of the Audy Studies of the Studies of the Audy Studies of the Audy Studies of the Robert Partial, directed by Robert Ro-drigate. 1999.

driguez. 1998. ● ICINEMA STAR 13: MISSION VALLEY 29. SOUTH BAY DRIVE IN: UA HORTON PLAZA 14)

Prenkonstoln — Boris Karloff in the ca-reer-making role that Bela Lugoss turned down, the famous composite clumper who has a heavy-handed way of dealing with his Master and a little girl picking dassis. Di-rected by James Whale, who, despite the evrected by James Whale, who, despite the evidence of this grim trudge, had it in him to be quite a funster (see The Old Dark House and The Bride of Frankenstern). With Colin Clive, Mac Clark, Dwight Frye. 1931.

** (KEN. 1/22 AND 23)

Glorio — Sidney Lumet's remake of the John Cassavetes underworld film, with Sharon Stone taking the place of Gena Rowlands.

Milary and Backlo — Musical biography of the renowned cellist Jacqueline Du Pré and her overshadowed sister, a Bautist (Emily Matson, Rachel Guiffelhs, respec-tively); directed by Anand Tucker. (COM., FROM 1/22)

BOM, 1984 1/20?

The BLAE Country — Undersidely a core for peace of longth and careful yet Writtens, and to a min a min New Misses can we will write a min a min New Misses can we Wrett Wat II, At many point in may look and left lake a Verdense, which considers smarped or the peace of the pe



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at first sight

AND MEN THE RESIDENCE OF THE PROPERTY OF THE P THE REPORT OF THE PARTY OF THE SENSE AND CAMBRIDE STATE OF STREET AND CONTRACTOR CONTR now showing ACICS GODING CHEEL PACIFIC TO CONTRACT CHEEK A CONTROL CHEEK TO THE CONTROL SCHOOLAGE RECEIVED TO THE WINDOW THE CALL WAS THE CALL WA

A Bing's LIFE - 1 Prices's second comparation of the control of sectors. All leveling Transactions of sectors will be self-great announced features. Believing Transactions of the control Eli Wallach's bundidos to the peaceful farming village in The Magnificent Seven







STARTS FRIDAY



Hurlyburly — Narrow and dim view of a circle of monotonous Hollowood as to 1 From the David Rabe stage play, which di-rector Anthony Drazan has tried to cinema rector Anthony Drazan has tried to cinema tize through woory camerawork, claustro-phobic closeups, dialogue strung out over cell phones, and other futilities. To sum it up in a pet phrase of the cast of characters: "Blab blah blah." Kevin Spacy uniquely is able to make his lines sound speakable.

In Drauma — Psychic thriller concerning a chievyant named Chiev whose precipitative drawn of a serios of child muders shevelop into a telepathic correspondene with the litler. The basically trashy material is appraced up with fairy sale alusions (Chiev in the illustrate of a children's book certified Gramm's Fairy Tales—yes, singular Gramm, water imagery, color symbolum. a form most, illusions really conflictions, and a trust most, illusions really confliction, and totally dedicated performance by Ann totally dedicated performance by Annette Bening, (The director is Neil Jordan, of The Company of Wolves, The Crying Game, The Butcher Boy, et al., and where he goes, pre-tension follows, Robert Downey, Ir., shows up late in the part of the killer, and drags

the movie down to its baser nature. With Aidan Quinn and Stephen Rea. 1999. • (CAPMEL MOUNTAIN: CINEMA STAR GALAXY: CINEMA STAR 6. CHEMA STAR 10, CINEMA STAR 13: CINERAMA 6: FASHION VALLEY 18: PROSSMONT CENTER: LA JOLLA 12: MISSIO GROSSMONT CENTER: LA JOLLA 12: MISSION VALLEY 20: OCEANSIDE 8: SOUTH BAY DRINE IN: SPORTS ARENA 6: SWEETWATER 9: TOWN SQUARE 14: UA HORTON PLAZA 14: WIEGAND PLAZA)

The invisible Man — Imaginative and technically adopt retelling of the mad-scien not class; by HG. Wells. The falsed wir of director James Whale picks its spots, but it's subservient to the paintsking and sometimes paintal defineation of what life actually might be like for a man turned invisible with no way back Claude Pains, Gloria States United States Control 1889.

FROM THE PRODUCER OF ALIENS AND THE TERMINATOR COMES A NEW FORM OF TERROR

I Still Know What You Did Lest Sum-

nuer — But who still cares? Repetitive se-quel tells of a couple of college guls who think the capital of Brazil is Rio, and who think the capital of Brazil is Rio, and who Land in the middle of a killing field as a re-suit. With Jennifer Love Hewait, Brandy, Mekhi Philer, Freddisc Prinze, Ir., and Matthew Settles directed by Danny Cannon, 1998.

• (IL CARON B. UA GLASSHOUSE 6)

Life in Benutiful — Two movies in one.
The mostly charming and inventive first half traces an unhurried courtship by funnyman Roberto Bengair (also the director) of his regular co-star and real-life wite, Nicoletta Braschi. In the second half, pick Nowther Backels. In the even old half peling with character in several year of
ter the both of their was, brings tree to demedicage like (light in the even of
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Little Voice — Mark Herman's tram-plant to the screen minus the first Five south of the original bill (17 for five and Foll Follow) and the property of the property of piece, concerned as a showcase for the un-suspected idented faine Horrica's. Some of her abundant talents had of course been suspected in the first had been sometimed to the been supported by the property of her discharged the fair talents as music of the word strele of bads Gardand, Marritin Monnee, Bille Holder, Smirey Bassey, Markine Dietrick, et al., bad been Inhibita-tion of the property of the property of the strele of the property of the property of the strele of the property of the property of the strele of the property of the property of the strele of the property of the property of the strele of the property of the property of the strele of the property of the property of the strele of the property of the property of the strele of the property of the property of the property of the strele of the property of the property of the property of the strele of the property of the property of the property of the strele of the property of the property of the property of the strele of the property of the property of the property of the strele of the property of the property of the property of the strele of the property of the property of the property of the strele of the property of the property of the property of the property of the strele of the property of the property of the property of the strele of the property of the property of the property of the strele of the property of the property of the property of the strele of the property of the property of the property of the strele of the property of the property of the property of the strele of the property of the property of the property of the strele of the property of the property of the property of the property of the strele of the property of the property of the property of the strele of the property of the property of the property of the strele of the property of the property of the pr andre i solide, lead the discrete fabri-cated by Catterfalls, an agorphole almost mate in her shornes, but capable, in the pray-ses of her own room to partro back the treasured IPs of her late tabler, matches the real life attress as exactly—as uncannity—as a doppedgange. Some of the major, of the day production must be lost on the screen, where supposition of many control of the screen, where supposition of complete and the control of the con-puting of the control of the con-puting of the control of the con-trol of the con-tro prestidigitation — is for similar nullified on screen.) But because mage—probalgatant— is not unusual mage—probalgatant— is not unusual heal duding its orage in front of consorted witnesses, it is able to osume that he will be able to so the merch. But we will be able to so the merch of the consorted witnesses, it is able to some that the consorted witnesses in the subsequence of the probalgatant witnesses in the subsequence of the consorted witnesses in the first hand and the consorted witnesses in the subsequence of the consorted witnesses in the consorted witnesses ** HILLORY ST CINEMAS.

Most Joe Black — Maddeningly slow re-make of Death Takes a Hidday at more than twice the length of the 1934 version. There is a shooking special effect cardy on, when that during Brad Tix, right in from of our eyes, without apparent edits, gets bounced around between two cars in a crosswalk. (This is shocking for a second or two, until we can think of the magic word two, until we can think of the magic word to explain away all the new wonders of the cinematic world; computers, I the dead but otherwise underaged body, along with its unclamaged dody, along with its unclamaged dody, along with its unclamaged dove yeary out, will furnish a shell for the Grim Reaper during an information gathering sojourn on Earth. His stranger in the strange Land persona — part space aim, part happy idot, part pichead, along — therefores continually to bring all ago — therefores continually to bring

the abready slow proceedings to a complete standard. The actor has a couple of among seven conversing funethy in the patoin of the shands' with a dying hospital particular only the shands' with a dying benepate particularly of the shands' with a dying processor of the shands' with his ignorance of the most basic American aldoms. The main sources of information for our vivious are the powerful media mogal be has come to collect," at the end of bin step, and the

collect at the end of his stay, and the munic blushingly marringeable doughter triumphs in the boardroom and the bed-come mease. The rules-changing rending is calculated to please all those who are satisfied to ask no questions. With Arthory Hopkins, Claire Forlam, lake Weber, Jeffley Cambor, and Marcia Ger Hardere, directed by Martin Brest, 1998.

31 T. GAODY 6, MAZONE CONTER 7. ● CARMEL MOUNTAIN, CINEMA STAR GALAXY

Milkely, Job Veang — Non Underwood's test and loos germade of Median Goope's and Irman's Modellack's cool My to fill. And Irman's Modellack's cool My to fill. And the Milkely My to fill the sense of scale of the luminos to the least — multic and could first than Keng bot number as well — to quate excition to the sense of scale of the luminos Keng bot number fill and and under the fill the sense as the sen Shemas, is well photographed, too, with the different for fourse, on acreage, or porgously tunned shoulders and back. Between the bad gosposider who tradition wild animal body parts and the veiling life wild will be a subject to the property of the p

Patch Adams — Purported factual tale of a late-blooming doctor who champions bedside manner above all else: clown nose, angel costume, novelty-shop glasses, funny voices, whatever will raise a smile from the afflicted. His ultimate dream: the Gesundafflicted. His ultimate dream: the Gesund-beit Institute, dedicated to healing through humor. What stands in his way is the sour-pus dean of Virginia Medical University, who faults him for "excessive happiness," among other things. In truth, the hero (Robin Williams, twinkle in eye, lump in

throat) is no less sanctimonious than his adversar; the will not even balk at lecturing Good Hamself from the edge of a cliff: "You rested on the seventh day. Maybe you should have spent that day on compas-sion," he besides being more schmalary. The fallmankers—director Tom Shadyse and writer More. Dolcherk: not collaborators Idimaders — director Tum Shadya; and writer Sice. Oedekerk, past collaborators on Tim Nutri Professor — are completely on one side of the light, thereing their man on, all the saw to a chimakit standing ovistion at a hearing of the Medical Review Board, followed by a sitting ovistion when he monus the audience at the graduation cer-mony (such a kidder!). With Monica Pot-ter, Bob Gunton, Philip Seymour Hoffman 1998.

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THE 12. CHERRAM 6: TRADICIO VALLEY 18.
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Playing by Heart — A tangle of separate lives in Los Angeles, tied up at the end in a tight little knot. Vaguely Alan Rudolphtight little knot. Vagudy Alm Rudolph-esque in its refrigerated romanticism, but slaker, perker, prime-timeler. The large and largely appealing cast (sche exceptions Ryan Phillippe and Angelins Johe, deserv-ingly paired of together) has little to work with. Sean Connerty, Gran Rowlands, Elite Burstyn, Dennis Quada, Gillam Anderson, Jon Stewart, Madeleine Stover, Anthemy, Lon Swards, written and directed by Willard Car-

oll. 1998.

GASLAMP 15: GROSSMONT CENTER:

LA JOLA 12: PLAZA CINEMAS: FROM 1/22)

La SALLA P. AAAC ORMAN MOD 1.727

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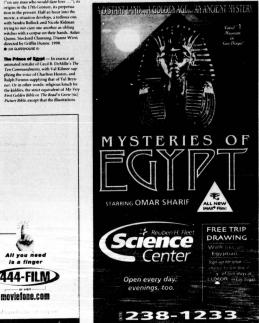
capticions.) and the flowering of color in a colories would seems a fair enough the colories would seems a fair enough the captivity of growth, the ability to change and the intertuising of color and blacks and white in the wane image, some change and the intertuising of color and blacks and white in the wane image, some change and the intertuising of color and blacks and white in the wane image, some change of the change of the colories marked to work the fair and the fair purposes to change on the change of the colories in a colories marked to whether the change of the colories of the change of more and the words intermittently sing "Who know what mirades? You can active?! When you believe? Somethow you will." (Somethow you will what? Achieve who has now shat mirade? Know what mirades? More what mirades? Chow what mirades? Chow what who will be the comparable with the comparable who may be a comparable with the comparable with this, I for never too early to introduce lamins to the startless-tening, one wouldn't think. He never too early to introduce lamins to make you have you can be a proposed to the same will be a proposed to the same will be a partiage of the Bod same will be a partiage of the Bod so. and expectably the early "deem some "in yourtings and base reliefs. Directed, for DramWook k. in Brende Chapman. Steel Habiter, Streen Wills. 1998. Hickner, Simon Wells, 1998 ★ ICARMEL MOUNTAIN, CINEMA STAR 6: CIN-TMA STAR 10, CINEMA STAR 13, FASHION VAI

LEY 18: GASLAMP 15: ORDSSMONT CONTER LA JOUA 17: MISSION VALLEY 20: OCEANSH SWEETWATER 9: TOWN SQUARE 14: UA ESCI DIGG 8)

Practical Margin — Slogging exposition, pushed along by intermittent pop songs, to establish the Cares of the Cheen Women Cristalshi the Cares of the Cheen Women Cristalshi the Cares of the Cheen Women Cristalshi the Care of the Women Cristalshi the Women Crist

Psychio — Gui Van Sart's remake (in color for a rive generation unable to disconside for a rive generation unable to disconside profession in black and white) scarcely merits discussion, but not because discorates the work of the Master. The 1980 original, already sulfied by two sequels and a project, we show average liftch-cocks and several setter films of his half bear remails before this, without undernming or overhaldwage the outgoint of the control of the control of the control of the date (Hendowsk Instinct) remails in 5 fee Master (Hendo

Who Knew Tao Mach, and he alone showed improvement J Van Sant, however, raised some eyelens when he sett up a publishy man eyelens when he sett up a publishy formation, as it would turn out — that the new Psychwart not be also files held replication of the old. That he also begin was Mortement and Anne Febre, Sanbead by the death's door visions of William H. Meyr. Other minor moderatations— You Good the control of the cont the tracing paper. Van Sant overall adheres close enough to Hitchcock to hamstring th close enough to Hitchcock to humstring the normally tree wholeding Hong Kong size matagrapher, Chiru Doyle, who may weil wooder why he was summoned. Even the color, with nothing on which to model its edil, is pulled and doll. Pointlesses, point-lessness, verywhere you look. And when you know what's coming, the old Bernard Herrmann musical wore fudapted by Passes Milman, wounds more conversaught Hermann musical score (adapted by Dramy Elfman) sounds more overwrought than ever. Still, the movie in its slavishness can hardly help but be better constructed and paced than latter-day slasher stuff, as well as better judged in its dishing-out of gore. Mortensen, Moore, and Mary all bring individuality to their parts, and the performance of a thickened and coarsened Chad Everti as a ball-fellow Mr. Moneybags is the nearest thing to a shock that the movie can deliver. But "interpretation," to put a nice face on it, is on a short leash



AND MOST ORIGINAL COMEDY! "THE MOST ENCHANTING
ENTERTAINMENT OF THE YEAR!
supple Firmure plays the title role temperatously
well. Goyanthe Paltrows, in her first great,
fully realized starring performance makes
a breathtaking broine. Judi Drach is one of
the fine's atmost treats. THE RICHEST AND
ST SATISFYING ROMANTIC
MOVIE OF THE YEAR! Full of performances to savor Guymeth Paltrow. Joseph Fiennes Rush, Ben Afflech, and a show-stop Judi Dench. Grade: A." - OVER 130 TOP CRITICS AGREE SHAKESPEARE IN LOVE' IS ONE OF THE YEAR'S BEST FILMS! WINNER-Best Screenplay WINNER Dame July Durch WINNER-Best Screenplay Shakespeare In Love | Continue of the Continue of

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Shakespeare in Love — Wouldn't it be fun to think that the Bard suffered from writer's block, that he received a shove from "Kiti" Markowe to get the old plot-ball rolling, that he stole lines from soap-box. orators, that he was rewriting his deathles dialogue daily during rehearsals, that one of dialogue doily during rehearain, that one of the actors in the troupe could suggest off the top of his head a better title for the work: in progress than Rome and Ethel: the Piras' Daughter, and that a barrier-bash-ing proto-fermissis who infiltrate the cast diagnized as a man would be just the muse our dermattis needed in order to complete the current play and to launch forthwhat into the next one. Further highs, with its into the next one, Twelfth Night, with its art-imitating-life motif of cross-dressing! Here we have an answer. No. It would not, Joseph Fiermer in the title role has approxi-mately one expression (a sullen smolder), or one fewer than Gwyneth Paltrow (eye-

brows knitted, eyehrows sundered), and Ben Affleck is a flounder out of water, espe Ben Affick as a flounder out of water, ego-cially compositions on the sain, there as such happy ducks as Gerffery Bush, Colin Firth, Tom Williamson. Smirn Callon, and Josh Dench. Tom Stoppard had a hand in the kerpt — a scool hand after had in Nor-man — which enables the long ago author of Resengant and Guildenters the Affice of the Control of the Colin Colin Colin Colin to extract his high-brow knockabout for control his high-brow knockabout for control his high-brow knockabout for creater himself. Extend it, and lower is. Sto. don'ty types, teachery types, and stagy types may be glad of a chance to show their cru-dition (the bloody Jacobean playweight John Webster is base a ghoulash guttersupe feeding mix to safe or extrementally had your vectors is not a grounding priching-feeding mise to data for entertainment), but audithe hughter would seem an unfitting, a forced, expression of it. Directed by John Madden, 1998. If CAMMER MOUNTAIN GROSSMONT THOM

The Sloge — The siege in fact began months before ske movie came out, with pre-emptive protests from the Arab-American community. The storyline of a serie-of Arab terrorist attack resulting in the imposition of martial law in Brooklyn — though s until perhaps an hour and a quart not until perhaps an hour and a quarter ator the hours and three quarters running time — might have been were to play up the science felicional appear, a future a lettle further off than tomorrow. That way the spectade of an Army occupied American christified checkpoints, door to door such a further beautiful appear. See a future of the special companion of the special

inconvenience, and the debate within the movie could have widened beyond the in

as, say. Canadiano (or with a iot less imagi-nation, Americans of one extremist stripe or another). Science fiction has long offered or another, Scene fixino has long ofference as well oxide glaracy to present during the hasmith. As filmmaker fixward. Neik seems electrometed or make the possible domandos on the reagination, the notion of sweller islamic radicals in continuo of sweller islamic radicals in other continuous control of sweller islamic radicals in other of sweller Army interruptures. And the more than the ratio once of producting hosting, artistic store of producting hosting, artistic store of producting hosting, and the store ratio of the other care and the section of the store ratio of the other care is the section of the store ratio of the other care is the section of the store ratio of the store ratio of the section no explosion, the slee mo exist through plate glass, the sleem De Dirt Harry strip-solo berois of the FM Chief at a house, transiell, gandy parted of high-sch gal-gets, corrows abrasave color-phosopophy—but but sleep on Dennel Washington is as sympathetic as ever, and no more vero as assess of the belood no and cut chief, America Bening, "Sixting no simpadiy what evere more than both for own as a modern balar Harr with a just or own as a modern balar Harr with a just the corn as a modern balar Harr with a just or own as a modern balar Harr with a just or own as a modern balar Harr with a just or own as a modern balar Harr with a just or one as a modern balar with a just or one as a modern balar Harr with a just or one as a modern balar with a just or one as a modern balar with a just or one as a modern balar with a just or one as a modern balar with a just or one as a modern balar with a just or one as a modern balar with a just or one as a modern balar with a just or one as a final with a just or one as a final with a just or one a supplement or one a sup her own as a modern Mata Hari with a take and adept in hairon out a reveting view and appein hairon out a reveting view and appein hairon out of a reveting view to the low register of a Howard Hards beroine. And Tony Shelhoub, as lepid He modern of Middle Eastern Lexitage—equivalent on Middle Eastern Lexitage—equivalent nor middle could be provided into the properties of the properties o

Brisco: 1998.

(CARMEL MOUNTAIL FROM 1/22: CROSSMONT TROLLEY, FROM 1/22; MISSION VAL
LE; 20: TOWN SQUAR: 14 FROM 1/22-Us HOR
TON PLAZA 14, FROM 1/22; UNIVERSITY TOWNS ₱ EL CAJON B: GASLAMP 15: CENTRE, FROM 1/22

A Simple Plan — Three men on the trail of a lox in the snow come upon a crashed plane with a dead pilot and a duffel of \$4.4 million in cash. He is American Dremn in a gen bag. The cracks in the ide 85 queries of events is timolying enough on the lame Ivon's adaptation of the authbo-graphical conturn defer Kevlie Iones, dealighter of noviesti Iones Iones (Frem Herets Blornjier), who is that course of the story returns with his family—wafe, daugners, and adopted on — from his self-improod cells in Fremen in the Staties and Seventies, to die of heart doesn't, in New Touland III. quence of events is involving enough on the what-happens-next level. And it attains something approximating external scrift (sometime: called common knowledge) in the spectacle of ordinary people madly re-vising their moral positions under the grav-tational pull of a large mass of money. And England. The story is episodic, and (as they sometimes say) the sum of the parts is

genter flars the whole Individual vigoreties has an immediate impact a bound ill behow you mine fulfillmod set in it streetnesses with a live stand as a sensual appreciate a stanting and the stand as a sensual appreciate and a stanting and demonstration of operate processes in the operator argae, in front of the competition of demonstration of operating rowers and accompanied at the plane, by his gariable account extinual mobiles. And even the most however the breakmank of a gift forther than the competition of "Let it he." The details, of the mask of the primate teacher, hundreds rendered on "Let it he." The details, of Juliar and period, a carbonishma and aline. the characterization is fully the Thorston of a rathe, chacking at—dust typed glasse fames, yellowed tends, plastered have a successor, in perhaps up recedentedly, decided, sholed, models measured on part of such thing after as much son part of such thing after as most son part of such thing after as recovered to the increasing army and unfamiliar to different consistency and the successor garring and unfamiliar to different consistency army and unfamiliar to different consistency are designed to the consistency are designed to or many control of the control of th indupt roads, does nitariningly when to constitute exercise for the prizance. In American constitute exercise for the prizance is a measurement of the prizance in the prizance in the prizance in the prizance in the word shelf in the negal regention of the word shelf in the histories of the claims and on the word shelf in the histories of the Carmon of the word of the wind. He would be a fine the prizance in the the greatness of the whole Barbare Heshry, Lexies Sobieski, Jesse Bradford, Anthony Roth Costanzo, Jane Birkin, 1998.

> fearmentum. Of anyway the initial initial-ment in the Star Tirk series it sets up a clear-out battle of beautiful Good against up's feat (I timed Hugh, Kelly, the leader of, the good gov) bear a striking resemblation in looks and in manner to a younger william Statzer, and then it muck up the conflict such tasts talk gubbledepook, tech-releven it has no more undertired in their relevent it has no more undertired in their relevent it has no more undertired in their nological locus pocus, indifferent action scenes. Trekkie in jokes, and a self-destru Scries. Trease in places and a with-contruc-tive perichant for fourthcolory the captain of the standay get, through to his running-aronic android by engaging hum in a Gibert and Sullivan singalong. For those who still car get enough of the series, this could be the rune. With Paris, Scewart. Brian Spiner, Doom Murphy, I. Murey Abraham, and Ionathan Frakes directed by Frake. 1999.

Frakes 1998.

GASLAMP 15 MISSION VALLEY 20: OCEAN

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movie bustiles dewn to the houses of so-niting, coamp, unjug, and relating trans, you may be pleased to state it suffer it was aknowledged writers had a hand in the cirps, and director Chris Columbus had the horn fist. 1998.

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CINEMA STAR 10: CINEMA 514R 13: GROSS MONT TROLLEY, LA JOLLA 12, MISSION VA LEV 25, PLAZA CINEMAS, TOMN SQUARE 14, UA ESCONDIDO B. UA HORTON PLAZA 14; WIECAND

Vampires — Smart assy, rock and rolly bloodstocking fantasy. The roas Ian Griffith cuts a fine figure as the world's first known vampire, a fallen priest of the 18th Century, now in search of the legendary Black Cross that will enable him to wall by day. Ber that will enable him to walk by day. Bet Harre-Woods as the gundloping: Stream-sant torned vampire slaver, westing form-and leather selver and coming a blue streak ("You are trally a pile of Goglia". Carti-nal"), hids fair to betrome the most obnox-tion for a first in several basis. Will, Jounnil Baldwin, Sheryl Lee, Maximilian Schell daves, Lie by John Carpenter, 1989 • 21, CASO 8).

ten and directed by Terrence Malick

ICARMEL MOUNTAIN CINEMA STAR GALAXY

Variety Blace — High-school football in a small from to Texas with Javes V-ver Beel and for Voltage developed Beel and for Voltage developed Beel Robbins Codema. MOUNTAIN, CHEMIA STAR 21, CH

Very Sad Things — Very mitating things basics. Sick comedy, written and directed by actor Peter here; about a sacrophonous quinted of judgmental impaired baschelor-petiters who decide to hide the looks of the Vergas hocker who does on their hands. What makes the ringleader so sure

that nobady — to boyfriend, no pirfriend, no roomante, nobody — knows sho's there? The ensuing spiral of caumities is bishle to blow the twenty-wait mind. With Christian Slater, Ion European, Jeremy Piven, Daniel Stem, and Cameron Diaz. 1998.

© GASCAMP 15:

Virus - In the eye of Typhoon Leigh, a Visual — In tace or of Epithoni Cealls, analogo from Ingress on ones derived said-line tracking plain, severth \$500 million to its Russian owners, one one sends of that its in Russian owners, one one sends of that its in Gorar on board, indexing the candidates for the board, indexing the candidates compaging, assuming deserting the card to our compaging and the card to our compaging assuming of tractilism of red-offs, and candidates of the dark design, without Darks, million of all the dasheds, in, wifers Darks, million of all the dasheds, in, wifers Darks, and the card to our control of the card to our control of the card to our card of the card

Weking Med Devine — Someont's a lot-tery winner in Tulaigh Mhor, arkia Tully More, population L'tystwo. This problem is-the died of excitement with his signed ticket he dated of existement with its "signed texts." In his hand no recover the winnings a shade under severe mellions shouldn't be supplied for the severe strong his neighbors, it can of these care unsecuring his neighbors, it can of these care unsecuring his neighbors, it can of these care unsecuring here himself to exist the existence on track towns. It is also that the severe care the severe that the statement on track charm, the case of the severe care that the severe care the sev uan Lynch, James Nesbitt; written and di-rected by Kirk Jones 1998.

* ICHEMA STAR GALAYY FASHON VALLEY 18.
GROSSMONT TROLLEY: LA KOLLA VILLAGE. PLAZA CINEMAS: UA HORTON PLAZA 14

The Welserboy — Adam Sandler, Poster boy, more like it, for the legions who just can't take movels seriously. In this one—a formula Disney sports story for the legions who just can't under earl why floody wan't in the starting lineap for Notte Linne—upon from being the butt of jokes to being a whosy ass line backer as who as the filling makes represent the linear population. Matter replace him with 2 signs mounts.

Kathij Bates, Fairura Balk, Henry Wanshist,
Jerry Reed, directed by Frank Coraci, 1998.

FASHON VALEY 18 GASLAMP 15 UA ES

CONDAN A

You've Gos Mail - Worthwhile remake

You've Got Mail! — Worthwhile remails and update of The shop Around let Lorent he said Ernst Lubitsch comedy santi-quated even at the time! about two lonely hearts pen pall who don't know that they already know and don't like each other. already I now and don't like each other. Now Ephron the ductor or and one writer along wish her switer Delia, has neath winsked our sector corresponders from the 4d world of tramps and envidopes to the even world of litternee that stooms and E. mail, and has transformed these former Studgest shop clients into Upper West Side real progristors, respectively, of the latest like in a superstire calon called floatbooks and of a mom and pop (or more precision). and of a from ano poly or more present more and chaughter) children's bookstore called, in salute to Lubrisch, the Shop Around the Corner. The transformation is total. Ephron, or both Ephrons, good com-pany for one another and for us, have gon out into our own world and come back

with a lot to asy about it not only about the computer versus the typewriter and the sprassing corporation versus the vanishing independent, but about Survivide Coffee. The Guifather, eath-only chickout lines, IV talk shows shortere comes up in the course of the day. She — Nora alone — is not the stronger directional personality, seewing to the changing beat of the pop-congo on the southface. So while glown to the Hollywood "A" list, applying the occa-loring to the constitution of the contraction. sional drop of oil to a smooth running commercial machine. The end product h commercial maximic. The erop procuss has more in common than the might care to admit with the dreaded specter of You-book. (Remakes are Foxbooks or same as Foxbooks on some on the soundtrack are also Foxbooks. And individually of together again. Tom Hanks and Meg. Ryan — whose an't I coute routine is becoming less be. country to the control of the country field becoming if possion and provides coming if a possion of the provides again. Since the form — are firstbooks again. Beneath the compromise, however, are a being better again, beneath the compromise, however, are though selection and proposed to the compromise that the compromise that the compromise that the properties again through the statistical proposed to the compromise that t

with a lot to say about it: not only

ter, are tricky, and the mere marking or stages — and more than just two of them — lifts the relationship above Holly-wood formula into the realm of cosmic complexity. Greg Kinnear, Parker Posey. 1999.

★★ CHAMEL MOUNTAIN, CHEMA STAR
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The Thin Red Line — Reviewed this is out. With Sean Penn, Jim Cassezel, Ben Chaplan, Ehas Koteas, and Nick Nolte, writ-

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Small ethnic restaurants are often more rela-shed than large, separtive ones with uniformed waters, liners tabledothe, elaborate menus. More criterised in quality than presentation, these in-formal place usually concentrate on a few specialisms which was not to be a simple control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the con-trol of the control of the con-trol of the con-trol of the con-trol of the control of the con-trol of the con-t Small ethnic restaurants are often more reli-

To call what Mama's liskery does "last food" both accurate and unfair. In the Western world "last food" has a bad reputation, which it does were because most off is slop. In older parts of the world, however, food wide by small shops or steet windows as certurase-sid calinary vadition. Time has tsupht which sort of low-cost dishete lead themselves bett out and return. In kins, you find excellent models shops. In Mexico, incredi-ble supariar, And in the Middle East, where smalls the supariar And in the Middle East, where smalls are the supariary and in the Middle East, where smalls the supariary and in the Middle East, where smalls are the supariary and the Middle East, where smalls the supariary and the Middle East where smalls the supariary and the Middle East where smalls the supariary and the Middle East where small the small small small the small small small the small small small small small small small small the small sma and quick meals are taken seriously, you find places that work hard to make the best hummus,

and quick finess are described by the places that work hard to make the best hummus, the best kebab, or the best falafel. Mama's Bakery is in that tradition. Its falafel in sail bread is the finest falafel sandwich in the city and is one of very few hings I could happily eat every day of my life. The sail is the done-shaped boats al reiddle— imagine an upside-down wok metal griddle — imagine an upside-down wok --on which Mama's Bakery bakes its soft flat bread. Made from a mixture of whole wheat and white



clean. When you bite through it, its fresh warmth gives way to the hot, crispy, spicy falafel, nutty tahini sauce, and thin sour strips of pickle. Each

tabini suice, and thin wour strips of pickle hash to the form of this phase of the sandwiches, which is from its tight, white paper coccoin. I'm amazed that mixed doubt and so interesting costs less than three dollars. On cooled doubts often to practice the say fielded for a board of what he will be suited to be suited to the say fielded for a board of what he will be suited to the say fielded for a board of what he will be suited to the say for the say fielded for a board of what he will be suited to the say for the say field for a board of what he will be suited to the say for the say field for a board of what he will be suited to the say for the say field for the say field for the say field the say for the say field for dried tava beans; the Lebanese version at Marias 3 Bakery uses them too but adds a few garbanzos. The kitchen splashes the dense, deep brown mix-ture with olive oil and adds a sprinkling of chopped parsley. I ask for fresh iemon to squeeze on too, and my only regret is that Marias 's Bakery offers neither a hard-boiled egg nor mined garlis to accompany

MAGNIFICEN

FOOD

BEACH!

its ful. I bring my own. No one seems to mind.

When I crave greens I go to Marna's Bakery for one of its spinach piec steamy sail bread folded over cooked fresh spinach, died onions, lemon juice, olive oil, and sumac — a lemony-tasting.

out its challey affects. Mama's Bakery smears a serving of laberch on a small plastic plate, discusses it with olive oil, and serves it with not pita bread, Nothing complicated about it—just testure and contrast—hot pitadenie cool cream, and olive oil. It satisfies me in a way that showy, flusy food can't. Mama's Bakery also makes chicken and beef

SUPER BOWL SUNDAY SPECIALS!

DOWNER SPECIALS

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ATMOSPHERE: Plant as can be SERVICE: Congenial. SOUND LEVEL: Low

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WINE LIST: No booze, but a nice selection of foreign and domestic soft drinks.

PRICE RANGE: Very inexpensive, dishes range from \$2.00 to \$5.99.

range from \$2,000 to \$5,099.

MOURS: Summertime — Monday through Friday, 1090 a.m. to 8,00 p.m., Saturday & Sunday, 900 a.m. to 4,00 p.m., Winnertime —Monday through Friday, 10,000 a.m. to 7,000 p.m., Saturday & Sunday, 9,30 a.m. to 4,00 p.m.

WHAT THE STARS MEAN:

(None) Poor to satisfactory

Good

Very Good

Excellent

Extraordinary

shawarma and sairpies of spiced ground beef. They're stawarms and soppes of speed ground beet. They re-all good, but I like the meathers dishes better, al-though the stuffed grape leaves are other mushy and the taboulis bland. The pured eggplant, data glannash, is dependably smoky and sensual, the hummus creamy with olive oil and tahini. I always finish my meal with Lebanese coffee. The satisfac-tions have from the property of the satisfac-tions for the satisfaction I get from knowing I can eat quite well for



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New Moon Typhoon

There's even a bunch of little Burmese musicians flying like autumn leaves in a breeze.

ver here!" he says. "Come see what we've done!"

So we cross over University to where he's standing with this beautiful, willowy blonde gal. They're right outside Tha' Foon restaurant. "Come in and see what

FORK ED BEDFORD ve've done," he says again. Suddenly the Thai connection Suddenly the Thai connection clicks. Duncan's from my Bangkok period. First time I saw him he was in Pakunam jail, translat-ing for the Thai police. Couldn't tell whether he was at the jail or in jail. Whatever, the boy's been around. But, for sure, Thailand got branded on his heart.

Inside he introduces Laura, his girlfriend, and hoosak, the owner. "Put prasart Thai, dai-mai

ap?" says Choosak. "Chai dai! Khun Bedford put Thai dee muk!"

Duncan replies.

He's telling him I speak good Thai. Ha! It's been years. I'm about to ask him what he's been up to since last time, but Laura's standing there with her hands on her hips. "Well?" she says. "So

wila and I are up in Hilkrest wilking to ward the vinduct. Her Shamilai doe?*

They Khue El Tamalai doe?*

God. Recognise that black leather hat moytal anywhere. It's my old buddy Duncan.

We will be a supporting to the support of rant. "Laura did it," says Duncan. "We eat here all the time. We told Choosak he needed a real all the time. We took Choosake network a Year typhoon inside. He said fine. Laura's just putting the finishing touches to it. We're celebrating! You're invited! All of a sudden the four of usare: titting down at a linen-cov-ered table scanning. Choosak's

Carla starts off with a Tohm

Carla starts off with a Tohm Yum Gai. a lemon grass chicken soup (\$2.50), but she doesn't inger. Neet she's into a pork stir-fry with cashew nuts, onions, and roasted chilies (\$6.95). Laura has a bowl of Bah-Mee Nam—geg noodles and chicken with bean sprouts and

cilantro and fish sauce (\$6.95). Duncan chomps away on his favorite dish here Vegetarian Pad Thus siti-find to encodies with been sprouts, egg-tofs, snow peas, broccoli, cauliflower, and ground peanuts (\$5.95). (For 80 cents more he could have added chicken or port.). "Pad Thai in Thailand as like the hamburger is here," away Choosak. "Just about the most com-mon dish of all."

mon dish of all."

Me. I'm deep in communion with the best Tohm Yum Goong I can remember. Choosak's lemon grass shrips young (5.75) has sometimg special about it. This is a bright, rich, red soup with green cilantro floating in it. The goong (shrips) float like white islands in a red and green sea.

"Good 10mm ram is need to Choosak.

So we cat and drink away — Thai iced coffees with condensed milk. official-yer — till Laura looks up again, worried. "I painted the typhoon anti-clockwise, it that right!"

You can see it wasn't an easy job. She says she at also into it on with a broom, but the blue

"Good Tah Yam is never clear," says
Sown et and drink sawr — Thai cod coffen
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Sown et and drink sawr — Thai cod coffen
Sown has the sawr than the You can see it wasn't an easy job. She says she treed stapping in on with a bronom, but the blue paint ran down her arms and the bristles grayed into her eyes. So Druncan had to build an instant platform on wheels and wheel her around anti-clockwise while she painted the typhoon from its eye outwards with a paintbrush. 'It's my biggest painting yer,' she says, rubbing her neck. 'Nine bundred and fifty square feet. I don't know

"Nine hundred and tiny square elect, fount sallow how Michelangelo" amaged."
"Michelangelo" "Painting the Sistine chapet," says Laura. "Of course, he was given four years to do it. I had 12 hours, from 1190 one: "dato 1190 net morn-ing. That's when Cho... k had to open for

busines."

Duncan says the fun part was after the painting, adding monkeys, snakes, pink pigs, black umbrellas, and flying chairs to the walls, all swiring around, as though they're caught up in the Great Wind. There's even a bunch of little gold Burmese.

knows. "Bet it was Bong Rak market," ne says. We all give a collective sigh.
"If you haven't been there for five, ten years," says Choosak, "you won't recognize it."
"Just like here," says Laura, still looking up." Next time you come I'll have stars, maybe a new moon, way up there through the eye of the hurricane," I think she means "typboon." Uh. "Thai Foon." a

The Place: That Foor.

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Friesds: Mar Kish, up rac avenuestill, chicken, thrings, 8-297. Thom Yuan Goong, kenne grass phromp steps, 1272-12-5 (schar Claims, popper similared borf for chicken; salad, 5-2987. "Drenker Noodins," in: phase fall amodes with bosili partic more and transacter, \$550, \$557. 5999 chicken to bely, Telli Wild high unray, wilded, any place, but you will be proposed to the proposed party of the phase place, the proposed party of the phase place, the phase place that you will be placed party of the phase place that you will be placed placed party of the phase place place place placed placed







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Deking Dynasty

FORMERLY PERSON PALACE

"It's almost a game to see who can find the neatest bottle on the face of the planet."

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interested in wine. That's an income and the state of the

Chablis."

Her disbelief sprang not from shame over drinking an oft-denigrated wine, but from dismay over the pleasure she had denied herself by so limiting her experience. "I didn't think that much of what I was drinking. I drank it just to drink it.

ci what I was drinking. I drank it just to drink it. Think I was doing my taste buds a disservice. Her friends had similar experiences. Now, "they"ll come to events, and it salmost a game to see who can find the neatest bottle on the face of the planet and then share it with everyone. We have a lot more interest, and a lot more ap-preciation, just because we've been exposed to more."

more."

Those events are the quarterly Friday night Those events are the quarterly Friday hight meetings of the Wine Brats. What started as a group of friends has grown to 50 or 60 members. About 25 generally show up for any given event. There is no fee, except an occasional 55 to 57 for the wine to be drunk that evening. "We just get together at different people's homes, or at different spots. We've done a bott of different things.

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understanding of wine. "She tells me about beer drinkers who get dragged in by liends and have a good time in spite of themselves — eating-drinking, comparing.

"It's a lot of fun, I think, when you cross over that threshold from being intendiated by wine to feeling comfortable with it. A lot of people feel instimidated about buying wines — 'Okay, we're having red meats so we have to have red. we're having red meat, so we have to have red wine, or white meat, so white wine. I know that a lot of people in the wine industry would agree that it doesn't matter. The meat doesn't have to go with the wine. It's what you like. If you have a chicken marsala, I don't think it's a big crime to [have] a Cabernet. The heck with rules some-body set them up and I think they need to be terre doesn."

In saving this, Tracy sounds like a lot of people in the wine industry when they insist that the first principle of wine is. "Drink what you like, and to hell with criticism." They say this to cut through the thicket of mystery that has grown around wine — all this talk of complexity, firsts hal-ance, and body, all these flavors of anise, vanilla, currant, and oak. They want people to re-member that who its, first and foremost, a beverage that tastry-room with food.

foremost, a beverage that tastes good with food.

But they follow that first principle with a caveat — all those things do exist, and they make up part of the pleasure wine can give. In almost the same breath with which she advocates the destruction of rules. Traces points struction of rules. Tracey points out, "Obviously, there's some reasons for choosing certain reasons for choosing certain wines with certain foods." be-cause they can either enhance or conflict with each other. She tells me the next Wine Brats event will address the pairing of wine and food

When she talks about event in which non-wine drinkers questions. Besides the simple fact of sensory stimulation, there is an intellectual dimension to the an intellectual dimension to the pleasure of wine that becomes immediately apparent when you place two wines side by side and attempt to identify the difference. Or when you try two different wines with the same type of food

and ask yourself why one seems more enjoyable What motivates both the novice and the conwhat motivates both the movier and ane con-noisseur to make this qualitative distinction among wones is not snobbers but love. The love of any good thing increases with kni. sledge, and so it is with wine. Now that she knows more than RESTAURANT LISTINGS

Easing Visions's reviews by Ma-vinde are followed by the same: Individual enablements will appear use or help a month. A complete very design and a small provider earth and a small provider of the class information around for a month of the small provider of the class information around for a molecular enable for a molecular enable and molecular file. Please call conduction in advance for very above.

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LA JOLLA

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she did four years ago, Tracy says she treats wine with a lot more espect than I do beet or any other kind of beverage. It's more of a supping beet age, where you can just kind of enjoy all of the I avors and stort that accompanies it. It's more of an event, more of an occasion."

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Calendar RESTAURANTS

elimie nightly. Moderate to repentive. TEATTOBLA GOULA 1288 Prospect Street, 619-634-6709. You'll do fine if you stay with the simplest dobser mar-inated grided chicken breast on piras dough, gridel per limited to the long street of the coder than talking don't fere as well. The restaurant is boated two flights down and offer, an occan view and paties as real as endowd energy. Exempless do see Jas med better the see as the seed of the Joyen chief. Low to upper expensive. SERNOS 11 VIVO Com One modernte SERNOS 11 VIVO Grand Avenue, Excundido, 700 745-3195. Located within two Backs of the Gallfornia Centre for the Arts, Escondido, this restaurent stars open on Sinally when special vertex occur at the Art Centre. A charming room and cursine of they dealer distrapping this restaurant. The mener is resolution of the control of the cont

Sunday, dinner only, Low to moderate.

POREVER PONDUE 1255 Prospect
Street, 2201, opitain, 619-551-459. If
you stay with the cheese fondate, house
stale of rithings with spley cocktail
sauce, you'll have a good meal. Steel
pater make food cold. The damer for
two at \$0.659 not necessarily best brys.
Same mens hunch and dinner. Por
daily, call for hours. Low to moderate.

daily, call for hours. Low to moderate. KIVA GRILL 8970 University Center Lane, Aventine complex, 619-538-8600. If you like Southwestern for brunch, try it here. Tons to eat. One of the best buys for the money, Roaring fireplace. Good spot for children. Open daily, Moderate.

upó, for children, Open daly, Moderate, LIMB LEAF GRILL AND JAZZ CLUB 870 Gentese Avenue, Costs Verde Shopping Center, UTC, 619-532-2454. This Asias grill offers exoté and usual combinations of food. You can make a meal from their appeture int. Seabss or lamb chops excellent for dis-ner. Open daily, Moderate lunch; expensive dinner.

expensive dimers.

MILLIGANY NA BA GRILL 3786. La fells Boulevard. 619-458-7311. Old-sive American God is at its best here, especially the Fried Chicken dimere, buly back ribs, and felfic. Closed Monach, Lunch, and dimer Tuesday through Sunday. Moderate to expensive.

PARIS GOURN-HET 713 Feat Street, La 10th, 619-454-758. New owners pro-vide good French meals in sample bur-spottess surroundings. Low is omedium.

CLAIREMONT & KEARNY MESA

LA JOLLA ArSOF'S TABLES 8650 Censere Avenue, Costa Verde Shopping Center, #106, 619-455-1535. The chief attributes of this Greek and Medicire ranean restourant are fresh food, tastled are a good buy. Entrées ue large enough for two. All items available for takout. Open daily for bunch and dinner. Low to moderate.

REARNY MED A

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SHOWN SHOWS AND THE STORY IN THE SHOP I

Open daily for tunch and dismrt two to moderate.

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Lauch, low-dimer, moderate, PERIONE TASA 6 170 Convey Server, Karen, Mers, 619 565 6750. Low-rises the receited Vietnames resistants where 23 items are offered. The citizen is habit, offer pert variety, and is pleasing to the yet awell as the palarie. But be are agg role, sharing the responsibility of the period of the palarie flow the are ground beet enugaged in page learner, paran whole fish, speng rolls. Service is with the food very task-part's low-fix and wonderful. Open daily, Izwe.

THE BEACHES

GUAVA BEACH BAR AND GRILL 3714 Mission Boulevard, Mis-3716 Mission Boulevard, Mission Beach, 619-486-688. Old fas-ioned American cooking such as meat load with mashed postators and maca-roni and cheec (on children's menu) are prepared here, along with Mexican and seafond specialties. Open for daily fortunch and dinner Low to moderate. forbunch and dinner. Low to moderate.

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Street, 619-222-8787. Fresh fish and
sealood, burgers, and salads served in
room on the dock. Great view and you
may eat on the outside deck or inside.

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and firsh fish sandwisches. Open daily,
herealfast, honch, and dinner, Low.

hreakist, lunch, and dinner, Low. HUMPHREY'S 2241 Shelter Island Drive, 619-224-5577. California coastal cuisire in a newly renovated room with a beastiful by view. Among the well-prepared dishes, black Anous "basebail cut' steak, grilled vygrable tower, sea-soned crusted ahi, prawn cocktail par-

SANTE RISTORANTE 7811 Herschel Ammue, 619-643-1315. At this north-ern fallain creatmant the owner. Tony Boonsante, will prepare any passa you like in any manner you prefer, but don't overlook broad whete moodies with this ranker mush-rooms and sausted mush-rooms. Linch's a best let and should in the mixed of you will be the present to the state of your state of the pre-ture. It was a should be to the con-tinue of the presence of the prese fait. Excellent service. Open daily for breakfast, lunch, and dinner. Sunday buffet brunch. Moderate to expensive. breakint, book, and disore's Solitaly Morie Termin Modern terministic Modern t





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MIDWAY. MISSION VALLEY

CALTON AND EXPLANTAGE AND THE AGAINST AND THE

shough, Minday, Junch and Guner Gardenics, Sank Carlotton, Seller CUSSNI 1500 flourcase Street, Grouveno Spare George 50:00 20:00 The send, in case of the control of the c

dinner Love to love moderate.

WOEFGANG PUCK CAFE 1660
Camino del Rio Nomb, assub-vectourier
of Metasian Valley Carello (1920-1953).

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able. Open daily Low to modester.

MARIO'S DE LA MESA 8 (25 La Mesa
Bondesard, La Mesa, 619 461-999) Best
tamales served anywhere, excellent
carne asada, sensocus enchiladas. Arrive early, Always crowded. Open daily,
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SALA THAT 6161 D Capon Rottleward, Campus Plaza, 619-229-9050, You will find this That restaurant as clustering as its owner. The menu is extensive, the nervice attentive. Try the agity seafood combination or the Chinese specialties. Loving experience and gastronomically satisfying. Open Monday through Sat-









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dief-fashioned priza house also priparasusperb Italian sandwisher that Italian reasts bert, meetbalk sussign, and

various combinations. Call for hours.

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ANTIQUE ROW CAFE 3002 Adam Avenue, 619-32, 970. Preakfast, served all day, offers at least 30 items. These include a warrier of medits, ago Benedict or Florentine, agg burrios, and biscuits and gray. One portion is enough for two Dinner offers burger. Philly steaks, Indoor and colocor setting. Open daily, Morning hours vary. Low.

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2633 El Cajen Boulerard, 619-2950154. You'll get loss of fried chick,
chicken and turker pies, mashed potatoes, and deasters for pricer that or
toes, and deasters for pricer that or
to have charged much since the
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over. Outrageously good because of the crusty extensors and density. Among the best are multi-grain, sourdough wheat and fig-anise. Bagnettes, brownes, an biscotti are first-rate. The sandwich salt is no tall an or take out are repetacular Don't miss this one. Open daily.

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Fifth Average, 649 598-6119, fiven like

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Moderns to expressive.

CAPE ON PARK 331) Park Boulevard (Park and University), 957-927-9275. Gigantic portions and good food make the a standout for people - th large appeties and sillin purses. Be asset there are long waits on weekends for breakfast and hinch faerred simultaneously) and dinner. The place seas 60% the cooking is called extentic American conflor food. It's borner sylv enter modernate. One of the production of the cooking is completely to the total production.

moderate.
CITY DELICATESSIN 535 University.
Avenue, Hillicrant, 619: 799-7277 [revity, position, Hillicrant, 619: 799-7277] French position and suddish here include the production and superarian items. Breaklast specialises, and a vigitarian items. Breaklast specialises weeklasty so (739), early bird former for \$8.95. Open daily, breastfast, knrch, and dinner, to midnight during the week and to 200 a.m. Friday and Settrelle. Low.

dining area, or you may beave the ele-ments fauch as they are in San Diegol-on benches across the store. Tow wen't be disappointed by the Jungent-mouth watering specialists. The entire neon is a valided for falecost at are huge bags of sortilla chips. A good value and very good interpensar food. Open daily Low.

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Street, 619:295-9269. A fine upon for

Italian sorbettos and ice crewns, pastries of all kinds, and coffees. Diners can
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nestaurant with its rumanic atmosphere
offers an a la care menu and fined-price
meals. Pleasant food, excillent service
Patio dining, weather permitting,
Closed Monday, Open Tuesday through
Sauday for dinner. Low moderate to
expensive.

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ANTHONY'S STAR OF THE SEA 1 MO North Harbor Drive (at Ash). 698-232-7406 The geomet room of the Anthony's chain has reinvented in-self with a new chef and a new must Some of the old favories remain to all the dubes have ligher sances and sea-sonal opptables. The salmon and hal-bou are containing. The bay view re-mains as roomanite, as ever. Open disners only, nightly, Eigentive

dinners only, nightly. Expensive.
PIO'S 801 Fifth Avenue (correr of F
Street), 619-234-3467. Northern Italian
cooking is served in twv stylish dining
rooms. For light meals, your best bet is
the pizza bar, where you may order

Moderate to expensive.

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this restaurant serves quality meat in a
traditional room that uses tableside
service. Best bets are spinach salad, lob-

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rat Italian buffet for \$14.95. Worth try-ing for lovers of buffets.

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PAPEN MOON CAPE 734 Fifth Avenue, 197544-056, Dweed and opperated out the same people as Bella Izana, cold work it wis primer for beauty, but the food in fresh, exciting the prices. Best bers quastafills with duck and mushrorium, said with prified and imparticum, said with prified intensis and vegetables, rotaseris chicken.

It is segme. Open daily. Low to moderate.

ALL MANIFEST 120° Ketter Book-tend. 612:25 5379. Though this start start of the party of the start of the STVILL 535 Fourth Avenue. STVILL 535 Fourth Avenue. STVILL 535 Fourth Avenue. The start of th

CORONADO

AZZURA POINT Lovest Conceado hy-Report, 4500 Coronado hay Read. Coronado, 619 444-4600. The newly-decorated and resimped duning room offers side-by-side seating, reserved seating for one, and hay views ever-ted for the seating of the seating of the Feeling of the testing of the Feeling of the testing the seating envisce Separate wine but and losings. Closed Monday. Dinner, Tuesday through brandes Laperance.

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bildust:

12. ZAGUAN Avenida Pareco de los Herons 10001, Zena Bio (turn right at statur of Lincolla), 34 67-31 or 34-40-66. The name manus docreuy or entrance, rossellé to amassion, and the internot is opsiere and striking Fall, with Continental season. Best ber in abrange in seguila season or rêna field. Soogs always excessing food not not excit, but straightforward. The atmosphere will place the most frastitions of the property of the place of the place

LA COSTA 8131 Galeana (Seventh Street between Revolución and Consti-tución), 85-84-94 or 85-31-24. An ex-tensive menu, consistently fresh prodinterest in the Art or IS-31. At An extrainer mean, consistently fresh product, and huge portions have made IA course three gaining seasond home for Americans Identical lunch and dimer memous offer between families, the simple gaining seasond home for Americans Identical lunch and dimer memous offer between families, the simple gaining season and interest progression. All in a values of perspections. Price of entrees includes soon, saled, reschedules, families and the simple gain and after dimer. All most always compared of the simple gain and the dimer of the simple gain and the gain a

LA LENA 1119 Bird. Agua Caliente.

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ate 19th-century cowboys (left to right) Tom McCain, Tom Gray, and George Cameron. If my research is accurate, Tom McCain was of the family that settled in Potrero in 1852. McCain Valley (between the Laguna Mountains and Boulevard, 50 miles

that raised poultry, sheep, and dairy cattle. Perhaps it was Tom's brother, a Will

McCain, that was killed in nearby Jacumba on February 27, 1880. He was 17 when he went in search of his stolen horse. He approached a Diegueño Indian settlement to inquire about the theft. A single bullet beneath his left eye was the answer he got. He died where he fell. camp to kill 19 children, women, and men.

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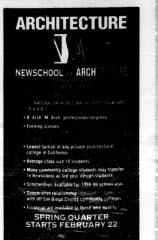
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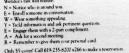
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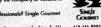
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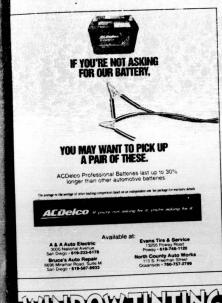
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tine tegt, strong baltery, brakes able great part \$1475, 619,446. FORD RANCHERO PICKUP, 1970, power

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Kid

Stuff

all the cancer and that she was going to die.

Now I'm almost 37: I have four the week she was going, I lay in the dark every night with the parts of light from the hallows spilling across the parts of light from the hallows a polling across the parts of light from the hallows are considered to the latest and latest a

HONDA CRX, 1914 160

way slowly through the parked cars. My dad held her arm. I ran and buried my face against her stomach, breathing deep her smell or talcum

breathing deep her sinell of falcom-powder and sweet perspiration.

I know my morn leas been unhappy at other times in her life.
When I was in high school, she would sit at the dinner table with tears streaming down her face. She never cried out, never solbed. If someone

about 3/15 when my oldest stughter Rebects comes home from first grade. Tree hours hater when my husband Jack walks through the door. Evector on a rannew in parent factcher sink, gazing into the above the control of the control of the control was above from the control of the control of the walks around the counter was also as the control of the walks around the counter was also as the control of the walks around the counter was also as the control of the walks around the counter was also as the control of the control walks around the counter was also as the control of the control of the walks around the counter was also as the control of the control of the walks around the counter was also as the control of the control of the walks around the counter was also as the control of the control of the walks around the counter was also as the control of t

how can be, really? Last Friday, the shadow

When we got home, I cooked dinner holding Johnny on my be and

dimer holding Johnny on my by 3 m4-tefereing the girts' arguments. Every now and then, Johnny would lunge for a sharp knie or the saucepan tilled with botting rice. Finally, 1 walked around the counter, set him on the floor, and dropped a set of plastic keys in front of him. "Play for just a minute, sweetie boy," I told him: "Every to finish dimer."

By Anne Albright

which is as in high school, she would start at the dimer table with the results of the place of

half an hour later, he found us sitting around the table eating fish and rice. He hugged and kissed all the kids, kissed me and supered my shoulder. I gave him a grim smile. 'Hard day' he asked.
'Mon-hum.'
'You know,'' he said after dimer, 'we should try to be more cheeful. Wer be bush abovay acting to keep the should try to be more bush and the said after dimer. The hole lurched a little closer. "Till trye." I told him and liftled another

400

"I'll try," I told him and lifted another dirty dish into the sink.

SUBISMI ECLIPSE VS, 1999 20 en-

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