Reader



Things we've saved and saved and SAVED. For all the stupid reasons you or tor anybody saves things. You can't take them "with you," not all, not any, but chances are what's left is but a micro-fraction of the total beap

your prehensile puppy paws. Gone is that copy of Zap Comix number three, and gone is the radium-dial Howdy Doody watch, and the actual

o' shit that in the course

of a life has passed through

ECKONIN

puck Frank Mahovlich scored goal number 489 with against Toronto; and gone gone GONE are all the silly goddam STAMPS you once fervidly "collected," only a fool would hold onto that shit, and you're no fool, neither am I.

But you've kept the tattered

squirrel hanky, right?, that old snotrag your mom hand-painted for your sixth (or was it seventh?) birthday, and the yellow plastic

> space helmet from 1953, excellent plastic like they don't make anymore hard, not very flexible, like you think would be brittle,

but 'tain't brittle — with a brim like on baseball caps — this is one dizzy helmet! — or if YOU haven't kept 'em, I know I have.

STORY CONTINUED ON PAGE 10



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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 460: address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; fax them to 619-231-0489; or e-mail them to letters@sdreader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Ituly enjoyed Stephen Dobyn's article ("Once Upon a Time There Was a Big Fat Bass..." January 21). San Diego is very fortunate to have musicians of Glen Fisher and Hollis Gentry's Clen Fisher and Hollis Gentry's caliber gigging around town. And thanks for profiling two of my personal favorite local bands: Plante Groove and the San Diego Concert Jazz Band. Just one thing ...two pho-tographs were incorrectly identi-fied as Steve Ebner, when, in

fact, they were of another excellent trumpet player, Les Kepicks. Les just happened to be sitting in with Planet Groove on the night those photos were taken.

I'm pretty sure... Leslie (Mrs. Steven) Ebner San Diego

Back To The 'Plantation" Theory

After reading your cover story entitled "Once Upon a Time There Was a Big Fat Bass..." (January 21), I felt that it was important that someone should respond. Even though I don't play music as a professiona play music as a professional anymore, I am still very much involved in the music business. I do admit that, at times, partic-ularly when I hear an organized group that has learned how to

group that has learned how to make music rather than just play the song, I get a hollow, sad feel-ing in the back of my soul be-cause I don't have a chance to feel that excitement anymore. For most of my musical ca-reer, I tried to make sure that the money paid for the talent the money paid for the talent and time of a professional musician was at least enough so that a person could make a de-cent living. Believe it or not, there was a time that situation actually existed here in San Diego! I worked for some of the nost successful businessmen in the county, and if my group

500

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hadn't been making them money, wouldn't have lasted two weeks! Which brings me to my point. Even though you used a picture of Hollis (who is a a picture of Hollis (who is a world-class talent) on the cover, the story really was about the "Bass Player," I guess that calling Croce's the "plantation" for work-ing musicians is known by the musicians, is not by the general public, I happen to have knowl-edge of the comment because I edge of the comment because I hear it from groups all the time. The use of a disgusting term from a despicable time in our history regarding how much money musicians are paid for a night's work speaks volumes about how Jim Croce's widow

sees musicians and how musisees musicians and how musi-cians feel about the situation. Going on the assumption that you have the figure right, 550 per musician, per night, isn't it ironic that Jim Croce, who wrote some great songs even though he was essentially a very minor was essentially a very minor player in the world of music when he was alive, has generated royalty payments to his family that must be in the millions! Back to the "plantation"

theory. It sounds to me that Croce has a "houseboy" working for her. If history is correct, the "plantation" would not have been able to function if field hands and the house help hadn't submitted to the "big boss

I had a phone call from a person that was trying to book person that was trying to book his group, and after discussing that possibility, the conversa-tion turned to the Reader cover. We both had read the story. We talked about how worldclass musicians would put up with the lack of money and re

with the lack of money and re-spect from Croce's just to be able to work. To me, this is the highest form of disdain aimed at people that have no recourse. Professional musicians that allow the 'Bass Player' to keep the field hands (local musicians) in line and working for pocket change are entiring just about in line and working for pocket change are getting just about what they deserve. I doubt that A.J. Croce, Mike Reilly, or any of the out-of-town groups are working for \$50 a night. By the way, who is paying the taxes? If you have to take all

of the deductions that are of the deductions that are mandated by law out of \$50, pay for parking (which you have to do downtown), and. God forbid, buy a beer at outlandish prices, we could be looking at the company store" scena

The company store scenario:
Can you imagine working all
night and having to pay Ms.
Croce? What a country!
The argument that I always
hear is that "we are happy to
have the job. If we don't submit to the economic blackmail, other bands are lined up to other bands are lined up to take the gig." I have this to say to the players that let them-selves be used in this fashion: "You can't have it both ways." It is said that everything in Cal-ifornia has a price but, for God's sake, don't give your tal-ment ways to someone that sees God's sake, don't give your air-ent away to someone that sees musicians as nothing more than minimum-wage busboys! I am sure of one thing, without live music, Croce's would look like several of the restaurants along the street, about half

empty with overpriced menus! When Croce's first opened. I could see where musicians I could see where musicians would fall for this financial blackmail because she was the only jazz game in town, but, it seems to me, the Gaslamp dis-trict would blossom, not fade, if all of the clubs got together, re-fused to be bullied, and created fused to be bulled, and created musical venues that will make the area a great place to visit, a great place to eat, and a great place to hear a working pro-fessional musician play music and be paid fairly for his talent. JANUARY 28, 1999

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CALENDAR

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How local TV politically shortchanged San Diegans

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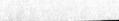
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Meaty principles Now that Proposition 6 has taken effect, the animals at the San Diego Zoo are eating better. Prop 6 makes it a felony in California to sell horse meat for human consumption; until its passage last November, the zoo fed 125,000 pounds of horse meat to the lions and tigers and led 125,000 journs of norse meat to the nois sain ujers and leopards every year. This year, according to the San Francisco Chronicle, the zoo has shifted to an all-beef menu, purport-edly for "nutritional reasons." The San Francisco Zoo still feeds 450 pounds of horse meat and 180 pounds of bones to the control of the its collection of carnivores-in-residence ... Tulsa jail officials are blaming a San Diego software company for the delayed opening of their new county jail. They say a computer system designed by Epic Solutions to track inmates and their be-longings has a few more glitches to be worked out.

Law of aesthetics Del Mar developer Steve Scola has lost a key round in his never-ending battle with the City of Del Mar over a historic house he wants to remodel. Four years ago Scola, a longtime legal nemesis of the Del Mar City Council, filed suit to force the city to issue a permit for a two-story remodeling job. A city panel claimed the development. story remodeling job. A city Panel claimed the development, which featured a glass-paneled roof deck, failed to comply with its design review standards. "fostering and encouraging good design which encompasses the use of harmonius materials and colors (and compatible proportional relationships." Superior court pulge Line Gay-Schall agreed with Sools that the city was used. But the city appealed, and last week the Fourth Datriet Court of Appeal ruled that the city was within its rights to block Scola's project. According to the relating, Scola' was not required to convey land or pay a monetary exaction to obtain a permit instead, the permit was demolected to the control of the control of the court of the control of th

Un-American San Diego Now that Republicans have picked Philadelphia as their next convention site some delegates are dissing the previous location, San Diego "You don't have the beaches in Philadelphia, but it has more of a historic atmosphere that California didn't have," Utah delegate Arlene Ellis said. John Miller, a Connecticut deldelegate Arlene Ellis said John Miller, a Connecticut del equer, said San Diego may be a 'big erort (rij), but you don't get a feling of an all-American (siy.". To doomseyre, the so-cialed 'Yax Computer bog may mear the properties of the control of the sound of the sound of the sound of the downtown law firm of Luce, Forward, Hamilton & Script, he prought to watch in the coming year "by Best's Review of Prop-yer-Y-Gausally naturance for "advising insurers and lewyers on erty-Casualty insurance for advanting insurers and attacked the litigation tidal wave expected from Year 2000 glitches...he'll surface even more as the clock ticks down the hours to January 1, 2000, and a new crop of class-action law-suits looms for insurers."

Lost causes Wonder whatever happened to Linda Bernhardt? She might not be well remembered by San Diego voters, who ousted her from the city council during a rough-and-tumble recall campaign over a decade age. When San Diego Magazine went looking for her for a "Where are they ow?" feature last year, they reported they couldn't find he sow the truth can finally be told. According to a report in Now the truth can finally be told. According to a report in the Metropolium News-Enterpoin, Berthardth as rowed to Santa Monica, where she serves as a "planning deputy" for Iox Angeles city councilwoman Cindy Miscikowski, whose political consultant, Rick Taylor, also advised Bernhardt dur-ing her ill-fated San Diego political career ... A freedance writer by the name of Steve Baldwin has created a Web page devoted to what he calls "ghost sites...the great disappearing fleet of Web sites sinking beneath the waves." This month he's filed of web sites sinking beneath the waves. I this month he's picking on a site produced by the "Nonlinear Science Insti-tute" at the University of California at San Diego, citing "the number of dead links it reference... almost every point' links to an identical 'File Not Found' message."







of the Metro Arson Strike Team, known as MAST. "After they ex-

tinguished the fire they observed

tinguished the fire they observed what they were pretty sure was the heavily charred body of an adult. When we got there about 45 minutes later we did a brief ex-amination and confirmed that

there was a beautile dam

Monday at the police pound, he

a homicide detective, and a foren-

sic expert went through the webi

sic expert went through the vehi-de with a fine-tooth cornh." I was able to determine that the vehi-cle fire was an arson fire, and most likely an ignitable liquid ac-celerant such as gasoline was used in this fire. It's quier possible that whoever committed this crime inheared the

siphoned the gasoline out of the fuel tank and then poured it on the inside of the vehicle."

the passenger side of the

CITYLIGHTS

La Jolla Murder

aymond Chandler never had it so good. His town, La Jolla, is becoming

get solved. And somehow people are always killed in their cars. The case of world-renowned neuro-scientist Tsunao Saitoh and his 13-year-old daughter Loullie, who were gunned down in Saitoh's BMW on Fairway Road Saitoh's BMW on Fairway Road in May 1996, remains open. So does the killing last September of 40-year-old Tilda Phipps, who was found slumped over the wheel of a rented Ford Mustang

a Coast Boulevard home. She had been shot in the head. But the killing of David Allen Stevens, just two days before Stevens, just two days before Christmas, was especially shock-ing. His maroon 1995 Chrysler LeBaron exploded into flames in the early morning of Wednesday, December 23, on La Jolla Scenic Drive. Firefighters found he was still inside. Police discovered he

had been shot twice in the head They also found that Stevens 38 They also found that Stevens, 38 5 6 , 200 pounds, bodybuilder fit didn't seem to have an enemy ir the world.

"We're stumped," says Sergeant L.D. Martin of SDPD "I don't want this thing to die till his killer's found," says ns's boss. Carl Withrow, of

Perfect Match, a Miramar Road dating service.
"The police haven't told us anything," says his younger

very nice. As far as what hap-pened to him, you know as much as I do." as I do."
It happened around 4:30 a.m.
on that Wednesday morning.
"We were contacted by the
captain from Fire Station No. 9
in La Jolla," says Mike Merriken

and pictures out there," says Ger-ald Stevens, 61. "It looks like a secluded area, but I noticed there was a barrier. I heard a noise over there and I walked over. And there was a lady looking str. she heard a real loud boom! Sh looked out the window and fire was going 20, 30 feet in the air. She told me she was going to call 911, and about that time she heard somebody pull out an

Other nearby residen thought the explosion was

It looked like where

"They probably doubted mind gas and then threw [the gas can [in]," says Dan. But here the thing: Dave was in the passenger seat. He never would be a passenger in his own car.

David's boss agrees. "David would not ride with anybody,"

Why is TV News So Darn Lousy?

By Mark Gabrish Conlan

San Diegans who relied on TV news as their main source for information on state and local politics during last year's

> comment on it. "I think we did a good job covering the guber-natorial election, as we did on all elections." Sanders said. "We tried

elections," Sanders said. We then

J. MRONE 2009

state and local politics during last year semipain for governor of Cainfornia were shortchinged, assistant Saplan, Ph.L., associated dean of the Amenberg Schlüsversity of Southern California (USC).

In a study he released last Delivery of the Canada (39 — the station of the Canada (30 — the Ca

In a study he released last December, Kaplan found that San Diego's four major TV news stations gave the least coverage of the gubernatorial election bethe gubernatorial receitor be-tween Democrat Gray Davis and Republican Dan Lungren of any of the five markets he studied. (The others were Los Angeles, San Francisco, Sacramento, and Bakersfield.)

Bakersfield.)
According to Kaplan's study,
San Diego's local TV news shows
devoted only 0.10 percent of their
total air time in the last 12 weeks the gubernatorial campaign — a bit more than one-third of a secand per hour, and far less than ond per hour, and far fess than the average of 0.31 percent in all five markets Kaplan studied. Even San Diego's market leader in gu-bernatorial coverage, KGTV-Channel 10, devoted only 36 minutes and 47 seconds, or 0.15

total gubernatorial coverage ever with an hour less time each day ative lack of coverage of the gu-bernatorial race on local TV to bernatorial race on local TV to the failure of the condidates to appear in San Diego. "[Gray Davis] never campaigned here, he said. "I'm trying to remember how often those guys were down here. Maybe Davis, with his San Diego ties, dion't think he had to, and maybe Lungren didn't either percent of their total news time, to it — less than half the state avto it—less than hall the state av-erage. And the two stations in Kaplan's study that gave the race the least coverage were both in San Diego: KNSD-Channel 39 (cable 7), which gave it only 0.09 percent of their total local news



responsible in our coverage."
Fred D'Ambrosi, news director for both Channel 8 and its companion radio station, KFMB AM 760 (which broadcasts the AM 760 (which broadcasts the San Diego Padre's games), called Kaplan's study 'kind of a bogse comparison'. D'Ambrosi said his station might come up short in the kind of comparison Kaplan did because its daily news show is an hour longer than Channel 10's — even though, according to Kaplan's figures, Channel 10 broadcast six more minutes of total cubernatorial overage even

since he figured San Diego is Re-publican country and he'd win anyway." (In fact, Democrat Davis carried San Diego County, with 47.3 percent.) Though Kaplan's associate, Mart Hale, dain't histo-Cantrell Though Kaplan's associate, Mart Hale, dain't histo-Cantrell of the desired the second of the country of the country of the country of the Diego not only by opnoseing the first of the four campaign de-bases that did ske place between first of the four campaign de-bates that did take place between Davis and Lungren, but also by joining an "intervention" effort sponsored by a group with which Kaplan was involved. A Washington, D.C.-based group called the Alliance for Bet-ter Campaigns, founded by for-



mer Washington Post political re-porter Paul Taylor, set up pilot projects in ten states, including California, to get more exposure for statewide political campaigns for statewide political campaigns on local TV news. Taylor, an old acquaintance of Kaplan's, re-cruited him to direct the Cali-

cruited him to direct the Cali-fornia effort.

Kaplan, in turn, erc rouited two people who'd been involved in rival campaigns in the 1994 gu-bernatorial election — Dan Schnur, former press secretary to Republican governor Pete Wil-son; and Michael Reese, deputy campaign manager to his Demoson; and Michael Reese, deput campaign manager to his Demo cratic challenger, Kathleen Brown — to set up eight "mini-debates" between Davis and Lungren. These would have aired regularly on the local news shows of the

on the local news shows of the four stations in the organizing group — Channel 10 in San Diego, KCBS-Channel 2 in LA., KXTV-Channel 10 in Sacra-mento, and KRON-Channel 4 in San Francisco — and also would have been made available via

satellite to any other stations that wanted to carry them. "They had a tentative com-"They had a tentative com-mitment for eight five-minute mini-debates, and we said yes," said Channel 10 executive pro-ducer Lee Swanson. "We hardly even thought about it. Then they vent to try to firm it up, an went to try to firm it up, and Lungren and Davis weren't as committed as we thought. By the time they got four stations com-mitted, the first field poll on the governor's race had come out, and the candidates looked at where they stood in the poll and came to opposite conclusions as to whether they stood to gain by

participating."
"We were delighted that the points of greatest resistance to good campaign coverage is that



Gray Davi the broadcasters don't want to the broadcasters don't want to carry it. Unfortunately, we didn't have the two candidates say yes. We only had one. Only Lungren agreed. So we were unable to ac-tually deliver the candidates to tually deliver the candidates to the eight events, and because of that we changed our plan and decided we would deliver other candidates and issues to the broadcasters." "I was really disappointed with Davis and Lungren for not accessing to the mini-debates."

agreeing to the mini-debates," Swanson added. "It was a chance for them to give longer answers to questions about the issues to questions about the issue-each week, and they chose to speak in 15- and 30-second sound bites rather than five-tion tailors."

minute dissertations. After an abortive try to get the two major-party candidates for U.S. Senate — Democrat Barfor U.S. Senate — Democrat Bar-bara Boxer and Republican Matt Fong — to do the debates instead of the gubernatorial candidates, Schnur and Reese cut back the number of mini-debates to four and focused them instead on races lower down on the ballot The candidates for attorney gen eral and state superintendent of public instruction each did a mini-debate in this format, and



the other two were about Propo the other two were about Propo-sitions 5 (the Indian gaming ini-tiative) and 10 (the tobacco tax). "In the case of the superinten-dent of public instruction, there would have been just about zero television coverage of that race" if the mini-debate hadn't aired. Kaplan said

Channel 10 also moved aggressively to get an hour-long de-bate between the gubernatorial bate between the gubernatonal candidates to San Diego. "The day that I saw on the Associated Press wire that the candidates had agreed to the debates, we called them and said we wanted to televise them," Swanson said "I don't know who did it in other places, but they came to us be-cause we'd expressed interest in doing it." As a result, Channel 10 aired the first debate in San Diego and showed the other

three debates on their affinated cable-only channel, 15. Channel 8's D'Ambrosi said Channel 8 s D Amoros sad his station didn't carry the gu-bernatorial debates because it would have involved pre-empt-ing national programming from the station's affiliated network. CBS. "I'm pretty sure we were ap proached, and the night they

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.

Just Your Average By Bill Manson

notorious for bizarre murders that don't

brother Dan, speaking from his father's farm in northeastern Ne-braska." I think shey're trying to decide if we're the type of family who just want it to all go away or

lif we actually want to know more.... We want to know more David Stevens was a onetime state-champion wrestler, di-vorced, and single, an Arnold Schwarzenegger-inspired fitness freak, and according to his boss, a workaholic. He had cultivated good work habits on his dad's prosperous dairy farm and knew ould take it over anytime. But friends and family say he wanted to show his dad he could make it

on his own.
"He loved San Diego," says his best friend, Professor Jeff Stout of Omaha. His goal when I first met him was to live in California. It took him nine year but he got there. And there wa no way he was coming back to the Midwest."

the Midwest."

David left a good job as a Sprint telemarketing executive in Olathe, Kansas, to come here. By last Christmas he was doing so well, supervising ten telemar-keters for Perfect Match, that his

boss says he was going to make him a shareholder. "The second month here Dave was breaking records. He was a wonderful guy," says With-row. "David was a Nebraska David's father, Gerald Stevens, and his brother Dan flew out from Nebraska on December 24. His cousin Mark Stevens, an at-torney and police officer in Las Vegas, came to help them out, partly because "Dan has a bum hip and Gerald has a bud heart."

"We put flowers and wrea at me. I surprised her as much a she surprised me. She told me that about 4:30 in the morning

way from there.

gunshots.

"You could tell the direction the car had been sitting. Mark Stevens. "There we melted pieces and metal and pla [front] passenger seat would was where the bulk of the flar flames were concentrated in the tree above where I understand be

"They probably doused but

says Withrow. "He has motion sickness, and any time we were

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nave pointed to.

The long black hair: Day 1's cousin Man. Stevens, the last re-gas cop and attorney, says that he and Gerald and Dan visited

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CITY LIGHTS embarrassed about a few of the

face told him they had im-pounded the sheets from David's bed, a glass or may with lipstick

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CITY LIGHTS

Average murder

on it from the night stand,"and on it from the right stand, and me long black hair. They asked if we knew amshody that had long black hair. Presumably that was [found] in the sheets."

Stevens says that Carl With row while he was in Nebraska for n Miramar Road. "He indicated he and David went there every ther work or so - and that the other week or so — and that the one girl that [David] knew there would [know] things. A female with long black hair who worked there... He thought that if he saw her he could get some informa tion from her. Carl thinks that she

tion from the can intuits that see knows something about who did it, or that she may have spent the night at [Davids] place before." Withrow doesn't go quite so far on the phone. "David and I have been [to Dancers] before," he confirms. "And there was a oung lady over there that David

Withrow says he did warn Withrow says he did warn David about this particular gel. I just didn't want him going over there and blowing his money. Those girls are pros at that. And David was very naive, I just didn't went to see them take

ase or not I truly don't know nly thing that I know is I the only thing that I know is 1 allocd to David from my home it about 9:30 that night, the 12nd — I live right underneath in in an apartment building on Turquoise Street in Pacific Beach]. We lived together, we orked together. I told him it was he holidays. David would work nd work and work and work fe was a worksholic. He really fidn't do much other than work nd play computer games at his

So I told him to get out of the office and stan slowing thing down and get ready for Christ generally cook has dimner for everyone has happens. Vavid was ed to make the fudge. So ers came knocking on my door.

mild nugget ring, the larn witch, and the driving meet. When putter went to mild steems apartment on the miling or December 25, they and the watch and glasses on outlier to the contract of the mild steems.

ing the company had anything to do with David's death, merely that it sent him in directions he his glasses, which he needed for driving. At least not voluntarily might not otherwise have taken or unless he was responding t

CITY LIGHTS

. The Pt. It mes

ing. "He was a pre-

the rush of the chase adrenaline junkie. A

San Diego and probu

lated, and they are r

more than they did thad a real nave side Even though he we you, I don't trust th

or this person, he w

That naivete would

To me this death

who found a teles for David at a La

supplement co

field a demotion. I

might not otherwise that cases.
If feet responsible, he says, "Jam
totally in shock."
He also wonders if David's
straight-shooting character may
have cost him his life. "Dave and
Jahways talked about situations wasn't quite as un some friends picture rears ago he went to app like that. He'd say, 'Look: somebody points a gun at me, they'd better take me out.' A lot of guys say that, but when the situation arises, they change their story. He didn't. We were in Lincoln, Neas a private investigator un Portland, Oregon, "He braska, six, seven years ago, at a bar. It had something to do with bar. It had something to do with a girl. The guy was her boyfriend. He was hitting her or yelling at her. We shouldn't have stuck our noses in the middle of it, but Dave felt that that person was in trouble. That's when he told the where I was a memi proached me and said h to start over his life. He ke we did a lot of execution, bodyguard work guy to quit touching her. They got into it. His friends were ing. I had some acress of Portland, and he c got into it. His Friends were standing behind him. One guy pulled a knife, and that's when Dave got upset. He told the guy, 'You'd better know how to use that, because when I get done putting a trailer on the terned under me. worked night and day with you... and the guy ended up backing down. That's Dave. getting him in shape t vestigator. We travelo

"Dave's dad and I were talk-ing the other night. Dave's dad asked me, If I were the one mur-dered, what do you think Dave would do?"

CITY LIGHTS

"I said, 'Dave would be re-lentless in finding the truth. He would not stop."
"Dave's dad goes, 'I think

Sergeant Martin asks if anyone has information about the circumstances of David Stevens's death to call him at

619-531-2259. **Lousy TV** news

picked was a bad night to pre-empt," D'Ambrosi said. "60 Min-utes or something was on." After being told that the first Davis-Lungren debate, held in San Diego and sponsored by

San Diego and sponsored by Channel 10, took place on Fri-day, July 31, 1998 — not a Sunday, when 60 Minutes airs— D'Ambrosi conferred with his program director, Judy Vance, and explained, "We were offered the full debate package, and Judy because we have a limited num ber of prime-time pre-emprions under our new network contract with CBS. They're very limited, and all the pre-emptions were spoken for. Either we had already sed them or already had some

thing blocked in to use them for Karolan said that he wasn's at-Kaplan said that he wash air tempting to make any particular station or market look had in his study. Rather, he explained, he was trying to document that the level of political coverage on lo-cal TV news as a whole has ropped drastically since author Mary Ellen Leary did a similar study of the 1974 Casifornia gu study of the 1974 Cantorna gu-bernatorial election and pub-lished it in her book *Phantom Phlitics*. Leary said the lack of campaign coverage on local TV

CITY LIGHTS

was "enveling the democratic prowas croding the democratic pro-cess ... [and] democratizing the hope that television can enhance the process of leadershap selec-tion in this country. "Yet, accord-ing to her study, TV stations in California devoted 2.8 percent of Cathornia devoted 2.6 percent of their total news time to the gov-ernor's election in 1974 — over 20 times the percentage Kaplan found in his study of 1998. Asked why the level of cover-age has fallen so dramatically in

the last quarter-century, Kaplar said, "Well, it started low to be said, "Well, it started low to be-gin with. I think, to some degree, there is the conventional wisdom that politics is a turnoff to audi-ences; that it's not entertaining, and the viewer will change the station if there is political new Interestingly, no stations seeme Interestingly, no stations seemed to test that assumption. Instead, they simply declined to air polit-ical news. Now, the reasons that politics are said to be an audience turnoff include all the things that turnoff include all the things that have happened to politics in the last quarter-century; how polarized, how negative, how simplistic, how dominated by ads and special interests and so on. So all the factors that contribute to making the public cyrical and turned-off about politics have perhaps had an impact on the amount of time that broadcasters want to give to it."

amount of time that broadcast-ers want to give to it."

Another factor Kaplan dis-cussed is the eroson of the idea that the broadcast airways be-long to "the people" and that broadcasters are merely license. holders, not property owner holders, not property owners. We tend to forget that television, in particular, is not only a for-profit business. It's also a lacensed activity, and its lacens is given by the public. Until not too long, ago, there was the expectation that the public got something in return for it. There were expec-

return for it. There were expec-tations of public affairs pro-gramming and children's pro-gramming, which was a quid pro-quo for getting their licenses. That idea seems awfulls quanti now, and perhaps the public would be well served if it would be cetting something.

The difficulty in getting po-titical coverage on local TV news has made political candidates even more dependent than they were before on expensive 30- to 66-second IV commercial spots.
Kaplan explained While these
paid and are emong the most
widely criticized features of current political campaigning—
they're regularly accused of isting overly negative, misleading,
long on empty image-building
and short on substance— 60-second TV commercial spots

agitate for getting something

and short on substance they've become the only way many candidates for office can get their message on TV.

"Every political campaign I've ever been innoived in has always had a huge priority on having enough money to run paid and in one of their message out. media, to get their me sage or in an unfiltered way, usual in an untiltered way, usual, through spet ads; and then, of course, other methods, like direct mail. 'Kaplan explained.' At the same time that you're doing that, the goal is to make sure the 'free media' or 'earned media'.

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CITY LIGHTS Lousy TV news

the coverage of campaign events — that you get is consi-tent with that message. The dif-ference is there's now no such

thing as free media anymore thing as free media anymore. There is only paid media. Asked if there might be a vi-cious cycle working here—that the less the media cover politics, the less important politics seem to the average viewers who get most of their information on the outside world from IV news Vestles wid. If their that?

the outside world from TV news.

— Kaplan said, "I think that's true, although I suspect if you ask people whether politics is not covered by the media, they'd probably disagree. It's just that what passes for politics being covered is soan opera, horse covered is soap opera, horse races, and mud wrestling: any thing that can be reduced t thing that can be reduced to motives or personality. Anything that can be presented as a poll. Any time there is combat be-tween polarized extremes. Any time there is emotion and pas-sion. That's the kind of stuff that sion. That's the kind of stuff that I'V does a good job of covering. When anything requires careful thought, splitting differences, finding comessus, analyzing positions which are not that far apart, actually understanding data or complicated questions, those things don't make for good, short stories. They're no

Ironically, Channel 10's Swanson made the same criti-cism Kaplan did, and in just about the same language. "When you say TV doesn't think people are interested to ask peo-ple if that's true, I think there's ple if that's true, I think there's a tendency to cover politics as a horner stace," he said. "If we attempt to cover politics as a strengt to cover politics as a sissues that affect people's lives—if we explain not only. This is what so-ead-so has to say about 50-coal 5ecurity; but, "This is how; it would affect you!— then! think people care deeply. If you just approach it as who's up and who's down, it's only moderately interesting."

about people and heroes and villains."

interesting."
Asked about Kaplan's com-Asked about kaplan's com-ment that local TV news direc-tors do little political coverage because they assume that such coverage would turn off view-ers. Channel 39's Sanders said. "I don't subscribe to that ascover the issues and candidate cover the issues and candidates as best you can, give it a local locus and center it on the issues that directly after t people's lives. Sanders also said that the muintation efforts kaplan' group it trying to set up.—The opportunits to work with other media an other week. dia in other parts of the state's we don't have to depend on the

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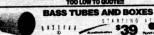
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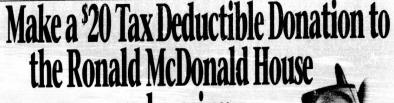
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STRAIGHT THE HIP



Schot Mattolio.

Some questions people ask you are pretty weird. I have one that you'll probably think is word, but I think it could happen, because people from other plants to if from somewhere in space do with Earth. So what if they land somewhere like in a compiled and they get out and go up to a familiouse and the farmer come out with a shougan and bows one of them away? Could the farmer be arrested for murder? I'm serious about this. It could happen, I think.

I was wondering whree all the bugge letters had gone. I had some definite fears that Alacebud was going straight, had furned in 18 Straige Thinkers of America card and joined Mensa No. Name, pout we restored my faith. Except for the usual round of queries about farts, we haven't see one of hour fide screw loose question in a while. Of course, there's aboves the possibility with this is a false screw loose question designed to throw me off the track. You're all our reading the English of the screw loose question designed to throw me off the track. You're all our reading the English of the screw loose questions. We have the screw of the track is the screw of the

Address Penal Gode Section 187 Govers the definition we need to handle this required that the collection State is the undertol falling of a "morn being" with multicate aborehood; Graes the legislature dath see you coming. No Name, because there is no definition of "lambar" to be the properties of the collection of th

But there's something hidden away in PC. 188 that maybe we can wook some heiry's blibbing on about express and imposed malice, hely exacually mentions omenting about the intention to take away the life of a "fellow creature." Per WIGC, "resture" (Seef hippo-al the usual definitions and go straight to "a being of amonolous or uncertain nature. You we're cooking, Everybody knows somebody who fits that definition." Tellows" Commanda-society, per, march. "So fix or, any porce the vasting galecticids were in housiness with the society per, march." So fix or, any porce the vasting galecticids were inhorates with the could make a case, If Tlake some fainer railing, but that's when the law is all about. Hey, Clinton may have some feet time soon. If they a say with worsh. The farmer would be blackened critic in no time. Eve taken your question as seriously as possible with the hope of encouraging more take or.

statt:

I was contemplating my parakeet the other morning when my wife was cooking something very aromatic, and it occurred to me— can birds smell? I've never seen Woody sniff his slish of seeds or hold his now when I open a cat food can, but other animals can smell things, and he has little holes in his beak, so..?

It does make you wonder what Woody's little nose holes are for if he can't smell cabbage or cigars. I can't answer with certainty for parakets, but if is been shown in laboratory studies that most binds' offerory nerves are simulated by odors. So you might say that, technically, they do "smell" things. But it's an unusual bird that reacts to an odor. In the grand scheme or things

do 'smell' things, But it's an unusual bird that reacts to an odor. In the grand scheme of hings-shrid scenes of smell and taste are relatively unimprofitant to preserving its for exproducing its species. Pelicum northis are completely covered, like natural nose clips. I guess. Their discatory structures are almost noresistents, so it would appear that a seaso of smell serves no purpose for a species that finds its dinner by soaring over the water, looking for fish. At the other end of the perstruction is the flightest solicit, the New Zealina first freak Innova to Americans as the lumpy animal on the shoe polish cam. The bird brains tigure at his the best eveloped sense of smell of any bird. I've a norturnal feeder that spenies is humble life scenlings to heapy plus of leaves and debris, searching for earthworters. A kny's mostrils are at the up-thous plus and leaves and debris, searching for earthworters. A kny's mostrils are at the up-th of the control vota debris search of the control of the vota of the control of the vota of the control of the vota of the control of the vota of the control of the control of the control of the control of the vota of the control of the vota of the control of the control of the

honeyguides find hives by smelling the wax. A beeswax candle works us as well.

A few more patented Matthew Alice facts will show how taste probably find a big deal to Woody either. The average chiedan has 24 taste losts. Woody's relatives, parrots, have about 336, Man 9000; rabbits 17,900; cattish 100,000. Don't bother adding gravy to Woody's danier.

Got a question you need answered? Get it : traight from the hip. Write to Matthew Alice, clo the Reader, P. O. Box 85803, San Diego, C.A. 92186-5803, or fax your questions to 619-231-0489, or e-mail to natmail@ealcom via the International Computer States.

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As Ken Starr will tell you, life is good when you can spend an unlimited amount of someone else's money. This happy condition has long been known to the NFL and network television. Every year at this time that rapayear at this time that rapa-cious duo defrauds hun-dreds — nay, thousands of mercantile barnacles, who, in turn, feed on the bloated.

beached whale known as Super Bowl beached whale known as Super Bowl Sunday. There is no toilet-bowl manufac-turer, no snack-food distributor, no auto-mobile liquidator who will not buy, steal, or use the slightest morsel of Super Bowl flesh in the hope of extracting one final dollar from the befudded public. Yes, dear readers, the increasingly

tedious Super Bowl event is upon us and there is no escape, no possibility of avoidance or respite. Those days nothing left for us but to look the brute dead in the eye and get or

with it.

If you believe that nature's best way to measure anything is money, then this year's Super Bowl is going to disappoint the above forementioned dreck, not to mention shareholders of Taco Bell. Super Bowl XXXIII has turned out to be a tough sell. For openers, it's hard to find an it's hard to find an Atlanta Falcons fan who lives north or west of DeKalb County, GA. Few people who walk upright on Mother Earth care about Atlanta, fewer still could name that town.

could name that town's football team. Also doing the Dirty Bird has yet to catch on as national fad.

You could make a case that Denver.

San Diego's hated rival in the AFC West. would draw in people of good taste to the festivities. However, the Broncos and their followers have the mark of the beast carved on their foreheads. Denver fans, as well as distant observers, have never fully recovered from the events surrounding Super Bowl

You will, of course, recall that Denver made it to the Super Bowl in 1986, '87, and '88. Further, you know that Denver lost all three championship games. Now comes

oning, a time when evil was unbound, a time when dark-ness brought rocky moun-tain high to its knees.

The whispers began scious at work, maybe it was

or maybe it was only word of mouth, but in or maybe it was only word of mouth, but in any case, by January of 1989 a humiliatingly high percentage of Denver residents were rooting for their team to lose. Better, oh better for Denver to lose now than to find themselves in the Super Bowl and lose there

themselves in the Super Bowl and loss there for the fourth consecutive year. The Broncoquickly obliged, their fans resumed everyday life, and the mark of the beast was carved on the beast was carved on the foreheads of two million Colorado citizens.

The foregoing is

meant to explain who meant to explain why Miami ticket brokers report an appalling lack of enthusiasm about Super Bowl XXXIII. The cheapest tickets at Pro Player Stadium — I'm ralking about upper talking about upper zones, the ones where chumps can only see far-away ants — were selling for \$1100 to \$1400 as the week opened. That is three to five hundred dollars cheaper than Super Bowi XXXII. The best seats (lower level between the 40-yard lines), were selling for \$3500 to \$5000. That's eight hundred to one thousand dollars down from 1998.

The fact that the year's numbers are universally regarded as a disappointment gives you a sense of how elephantine this national holiday has become. By the way, the five thousand bucks does not include use of the clubhouse or skyboxes, the round of golf, the fishing trip, or banquet on the bay. The \$5000 burst trip, or banquet on the bay. The \$5000 busyou one seat in one remarkably ugly stadium for the duration of one football game. No one — from the tickes taker, to the usher, to the perant vendor, to the drunks sitting on your right — has to be nike to you. You are liable to experience random abuse at any time and a drink of water costs two dollars.

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Denomination: United Synagogue of Conservative Judaism Address: 8660 Gilman Drive, La Jolla; Address: 8000 Minimal
file 19452-1734
Year founded locally: 1981
Congregation size: 650
Services: Friday composervice, 6500 p.m., Sat-

arday morning, 9:00 a.m. Sunday morning minyan, 9:00 a.m. Daily minyan, Monday through hursday, 5:30 p.m. Inurstay, 5:30 p.m.
Senior pastor: Rabbi Moshe Levin
Hebrew school enrollment: 140
Weekly giving: "not for publication"
Annual budget: "not for publication"
Staff: 15 full-time

Diversity: white, Hispanic, Middle Eastern,

When I arrived last Friday evening at Congrega-tion Beth El in La Jolla, two septuagenarians were scampering around the courtyard, engaged in an

She said, "I don't She said, "I don't neada massage! I feel fine. I can walk. I can do." He said, "I think your shoulders look a lit-tle tense." She said, "My

shoulders are fine, believe me. Let's go in."
Inside the syna

gogue, he handed her a prayer book. "Here, could teach you Hebrew She giggled. "I'd love to learn Hebrew."

And soon the two potential lovebirds were lost among the many couples and families fil-ing the sarctiary for Sab-bath services. Some wore T-shirts and jeans, oth-ers were sportcoats and ties, wood knit dresses. As soon as everyone found a seat, they launched into conversation. Oldsters hung around the back rows.

swapping health-care worries -- "I had a spot right here on the side of my nose burned off last week." There was, to my surprise, a fair amount

of hugging—something you don't usually see in synagogues. Temple Beth El is unusual in other ways Eeripke Beth El is unusual in other ways. Easedropping on conversations, you heard fursel. Helvew, Messcan Spanish, and Perssan. You heard English spoken with American, British, and South African accents. Looking around you saw blond-haired, blue-eyed fews and dark-skinned, darkryed Jews and everything in betweer. It was like standing in Ben Gurion Airport outside Tel Aviv, except no one looked harried and no one w creaming about lost juggage. Temple Beth El is

It's also rather traditional. Although it belongs It salor rather traditional. Although it belongs to the Connectation in overent and in men and women in the getter and women take an activate women in the getter, and women take an activate in the transport of the law in the English in to service. Its Februs language littings is pretty much what you'd find in an Orbidook varaginger—even the nelsolide used for singing the Poalbroand shalo harmon are recitioned. The only significant difference is found in Beth 15: new Salbath and difference is found in Beth 15: new Salbath and holidate prarer books which offers wow systems of the instal blessing of the evenings or rice's central prayer. The first version of the blessing invokes, as it has for centuries, the names of the Patriarchs (Abraham, Isaac, and Jacob). On the following page. a new version invokes not only the Patriarchs, but also the Matriarchs (Sarah, Rebecca, Rachel and Leah). As it's set up in the prayer book, the worshipper decides which version to use. Bet El's Rabbi Moshe Levin, however, is so fired u about the "inclusive language" version of the blessing that he and a group of volunteers a

bessing that he and a group or volunters an planning on gluing the pages together so that omitting the names of the Martiarchs will ne longer be an option.

Zealous page-gluing aside, Beth El secun more family than polincally oriented. Kidsoulo have the run of the place, but the sanctuan is large enough that when they get antsy or bon there's room for them to wander around and pla there's room for them to wander around and jas-without disrupting the services. Tackids are well-behaved and Beth El's easygoing attitude toward-children is one your most often encounter in Orthodox synagogues.

Assistant Rabbi Efraim Warshaw's less than

easygoing attitude toward Israel, however, w. what you might exper

from a Reform or Co servative rabbi. Both the Conservative and Reform movements have had great difficulty gaining official recognition in Israel, where key goveriment ministries, pa-ticularly the Ministry Religion, are always Orthodox hands. Da-ing Rabbi Warshaw's se mon, he characterize gant." Rabbi Warshar had fived in Israel for te years, lews, he told us for too long have considered Terusalem an Zion as the only viable centers for Judaisin said the Diaspora, too had much to contribute

of an Israeli dance troupe to Beth El. These youns people were so impress with the kind of Judais practiced at Beth El, they said they wished they had a synagogue like it in Haife, their hometo-

They said that if Co servative fudaism were more prominent in issan-they'd take a greater interest in religion. These young dancers were cause for hope. The third time Rabbi Warshaw managed to refer to Israelia as "rude and arrogant," the man sitting in front of me turned to the woman beside him and said. The guessing Rabbi Warshaw didn't have so a nice time in Israel."

a nice time in Israel."
If you're unformiliar with Iudaism, the griging and wisecracks might seem odd, but in the levish world they're practically a tradition. The Torah is filled with griping and wisecracks. They're understood as vital signs. Another gauge of assign goe's health is the forthrightness of its children. Last Friday evening's service was led by No Brozinsky, who was to be bar mitzyahed the fo Brozinsky, who was to be bar mitzwahed the tok-towing morning. He led all the prayers and hymns in a strong, clear voice and when Lornered him after the service and asked if he was nervous— his parents had invited 150 guests to his bar mitz-vah ceremony— he shook his head.

None," he said. "I'm not nervou



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he walk down the Ocean Beach fishing pier is longer than I remember it. Three years ago I lived in an apartment building close to the land end of the pier, and I walked it office. But three years and J payled soccer three times a week and body surfed almost every day. Those days are overt maybe that why the walls seems longer. At the cale and bush aloop two thirds of the vary down the pier, I meet Bross. the projector. He a going the walls are the proposed of the pier of the pier. The walks I used to take on the hinfinie-long. T-shaped OB. pier were often his at night before I went to sleep but sometimes during the day. No matter what time it wask there were always 25 or 30 people fishing. Occasionally, f'al see somebody catch a 12-inch mackerd, but not often. Once I was a gary guil a abbate rout of the ocean on a fishing inc. He and his fishing buildness were afraid to touch it, despite its lack of claws. Finally, an aged to have a gary guil a abbate rout of the ocean on a fishing inc. He and his fishing buildness were afraid to touch it, despite its lack of claws. Finally, an aged to see the pier of the pier. The pier of the built shop does not showed people holding hooked halibut, set bass, loopard sharks, singrays, and yellowatia, caught on the pier, but I never sun't happen. I began to was and yellowatia, caught on the pier, but I never sun't happen. I began to was

Soil grabbed the thring and threve it back. In pleatures on the that notify quotient showed people he doling howled heliums, set has legent shark, stringers, became to see the stringers of the set o

hovers just above, where the fish are.

After teaching me a couple of knots for the hooks and sinkers, Bruce fills a five-gallon bucket with supplies I'll need tonight — knife, rag, extra hooks, sinkers.

He pulls from a deep freezer a plastic bag full of anchovies, three squids, and a footiong mackerei, all frozen. He demon-strates how to cut and hook each type of bait and then takes me outside to prac-tice a few underhand casts. (No overhead

tice a few underhand casts. (No overhead casting is allowed on the pier.) How often do I reel in and recast? "You don't." he answers. "Just set the line a little bit taught and set your pole

line a little bit taught and set wort pole down. When the tip of the pole starts wigging, pick it up and bring him m: What and 1 gaing to catch tongist! With the bas workney you could catch just about anything. He walks around to the front of the counter, where snapshors drangers and their carbes are princed up. This is what you! It catch tongist: that shallbut, and about anything that him to the same that the same that the same just fish., leopard shark, and a big ray. To I have to throw them back of them. Do I have to throw them back or car

"Keep anything yor, want, as long as it's the minimum size. There's a size chart posted outside: should life? Where on the jet he list show, pointing toward the end of the pier, he answers. "All along the left arm of the f. especially in the corner, is very good at night. Fish I onle land side] because the current flows this way, in the far corner on the right-hand side is what's called "shark alley." But anywhere from the concession stand here to the oil sognit to the good From here to.

from the concession stand here to the end is going to be good. From here to the beach is not going to be good.

Before I leave, Bruce warms me. There's something you need to be very aware of, wry awar of. They give a here in the other, and ther may come our here they drink out here, they have fun out here, and they may come up and slap you on the bods, and wy. Hes, what 's up, man'. You just tell may not supply the state of the standard of the standard of the standard in the standard in the standard of the standard in th

balling Jia. We try the right arm of the L. but it is too rooteded. The left arm on L and weak up to postom on a sorrooted beach 30 sets of thom the angle. With the I file Brue supplied, L. get to work cutting bart. The macker is set it notion to a long the macker is set it notion to a lone the beach fail for a sarrior on the top book and a chunk of squid on the bestom. The book batted, I hang the red over the rat, type down and seat the endience and the other 30 at 20 start. When the first stops down and seat the endience and the other 30 at 20 start. When the first stops are stored as a start of the break 20 start and the seat on the beach. What now?

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We wait.

We lean against the rail on either side of the pole, sipping Wild Turkey (Matthew is not a beer man), and storing at the ink-black water. Over and over, as the swells roll by on their way to the beach, the rod bends way to the beach, the rod bends slowly down and back up. At ten o'clock the rod twitches violently, once or twice, Matthew grabs it and begins to reel, As he winds in line, the rod bends way over but sud-

rod bends way over but sud-denly straightens up again. When the hooks come out of the water, the anchezy is gone. We cast, wait, drink bour-bon; cast, wait, drink bour-bon for the next hour and a half. During that time, we see a young man 40 feet farther out the arm of the pier pull in four or five fish. I walk over four or five fish. I walk over in time to see him unbook the fourth, a 14-inch mackerel, and drop it in a cardboard box already occupied by a dozen other mackerel. His pole is rigged differently than ours. rigged differently than ours. His has a single hook at the end of the line and an irides-cent green float tied on about three feet up the line. The float, he explains, attracts the mack-erel, which swim near the sur-face. As he leaves, he gives me

the float in case I want to try

the float in case I want to try for mackerd. I consider rigging the rod to fish for mackerd but decide against ii. 1 · · a big one. The problem is '\text{\text{big one}}. The problem is '\text{\text{big one}}. The bait out again and for another hou, we wait but don't even get an libble. At half past ridnight, in desperation, we walk down the end of the arm, where a bearded angler and his wife, chall in knit caps. his wife, clad in knit caps, parkas, and scarves, watch four rods leaning against the rail. They introduce themselves as Calvin and Candy. I ask for

some pointers.

"What do you want to catch?" he asks me.

"Fish," I answer sheepishly.
"Let's seehow you're rigged

"Let's see how you're rigged here," he says, inspecting my pole. "You're rigged to fish the bottom. You can stick with that, or you can tie a float on there and go for mackerel." I want to fish the bottom. "I think you need more weight on here so you can get

weight on here so you can get a good cast," Calvin says. "You've got a one-ounce on there now; why don't you tie a two-ounce on with it." At the bottom of my bucket

the one-ounce, I can't dupli-cate the knot that Bruce showed me this afternoon. Calvin laughs, "Candy, show this guy how to tie on those sinkers." Candy, a short, sweet-faced woman, gets up from the bench she's been sitting on and walks over. With considerable des-terity, she demonstrates the knot for me again. "Now, shat

pull out the now-thawed mack erel. "Do you know how to fil-let it?" she asks. My blank expression answers her ques-tion. "Give me your knife," she says, "I'll show you."

kind of bait do you want to use?" she asks. What do you recommend? "I'd use mackerel," she says. I reach into my bait bucket and As Candy slices the fish down the middle of its belly, Calvin boasts, "My wife is the mackerel queen. She knows everything there is to know about catching them and fil-

leting them. I've seen her pull in 25, 30 mackered in one night. She catches them, and I use them for bait."

Night fishing, Oyean Beach pier

along the mackerel's side and removes a perfect fillet, sidery skin on one side, pink fish flesh on the other. "Your hooks aren't very big," she says, slicing the fillet horizontally, "so we'll use half-inch chunks. Now, do you

know how to hook the batt Another blank expressio She gives me a motherly smi and takes a hook in one har and a chunk of mackerel in th and a chunk of mackerel in the other. "I'll show you. You hook through the meat, out through the skin, back through the skin, back through the skin, and the hook hides in the meat." "Now, cast that out there. Calvin instructs, and I obey. "That's a good cast. Now red in some line till it feels a little into and the or the set."

in some line till it feels a little
tight and then set the rold dean.
Treel in and check the line
for tension. Cathin does too
and gives it a low more turns.
Hean the rod against the pier
rail so that a third of the rod is above the rail. Calvin chuck is above the rail. Calvin chick-les, "Now, the way you we got that rod leaning, if you get a good-sized fish, it'll pull your rod right over. A guy lost a rod earlier tonight, and it was just a mackerel that pulled it over." He adjusts the leaning angle so that only two feet of the rod are above the rail "Now you



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retirement two years ago..."
"He means laid off." Candy interjects.
"...We've fished every fish-

....We we tisted overy fish-ing pier between here and Santa Monica. We're fishing to eatch Mostly. I'm trying to eatch sharks —leopard sharks, sand sharks, make sharks. Any sharks I can catch I can keep, except a great white. But I also fish for bass. I usually have a shark line out and a couple of bass lines out too."
"We live in a motorhome parked at the base of the pier,"
Candy explains "We drive
around to the different piers, and
we've been coming here, off
and on, since July. We've been
here for about a week now."
"I've been out here on the
neef for two straight day," adds.

The been out here on the pier for two straight days," adds Gafvin. "I'w got my sleeping bag out here, and I sleep on the beach. The farment from this spot I've been is to the cafe there, because Candy brought a some coffee this morning, but she forgot the cream and sugar, and I've got to have my cream and sugar, and I've got to have my cream and sugar, and I've got to have my cream and sugar. But usually I don't even go over there to take a piss. I just chum the water."

You must see a lot out here. He isughs. "Yes, I do. I saw a guy yesterday get drunk and

then decide to sit on the rail right over here. Sure enough, he lost his balance and fell in. That water is so damn old that even though he was drunk when he went in, I'm sure he was

DRIME OUT HERE."

sober by the time he came up

for air. I threw him my gatt line and pulled him over. He was holding onto one of the pilings, getting all cut up on the barracles. Meanwhile, some-

SIENTS COME OUT HERE; THEY

one alerted the lifeguards, and they came out in the raft and. Hey' Look here!" In midsentence be spring

wildly, and starte recling and pulling up. As he winds, the pole bends over into an upwar-down U. But after four or five seconds, it designers up agen. "It's off," Call in says, "It felt

on a nearby bench. A couple of mes the rod ty tches, but never more than once or twice.
"You've got a bass down
there playing with the bait,"
Calvin tells me. "Bass will do "THE PIER IS THE PIER. TRAM-

> At 1:30, Calvin and Candy before Calvin tells me his urar, right in the far corner," he instructs. "That's where I catch all my bass "

like a big bass."

For the next half hour, I chat with Calvin and Candy

while Matthew catches a nag

I red in the bait and sinkers and cast from Calvin's bass opet SNAP/I forgot to loosen

darkness, I bear them ele the water. I tie a coup on, make sure the derned, and cast 5 wrong, and I see a spli below me. I reel in th from the bucker as tie them on, Mart

Plop. Plop. The two sinks again, Matthew's never

new and laughing a titude, asks, "You're

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MBOUARTE

STORY CONTINUED FROM PAGE

And ob, speaking of plastic: records.

As they always had previously, the last time I played the eponymously titled Revolutionary Ensemble (Inner City 3016), somewhere in the early '80s, the sparrows nesting in the vent above my living room gas heater responded to it. In the notes to that album is a poem about symmetries in music and nature ("The trees joyously wave their branches in rhythm with the wind"), and here was evidence in my own frigging home: birds don't just sing, sometimes they listen. As I was obsessed with In 1976 or 7, to persuade Robert Christgau, my basses with editor at the Village Vois. to let me write about jazy the considered me a Frois-dentified critic.³). I did a non-rock "think piece" in which I claimed, among other hings, that tree-sening the sural input of jazz around the house will enliven for example; your dreams and see acts. With the latter in mind, and to need

I had everything by the Beatles, Stones, Dylan, Byrds, Love, most of the Kinks, the first Doors.

the premise with album X, I fucked and atc Justine— my number three or four all-time love object — with a side of Swift Are the Winds spinning...which proba-bly didn't prolong my tenure.

(The piece never ran.)

At the absolute height of my collectional zeal, bloated

expand the palette — the text — of philosophy as dealt at American institutes of higher et cetera by slipping ma-sive references to rock - roll, psychodelic drugs, pop arti-biter films, and other contempo-cultural wigous timo term papers, classroom discussions, and the QSA-which followed lecture by references — a which followed lectures by celebrity academia: — a reasonable goal, not My mistake was in believing such a hoot would play the hallowed dingoots of the grad school at Yak, where the Mayflower flucks who reads the show would've shit in a teacup before letting my athe-isties contagion defile their vivide walls. I didn't fare much better with my fellow philo stu-

I didn't fare much better with my fellow philo stu-dents. In the waning weeks before my expulsion became final — already on probation, I could smell it com-ing — I'd invite these dullards up to my room, offer them pot (they'd decline), and put on some sides Though I had everything by the Beatles, Stones, Dylan, Byrds, Love, most of the Kinks, the first Doors — it was Byrds, Love, most of the Kriks, the first Doors—it was the spring, by now, before the SUMMER OF LOYE— all they would sit for was "I Feel Like Homemade Shit," on The Figg. First Album 1ESP 1018). Those who had heard it before would tell newcomers, "Listen—here' he saying shift:"— underneath all the mock coun-try harmonies and copious yodeling—them the newi-would grill me, "I sp this lifegal? Goold we all go to juil

cacophonous post-'60s jazz at the time following the death of punk-rock, it's what I played even to wake up in the morning it was nice to see the birdies share my preference, and for this particular alb they chirped like banshees. Chirping with, not against although y'never know...this was four or five homes ago.

Dunno how they'd've felt about Swift Are the Winds of Life (Survival SR-112), an earlier recording by the Ensemble's violinist, Leroy Jenicins, with Rashied Ali - I never played it for them. All I know is Justine Carr didn't like it, and neither, not really, did I. Certain installments of Leroy's playing have struck me as shrill and toothy without real bite, neither shark nor buildog teeth (like you get with Ornette Coleman's fiddling, for inst, or Billy Bang's), at most maybe greyhound teeth - and "romantic" in the annoying sense of hot & bothered vet austere - and this outing was one of them.

by too many years on the promo-album dole, my LP stash numbered in the THOUSANDS. Three? Four? Five! Inowown, well, hundreds — many, most, almost all of which I never play, probably will never play. all of which I never play probably will never play. True—many omat are sarched, surped, caked with beet, wine and fingerprints. But even among those emi-neutly plausble there isn't that much turnable action. I also have, oh at least a thousand CD>—so what's need My acquiditeness appears undiminished.) Thousands down to bundreds—for all the fine and stupid reasons. For you or anyone periodically tosses stuff. Every time it seems like I've hir rock box to see the study of the control of th

tosses staff. Every time it seems like I've hit rock bot-tom, nothing left to toos, it turns out thete's amother item or five to weed out. In any case, it leefs manufa-cipto regularly obeck the sack, and arrely if ever is playa-bility, alone, a criterion. It's far more neurous than that, it tundreds, how bout we go for fewer hundreds! Actualing, . tossing., merely 1925/NG WITH. Even with a distinctly absorted stack, an unending them with a distinctly absorted stack, an unending

In the fall of '66, I embarked on a simple mission: to

for this?" What a pack of cheesepuffs! — these jackiills who today teach our kids, or yours (I don't own, excuse me, have any).

In his Metaphysics, or was it Physics? - 's been so long In his Metaphysics, or was it Physics — where it was ince I read this crap — Aristotic speaks of four causes, none of which 're all that close to how we think of cause these days, something on the order of that which produces an effect, result, or consequence—they remore like parameters of responsibility or even (in an old fashioned legal sense) liability, Actually, one in 't too far off efficient of the consequence of the production of the consequence of the conse regal sense) liability. Actually, one isn't do fat our, en-cient cause, t.e., whatever the hell bring a thing of event into being (for ex.: a maker or parent). He value got formal cause (the form, shape, structure of the whatsit), final cause (the use or goal it embodies), and the most seemingly no-big-deal of the bunch, material cause (simple) in material.

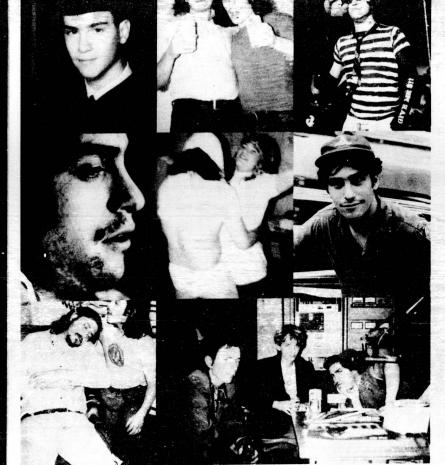
cause (simply its matter).

Apply this bullticky to records, to the recorded music EXPERIENCE, pre GD, and the material conponent — grooved, sculpted vinyl — more than hold its own. So supremely vulnerable is this whatzostuf — susceptible to further onslaughts of form — resculpt

Triage

I'm down to about 180 compact discs from, three or four years age, some 2500. My goal is 75 or ac. Not mor of the 2500 dolf feet expendable, and if that seems extreme, and its, bear in mind that those ten high above of CDs represented as veral years of cohaustive villing and someowing through at least it air many others, again, 56 when I pick out my 10 or 15 a week to take down to beeyed kieconds. my 10 or 15 a week to take down to Recycled Records for four or five backs apiece, if m sparating myself from the darlingest of my darlings. At the end of this largely self-indicted ordeal, is thall know very vividly what music fare most to have on hand. Why go through this? For each, certainly a bit of pin money between gigs. And to streamline; this precariously rent-controlled flat and my peri-patetic circumstances recommend an extreme par-





row. inserting gum in Lester Bangs's ear, 1972; John Lydon, Krith Levene, and the author, KPFK/LA, c. 1980

Stations of sonic show & tell shown/told... all the skips, sticks, jumps, hisses, crackle pops which document devo-tion, confirm get-off... "To love a record is to kill it" (the CD lobby speaking), but love or kathe, it's abuse either way... fist black plastic: as "interactive" black plastic: as "interactive" as Silly Putty or a slice of pizza)... wear and-tear as index of both age and youth — the record's age and the object management blunders of YOUR youth ... ditches-cum-glitches fractionalizing, obliterating, endering intercessible agent rendering inaccessible ever quasi-original sound, grave quasi-original sound, grave-marking its exit from this audi-tory life. (hey, I once got a used Sun Ra elpee, took it home and found a hole in it, not the spindle hole — a CRATER at the start of one track clear through to the other side)...books, by comparison, don't suffer such wear/tear in finite time, or rather, their wear/tear doesn't normally pre-dude continued full-bore inter-action, doesn't annihilate lines. pages, whole chapters (or ren-der them especially unread-

able) even in their DISPOS able). even in their DISFOS-ABILITY, a residuum of sonic potential: records as frisbees— the adventitions sounds of flight and smackup...

All penultimate to the final All penultimate to the final outpoot of vini futions the unit record, irrespective of its health or welfare. DECOMMIS-SIONED, freed of sonic obb-gation, serving no ongoing material function but to give budy to a cover and sleeve, silenter than a Cage. SOUNDLESS MERE

MATTER.

... The question is this: Have I saved the LP version of the Germs' (GI) (Slash SR-103) as an "investment," or as the one Los Angeles punk-era thingy f Los Angeles punkers things? I might wanna ogle and cares someday: my designated L.A. Punk keepsake? To make the enti sure. If droptably sell if for 50 bucks. no, it would haftabe at least 100—752. — buf for now it's a keeper, even though the CD ressue. Germs: (MIA) (Slash/London 422-828 808-2) sounds pretty good, pretty dose Which is something you gotts conside, with digitalized ana-log rock — if you're thinking replacement — 'cause all hype to the contrary, CDs do NOT

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commod from page 20 sing down of things. My things consist largely of books and music. I've sold most of my

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sound better, and rarely any-where as good. Even record-ings not butchered in remix (eat shit, Paul McCartney!) tend a metaphor. .. '79: a verrry good year. L.A., a worthless suck-town for just about everything else, had somehow become th to lose more in mere reman locus for prob'ly the vitalest to lose more in mere rema-tering (intangibles like "pre-ence" and "warmth," in addi-tion to simple aural data—the forest and the tres) than decades of surface destruction can ever take away. The fact his pre-dig-nal rock AL WAY's sounds sur-persion, even with all the destruclocus for prob by the vitalest, most interesting assortment of pink groups in the country...a small mirade. Three-four rights a week! I went and saw emplay, and on Saturdays! hosted an all-night FM punk hoot where one week, from the sweaty palm of my guest, Slash mag editor Kickboy Face, I received a copy tion factored in - for morn anyway — enough to supply GLIMPSES, at least, of not only an imaginably better sonic world, but an actual proexistent one... of the first 12-incher pressed by Slash Records. It was also Darby and company's first (and, as it turned out, last): a per-



tice which today, nearly 20 years later, appears to have been the highwater mark of L.A. — U.S. — Anglo-U.S. — make that WORLD punk record-

that WORLD punk record-ing... this is it.

I haven't let the cover— shiny black w/ the famous Germs blue circle—go to seed, and even the taint of the seed, and even the tain of the woman their managing them, my v. worst ex-gal to that point of my life, worst as gal and just as bad as ex, one of the few exes I ve never jerked off thinking about, whom in the wake of fusine Carr's ignobing departure I'd on several occa-sion, to in with his bear most sions bein with, has been insuficient to indelibly sully this



There're pussessions I've housed (if not quite clothed and fed) longer, like I mentioned the space helmet, and once in a space heimet, and once in a great while I'll stumble into my birth certificate at the bottom of some drawer — though I couldn't say which drawer it's

currently in - so in a sense that's the oldest scrap of matter from my own lifetime, the oldest unit of CONTEMPO oldest unit of CONTEMPO-RANFOUS matter, still lying around, as opposed to items whose actuality predates my first breath — boxing cards from the turn of the century, say — boxzits acquired more



tral to my, um, being, record are the only collective heap-o stuff I've maintained continu since played and un are stacked together - what would be the point of not? — a goodly per-centage of even the um have been, and remain, the material and efficient cause of towering mountains - avalanches

They would seem in some cases the only dependable, the only conceivable generatives of such but (certainly not letter). photos, books, toys or rusti license plates). Notmuch oth

or less as curios, antiques. My skaty-eight hundred boxing magazines, which I began amass-ing in junior high, are under shoes in the closet, in cupboards over the sink, in cartons I haven't opened (or directly thought about) since 1980. If that seems a longgg time — like excessive dead-time — I've got albums that

haven't kissed stylus SINCE BEFORE KENNEDY — the BEFORE KENNEDY—the first Kennedy!—got shot. Paved or perennally un, when something lingers that long, just eveballing the damn thing ought to good first's good!'t anything; i r triggering the occasional ancient memory.



gravel pits — of recollective biah blah blooev.



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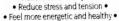


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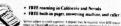


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The rear performances not
playing the manner of the clerk to my
the first and ball on the clerk to my
flat in San Francisco after being
sition, covetousness. One has a

into the room with all the music and invariably remark, "Holy and invariably renark. "Holy shir." It became part of my iden-tity. "Have you checked out August's CD collection lately! Blues, jaz, classical, R&B, blue-grass, country; one splendid disc (not a few hard to come by) after another. I considered willing them to a private insti-tution of hisher learning after. whining them to a private insignature tution of higher learning after my demise: the "Kleinzahler Collection" in a soundproofed chamber of the library at a small liberal arts college in New Eng-land, grateful and reverential

two years, I went through assorted living-room drawers containing hundreds and hundreds of tapes, all carefully described: Roland Kirk on Merdescribed: Roland Kirk on Mer-cary, Extra-Raffine; Old Wien mit Schlag: Longhair Percussion Dis-cussion; Mondo Bongo; Lento Cello Deluxe; Twelve versions of "On Green Dolphin Street"; etc. It occurred to me that the degree of fascination on exhibit here of fascination on exhibit here before me was not only, well, unattractive, but morbid. It would surely give any prospec-tive lady friend pause, or so I sur-

room at the University of San Francisco to an audience con-sisting of his wife, the propri-etor of the used jazz shop out ther airs cottogenand, gractical and recentrals tanders and faculty padding mixed unless, was a deeply disturbed, rather range about my flawless taste state and knowledge, mountainly. And which when the control of th on the avenues, and a put-out young student who was trying to finish his homework. One quite obviously needs Aretha Franklin for dancing and some-one like David Allan Coe for when you want to feel sorry for yourself and drink too much. But we shall see. Maybe I'll sell the lot. Besides, I have it all on

August Kleinzahler lives in San Francisco. He's the author of five collections of poetry, the most recent Green Sees Things in Waves (Farrar, Straus & Giroux).

erwise, short of dreams, hap-penstance, or the memory bank itself spitting out interest I wasn't expecting ontone, could serve ing. Things I heard in far-off places and loved, like Sister Marie Keyrouz singing Byzantine chants - I heard that one is so efficient a provoker. Reminder. Prompt. Intimorning over Radio New

little-known but brilliant, like

the electronic pieces of the Nor-wegian composer Arne Nord-heim. Or the blind Catalonian

bebop pianist Tete Montoliu, who, on one visit to San Fran-

cisco, played in a study-hall

mater. Mnemonicon

Axis: Bold us Love (Reprise RS 6281). I peek and it says to me, smiling, Ah, shit, man. Nice artwork. I'll admit it's nice art work: Hendrix as a Hindu god with many arms, surrounded by cobras and elephants and little Keystone Kop types with angry demons on their tongues. But not so terrific an album — his second -- a big letdown after the first. Didja know I did the the first. Didja know I did the first American feature on Jimi Hendrix? For Crawddaddy! (Rolling Stone didn't exist yet), which I'd started writing for while at Yale, but which a yearplus later still didn't pay any-thing. Yes: having by then INVENTED rock criticism as

tage...a couple bucks. Out of academia almost a year. I had no job but was a year, I had no job but was writing lyrics for, and some-times living with, the Soft White Underbelly, a not-bad psychedelic combo who would eventually surface as the 2nd-nate pseudo-metal through wene would say metal) Blue Oyster Cult. Don the putrars had a girlfriend named either Cindy or 1 Pebby who behind her back everybody called Ah Shit Man (rarely did she go ten words without saying it). A fond mem' y, the time I went topps and there she was on the floor, naked, hugetine the tolet. naked, hugging the toilet, try-ing to vomit - she was on mescaline She turned her here days later, they split. She had,

It turned out her fath

was the classical editor for ti set it up and we met at h office - grey hair, grey ti immaculate, polite, an uppe mindelate, pointe, an upper-middleclass square, a CUBE who'd probably seen Tosca and Tannhauser 13 times each: think I was wearing purple bell-bottoms, hair as long as, oh. George Harrison's. We shoot hands, exchanged nothings; yes he knew who Hendrix was. Was ne scheduled to r

great ass.

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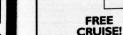
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in record ads, newspapers ran the occasional rock review — it wasn't compulsory.) Nobody was, but he wouldn't assign it, it would have to be on spec. No kill fee. Whudde I know, I'm 22, a dumbass neophyte. I buy the record, play it a week, never quite get "into" it, but write the fucker anyway, waxing arcane for 300, 400 words which of course they pass on. .like shit,

Before a set by his quartet at

Once in '73 '74 when Once, in '73, '74, when n,y stereo was on the blink for three months, my inability to scare up a soundtrack to my life, especially with all the modules of soundtrack heaped all ules of soundtrack heaped all around — my burgeoning stack — was tangling me in knots, When I finally got it working, the first thing I played (Moby Grape's first album) affected me so deeply I cried: dig: music COUPLED WITH the instant recall of its heal. the instant recall of its heal ing/nurturing/bliss-o-genic pay off...the whole damn ear-to on...the whole damn ear-to-heart trip, as ever...ear-to-head-to-heart...ear-direct-to-body...music as both accom-paniment for the memory of



its own eternal etc and a ritual rekasing... into the room, back into your blood — of some-thing already internalized, absorbed, at a level deeper than the cell...internal/external/eternal...an often shattering experience. Or some such. (But how

Likewise, what's it, the the contrary? — the converse? — the corollary? — should be equally true: REMEMBERING IS MUSIC.

When the cops arrived, the live version of "Means to an End" was spinning on the turntable, which I'd reconnected, and the footprint made for odd little

chitters more like wheezes than pops or clicks. Don't know why I bothered calling them — they were such abusive shits — it wasn't "cost effective," they said, to waste their time on so

said, to waste their time on so meager a businessed me worse than the burgle itself, which I'd walked in on, but less than Kathleen's betrayal. As I was entering my apartment this big wide muther was standing there about to self our Direc. there about to walk out. Drop ping my equipment, he swung the door at me and jumped out the window he'd used to break in. There was hardly any new damage to the turntable, which was already pretty shot, but a big athletic shoeprint graced



the disc, which had flopped off

in the drop. Joy Division's Still (Factory FACT 40) was one of the last punktime waxings I actually bought, as opposed to scam bought, as opposed to scam-ming a promo of, which would've been tough since I no longer had a radio show, hav-ing been tossed for too much on-the-air obscenity (profan-ity?) (whatever). By the time it came out, Ian Curtis had sui-cided. The punch line to "Means" — "I put my trust in you" — gravely addressed, one assumes, to she over whom he would shortly hang himself took on special meaning when

my current amour wouldn't

cops to show. Which was indeed to be Which was indeed to be expected. Kathleen and I had barely been speaking since she caught me, or maybe didn't catch but found out about me fucking so- and-so- on the radio station floor, after which we'd also for some property then the did for some property. split for a couple months, though

"together." And this time: break in...break up? Among items taken: TV, cassette player, car keys, binoc-ulars, trench coat — but no

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My skaty-eight hundred boxing magazines, which I began amassing in junior high, are under shoes in the closet.

fallin' apart... dwinking, dwink-ing: dwunk!...biggest lush I'd ever known and/or loved. She wrecked my car and was bit by wrecked my car and was bit by bit wrecking my life, yet I would done 'most anything to keep her around. Including: give up my own drinking ("set an exam-ple"): have a baby with the prospect she often raved about) — two things that ran vollently assignt my erain, 'nosabout) — two things that ran-violently against my grain, 'spe-cially babying. When she got pregnant (drunk, she could never get her cycle right), a golden opp presented itself, but her choice was to terminate. Femmes fatales are nothing if not capricious.

(1) Loss of objects, (2) Objects which themselves testify, spec-ify, petrify loss. (Of anything and everything.) Losing the lat-ter equals loss of loss? No, you

dope: double the loss.

Loss of the past — that's given — but throw in loss of sightlines to the past, to the interconnections of things past, to causalities (both mighty and mighty slim) governing present ordicaments, that sparts.

sent predicaments...that smarts. "ACCEPT LOSS FOR-

EVER" — lack Kerouac said

that Re both life/lived and its

that. Re both life/lived and its moidy oldy souvenirs. (Take out the trash.) Between now and the

grave: increments of loss. Okay, but is it like sand in the hour-

glass simply drip dropping away a haphazard real-time (regu

larly irregular time) "letting

go"— or the goosestep of effec-tive (too effective) potty train-ing to the last bittersweet gasp of rudely and crudely allotted

Back to Justine her '77 abortion. Everything was fallin' apart,

dope: double the loss.

ity a piano roll.

Saved solely for bathetic purposes. Acceptable loss...memory of loss...loss of memory. Of the faculty of memory. "Memory not capricious.

I dropped her off at the clinic, then hit a record store and rowsed the used hins. When (select one)
(1) The Persistence of Memory, a painting by Dali. I don't remember it. How it looked.

Just the name.

(2) Dall's Persistence of Memory is a truly (truly) shifty painting. Yet I remember once like

collection, Ray Charles/Mod ern Sounds in Country and West-ern Music (ABC-Paramount

ern Music (ABC-Paramount ABC 410) may be it. The first time I heard "I Can't Stop Loving You" — wait a sec, we could look up the date. It was on the radio when I got Griffith, well, he didn't die for 10 days, but the fight took place March 24, 1962 — Griffith knocked him out in the 12th and he never got up. I was in high school, it was the first box-

ing I saw live, and a few weeks later I bought my first LP, the one from which "Can't Stop" transformed family life as much as the Elvis "Hound Dog"

one, and we both really dug Ir.

one, and we both really dug Jr.
Parker's vocal on "Getting to
Know You" (at a moment—
no irony— where we knew
each other too well), though
when I play it today it sounds

like the mannered labor of a

50th-percentile '40s big-band

Softi-percentile 40s big-band singer, a few pegsup from Earl Coleman, yeah, but a few down from Johnny Hartman just as sure—and I don't think it's my retroview of the day-o-pur-chase which alone drives the

rating so low.
In any event, there was no

In any event, there was no-drinking that night. And not the faintest threat of sex of any yet — then or ever — as they'd told her to abstain for two, or was it three, weeks (could the romance last that long?).

So take out the trash.

Kokomo, Asia Minor (Felsted

FS 17513). Bought for 99 cents, brand new, at Billy Blake's, Smithtown, Long Island, 1962 or '63. Possibly my first cut-

lifted from Chopin, Bizet, Liszt, etc.: synthetically hopped up transcriptions of the classics

transcriptions of the classics for "rockin" "piano w/ strings. No photo. "For personal reasons, Kokomo dislikes being photographed. Being eccentric and very moody, if his record-ing brings him sufficient fame and fortune, he is likely to desert it all for some for off industrich

it all for some far off island such

as Majorca...and spend his time in the simplicities of life." Which led me to believe "he" was in real-

Title out ("based on Griev's Piano Concerto") made the top as the Elvis "Hound Dog".
Don't Be Cruel" single, which
six years earlier had given me
the upper hand vis-à-vis my
parents and their Bing Crosby
and South Pacific 78s. Rockroll singles went a long way towards offsetting the must ical squalor chez Meltz has having the means to command 20 minutes of turntable time

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 Largest selection in North County of diamonds and colored stones Watch repair and pearl stringing 1105 Camino Del Mar 619-755-7575 12-6:30 pm Special appointments available MC/AmEs/Visa a 69-cent Gersnwin LF, so shabby the cover was coming apart, which I played the heck out of for at most a week, by which time I was bored silly — sick of it — 's kinda lightweight, ch? — for this and ALL possible lifetimes. As to what it mean to me, v'know for as long as I ould bear to have it on, duni f'r sure what the phe-nomenology of the deal mighta been — how & why it hit me— but I'll speculate: a dose of jazz-iness if not jazz (could the clarinet solo in Rhapsody have briefly impressed me?), a dose of "night music" à la Mr. Lucky — those two things meeting AHRT on a pedestal just as I was begin-ning to check out cubism, futur-ism, and so forth—a nascent curiosity bout things Euro — while entertaining very dumb while entertaining very dumo "theories" on this & that (an ahrtist myself, I conjured up bogue genres with names like "mono-cubism" and "statio-kineticism": what a dipshit). I wouldn't listen in earnest, o booty Euro music — classical per se — till 1993, at no time since which have I played (or considered playing) this alb. When I hear this pap in Woody

I've forgotten (and have no backup to help me fake it), mak-ing me less of an "authority"? NO, NOT AT ALL.

Then one of those classic dead

ends (and I don't mean classi-cal): Rhapsody in Blue/An Amer-tican in Paris, Hamburg Pro Musica Orchestra, conducted by George Byrd (Forum F 9044).

Through my freshmar year, jazz, Ray, and hits o-the

day - "Big Girls Don't Cry,"
"Do You Love Me?" - were

"Do You Love Me?" — were in competition with lotsa hokey hogwash in the dormitory ether: Doris Day, the Mormon Taber-nacle Choir, barbershop quar-tets, Enoch Light and His Light

Brigade, Sergio Franchi, the soundtrack from Mr. Lucky.

Somehow nobody had classi

Somehow nobody had classi-cal, but in its place: plenty o' what wouldja call it, classy?— or just "grownup" (for our ever "matur-ing" taste)? Simulations of adult-ness: a dead-end street of the heart-mind-body-soul if ever

there wuz one.
My personal contribution
to this socio-sonic miasma was

a 69-cent Gershwin LP, so

(He asserted.)

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So how come I continue to keep such bosh? I keep it as souvenir of non-redemptiv folly: as not only kitsch — con

"George Byrd, the cele-

keep it as a souvenir of non-redemptive folly; as not only kitsch - contentwise - per se, but the kitsch of youth it-self per se, or let's call it late adolescence.

lure of which led me instantly, inexorably onward to JAZZ: Ornette, Coltrane, Mingus, Monk with Art Blakey, Lennie

consecutive — ultimately proved a lot more EMPOWERING than unit bursts of 2½ to 3. Thank you, Ray.

empowerment ... musical wisdom ... not to mention: one of my most applicable all-time musical conceits: the Unknown

Tongue (see pp. 113–127 of The Aesthetics of Rock). After Modern Sounds I got Genius Hits the Road and a cou-

ple more ABC-Paramounts

then moved on to his earlier

then moved on to his earlier albs on Atlantic, which along-side goodies familiar from the radio — "Yes Indeed!," "Swa-nee River Rock" — featured

some archetypal outpours of

the blues, real hardcore blues

not just blues y: the tension

not just blues y the tension-release, catharsis/transcendence, headlong dives into the abyss, the whole torrential gamut of FEELING, intensity as musi-cal form, the technology of grief

sleeves then had these neat lit-tle repros of album covers from

reduction, of its transfe tion to joy — umpteen vari-eties. As a bonus, Atlantic inner

Plus those sunglasses with the wide black plastic frame: "Genius shades." My freshman year of college, I wore them at night — to those in the know. they signified abandon. (Just

they signified abandon. Use as Ray's music still lingeringly defined hip for a certain sub-class of white teenagers only a tad or three behind things.)

The problem is, I haven't been able to STAND the ABC stuff since I weaned myself of it in favor of the blues, no later than fall-winter of '62. Play it w and the tempos feel slow nolasses, the string arrangements gloppy as raspberry mouthwash, and the omnipresent whitebread cho-rus...keep it.

Sequence is critical.
Did the Kinks release lage Green? I can't remembe that is I have no clarity about it, and don't possess a refe ence work that could be con sulted on such an ish. (If I had all three albums, which I don't anymore, even though this was before they listed release dates, catalog numbers would tell us in a second.) Every time any kind of rock source book has happened my way I've quickly chucked it, figuring my recollective muscle — especially regarding the late '60s — would always get me through: wrong!

folly; as not only known—con-tentwise — per se, but the kitsch of youth it-self per se, or let's call it late adolescence. But most of all I keep it for the groovy liner

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I picked her up, she was a bit shaky but said she was starv-ing, so I took her for steaks and, when she couldn't finish, ate both myself. Everything was both myself. Everything was cordial enough till we got to my place, where, wary of expo-sure to microbes so soon after surgery, she refused to sleep in the same bed with me, inast-ing I was "coming down with something"—I sounded con-gested from all the meat — so I dragged the couch a discreet distance from the bed and occu-nied it.

bout having got - first alburn

by Jaki as leader that measured

up to those he did backing Frie

Dolphy. I hadn't cared for a couple of others, but lying on the couch I didn't mind this

For our sleepytime kicks I put on the day's purchase, pianist Jaki Byard's Freedom Together! (Prestige PR 7463), which I immediately felt pleased

home from watching Benny "Kid" Paret get killed by Emile Griffith, well, he didn't die for

Does it trouble me that

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ductor renowned for his inte ductor renowned for his inter-pretations of the music of George Gershwin... in 1947 formed in Harkern his own orchestra...con-sisting of approximately fifty per cent each of white and coloured people"...wow, coloured!

Ernest Tubb's Greatest Hit (Decca DL7-5006). Early 1980 a good three years since I'd been ven semi-earnest about cour even semi-earnest about coun-try music — ancient sounds in country/western — which in the backwash of punk seemed an even goofier joke than mainstream rock. On the cover, Ernest in his big white Stetsor flashes the world's biggest, and fourth or fifth phoniest, smile, but my hunch at the time was he'd complement whatever music X were likely to bring along. Every week, after the first hour, musicians would show up and I'd spin anything they handed me, which in John Doe's case turned out to be Al Gree and Jimmie Rodgers. And sure enough, when I played "Waltz Across Texas," he and Exene

"We Must Bleed") was spin ning. At its conclusion, Bosco ced that it was Darby's aware of the Beatles?) - ain's life funny

Promo albums. Pennies (not even nickels) from corporate food-tube heaven.

The Very Best of Gene McDaniels (United Ar sts UA-LA447-E), a late-70s compilation for some one who hadn't had a hit (or much of a miss) since the early much of a miss) since the early '60s, is a singularly unappeal-ing package: the singer against rosc/pink/lavender horizontal stripes; no liner notes like U.A. had done with their Fats Domino, lan & Dean, and even their Ricky Nelson collections The tunes, while pleasant in a pre-British Invasion pop sort e-British Invasion pop son way, are hardly even mid dleweight (welterweight?); the vocals, a whiff-and-a-half too clean in their articulation.

What keeps me hanging onto it is during my sopho-more year I had a jazz show on the campus station, knew my way around dials, and some-

The big homecoming game, however, was canceled when the, uh, President got shot, as was the date itself when I didn't behave aggrievedly enough.

up and waltzed around the got up and waltzed around the booth: a touching moment (when in marital sync. they were very impressive). The Beatles/1967–1970 (Capitol SKBO 3404). The dou-

ble album with the blue cover. one of but two Beatle release I got as promos, and the only one later than the White Album that I still own — and only for one cut: "Across the Universe." (I never bought the loathsome Let It Be, on which it originally appeared, so this was my one lucky shot at it.) By the ass end of '80 - the week John Lenno died in New York — it was ozen years since the Beatles ad in any way been musically iable, so the news he was dead especially since I and my friends in I.A. were in deep-shit mourn-ing for Darby Crash, who had activate, and amounted to lit tle more than a short gush for my own younger days, bu ent-tense all the way, and his

death formany of us was sheer misery — revealing (as if we hadn't known) the essence and pigment of local frontline punk-not anarchy but a terrible

The Saturday after both deaths, this kid named Bosco whom Darby had been in love with, but who was too straight to reciprocate, arrived at my show while "Across the Uni-verse" (following the Germs' body got the bright idea to pr body got the bright idea to pre-empt regular programing and let me do commentary 'tween rounds of the first Sonny Liston-Cassius Clay fight - he wasn't Ali just yet - pirating the blow-by-blow signal from the national broadcast, delivered locally by WABC. (A station unafeared of risking FCC wrath. we had a range about as far as

I said things like "Hey mar was some hook, "but any-way, before their fight cover-age began, the last thing ABC played was "A Hundred Pounds of Clay," McDanieh' two-year-old hit — nobody gave Clay much chance of winning. If you've never heard it, and can't still be in oldies rotation, 's about God creating gendered freeighing in at onewoman (weighing in at one-oh-oh) and the upshot for gen-dered man...oh, how — what's word? -- catchy.

Some year I'll take off the shrinkwrap and play it.

No, that's a lie — actually, I do have a rock book or two. Though maybe not the kind that'il do us factually any good. Right now I'm reading Picase Kill Me, the Legs McNeil/Gillian McCain oral punk thing, where on p. 159 somebody mentions the Academy of Music show, Ne Year's Eve '73 — well, I was there, wasn't P The list of band seems wrong — New York Dolls, Kiss, the Stooges. No: the Stooges did play, and Kiss opened (billed fourth, behind

them, they got booed off the stage), but Blue Oyster Cult headlined, and the Dolls weren't But lemme really be sure about this — was I there? Was it that year or '74? Think

ing...thinking...hmm...GOT IT: '75 was my last year living n New York, so '74 was th New Year's Eye I wanted to b New Year's Eve I wanted to be dead and went to a party hop-ing somebody had a gun I could use. Some things I would thirds of my brain: it was th LAST SHOW I saw the BOO do before I realized they wer

gone. That's what "rock history" is: collective bad memory

Remembrances of dope day past: Hums of the Lovin' Spoon-ful (Kama Sutra KLPS-8054): Jefferson Airplane, Surrealistic Pillow (RCA LSP-3766).

On a greygrim weekday in the final stretch of my craw to the finish at Yale, my po stash exhausted, knowing no dealer any closer than Brook lyn, I downed almost a full tir of nutmeg -- pirates did it right? — perchance to get looped. Nothing happened at first, so I ingested more (bit-ter!), more (vile!), till in two-three hours: bingo. High as a blimp, I wandered the streets of ew Haven, reading the min of passersby, stumbling over tomic sidewalk particle Although I wasn't hungry, it occurred to me that I should cat so I got a sandwich and fries at a George & Harry's, only to dis-cover that I couldn't taste a thing. This was somewha unnerving, so to test my bility to perceive arything ('fore chuck-ing it all, throwing in the epis-temological towel, and accept-ing the "how"), I went to the juke-and selected "Full Measure," a single off the third Lovin' Spoot ful album. The summer before stoned on hash. I'd though "It's Ad Over Now" by th Rolling Stones, a song which couldn't ve been more familiar to me, was actually being sung by Ray Stevens — that's how I heard it - but this sounded like nothing. And I don't mean it sounded "unlike anything else" — unusual, unique — i mean like nothing. Which maybe in hindsight it was, and the Spoonful were: NOTHING.

One of a handful of groups to submit whole-hog to the trans-idiomatic shuck know as folk-rock, the Spoonful is as fore-rock, the sphenium in retrospect lacked the halls, the rigor, or the mischief to pur-ent as provocative a folk-fringe hybrid as the Holy Modal Rounders (or for that matte the Fugs), opting for a musi-devoid of danger or true sass Somewhere that spring, to worm their way out of a bust, they ratted out their pot connec-tion, an act of heinous careerism (oh, they were worried Zal the guitarist, a Canadian, migi lose his work permit) that effec-tively (and ironically) ended their run as credentiaio! expo-nents of contempo-oogabooga

Back at my room, I cast my fate to the Airplane. I had both of their albums and hadn't got much out of the first, except a sense that they were kinda what — post-folk-rock? (Or something.) The second, which in short order would play a

something) The second, which in short order would play a foreground role in somically redefining the late '60s — the Psychedelic Era qua music—I hadn't yell instead to. First spin, soon as I put the needle down, huge ugly blotches of dark green algae spring up everywhere. Needle up, they was the properties of the pro ate friends like the Beatles had

for so long seemed (wouldn't THAT be nice?), I tried again —

THAT be nice?), i tried again —
whoops — more algae.
Dying for some human
contact — music wurn't contact enough — I ended up at the
Yale Library, a stone-cold oldstone repository of the pompous and dead, laughing unconand dead, laughing uncon-trollably. People giared at me (though no one had the pep to shut me up), and then sud-denly, whoopee!, a FOX HUNT — redcoats on horses jumping over tree stumps — I'm not making this up — the most vivid hallucination of my life.

New fogging Haven: where George Bush and William Buck-ley (Oliver Stone and Jodie Fos-ter) learned HOW.

it, my favorite philosopher was the same river twice"— I'm sure you know that one. "The way up and the way down are one and the same." A bunch of fragments, aphorisms. "Nature loves to hide." One that I've always got a kick out of, and a shitload of writerly

The last time I thought about

mileage from, is "Consult thy self," translated also as "I con self, translated also as "con-sulted myself." I don' know Greek, it's oke either way, but meaning what: "Empiricism starts here?" Spotlight on the sub-ject (before Western philosophy even had a subject-object

In the intro to Rock She

female-authored rockerit, Eve-lyn McDonnell agues that, bey, it's COOL that women acknowledge their subjectivity. She con-cedes that some gendered males have also walked this path, "not Gosh — I must be the part of gonzo (whatever th' fuck it is — I've never known!) (even as nd, the word makes me gag

about, a bust-ass (and I don mean kick-ass) editor who later nulled rank on Lester by advis

ing him that he'd graduated Dartmouth (while Lester'd grad-uated nuthin'), actually voiced a not-so-begrudging respect for Rolling Stone, a tuly hor-rible sheet I occasionally wrote for (Bob didn't) but never EVER read, which he hailed as at least fulfilling our need for "rock journalism" — reportage — "investigative" or otherwise. I now realize what he had in mind tence) for which he relently shilled, shills, will always shill (when you review everything, or pretend you do, without an external guarantor of the "fact" of such supposed mega-real-

freakin FOOCOOOCOL. eth). Whenever he spit the notion of journalssn at me, I shot back with "Consult yourself," which he in turn poo-poord as "bourgeois individualism" or whatev — "twasn't "universal" enough for the bastard... fuck Then as now, on the stree

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as at motherfucking Yale, my uth, THE truth (hee haw) i.e., for starters: what you can be surest of. If we're talking records and bands and what not, all you c'n be anywhere NEAR sure of is the shadow of

noxious as the Stone - you

would pretty much seem a

freakin' FOOOOOOOOL, eh?)







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your merry ass, you've gotta be objective, impersonal, you've objective, impersonal, you ve gotta go straight at your own jugular — mix a metaphor — and take furious notes while the blood is still fresh. If the initial calculus ain't perfect, you're nowhere, and anywhere you proceed is triple nowhere heads will ask: Where are you

heads will ask: Where are you hen?—yknow, anyway. They'd say you're in autobio land. Well, fuggit. If such procedure smacks of diary keeping, if the test thus generated is MERE autobio, so be it. Christgau's own autobi-orgaphical slip, for the record, has been as visible as anybody's. Terror of aging — of the pos-sibility of appearing old — has always been a dominant theme. When Chuck Berry's "My Dingaling" came out, Bob had just turned 30 and was taking it hard. Rather than call Chuck's first hit in some time what i first hit in some time what it was — cynical toss-off; play-down to a pack of children — he aligned himself with the chil-dren and lauded "Dingaling" as evidence of ageless Chuck's

the Fall and I were something like friends. When he played L.A. we hung out, preferably in bars where he didn't expect you could hear on the radio was dirges and stuff, except for Canadian stations, fading in and out, on one of which we to meet members of his band heard (for the first time) the "It's a bad idea to socializ Beatles, who would soon sur pecaucs, who would soon sup-ply the accompaniment for post-JFK Ameri-teen whoop-de-doo, them and that's right—the fabulous TRASH-MEN, givers to the world of ourself a second with your musicians"). On one occasion, he berated me for going home with a woman he'd introduced me to, a rockwriter who when I kissed and fondled who when I kissed and fondled her had no panties and a dan-gling tampon string, oo wee ("Sex is not a good motivating factor"). Before my VCR got stolen, I ran him a tape of Plan Nim from Outer Space, and he played me a cassette of songs about trucks by some actual punk 13 years before the fact: "Surfin' Bird." I can't think of Surfin Bird. Tean't think of those weeks up till Christmas without feeling an equal rush of Beatles and Trashmen, who together, where I lived and breathed, kind of reinvented rock & roll, dead as a donut (as trucker trying hard to sound like Dylan ("It's not the Dylan full-field hell-&-gone you name-it) since, well, before Bobby part that matters — it's the truck part"). He decried Lon-don as "too French," unlike Manchester, his home ("The Darin, Hey, believe it: that wa Norman Conquest didn't mak You take Sally and I'll take Su it that far north"). Back there

at that far north. I Back there during the Falkland Islands thing, he feigned a rooting inter-est in the U.K., contending it was "much too easy to side with Argentina," Mark E. Smith; a man of pith and whimsy. Too bad, 'cause we're also talking vinyl at its thinnest, frailest, most destructible: the "love is to kill" theme directed at unit targets.

neverending oompah. ("The kids are alright" my dingaling.) Which Bobbo would certainly never admit, or admit tainly never admit, or admit the relevance of (the personal he'd allow to be political— hell, he'd insist on it—or even historical, but that's just every-one cles's personal: the third person personal). Truck exten-sively or extendedly with the first-person personal (except briefly for "parable" sake) and you run the risk of having this land, and his ill.

jerk and his ilk accuse you, as he has me, of "narcissism." LIS-TEN GOOD.

What I write, on music or What I write, on music or anything, is not narcissism— NEVER!— any more than bodybuilding— if you do it right— is narcissism. (Sayeth Mr. Schwarzenegger; you've gotte judge your delts— y'-can't love 'em'). Nor is it' sulp-issim"— her you. I'm telly sism" - hey now, I'm talking to you, YOU!, why would I waste my time scribbling this

waste my time scribbing time bulkrap for myself: Or mas-turbation — "self-indul-gence" — geez, I'm getting defensive, dor't winan be defen-sive, NO MORE DEFENSIVE. Go ahead. Call me a philosopher/poet, that's OK, or an archaeologist of the real-time micro-moment, even (I'll grant) a phenomenologist, but plase I am not now, have never been, and have never had any interest in being a "journalist" (good or had).

From the night in '79 he was on my radio fandango to some-where in the '80s, when our orrespondence dwindled 1 nothingness, Mark Smith of

As a band, as a musical realization of something, the Fall were more intelligent, more after the end of the world alter-the-end-of-the-world (alklat post rosk"), AND more sonically compelling than Sonic Youth (if less nerd-empower-ing). The last of their albums he sent me was Grotesque (After the Gramme) (Rough Trade 18), which I must've played but 18), which I must ve played but don't remember, I'm sure it's a good un. The cover is an old Dick Tracy-type guy gritting teeth like the likeness of Phil Alvin on the cover of the sec-ond Blasters LP. Speaking of which, of whom, the last time I saw the Fall play I was stand ing with Dave Alvin, who afte a couple songs said, perplexed "There's no hooks." "Well, said I, "that's the point."

Do I namedrop too much? Here's a name y'don't know: Ed Abramson, 53-35 Hollis Ct Blvd., Flushing, N.Y. Rubbe Bivd., Flushing, N.Y. Rubber stamped on the back of Bobby Darin's That's All (Atco 33-104), containing both "Mack the Knife" (though different from the '59 single version) and the '59 single version') and "Beyond the Sea," plus sixteen tons of hotcha-style pop filler. I haven't seen Ed since '66, but we lived in the seme wing of the dorm, and somehow the alb ended up in my stack (I didn't steal it). In November '63, he and I driver to Philis for a chable

I drove to Philly for a double date with high school cheerleaders. The big homecomi game, however, was canceled when the, uh, President got shot, as was the date itself when I didn't behave aggrievedly enough. On the ride back, all

happened? Everything, But sequence, hierarchy, syn chrometry — scratch that— the assertion of all such mea-fr faters, of a calculus and phe-nomenology of micro-moment progression, scale, nuance, and angent, is a least two thirds the statement, voiced or unvoicel, of each and every rockeritee on. His/her stab, strut, and (i son, His/her stab, strut, and (ii) a nutshell) occurre. Or let's do it this way Every rockwriter (sportsyriter) (geckwriter) has his/her own book of genesis. Has? Exudo: An Old Testament concat: nated fable. Gospel according to till in the blank Every criti a "witness," a zealot and cruck pot, and everyone's testament different, heck, it had better be A fragment from MY glorious goddam scripture — the Abso-lute unfolds itself, thusly (take

It isn't so much that rock

history is or must be revision-ist (it generally is, but so what?) but simply, and more to the point, that it is and can't help but be reignist. Historical back

but be visionist. Historical hands, insofar as they're dealt at all,

are dealt to persons—to san gles and multiples of cm. Per sons are touchstones of the effi-cacy of chronology; how his tory did its thing. What exacts

happened? Everything, Bu

Re: anything besides pank that has had mainstream play since 1970. Things either get filed with the '70s (Alex Chilton, Steely the '70s (Alex Chilton, Steely Dan, the Replacements, R.E.M., Nerwan, Metallita) or the '80s (Somic Youth and its partisan). There's no round left in the '60s they're completely full (were full by late '67s; the '70s and '80s are still very sparse. Rup files perfectly with the black '60s— erfectly with the black '60s separate warehouse finally almost full. Madonna coes wit pre-rock '50', alongside Eddic the pre-rock '50', alongside Edaic Fisher, Springsteen is on the plane with Ritchie Valens and the Big Bopper (Buddy Holly took the bus) (or rather: never quite fully existed). Did I say the rock '59 were over before Bobby Durn They were over before Elvis entered the army (true). Hardcore Metal the army (true). Hardcore Met fits in with 19th Century class cal — the intervals, the bon bast, the ponderousness — noth-ing later than Bruckner. The '90:

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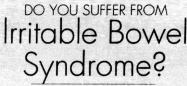
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It would appear there's a lotta Lavender Hill Mobs around. Perhaps you've seen Lavender Hill Mob the Sim, but I bet you've never seen Lavender Hill Mob the band or heard either of their TWO eponymous longplayers released within a year of each released within a year of each other, by the sume label yet. And sin't there also a Lavender Hill Mob turkey breast, and a Lavender Hill Mob deodorant stick? Wow and hey and fuckaduck, but I was actually AT the session that produced the first of the L.H. Mob elpees (United Actions).

Artists UA-LA719-G), late '76, Artists UA-LA719-G), late 76 the only time I got flown some where by a record company, as opposed to already being in the vicinity, just to attend a . ecording session. Snowy blowy Que bec, an hour from Montreal wonder! I's scenic, great food, nice kids in the band, incredi-bly civil for rock-n-rollers. A company gladhander gave me percodans. The Parti Qubb-cios won a big election that week dancing in the streets. A good-time all around. As a quid pro quo, I was all set to call this wholesome, some would probly say innocuous, 6-piece combo, wonderf'ly wenic, great food

it (Abba was on the turntable), only used it as a coaster — how

fastidious.

I split and returned with some objects she'd left at my place, dumping them beside her still comatose figure, which this time I made no attempt to d turb ('cept to paw and sniff the turb' (cept to paw and smill the enormous dark spot on her crotch and find it, yup, cold wee-wee), arranging them in a pile; her unread copy of my sec-ond book, a sneaker she'd once aimed at my TV, various under-garments, a cotton blanket, her vegetable teamer and cometvegetable steamer and cosmet ics case, a jar of French-import strawberry jam, half a box of

Kotex nappies.
To the pile I added my wine-stained alburn, on the jacket of which I scrawled, "J. — Thanx for the rapport. R.," then changed my mind, snatched it back, and have toted it with the rest of my

Exhumable but rarely exhumed my fifties/sixties singles pass my intressixties singles pass time in a carton. Last one played: "Whispering Bells" by the Deli-Vikings, 'round 1986. It was totally beat to shit. By and large, they all are.

Held together with the spit, and warmed over by the belch, of history?

I dunno, "genuinely innocent,"
"vanguard of the anti-punk back-lash" — when — I can fling it with the best of em — but when

These were also days of

goodtimes with Justine, you remember her -- before her remember her — before her alcoholin' got the final better o' things. A song on the album, "No One Comparen," inspired me to compare her, all too favorably, to my precious galpersons. Clearly, I was asking for it. But for a brief twinkling even she would acknowledge that we would acknowledge that we tor a brief twinkling even she would acknowledge that we were, yes, in RAPPORT—ref rence to a line in Creation of the Humanoids where the sister of Ion Megawan, head of the robot-bashing Order of Flesh and Blood, boasts that she here is the control of the state of of the s self is in an advanced relational state with a robot, a "clicker"-

"Pax and I are in rapport." Justine was gonna print up announcement - "Justine and announcement: - "Justine and Richard are in rapport" -- but never got around to it. Fast forward to her abor-tion, to the day some weeks after it when, she was told, a penis would again be fine, dandy, at

least physiologically cermissi-ble. This could be the night I got lucky. She hadn't, far as I knew or believed, had a drink in the interim. Ring ring, door unlocked, there she was on the loor, an empty liter bottle at her feet. Couldn't shake her awake she scowled and pushed me away. On a coffee table, a water glass with two inches of wine sat on my copy of Laven-der Hill Mob, a red ring at its

the very idea of the single is the very idea of the single is rather amazing, and in retro spectalmost preposterous. Two sides, one song per. Onel— what forcible focus on the unit sonic offering. Not the pot luck of a many-unit album, but a treat acquired 'cause you've already heard it and like it. Too already heard it and like it. Too bad, 'cause we're also talking vinyl at its thinnest, frailest, most destructible, the "love is to kill" theme directed at unit targets. They may be jewels, gems— but for permanence they're fuck-ing rhinestones.

ing rhinestones.

Interesting, at this crossroad, that CDs have meant an
end to two-sidedness; that 102
percent (approx.) of viable
releases in the format have so far been REISSUES of analog vinyl (and shellac). Which is to say what? - that it's somewhat ridiculous for the CD to p ridiculous for the CD to pre-cent us with the metaphoxiflu-sion of indestructibility— "immortality"— which bally-hoo for the "unbreskable" LP once heraided too, yknow?— when the bulk of current sonic fodder is (dare it be said?) more

ephemeral than ever? But back to the singles: yes, they're maimed, mutilated, on mai gimp — way more for leaving them ALL in the eff ing box. For exhuming NONE of them. Well, it ain't fear of of them, well, it am't fear of disappointment—that I won't "enjoy" hearing some once-lavored tune for the first time in so many moons, or that it won't "satisfy" on some whacked-out, esoteric dotted line. 'S more like an eerie suspicion, a tingle on the

that ONE MORE PLAY of any thing might well use it up, play if OUT, for the remainder of my days; and that using up h loss/forever, a crummier out come than merely lossing access. Josing track ...um.uh. forgetting ...LOSING YOUR WAY. gotta be a shoddier dan-loss/forever, a crummier

Two trains running - tw MORTALITIES - the music MORTALITIES — the musics and my own. Music that (1 po-tulate) helped form me: to see a single component DRY UP, lapse, is to feel my life disman-tled one more notch — like Jeff Goldblum and his vanishing body parts in the remake of The

"Fear of loss of being" that Heidegger hokum from where was it, Being and Time Finally, in 1998, I find an application that doesn't seem gratu itous. (Middle age can do that.

A friend g-g-g-gone! — and I don't mean dead. Written off, written out. (I wouldn't piss on No names, no names, but

No names, no names, but he was a goodfriend, he was a befriend—then once he wasn't he was NO FRIEND. Somewhere in the middle, when he was just a mid-friend, he helped originate rockwriting. Wait—didn't / originate if Give him an assist. He had a hand, was at least a catalyst, the person I tried some of this crap out on. A lot of my riffs came in dialogue with him Which is something, consider-ing how little he knew bout all bluff. Like, here was a guy whose first try-on-for-size of what he took for rockfrol was Trini Lopez Live at Pf's (white of if you're under 45). Meet the Searchers (Kapp KL-1363) was Did ya know that the Brit

Invasion, stage one, consisted solely of the Beatles, the Dave Clark Five, and the Searchers'— then maybe Peter and Gordon. possibly Gerry and the Pacemakers—It was six months for more) before the first real U.S. impact of the Stones. Well, this pal, this buddy, championed the Searchers over the Beatles (nis favorite Beatle - what a (nis tavorite beate — with a card! — was Stu Sutchiffe, the dead one), imagining a song or two of theirs more overthy "scual" than either the known works of the Fab Four or his subnovice inkling of the rock norm. Putting his money where his mouth was, he bought Meet the Scarchers (a/k/a Needles & Pins), then I (alk/a Needles & Pins), then I did. From the condition of my copy, I prob'ly spent more time perusing the cover (for Mersey-beaters, they dressed and greased themselves like Joey Dee and the Starliters) than playing i I've got no clear sense no mor of what they ever could've mean of what they ever could be meaning to me, other than to look in the index to Aesthetics of Ro. Land see there's SEVEN entries for 'em...well that's his doing.

My buddy! my pal' who

in the late '60s forwent a "caree in rock-crit (jus' kidding!: 'twurn't



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such thing) for a career in rock commerce, a career of rock evil?, that's putting it too poetically; who as manager of I won't even name them owed me much I never saw for band services/ren dered, who fucked my royalties ovally at a time, a longtime royally at a time, a longtime, bloody years over which I could never consistently pay the rent (and was never out of debt); ohi the image of him in his \$50 cow-boy hat with his four new cars and his roll of hundreds every time I'd ask him, beghim, for infucking money. I wouldn't

And wasn't there more? way; oh and he never invited me on a tour (although he took very effective agent in the nu I won't name her either -- to lification (cum disintegration Europe yet), even just as a friend goddammit; and as a final insult sent me a gold record, so suitable for fram-ing it was already framed, in lieu (and I don't mean the ending of history: its relegation to ter-minal irrelevance. Wake up one morning and old pet "hypothe-ses" are suddenly a little ing it was already framed, in lieu of any recent payment — whatsofuckingever — 'gainst the five figures by then legitimately if so improbably due... hool... a good deal of which can easily be writ off as just, well, ROCK AND ROLL, its wage, its consequence, its everyday walk theretes suffice and substance. unwieldy - inapplicable useless - the self can't use 'em usetess — the self can't use em (they give at the creeps) — to the point, ultimately, where NO specific retroview is any longer "worth advancing," even between one and oneself, any longer "ten-able," and not so much 'cuz it

SAVE you, any better than

about right, sure, maybe. Bu severe chronic knowing can lead

together with the spit, and wrmed over by the belch, of history? I don't doubt it. David Byrne? Ocoh, he was an x-tremely big cheese. Father of postlong, shoremanism, wasn't he? Tell me, is there some way outla here? It starts with D. The disposable, too long undisposed of. All dust in the wind.

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Oh, and furthermore, even if it could and you could: It can't Jesus - Godzilla - the tooth

(Up the hill...down the hill. You would have to be a Buddhist, or a flaming masschist, to feel that this way/down is as

"All is but knowing so wrote Marcus Aurelius. Soun

What - another Searcher album? Uh. .yeah: Take Me for What I'm Worth (Kapp KS-3477), their fourth, fifth, or maybe even last LP. Note the older-type shrinkwrap — that rubbery, stretchy kind of thick plastic - with "stereo" and "our price in big letters, and a little map of the U.S. The wrap is bro-ken, so I probably played it, thoug i I wouldn't bet on every cut. A: stably the wretched excess did make its purchase my-t

expelled me — it was official but by some crary accident they forgot to cancel my last fellow ship check, a big chunk of which I decided had to be spent on albums. Had to I used to claim blew the entire 6/10 bucks there's a nice ring to that — or 400, but it was more like only 190 or 200 bucks.

I got the first Grateful Dead, the first Country log, Over, Under Sideways, Down by the Yard-birds, everything I didn't have Sideways, Down by the Fara-birds, everything I didn't have by the Kinks, at least a couple of Donovans, Agension and A Love Supreme, the first Pharoah Sanders and the first Albert Ayler on ESP, and a slew of items must've got rid of 10-15-20 years ago — the second Troggs (con-taining "With a Girl like You"). Los Bravos (w/ "Black is Black"). Los Bravos (w/ "Black is Black"), the Fortunes ("You've Got Your

What, you might wonder, could possess someone to adopt a handle so aridly pretentious, so dauntingly...insipid?

durn near everything but its music, ha ha ha ha ha, but more of which was plain basic treachery, perfidy, bad faith, non-generic interpersonal DOUBLECROSS.

I wouldn't puke on his

Meanwhile, yonder in loss-of-beingville, the situation gets grimmer. It's all a house of cards, see, the whole setup, not just crapshoots with individual fuckin oldies — 'cause that's what they are, ha ha — there's more to be concerned with than exhausting concerned with than exhausting some tunes. I dread, well I no longer dread, I know: that pro-longed listening to this old shit— shoot: prolonged thinking about!— will just as surely burn out ancient CONSTRUCTS

out ancient CONSTRUCTOR entire sputtering SYSTEMS, the very MINDSETS in which the mix &-match of any of this shift wery MINDSETS in which the mix & match of any of this shit COHERES. The "natural pro-cess" of rock, involar as it is rock, involves a systematic real-world/real-time/communal/personal playing out. All culture, certainly all of it built around the cerainy all of it built around the sequential offering of product — TV, movies, mags and books, cars, sports, clothing — is about turnover — a truism — but only rock foregrounds and RITU-ALIZES it in extremis. (Roll over, Beethoven... roll over, Plastic Bertrand.) And if that's the

deal with IT, why should it be a different deal with reflecting on it, reflecting truly on it? Right? (Wrong?) (Another truism?) Another approach. Regard-less of the whatzis under scrutiny.

things start rolling down the hill (and you're rolling with 'em) the ISNT, believe me, is what will predominate. The 'fifties'? One house of cards built upon another. Rock in its 'primor-dial' form? Oh, you must mean heave Week Suprement. before Rock-Surround - back when rock roll was a bons fide antidote to the ills of the world, and not so central (or conspic-uous) a source of them. Well, okay, if that's the case, yes —

just that further to-do would only render everything all the more trite — banal —

"meaningless." Which'll jar your bones,

lim!...sap your breath...distort your hearing for your own con-crete thoughts 'til they screak like the muddled static of dis-

tant homily.

Tutti frutti perpetooty.

And if it's ROCK qua meaning

And if it's ROCK qua meaning (qua "art") we're wasting brain cells on, there ain't too many ways you can trick it up, bol-ster it, to insure it'll play eyen short perpetuity. Everything that rock rock rock and roll "is," it also

isn't - and I'm not quoting

general semantics - and whe

things start rolling down the hill

okay, if that's the case, yes-for that it would pay to look to the "sixties," the "fifties," or even the actual '60s and '50s. The actual '60s are grounded, actually, in the actual '50s, and the '56s as groundbowrk are a basement, a groundbowr, whose support time, strictly limited, has EMPRED. People 'ha think they know the '50s or the '60s but has works. but have only seen cartoon ver-sions haven't a due of the fragility

speaker must not alter their fundamental character of timbre, spatial rendering or dynamic contrast.

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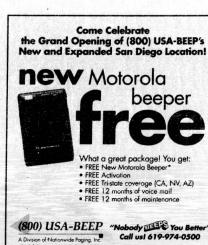


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without Wayne Fontany, the first solo alb by Gene Clark all bought, presumally, simply because they were there. After what the yalemonsters had put me through, how could i not take my reasonable share of

frivolous war trophics Why I didn't scii ti Searchers 10-15-20 years and 1 one thing. Some records are old friends, and old friendship, like new, isn't exclusively about good or bad, or even real affinity. Oth ers are people you feel sorry fo and if the Searchers, in spring 6. were already obsolete, by the 80s even their dust was obslete. Today, they're the last remaining piece of fellowship booty that never became an inte-gral part of my master stack, the ost purely meretricious of tro phies (not even a belt buckle or an ear - of the enemy: more like its lint), one as valueless as

the graduate degree I never got MEANWHILE, an actual war was going on, y know? No ing the palette of philosophy, my real supposen at Yale, the rea-

like entrenched (and very cor. stipated) academes but petty mistrators, self-tenured department needs ... deans, by golly — well one of 'em anyway. Did I tell you that Christ-gau, good old Bob, once dubbed me to marginality, and in the long run has denied me any sig-

nificant role in official - " zath

as opposed to rock) histo

the fugsucking "pantheon" Oh, yes — another pathetic house o-cards for sure, but thes two

clowns act like they fucking

And why do I care! Wh

It inks the hell out of me the

albums, he does grade propie CONDUCT, and conduct -

akine! -- is what keet

this high-bounty.

ny anthology he edited ably 18-20 years ag another old grudge. S called it, and he asket

every Fving, breath

contributor got \$750. a w

single piece.
And what kept me

told me three years is my rude behavior at Sex Pistols show, the is

Sid Vicious era, at Win

more than I'd ever made

writer or rockwrite

of even quasi-note: an essay on his/her album — the one yo

OWN it.

do Lore LCARE

rized" -- "accredited" rockwrite

himself The Dean of American Rock Critics' He had a T-shirt nade up with his name above that tale, and a likeness of Lit-tle Richard. What, you might wonder, could possess someone to adopt a handle so aridly preentions, so disuntingly...insipid as obtuse a sham as Springsteen' in bearing a nickname with zero proletarian reverb — The Boss! — but in larger part, it did accurately convey the man's aura of swaggerless dogmatism Both personally and professionally, he is one drably impe

rious prick
The Dean! — who to this The Dean! — who to this day (in his syndicated "Consumer Guide") gives LETTER GRADES to albums and has a

In tandem with copilot/tag-team partner Greil Marcus, he at a crucial juncture blocked my progress to wider (um) recognition, effectively consigning me to marginality.

schmuck in the first place, was to delay getting drafted as long as possible. So dig the picture: I've been pummeled and poleaxed—rejected.daddyl—I don't have a job, a girlfriend, fucking 'Nam is in full swing but records'll redeem the da Ah! the Sixties: the blithering optimism of it all.

And six mints, make that six months later, Jacques Der-nds came to Yak as a visiting pro-fessor. MISTER deconstruction r whatever - shit, he mighta seen my thesis adviser (at least an ally). Good thing I missed him or I'd still be rotting in academia. Christ am I glad to h

DONE with academia.

But who sez I'm done with it? Having fled the and gauntlet, escaped by the skin of my shoes, I walked smack into a new gauntlet about as depress-ing, and aimost as draining, one with — what? not again?! — distinct academic coloration demic? Pseudo-nonacademic

Like femmes fatile, who "don't know it, "academic who don't know it, or feign ignorance of the fact, can be—as they used to say—bad medicine. Bad enough, Rot wave the southern the second the second

son I became a grad school
schmuck in the first place, was
to delay getting drafted as long
more than once, I saw him in action. He'd put six LPs on the changer, stack all the covers is changer, stack all the covers in the same sequence, go about his birness. If he suddenly heard something to catch his fancy, he would count discs and check the covers — "Three, four — oh. isn't that something? — Tom Paxton." Nowadays, I would assume he's user and would assume he's got a multi-CD unit with a digital display so he needn't even count: tech-nology favors the lame. (Dean of what branch, though? Admissions? Paper clips? Alphabetic

For us rock-crit underlines to affect a supervisorly demeanor with an almost schoolmarmish ou-with a ruler) facade coking back, it was write land

and to diphone. "Get your the-sourn"— it's word choice time," and for two hours try and argue me out of certain key adjectives. Laughable 1. coasperating and in hind sight maybe mostly It was more in his "intel-It was more in his inter-lectual oversight" capacity— as surveillance pilot at large, unpaid and unassigned, far above

My job that night, well it a a job, it was a labor of lo been to go out and ins audience before and aft band. Some guy from t tols' crew thought it all s too placid, too pat -Grateful Dead shot arsenal I dispensed spades — I was one u lout — until Bill Grahar ically picked me up an ne out of the buildit rocks roll — or punk-kind of youth-twitch not the high risk of behav like a FLYING FUCKIN

> Marcus, who had been there, and been offended, never expressed regret for the slight, the exclusion, but later in the '80s he averred that, knowing what he knew now, now that

What I heard on t grapevine at the time the arme out was that he'd also d approved of what I might be approved of what I might buzz was that Christia who "knew" me better than Godid, told him. "Oh, he'd year ably pick a Doors album an approved to the control of the control o way" - an odious no-not and Greil both - but that rumor. In his foreword to the reprint of Stranded, Christa draws attention Richard Meltrer". ible? Is that like being a bywart? And if I couldn't repressed, why the fuck did thave to repress me? (Like the of Meister Eckhart's cold to manic God, my pr

remained in my abse

A more persistent rumble They try so-o-o hard to be They try so-5-o hard to be good, caring New Deal Democrats, and good Boy Scotts, and far more telling, good boys, they've never been bad boys, never even tried it on for size. back thereabouts was that these bozos found my rockwriting "politically incorrect" (ostensi-bly: I wasn't as keen as they on helping rock-roll find, adjust micro-tune They wouldn't dare commit moral/humanistic compass, o adultery. Never farted in the in lieu of its willingness to access
same, SUPERIMPOSING subway. They don't know dan ger from the inside looking out, kx ked away from any relief, asysame, SOPERIMPOSING suchever upon it)—the first time I actually heard the now all too-familiar apprison. Basi-cally, this signified only a slight upping of the transgressional ante, as I had already been loni, any exterior safety net. Fuh. do they even know mischief? They've never tasted their own bile, never looked death in the

out of town.

What's daffy about this pair

what's deny about mis pair coming on so holly toily in their exercise of sovereignty is the se're guys who need a telescope to reach — approach — make

ever it is they purport to be con

fronting, so mega-removed are they from any tangible earthly

what-the-hey. Like most cul-ture wags laureate, what they are — all they are! — is pious OUTSIDERS. (Like Sam and

Ann Charters.) Breast-beating squares. (Like George Will and Norman Podhoretz.) Stuffed-

Norman Podinoretz.) Stutted-shirt know-it-alls. (Like John Updike and Leonard Feather.) Aspoint-to-point-to-point-to-point arbiters of the socio-cul-turally valid, they're as embar-

rassing as the Medved Brothers They don't have the exis

tential oo-poo-pa-doo to be trucking in anything so both high and low (and so alien to

their alleged lives) as standard issue rock and roll. In their frig

ging fifties, they haven't caugh

ging fittles, they haven t caugin on yet that one thing rock does rather well, too well to ignore or dismiss — one of its stocks-in-trade — is SECOND-PER-SON HOSTILITY. The many stations of I-dislike-you Which

isn't "good" or any such easy moral A-equals-A, certainly isn

"nice," but it's the goddam rock

roll terrain, it's fucking give

Might I add "universal"? Such itchy biz rubs Bob and Greil th

wrong way, especially when the

targeting is, well, non-rational irrational, and above all "unjust."

Taxonomically prejudiced (and prejudicial). They insist, for inst, that ANY TIME a male gender-

specific voice expresses antip thy to a non-male gender-sp

cific other, UGLY SEXISM ha

reared its head - ring the

that the gender voicings be reversed, that with mit

change a female subject cou-

ing... it doesn't matter!

they've troubled 'emselve

issing out, shitting all over, a

male object...that ill will is a

been as rock watchdogs that

what Randy Newman migh

really 've MLANT by 'She People" (yes — of course!, Randy's being irons — but should anyone even say these things?)...how poignant.

eye in a mirror. When I wrote somewhere deemed of dubious intellectual deemed of dibious intellectual grounding. As far back as '73. Christgau was branding me "anti-intellectual": in a saner universe (in his purview), I'd have been tarred, feathered, run that one of the things which

helped kill Lester Bangs was WRITING, each of them accused me of romanticism — how can me of romanticism — how can writing kill? they questioned. Well, guys, it doesn't always kill, but it certainly comes closest when you're doing it right. Only when it makes active use of your blood, your heart, your nerves glands, sex fluids, vertebrae and whatall, and don't forget your stink, in a word: your body. In a word: your life. They were more annoyed, I would guess, that I considered it a pity rockwriting was the genre that gored Lester, that a diet of rock and nothing but had rendered him

ful—the smutch of their impe-rialist intentions will contami-nate anything they touch, their seal of approval rendering LESS ACCEPT ABLE the goods of its

too dumb to get out of the way. At the risk of overextend ing my own 2nd-person an ing nry own zna-person and mus and getting downright ad hominern about all of this, I'm gonna introduce a new term to the proceedings: COOTIES I don't give a ding dang doodle if these blockheads ever sturn ble on some remote semblance of the True, or accurately peg the Good and/or the Beauti-

idea of a saner universe, the sight and sound of such card-carry-ing outsiders fattening up, even commentarily, on the good the culturally/intellectually ab riginal would release fucking ANTIBODIES in the world Imperialist cooties: nothing to

Or if "imperialist" sounds too vigorous and resource-ful — too vibrantly alive like Teddy Roosevelt or Cortez or somebody — let's just call or somebody — fet s just can it "proprietary." Ideational as opposed to material propri-e orship...dominion...super-intendence of turf and sight-

lines. No matter how you slice in, the reigning King of Propri-etary Cooties—let's print that on a shirt— is Greil Marcus. It's hard to go very long

without seeing this man's maim-ing-by-NOT-damning comntary on something. No other George Plimpton, not Nat Hentoff, not Dr. Joyce Broth-Hentoff, not Dr. Joyce Broth-ers — has functioned so relent-lessly, so adamantly, as propo-nent, evaluator, certifier of relevance both passing and eternal chalidward huckster for so turgic a line of see-Spot-run. Michael

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reissues.
So unremitting has he been in affixing his byline to so much NOT requiring his collusion, his stultifying illumination, and certainly not HIS italics, that certainly not I'm's fraits, that every juxtaposition of it and anything has come to feel as WRONG (i.e., as corrupt) as the mating of basketball footage to "The Revolution Will Not Be Televised" on a Nike commercial.

A couple months ago, an article in the New York Observe omplained about Marcus's line notes for the reissue of the Har Snaith, Folkways anthology. Author Mark Schone's beef was that in gushing all over Harry there was an implied denigra-tion of rival folklorist Alan

at Winterland, When I finally saw a copy, I wasn't in the index, or on stage at his Winterland, or anywhere else. Once an appar-ent eyesore, I was now beneath Lomax, who Schone felt deserved What irritated me about what irritated me about Greil's presence in the package was simply that — his pres-ence — although I could nit-pick and say his lyric/historical his notice (both forward and It was a book which struck spinout on Clarence Ashley's "The Coo Coo Bird," for one thing, bore traces of a METHOD-OLOGY of song dissection (and archaeology) I introduced to

It was a book which struck me also as, yes, derivative — secondary — and which M.T. Kinney would later proclaim a "broken-leg try at duplicating the Everest climb R. Meltzer

hank-o-pulp.
The endorsement didn't even improve my case with the endorser. So shallow had been his display of regard for me, so

much did he not deem me ever

a colleague, that I didn't make it onto the mailing list for his own next book, Lipstick Traces, and he balked at first when I asked for a copy (how much humiliation did I think I

needed?), telling me to go bother his publicist...he was in no

mond to do so himself.

It wasn't mere protocol that prompted me to ask him, as this was the tome in which

Greil reputedly "came to terms

with the events of Pistols night

Marcus doesn't grade albums, he does grade people's CONDUCT, and conduct - alone! is what kept me out of this highbounty, high-visibility anthology he edited

rock-crit (and yes, was better at) in my first published pieces 30 years ago... but fick, I'm too rouch the folkie and populist myself to ever invoke an intel-lectual "copyrigh" — ownership in i'm y game. (I don't own things in the air, I don't even own names I've given them.) Alyway, it would ve hen preferable. I think, for Schone to have heen more nations.

preferable, I think, for Schone to have been more patient: chances are, left up to his proprietary avarice (the pipe dream: champion something and you'll forever be associated with it), that Greil would eventually have carved his name on Lomax's legacy to and still legacy to a still legacy egacy too ... and still may Who/what won't he put his nar

Hey: this is a man who accepted payment to report nightly on a MICHAEL JACK-SON TOUR for Ted Koppel's Nightline. He even put his grimy

He even put his grimy stamp on one of my books, the 87 reprint of Aesthens of Rock— which he didn't even like. And I didn't ask for (I wanted Billy Altman), but he insisted and the publisher acquisected. Wit ingly or un-, his intro did fit-tle more than bracket the work, trivialize it of the control of the control of the trivialize it of the control of the control of the trivialize it of the control of the control of the control of the trivialize it of the control of the control of the control of the trivialize it of the control of the con trivialize it (first paragraph "I'm most of all convinced tha the book is not a joke"; key word: "convinced" — thanks word: "convinced" — thanks MUCH, you fucker), make it small (while lauding its hefty page count), finite, bounded, glibly sum-up-able, socially agreeable ("...the coolest book

to be seen carrying"), no longer autonomous: a Greil-endorsed

pulled off in The Aesthetics of Rock. On an insight level it's the pits' — he said it, not me. So what the hell am I after? My due. Don't think I want credit

Don't think I want credit for having "influenced" Greil, or Bob, or the pen-pushers of their cardboard academy, for trailblazing an activity which inevitably leads to them. I didn't (and if I had, I would rather I hadn't) and I don't.

But if they didn't actually "get it from" me, plenty of it it didn't hurt 'em to have me a forerunner. To have my trial-and-error, naked as it was, ease the path and prime the pump. Credit? I want credit for

Credit? I want credit for being Copernicus — Magel-lan—goddam Socrates to their coffee-table Thoreau — and Thoreau to their Michael Medved. (Do you have any idea how degrading it is at this stage of my life to have to beat my own drum? What such a da

does to my "dignity"? They can kiss my fucking feet.) Lester Young once said of Stan Getz, who profited might-ily from a saxophone way-ofeing Lester had pioneered "There he goes driving my pink Cadillac." I don't want no Cadilcadinac. Idon't want no Cadi-lac (though a middleclass income, after ali these years, would be o.k.); I want to ter-minate the academy. And what, precisely, is it that gives me the willies about

the ascendancy of their shit and not mine - other than th The reality of their ulti-

mate :nessage. Everything they write testifies: THERE IS NO JOY. NOTHING IS POSSIBLE. Regardless of what they imag ine or wish it to be saving Seeing this travesty and obsessing on its repercussions forces me to redouble my efforts.

I'm tired and tired and thinkin I'm tired and tired and thinkin I might maybe resign from this I am stuck with a bran'nes Needed (first things first)

a countercootie to their coeties on everything. On things I still Shit.

Come one, come all, come onne my house! Come alooka m

ear off with "war stories," heh heh. The shameless EXHIBI-TIONIST in me is left holder TIONIST in me is left holding the bag — oh woe — but in an alternate lifetime in the weeks preceding my death, visions galore will come & pay their respects," and with whatever sumthin? Have got left 'Illead 'em to my special albs — ones Per etained mainly so strangers will ooh and ahh, People, I've found, are impressionable — found, are impressionable. sometimes you c'n impress them. (I so much want th'm to

them. (1 so much want to mito love me — doesn't ev 'pybody') Those that're lucky and "suck up" to me enuff — just jukin', 'scuse me, jokin'! — or can prove they have read at least FOUR of my books, I'll give a rimony. Ain't got no offspring— childless — and the broad i'm childless — and the broad im livin' with, my final surviving womanperson, she don't care about this stuff — she'd jus' go & sell it. Besides, she's an old y'know, an oldperson - old as me anyway — how much time' shegot? Y'can't take it w/ you— I can't — and neither can she but THEY can take it HOME.

Watch out for spiders, don mind the dust 'n' dinge — fol

towne, single file, lazz upstars, step lively...then the cellar. Lookit: Thelontous Monk's signachoor on Five by Monk by Five, source of the title — that's all — of the Stones' 12 X 5, a big all — of the Stones' 12 X 5, a big sweeping hand; the LATE RICHARD GROSSMAN'S copy

of Jimmy Giuffre's Western Suite, nice cactus, doncha think? Duke Ellington, Second Sacred Concert — a stinker, i' put it middly. Even with "A" personnel — Johnny Hodges ain dead yet, Harry Carney, Pan 's almost as lousy as that one he did with Teresa Brewer, pec year. Check out the cover, tho: Salva tion Army sticker, And imale: tickets to th'actual concert,

tickets to the data demeet, to work I, signed by the Duke The come musta died and some dumbbell relative junked it. Claude Nougaro, Fernines et famines — what an acty Zappa-ripoff cover. He's got stig-mata, what's the singular, a stig-matum? stigma? There's only, used more aut. "Gloria" not. the "Gloria" — Ornette backs him up — a 14th-rate sweaty French chantoozer. Billy Harper, Black Saint,





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first release on Black Saint the label, where's it, shit, I musta sold it. No — could I 've sold it! — I'm losin' my marbles. Or has the old lady been sellin? Or stoleden by some "caller" ... sheee. C'mon downstairs...

downstairs...
Hackamore Bruk, One Kis
Leads to Another. One o' the
great bands y never heard, protopunk. "Zip Gun Woman," "!
Watched You Rhumba" — before
the punk nut got cruked, it seems
like t'ge there you hadda throw
in a stiff dose o' the '50s. Urban
to stiff dose o' the '50s. Urban in a stiff dose o' the '50s. Urban proto-punk — this is New York — wasn't "garage music" — city kids don't have garages. Urban shabbiness, y'know, was a major early rock-roll ingredient. Look at this guy, Tommy Moonlight— and this was before Tom Ver-laine, speaking of jiw names, who the world coulda done without

quirky (tho not too quirky) '70s chip-off-the-'50s. Less obscure than, more like an overrated than, more like an overrated pseudo pre-punk — or pre-pseudo pre-punk — or pre-laut halfway decent. Teenage lead. The "Flame-Ettes." that is more than the season of the season berg and karin — she and lwer once. . I won't say — and lean-Charle Cotta, my clitte I blieve, can't remer' — a late install-ment of Cravdad! Boones Farm— was that apple wire— Farm— was that apple wire— the timing, hadda watch them I key it adda watch them I key it and watch them I key it and watch them I key it and watch them I key it was the way was the was the watch them I key it was the watch the watch

feel the timing, hadda watch them i' keep it up. Lester Bangs, Jook Savages on the Brazos, only one that came out while he was alive 'S kinda awful, he was doin' GALLONS of Romilar then, but he was my frien'—ya dahu' khow that?— I wouldn't sell it. (You got twunny-65 backs?) fi' bucks?)

Velvets w/ the banana, a

piece of the peel's missing but see, it was paper — not plastic...Satanic Majesties w/ plastic...Satanic Majesties w/ the plastic "optical" thing — you're s'posed to be able to see Hendrix somewhere — I've never seen him...Metamorphosis — I doubt this is on CD — buncha

doubt this is on CD — buncha gay stuff they put out after the Stones went to Atlantic — "I'd Much Rather Be with the Boys" — wanna hear it? More recent Brit shit? — okay. Scritti Politti, 12-inch 45— what's this even called? 4 A Sides? Pre-Langue Release? How post-modrin, One "side," which?, I'm

modrin, One "side," which?, I'm never sure, makes ref to Mussolini. Bow Wow Wow, See Jun-gle! See Jungle! One o' the seven or eight greatest rocksongs, make that popsongs, of all time "Chi-hudhua." A strange, almost a '50s kinda feel — do I overstate my "shows" for her '50s. "thing" for the '50s?
WAIT — where's my Blurt

WAIT—where's my Blutt in Berlin...first two Mekons...Pindrop by the Pas-sage...Frag Vec...the Australian pressing of the first Public Image?? There is something VERY WRONG 'round here, some-WRONG 'round here, some-body's been, can't they wait for me to "go"? The greedy wheez-ers...50 years of compulsive exer' a gone to nought... I can't bear it... THUMP THUMP THUNK... my ticker...this is II.

Okay - each of you take 11 records - my fav'rite number -



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THIS WOMAN SUSPECTS

her partner is engrossed in a good book, working overtime, rushing to the gym and dreaming up his next theory. Me too! Just checking to see if you're reading this. 30, white, slim, attractive.

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and leave the rest f'r Jimms and leave the rest f r Jimmy McDonden, NJ07036, I'll give yer regards to Tommy Bolin...Gene Krupa...Charlie Watts...oh th' pain. th' pain, th'...

So what was that broubaha

So what was that brothaha about "calling?" Am La goddam teacher is that it! An "impater of wis-dom?" Entertainer with a les-son plan."? Or am I he who distances you from all teachers. "Think for yourself or perish? (Roch itself, when it was a full-service." enterprise, once fulfilled this function.)

function.)

Or just another overreacher struggling in van to have the verbal side of life catch up, aloud, with the experiential? A head full of too many ideas, eaking, spilling—where to begin drawing them? (It would seem that I not no ni) mandful whose writing is informed EQUALLY byboxing, and serviling, byjaz, and rock...that's a lotta mentalogage; I The printed page as recycle bin; pass it on, reassing traponability for habyasting boostful with no ongoing the control of the printed page of the printed page. The strength of the printed page of the printed page of the printed page of the printed page of the printed page. The printed page of the page full of too many ideas, leaking

Or am I nothing but a Or am I nothing but a blowhard in neurotic need of an audience — as brazen as any attention seeker with a lamp-shade on his head? (Charteer in a comic book ... light bulb above his hairline flashes ON...next frame, a balloom: "Yes! I'll wear that 'shade awhile!"

If liest it's to deflect your

it1 jest, it sto deflect your judgment and mine re my state of denial 'bout this teacher bs. In the final analysis, I'm as cul-pably, reprehensibly didactic (pedantic!) as anybody. To prop-erly do my job, I have not only to hold my act together - keep it coherent - but also the it coherent — but also the world's. While no snonping academic, I mind the world's business — in the WORST way — and I don't mean I read the morning paper. (Or The Nation) But you're in this too. Stondd we both Accept the away means the morning comment, we get to meet in the middle, in a middle ("you meet to read it, I need to write it... ain't life as xream?

it, I need to write it...ain't life a scream?

Psst! Mesdames et messicurs! The lowdown ou.. received cultural dandruff. I was a kid when rocka-rol! was a kid - before the controls were set — and kidhoed is hal were set — and kidhoed is half the story...regrettably. Before MTV? I was around before teeved Eight years before Elvis was on, and shat's not long at all, er, the young Elvis, not the old fat one they declared a saint old lat one they declared a saint in the name of crowd control, you had Hopalong Cass—hey, don't go to sleep, I'll get to the good part soon enough. Out me some slack, okay't I'red like the misfit in Pebble in the Sky, timetraveling to straighten out, rec-tify mis — oh, you don't know before), well that's alright. I'll just blah blah blah blah blah

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Nikofiorcad Systems Constant

Now let's get REALLY poin-Now let's get REALLY pon-derous. Everything gets tougher. Nothing gets easier in this doghump of a life. While my powers ebb, THE BOULDER GETS BIGGER...the Sisyphus benchpress. My freaking task and welcome to it: to maintain the delicate filigree of my infras-tructure for data retrieval, yknow from old hibernating LPs, main-tain it by any means nec.; to coddle the collection, person-al, ating to each and every disc, that they might rest in readiness to someday (should it be required) yield their secrets, thus aiding me in not only putting my finger on but demonstrat-ing to others what it wuz that i wu, and in the process make pre-history "live again," as bizarre and implausible an eventuality as all the souls of all the departed being reconnected to bodies some fine day; to midwife a flame, long extinguished, which no match, no Bic, no collision with a comet can rekindle. This is

a comet can rekindle. This is some jolly gold-from-lead, square-the-circle, angels-on-pinheads-type horseshit, folks! But. All demons being equal, I think I'd rather be propmaster, worrying about decrea master, worrying about decrepting to articulate its import. (Demons're encountered either way.) Of the two cheezy endgames, only one of which can KILL—as this piece, now 10 months old, is within a hair's breadth of doing.

10 months old, is within a hair's breadth of doing. — I would much rather fret over my shirty records than write about them. Off with his face.

In The Western Lands, for all intents and porpoises William Burrough's last important fictional work, the narrator (an old writer definical to the author himself) sets before himself the others of writing himself out. chore of writing himself out of death. Out of ever having to die. At book's end, so near/so far, he gazes upon a literal river of shit, uncrossable — the final image of finality, of mission fail-

Where can you find...

ure. "The old writer couldn't write anymore because he had reached the end of words, the end of what can be done with words."

All I'm trying to do - while failing just as miserably — is write myself out of the rock-

Look. Some days, possibly most, it occurs to me (in no uncertain terms) that rock, and all writing about it, has NOTH-ING TO DO WITH ANY-THING, Y'know: "anymore, Imagine a world where many-many, toomany people wrote about... meatless lasagna. (And

But it's, phoo, it's very tinny sounding, mushy, is that fake stereo! I'm not complaining, but soundwise it isn't all that...tumultuous. You'da

troversy (Reprise RS 6197). Let

"Time was on my side"... "easy ride"... "yester-day"... "feet back on the ground" — well, it certainly is "the densent reference-tongue field known to man" (Borneo

Jimmy was right).
Nice riff, dem...dum...dum.

Greil reputedly "came to terms" with the events of Pistols night at Winterland.

thought they were hip—and "on to something"—for doing it.) Do I really really really really really want originator's credit, or do I disown it? "Liust

think it should be my option, mycall. (I'll keep you posted.)" Off with his head. Larn the prophet of, of...oh, it'll come to me, it's, it...was...

um, I FORGET

I need to hear, I need to hear... "Where Have All the Good Times Gone." Kinks. One of the great mid-'60s mas terpieces. On The Kink Kon

road. For the good times. Where the piss-shitty HELL did they

Great song, gbye.

l'auteur dit (and I translate), "if only I could recall what it was I was on the VERGE of getting

Writing about music is not like dapcing about architecture Writing tends to be about. Writ writing tends to be about. Writing about music is not very dif-ferent from writing about trees. (Writing about writing, on the other hand, might be comething like architecture about archi-tecture — if only architecture could itself be about things: structure sussing out structure self-consciousness of self-con sciousness.) My objections to

writing about music are not about untangling metaphors. The vast ocean that sepa-rates any particular piece of music (as one order of things)

tom its impact on humans of the species (as another) is unbridgeable. They occupy dif-ferent dimensions, they're apples and oranges, vastly different beasts. ("Correlate" them at your own risk.) Lester Bangs your own risk.) Lester Bangs told me about some mental patient he met who claimed to've been "helped" by such and such a Black Sabbath album, as if, well, that was Sabbath's value. That they were IN TOUCH WITH various "disturbed states, and delivered an unsettling (yet right-on) mix of associated highs and lows ...and maybe so. But isn't it likely that twice, three times, 40 times as many have been helped through the occabeen neped through the occa-sional horror by Carole King or the Captain & fucking Tennille? Merle Haggard? Alvin & the Chipmunks? The Monkees? Who are or aren't any more/any

ond opinion from Lou Reed? Art Schopenhauer? John

Schastian?
A tougher question than
Am Ia rockwriter! Was I ever
a rockwriter! (Do I even really
quality') (Am I "overqualified")
Three trains running, four
trains, five and more. "There's
the SoulTrain, and the Coltrane,
turl gimme that good of, dumb
of Rock & Roll Train." STHERE
ALS J. noxicotte train WHERE

of Rock & Roll Train, "STHERE ALSO a rockwrite train? WHERE ALSO a rockwrite train? WHERE rough it go? NOT the Land of Oo bla-dee; NOT Old Cape Cod. No longer stops at likeri-likethat. The local but not the express. I have rid the train— I think. I'm sure! believe! Rinow. But I don't know! don't know I don't know (I cannot be cer-tain; movie of the certain.

tain): maybe it's just my train

not their train. No: I am not the

only rider - I see multitudes of

Clos du Val Cabernet 750m

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from its impact on humans of

less genuinely in touch You're better off withou .whatever. The POWER OF MUSIC — it's everything and nothing. Like love to Colette it's the great commonplace Somewhat suspect when applied too globally, too generally. (Sec. Can't you take a furions

You couldn't write the with a gun (knife) (crosshow) at your

others — but I wonder am I the only one paying FULL VER. BAL FARE? Or is this a dream? (Is it Buddhism yet?) From a

crackling loudspeaker: "Flaunt

ok...I'll pay. verbiage or die." OK

I changed my mind. I hed.

Don't take me seriously

Correct me if I'm wrong

C'mon, pick a fight with me

Write me a letter, drop me a

if you're female and under 5

nclose a pic.) (And if, by chance

Don't tread on me

Clothing optional Fast 'n' loose.

Hey, d'I ever tell you the one about..? Too solemn for words. (As your, ahem, teacher, it

is my obligation to inform you that) it's OVER .. so turn our the

Or did I catch the WRONG rockwrite train?

— Richard Meltzer

Richard Meltzer is author of the nonfiction books The Aesthet ics of Rock, Gulcher, and LA li-the Capital of Kansas. He has written for the LA Weekly, LA Reader, Rolling Stone, Spir and the Village Voice. His recent book is his first novel. The

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Calendar

No Green-Eyed Monsters at MoPA

Museum Makes Temporary Move

rthur Ollman isn't jealous, but he could be. Ollman has been the director of the Museum of Photographic Arts since it opened on the Prado in Balboa Park 15 years ago. MoPA is one of just eight photography museums in the entire U.S. and one of museums in the entire U.S. and one of only four that is not dependent on a university. It regularly sends its exhibit — such as the current Abelardo Morel show — on national and international tours. The museum has been so

successful, in fact, that in five days it will temporarily close the Prado gallery so construction

But since the first week of lanuary But since the first week of January, when local curators learned that the late Rea and Lela Axline had divided a \$60 million bequest between the Museum o Contemporary Art and the San Diego Museum of Art, reporters are asking

about great endowment, and great endowment is currently the province of what Ollman calls "the bigger guys."
Even before the gift, the San Diego
Museum of Art was a very big guy, it had
the largest arts endowment in the city—
\$42.75 million — which the Adine gift
increases by nearly 75 percent. The

Museum of Contemporary Art, by comparison, had an endowment of \$4

million prior to the gift, but it was still a big guy in relation to MoPA, which has a

permanent endowment of just \$150,000 MoPA does have another \$300,000 in endowments designated for restricted purposes, such as a gift that allows the

purposes, such as a gir tinat anows the museum to give an award every second year to a mid-career photographer. "It's a nice thing," Ollman says. "I'm glad we have it. But I can't pay SLØ&E with it." About 5 percent of endowment

LOCAL EVENTS and more than double its staff.

and Guide page 71 Art Museum & **Gallery Guide**

Local Events

Movie Review and Guide page 102

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bookstore sales, membership dues

bookstore sales, membership dues, corporate sponsorship, funds from the transient occupancy tax, and grants froi city, county, state, and national arts councils. No single source accounts for

more than 15 percent of the museum's

operating revenue, and money for the museum's expansion came from a four

rear capital campaign that raised \$6 million — \$500,000 of which will be

ncome is available to a museum fo income is available to a museum for electric bills, employee salaries, and other operating expenses. That amounts to roughly \$7500 annually for MoPA versus \$3.6 million for the San Diego Museum of Art. As San Diego Museum of Art director Steven Brezzo puts it, "A formidable endowment allows the institution to plan and strategize to establish a vision and not be frantically ing from hand to mouth on an ann

category, Ollman oversees what he calls a great patchwork of revenue sources to meet the museum's roughly \$1 million annual budget. Those sources include

million — \$500,000 of which will be added to the endowment. So was he jealous when two fellow directors received \$30 million in a single day? "It's more like one of your classmates inherits his dad's fortune," he says. "It's very nice, but it was never As a classmate, the San Diego As a classmate, the San Diego Museum of Art has been standoffish. In recent years, MoPA has collaborated with the Museum of Contemporary Art, the Timken Museum of Art, the African-American Museum of Fine Art, El Centro Cultural de la Raza, and even the Reuben H. Fleet Space Museum, but not, Ollman says, with the San Diego Museum of Art.

Museum of Art.

"We've made many efforts over the years to work with the museum of art,"
Ollman says, "but those have generally met with rejection."

The Museum of Contemporary

Art, though, has been more of a chum to MoPA, and during the expansion, the two will be roommates. Starting February 13, the Museum of Photographic Arts will hold exhibition

in MCA Downtown (the Museum of Contemporary Art's Broadway and Kettner facility) where MoPA will occupy the first-floor Copley Gallery. "It's cost effective for them," Ollman says, "because we're picking up the cost of programming one of their spaces for a year. At the same time, we're homeless.

They're taking us in."
When the Museum of When the Museum of Photographic Arts returns to the Prado in the spring of 2000, it will have expanded into the space now occupied by the Hall of Champions and will boast 28,000 square fect of exhibition, reception, preservation, educational, and office space — enough room for 27 full-time employees and a 238-seat theater

"Sea Change: The Seascape in Contemporary Photography" Starts February 13 Tuesday to Saturday 10:00 a.m. to 5:00 p.m. Sunday, noon to 5:00 p.m. Museum of Photographic Arts MCA Downtown 1001 Kettner Boulevard Info: 619-238-7559

EVENTS LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publican, n f. consideration. Do not phone. Send a complete description of the event, including the date, time, cost,

the event, inclusing the date, now, one, the process address where it is so be held (including neighborhood), a contact phone number, and a phone number (including area excle) for public information to READER EVENTS EDITOR, P.O. 80 85803, San Diego CA 92.85.8530, Or fax information to 619-881-2807.

BAJA

Spotlight Series, the Boston Cham-ber Music Society Trio — including

BCMS artistic director and fessival griticipal ceilus Ronald Thomas -promises concerts hosted by Mainly Mozart. The program will include Mozart's Flano Trio in G Major, the Duo for Fiano and Cello by Kodály, and Dovlák's Piano Trio in F Mozart. Hear the concert at 8 pm. tonight. Thursday, January 28, at the Mills French Chapman Performing Aris

French Chapman Performing Aris Center - located on the campus of EastLake High School, 1120 EastLake Parkway-\$12) and 8 p.m. on Saur-day, January 30, at Cumbres de Juiere (Pasten Mil Cumbres No. 8901; \$12). For more information, call 619-239-0100, CHILA WISTA, TALANAS

Classical Music is on tap when a string ensemble composed of mem-bers of the Orchestra of Baja Califorcenter. Find the center at Paseo de 15 Héroes and Mina Street in the 100 Aio. For more information, call 11-52-66-84-27-42. (TJUANA)

"Mi Amiga...La Gorda" ("My Friend...The Chubby One") is a com-edy being presented by Sylvia Pasqual

and Alberto Rojas at 7:30 and 10 p.m. and Arberto Rojas at 7:50 and 10 pm on Wednesday, February 3, at the Baby Rock disco. Admission is \$10 and \$15 U.S. Find Baby Rock in the Zona Rio. For more information, call 011-52-66-34-24-04, (IJUANA)

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nter is located at Paseo de

Zona Rio. For more information, call 011-52-66-84-27-42. (TULIANA)

OUTDOORS

The Full Moon is set to rise spectar-ularly in the east at 5-35 p.m., during ularly in the east at 5-35 p.m., during, deep executing visibility, not the evening of Sunday, January 31. This rill moon of the calendar month, a circumstance colloquially known as a blue motion. Like any moon seen at a low angle in the sky, this blue moon is like moon facility to look orange or relieve as it rises. If the weather permits, my sponting them moon some at 3 hours, carrier ton Sunmon some at 18 hours, earlier ton Sunmon some 118 hours, earlier ton Sunmo day morning) as it sets over the ocean just as the sun is coming up.

-1.5 feet happens at 2:57 p.m. Sun-day's lowest fide of -1.4 feet occurs at 3:34 p.m. The dates of extreme low tides nearly always coincide with the dates of extreme highs, and this weekend is no exception. A high tide of +6.6 feet occurs Friday at 2:17 a.m. Saturday's high of +6.7 feet occurs at 8:01 a.m., and Sunday's high of +6.6 feet occurs at 8:42 a.m

San Diego County's Waterfells San Diego County's Westerfalls hould be at their sery best this year during the next month or two. Three of the root accessible are Green Valley, Falls at Cusyanica Stancho State Park, the falls below the first plant grove in Borrego Palno Canjoni (Anna-Borrego Desert State Park); and the falls at the midpoint of Lin Perhasquitos Canyon Proserve — a three-mide walk from either its east or west entrance. Hiker water ails (some with heights up to

Get Outside, wildlife and plant walls are offered on an ongoing basis at the 700-acre Blue Sky Geological Reserve. Get an "Introduction to Blue Sky" at 9 a.m. on Saturday, January 30. and Explore Blue Sky" at 9 p.m. on Sunday, January 31. Free For further in-

MEDITATION

Spiritual Enlightenment

Velcome to the spiritual journey of the soul within the benefits of the Celestial Sound Current will be explained during a FREE heartfelt talk by repre-sentatives of Sarrt Theiax Singh. Explore your righer Self through your personal experience of this Meditation on the loans Leist self-Count his Meditation on the loans Leist self-Count.

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Rables in the Wild are the set

when volunteers from the I Animals visit Felicita Park at how to care for and whom t when you find an injured or

Dieguito River Valley Pa 8:30 a.m. to noon on Sature uary 30. Participants will enjoy of Black Mountain, Boden Can San Pasqual, and if it's a clear d downtown. Free. Dial 235-5440 for information, directions, and required reservations, it 500-600

Tour del Dia, Offshoot Tour

Building, Call 619-235-1121 for more information. Free (BALBOA PARK)

The Wonderful World of Birds is being explored during the 1999 Sar Diego Bay Bird Festival, slated for Diego Bay Bird Festival, stated for January 30 and 31. Evens at the fri-juana River National Istaturice Re-serve visitors, 'center (301 Caspian Way) on both Saturday and Sunday run from 7 am until 3 pm, whit bird walks, nature wolks, crafts, sto-ries, and demonstrations, For details and reservations (increasiny for cer-tain outrings), dual 619-575-3813 Free (outring, Ecc.)

Know Gullet The Chula Vista Na-ture Center is offering a gull work-shop from 10 am. to 2 p.m. on Sat-urday and Sunday, January 30 and 31. Participants will learn ways to cas-dly identify these winter visitors and make a trip to "great gull-saw wing spot." For reser actions, call 619-422-

and Bay Boulevard, just west of 1-5. The fee is \$15. (CHULA VISTA)

The fees 415 cours with a country as the country as followers the Monand Start during a full moon hise planned at Los Perhasquistor Campon Preserve from 7 to 8:00 p.m. on San lay, January 31. Cultural anithropologus Will Bower Cultural anithropologus Will Bower will lead the adventure, starting at 4:200 Sorrento Valley Boulevard (cone-half mile east of the interest of the plant of the country of the country

Beginning or Occasional Birders are invited to take part in the Audution Society outing for Fledgling, Birders set for Monday, February 1,

Bilders set for Monday, February 1, when rais, Mucks, terms, black skirmmers, and gulls should be present.

Meet at 8 a.m. at the access road 1 runs south from Sea World Drive where it intersects with the bicycle and jogging path (about 750 arriv past the old entrance to Sea arriv past the old entrance to Sea

World). No restrooms or drinking water: easy hiking. Free. Call 619-280-7710 for more information. Bring a notebook and a field guide if you have them. (MISSION BAY)

you have them, (westor Bary) Groundhog Day comes Tuesday, February 2.11 the sleepy woodchuck sees his shadow, so the story goes. Mil hole up for another six weeks of winter cold. None of this means much in San Diego, where a February warm spell can easily push the tempurature into the 80s anyway.

The Annual Migration of winter shorebirds and waterfowl can be viewed from the San Diego Flood-Control Channel; on Wednesday, February 3, the Mission Bay Pari February 3, the Mission Bay Park Ranger staff is offering a bird walk along the channel starting at 8a.m. in-terested? Call 619-581-7879 for more information. Bring your binoculars to the bike path on the south side of Sea World Division 1840. DANCE

The First Saturday Dance of 1999 hosted by Amore Bailroom is set for hosted by Amore Baltroom is set for January 30, Group swing Issons run from 7 to 8 p.m., with dancing from 8 p.m. until midnight. Dance part-ners are not necessary. Admission is \$3. Fi..d the baltroom at 2400 Ket-ner Boulevard. Call 619-2199-1190 for information. (SPOPTS AREVA)

Professional Dencers and Drum-mers will perform when Cedar Cafe hosts a cabaret show with the Cedar Ensemble from 2 to 5 p.m. on Sun-Ensimble from 2 to 5 p.m. on Sun-day, January 31, at the Art/Dance Academy (225 Brooks Street). There will be an art show as well. Admis-sion is a \$5 donation. For informa-tion, call 760-757-4470. (OCEANSIDE)

Beginners' Square Dance classes are being offered by the Ruffles n' Beaus

Learn to Square Dance when the Cape Square Square Dance Club hosts open enrollment on Wednesday, February 3, at the John D. Spreckels Building (3858 Front

Square Dance Club on Sunday, Jan-uary 31, from 6 to 745 p.m., in room 27 at the Cast del Prado. The instruc-tor is Patrick Carnathan, and the fee is \$3 per person For more informat...n, call 619-277-7081. This is the final week of open enrollment. (BALBOA PAPS) and pairs are welcome. Lessons are from 6 to 7:30 p.m., with round and

Ragtime on the Bey, the Cabrillo Vin-tage Dance Group is hosting a dance to

tage Dance Group is hosting a dance to ragtime music on beard the William D. Entits paddlewheeler from 1 to 5 p.m. on Sunday, January 31, Participants

on Sunday, January 31, Participants may dance to ragtime music or watch cestumed dancers strut their stuff. The \$25 tickets include an introductory les-son and a "high-tea buffet" with a drink. For reservations, call 619-672-9924. (MSSION BAY)

No Partners Aré Necessary when the North County International Fe'ar Dancing convenes at 7 p.m. every Thursday night, including January 28 and February 4, at the Paloinar Uniand rebrainy 4. at the Pationar On-tarian Universalist Fellowship (1600 Buena Vista Drive). The donation is \$2.50. For information, call 760-732-3115 or 760-931-6822, (vista)

The donation is \$4 per lesson. For information, call 760-489-9083. Take the classes at the Vista Women's











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journey, the Egyptians created pyra-mids, monuments, and treasures that continue to fiscinate the imagina-tion. The IEIAN film Mesteries of Egypt explores the formbs and frea-sures as a great detective story led by native Egyptian Omar Sharif. This Natural Goographs. Jim an isoso-depictions of the process insolved in preparing a phazol 's body for ever-nal life, actial shots of the pramits, and the Valleyof the Nite. The railest relimatayan peak. Imown as Mount Exercit to West-

Imown as Mount Exercise West-crees, as I ong offered experiences of both triumph and trapedy for human sistors. The Exercit time team journeyed to the summit of the mountain it. 1999, in the waxe of the tragedy in which eight climbers lost their lives during a deadly storm, many of the members of the group-ledged recise the surviving climbers. Exercit continues through February

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

The Greative Spirit, the documentar time Oscar winner who has made ove 66 films. Admission is \$7 for non members, for reservations call 619-696-1966 (BALBOA PARK)

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was ordained a Paulist priest but left was ordaned a Paulin prest but left the priesthood and has presented controversial criticism of the failure of church resorm. The lectore ad-dresses the dupote out the prescale of crosses at Aust-hivicz, crested after Order of Carmel star stabilished a convent at the site in 1984. Admis-sion, is feet, for information, call 619-452-0285, p.a. Journ

Talkin' at the Tunken, learn ats of the

Tables et de Tierken, termito in termito in current establis de l'Emilien Houseum of Art.—"Iohn Singleton Cordes and Margine l'embet capat. Division Beb-nois in 1886-contre y America" when I alea Bressan from DC Perkely, goale on "Wisc and Colesce Publi-cat and Personal Meanings of Turri, queen "at 190 pm. today. Thoras queen "at 190 pm. today. Thoras (3) Executive (3) Executive (3) Executive (3) Exec. For information call

Teke a Virtual Tour of an ancient Chinese tomb when Lydia Thompson pre-sents a computer-generated 3-D reconstruction of a Second-Germany Chi-rose tenth it. Shandlong Province for the Archao — Scall Immute of America at 7 p.m. on Friday, January 74, in Pe-terson Hell morn 110 on the UCSD campus. Admission is Fee Dial 619-465-8841 for details (A. 20. 4) spiraks at 10 a.m. on Friday, Ion uary 29, at the San Dispo Moscomof Art. Admission is \$10. For details, dial 619-455-1263, (bas 90-949).

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was changed by various lewish intel-lectual revolutions. Free, but call 619-697-6001 to RSVP, ISAN CARLOS,

Fachunge Ideas when the Malcolm X Exchange Ideas when the Nation N. Library Fossis in imagence? Book Resister & Lecture Forsion in 2 purn on Sonds, Jenuary 3 Ji. Writer Sherley. Anne Williams — author of Dress of Yolasis of the Ideals of Sonds of Tender of Tenders of Ten

What If Fide Chekes on Kibble?

Valle; cell 619-481-7992 x219 to reg-

inter, ICE, MAP.

"The World of Contemporary
Open" will be illuminated when comporar Myron Fink speaks for the
'Dishing Divas' weeks #7-90 pm. on
Monday February 1. The reien housed
by the Sim Diego Open at the Leshesa.
and Gay Men's Center, may be had
at 9910 Normal Street. Call 619-692.
2017 for additional details. They
getted contribution is \$31, (HLLDREST).

The Opera "Of Mice and Men" has never been performed in San Diego-but that changes during the apcoming San Diego Opera session. Prepare for the Of Mice and Men experience tor the Of Mizz skill Aren experience by steeding one of the Opera On-Sites lectures planned at locations throughout the county. This weeks' lectures will be delivered by Museum of Photographic Arts curator Duana Caston. For locations, See, and other details, call 619-232-7636. mous mushroom photographer who has been taking pictures of mush-rooms since 1959. Admission is fee. For information, call 619-589-2318. \$4.804 MARK)

Get to Kaner the Sin Diego Opera's 1999 repertoire or attending one of the mixty opera piec sex lectures flamed amount the country in a variety of venues. Of Mire and Men pilks run February 1:18 for specific dates, fees, and locations call 619-232-7636.

The Audion Chieses Marrial Art I on this boing taught in classes legioning on Tuesday, February 2, at 30jc um Pget Marrial Art I in this took (44) Fark Bookeard I. The classe on February 2 and 4 are fire, For Information, call 519-543-0911, 00871-948c. The Legacy of Recorded Opera ex-tends hack more than a century, from the free way cylinders until today. Us-ing all manner of recordings. Stan Walens has led "The Art of Singing Legendary Singers in Opera" at the Artist, Up Close and Personal, meet Liu Dan, the artist whose Ink Hand-scroll is currently on display at the San Diego Museum of Art, on Wednesday, February 3, Doring "A Convenation with Liu Dan," cura-

Athenacum Music and Arts Library. The series concludes at 7.00 pm. on Testady, Vehrulary 2, with "The Lower Depths, Great Bartones and Sussia," Florating on recordings by Feedor Chalapto, Kiccardo Structura, Tio. 80th, Alexander Kippen, Elizabeth, Flora Feldora, India College, Tonio College, Structura, Children College, Children Children College, Children College, Children College, Children Children College, Children Colle for Caron sman will lead a discussion with the artist, who will also an over questions from the audience. The program begins at 5:30 p.m. with librations and from d'occurres, the talk states at 6 p.m. Tickets are \$15 for non-members. For reservations, Call 617-696-1966, (84,604 PARK)

Cultural Coffees, learn "What's in a Caver Paleorithis Mari and the Origins of Art' when Holly Witcher of the San Dago Maseum of Art speaks at 10 a.m. on Westnesday, February 3. Tickets for non-members are \$15. For octals, dial 1019-096-1906. (BALBOR PARK)

Fact and Fiction, author and editor sofu Shafquar is offering a "Fact and Fiction Writers" Workshop" at 7 p.m.

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Artists from Of Mite and Mee will participate in the Artists Round Table — an informal question and answer session — hosted by the San answer season — hosted by the San Diego Opera at 5:30 p.m. next Thursday, cebruary 4, in the lie verby Sills Salon of the Civic Theatre (202 C Street). Admission is \$5. For more information, call 619-232-7636.

"Through the Eyeplece," Dennis

at the San Diego Maccan of Man-Admission to "Danking with the Chinebone, Maminica" a 57 for non-numbers for receivations, call 619-239-2501, (DALDON PAR). Watercolor Techniques will be di-visiged when Glen Coffins demon-

The "Fine Art of Watercolor" will Sured at 7 p.m. Admission is \$3 for the demonstrated when Morre Pay con-members for information, call nest Thursday, February 4, 4 130 p.m. in the Ecke Room at Qua

Find the Pangel, curn where so find mechanisms in 50 Kourne workhows or identify flown in a two-per program generate for Dask at the same Koup Nation. Historia Meneum. The chair seath will classificate and 6 Mprim next Thirtiscips. Replayary 4 and in clades a field stop on Surrivan. Federa in 6 to color will disripple. The federate 5.5% for note members. Call 619-237-You Make the Call, when county medical examiner insentigation (base). Matticks speaks for the Sisters in Crime on Thorsday, February 4, he'll present evidence in a real case that 982 I x205 to register, (BALDCA PARK)

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Pick It Up. Lost Highleay will per-form for the Tuesday, February 2, meeting of the San Diego North County Bluggans and Folk Colab. The event, beginning at 7 p.m., also promises performances by other folk and blugg ass performers, and park-ing lot impressions.

Catch all the stronomin' and picker at Round Table Pizza, 1161 Last Washington Street at Asia, Call 760-489-7720 for additional information. These free get-togethers are

Opt Head to the North Coxel Reper-tory Theatre on Tassday, Februari 2, when the Second Avenue Klermer Insemble performs its Blend of lew-ah full music of Lastern Europe and copy of the Tiddich theatre, at 7,50 pm. Tickets are \$12. Find the theater at 987 D Lornas Sunta Fe call 619-481-1055 for reservations.

Warwick's Bookstore at 7,30 p.m. on Tuesday, February 2. Find Warwick's

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Author lerry lisher will sign The Author Jerry Trader with sign (in-pracortier at 5 pm on Wednesday, Jebruars J. at Bay Books (1929 Or ange Avenue). Call 6 (9-435-0070 for Information, Free, 10090ASQ)

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How Is Opera Created? Vice the tion, necked in fitters between De-Franz, David Duchovny, and Jen Smits-for Fasonite Actor Drams, Chuck Norzis, of Wa Texas Ranger, God Bless Ams The TV Guide Awards Show Monday, Pebruars 1, 81 3 p.m. Fox, Cox Cable Channel 6.

Sports Arena (2500 Sports Arena Boulevard), Tickets range from \$5 to \$15. Call 619-224-4171 for tickets and information (SPORTS ARENA)

Languidly Loping Loop, join the Knickerbikers for an easy 30 mile Knickerbikens for an easy 30-mile juota around bashion Valley. Old Town. Mission Hills, and other com-munities on Strutchy. January 30. The ride surts 49 am. in the Black Angus parking for 110376 Riverford Road at Friars Road). Bring money for lunch. For information, call 619-287-4019. (GRANTIGLE)

Super Run, compete in the 10k run or 5k run-walk making up the 18th annual Super Run on Saturday, Jan-uary 30, at 7:30 a.m. at Sea World. Day of event registration starts at 6 a.m. For information, call 619-298-7400 (MISSION BAY)

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for spectation. For more details. or spectators. For more details, dial

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Have a Mexicon Lunch in Bossell when San Drago Beyek Fouring Society refers converse on Tunday, February 2. The Sea Bringfed seats at 915 am at the tunnel parking but at the rest end of Oceanide Hatcher cost, piete on Falcho Tunde 1.5 to Oceanied Hatcher cost, piete on Falcho Tunde 5. The Seat Cost of Cost

SPECIAL

propering for the San Diego Opera production of Fabraff when the San Diego Opera Loste backstage tours on January 29 and 31. You may even

That Empty Seeling, the San 19620
All Manner of Books are being of "empty house" party — giving the public its first look at the abode cho

A Guide to Unexpected San Diego · By Jerry Schad

AMOCH TOWN

Park House Loop a rail

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stage may be taken from noon to 4:30 p.m. on Saturday and Sunday.

home—n settler index homeny 2V.

from 0 to 3 p.m. The Georgian Feb.

Settlem 10 p.m. T

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With more than 20 mises of trails for self-propeiled travelers, the 3058-ace Daley Reach offers more than any casual visitor should try in a single day. This forner cettle ing 3 5-mile insoluction by hire will give you

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to 4 p.m. on Saturday, January 34. Learn about the state's nautical his-

when the San Diego Button Club's hird annual synter regional takes place from 9 am to 5 p.m. on Sat-urday, January 30, in the community room at La follo Village Sparae. The buttons range in age from the 18th Century to the late 1900s. Admission in free, For information, call 764-789. 4133. (IA 20LIA)

The 1850s Revenue Cutter Cairles

seum continuing on various dates through mid-February. The two

the morning air.

Start at the Delay.

Start at the Delay.

Start at the Delay.

Did ranch house, Daley Ranch right in east 10 Dison. The Delay Ranch regist in the Lage or delay to a food of Park in the large into on the life, just short of the Louis house, becerding Chearart accop frail. Like entrance. Step around the Daley has been decided to be provided to the largest of the

items. This work, orthigs are planned Stroday and Sunday, January 30 and 31. The fee is \$17 for those 16 and older, or \$12 for those aged 5-15, for reservations, call 619-224-7767, point LOMA. Thar She Blowel Whale watching

eral manager lan Campbell hosts broadcasts of this season's operas on radio station X-Bech, 540 AM. The radio season starts with Falstoff at 2 p.m. on Sunday, January 31. For information, call 619-232-7636.

FOR KIDS

Para Niños, Joha Bornier promises a musical concert for dalderen at 7 p.m. tonight. Thursday, January 28, at Casa del Jabro (1735 University Av-enue). On Saturday, January 30, "La Hora del Cuento" (storytelling bour) starts at 10 a.m., with stories for kids (en español) by Marta-Luisa. Both events are free. For information, call 619-299-9331. (HLLCREST)

"The Treasure of Grizzly Moun-tain" is the tale being told when Ray Turner's Puppets take the stage at the Marie Hitchcock Puppet Theater at 10 and 11:30 a.m. on Thursday and Friday, January 28 and 29; and at 11 a.m., 1, and 2:30 p.m. on Saturday

11 am. 1, and 2:30 pm. on Saturday and Sunday, January 90 and 31. Puppet Express presents Song, Rhyme, and Partomine at 10 and 11:30 am. on Wednesday and Thursday, February 3 and 4 (with shows continuing through February 7). The theater is located near the Artospace Center. For more information, call 619-685-5945. Admission is \$2 for adults, \$1.50 fo children, free for those under two (BALBOA PARK)

Carlebad Children's Muse

The museum is designed as an The museum is designed as an educational environment through art, science, and social activines tergeted for children 2 through 12. Look for a medieval castle mage mirror, mini-city, and children's market-place. Find the museum at 300 Carboad Village Derive, suite 193, 766-720-6737, (CAR-SEAD)

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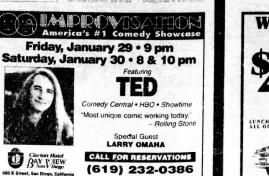
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2 Drink Minimum

Hear Musical Tales and then make Story Time starting at 11 a.m. on January 30 at Borders Books and Music (1072 Camino del Rio North) For information, call 619-295-2201 Free. (MISSION VALLEY)

Quail Trail, head to Quail Botar Gardens on Tuesday, February 2, a 10:30 a.m., for a general tour of th gardens oriented for kids (aged three o six). Meet at the visitor's center le ated directly north of the parking lot, at 230 Quail Gardens Drive. Fr For more information, call 760-436 3036. (ENCINITAS)

Animal Stories by Sandra Boynto will be read for the Board Book Bud dies story time at Zany Brainy (153 Camino de la Reina) at 10:30 a.m. or uesday, February 2. For infor on this free program, call 619-291-9500. The program is for those four and younger. (MISSION VALLEY)

A Skating Salute to Happy Endings is delivered in "Disney on Ice Pre-sents Happily Every After." running February 3-7 at the San Diego Sports Arena. The show spotlights the heroic adventures of Hercules, with appearances by stars from Snow White and the Seven Dwarfs, Cin devella, Aladdin, and Beauty and the

deella, Alailam, and Beauty ana ose Beast.

Shows are at 7:30 p.m. Wednes-day through Friday; at 3:30 at 1:50 7:30 p.m. on Sunday. Tickets-range from \$11:30 to \$30, available through Ticketmaster (220-TIXS). (SPORTS ABENA)

Birdfest Activities, build nesting Birdlest Activities, build nesting boxes, make paper plate birds, and examine bird "stuff" on the visitors' center touch table with the Janior Rangers next Thursday, February 4. The Tijuana Estuary visitors' center hosts these mini-workshops for kids in kindergatten through saith grades from 3/15 to 4/45 p.m. each Thursday. Children was each or meaning the control of the control

from 3:13 to 4:45 p.m. each Thursday. Children are welcome to come with or without an adult (purents are required for preschool-aged chil-dren). Free: Call 6:19-575-3613 for location details. (IMPERIAL BEACH)

Children's Museum of San Diego, the newest exhibit is "Design Worlds Discho Mundos," a year-long

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ROWS! 4

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DISNEY ON ICE

A NEARLY NORMAL LIFE



Stalin, Churchill, and after Churchill's Conservative Party's defeat by the British Labour Party, Clement Atlee. Mee is also a playwright, and several of his plays have been performed in San Diego. Married and the father of four children. Mee lives in Brooklyn

A Nearly Normal Life: A Memoir, Little, Brown, 1999; 227 pages; \$24

Type: nonfiction, memoir, combines history of polio and polio vaccines in the
United States with Mee's intimate account of his own experience as victim and survivor of polio

Place: United States Time: 1950s-present

exhibition nearly filling the entire museum. The exhibition includes 12 specially commissioned interactive

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TICKETS

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KIRK FRANKLIN RINGO STARR

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BOB MARLEY FESTIVAL

JOAN BAEZ

581-1000

Time: 1950s-present

I, of course, am a shameless Chuck Mee fan. I have sought out and given away
I, of course, am a shameless Chuck Mee fan. I have sought out and given away
to many people used copies of his Potsdam book, of his book on the Marshall
Plan, his Rembrandt book. There are many of us out there, Chuck Mee fans,
Plan, his Rembrandt book. There are many of us out there, Chuck Mee fans,
reasonation was been as the second of the state of the state

Author: Charles I. Mec was born in 1938 in Evanaton. Illinois, and grew up in Barrington, Illinois, and grew up in Chicago. Mee was an athletic box, a swimmer and South Bend and glarging on the Nebrer Danc team of the South Bend and glarging on the Nebrer Danc team of the South Bend and glarging on the Nebrer Danc team of the South Memory and the South Bend and glarging on the Nebrer Danc team of the South Memory and the South Bend and glarging on the Nebrer Danc team of the South Memory and the South

climate than when I was a leenager. I think it's true that the world tody to so much more receptive to difference that is hard to angine how it was an the transfer of the property of the pro

UCSD will present the "workshop premiere" of Mee's new play, Big Love, or the UCSD will present the "workshop premiere" of Mee's new play, Big. Low, or the Wedding of the Millennium, based on on Aeschylus's. The Supplicants, at the Mandell Weiss Theatre Monday, February 1, through Sunday, February 7. For more information, call 619-534-4574.

ated for the museum and the National Center for the Arts in Mexico
City by artist Sheldon Internation and on screen
collage, shilter are acts in the construct characters and build a shared
writted environment. The challes

intallation by arists and designers, a central gallery will be devoted to specific design principles and will change four times during the year. The central gallery opens with an industrial design theme, focusing on ated for the museum and the Na-tional Center for the Arts in Mexico City by artist Sheldon Brown. Through interaction and on-screen collage, children are each site con-struct characters and build a shared with the consument. This exhibit







CLOUDS ABOVE THE SEA

I could give her a rope of genuine pearls as a gift for bearing my father's sons, and let each pearl glow with a child's fire. I could turn her toward you now with a smile so that we might joy in her constancy. I could bury the past in dust rising. I could bury the past in dust rising, dense rain falling, and the absence of sky so that you could turn this page and smile. My father and mother, two tiny figures, side by side, facing the clouds that move in from the Atlantic. They are silent under the whole weight of the rain to come.

From The Mercy, to be published by Alfred A. Knopf in April 1999; reprinted by permission of Alfred A. Knopf.



Philip Levine was born in 1928 in Detroit and was formally educated there, at the public schools and at Wayne State University. After a succession of industrial jobs he left the city for good and lived in various parts of the country before settling in Frenno, California. The Names of the Lost won the Lenore Marshall Award

> Edwards John "L L" Richards and Peter Johnson, and that way-cool megastar from Hawaii, Duke Ka-hansmoku. The museum is now lo-cated at 223 North Coast Highway.

Chula Vista Nature Center, an in-teractive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh Na-

ional Wildlife Refuge. The facility is

inhabit the mud flats and marshes of San Diego Bay. Visitors can use a

San Diego Bay Visitors can use a Bioxannet to view animal macto-scopically, use a Wentzscope ro-view of microcopic organism found in the "Sweetwater Soup," and interact with computerred videos or pierrug bow tidos affect the bay in the "Mones," Tides, and the Sit-torio Bay echiba. At other exhibits, scitors can pet thatks and crys, see hours esting cook and migratory brids.

760-721-6876. (OCEMISIDE)

home to fish and in

Let won the Lettore Marshall Award for the best Jose de poetry published for the best Jose de poetry published basis have been membra and an access in 1976. Three of his basis have been membra dives of them. Askes and 7 Yarar Samwahere, have received it. What Work Is received the Samwahere, have received it. What Work Is received through the Award in poetry for 1979. The Snapff Truth won the Pultere Prize in poetry for 1995. His newest collection, The Meyer, decleated to his mother, will be published in April.

MUSEUMS

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

Reader's Galde to Art.)

Bancroft Ranch House Museum
bouses indigenous Indian artifacts
and memorabilia of early settlers in
the area and is run by the Spring Valley Historical Society. The homebuilt in 1863, was registered as a National Historic Landmark in 1962
and is on a your where Kuneyaw Indians camped more than 1969 years.

The state of the settler was a settler to the settler t dans camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9050 Memory Lane; call 619-469-1480 for more information

Ballooning \$5500

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and enjoy the serophysic gardens.
Visitors meet a should bus at the
Bayfront E Street Troity Station or
at the center's parking for at the Scot
of F Street mol Bay Boulevard. For
more details, call 619-422-2481.
(CHULA WSTA). Computer Museum of America, the museum includes an educational ex-hibit covering the history of data prohibit covering the history of data pro-cessing and the contributions of pio-neers and history-makers in the computer industry, Some of the over 106 histors, data-processing ma-chines date back to the 1930s. Interested in restoring and pro-gramming historic computer equip-ment? The museum hosts workshops

10 a.m. to 2 p.m. (at 6156 Mission Gorge Road, suite H, in Mission Valn. Call for registration and space

izvallability.
Find the museom on the grounds
of Coleman College, 7380 Parkway
Drive 619-465-8226, (A MESA) Coronado Beach Historical Mu-

Coronado Basis Rissorical Massessa, commonoscing the 30th an niversary of the Coronado Historical Association, the museum is exhibiting "A Tipi Acros the Bay. System and the Coming of the Bay System and the Coming of the Bay British and Coming of the Bay and Shad Door in engineer. The collection includes artifacts, memorables photographs, and solven in the building of the Bay British and Salary in the Bay British and Salary and Salary British its opening on the same day the ferry

in sepaning on the same day the ferry cased operation, housed in a re-stored 1997 house, traces the history of Coronado, mostly through plot-tographs. The exhibit shows the con-struction and early days of the Hotel del Coronado, Terra City, the first shool and restaurant and the ferry-basis. One rooms of the Hotel del Coronado, Terra City, the first shool and restaurant and the ferry-basis. One rooms of the Hotel School of the June Field the museum et al. For the June Field the museum et al. For the trace of the Hotel School of the Coronado of the Hotel of the Hotel School of the Hotel School of the table field the museum et al. For fur-ther information, 1000000000.

ther information. (ORDPAND)

Galanap Measure of Historic Kana

Diago, glottipe San Diego; colorful
part at the measure, where diagles;
highlight Weatt Eary's San Diego
days, the Pig Leg Gold Legend. the
first maps and photographs of Old
Town and "New Form," early mili-tary history, the naval disaster in
1923 at Point Hondo, and more; find
the museum at 415 Market Street
Chetween Fourth and Fifth Avenues,
619-229-1492; (nassaume quantitie).

Heritage of the Americas Museum the museum features art and artifact from South and North America, confrom South and North America, con-centrating on the utilitarian and de-orative artisty of crafts workers from ancient cultures. There are wings dedicated to natural history, archae-ology, education, anthropology, and fine art.

Junipers Serra Museum, the mu-seum interprets the Native Ameri-can, Spanish, and Mexican periods of San Diego's history and contains Spanish Colonial furnishings, art, and artifacts. It's located at the site of the West Coast's first European settlement, found at 2722 Presido Drive. 619-297-3258. (9863000 PANN-

Drive, 619-293-3228, PRASSIDGO PRASSIDO PRASSIDO

Ramona Pioneer Historical Societ and Guy B. Woodward Museum and Gey B. Woodward Museum is a complex of historical buildings, in-cluding the Verlaque House (the only Western adobe home of French provincial design still in existence), wagons, antique exhibits, and arti-facts. There is a cowboy bunk house, a ranch blacksmith shop and tack room. The Casey Tibbs Memorial Eshibit is dedicated to Tabla, a local Exhibit is dedicated to Tibbs, a loca Exhibit is dedicated to Tribbs, a local resident who was a world-champion rodeo rider. Women's clothing and accessories from 1700 to 1800 are also on display. The Bancroft Memo-rial Rose Garden is on the grounds. Hare documents, historical exhibits,

Bay Books invites you to meet and talk with PACESETTER **JERRY M. FISHER** Wednesday, February 3 • 5 pm author of The Pacesetter Carl G. Fisher did not live the American dream – he made the American dream. The dirt-poor Indiana boy built his dreams into wast for times: nothing was impossible to Carl G. Fisher. He had the vision to eee, the daring to plan, and the courage to build. Also meet AL BLACKBURN Thursd . February 4 • 5 pm author of Aces Wild: The Race for Mach 1 They were in a two-man race to break the sound barrier. It was October 1947, a time before high-speed digital computers, when predictions of what would happen to fighter plans at such speeds were nebulous. Acre Wile? I'le Race for Mach! I is the story of these two courageous men who dueled to become the first to fly in an aircraft at supersonic speed — Mach I." **日本語 日日**

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gallery with a Lionel O gauge exhibit. There is a multimedia presentation on railroading, at operating railroad semaphore signal, and interpretive displays on railroads and model rail. person and is not included in regular museum admission.

The museum is located in the Ford Building in the Palissdes area. For additional information, call roading. The museum is downstains in the Casa de Balbou building. For admission and museum hours, call *19-696-0199. (GALBOA PARK) 619-234-8291, (BALBOA PARK) San Diego Model Railroad Mu

seums, the museum celebrates Amer-ican railroads with "the largest per-manent operating model railroad and toy train exhibit." The museum includes for scale-model railroads of the Southwest, an interactive toy San Diego Natural History Mu-neum, the museum's permanent ex-hibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert

Ecology, 619-232-3821, (BALBOA PARK) San Dieguito Heritage Museum, the museum offers informative dis-

Stephen Birch Aquarium-Museum, the ujstream battle of the salmon is captured in "Reaching Home-Pacific Salmon, Pacific People," an exhibit by nature photographer Natalic Foties. For more than Ien years,

PALM CANYON RESORT

exhibit through Monday, February 15.

Do ice cream, salad dressing, and

Do ice cream, saled recoung, and bubly formula have any link with the ocean! Find our in the museum's 'Crean Supermaked' etholt, with a grocery store setting where visitors may 'Scan' ordinary objects to dis-ourned the ocean connections. Many common products contain one or more ingredients from the sea. The uppermarket is outfitted with scan-ners, computers, and "enhanced interactivity" offers a computer

"Sea Touch" offers a computer display consisting of five interactive modules through which visitors can learn a variety of ways that scientists study the oceans from space using atellites, including monitoring cu

Scripps Institution of Oceanography.

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life of the Pacific Northwest, the Cal-ifornia coastline. Mexico's Sea of Cortez, and the South Pacific One Cortez, and the South Pacific One highlight is the La Jolfa Kelp . ank, a two-story-high tank with giant kelp plants and nearly 30 species of local marine life.

prants and nearly 30 species of local marine life.

The aquarium is io; ated at 2300 Expedition Way (off North Torrey Pines Road, south of La folla shores Drive). For more information, call 619-534-FISH. (LA 20LLA) Wells Fergo Bank History Mu-seum, the museum features a work-

seum, the museum features a ing agents' office staffed by ga period costumes and cont working telegraph for visitors and receive messages. There's ordi's Falstaff, one of the greatest of all op-cras and its composer's culminating masterpiece (at the age of 80!), is not easy to bring off in production. That accounts for the dio-visual theater presenting films on California and Well history; a gold display, part of

> orchestra, in which the entire comdrama unfolds with delectable inventiveness, has got to be breathtakingly precise and subtle, with every string run like quicksilver and every wind solo a miniature star turn. The conductor must manage the panoply of ever-changing expressive manage the panopy of ever-tanging expressive devices with immense verve and assurance bub-bling laughter, brooding self-pity, delicate romantic passion, magical winney, explosive anger, light-hearted fun, and all with that in-comparable mixture of seriousness and irony,

There is not a weak element here.

mockery and tenderness.

Above all, Falstaff needs stage direction that maintains the right tone, that can enable us to believe in the characters while still enjoying their often farcical doings, that can keep the action flowing without an excess of business, fussiness, or cheap tricks, that can deal with the huge complexities of the numerous ensemble scenes, and— this is the crucial factor — that can reflect the joy and charm and imagination and emotion and human truth of Verdi's supreme score in what the

to bring offin production. That accounts for the clark company offin production. That accounts for the last time we saw it in San Diego was 21 years, ago. This is an ensemble opera. A few stars will not do everyone in the large sam must sing well. Furthermore, they must be sugging a clark of consoderable dramatic tale ent with sure instincts for characterization and—in several case—with a good deel of ploysical.

chairinging works with the company and the company comment here in the singing, the string, the design, the conducting, or the directing. The production is furnly conducting, or the directing. The production is furnly conducting, eventure, beautiful, and his the operatised—glorously uplifting. This is authentic music dama, satisfying all levels I you have seen related/many times before you are likely to fed that this one is as good as your favorities to fed that this one is a good as your favorities in a perfect of proportiarily to get to know it in a side in the conduction as your access likely to find. The credit must go—massively—to land contains, a production as you are certifiely to find.

The credit must go—massively—to land analysis of the contains a production as you are certified to find a sability and financial proporting for which I greatly admire him, he even managed to a void a last which is the source of the contains the contains and the contains a superior and the contains a super

standing performances in the major roles by Phillip Joll (Falstaff), Deborah Riedel (Alice Ford), David Malis (Ford), Sharon Graham Malis (Ford), Sharon Graham (Mistress Quickly), Annelies Chapman (Nannetta), and Bruce Fowler (Fenton), and even in the lesser roles such singers as Peter Blanchet (Bardolfo), Ryan Allen (Pistola), Carla Wood (Meg

mirabile dictu — his debut as a stage director, our there are no signs of amateurishness or tenta-tiveness in the splendid work Campbell has done

art. It is its te-timony to Campbell's artistic instincts that makes this Falsaffsuch a feather in his cap. The handsome and thestrically ingenious sets (by Peter Den Beck) and the delightfully with; and lovely costuming (by Charles R. Cainer may not be Campbell's invention) they were created for the Horida Grand were created for the Horida Grand Operal, but it was his acumen that chose them, immediately establishing the atmosphere of warm, traditional, comic naturalism that is so apt for this opera and that brings out its essential values so tellingly. Similarly, Campbell's impeccable musical tastes have led him to rely on conductor Edoardo Muller, whose rely on conductor Edoardo Multer, whose command of the score and its idiom is truly dazzling, and to find a sterling cast of singers who not only have excellent voices and techniques but who understand this music thoroughly; there are out

Page), and Paul Ferris (Dr. Caius)
make a vivid impact.
In addition to all these functions (which con-In addition to all these functions (which constitute his regular job, after all, so that his success in carrying them out should come as no surprise), Campbell did the staging himself. This is — mirabile dictu — his debut as a stage director, but

Verdi, Falstaff
San Diego Opera (Civic Theatre)
Further performances: Friday, January 29, at 8500 p.m.; Sunday, January 31 at 260 p.m.; Wednesday, February 3, at 7500 p.m. to make the physical drama equal the music in to make the physical drama equal the music comic pungency and framatic drive. Whenever a bit of farcical comic business is required, Campbell comes up with just the right thing; but when is most notable about his direction is its restraint. He is often content to allow the singing actors to

Calendar Even the Supertitles Are by Ian Campbell!

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continental breakfast. For reservations and information, call: (619) 236-9211.

- N. - SA-

especially in these days when so many directors of these solid, traditional works labor so hard to keep themselves constantly and obviousively in sight with thei: nutty "concepts" and "de-constructions." This Falstaff is firmly grounded in Shake-speare's Windsor and in the 19th-century Italian sensibilities of Verdi and his brilliant li-brettist Boito. If you don't yet know what a masterpiece Falstaff is, you will be in no doubt of the fact by the end of San Diego Opera's exuberant production. And you will come away smiling.

CLASSICAL LISTINGS

Contributions to the Boale* Guide to Classical Mouse must be received by 5 pp. Firstley be week prior to publication for consideration. The non-publication for consideration. The non-count, the presses address where it is to the held (including the date, more counting them number (including area code), and abone number (including public information to Boalet public information to Boalet Deep Co. A 2020-2020. Or face. Diego CA 92186-5803. Or fax stion to 619-881-2401

It's Sold Out, but call the California Center for the Art. Excendido to see it any takes has been released for any takes has been released for ing at growing the control of the ing at growing the control of the ing at growing the control of the Art. 28. The program includes Mosari Souria in E. Minto for Vio-lia and Paron the Souria in E. Has Both Souria in E. Has Souria in E. Has Richard Stream, and Probofier's Souria No. 2 of D. Mays for Volley and Plano. Find the center as 340 Souria Mosaria (D. Mays for Volley Souria Mosaria) (all 900 order 25) for the California of the Souria of the California of the California of the California of the California of the Souria of the California of t

Spotlight Series, the Boston Cham-ber Music Society Trio — including BCMS attastic director and festival principal cellist Ronald Thomas— promises concerts hosted by Mainly

principle control collection of the control and principle collection of the collecti 619-239-0100. ICHULA VISTA, TIJUANAI

Organ Music may be heard when Palomar alumnus Eric Huenneke performs at Palomar College for the

Concert Hour today, Thursday, jan-uary 28, at 12:36 p.m., in room D-5. In the Performance Lab (J-10) nevt Thursday, February 4, Inten when Revive and Mavrix present batter, shop quarter music. Find Palomar College at 140 West Misson Road (July 760,744,150 x 231,767 details. Free, ISAN MARCOS)

Decadent and Extravagant Italian Music is promised when graduate students offer a performers forum at 8 p.m. tonight, Thursday, January 2s. in the Rectal Hall at VCSPS Man-deville Center. Free, Dial 619-334-5304 for information, IA 3004.

Is "America's Best Chamber Ln semble" the Emerson String Quar-tet! The Grammy Award-winning ensemble was so described by USA Today - your chance to weigh in ar e p.m. on Friday, January 29, it UCSD's Mandeville Auditorium Ouartet members Eugene Drücker (violini, Philip Setzer (violin), Lawrence Dutton (viola), and David Finckel (cello) plan a program in cluding Mozari's Quartet in D Ma-jor, the Quartet No 5 in 8-Flat Ma-jor by Shostakovich, and the Quartet

in D Minor by Sibelius Tickets are \$20 general. Call 619-534-6467 for information and advance tickets: tickets are also avail-able through Ticketmaster (619-220-TIXS). (LA ZOLLA)

dancing and listening from 8 p.m. to midnight on Friday and Saturday, January 29 and 30, at the Balboa Park Club. Period attire is encouraged. Club Period attire is encouraged. Tickets are \$30 per person, or pay \$50 per person for both nights. The fre-includes light hors d'oeuvres, dessert, and a beverage. For tickets, call 619-233-3232. (BALBOA PARK)

Based on the Escapedes of Shake-speare's Jolly Old Knight, Falstaff was Gluseppe Verdi's final and most comedic work. The opers opens as the nearly broke Sir John Falstaff de-

order to get money from them and es with revenge, jealousy, and continues with revengs, juelousy, and a lesson for the soundred. It's the opening production of the season for the San Juego Opera, with Ferruscus Ferlanetto as Sir John, DeBorah Riedel as Alice Food, and David Malis as Ford. Falling is surg in Italian with Inglish supertitles above the stage.

Enjoy the production — directed

by Ian Campbell and conducted by Edoardo Müller — at 8 p.m. on Fri day, January 29, at 2 p.m. on Sun-day, January 31; and at 7 p.m. on Wednesday, February 3. Tickets range from \$31 to \$112. See the

202 C Street For reservati 619-232-7636 (DOWNTOWN

Late 20th Century Music cialty of pianist Gloria Ci performs for the Fresh Sou performs for the tress-hosted by the Spruce Street

> uary 30, at Borrego Springs High School (2281 Diegueho Road Tica ets are \$10. For reminations ca

Tickets range from \$20 to \$30

Young Instrumentalists from Diego County and Baja Califo will be competing in the La hony & Chorus' 40th annua Symphony & Chorus' 40th Young Artists Competition wary 30 and 31. The compe separated into four divisions is instrumental (aged 18 and un-junior vocal (aged 21 and under-nior instrumental (aged 17 to

4 p.m. on Sunday, Admission is free Call 619-534-4637 for details. The winners of the competition will per form with the symphony on June 6

The Sunday Concert Series at the Athenaeum Music and Arts Library continues when violinist Lara St. John and her husband. German pianist Peter Winhardt, perform a 236 g.m. on January 3.1. Program includes transcriptions from Straus's Der Rosenkavalies. Bloch's Hitl'aknown Sonata No. 1. Block's littl-known Sontat No. 1, the Sonata No. 3 by Beethown. and Two pyrotechnic marvels of the violin Interature. Ravel's Trigone and the Carmen Fantasy by Frazz Wamman.
Tickets are \$20 for non-members. The Athenseum is located at 1008 Wall Street. For reservations, call 619–454-5872. (LA JOLIA)

Call (5) 44-3872 (L. O.Z.L.)
Classical Music may be heard when
the Gennear Trio performs at 7 pm
on Smiday, January 31, at the first
United Methodic Church of Chris
Vista. Ensemble members include violimin Bloand Goddmen, colit Mitty
Lindblom, and piantis Ilans Mylot
An offering will be received for the
concern. Find the church at 315 Pasco
Rancher of Ir Earth H Street (1 did
6) 496-233 for more information.
(PHAN MSSI).

Gregorian Chant Vespers, Schola Pacifica will present Latin vesoers at 5 p.m. on Sunday, January 31, at 5. Paul's Cathedral (2728 Sixth Avenue, at Fifth and Nutmeg). For information, call 619-298-7261. An offering will be received (MIDTOWN)

Music by Peloquin, Bach, Son organist Robert Plimpton perform at 2 p.m. on Sunday, January 31, 4 the Spreckels Organ Pavilion. Free Call 619-702-8138 for information Calendar-

LISTINGS

Contributions to the Reader's guide to art gallery receptions must be received by 5 p.m. Friday the week prior is 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 noighborhood), a contact phone number (including area code) phone number including area code), and a phone number for public information to Render Art, P.O. Box 85803, San Energo CA 92186-5805 Or fax information to 619-881-2401

GALLERIES

"I Am Alive" is the title for Anna "I Am Albre" is the risk for Anna Zappol fenkins, solo exhibit opening at the San Diego Art Institute with a reception of 6 pin. on Friday, January 29. Also on exhibit are the SDAI Regional Artists, Journal Show South the Association of the American American Source Stownson of the San Diego City and Committee of the American Stownson Stownson

moson is 3 preed in AGA 1990
The Winner Edition in the Transfellation at the State of California Challed State of Challed State

"New lateriors for the Restless Border," an exhibition of new paint-ings by Robert Sanchez, opens at the Porter Troupe Gallers during a re-ception from 2 to 6:30 c.m. on Sat-urday, January 30. Sanchez states that urday, January 30. Sanchez states that the series of "object" paintings is "im-mersed in the realm of storytelling and the language of poetry told in the visual form as hybrids of surreal-sistic poetry, fictional novels, and the detritus of popular culture." The

artist plans a talk from 3 to 4 p.m. See the show through Saturday, March 13. Regular gallery hours are Tuesday through Saturday, 1 to 6 p.m., and by appointment. Find the gallery at 301 Source Street and by calling 619-291-9056, out.LCREST)

Calling 549-349-3906, GMLCREST (Macke - Meaning and Magic of-fers a look as the magic and power of African masks and their meanings, the show opens during an event starting at 6 µm. on Saturday, Jan-ures 300, at the Spirits in Stone Callery (Carlsbud Company Stores, 5600 Paseo del Norte, suite 138). Durine the reception, Carstor and During the reception, curator and storyteller Anthony Ponter will tell take: African dance performances begin at 7 p.m. The exhibit continues through February. For information, call 888-774-6627. (CARLSBA) Black History Month is being com-

photographic exhibit by artist Major Morris entitled "Nutruer Their Dreams Image from Urhan Amer-ica — 1960s and 1970s. The show opens in the CSU-Sam Marcos Library during a reception at 3 p.m. on Wednesday, February 3, and contin-ues through February 26. The campus is found on Twin Ords Valley, Road, Dial 70-50-4566 for informa-tion and viewing hours (SM MMCOS)

ART MUSEUMS

California Center for the Arts Mis-neum, see "The Edectic Eye. Sele-coon from the Frederic Eye. Sele-tion from the Frederic Eye. Sele-tion of the Eye Eye Eye Eye. Selection of Eye. Selection of Eye. Google Eye. Selection of was recognized as one of America Softenson Solitenson Contemporary at and was an after supporter of the server of the solitenson of the supporter of the solitenson of the sol

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 fur-

niture is said to be an important as-pect of the Eastern European dowry furniture; in rural areas, marriage was considered to be the birth of a

Souday, January 31. The calible fo-cures on important eramic subjects and related gold works from au-phorate and related gold works from Inter-tor of the International Control of the Davids, with works from "Interna-fore the fire influences fix." For from the fire influences fix." For coses and styliation; the 167 pieces in the above disc from 1000 R.C. to the Spanish Conquest. See the allow-th of the International Conference on the pages with the San Diego Moseum of Art and the Trushen Moseum of Art and the Trushen Moseum of 147 EMPS 2000; (SALIDA PANO).

619-129-000. GM.BGA PMID:
Maceum of Contemporary Art,
Downsterm, four ingre-cale initialli-tions are on view in Tabeton Piess.
Born in 1990 in Reggio Emilio, Italy.
Plees is considered one of Europy's
sich video since the 1970s, other in
conjunction with scaleptural and
ound dements. The exhibition intergrates traditional materials such as glass, wood, marbic, and iron with
video images to create nome-scale
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road Depot, adjacent to the Americ Plaza trolley transfer station 619-234-1001, (DOWNTOWN

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through Sunday, March 28.
The mouseur's recent collecting activity is documented in Selections from the Permanent Collection. The 1990s. "The canibition features a volume generation of arists who are considered defining figures in the art considered defining figures in the art of the 1990s, including Marthew Barney, James Luna, Francis Alys, Küllstein, and others: This show closes on Wednesday, June 2. San Diego artist Roman de Salvo

The Topp actio Roman of Salvo-has been commissioned to create new works for the indoor and outdoor spaces of the mouseum-Tilloman di-open, but throughout the year the artis is creating solves applying the removem's location, architecture, and Caurdiam' Tileact with expression of Caurdiam' Tileact with expression of Caurdiam' Tileact to Release to commission of the Caurdian of the solves of the Caurdian of the Caurdian of the Caurdian's Tileact of the Caurdian of the Caurdian's Tileact (Salvos). The solves of the Caurdian of the Caurdian of the Caurdian's Tileact (Salvos). The commission of the Caurdian's Tileact (Salvos) and the Caurdian's Salvos (Salvos) and the Caurdian's Caurdian's Caurdian's Caurdian's Salvos (Salvos). The Caurdian's Caurdian'

Museum of Photographic Arts, Cuban-born artist Abelardo Morell,

patiesing. These becomes landmarks in art history, visual symbols of the post-size age, secreted or a marker adulty considered to be in the system of the considered to be in the system familiar to be in the system of the considered familiary parties and the controlled a familiary parties and the controlled and the companies of the controlled and the controll Eys." Through 60 girlein siture primites whitehour premi. Ameril's hime premi more area of photographs investible and a situation of the control of the cont

through Sunday, January 31 (at temporarily for renovations).
The museum is located in the Casa de Balboa. For additional details, dial 619-238-7559. (BALBOA PARK)

San Diego Museum of Art, view "An American Pulse: The Lithographs of

whose photographs transform eve

control and value of the control provided of the contr

ing planes, changes of figure and ground, and how the natural world and the human mond are imagined together. The exhibit — closing on Standay, April 18 — includes the Country and Arter Markey and Christian inter-Indian world Rumming Fance Project for Sentence Country and Marine Marine Country and Marine Country and Marine Country and Marine Marine Country and Marine Marine Country and Marine Country and Marine Mar

rary California Art. 619-232-7931. (BALBOA PARK)

Timken Numerus of Art, ten por-rests of upper-class American ma-troms decked out in darmatic "tur-querie"— the Turn's fashon of the day— are on exhibit in "lahor Sim-Gent Turkish Turkions in Hth-Cen-tury America," continuing through Sonder, April 1. The unifiely chose of portrainer fashions stem from an proper to the contrainer of the con-trainer fashion stem from an proper Turkish on superside hall. The contexpise of the exhibit is the seminal 1772 junting by John Sin-gleon Copies of Margaret Kemile Gage, American-born with of the Gage, American-born with of the forces in America.

The museum's permanent con-lection includes European masters. 19th-Century American plaintings, and consistent of the con-trainer of the con-train Timken Museum of Art, ten por



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

While your cousins back in Michigan are starting up their snow blowers and scraping ice off their windshields, you can be basking by the boats and flirting in this paradise we call home. Get your Saturday chores done early, then join us at this parallel we call home. Get your Sandah, those done early, then join us at Halson Bri Scolio in Form Lorin bet "sh an gion tool and list of that's Co. (33) which and if worker doing sented to be on the Dump Gene, world have your chance; you impress soft on become joint earlier of the gene event, guaranteed to make you until and field hopful about Velentine Day Scolid train the view will go on, above To belon join for ford elesses make ation today by calling our 24-hour Events line at 619-235-8200 x26

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Jan. 29 • 9pm-lam • Latin Rock

B-Side Players

Jan. 30 • 9pm-lam • Rhythm & Soul

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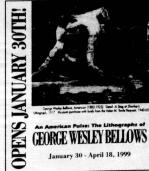
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The actors should go home, look in a mirror, and repeat "less is more" 1000 times.

he Friz has become a tale of two theaters. It's done some of the most interesting work in the 50% Christian Courteray's staging of The 100% Christian Courteray's staging of The 100% Christian Courteray's staging of The 100% Christian Ch

Ralimore Waltz. Scan Murray's Cleary Dehand, and in introduced Nicky Silver and Susan Lori Parks to Sun Diego. These thought-providing does combined cart with passion and never reflected the composing of the parks of the parks



XXX Love Act, by Cutta Wilson.
Fritz Theater, 430 Thad Avenue, downtown
Overced by Karth Williams; care Roby Jarsen, James Kreser, Christopher L. White, Jeff Blak, Jamese
Terre, Yyone L.E. Folor, Lou Luc set, David Wenner, Infating, Christopher Wylter, containes, Machel Short;

Playing through February 21; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. For information call 619-233-7505

For information all 659-250-250.

Phantom, book and price by phribu Kopt, must by Maury Yeston
Well Resort Theatre, 860 Leavene Will Drive, Isondale

Directed and choreographed by Ray Limon; ant. Christopher Sanders, Carolyn Casey, Alberts

Resour, Darrel Sander, Johan Brank Kopale, Sylva Lawre Miller, Nicholas C. Wheet, Don Lune,

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Marine, Bayel Sander, John Lawrel, Containe coord-matter, Sharell Martin; lighting, Ron Vedicka:

muse airector, justin cray Playing through March 27; Tucsday, and Thursday through Saturday, at 8:00 p.m. Matinee Tucsday through Thursday, and Saturday and Sunday at 1:45 p.m. For information call 7:60-7:49-3:448



ersions. But this choice, and

inversion. But this choice, and many others, doesn't even make non-sense.

I guess Love Act's a cau-tionary tale. At least it would be if one cared an iota for the brothers (the play's got a biased genders split the men are all evil — even the guy who didn't seem so at first; the women downtrodden but forging on, into the light of buman truth). Love Act should be a total control and the split split and the split spli trutin). Love Art Stouds De cautionary tale for the cast. All the actors should go home, look in a mirror, and repeat "less is more" 1000 times. For fans of the Fritz, schlock like Love Act may prove cau-

tionary as well.

My sister will disown me for My sister will disown me for saying this, but I'm not a big fan of Phantom of the Opera. It's just too...too for my tastes. That said, however, Arthur Ko-pit and Maury Teston's Phantom. currently at the Welk Resort Theatre, makes Phan-tom of the Opera look like a work of gerius. Phantom came first. But now they stage it so much like Opera you; wonder about topy-

Opera you wonder about copy-right laws. The Phantom. amed Frik has a slew of masks named Erik, has a slew of masses but favors his white one (a whole mask, not the stylish half-slash Michael Crawford wears); he slinks across a catwalk; and a chandelier falls—at the Welk it's a diriky, three-tiered cone that clinks when it hits the floor.

Phantom's an equal-oppor-tunity thief. Act one's straight from My Fair Lady: the Phan-tom tutors Christine the country lass — i.e., Eliza Doolittle — in musical tech-nique. Act two embeds Beauty and the Beast into its flimsy,

verbose structure. Can Chris

tine love a man "born ugly"?
The program says Phantom's based on Gaston Leroux's novel, The Phantom of the Opera. But its real inspiration Opera. But its real inspiration is sheer formula. If something worked once, use it. The music, singuong modulations repeated over and over, is forgettable, often midsong. And the book combines low comedy with ushes of high melodrama, the overblown melly-drammer evolving titres of laughter.

overblown melly-drammer evoking titers of laughter. Arthur Kopit wrote Wings, which some people like, and you'd expect he'd give Phan-tom a solid book. Not so. Whenever you get pages of backstory deep in act two, something's amiss. Part of the problem: the script assumes we already know the story, so Ko-tom never develops character

already know the story, so Ko-pri never develops character or situation. All you know, until late in act two, is that you must never "go down below" the Pairs Opera House. Director Ray Limon and the Welk Resort Theatre don't overcome the musical's flaws. As the Phantom and Christine. Christopher Sanders and Car-olyn Casey have strong voices, though he comes in a titch flat with anything longer than a half-note. On the plus side, the costumes, coordinated by Shar-rell Martin, evoke fin de siecle Paris: the men in white tie and tails, the women in gold-flecked gowns. The finery almost steals our eyes away from the thread-bare, painted curtains, which are the predominant scenery, and which show the wear of Phantom's past.

THEATER LISTINGS

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

And Miss Reardon Drinks a Little Poway Performing Arts Company presents Paul Zindel's social drama about three dysfunctional sisters "filled with resentment.

Balliatic Femme

6 Penn Studio presents Niarie
Carrier's solo show 'celebrating the
persistent desire of the
butch/femme «Ivraimic.

6 PENN STUDO, THROUGH FEBRU
ARY 13, THURSDAY THROUGH SATUR
DAY AT 930 P.M. MATRIEE SUNDAY AT
300 P.M.

Big Love, or The Wedding of the Milleanlum For its annual Quinn-Martin pro-duction, UCSD presents the "workshop premiere" of v.harles Mee's new play, based on Aeschy-

Comedy Codependenta
The improv comedy troupe performs the first Friday of every
month at the Creativity Centre in

MONTHAL THE CHART OF THE MEMORY OF THE MEMOR

A Delicate Balance
The Patio Playhouse stages Edward
Albre's drama about and
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The Dyke and the Porn Star

The Dyke and the Pear Star Churte, a self-proximed "batch dyke," in lowe with Tara Gold, dyke, in lowe with Tara Gold, and the Dyke and the Tara Gold, and the Tara Gold, and the Tara Gold, and the London, and London, and London, and London, and London, and London, and the London, and t

ing to some Actor's Equity weird-ness. Leigh Searnitt almost didn't get-to play Tara. That would have been criminal, these Searnit's iteritie as the manu-depressive — part kitten, part trioring bon — port queres, or whose head sist an uneasy crown. schook head sist an oneasy crown Cayle Fedinmen plays Chance, as tough as she is fregile, with vertee and splendid comic timing. Scarrett and Feldman are strong, individually, and togsther they're tops (the shifts of status, of who takes the 'top' in the butch/femme dynamic always duzzle. Gritic's Pick.

The Fantasticks The Fantasicks
Moonlight Amphilibratic opens its
winter season with the longest-running musical in the world. Toin
Jones and Harvey Schmidt's song
of innocence and experience. Ray
Limon directed.
AND PLAYMOUSE, THURSDAY,
JAMABEY 28, THOROGET FEBRUARY 23;
THOROGET SERVICES AT JUSTONY AT

HOOP M. MATINEE SUNDAY AT

Five Women Wearing the Same Dress OnStage Productions stages Alan Ball's comedy about five reluctant bridesmads who 'let it all hang out." Annette Spaddore directed. ONSTAGE PRODUCTIONS, TREBOUR FEBRUARY 13: THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUN-DAY AT 2:00 P.M.

Forever Plaid
The four harmonizers in search of plaid sport coats are in their third year at the Theatre in Old Town.

groups" aren't your particular blass (I needed a quick fix of Otis and Hendrix after hearing them), you've got to admit the Plaids folhe square. They cross in lieu of having a life but put life little the greatest between 15 year life Parade (which crowned the most popular songs of the "9s until Livis drove it off the airwaves). Stuart Ross, who conceived, directed, and chore-ographed the original New York version, directed the Old Town puddiction with the airm of endeat and the property of the property of the pro-ting of the property of the pro-perty of the property of the pro-ting of the pro-ting of the pro-ting of the pro-perty of the pro-ting of the pro-perty of the pro-ting of the pro-perty of the pro-ting of the pro-perty of the pro-ting of the pro-perty of the pro-ting production with the aim of endeat ing everything to everyons. The four performers — I.v. Daignould. Steve Cunderson, Rick Meads, and Robby Smith — sing as well as any collection of Plaids fraince gipte the opening night was crisp but made no distitistion between where the released sorge sets off and the "spontaneous" set that loggis, ever-tions, and the set of the pro-teem. Terry O'Donnell plays as in-fertioable signs and permits bers). Itery O Donnett pays an in-defatigable piano and permits himself the occasional piece of al-ways funny business. The set, which is either the Theatre in Old

which is either the Theater in Old Town or a purposty where the Plaids pot stock, is availably draib for such a pethy shows though fame Resuman's survey lighting knows when to result the brightnesses. Worth a ray. Treasmes is QUO LOWN, OPPENDED, DRIVE TORSIAN THROUGH PRODUCT AND AND THROUGH PRODUCT AND SCOP M SUNGAY AT 3.00 P.M. AND 7.00 P.M.













The SUSHI Community Space

*Special Valentine's Party \$25, following February 14th performance of the Party 14th performanc





Calendar

y and Maria's Italian Wedding

Dillstar Productions presents a interactive wedding ceremony is which everything that can go wrong, will. The Gnocci and Caratelli families, both dysfunctional, celebrate the nuptials of look and Maria.

FAMADA INN NORTH, 3550 KEARNY MESA ROAD, SAN DIEGO, OPEN ENDED

RUN; SAFURDAY AT 7:30 P.M. FOR IN-FORMATION CALL (800) 944-JOLY.

Murder at the Surprise Party The Rodeo Bar & Grill offers a din

The Rodeo Bit & Grill offers a dim-ner-interactive theater package: you are a guest at Ted Sterling's surprise birthday parry, but the surprise is not a planned. RODEO BIR & GRILL, 10109 MANIC AV LINE LIMESIDE, OPEN FOR INCOME. STUDIES AT 7:00 P. M. FOR INCOME. TON CALL (760) 561-8673.

Murder on the Trail
'The Wild West was never this
wild,' in a new dinner-theater
whodom's starring Sophie Tyler
and Grantle Hardpiece. Dinner includes bathecuse or cattlish
'PYLEF'S LISTE OF TRAIS, TRAIS 12 DA
DON BOLLEVARD, LA MESA OPEN
FINCE PIR. THURGHAY MOS SATURGIAN
AT 7.60 P.M. FOR INFORMATION CALL

On Trial for Murder
Vantage Theatre stages a dimer-theater, courtroom murder mys-tery. Gloria Van Sant, the world's most glamorous movie star, disap

peared — and her chauffeur's dead! Suran Bennett-Edwards di-

Joey and Maria.

Octad-One Productions presents William Shakespeare's tragedy about star-crossed lovers. Danny Campbell directed.

Showdown in Old Towa H.U.T. Productions presents an in-teractive dinner-theater mystery. Roland Highranch, one of San Diego's leading critzens, is found dead in his bathfub. An accident? GOSD IN BIS DATEMENT. AND ACCIDENT.

EL TANDANGO RESTAURANT. 27:34 CALHOUR STREET, OLD TOWN, OPEN-ENDED
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Making Pore
Diversionary Theatre hosts the offBroadway hir about the gay
pornography industry, written and
directed by Ronnie Larsen and
"containing nudity and strong lan-"CONTINUED THURSDAY AT 7:00 P.M.
AND 10.00 P.M. SUNDAY AT 7:00 P.M.
AND 10.00 P.M. SUNDAY AT 7:00 P.M.
AND 10.00 P.M. SUNDAY AT 7:00 P.M.

Skylight South Coast Repertory Theatre stages David Hare's drama about former lovers attempting to react cile. in spite of political, social, ar-age differences. Martin Benson di

rected.
SOUTH COAST PEPERTORY THEATRE,
THROUGH FEBRUARY 28: TUCSDAY
THROUGH SATURDAY AT 8:00 P.M. SUN-DAY AT 7:00 P.M. MATINES SATURDS

AND SUNDAY AT 2:00 P.M.

Testuffe
The South Coasi Repertory Theatre stages Moliere's "cautionary comcody" about a trusting farmly almost hoaxed by a hypocrite. David Chambers directed.
South coast network to the south coast network. THROUGH FEBRUARY 14; TUESDAY THROUGH SATURDAY AT B:00 P.M. SUN

DAY AT 7:00 P.M. MATINET SATURDS AND SUNDAY AT 2:00 P.M.

Telling Stories: Joyland
Sweetooth Theatre hosts the conclusion of G.F. Riker's trilogy of
plays about a wandering storyteller
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trilogy will continue in rotation.
Call the theater for days and times
it 519-544-5479.

at 619-544-9079. SWEETOOTH THEATRE FRIDAY JAN-UANY 29, AT 8:00 F.M. THROUGH FEBRUARY 20; THURSDAY THROUGH SUNDAY AT 8:00 P.M.

Theatresports San Diego's chapter of this

NN SUITES HOTELS, 2022 EL CAJON BOULEVARD, OPEN ENDED BUN; FRIDAY AND SATURDAY, DANNER AT 7-00 P.M., CURTAIN AT 8:00 P.M. FOR INFORMA-TION CALL (619) 296-6491 OR (619) 262-6162 and musical skits on the spot, and the audience awards points to the

The Thousandth Night
If selts to see why item Campbell
was a presengious London Frange
Asard. In Thousandth Fight, writeten by Card With, the play goy dein a train station. Strike east of
Parsin WWILL be fixed you do
not state the best of the
parsin WWILL be fixed to conwrite gendurines his work unit
subservaive and that be thouldn't be
d'apprinted' to Germany. He acts
of "Intelligibly" in such hild.
Conformation of the concontrol of the plays in such hild.
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characters in this tour de force, the origin few props and performing on a bare stage, he turns things into people—a gold-flecking filtors be-comes a baby; a sportcost a limp-armed corpse. Campbell's cata-logue of faces and voices feels infinite. As impressive, his classic physicality recalls the desterity of master clown full rivin. Camp-bell's pot fravin's carergy, he never large in this 9°C minute. Internas.

Phantom
Reviewed this issue.
WELK RESORT THEATRE, THROUGH WELK RESONT THEATHE. THROUGH MARCH 27: TUESDAY, AND THURSDAY THROUGH SATURDAY AT 800 P.M. MATINEE TUESDAY THROUGH THCHISDAY, AND SATURDAY AND SUNDAY AT 1:45 P.M.

The Pregnant Pause, or Love's Labor Lost
The Pine Hills Players open their
Bith season with Georges Feydeau's farce about the adventures
of a first time father-to-the as he
awards his wide's dedirect;
Find 1981.5 PLAYER, THEOGRAP NER AT 6:30 P.M. CURTAIN A

The Red Shawl of Gourage: The Susan B. Anthony Story Impactors Theatre at Disciples. Center presents Betty Hempotead in a one-woman show about Nosan B. Anthony, who was more blam "a door profile on a \$1500 com". Don McF. oy wrote and directed.

rected.
DISON-LES CENTER 201 FIR STREET.
SAN DIEGO, THROUGH JANUARY 31:
SATUREAY AT 7:30 P.M. MATINEE SUNDAY AT 3:00 P.M. FOR INFORMATION
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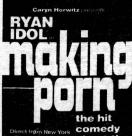
define a time,

Death of a Salesm

does both."

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Marty Burnett's somb, a train sta-tion — charred bricks and over-head lamps that piggle when trains blast through — sets an appropri-ate tone for the play's extremes. In the end, two masks also remind us where we've been one's for com-edy, the other tragedy. Critic's pick.

NORTH COAST REPERTORY THEATRE. THROUGH FEBRUARY 14, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUN-DAY AT 7:00 P.M. MATINEE SATURDAY FEBRUARY 13. AT 2:00 P.M.

Triple Expresso: A Highly Caffeinated Comedy Due to popular demand, the Hor-ton Grand Theatre hosts a reprise of this comedy about three inept performers. Hugh Butternutt's done his lounge act at the Triple Espresso Coffeehouse 20 years to the day. While patrons sip one of the house blends — "Grape," "Scandinavian Blizzard," or

"Mokoko Cocoa Mocha" — Hugh plays '70s tunes on the piano. He and his companions, here to cele-brate Hugh's anniversary, got stuck in the '70s. The trio used to be Maxwell, Butternutt, and Bean, a Meswell, heterent and bens, according to the tree wert far They'r boors, "they adms, but m' codings" one, and hey, their remotes could help them fice sear-ment and the search of the se

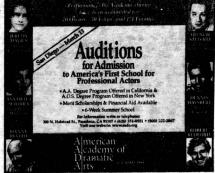
placed). Worth a try.

HORTON GRAND THEATRE, 444 FOURTH AVENUE, GASLAMP QUARTER, SAN DIEGO, DENLINDED RUN; WEDNESDAY AND THURSDAY AT 7:36 P.M. FRIDAY AT

Vendetta on Hollywood & Vine The Mystery Cafe Dinner Theatre's new show's "the ultimate Holly-wood whodunit," set in the Mcwood whodunit, "set in the Mc-Carthy era at the "star-studded Movie World Awards," Blacklisted celebrities get blackmailed. MYSTERY CATE, OPENENDED RUN: FRI-DAY AND SATURDAY AT 8:00 P.M.

XXX Love Act Reviewed this iss

FRITZ THEATER, THROUGH FEBRU-ARY 21: THURSDAY THROUGH SATUR





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Calendar MUSIC SCENE

"I pour a lotta beer down my bass player's throat onstage," Leah Andreone tells me. "His name is Gregg Babuscio.... He likes to drink a lot He wears way more makeup than I do," she says "We, like, fight for mirror

second release on RCA Records, was abruptly pulled from retailers' shelves last year by the label. "It didn't get the push it needed. After it first came out, I had to take a few months off from touring to have, like, a polyp removed

THE INSIDE TRACK

Andreone (who grew up in La Mesa and graduated from Helix High) just finished four months of club dates around the country with her new band, "On the day we were gonna come back home fro the road we no to be on the bus by 9:30 in the 9:30 in the morning...and Gregg doesn't show up, so I go back to his [hotel]

go back to his [hote] room and there's, let clothes strewn all over. I mean, like, everywhere, but he's not there. Suitcases are turned upside down, there's condoms all over the place, which I figure is a good sign, right! Like, he's still alive, nobody beat him up or anythine, but he's ious now anything, but he's just not there, so fuck it. We're outta there. We end up just leaving him in North Carolina." Andreone tells me that Babuscio stayed behind for three days before flying himself home to Los Angeles. Alchemy Andreone'



from my vocal cords." But she says, she's "totally, totally okay now."

-D.G.

to kiss him or something.

been partying with a friend

"I may have been drun!

The New Year's Eve rave at SOMA in Midtown was still going strong at 2 a.m. when a guy parked his car in front of the parked his car in front of the club, leaving a pregnant blonde girl in the passenger's seat as he ran up to one of the security guards. "I just got a call from a cell phone, from a girl inside. She said she's drunk and that a bunch of guys were fucking with her, that she's scared of getting

al ambulance earlier for alcohol poisoning (they were going to visit her later that night in the hospital). The pregnant girl was the ex-griffiend of the guy with Inapped."

A few minutes later
reral jacketed guards were the car - recently abandoned lined up and moving through by her newlywed husband by her newlyweonusband—
so she was seeing the guy with
the car again. "And I thought
my own life was full of
drama," she said. "But this
took my raind off my
problems, that's for sure!" the club, each of them shining lights at the patrons who wer dancing and sitting in groups as the music blared and the as the music blared and the strobe flashed. When they reached the front entrance with apparently no luck, the guy looked more agitated than ever until he saw the José Navarro, from the band Naked Lunch, was blonde in a bikini top, stiletto heels, and black bellbottom tights standing near his car with another blonde who was

putting on a punk showcase called "Nude at Noon," and the owner canceled the show the day before the gig. pregnant. He ran up to them "I was already kidnapped "The owner started having Mexican nights.

-1.A.S.

in ambulance earlier for

once tonight," the blonde having Mexican nights."
Navarro explained. "Business was starting to pick up for him... He didn't want to alienate his Friday audience... We thought that was a slap in the face. We who had made the phone call with nat make the phone cail said. "These guys at a bar were trying to get me in their car, and then this girl threw me in her car instead. I think she wanted me to screw her old man! I said! wanted to go said, 'Uh, that's not the way nome but they dragged me nere. They wouldn't let me nere. They wouldn't let me go, didn't want me to call anyone else after I grabbed their cell phone. They were just about to take off with me again... I saw [my pregnant griffriend] sitting in [the guy's] car and, as soon as the

said, Uh, that's not the way we do business. We got fliers out, we got people coming." Navarro says la Hacienda's owner, Ronald Alkins, justified canceling the show because of a promot acquaintance of Navarro's

who brought Navarro and Alkins together. "[The promoter] had booked two shows before [at La Hacienda] by himself. I gu's) (ar and, as soon as the people who had me weren't looking. I ran over to it." "We parked here on purpose," said the pregnant girl, "so that, if she was around, she'd see it... in fact, when I saw her, some guy was all over her, trying to get her to kiss him or cometation." guess those shows never happened," explained Navarro, Now Navarro say Alkins is punishing "Nude Noon" for the actions of an Noon for the actions of an unrelated promoter. According to Navarro, the band spent \$200, or perhaps it was \$300 on promotional said the girl in heels, "but I wasn't out of control," She said she was married, though her husband was in jail. She'd

Ronald Alkins of La Hacienda explained, "I warned [the promoter], I said, 'Bring me a flier, I don't want it to be like before.' "He want it to be like before. "He also pointed out that Navarro "did not come with him the first time. [Only later did] he bring lose"

now, but they used to have

I called the alleged

bring José."
"They said you canceled because you had a Mexican night on Friday's ... and that

(those) shows I guess he thought I was working with 'Nude at Noon,' and I wasn't I was just trying to get them in there. 'Nude at Noon' are my friends. "Do you fault La

Hacienda for canceling 'Nude at Noon' at the last minute?" "Yeah, I do. Because he



away with punk bands." should have got in touch with Well, that's not true. me...he didn't call or Friday nights is not Mexican anything."
"If you weren't the riday night is not Mexicar night. It's R&B night. Saturday is Mexican." To confirm this, I called the next day, and I'm told they have R&B on both Friday and Saturday nights.

If you weren't the promoter, why should Alkins have called you?" According to Roach, Naked Lunch "jumped the

fence. They didn't want me involved in their stuff because they didn't think I could handle it."
When I asked him why.

"Spanish" nights on Saturdays. "They said you didn't phone them," I told the he said, "I'm an addict, "They are full of beans!" he shouted. "And they're no straight up. I'm trying to get help. I have problems with meth and with girlfriends he shouted. "And they're not the only ones. I deal with all kinds of promoters. I didn't know getting involved in music there'd be so much shit." and I'm getting kicked out of

my place."
"But you did book the show, didn't you?" I asked. mean. José was not there. I can see how the owner would promoter. His name is Roach

> Roach paused for a moment, then said. "Now that I see it, yeah, I guess so It's kind of cloudy because it's been a while

"The bar mitsvah itself does not have music," says flautist and

the bar mitzvah celebration o the bar mitzvah celebration o the Simcha — the party afterward. That's where the music is... When a youngste becomes bar mitzvah, what it means is that they are taking on responsibility for the laws of the Torah [Jewish doctained have reactivally doctrines], they're actually becoming a Bar or a bat mitzyah, rather than having a bar or bat mitzyah." I mention to Winston that the bar mitzyah bands I saw

(when I used to work for a lewish caterer) mixed a ombination of traditional

Jewish music with Top 40. Winston says, "Adolescents want to hear their music...that pretty much equals a DJ.... That means no klc mer, no jazz, very little Motown, and very very little Motown, and very little rock 'n' roll. So, what's happened is that a lot of parents have chosen to have two celebrations: one on Saturday night for the kids, and maybe a lunch Saturday afternoon for the parents

They've got relatives coming in from all across the country — some from all across the world — so the want to be able to schmooze. You know, it's like a little love fest, because they haven't seen each other In order to kind of bring cultural color to it. often I'm hired to come in often I'm hired to come in and play klezmer music. I'll play lewish jazz for cocktail hour, then just slam the klezmer music for as long as the Hora [Jewish dancing] will last....Then you introduce the parents of the bar mitzvah and break into

'Hava Nagila.' "Winston says.
"You kind of feel the crowd
out, get a couple circles going,
get the kid up in a chair what's actually called the what sactually called the 'chair dance,' it comes from the wedding tradition of exalting the bride and groom. Then, I usually go into dinner music, the blessings of the bread and the wine.

background dinner music, rock 'n' roll, and then hand it off to a DJ." ton mentions playi a style of Hassidic rock 'n' roll that emerged in the '80s at bar

mitzvahs.
"Did you say this came

out of New York?"
"No, out of Brooklyn," he laughs. "The promised land."
The Second Avenue Every cut here is quite like something Keith Carradine — and/or the character he played — could've writ and performed in Robert Altman's Nashville. Klezmer Ensemble plays Tuesday, February 2, 7:30

OVERHEARD IN SAN DIEGO: ROBERTO'S 1/21

CD Review: David Allen Proffer, Naked as the Day I Was Born (Average

THE CANDYBAR

Every cut here is quite like

p.m. at the Solana Beach's North Coast Rep, 1-888-776

in Robert Altman's Nadwille.
Inotherwords: Clever. Ersatz.
Benignly (rather than
malignantly) generic.
Formulaic. Carchphraseoriented. Hook-laden. Selfconscious, Just short of cute.
Lean and neat (or lean and
neat (norigh). Keith had it
down pretty good, and even
won an Okar for one of his
tunes: "I'm Easy." Had he

gone for the jugular, for the true jugular of pop (as opposed to country) music, opposed to country) music, and attempted an actual mainline musical career, he could've beaten Jackson Browne, not to mention Bill loel, to any number of punches. (Fortunately, he did

.. As if sung by Neil nond. Wow.

Contributors: Edwin Decker, Dave Good, Richard Meltzer,

Jay Allen Sanford, Pat Blurt it out at 619-235-3000.

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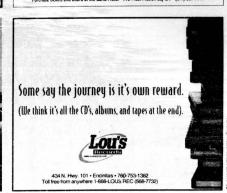
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Calendar MUSIC SCENE

Blood and Benson-Maddened Boxers

"Drunk cowboys are a pain in the ass. So are drunk cowgirls."

Sour need a few hig gors for appearance," and source of several powers of security at the annual powers of security and the security and t

hurt."

This security gig is an easy one. There's the oc-casional kid sneaking in over the fence, a couple of drunk and-disorderly types, but nhody modes or tries to touch the onstage performers. "I hate working concerts where there's met-alheads and shit like that," is son says as we stroil the concert ground. "Here, about the only thing the concert ground." Here, about the only thing of the content ground. Here, about the only thing the in the content ground is the strong an open derink for a work place is not taking an open derink for a work place is not taking an open derink for a work place is not taking an open derink for a work place is not a supplied gay wearing, more derskin than Bambi walks up and offers us each a free brownie.

the thir, As is on one a songaintee gay wearing the third and the same and the same as a second after both and a second a s

ground....The old man [6] on the sidewalk and his heart stopped beating. So I did CFR on the old gay, and he started breathing again... Soon at I was a did be attreed breathing again... Soon at I was read to be a start of the start of the

Curious about the hazards and perks associated with being accuring panel, talked to several others around town who offered their own individual accounts. Terry — now the bouncer at Cheetah's a mude gentlemen's club on Clairenout Mesa Boulevard — but for years I'd seen him manning the door across the street at the Becchanial and its various permutations — Coynetes, Sunnd FA, and other venues that came and prince the control of the street of the properties of

street.
"The whole time I've been working here, I've

only ever had to fight with three or four guys. They're much rowdier in rock bars than titty bars. In a rock club, it's like a badge of honor to be taken out by

"The only problem working titty bars," he says, "is the girls. They can get you into trouble in a whole bunch of ways, but you can't play favorites; you have to treat them all the same. As soon as you let one get something over on you, she'll try to put you in her back pocket. I learned that lesson pretty early on. That the girls will get you in a hell of a lot more trouble than the alcohol."

Of course, Cheetah's doesn't serve alcohol, which makes it easier for the bouncers. Soma, an-other alcohol-free venue other alcohol-free venue where most events are all-ages, is where Hector works. "The kids that come here, they're cool, they don't want to get ba "red," says Hector. "Sometimes we may catch them drinking out in the parking lot. Or fighting... Only the new ones try to start something... They don't want to lose the only place they have to so."

start someting.... They
place they have ten gin?
You mix alcohed and music and people and
things are going to happen," says Joe Caprini,
who works the door at little? Place near College
Grove. A beg goy with abrarel chest and dhort hair,
he has a daytime job in construction, and he's
sun-working here on weekends for about a vear
to see the second of the second of the control of the control
of old power drinkers that come in and for whatof old power drinkers that come in and for whatcer reason they re pixed off at the world or
pixed off at their old lady or what have you."
"What's a power drinker!"
"Someone who 'been doing if for years, who
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off. They work the second of the control
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tell by the way they've been drinking. Or by the
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them in."

Tom Gray became a security guard in 1986, working for companies like StaffPro, Elite, and Bill Graham Productions. "Our job is to 'make



sure the clients have a good time." That's what it says in the handbook... Heavy metal shows are usually the worst. They get a lot more violent. They'll throw chairs just for the fun of it."

tassaily the worst. They get a lot more volent. They'll throw chain just for the hur of it." They'll throw chain just for the hur of it." They'll throw chain just for the just hur of the state of the

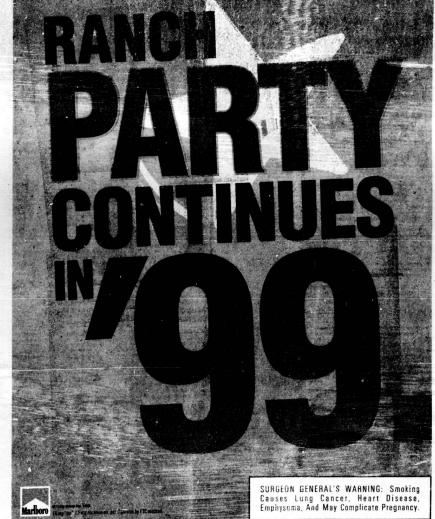
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"I've seen altercations where guards have roughed people up. Like, there was a Who concert at the Sports Arena where ia guy! got beat up, and it was to-taily unnecessary. When they

guy, he got nailed. Apparently, the band was kind of fed up with him already and they kirked him out. I think he did some time. He was already on probation for some other stunt."
Meriwether also sometimes

works security at Humphrey's. "I tell you, the best fight I've ever seen at a concert I've worked at is George Benson. These two guys after the show,

"It hit the wall and exploded, 'kaboom,' it echoed off the building."

graphed him, news space dark ing in the aisle. So what if he was supposed to be up in the rafters and he'd come down to the floor to dance? It wasn't until about four guys jumped on him and started dragging him away before he started

fighting."
According to Gray, "Foot-ball games are about the worst. Baseball games are the easiest Baseball games are the casiest crowds to get along with out-side of Dead concerts. Country-western shows are prettybad. Drunk cowboys are a pain in the ass. So are drunk

the Sheriff's Department Crime Prevention Unit. He's also a Prevention Unit. He's also a part-time security guard for Stafffro and other companies, and he's worked at downtown's this & Sunce its opening. He says, "Bob | Speth, owner! wants us to discourage short wants to discourage short wants to discourage short wants to discourage short wants of the sh

and blood and everything."

Meriwether tells me about Meriwether tells me about a band called the Skeletones. "Kind of a ska-type deal, The way 4th & B is, being a licensed establishment, you can't take liquor outside in open containers. So we told them. You can't walk outside with your beer.' It was one gay and as they

got their van loaded up, as they got their van loaded up, as they were leaving, I was at the back door where I usually am. I got called in to break up a fight and so Bob [Spethj's wifewent to the back door to spot in while I was inside. The guy that while I was inside. The guy that was being a dick opened up the I vani window and threw what we thought was a cherry bomb at her. It bit the wall and ex-ploded, kaboom, it echoed off the building. Right as he did that a cop was sitting up the street at 3rd and B, he looks over and sees the flash and ev-

erything and stops the van "He'd actually thrown an "He'd actually thrown an M-80. They called out the bomb squad, roped off the whole parking lot, the customers' cars; they couldn't leave. They had tweezers out there and were picking the stuff up for hours. They busted the

I don't know if the, bumped each other on the way out or what, but one guy just went what, but one gay has we hoom, boxed him right in the face and planted this gay in the flower bed. At George Benson! It was funnier than hell. It was a nice hit, too. Several guards held the Benson-maddened boxer until police came to take

him.

The sun's gone down and lason and I are waiking along one of the outside perimeter fences, swinging our trusty flashlights and checking for people trying to sneak over or through it. A few guys were caught just a while ago, ac-cording to three guards we talk to. "We got into it, man," says

one.
"So if we catch one," says another, "we can beat on 'em?" This is said somewhat jokingly, but only somewhat.

but only somewhat.
"Nah, punch 'em in the kid-neys. Won't leave a mark and it'll hurt like helt."

A Spanish-speaking friend and I decided to go to Tijuana

and talk to bouncers about what it's like to deal with the what it's like to deal with the triple threat of alcohol, crowds and, horror of horrors, teenagers. At the Hard Rock Cafe, speaking through my friend, Ramirez German said that the worst thing about working security there is "Th girls. Always the girls. They fight dirty and then they turn around and threaten to sue. Which makes me laugh, They're not

in America."

We also talked to a doorman at the Chicago Club — not a nightclub, but rather a house of ill repute." We'd ended up there due to a mis-understanding with the cabbie. "Fin not a bouncer, I'm a

greeter. I greet customers and make sure they're okay." Perivaing the clientele, it was clear that many of them were in business for themselves. We

stayed for 30 seconds.

Next, I stopped by the Santee Drive-In to talk to the
manager, Jeff, about how the
handle security. "We gener
ally don't have to cell in the cops unless someone's really being argumentative. We keen being argumentative. We keep an eye on people in they come in. If there's a single guy with \$40 worth of snacks and drinks in the front seat, he's probably sneaking someone in." He's only ever gotten in one physical fight. "This guy





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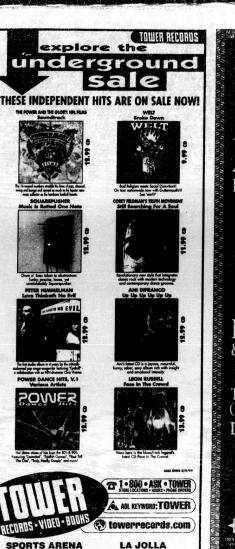
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Interis Records is an anachronism. It's an Advanter memory appear operation that continues an anachronism propage operation that continues an anachronism controlled by some MCA, Warner Communications, Dunies of the all Records of the Jack 1986 of the Jack 1986

The man behind Delmark is Bob Koeste The man behind Definark is Bob Konster-form Wichits, who started with a lattle record legger 18. Journaround 1952 when he was a tra-terior 35. Jouis Konjerviry and a wear latter made accroping debut with a local trad yar band on 10° sind. His model was Commondore Records as New York, which used profits from their store-of und other recordings. His label was called selmar, after a street in town with black music label, and the alter of the profits of the pro-ting of the profits of the profits of the pro-ting of the profits of the profits of the pro-ting of the profits of the profits of the pro-ting of the profits of the profits of the pro-ting of the profits of the profits of the pro-ting of the profits of th Idemar, after a street in town with black music date, but he had to change it to Delmark, be-cause of a trademark conflict. Delmark started with jazz, and it has a large, distinguished, deeply various jazz list. but it heart and soul has always-been the blues. Soit was investible that Korsett, dung with his operation, would more to Chicago. It bought Seymour's Record Mart in 1998, more affect the lazz Record Mart, which a 8999 square

the bills itself as the largest jazz and blues record store in the world. It's now on Wabash Street, but if memory serves, I waiked into the much concentrated format of its Grand Street location about 12 years ago. In 1965 Delmark made history by releasing Junior Welle's fabulous Hoodoo Man Blues, which was the first tull-length album by an active Chicago electric blues band. The market for blues in tho

days was white, middle-class folkies who were days was white, middle-class folkies who were more interested in white people playing gutars and prosesting about the plight of black people. When they did listen to black bluesmen, it was usually country plues, often gentle artists such as Mississippi folio Hurt or Brownic McGhee and

Beerre blues, even good electric blues, can sound norful samey. Not Junnor, And his concert ap-grarances were also allegedly hot. He liked to play the sexy bad-boy and gangeter, and from all ac-counts there was 44-cared articles underneath it. These singing, outs aren't suggestive, they te right on at — makey and ripped out like. They make the Rolling Stones sound like the Weavers singing councils touse.

on the studey and ripped out live. They make the foliogy stores sound like the Vesers singing caughty toxes. It is a similar to the control of the control o

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heard conducting the recordings. Junior was AWOI, from the Army during the time of this later session. Blues His Big Town, 17 curs from the earliest, rewest Junior, make a splendid comple-ment to Hoodoo Man Blue. When I seen to codlege at the University of Wisconsin, Madison, in the late '60s, there was a blue from the decreaming the contractions, when

Wissomini, Madson, in the late '98s, there was a double only she block from the destinations where the block of the the destination of the late of 'block's from the destinations where of 'block's from the destination of the late of th club only a few blocks from the dormitories where

his caree and at another club with serious cover-tual Model was the ling I wish Couldhave cent. Howlin Wall when he was youing in the III with the III was the II



(Delmark DD, 711)
Junior Wells: Biues Hit Big Town
(Delmark DD, 640)
Junior Wells: Hoodon Man Blues
(Delmark DD, 612)

Memphis, Clarisdale, Vicksburg, and Dundee. Delmark's Bricks mmy Pillonwwas recorded in 194 and 52.11 s the real thing. Nighthawk has a territe voice, smoky, dark, and old-timer, with jumping piano behind him, drums and bass, sometimes a second rhythm guiter. But if you truly want to hear what Nighthawk sounded like to the piece of the piece of the piece. truly want to hear what Nighthawk sounded like live in a Chicago roadhouse; thy his Lave on Markell Street, 1994. You get a sense of why, when Nighthawk played at Muddy Water's first weedding reception in 1932, the good times got to good and darning grew to unitabilise that the floor itself gave voy and the two-room plan-tation shaes in Streatl, Mississippi, timbiled down. Nighthawk wa 25 at the time, Muddy down. Nighthawk wa 25 at the time, Muddy Waters, 17. In another ten years, Alan Lomax would set up a recording device at Muddy's place in Stovali.



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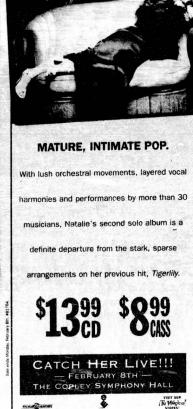
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The Fer Carneties (195): Castali, Sunday, February 21, 8:30 p.m., 2501 Ketter Boulevard, midroen. 419-232-4355. Jeff Bright and the Sanchine Buthe Leeby Stern, and Rip Carson of the Twiffight Trice (coloc), Schuloy February 27, 8:30 p.m., 2501 fetter Boulevart, midrown. 619:222-4355.

Blue Öyster Celt: 4th and 8, Sunday February 28, 8 p.m. 345 8 Street. Flogging Molly: Castoh, Wednesday March 17, 8:30 p.m., 2501 Keffrer Revisional matthew, A19-232-4355





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The Brass Rail: Fridays, Brown Supar, Fuesdays, Club '80s, 3796 Fifth Avenue, Hillcrest, 619-298-2233.

Candybart DJs Dr. Who and Clay Dummore spin hip-hop and progressor house, Mondays, Blind Melons. 710 Garnet Avenue, Pacific Beach, 1-888-486-5309.

Century Club: Dfs Joey Interez. Matty, and Jesse. Thursdays inside Plan B, 945 Garnet Avenue, Pacific Beach. 619-973-9269 or 619-483-9920.

Cleb DVk Friday, February 5, 'Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach, 619-488-1780. Club 'Blu New wave and '89s industrial Tuesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest, www.Elubs.com or 619-685-7550.

The Brogon Lounge 101 B-Side and guests. Fridays, 206 Sixth Avenue inside Bos Berwing Company back ratrance), downtown. 619-615-8671.

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Ellinera 197-299-4163. G Lounge: 2228 Rucon Street, Ocea Beach, Call club for nightiy information. 619-222-8131.

Gasoline: DJ Rite I, Rusly Malmao and guests Breakbeat, house, and trance: Thursdays. 2028 Harrocck Street, Mission Hills South. 619-687-5779 or 619-982-7483.

Go Go Out Girk Latin dance club. Sundays, 8 p.m. Shooters, 3815 90ti Street, North Park, 619-574-0744. B Jerdin: Salsa, Sundays, Neumans, 900 Cartishad Village Drive, Carlshad, 760-729-4131

Kit Kat: DJ TKO Thursdays, Catamaran, 3999 Mission Bou Mission Beach, 619-418-8858.

Mission Beach, 619-418-86-8.

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up. 4225-30th Street, the Empire Club,
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Ole Madrik Thurdays, Surduct, Di-Frony and Isli spin disco, funk, and house, Fridays, Cale Blite, Di-Scott Martin, Lux, and Maurico spin house and hip-hop. Surduays, (10% 66; Dis Luis, Henry Duz, and Maurico spin house, doos, funk, and techno. Wednesdays, Biosus, Di-Arbon, Greg Cook, and Henry Duz spin trance and breakbast. 755 18th Avenue.

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MEN OF WORTH, San Dieguito United Methodist Church, Saturday, January 30, 7:30 p.m. 760-436-4030. \$14.

The Pentagon: 756 Fifth Avenue downtown. Call club for nightly information 619-233-2838.

information, 619-233-2839. Bidd's Thurdry, Clab Holminn, Oh Ion Bidop and Mile Oraco spin bouse, techno and groove. Fridays, Ge Ge-Fridays, DJ Derrk spins house and tribal. Sturdays, Lighter Up) Derrk spins house and tribal. Studays, Her Teo Sundays, DJb Derrk end Tony spin house and tribal. 1051 University Arenus, Hilkrest. 619-497-4508.

Sebbat: DJs Joe Forester and DJ Demian (of Subnation). Electro,

gothic, synthpop, darkwave, industrial, and fetish. Saturdays, 3815 30th Street, North Park. 619-574-0744.

Sevilla: Thursdays, Club Salus with Hector Rivera, Friday and Saturday, Latin-Euro Dance Club Sundays, Club Beazil with Iosias Dos Santes and Sambrasil. Mondays, reck en espainol. Tuesday, salus and me.

Wednesdays, Mocombu 555 Fourth Avenue, downtown, 619-233-5979. SIN KLUB, Dy Bryan Poliard. Tom King, and weekly guests. EBM, industrial, synthyop, and gothic. Currently cloud, reopening in March, www.klubs.com or 619-685-7550. Saturday Night Fever: DJ Ryun Summers and guests: 70s Disco, hip hop, and house: Saturdays: Canes It and Grill, 3105 Ocean Front Walk. Mission Beach. 619-898-6021.

Studie 64: Df. Jon Bishop, Joey Jimenez, Demon, and Circa Fridays, Club Montage, 2028 Hancock Street Mission Hills South. 619-973-9269.

Therapy, DJ Bryan Pollard, DJ Cybran, and guests. Cyber-industrial fetish and Gothic/darkwave (patio, DJ

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The Beach House, 2530 South Highway 101, Cardiff, 760-753-1321. All performance begin at 7 pen. Thursday, Carl Robusson, soft rock. Friday, Triu du Joor, variety, Saturday

Big Daddy's Readhouse Grill, 530 Highway 101, Leucadia 760-634 2365, Saturday, 8 pm to 11 pm, Clinick Perrin, acoustic folk.

Big Stone Lodge, 12237 Old Pomerado Road, Poway, 619-748-1617, Friday and Saturday, 9 pm, the Durawgo Band, country.

The Book Works/Pannikin Cafe, Flower Hill Mall. 1-5 at Via de la Valle, Del Mar. 619-755-3735. Friday, Laura Prebis, acoustic pop alternative. Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain, 619-618-1814, Friday, 8 pm, Mike Nelson, accounts: Saturday, 8 pm, Julin Zahody, folk.

The Calypso Cafe, 576 North Highway 101, Encintan 760-632 8252 Thursday, Peter Dubow and Jack Tempchin, blues Friday, Big Imidy and the Monty Shakers, swingsh blues Saturday, Sentin and Fallabula, regger. Saturday, Sentiri and Fallabula, regge-Cervers, 11949 Bernardo, 1912a Driva, Rancho Bernardo, 619-566-2499. Thursday and Friday, Andron's Fanili, pop. Saturday, Laguna, classic rock. pop-basteday, Jagonik Chaine Fock.

Cabb Nelmani, NO Carbidad Viding
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Thomsday, Pam to 19 pm, the Cradit
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re pm to 9 pm, Ruik Ross, acoustic Coynes Bar and Grill, 300 Caroland Village Drive, Caroland Tolo 729-4695. Thousday, the Ventilators, reschassis Friday, the Zydeco Bio-ci Patrol, bloos. Saturday, call club for information.

The Del Dios Country Store, 20154 Lake Drive, Escondido, 760-745-2733 Friday and Saturday, Nitro Express,

Firehouse 215, 215 North Coust Highway, Oceaniste: 765-433-4683. Friday, Sliggbist, sitemative. Saturday, fur.bis., funk, alternative. Fireside Lounge, 439 West Washington Asentse, Escondido 700-745-1931. Thursday, Senatd and Sunday, live salsa musik.

Fogerty's Pub. 1260 West Valley Parks sy, Escondido. 760-480-06. Thursday. Cover-Up, rock. Enday. Saturday. Intrigue, rock and roll. Saturday. country mins.c.

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L'Auberge Del Mar Resort and Spa. 1540 Camino Del Mar. Del Mar. 619-793-6460. Thursday through Sunday, Robberecht the Planoman, pop/Top 40, piano. La Casa del Zorro, 3845 Yaqui Pasi

La Costa Coffee Rousting Co. 6965 El Caroino Real, Suite 208, La Costa 766-458-8160. Music hours are "pm to 10 pm. Friday, Carl Robinson, soft rock, Saturday, the Pedestrian Focts.

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The Sandbar Cafe, 3878 Carishad Boulevard, Carishad, 760-729-836

Scalini, 3790 Vis de la Valle, Del Mar. 619-259-9944. Thursday and Saturday, 7 pm to 11 pm. Jon Sandayal, contemporary classics and

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Java Jur's Confectacion (1995) he report Avenue, Ocean Beach (19-923-0350: Therefolds, the Coring Tree, attention: Friday, Greyor Page, a coastir, alternative Standay, tong-oritor's Showcase Sanday, call coat for information.

THURS.

Windram. 1921 Buron Street, Great Seach, 619 222 "Burstelle, sand Demont, 17 my Universe and Sus Rule. Friday, the KR Benderhood and the Winder Figs, blues, Santraley, Sandrander and Super Is Coper alternative Sunday, the Groupe Mounter and Super Christen, Monday, figs Witter Lidge Tuesday, Buddy Males and Visual Crit, Visualistic, 1941 Males and Visual Crit, Visualistic, 11 pt. 1947 Calastic with Egyption Acid Natl.

Johnson's Bar and Grill, 5786 La Jollis Ecoleward, La Ivilla 2/19-599-751: Thursday Friday, and Saturday live pare and blows Pieno Bar Sunday, Tuesday, and Wednesday, 2-pm to 11 Jen.

Monodoggies 83; Cartost Avenue, Pacefer Brach 639-431-6550 Thursday, the Zedeco Blues Patest, blues. Friday, NZ Koogh, regain Saturday, the Bill Mager Blues Band. San Diego Old Venice Cafe, 2516 Camon Street, Point Lemis 619-222 5888, Friday, the Tour Kings, seze, Secunday, the Creacy The Blod., 6049 ES Capin. Boulevard. College Area. 639-466-9945. Performances are whermative rick unless otherwise trated. Frider, Snish

Pannikin Cafe, 5: 45 Rosecraos Steet, Point Loma, 619-224-2891 Saturday, 8 per so 10 pm, Return I Cinc, Jaco Pannikin Coffee and Tea. 7467 Gigard Assense. In John 617 454-5455 Saturday, Tamed

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Esta's Place, 6179 University Avenue (at College and University), 619-582-6730. All performance begin at 9 pm unless otherwise noted. Friday, Pappa unless otherwise noted. Friday, Fop. Winedia, rock. Saturday, Sarvi Lyne and Bardercrossing, Vises.

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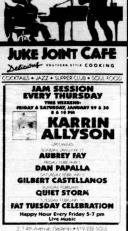
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The Imperial House, 505 Kalmia Street, San Diego, 619-234-3525. Wednesday through Saturday, John La Duca, dance music.

In Cahoots, 5373 Mission Center Road, Mission Valley. 291-8635. Saturday, live music, call club for

Innsultes, 2223 El Cajon Boulevard, San Diego. 619-296-2101. Wednesday, 8 pm to 10 pm, workshop/concert with the San Diego Concert Juzz Band.

Kelly's Pub. 6344 El Cajon Boulevard, College Area. 619-286-0400. Friday, Evans, acoustic, Saturday, live band, call club for information. Wednesday, the Bad Hobbits, blues.

The Kensington Club, 4079 Adams Avenue, Kensington. 284-2848. Frid and Saturday, live bands, call club for information.

The Nevajo Inn. 8515 Navajo Road, San Carlos. 619-465-1730. Saturday and Sunday, the Big Idea, rock and roll. Wednesday, the Moody Phales, rock.

O'Connell's Pub and Nightclub. 1310 Morena Boulevard, Bay Park. 619-276-5637. Friday, Black Cat Barock. Saturday, Billy Bacon and the Forbidden Pigs, tockabilly.

The Ould Sed, 3373 Adams Avenue, Normal Heights, 619-284-6594, All performances are 9 pm to 1 am. Friday and Tucsday, Joe Pymos, Irish folk, Saturday, Denni, Wednesday, Gregory Page and Frank Leennan, acoustic.

Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach. 619-272-7278. Club Tremors: Sund live music, call club for information Pal Joey's, 5147 Waring Road, Allied Gardens, 619-286-7873. Friday, Positive Approach, classic rock and swing, Saturday, Brown Sugar, nostalgic rock.

monthly, treek.

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Francis Charles, Andreas
Aloy pro to Jam. A monthly.
Francis Charles, Andreas
And Starturday, 7:50 pm and 9:50 pm
to 1 am. Public Mender and Aqua de
Cace. Alox. Starturday, 8:50 pm to 1
10:50 pm. David Debdis.



Beer and songwriting. Those are the two qual-ities that most people associate with Irish

The Rocket, at VASA Hall, 3094 Fl Cajon Boulevard, San Diego, 619-447, 7247. All performances begin at 7:30 unless otherwise noted. Friday, Jumpin' Jo., jazz. Tuesday, Doug Let'latr's Swingin' Revue.

Sham Rocks Shack, 7059 El Cajon Boulevard (1/2 block east of 70th Street), College Area, 619–463-2263, Friday, the Mice, Saturday, the Gory Rock Dogs.

The Leo's Lounge, 5302 Napa Street (at Morena Boulevard), Bay Park 619-542-1462. Thursday, the Big Six with Hot Rod Incolon, swing, rockabilly. Friday, the Mad Kaps and

to blend its music with those of other cuttures without losing any of its some properties of the some of miscogy, but also musically, reland's traditional instrumentation travels well.

the Bastard Sons of Johnny Cash, rockabilly. Saturday. Method. Harmony 24, and Honey Bucket, alternative. Wednesday, the Rockin' Aces, swing.

Tube Man's, 4696 30th Street.

Tutto Mare. 4365 Executive Drive, La Jolla (Colden Triangle area). 619-597-1188. Monday, 6-30 pm. Amoriose, string quarter. Wednesday, 5:30 pm to 9:30 pm. the Jame Valle Jazz Quarter.

performances are acoustic flok unle otherwise noted. Thursday, 8-15 pm open mike. Friday, Lapis Luzair with the Control Structure, the Redwoods

Cory Sepper, Saturday, the Realway folk, Sunday, 4:30 pm, the Ceits Ensemble, Wednesday, 9 pm, the Richard Smith I tio.

The Wellhouse, 10789 Tierrasanta Boulevard, San Diego, 619-560-667? Thursday and Wednesday, Ray Correa, solo, Iraday and Saturday, 8-30 pm, Ray and Laren Correa, contemporary, Monday, 7 pm, Jo

1 1 Beer and songering. Those are the most selected in the selecte

Downtown

The Bayou Bar and Grill, 329 Market Mreet, downtown, 619-696-6747 Saturday, 630 pm to 1030 pm, and bunday, 1230 pm to 230 pm. For Gucurur and Chris Vanacere, inter-piano bat.

The Bitter End. 270 Fifth Avenue (Fifth and G), Gaslamp quarter. 619-538-9300. Dance music nightly call club for information.

Rieracy Stone Pub. 502 Fifth Avenue downtown. 619-233-8519. Friday, the Ideas, rock. Thursday through Sunday, and Wednesday. Steve Breser, acoustic.

ene Ultrasonies. 14 de la Ropa.

roce's Top Hat Ber and Grille. 802 RC1199 ms. Avenue, dolumtown, 519-231-5. All music wholes to juzz unless termino noted Thursday and tarday, the Ministryp Madelmisis, tox Frida, Big Time Operator, big to Bioso Danters blues Monday, and Sunday, Tomasi Custring and to Bioso Danters blues Monday, seniol. Twenday, the Boope Mer. Nednesday, Planet Groove.

The Crow Bar, 2812 Kettner

Monday, the Soul Personalers.

4th R B, 365 B Street, downtown,
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Harmony on Fifth. 322 Fifth Avenue. downtown 619-702-8848. Live pizz and blues nightly, call club for featured musicipa. The Horton Grand Hotel, 311 Islan Avenue, downtown, 619-544-1886. The Palace Ber: Saturday, 8 pm to 11 pm, Jerry Michelsen, jazz and blues

Himmy Love's, 672 Fifth Avenue (corner of Fifth and G), Jowntown. 619-595-0123. Thursday, X. Cdl, dance, pop. Friday, Mahai, dance Top 40. Saturday, Faulkenstein, funk, rhythra and blues. Sunday, the Wendy Lee Quantel, jazzlywing, Monday, Regule Smith and Prested for Time. sazz/swing Wednesday, Ground dance/Top 40

Sunday, Heras Olive, alternative Monday, the Soul Persuaders.

Juke Joint Cafe, 327 Fourth Avenue, downsom 619-232 SOUL Thursday jam session with the Mikim Zharkovick Tree Friday and Sarueday, Karrin Alboon, Sunday, Aubory Fay.

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Orquesta Zonn Nurvis, Havatha Nya-Patrické II, 428 F Street, downstoom 619-233-2077. Unless ported, all shows begin at 9 pm. Thurdaday, Ball Magor, blues, Friday, funning Obbess, Saturday, Family Styles, rock. Sunday, Busick Wilson, blues, Monday, the Jon Vision Blues Band Tuesday, the Zyufeco Blues Patrick. Wednesday, the Propervisition Band.

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U.S. Grant Hotel, 326 Broadway, downtown, 619-232-3121. Aftern

The Westgate Hotel, 1055 Seco Avenue, downtown, 619-236-18 Thursday, 8 pm, Fraday and Satu \$ 30 pm, and Wednesday, 8 pm, Rickers, contemporary.

Worthington's. I Market Place, downtown (inside the Hyatt Regency), 619-232-1234. All music is Contemporary/Top 40 music. All performances are from 9 pm to 12:00 am. Friday and Saturday, Arr Deco.

The Wyndham Emerald Plaza, 400 The Wyndham Emerated Flora 400 West Broadway, downtown, 619-229 4500. The Sidebar Lounge: Thursda and Wednesday, 5 per 19-7 pm. Joe Tarmatino, jazz solo. Friday and Saturday, 5 pm 10-9 pm. Joe Tarnatino with Serilian Harris, jazz

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Buon Giorno Restaurant, 4110 Bonita Road, Bonita, 619-475-2660. Thursday, Etsahan, Flamenco music Friday and Saturday, piano bar, Wednesday, Mario Olivera,

The Butcher Shop, 556 Broadway, Chula Vista. 619-420-9440. Saturda through Wednesday. 8 pen to

Corenade Island Merriett (forme Le Mersdian). 2000 Second Street. Coronado. 435-3000 La Provence Bar. Friday and Saturday, 8 pm to midnight, the Dave Pike Duo. 122.

Internation of Munich, 250 Third Avenue, Chula Vista, 619-626-5172. Friday and Satorday, 6 pm, and Sunday, 5 pm, Gordon Kolel, Krill Holmer, or Vicki Fragut, European and ethnic accordion.

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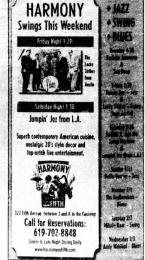






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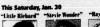
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mistaken for a flame of personal ward to move that I now den't know must may be made to move that I now den't know and so movie or verview, somewhat made and sloged through the annual movie overview, somewhat made and sloged through the annual movie overview, somewhat made and the protection of the call of the dearth of the protection of the protection

of hard information, one is prone to of hard information, one is prone to woolgather along the lines of a po-tential double bill of The Mummy and The Mammy, or triple bill of 20 Dates. 56 Violins, and 200 Cigarette. And as if the prospect of an animated The King and I weren't bad enough, it

number of the year has changed. The dwindling number of movies to which I can truthfully say I am looking forward has turned this into a somewhat daunting and de-pressing exercise. And the compilers imize any benefits. Always spotty about identifying the directors of the movies, identifying the directors of the movies, they have gotten spottier about iden-tifying the players as well. Thus: "Some high school seniors make a pact to lose their virginity by prom night" is all we are told about American Pie, insuffiare tota about American Pie, insuffi-cient to whet the appetite of even the most ardent pie lover. And, "A news-paper writer spices up his life by hiring a hit man to come after him" might have sparked interest in Dring for Ad-venture only in the event the news-paperman were divulged to be a film critic.

MOVIES

Calendar



(Bringing Out the Dead: "Nicolas Cage as a New York paramedic who's start-ing to spin out of control"), Oliver Stone (Any Given Sunday), Atom

Egoyan (Felicia's Journey), Steven Soderbergh (The Limey), and Franco Zeffirelli (Tea with Mussolini). And here is a handy opportunity to apply the lesson gleaned last week from

Terrence Malick's The Thin Red Line-not to look forward to things I am not really looking forward to A thicker of recognition should not be mistaken for a flame of passion. At this same point last year I was looking forward, or was saying I was, to Stanley Kubrick's Eyes Wide Shur, but, as I

not any longer. I simply could not look forward that far. (This isn't one of the pyramids under construction. It's not destined to be the Eighth Wonder of

Star Wars: Episode I - The Phantom Menac

the World. It's a goddam movie. Fin-ish it!) And all I can say for George Lucas's Star Wars: Episode I — The Phantom Menace is that it possesses the ungainliest title of the entire

WIN A MOVIE PASS FOR TWO...

KEVIN COSTNER ROBIN WRIGHT PENN PAUL NEWMAN

King and I weren't bad enough, it doesn't improve with a live-action Annu and the King hot on its beets. Nevertheless, the annual ritual shall continue to be observed. There are new movies promised from Robert Altman (Cookie's Fortune, not a badtisel), David Croneberg (Extimoto), Eric Robmer (Autumn Talo), Bernardo Bernolucci (Besiegul, Wim Wenders, Cooker, Honou's Wan Sweal Chal), Sam Baimi (For Love of the Game), Tim Burton (Seleyy Hollow), Syike Lee (Summer of Sam), Martin Scorsese



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MESSAGE IN A BOTTLE opens February 12.

and that's truly saying some-nayear shared with Blood, Guts, and Octane and The Bumble way and The Loss of Sexua acand Xiu Xiu: The Sent Down

Ordinarily I would be looking forord to anything directed by David amet, but I could not get myself to k forward to a remake of The forward to a remake of The low Boy directed by anybody. And ir old times' sake might I con-myself to look forward to thing by Walter Hill (Supernova: crew of a medical spaceship resange young man in a distan hen regrets it"). I'd have to pretty far backward, that is, in-to look forward to it. And if any-an hold down the special effects e story of "a man on the trail of cult text, which comes complete curse" (The Ninth Gate), Roman ki may be the one, though doubts that anyone can. I to be able, when the time comes, ork up some interest in a new e by the maker of Shine, Scott s, even one with the yawn-caus-tle of Snow Falling on Cedars, but

landing in the hands of the writet and director of The Trigger Effect. David Koepp.) The Talented Mr. Ripley is a treasured test, too, by Patricia High-muth, but in has been brought to the screen once before (Puple Noon), and quite successfully, and without Matt Damon or Gwyneth Paltrow, thank That leaves a grand total of two

there's too little history from which

there's a distinction to be drawn be-tween a thing I sincerely look forward to (a movie directed by Jane Cam-

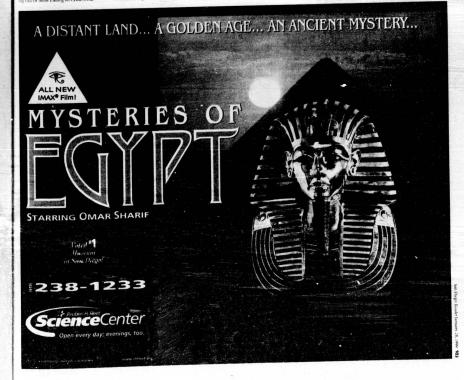
movies I can anticipate with any de-gree of actual eagerness: one directed by anc. starring Clint Eastwood (True (rime) and the other directed by and Crime) and the other directed by and starting Albert Brooks: I'he Muse), both men coming off lesser efforts. Absolute Power and Midnight in the Gorden of Good and Evil for Eastwood, Mother for Brooks), but still main-taining two of the better track records in Hollywood. The Coens, of course, to is movie directed by Jane Campion and a thing gooff to with high feet of movie starring Kurf Ruselly. The notion of an Inguns Tengran screenfage Private Configuration acceptage Private Pr could not have been expected to return could not have been expected to return so soon. And it came as no suprise, but as a teeth-grinding disappoint ment all the same, that the latest Alain. Resnais film, recipient of the latest Cesar in France, selection of the latest New York Film Festival, Same Old Song, is nowhere on the schedule.

Current events:
Penelope Spheeris's The Decline of
Western Civilization, Part III, at the
Ken Cinema for the three days of the
weekend, picks up not from the second part in 1988, which dealt with the
heavy-metal phenomenon, but rather
reverts to the slightly passe punk-rock. Current events: subject matter of the original docu-mentary in 1981. Except that it deals

less with the bands (though Final Conless with the bands (though Final Con-lite and Naded Aggression yaab a share of the spotlight) and more with the newest generation of shaved, dyed, pierced, and rattooed adherents, specifically the "gutterpunks," many of whom were unborn when the first film was in production ("I was an abortion that couldn't get paid for"). titim was in production. 1 wes, an absortion that couldn't get at all absortion that couldn't get at all absortion that couldn't get at all absortion that couldn't get at a single state at a single state at a single state at a single state at a single so excepting it sharbabeen. It is a single state at a single state

meless and abused children, a radical change in orientation from Spheeris's studio work on the order Spheeris's studio work on the order of The Little Rascals and The Beverly

Hilbillies. Still Crazy, Brian Gibson's com-edy about the attempted comeback of a disbanded Seventies rock group a disbanded Seventies rock group known as Strange Fruit ("Pretty point-less reunion, Suppose I might get a shepherd's pie out of it?"), mines the same kinds of laughs as Thii I. Synnia Tip, only a good deaf fewer of them, and even those are dampened with a neitzed of pathos. British stage and TV actor Bill Nighty wins top makes and a solid surrounding cast ("National Stages"), and the solid surrounding cast ("National Stages"), and a solid s the pizza delivery too; as an abourable hound, because that gag, last been given away already in the trailer. But I will keep to myself the gag when he attends what he believes to be an AA meeting while on tour in the Netherlands.



Works and

Additional evidence of a Brave New World: the new computer I am obliged to use one day a week at the office, as opposed to the antique I use at home, refused to accept my full name as an

THEBRATE THE MOTION PICTURE CRITICS

ARE CALLING ONE OF THE YEAR'S BEST!

OUTSTANDING!
EMILY WATSON IS MESMERIZING!"

ONE OF THE BEST FILMS

OF THE YEAR!"

"SUPERBLY ACTED!"

"BRILLIANT!

A MESMERIZING, POIGNANT AND POWERFUL STORY."

1 2

not exist in the specified context." Af-ter I first looked down at my hands to reassure myself I still existed, and then recollected I was required to identify myself by given name only, the computer became as chummy as a drug pusher and began to address me as

pusher and began to address me as User Duncan.

Occasion for soul-searching the respective big jerks of Stepmom and At First Sight, the one heroine's unfeeling boss and the other heroine's unfeeling ex-husband, are both called Duncan.

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five star and antipathies by the black spot. Unrate movies are for now untersewed.

American History X - Mawkish and sledgehammering cycle of violence lesses around a high-school sisahead (Edward Furlong) and the older brother (Edward Norton) who has been his ideal and mente and who now comes out of prison a changed man. In flashback. Norton is al-forded a broad platform and a lot of rope and he spins out the neo-Nazi party line with great conviction, and against feeble opposition (Elliott Gould), and in great opposition (Elliott Gould), and in great contrast to the extreme unctuousness of t neighborhood Fuehrer (Stacy Keach). It is neighborhood runner (Stacy Reach). It is not terribly reassuring that his turnaround behind hars comes about because he is so misch more principled than his Aryan brethren, who will stoop to dealing drugs with Hispanics. A gang rape in the shower as brutal as it is banal; softens him up for

the following tablet for thought from his old high-school principal. "Has anything you've done, made your life better?" Tony Kaye, the director as well as photographer, went noisily public with his displeasure over the final form of his work. The viewer over the trial form of this work. In a viewer, without howing or carring to know the details of the case, can't blame him. Much less can be exonerate him. Beverly D'Angelo. Avery Brooks, Fairuza Balk, 1998.

• (HAZARO CINTER 7)

The second second second second

Antz — The second fully computer ani-mated feature, and a significant advance. The illusion of three-dimensionality, with finely sculpted and shaded bodies in cavfinely scaleted and shade dedorlism in cer-terious and reaging space, is quite re-markable. And the named facial expres-sions, to any nothing of the perfect synchronization of mouth movemer- and spoken word, usgest an evolutionary leap-thant would leave the original King Kong in the same patienties class as Honey's Dood-Lamb Chop, and Shin Pinge; (Or for that some class as King Lightyres. Woody, and the rest of the Tip's Stery Bokcheads.) If an owner class as King Lightyres. Woody, and the rest of the Tip's Stery Bokcheads. If an owner class as King Committee that the six owner class as King Lightyres. sometimes hard to remember that we are supposed to be on, or more often unde our our brown earth, as the than on some dise plant in a galaxy far, far away. The delayable discussion to tip these creating must be a superior of the control of the cont GAND PLAZA

Babe: Pig in the City - Before and alter all cles, this is simply a sequel, with some of the common symptoms of sequel-tic a swelling of the head, a puffing-up of the body, an overall putting-on of pounds. The critics' exaggeration of the original's modest charms can only have aggravated

the voices of Sharon Stone, Gene, Jackman, Christopher Walken, Sylvester Stallone, and Jennifer Lopez: directed by Eric Darnell and Tim Johnson. 1998. ** (EL CAION 8: UK GLASSHOUSE 6)

At First Bight — Sappy but cartfully crafted formance between the blind massets of Bear Mountain firm and by an old atyper A architect from the lig Apple. Nice scene of appertuning a randotters from purely an audio perspective, and the experimental cartainst surgery that comfers right on a well-adjusted blind run arises some interesting adjusted blade mus naises some interesting problems. The process of learning for see, the need to supplement sight with touch in order to interpret solicits, the inability to read pair buglish—this sort of thing grous out contracting to think shoul when you out on the new something to guest about 1'so, and this so what heataful books lake? and You speed your whole life as billed as I was and to relate the state of the process of the solicits of solicits of the solicits of t cameo, in addition to just her voice of the cloving credits, jazz singer Diana Krall; directed by Irwin Winkler, 1999. # (CARMEL MOUNTAIN, CAROUSEL CINEMA 6. CINEMA STAR 6, CINEMA STAR 13, CINERAMA 6.

DE MAR HORILANDS, RAISION VALETY 18.

GASLAMP 15. GROSSMONT CENTER, LA.

GASLAMP 15. GROSSMONT CENTER, LA.

COSTA 6-12. MCLA 12. MIRIN MESS 47. PROSIGIO.

VALLEY 20. POMAY 10. RANCHO SAN DIEGO 15.

SAN MARCOS 6: SAN MARCOS 18: SANTEE VIL

LAGE 8; SPORTS ARENA 6; SANTETAWATE 9;

TOWN AND COUNTRY, TOWN SQUARE 14. WIE.

the situation. (The "same directors George Maller, were the same roate from Malf Mass. In Pack Ball Wissen and beyond, Bendes as squel, and still very much nie in predection squel, and still very much nie in predection, and deeple such a not los Montand Lod a san orangotan named. Therefore, and deeple seed in operation with the most in the contraction of the production of the entire the contraction. The pack both great for the requesting the production of the contraction of the contraction of the contraction. The Malfa smooth him on behalf of all Pollums. Then contraction of the contraction of t A Civil Action — John Travolta takes the Civil Action — John Lrawolfs table the role along, crystal personn inner at role acobe, crystal personn inner at the comparison of the comparison of the land personnel and the comparison of the personnel and parasiting a class action und personnel and the comparison of the role and the comparison of the role and the comparison of the role and the comparison of the comparison of the role and the role of r Bale answers him on behalf of all Pollyam-nas. Then so ankould change jobs. To: if not jobs, change targets. The pig has a dif-ferent voice in the sequel, that of E.C. Dally, formerly Elizabeth Dally, once upon a time Per were Herman's on-screen giffriend. She quavers superlativity. Magda Szubanski, James Comwell, Mickey Roomey, 1998. # (IL CADD) B. VIELYARD TWO). greater commitment; it's that we it them with greater deceit. And he must conversion is no more convincing on the sortece. But after the countless

★ ILCAOPE NUMERON TERM MINES OF COMMISSION OF THE MAINTENANCE OF COMMISSION OF THE MAINTENANCE OF THE MA they find themselves continually penned into arry desolate compositions and said died with name things to say. We should crush our hands with this rock so we'll re-member this day always. "Wouldn't it hunt?" That is the point, stupid. "Don't call me stopid." And so on. These blank call me stupid. And so on. These blank eyed fugitives manifest none of the heightened sensitivities of their foorerunners in prolearain taggér. George Rati, Sysias Sidney, et al. The spooky feeling of this movie is that the people on screen have all had their blood suited. With Martin Shem, \$\int_{\text{six}}\$ Spack, and Wærren Chates. 1973. \$\frac{\pi}{2}\$ (9E), 27, 1405 2).

A big 4 Ma.— Denny's second com-puter animated feature, following fry-flow, and somewhat melantassimply re-leased two mouths after dent, from arch-mol Dyram' West, Flore can be to again and Dyram' West. There can be to again when the control of the complete animated features set in an ant codopy and current dissound skillers worker and a first querie but — and vertual aris in integration. To be completely fair about, there is piented or disseased as well adhough the view of the ant colour-geraphy. The control of the completely are always as well adhough the view of the ant colour-geraphy, is a good don more complicated and detailed. It's true that the sate in A. Byly I followed be subject affects. and detailed. It's true that the ants in A Bag's Life look less like space aliens, but then again they look less like ants, too, with bodies the color and the consistency of bodies the color and the consistency of models tilly, and hig googly. Tickle Ne-Elmo cyclulis. More blanth, they look tree tille. The measuring grankoppers, so shore relation to the ant colony is precisely that of El Wallack's handleds to the peaceful farming village in The Magnelform Seve-tives streenyped South of the bodies intendige to the streenyped South of the bodies intendige to group), are a bit better, though their edge-ores less to their dook than to Kevin owe les to their book than is Kevin Spacy's depopulgionemptions delivery of lines in the 18 Wallach part. The trouge of time in the 18 Wallach part. The trouge of time in the 18 Wallach part. The trough of the 18 Wallach part. The trough a strength of the 18 Wallach part of the 18 Wallach part of the 18 Wallach part for the 18 Wallach wallach was defined the coloning against the manusculers, instrude an effect of the 18 Wallach wallach was presented to the 18 Wallach wallac

FROM 1/29: MISSION VALLEY 20: OCEANSIDE 8: PANCHO SAN DIEGO 15, SAN MARCOS 18, TOW SQUARE 14: UN HORTON PLAZA 14: UNIVERSITY Central Station - Warmby pho

Central Station — Warmly pho-tographed, study road movie revolving around a motherless unchin who gets under the skin, onto the conscience, and into the heart of a dishonest stranger, troycher set-ting out in warch of the boy s unknown fa-ther. The frazilian focules add some grit, but not enough, with Fernanda Montene-gro and Vinicius The Oliveira: directed by Walter Salles, 1998. 1992-1633. Cond.WS, HOM. 1,799; LA-OLIA.

tion: the fiveline year old narrator, speaking in an aggressive Jersey City dialect sleepite coming from Chicago, is fond of doing re-dundant, caderized prasphrases of her own sentralects." Nobody sent us letters. We did n't receive no cards" and "Nobody's per nt receive no cards and "Nousays yet feet. There was never a perfect person ground, and so on. These individual ric-ments sit alongeide one mother like par lines, no contact, no inscripts. With Sar Stepard, Linda Mairi, photographed by Nestin Almendros, 1978.

The Decline of Western Civilization, Part III — Reviewed this issue. With Eve-ball, Filth, Hamburger, Pluwheek, Spuon, and Squid, directed by Penclope Spheeris. # 1859, 1729 (160-000H 35)

the other bearing. But the the General was written administ to come to stone on a cream, this one manager (which tail occured to the committee of the commit Down in the Delta - Affre Wooderd, with her sparking ferning match of emo-tions, is good to see in a role of almost any size, and better to see in a higger one. For a change, she has the lead, a substance abus-ing Cha ago single mom who gives herself and her family back together in the course of a Southern sojourn at her uncle's chicken restaurant. Her first attempts at sausage: arant. Her first attempts at sausage making and at public speaking would themselves have been enough to appearse Most of the time, she looks as if she were

age for writer-director Steven Zailliar

ask them to sit on their hands and complate the pathos of fighting the googht without seeing it through to a fini

INVESTIGATION OF THE STATE OF T

Dancing at Lughness — Stodgy stap play (by Brian Friel) about five spinster ters in County Donegal in the depressed Thirties, and their addled older brother fresh from missionary service in Uganda

from missionary service in Uganda-re is a lot of talk about dancing. Africa-mism in general, and about getting y. Some of them eventually do. (Get y. that is, as well as dance — to a sickly

ticky little parlor radio whose sound, at

c crucial moment, blooms stereophoni ily to blanket the countryside.) Ploppin down in real surroundings only empha

nors have been a compared to the compared to the phonocytes. Some sensitive playng by Sophie Thompson and Brid Brennaparticular, and (of course) Meryl Streep,
a comfortable brogue, but that only emhauzes the phoneynes, too. Eathy Burker,
artherine McCormack, Michael Gambon;
trected by Pat O'Connor, 1999.

HILLOREST CINEMAS, UA ESCONDIDO 8

Days of Hoaven - If the Time-Life pub

Days of Neaven. — It the Time-Life pub-hars commissioned a picture book on the tireat American Breed Basket. a. World will they depended by the tools like that a being you could be proud to place on more order tools. You never know, the contract when the picturesque Thomas Hart festors lakenes are doing on the Texas Penhandie Lerm, but they are would deep or how the picture of the picture of the picture of the latest picture of the picture of the picture of the latest picture. The picture of the

tall grain. These moving picture ove very much, and they can ma

note very man, and my value years other on them knocks you flat on your back. Fer rence Malick, the writer director, appears to be getting ideas from "American scene" hotographer, such as Lewis Hine and Another Lange and painters such as Am-ires. Wyeth and the aforementioned Ben-

dies Werth and the dorementoned Bernard and he pages, no. to be extremely careful no to allow arrefung dos uptime got discretion to allow arrefung dos uptime or discordants to early his immacable suppose. He tries, however, to get a certain compliance or multiserie effects by tacking other elements onto the soundersek. There is the tremslown normalization of the Finno Mercal Control of the Con

rudo illiterate "folk poetry" of the nar

Enemy of the State — Going-through-the-motions paranous thriller that goes through them like greased lightning. Plenty of high-tech whoosh and whirl, in other

A comedy about two people from opposite sides of the tracks.

and everybody who tried to keep them agart, "A SEXY, FUN AND UNBELIEVABLY ENTERTAINING FILM!
You'll tell your friends about this one

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Rachael Leigh Cook Freddie Prinze Jr. There's more to attraction than meets the eye.

on a man man starts friday CONTAINER
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DE SANA DE S MI EQUATE M COMMANDA STATE STA CHEAN VISIA & 31 Aug Determin & G Street E23-5842 SECURITY TO CONTROL THE PROPERTY OF THE PROPER CAN MARCOS STATE M

mood. With Al Precutan, It., Esther Roll

Elizabeth - Historical costume drama, stronger on the costumes dram on the history or drama. These two elements come down to a kind of a let Removable Costfuther in which a leonital respinionist Elizabeth I is installed in the part of Mr. hael

bed, I is installed to the part of Mis had Carleone evolution from a foolkowing sa-tres gift (so wagins, she) issue a neity re-compaging on charact. The work-dam as-tress Carle Nautheri (Ohion and Luminota-tion, and there is a great deal of reperting gives and observing from front and sold galaxy and observing from front and sold galaxy and observing from front and sold pages of the control of the sold the sold pages of the control of the sold the sold the sold materiality. For all the madedness of compton, the court by said objects in not compton, the court had done in the sold materiality. will intereable for all the mixediacy of composing the outsthy saidinggray a not tertility laucil, and the hyperactive cannet of indian directs thehealthy and the hyperactive cannet of Queen, further ferminas ferson's persistence. Richard Astendorough, Christopher Eccleson, John Gillight, Will Jough Fartners, Richard Astendorough, Christopher Eccleson, John Gillight, 1998.

18-0005 VALEY TO: UNIVERSITY TO: UNIVERSITY OF ALL STATES AND ALL STATES AND

words has to consisted amount. The government of columbs sub-wards to institute a surveilure flower and Leven Dates in the same higher and Leven Dates in the same higher and Leven Dates in the same higher to off to sold her sidents of the same higher to off to sold her sidents of the same higher to the same high to the same them has the same than the same high to the same than the same high to the same that the same high to the same than the same high to the same than the sa Voight, Regina King, Lisa Nonet, 1998.

SWEETWATER 9: TOWN SQUARE 14: UA ESCON DIGO 8: UA HORTON PLAZA 14: VOGUE The Faculty — Or: I Was a Teenage Body Snatcher, Scriptwriter Kevin Williamson (Scream, Scream 2), a dehumanized cine-cannibal in his own right, seems to See that self-conscious acknowledgment of his pil fered sources constitutes sufficient original

e. Invasion of the Body Snatcher e, Invasion of the Boay Smatchers, which are was "a blatant rip-off of The Pupper Masters," (Yes, and what about In-vailers from Mars, with its child's point of view and its mistrust of adult authority fig. articl () is a skin plantk on which to build a carrer. One timulating lists, used off as a with theory and new followed up, in that the critic serious fields only up, in that the critic serious fields on the critical fields of the critical serious fields of the feed of the critical serious fields and position in expression to broad his feed to pask in the register of the field of the feed of the fields of the feed of the feed of the feed take up that level of afficient amounters. By the word, broads the entire hard large last the feed of the feed feed of the second of the feed of the feed of the feed of the second of the feed of the feed of the feed of the second of the feed of the feed of the feed of the second of the feed of the feed of the feed of the second of the feed of the feed of the feed of the second of the feed of the feed of the feed of the second of the feed of the feed of the feed of the second of the feed of the second of the feed of the second of the feed of the feed of the feed of the feed of the second of the feed of the feed of the feed of the feed of the second of the feed of the feed of the feed of the feed of the second of the feed of the feed of the feed of the feed of the second of the feed of the feed of the feed of the feed of the second of the feed of the feed of the feed of the feed of the second of the feed of t

Cloris - Reviewed this issue. With Sharor

Cloris — Reviewed this issue: With Misron Stock, Jean Lide Figuress, Jeron Misron, Lean Lide Figuress, Jeron Misron, Wortham, and George C. Scott christed Syddre Lumer.

■ CLAMEL, MODIFIER HARAPI CONTRET ?

LA POLA 12, MISR META & OPERATOR R. ARD

NO SON DECOS IS SAN MISROS SE SANTEE

VALIAGE B, SWEETWATER O TOWN SQUARE 34.



'STILL CRAZY' IS A COMIC IMPORT THAT HAS MADE THE TRIP ACROSS THE ATLANTIC WITH ITS SENSE OF HU EBULLIENTLY INTACT: 9 9

They were 'Strange Fruit: Some called them the greatest them the greatest rock band of the 70s. They haven't played top

so wonder they're worried about



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lessness of it, almost John Waters-y in im-pertinence, seem to put it on the side of, or PEFDOM OF EXPRESSION AWARD THE MOST HE DECLI

Playing By Heart hits the bulls-eye 1 surprising twists!"

Jon Stewart have comic chemistry and generate sexy sparks!"

showing stream and the street of the street

at least in the spirit of, the passionate terms. And spirit there is no attempt to live up the endertied level of lighters with learner due to the spirit of level of least. More farmer, James Masson, Mol Person of least The BH-Le Country — Indemistr's a con-trol model to produce the Section of Secti by Larte Barwett, a bondom as backing bottom under the bottom underside, passes of packet, free learnous faccoffs and fishicath. And the direct as well as symbols, conflict between the new, consolidating, monopolating businessman and the Tree as the wind computed in a traditional element, too, not a post-say persents but the person of the benefits of filler not over on the coast, cerry the state of the coast, certy the coast of th situation — the connect-the-dots constella-tion of disaffection, fantasy, escape, rebeition of disaffection, furthary escape, rebri-lon, murder—are completely persuasive. The performances of the two young on-knowns. Melanie Lymkey and Kate Winslet, do nothing to undermine that, particularly the performance of Lymkey, a fierce frowner and chin-tucker, suggestive of a girl who has jout experienced her first period and on't at all sold on the 'miracle' apart, the impending down and the fore-cast of same by a dusky fortune-teller, the impulse to self-destruct. It is as if fames N

of it. 1994. High Art — Angel-laden New York atory, a drip from the bathroom ceiling leads a doll-faced fledgling magazine editor to meet her upstairs neighbor, a lesbian hophead drop-out photographer in a relationship with a former Fasbinder actress. This third character, played by Patricia Clarkson, is an amusing caricature of a poor-man's Diet rich, but the rest is unrelievedly dull and dreary. With Radha Mitchell, Ally Sheed

impole to self-destruct. It is a of fations. Me. Cain had unabled the post from the hand of Link Short. The setting and the characters point in one discretion, the person and the contractive point in one discretion, the person and that in minut, at makes a kind of series that the protect would all to the direction of The Gripter and The Fill, Bestablet Stophen. Prints, It has been self-publicated that Sam-train, the above one by publicated that Sam-train, It has been self-publicated that Sam-train, It has been stopped from the stopped for the same stop PASSIONATELY ENGAGE FILM IN THE SERIES." distraction, an exerciseas, an alienness. (Among the assorted antiquates the greater beauty and strength of the bond between men than of that between a mar and any woman the blind eye turned to rape; the free banded rewriting of the law, the ideal of the Marthoro Man, cigarette and all.) And the least you can say for Freats and his clean, straighforward, classical style in that

Tammy Grimes, written and directed by Line Chokodenko, 1998. • REN. 2/3 MIO 4:

of the renovemed cells of lacquetine du Pre and the renovemed cells of lacquetine du Pre and the rovershadowed sister, a flaurist (Lamis Wisson, Packet Griffish, respec-tivoly), dues ted by Assend Toylers.

Monte Prise — The summering programs of which for gift a Pringer Manu (Jong) and 15 Fish any shows or stripe somethy of the prise of the prise of the second of the principal of their principal for the principal of their pr ● IEL CAPON R. UA GLASSHOUSE 6 Hurlyburly - Narrow and dim view of a

circle of monotonous Hollywood nobodies From the David Rabe stage play, which di-rector Anthony Drazan has tried to cinema rector Anthony Drazan has tried to cinema-tee through woony camerawork. Classific-phobic closeups, dialogue strang out over cell phones, and other futilities. To sum it up in a per phrase of the cast of characters: Ellah high high. Even'n paper, unsiquely is able to make his lines sound speakable. With Sean Penn. Robin Wright Penn. Charz Palminteri. Anna Paquin. Meg Ryan. and Gary Shanding. 1999.

In Dreams — Psychic thriller concerning a clairvoyant named Claire whose precognitive dreams of a series of child murders develop into a telepathic correspondence with the killer. The basically trashy material is the differ. The baseaulty reads network is spraced up with fairs via ellusions (Cairi in the illustrator of a children' book enti-ded Genom' Jaint Yales — was singular for the control of the control of the control of fairt most. Jaint Yales — was singular for the control of the control of the control of fairt most. Jaint yales of the control of fairt most. Jaint yales of the control of fairt most. Jaint yales of fairt most. Jaint yales of company of White The Crysiq Genes. The Company of White The Crysiq Genes. The Georgian of White The Crysiq Genes. The Genes of the Control of the Control of Jaint Yales of the Liller, and design the most down to its baser nature. With Audit (Johns and Stephen Res. 1999. GOMM STAR 6. CONTROL OF STAR 1999. GOMM STAR 6. CONTROL OF STAR 1999. GOMM STAR 1999. G PLAZA)

NOW SHOWING! Hillcrest for character

perhaps say, more than that, that he has feshioned a one-of-a-kind historid. With Billy Crudiup. We ody Harrelson, Patricia Anguette, Penelogie Cruz. Sem Filliont. 1598. test classic by H.G. Wells. The labled wir of test classes by H.S. Wells. The tabled with of director larges Whale picks its spots, but is colservier to the painstaking and some times painful delenation of what also act of highly the his for a man turned immiller with no way back. Claude Raim, Caloria Home Fries - The unmertied prepare

Mart. Una O'Conner. 1933. ★★★★ ×EN. 1/28) I Still Know What You Did Last Sum

Bed who still care. Repositive se-quel rells of a couple of solving reply who think the quality of Renain 8th, and who land in the mindle of a killing field as a re-vell. With terminder Live Lifestii, Banndy Mekin Phile: Freddie Phinne, fr., and Matthes Settle, directed by Datus Cannon, 1999.

● IEL CAJON & UA GLASSHOUSE 61

Life is Basedistal — Two menors in one. The mostly charming and moretise first half trace an underrind countriely by four-syman footeries freely in regular to see and real-life feeturely. Noticetus Brasish in the second half, picking up the charister? How several years after the barth of their son, Beniga trees to downwhigh the Chapton in The Crear Brasis more than the state of the second freely the second that the charmed of the second freely the second fre Close Creal when the family gets shipped the a Nais concentration camp, and the father severs an elaborate tissue of lice to protect the saucer well side from the real-six amond them. One way or another—for any contract contract to the saucer of the severe of the first severe of the severe of th Clown Crud, when the family gets shipped

LIME VACO - MADE HERMAL'S DRAIN-plant to the screen, minus the first flow sounds of the outgoing of the The The and Fall of ... of the Cartering let Leaden using the control of the Cartering let Leaden using supected telested of the Hermals. Some of her shandant talents had of courts been supected with fall of the Hermals. Some of her shandant talents had of courts been old known, from Ballet Leight is 16th. I have the could replay of the I have the country of the Cartering of the Cartering of the country of the Cartering of the Cartering of Nations Deternish, or al. Inal been hadden when the Cartering of the Cartering of the Cartering of the cartering of the Cartering on again and the cartering of the cartering on any cartering of the Cartering of the Cartering on again and the Cartering of the cartering of the Cartering on again and the cartering of the Cartering on again and the Cartering of the Cartering o under buhlet. And the character labri-cated by Certerigle an agoraphole almost mute in her shornes. but qualife in the pris-says of her wen mont to purrot back the treasured IPs of her late taker, muches the real life actives a exactly—as uncannily—as a doppedagure. Some of the magis of the stage production in must be lost on the circum-where supplement of the circum-where supplement of the application of soil rade out dubling—are difficult to quell (Literal dupling—are difficult to quell (Literal pages—precediptation—in sets similar prestidigitation — is for similar nullified on screen.) But because Facility thumber on section, not because of some control of the co she had done it on stage in front of cro

Mighty Joe Young - Ron Underwood s

form and the second sec

he Prince of Egypt -

more and the words inversiments only.

"Who knaws what muscless From Gan whiteved When you believe? Sometows you will obtain Architect who knows what infractive Know what infractive Know what infractive Know what infractive Ynou can achieve? Know around to direct? There can be no great harm in the framework of the control to the cardy to instruduce functor to the standard control to the cardy to instruduce functor to the standard control to the cardy to instruduce functor to the standard control to the cardy to instruduce functor to the standard control to the cardy to instruduce functor to the standard control to the cardy to instruduce functor to the standard control to the cardy to dult will enjoy many a sophisticated nicker. Ever he may be able to button it so or the plagues, the parting of the Red Sea and especially the early "dream scene" in

paintings and bas indired. Directed for Directally William Service (Chapman, Service Indions, Similor William Service Indions Similor William Service (Similor Art Chapman, Service (Similor Service Service Service Service (Similor Service Service Service Service (Similor Service Service Service Service Service (Similor Service Serv

con a well photographed in on, with this planing foreign or in cream, of pro-pin trained throulders and back. Re-rection for the stage of property of the cream back processing the second back processing the cream public planing forms when cream public planing forms when cream public planing forms when cream public planing forms for planing forms of processing planing planing for property planing planing for planing planing planing for planing planing planing for planing plani

rentalization is pure travbook. Char-non, as the get who became a si-cous orpium with the baby guelli-ne up alongside him in his personal is well photographed into, with tota

WEGAND PLAZA

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JAMA J. MOUNTAIN: CHEMA STAR GALAXY,
DIAN STAR 10: CHISMA STAR 13: CHI
MA 4; DEL MAR HIGHLANDS, FASHION VAL
16: GROSSMONT CENTER: HARBOR
VI IN LA COSTA CLA JOLLA 22: MRA
SA 7; MISSION VALLEY 20; OCEANSIDE 8;

O RANCHO SAN DIEGO 15, SAN MAI MAY 10 BANGOIS IR, SANTIE ORNE IN SAN I VILLAGE & SPORTS ARENA G. RETWATER 9, TOWN SQUARE 14: UA HORTON AJA 14: WEGAND PLAZA)

Taying by Seart — A tanged or separate ver in Dax Angeles, the day at the red in a sign limit is knot. Vagash's Alan Rudolph and separate remarks in the separate of the separate remarks in t

Popular — Gus Van Shaft retrude in color for a new symptom unable todi-cern shape and forms in black-and whitely warely present allowasses has the because descepate, the early of the dather? The discourage the early of the dather? The standard is propall, was believe verage Hintle and a propall, was believe verage Hintle color and was the standard of the dather took and several better films of one had been remade before this without under the standard own the complete. His color has been seen to original. His color hander remade has The Administra-ture of the color of the color of the many control of the color of the color of the many color of the Santon of the color of the many color of the santon of the color of the santon of the color of the color of the color of the santon of the color of the color of the color of the santon of the color of the color of the color of the santon of the color of the color of the color of the santon of the color of t Patch Adams — Purported factual tale of tick Adams — Purported factual tale of the Homing doctor who champions dide mainter above all effect cloves noise, gli contume, novelty-shop glasses, form the the state of the state of the state of the least of the state of the most. What stands in his way is the sour-ment what stands in his way is the source of the state of th Whe Knew You Much, and the abone showed improvement. Van Saut, however, raised some cyclerows when he sent up a publicary and a supplication with the information — nor must-formation, as it would turn out — that the energy hydrowes to be a done for chain replication of the old. That how air longs squarked beneath the buttock of Virgio Mortenan and Anne Hecke, slashed by the death's door vaious of William H. Maey. Other misor modermastoris — Virgio. other things. In truth, the hero Williams, twinkle in eye, lump in at is no less sanctimonious than his many the will not even balk at lecturing Other minor modernizations — vince Vaught's unmisskable masturbation at the peephole into the mode bathroom, Juliano Moore's ever-present Walkman — are no more worth mentioning than they were worth doing. Despite these liste detours on the tracing paper. Van Sant overall adhero. currany the will not even half at fixturing of a diff. Two did not the seventh day. Maybe rour of the seventh day. Maybe rour of the seventh day on comparate to brade being most to brade to the seventh day on comparate to brade the seventh day on comparate to brade the seventh day on the seventh day of the seventh d worm doing paper. Van Sant overall adhere close enough to Hitchcook to hamstring th normally free wheeling Hong Koog cine-matographer, Chris Doyle, who may well

wender why he was summoned. Even the solor, with nothing on which to model it-self, is pelied and didf. Potentissures, point-lessures, everywhere you look. And when you know what's coming, the aid Bernard Heremann musical score (adapted by Heremann musical store fashipped by Dunny Effinia, pounds more overwrought than ever Still, the more in its slawshares on hardly help but he letter to constructed and pased than later, day slasher still, as well as better jodged in its dishippour of gore, Moretmen, Moure, and Macy all tering individuality to their pairs, and the performance of a thickney'd and convenid Chad Severt as a whale fellow fit. More, Chair Everte a vlashefolos Mr. Money hags in the measure thing our abook that the movie and disere. But "unserpetation," to you a nike near out it some about reads here. To ident the understaining, as the filius makes might which, to enser produce makes might with, to enser produce to make a ment report of special part of the mark. A new product toon of The Demon Burker of Thest Street would be a built of the mark. A new product tool of The Demon Burker of Thest Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of the Street would be a built in the season of th

art morating bile procled cross diversity. It was also are more to be a consideration of the confidence of the property of the confidence of the proclement of the confidence and of the confidence of the confide Shakospeare in Love — Wouldn't it be

> She's All That - Teen rom with Freddic Prinze, It. and Rechael Leigh Cook, directed by Robert Iscove. CARMEL MOUNTAIN CAPOUSEL CINEMA C CIN

CAM STAN CHAPT. CHARMA STAN IS. CHARMA STAN IS

The Sheigh — The ageg in fact began months before the movie came out, with pre-empire presents from the Arab-Mann can community. The storylene of a series of Arab-Internation and a series of martial law in Brookin — though out off perhaps allowed and opening a shoot and of equation and perhaps allowed and perhaps allowed and perhaps allowed and perhaps and other equations months of the boat and there expaires months of the boat and there expaires months of the boat and there are not the boat and there are not the perhaps and the perhaps terther off than ormative frait was re-spectable of the Army-occupied American city (tortified checkpoints, door to-door searches, barbwired internment camps, third degree-secalating to torture and first degree sounder) would have presented a new way of little rather than just a temporary acconvenence, and the debate within the transural infighting and buckbeting of the FBI, the GIA, and the U.S. Army (a good idea in any case), and the terrorists. little imagination, could have been

Subsequent In Level — invocation to be faint to make that the lead subserved from writter is black, that he received a driver to the lead of the properties of the subserved recting, that is stated leaves the control of the leaves the leaves of the subserved designing daily colours preferred the state in the true of the leavest reality or the such as progress times from an extra work as progress times from an extra to the leavest true to the such as progress times from an extra to the leavest true to the such as progress times from an extra leavest true to the such as a many would be post the most out demantary meeting to use of an extra to the such as the

FLOWER HILL CHEMAS: GASLAMP 15.
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clean, straightforward, classical style is that he hasn't steered the thing down a path of trendings or political correctness. You can FORGET YOUR TROUBLES COME ON GET HAPPY! "A hilarious romantic comedy filled with Discover the year's funniest, most uplifting comedy. ANE HORROCKS IS A WONDER, YOU WILL BE SPELLBOUND! ONE OF THE BEST FILMS OF THE YEAR! THIS IS ONE OF THOSE RARE MOVIES WHICH WILL DELIGHT YOU FROM START TO FINISH, BRENDA BLETHYN IS NOTHING SHORT OF TITANIC!" 图 表 为 Gillian Anderson and MICHAEL CAINE'S PERFORMANCE IS Two THUMBS UP!" playing by heart _IBEST ACTOR · Michael Caine LÎTTLE YOÎCE

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s. say. Canadians (or with a lot less imag ns, nr, Canadians (or with a lot less imagi-nation, Americanico done extensis straje or another). Seriene fiction has long offered a web colled garden proceed a low residents, a web colled garden process of the residents. Zeick seems determined to make the least possible demands on the imagination, the notion of vyolent harms, radicks to of the collection of the collec piate glass, the slo-mo Dirty Harry-style solo heroics of the FBI chief at a hostage standoff), gaudy parade of high-tech ga

standoffl, goadly parade of high-tech gad-gets, corroise wherase color photography — but why go on! Denzel wishington is a swyngathetis, as ever, and no more so on account of the Noody more and cut check. Annet Bening, colliciting no sympathy whatsoever, more than holds to come as a more frait but with a just dept in hairdo and a rivering voice in the own was a more frait but in the time register of a flower flaw he be treine. And Tomy Stallmost as a long HBI man of Widelie Taires Toursease— convisions. Middle Eastern heritage — equivalent of the Indian scout in a cavalry adventure the Indian Scoul in a civary sovenite— rounds out the pivotal tire of top-pip per-formers, a tight-knit team. Bruce Willis, in the underwritten part of the Army com-mander, is obliged to rely solely on star power, of which the has a shortage. 1998. # EL CAODS E. GESLAMP 15. GLASSHOUSE 6, VNEYARD TWIR)

A shaped Fina — There, one no the trail of a loss in the source upon a carabed plane with a dead plant and a dutief of \$4.4 million in cash. I the American Dream in a gym log. The reachs in the see exceeding the plant of the see that the s A Simple Plan - Three men on the trail of a rustic chucklehead — duct-taped glasses frames, yellowed teeth, plastered

hair — is uncommonly, perhaps unprecedentedly, detailed, shaded, mutidimensional, not just sone dumb thing after an other. Other than that, the movie is nothin much to should about, and any nised voices you might have heard are a measure of the increasing terry and unfamiliarity of lifesteed crime films. Comparisons with Fargo. sized crime films. Comparisons with Fings, hough they can only hart, are disk-uilt to avoid. The Vidowest Snow. Yumon bars. A prepriam herours, of the crime to electronic can characteryone clear in the picture? An exclusing body coins. And was Billy Bod. Dornton pixing coins. Coins forming with conducting body coins. Coins forming with the conduction of the coins. And was Billy Bod. Dornton pixing coins. Coins forming with the first few seconds. And was Billy Bod. Dornton pixing coins. Coins forming with the first few seconds. And was also also also also of which, director Sam Biann is a formed and committee collaboration of the Casmi, though rowhere in his previoud collections. The billion of the Coins. Darkman, The Quick and the Dead etc.) had there been a hint of the new

etc.) had there been a hint of the new-found ambition on exhibit here. Nor, it would appear, had there been adequate practice for the "powerful" chinas. It pleads rather than compels, Bill Paston. Brent Brisco. 1999. ## (CAMPAL MOUNTAMP. GROSSMORT TRO. IV.) J. COSTA 6. MISSION VALEY 20. BINDED 504 DEGO 50. SIN BANCOS 18: TOWN SQUARE 12.0. IN SORTION PAZZA 12. LINDERSTIT TOWNE CENTRE)

Ster Trek Insurrection — Or Star Tre

Size Trak Insurraction — Or von Trak Insurraction. Or spore he earth modification ment on the Sox Trak series. If sets up a supplied of the series of the star parameters of the series GIGASLAMP 15 MISSION VALLEY 20 OCEAN SIDE 8. UNIVERSITY TOWNE CENTRE

Stepmom — A real and common and fer tile situation — the battle between the Ex-

Wife and the New Woman over the affec-tions of two children of divorce — but glossed and glamorized beyond all recogni-tion. (In the case of the glowing cinematog-raphy of Donald McAlpine, not beyond all admiration.) Every day is a red-letter day. admiration. Lever due a a relicitor due l'Allalowero or the thankspring, she had piggant or Chrismas or hors-back ridge in the caustry or seldening souscer in the caustry or seldening souscer and present, has too much trouble to keep track of thereates. The title figure fillal Roberts as tops in sher field advertising photogram as tops in sher field advertising photogram gates give the control of the displace competition? In so to other life had not competition? In so to other life had not made to the time of the same in the middle life I fairs in shock to get a swed on edge-size, by the time the first control of the same in the middle life I fairs in shock to get a swed on edge-size, by the time the first control of the same in the middle life I fairs in shock to get a swed on edge-size, by the time the first control of the same in the middle life I fairs in shock to get a specific property of the same than the same in the same movie bisckle down to the business of so-liciting coasing, garling, and pering tears, you may be pleased to watch it suffer. Five a knowledged writers had a had in the script, and director Chris Columbus had the ham fit. 19 COLUMB 12 ASHOON WALLY 28 0 CANCOSEL CHEMA 6 TASHOON WALLY 28 COLUMB 15, DOSSIONAT HOUSE LANG 12 ASHOON WALLY 28 COLAMPS 16, DOWN 10, MANCHO SAN DEGO 15, SAN MARCOS 18, SANTEE DRIVE IN DEGO 15, SAN MARCOS 18, SANTEE DRIVE IN SECTION

SWEETWATER 9: TOWN SQUARE 14, UA ESCON DIDO 8: WIEGAND PLAZA)

Still Crary — Reviewed this issue. With Stephen Rea, Bill Nighy, Billy Connolly, Timothy Spall, and Iuliet Aubrey; directed by Brian Gibson. # 12. JOLA WILAGE MISSION VALEY 20. 1800 8.70%

There's Something about Mary
The fraternal filmmaking team of Peter and
Bobby Farrelly (Dunth and Dunther, Kingpin) step up their efforts to push bad tang
past the threshold of bravery. The sticking past the threshold of bravery. The stacking joint in this undertaking is that there is nothing pushing back. The dam broke a long time ago, and the Farrells are at miph padding as last as they can to catch up with the creat of the wave. (Major startle forwards the glutinous glob of semen dangling from the catable of the ormantic-country, hero when he arrowers the door to his diseast date, ablach of the humer, or what passes date; Much of the humor, or what passes for it, revolves around physical imperfec-tions: Mongolism, sagging breasts, a hot-chocolate suntan, rits, hives, teeth braces, leg braces (the gifted British comic, Lee Evans, balancing on a couple of metal crutches like Everett Sloan in Ludy from

Shanghai, makes the most of these), though it should be said in a hurry that Cameron Diaz, less an actress than a smile-on-a-stick, is unblemished by any such chinks. Her role, after all, is nothing less than the male ideal of the Perfect Girl — all the way down ideal of the Perfect Golf——all the was down been reasones appetite for sports. (It looks, however, as it she had not been pa-gar attention distingline for for munter sol-orated the perfect for the perfect of couching on her pelf swing). The rough treatment of a time treeties in such more run of the mill count miterial, a vellowed has some good insummar, as vellar to the has some good insummar ped. Matt Dubin has some good insummar to the perfect of the has some good insummar to the perfect of the capation of the perfect of the perfect of the perfect capation of the horizont of the soft spots of the horizont papets. Those wish the spots of the herome, while doing nothing for his own rough spots. I beauty with re-tards. Fe says to impress her. Those good heatands are untabout the best bring I've got going in this crasy world. And Ben Suller, our brevisk here; display at times an appalling openness of feeling. The Far-effly, however, can never be seen a bornal fide filmmakers, mink he's braw owns, the her hotely and do something about their film's pasty face. 1998.

The Thin Red Line — Terrence Malick's adaptation of James Iones's WWII novel also marks his return to the drarects's chair after a vacation of twenty years too heavy a weight for any movie, or movimander, to carry. One of the problems with Malick's carlier words—the crutch of young over narration— is here delaborated into a virtual motorared whetchairs. Where each of sail moistred whetchast. Where each other two Hadlands. Days of flarors is supartly propelled by the commentary of a young female, character of surrated intelligence and education, the priest often or arrandors. And although the quaintent of storay has been pretty thoroughly and lessewilly eliminated the quantitated or portry, of conscious and conventional portry comments of any sort of postery of the vertucular has been greatly taind how the contractional portry of the vertucular has been greatly taind how contracting the property of the vertucular has been greatly taind how contracting the property of the vertucular than been greatly taind how contracting the property of the vertucular than been greatly taind how contracting the property of the vertucular than been greatly taind how contracting the property of the vertucular than the property of the property of the vertucular than the property of the property o other words, has given way to exaltation with the result that the Battle of Guadal with the result that the Entitle of Guidal-canal becomes a family halicross spectacle of sensitive souls struggling as much with philosophical and metaphysical apactions the careful Cone in Fight the grant to grow, the earth Cone in Fight the grant to grow, the careful Cone in Fight the grant to grow, and to both! The dominant moud of the movie, even spect from the chemical work, even spect from the chemical service method in ord imaging rost specimens exton-and thought, brutality and beauty reclined; or and future, correspond and innocence, or and future, correspond and innocence,

h left in their place, With Laura Lanney, Harris, Natascha McElhone, Harry orer, written by Andrew Niccol; directed heter Weir, 1998. others, there is a good deal of looking up at the windight filtering through treetops, and a good doal of attention at any old time to the local whilder and inflagotes submerging into scann, a foundering wounded chick. C. Part the contrast diductic next/aposi-tions are ultimated vious simple and senti-mental in concept to sustain a nearly three-hour movie. Soying the same things near and over again is not the same things in having a concept the same things in having a Chipsin, behn Crusck, Woods Harreston, Elin Sotten, Next Note 1998. others, there is a good deal of looking up at

Flin Koters, Nick Nolte, 1998.

dur adde IV Abou and who down't have all. In improving office answers is not a more common, exclude longhers wound stay countreed for all configurations of the contract of the configuration of the c

tions from the director—or, more grandiosely, 'televosionary'—intended for the cast and crew, and most alarmingly, the protagonist's 'father,' a disgrantled out-of-work actor, trashes the set without warn-ing, necessitating some hards over

ing necessitating some hasty soap-opera-style revising of the script to deal with his

until review of the script in colar short his sudden compensate to when Yes ways and the his death. The father some comion is a glood or their with key way. The father some comion is glood or their with key way. The short was to prime giffaction with the most well and the more we short in one wide the more we short the more we short in one with the more we short their which will short the contribution of the contribution o

seems just about right for an old half-hou

mptres — Smort assy, rock and rolly downing fantary. Thomas Ian Griffith , in figure as the world's first how pre- a fallen priest of the 14th Century, to sorth of the Spendary Black of the State of t * ICARMEI MOUNTAIN, CINEMA STAR 10, DEL MAR HIGHLANDS, GROSSMONT TROLLEY: LA COSTA 6; LA JOLLA 12: MIRA MESA 7, MISSION la fair to become the most obno CUSTA 6, LA FOLLA 12: MBIR MICS 4; MISSIAN VALLEY 20: PLAZA CINEMAS; POWAY 10: RAN-CHO SAN DIEGO 15: SAN MARCOS 18; SPORTS ARENA 6; TOWN SQUARE 14: UA ESCONDIDO 8 UA HORTON PLAZA 14; WEGAND PLAZA) e of Fyil in screen history. With Baldwin, Sheryl Lee, Maximilia 4. directed by John Carpenter, 1998 CAJON 8, UA GLASSHOUSE 6) The Trumen Show — The premise, solidly science-fictional, is of a man whose entire life has been a twenty-four-hour-aday cable TV show and who doesn't know

sity Blues — High-school football in all town in Texas, with James Van Der and Ion Voight, directed by Brian CINEMA STAR 13. CINERAMA 6 HIANDS: GROSSMONT TROLLEY: TER 7: LA COSTA 6: LA JOLLA 12: SAN MARCOS 18. SANTEE VILLAGE 8. DRIVE IN: SPORTS ARENA 6: SWEE TOWN AND COUNTRY, TOWN 14. UA ESCONDIDO 8. UA HORTON

DOWNTOWN

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Playing by Heart

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Close The Thire Red Trees

UPTOWN

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for for program into Cal Brader for program information. (Assistance 6, 3) to Sports Asena Blod. (25) 2546.) Thinter 1: Viologies Thinter 2: The Singe Thinter 5: Used Asens What You Did.

Littl Summer Theater & Home Free and Practical Mag Theater S: Aug Theater & Rock Hour

Very Bad Things — Very irritating things, besides. Sick comedy, written and directed by actor Peter Berg, about a cadirected by a too Feter Berg, about a ca-cophonous quanter of judgment imparted backslor-parties who decide to hide the looky of the Vegas hocker who dies on their hands. What makes the ringleader so star-tan mbody— no boyfriend, no guiffrend, no roomatie, robody— knows she's here!") The remising spiral of calamities is it-able to blow the beenty-wast mind. With Christian Sater, lon' harvess, Jeremy Pero, Daniel Stern, and Cameron Dan. 1998.

Virus - In the eye of Typhoon Leish, a Virus — In the eye of I sphoon Isash, a salvage boat happens onto a derectific stati-tite tracking ship, worth \$500 million to its Russian owners, or one tenth of that to its salvagers. Truche is, there is an alien life form on board, infesting the mainframe computer, ascending a battlion of robots, and standly whattling down the cast to just its accompanies, largic lee Curris and the

MARCOS 6: SAN MARCOS 18: SANTEE VIL. LAGE 8: SOUTH BAY DRIVE IN: SWEETWATER 9:

TOWN SOURCE 14 UNIVERSITY TOWNS CENTRE Waking Ned Devine - Someone's a lo

Wading Fed Davine — Someone's a lot tree viener in Tusigh Moor, which a lot tree viener in Tusigh Moor, which a lot the died of excitement with his sagneties in his hand no reason the simmap, shade under sever million, shouldn't be split fifty one ways among his neighbors, for or them can oucestully pass his neif our of them can oucestully pass his neif off as the deceased. The pre-credit sicks is nech jurned, but then comes the shadered on this charm, the caked on lo-inathered on this charm, the caked on local color, the piled on quaintness. The an-cient and emaciated David Kelly indeed has cient and emaciated Davie Kelly indeed has therm to spare, and need not have stopped to riding around starkers on a motorbile. With Lin Bannen, Fionnial Flangam, Su-san Lynch, James Neshiti wratten and dis-rected by Kill Romes. 1998. * CAMMEL MOUNTAIN CORPAN ATM GRALAY PROSECULATED, 38 FLOWER SELL CORPANS, GROSS WALTED, 38 FLOWER SELL CORPANS, CORPANS, LA MORTON FAZZ TO.

The Welarboy — Adam Sandler Poster boy, more like it, for the legions who use and Yade movies servously, for this one— formula Disney ports, stopy for the legions who just can't inderstand why. Rody want in the usating interpol for Note; Dame—the goes from being the best of sides to being a whole of the best of the stopy of the shoop as introduction, a soon as the film-makers replace him with State double. Kathy hote, Sanza Jahl. Henry Winkler,

lerry Reed; directed by Frank Coraci. 19
@ (FASHION VALLEY 18; GASLAMP 15; UA ES-CONDIGO 8)

You've Got Mail — Worthwhile remake and update of The Shap Around the Corner, the 1940 Ernst Lubitsch comedy (anti-quated even at the time) about two lonely-hearts pen pals who don't know that they already know and don't like each other. hearts per pils who don't know that they directly know and don't like each other. As they are all the pils of the

Godfather, cash-only checkout line

TV talk shows, whatever comes up in the course of the day. She — Nora alone —

not the strongest directorial personality, swaying to the changing beat of the pop-songs on the soundtrack, bowing down t

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sional drop of oil to a smooth-running commercial machine. The end product has commercial machine. The end product is more in common than she might care to admit with the direaded spectre of flow blooks. Remukes are foshooks, or same as And pop songs on the soundtrack are allow chooks. And diredually or foughtherapain, Tom Hanks and Meg Ryan — who am 1-t-cuter routine is becoming in possible, as the approaches forty — are foshooks again. Remeath the gloss heneath the pragmatism. Deneath it gloss heneath the pragmatism. Deneath it of sompromuse, however, are a beatting bear: gloss beneath the pragmation, beneath the compromise, however, are a beating beart, an alert tye, a sharp tongue. The distinct tages through which the ormantis relationship progressel, particularly be less stage; reducing the personal proportion, and the proportion of the matter as at traky and the meet marking of stages — and the proportion of the pro

the Hollywood "A" list, applying the occa-

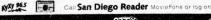
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complexity. Grig Milliotal : ranke 1 way.
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Village, 826 Orange Ave. 4 no made (619-435-616.)

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Toka and Caverty, 2253 ET Cartel Occasiols (196-43) 91-81: Theater 1: Vienny Blue: Theater 2: Pleasing by Heart Theater 3: Ar Juny Sight Valley Drive In, 1849 Mission (280-257-2556) Peopless of May Pacopens in May Wingard Plate 8, 230 North Et Carness Bo Excent to 1980-942-3544. Theater 1, how offer Plant, Even 1/29 Theater 2 of Ermann, China Theater 4 in Deaten, China Theater 4 improves Privace of Egyl Theater 5 Pools Adams Theater 6 in the Tern Red Line

NO. COUNTY INLAND

Too late to save the evening; even our reggae-singing driver couldn't do that.

hadn them to Washington, D.C., for a quarter of a setting and was metivated to return to see the "Fundic Conflict and Culture" exhibit at the Library of Congress, the Holocasti Memorial Museum, and, of corns, to sample a Memorial Museum, and, for the song the State of the Congress, the Holocasti Congress, the Holocasti Congress, and entered the Congress and entered were \$2.500 to \$32.00.

almost nothing of the city, ordered haphazardly from room service, and when we ventured int trom room service, and when we ventured into the lobby we caught a glimpe of Myrna Loy, surrounded by admirers. Since I am an unre-pentant sentimentalist, I stayed at the Hay-Adams again, It was exactly as before, only this time around, spoiled by San Diego's large hotels, I almost asked where the lobby was until I realized I was in it.

The most impressive aspect about Washington is its accessibility. In the District of Columbia ton is accessionly. In the Direct of Columbia, cab fares are regulated, and a ride from Reagan National Airport to my hotel was only five dollars. During my four day stay I either walked or took taxis. Not only were the prices lower than

and a more grown of the prices where the college in any city I had ever visited, but the cabbies, many originally from Ethiopia or Nigeria, knew every building, restaurent, messeum, major estibilit, and performance without needing the exact address. When log tinto the tain and asked for the I lavary of Congress, my cab driver asked. Thomas leffects from four ferred "My mouth went stack with suprise. I was continuously delighted by the D.C. drivers. We charted armably about Tabupain area, but when I beld fight the consumed tamost ctuffed freed dumpings could be consumed at any how of the day, they all agreed. One night as my friend and I returned from a French restaurant, where we were saily dasp-pointed, our driver tried to cheer us by singing a regges tume.

pointed, our driver tried to cheer us by singing a reggat tune. Some disappointment lay in the restaurant food we tried in D.C. With the exception of some southern preparations, San Diego restau-rants are just as good if not better than Morrison-Ciark, where chef Susan McCreight Lindehorg, does gournet southern, and Provence, where its noted chef, Yannike Cam,

had recently left to open his own establishment To dispense with the highly touted Provence. I should have known we were in for a less than notable experience when the front entrance had not been swept and the staff milled around with-

Memoria Mukeum, and, of course, to sample a for long green and entrees were \$23,000 to \$22,000 to \$32,000 to \$

friend ordered only the tomato tart with goat cheese and basil over puff pastry, which was slightly burned at the edges (\$14.00). The ser-vice was so ragged, with such long waits between courses, that our waitress gave us a free dessert. Too late to save the evening, though: even our reggee-singing driver couldn't do that. The Morrison-Clark Restaurant in the Vice-torian Morrison-Clark Inn (in the National

torian Morrison-Clark Inn (in the National Register of Historic Places) provided us with perfect service, a knowledgeable waitperson, and some preparations that I have yet to find in San Diego, namely upscale southern cooking. The sweet potato tart with Virginia country ham and pecans had a pastry so buttery it dissolved on your palate like a confection, and the ham, sweet potatoes, and pecan combination was delicate, light, and like nothing prepared in San Diego's barbecue kitchens.

hight, and like nothing prepared in San Diego's barbecue kitchens.

I allowed myself to be talked into the nightly special of filed instead of my first choice, roasted pork loin with pomegranate-orange sauce and potato croquettes. There was absolutely north-ing wrong with the filet (319.95), or with my friend's rainbow trout with ginger rice, but Az-zura Point Restaurant does these just as well. zura Point Restaurant does these just as weil. For dessert, I had chess pie (butter, sugar, cream, egg yolks), a deftly prepared southern delight. This restaurant is worth trying if you are in Warhierden.

Washington.
We had breakfast every morning at the Lafayette Restaurant at the Hay-Adams, not because politicians hold power breakfasts there but because perfectly stambled eggs served with a mountain of red-skinned lightly fried pota-tics cost \$3.25 — the best buy anywhere. On my last day, Jalo had late-aftermoon tea there: small sandwiches, scopes and strawberries, pas small sandwiches, scones and strawberries, pas-tries, and tea for \$18.00. That afternoon tea served also as my dinner. I spent my last night with a walk around the White House and then returned to my hotel, from which I could view

the night sky.

The Exhibits

"Freud: Conflict and Culture": I was moved by the handwritten manuscripts, the cursive



The Restaurants: Provence, 2401 Pennsylvania Avenue NW (202-296-1166)

writing straight up and down with hardly any writing straight up and down with narday any space between words, on sheets of paper double the size of our legal paper. For many years I taught a course called "Civilization and Its Discontents," and there it was in front of me as vivid as a painting. So were the pages from The Ego and the Id.

A home movie of Freud's sisters, laughing and carefree, ran continuously. Under the last frame were the words, "They all died at Auschwitz." Freud's voice, eerily alive from his last interview made by the BBC in London just

hat interview made by the BBC in I andron just before he died, was also piped in.

One of the biggest attractions was the re-nontrection of Proreds office, the char at elett angles to the couch, and the much photographed to the couch was a photographed and the couch was a photographed and a count was a photographed and a count was a photograph that made in unaxy-ancient sphinzes glaring at the barren desert. The figurines, poly, and even a massive jego-tian head with golden headdress were allowed to leave Vienna only because Princess Maria for the country of the country

objects were displayed behind a glass wall. The ceiling in which the exhibit was housed showed a painting of a luminous white winged horse. Nothing could have encapsulated Freud and his work better than that mythological horse at-

tempting to fly.

The United States Holocaust Memorial Museum: Far from being depressing, this exhibit

truly defined the agony of the 20th century spirit. The architecture was superb, including the cobblesions "streets," the catwalks above every floor, where you could sense the presence of guards, and most of all "The Tower" of pho-tographs, which rose several stories high. These were not gory pictures of dead victims, but of rown and some and biddens at this, of these men and women and children as they had been men and winnen and children as they had been alive: laughing, dancing, making funny faces, hugging at festive occasions, dining, flopping on one another in a heap. All of them exhibited the love of daily existence. Those natural faces told more than any statistic, any horror photos

or newsreels.

One car of a train in which the victims had One car of a train in which the victims had been sent off to their doom was on display, not a detail changed. There was also a small hoat that had been used to save the 7000 lews of Demmark by getting them to weed the hight before the Nova arrived. A Danish friend once told me that his father had been one of home Resistance fighters. I recalled in great detail his story of that tortions in the his story of that tortuous night when thousands of volunteers put their lives on the line to save others.

put their lives on the fine to save others.

Teenagers who came to the Holoicaust
Memorial from Japan, France, Scandinavia, and
Africa behaved as if they were in a church. Asian
girls cried into their handkerchiefs, Few spoke
to anyone else, except in the courtyard, which resembled a train station, on the way out. I couldn't keep up with all the different language

This Truly Gets My BONC Award

The sausage and spinach fight for my attention. A splash of hot sauce stops their squabbling.

Bonni the waitress farewells a party of four on their way out. Bonni's dressed shorts with pink and blue leopard spots. white T-shirt with "Starry Night Coffee

a white T-shirt with "Marry; Downtown Fort Collins, Col-lo," printed across the back Van Gogh's Starry Night sting on the front. The colors olight her tawny legs and arms, only that, but her hair is a colof mad golden corkscrews.

tion of mad golden CHOSCREWS, ringing out like fronds of a pot-of fern, bouncing around her mode face. When she flashes her smile, which often, her Pearly Whites get you reaching for urr shades. "This is the greatest job," she says live just down on the beach, I come up here and k to people and meet my friends, and I get d! Been doing it eight years, through four

soners."
She pids up a glass coffeepot. It's empty. She lish back to the cooks. "We need coo-ffeeed" she fits perfect just to the song paying. "Free alting." Jesus Is Just All Right, "the Doors' too Her Madly." George Harrison's "My weed Lord. "She whips off with the empty pot the back counter, where her fined Marlene to waiting to Chat. Marlene worked here for

seven years. She still comes back to eat. seven years. She still comes back to eat.
On her way, Bonni drops me a menu. It's late
morning, but breakfast goes through till they
close at two. She lists me three specials. Somedow
only the Folsh assuage oneder stays with me. Loove Folsh assuage romelet. This
comes with spinach and metted
cheddar cheese and home fries
and toass (\$5.95), I order it — and

TIN FORK then, of course, see Bonni bring a

then, of course, we Bonni bring a biscuits and gray to a family in the from booth, Like, a huge full-size plate swamped with the suff. Check the menu. Oh wow. "Biscuits and gray», All you can call! \$3.75. Nearby on the menu I see another deal: "Hide Away Scramble." Does carmbled ego on top of a biscuit, covered with country gravy and bacon or

cuit, covered with country gravy and bacon or surveys. \$4.25°. But that's okay. When the omelet comes, on a nice solid-china oval plate, it's truly a work of art. Beautifully bulging with spirach and susues, incicip browned, a perfect half-circle withing with a thousand creamy snakes of melting sheddar on po, Van Gogh himself might have green has other car for this. The rest of the horizontal properties of the comment of the properties of the comment of the first. The further, I chomp in a The susuage and spinach flight for my attention. A splash of

Calendar

hot sauce stops their squabbling. This truly gets my BONG award. Beat Omele in North County. This is the econd blick away of all or bround the county of the county of the county of the Solan Beach. Here we're east of S. Near the Santa Libra Ceit. Across form 18 Finded de Seganda Third Store. The place has something funly about that I Bee. ET Finnints, but you see just the taffic on 1-5 from here, not the beath. Salli, in-ternational county of the county of the county of the taffic on 1-5 from here, not the beath. Salli, inside it's decked out in mini-bollards and fishing nets and wooden seagolfs and paintings of fishing hosts at jetties. A little kild in a high chair stares me down. Jamilies munch away as though this was a regular morning ritual. Outside, smokers sit at the tables reading papers or staring down toward 1-5.

A customer in a yellow T-shirt sits down and opens a book on occapourants. Meaning the start of the

A customer in a yellow? shirt sits down and opens a book on econography. He orders a nav ocado omdet. (It comes with diced tomators, preen onions, and meted chedats, 5-60, 1At the booth in front of him a guy take a bite from his 15-00 cinamon or oll and a galip from his coffee. Then he goes back to pecking at a laptup and searching through stack of mumber packed pages. "I'm a programmer, he printer a seembly line." The programmer, he printer a seembly line. The printer a seembly line of the printer a seembly line. The printer a seembly line of the printer a seembly line. The printer a seembly line of the printer a seembly line.

it's my office."

Bonni bring, Mark of the vellor chirt his omdet. When these the other girl come in? his omdet. When the set the other girl come in? he therefore the chird point of t

political science. She doesn't know which direc-tion to go. I said to her, 'You want to be with back-stabbing politicians all your life, or real people, scientists?' This little miracle from her back yard may just swing her in the right direction."

direction."
Hub. Stay tuned. I finish that delicious omelet, drain the fourth coffee Bonni's poured me, get up, and pay up, "Come back for our famous cinnamon rollst" calls Bonni from the back. "I will," I call back. "Thanks!"

Bonni's right on cue.
"Yooouuuuu're welcome."

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Generation X is ready to fall in love with wine. It just doesn't know it yet.

Brats know how it is. You go out to an informal dinner with your friends. You'd like to order a bottle

of wine. They start making remarks about 'snobs'... Half of them don't about 'snobs'. Half of them don't even want to peed at the wine list for fear of looking stupid. And that's why we were organized as a nonprofit group, to go into the trenches to fight against the cultural barriers that have been built in a narround wine.

tural barriers that have been built [MATIPLEV up around win.

Those cultural barriers, says Wine Brate secutive director loed Quigley, are the result of young (under 35) people being ignored in retail stores, being intimidated by mysterious, overpriced wine lists in restaurants and being neglected by the do-mestic wine industry, which slavers over rich collection as more sparial unwest.

mentic wine industry, which alterers over rich collection as prices prim layourd.

To the outside observer, it may appear that wise habers surrounded by amostique, designed to impress the consumer armed with a little knowledge, wine appears to be hapsoulded over to the point where the rhapsould becomes the appeal. "Everybody in the wine industry got to far into the intellectual side of wine, in order to gain the post-theolook of the wine commonser, that they forgot to pay attention to the simple, viceral post of armit to the appear of the property of t

be able to go to a movie - to know whether they

"Now, making a film is an extremely complex thing, and wine can be complex. But there isn't this mentality out in the American public, "Whoa, man. I got to go out and get a diploma before I go to the theater and say whether I liked that film or

LIVE MUSIC UNPLUGGED FRIDAY & SATURDAY

ey you, the one with the corkscrew," not 'You don't need that, but some people who get reads the outside cover of Bung', the into faim and start enloying film will then really start to pay attention to how a film is made and evidence.

into fini and start enoising film will then really start to pay attention to how a film made and everything. That's fine and some people can do it, but ofter people, can simply is talk on the people can be the start of the part of the payment of

less wine after they retire. California wine making grew up with the boomers, but the Wine Brast don't want to see it die with them, a risk com-pounded by the generational tendency to avoid what your parents drink. To il-lustrate this last point, lod cites Bewitcheds "Every time Darin Stevens and his boss had clients over, what did they do? They drank mixed drinks. Well, that was (the boomers) parents' drink. The boomers

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"It's a Naïve Domestic Burgundy Without Ar Think You'll be Amused by Its Press out Any Breeding, But I

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then adopted wine as their drink. So what do you

then adopted wine as their drink. So what do you see Generation A doing now." The microbrows and the cockatals. You have that kind of general shift—don't do what you parents did, you need to create your own identity.

Second, more and more wine is being produced, so that a new market would be necessary even if the boomers hep buying. Third, after years of transing its palate in other arenas. Generation X is ready to fall in how with wine. If just doors? I soon it yet.

ing its paster in other areas. Generation X is ready to fall in low with wine. It just does it Know it just does not not be a caration spalate is probably 100 to 13 van this gar dere parents. Their concept of coffee was Folgers. If once of their parents. Stains Josl. "Take my parents. Their concept of coffee was Folgers. If once of their french was ready progressive, it was Mills. This generation has grown up on world coffees, so they already understand the concept of periodicine, to be a starbased of their concept of blends." Seen in this light, the term Nyan Valley Mentage it sprifters instead of servings is flashy trappings, the words help the reader smitigate the character of the sine. According to loet, offse does more than teach. It According to loet, offse does more than teach. It According to loet, offse does more than teach. It According to loet, offse does more than teach. It According to loet, offse does more than teach it would be a supplied to the control of the supplied to the supplied t

hot higger step."

For N also underfeer has so part to play: "Gen X also underfeer has so part to play: "Gen X also underfeer has so gain go microherwerine—
understanding pilitere and stort and ale and lager.
Those (destination) are already these where the past
generation had fluid or Miller or Hamm's."
Index 1 testimony embraces food as well ad arise.
With my purents, for dimen, it was chicken or
best or pen, its quenches concept to them and said.
Here, we're pung out for That food, they would
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here, we're pung out for That food, they would
is phenomenal. Also, with spices — until the last
couple of decades, everything was perty damn
bland as far as food in this country.
That experience with variety has led to a willriguess strong younger wine draidens to try new
try to be a strength of the group was work with comes
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up to a strength of the group was work with comes
up to a strength of the group was work or the comes
you have? The Gel generation will come up and
so." Well, Chardonnay in my draid, or 'Cabernat'
This ceremental strength more than its second is my drink."

This generation spends more than 25 percent of their disposable income dining out," concludes Joel. All they lack is the right sales pitch, the right spin and image, to bring them into the world of wine.



Doe except per visit. One company per bable. Most be consumed an processes. Cratury out included. Expires 3-1-99

LISTINGS

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Low to moderate.

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currous about New York pitza. the best
local practitioner is now in Del Mar
complete with New York manners. The
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the cruzi. Laugue and stiffed egiplant
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devect Open dowly. Low.

DESERT Open daily, 10m.

THE DINING ROOM AT
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619-259-1515, Spectacular taste and
sulue is available between 5:90 and

EE BAMBOU 2634 Del Mar Height Road Del Mar, 633-230, Nouvell Virtnamese cuisane is prepared her this a fresh, light, defeate. But the 104 large small and two people should

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3278. The ri tral-Mediter
Mediterrana globe via san you d like ad them here. T

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NEISHANS 300 Carlsbud Village Drive icorner of Carlsbud Boulevard, Carlsbud, 360-729-4131. The peaked duning room has been refurbished and knots fike a circular country inn. All-roo-can buffet brunch with all-roo-can

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juice, and coffee. Traditional offerings include fried chicken. Daily, 9:30 a.m. to 7:50 p.m. Expensive. PACIFICA DEL MAR 1555 Camino del

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Juke Joint Cafe Soul Food	21
Sadar Persian Cuisine	21
Papa Jack's Continental	21
Sammy's California Woodfired Pizza	21
Windwick Bar & Grill American	21-
Assersio Italian	21

CLAIREMONT, UNIVERSITY CITY &

3870 Valley Centre Drive. nel, Carmel Valley, 619-259-	MIRAMAR ROAD
men who operate this Austranean cale (Australian and nean) circumnavigated the allocat for over five years. If adventure stories, you'll find The food consists of vertical in Javash bread (shawarmas), the Eastern pizzas, and appe-	94th Aeto Squadron American The Good Egg American Khyber Pass Afalian Ashoka the Grew Indian Thai Orchid

Greek Islands Cafe

EPAZOTE SOUTHWEST RESTAU KIM'S RESTAURANT 745 First Street

EAST COUNTY &

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UPTOWN &

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DeLuca's Italian	
Vesuvio Gourmet Italian	
Casa Sanchez Mexican	
Vesuvio Pizza Italian	
Pizza Nova Italian	
Star of India Indian	
Bombay Exotic Cuisine of India	
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NORTH PARK	
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BEACHES &

POINT LOMA	
PB Sushi Club Japanese	27
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anes Bar & Grill American	2
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The Old On American	2
Firehouse Beach Cate American	2
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Yeza Nina Izalian	2

MIDWAY, OLD TOWN

Peking Dynasty Mandarin & Seechnan	22
Fartour Cale Greek & Lebanes	225
Caffe Appassionato Coffeebouse	225
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Chiles labance & Susin	226
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NORTH COUNTY

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Passage to India Indian	-2700
Wild Note Cafe California Cuistne	2702
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Taste of That	2715
The Brassene at La Costa Continental	-2717
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NORTH COUNTY INLAND

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LA JOLLA nch Pastry Shop Restaurant & Bakery

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Shabu Shahe linsang Japaner	
Shelby's Seafood Content	
Brockton Villa Continental	
Sammy's Calefornia Woodned Praza	
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To list your restaurant's menu call the San Diego Reader at (619) 235-3000.

sexctions. For entires try chicken in clay-pot or daily fresh fish. The Four Su-sons loonge is a great place to visit and listento five music. Co see the hotel. It's worth the trip. Open mightly, 539 to 10:30 p.m., dinners only. Expensive. WILD NOTE CAPE 143 South Cedros Avenue, Solana Beach, 619-259-7310. Located adjacent to the Belly Up Tav-ern, this uniquely decorated room offers ern, this uniquely decorated room offers salads, pasta, fresh fish, burgers. Foed is inexpensive and unpretentious. Plain preparation. Lowing attentive service. The mascal thems of the revaurant tri-implis over the food. Open drift, Low to low moderate.

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Vera Cruz, San Marcos, 760-744-7346. This family style restaurant serves seaford and fresh fish that changes daily. Simple but honest preparation, good value. Open daily for lunch and dinner (dinner menu is served from

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and danner. Expensive
THE QUAIL'S INN 1035 La Bonita
Drive. San Marcos. 760-436-2445 a760-744-2445. It's worth the ride to dine
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postcard man-made lake. Invariably postcard man made take Invariably crowded and for good reason, the Inn offers fresh American fare fish, seafood, prime rib, steaks. Dinner entries in-clude an all-your can eat seafood salad

Road (Country Plan Stopping Center), North City West (adjacent to Del Mar), 619-793-293). Elegance describes the interior of this restarant. Sonte un-usual preparations are olluntro chicken.

ONAMI JAPANESE RESTAURANT 240 East Via Rancho Parkway. Escon-disko, North County Fair, 760-738-7522. One humored sixty-foot Japanese seafood buffet, hot Japanese dinhet, sai

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Open Daily, Lunch, low, dinner, moderate to expensive.

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CAFE JAPENGO 8966 University Cen

CAFFAPPNOD 1860 University Cen-ter Line. Avantume complex, o) 9-05-0, 33/5. The decor is smaking and the Facilities froud—with offin-renes from Epper, Chin—is beenful or the facilities of the Complex of the behall (Avantum) of the Complex person states. The stash has in one of price —if syng the carried was you may be in for a large hill. Open daily Lapraise.

Expensive
DAILYS 8915 Towne Centre Drive, Renamance Towne Centre 619-455-1112.
The restaurant is comed by a do nor
who has deviced a menu that's low-fat,
now calorie, low sodiam. The dishes
look and taste wonderful, and the top.

Open dails 1 (no.)

HOPS (BSYRO AND BREWERY 4333 La Joila Village Drive (north of the freadway in Linkwistin Towned Centre), 919-937 (6072, Hops's terves the beyond the free of the fre

ner Moderaët.

A FONDA 5752 La Jolla Boulevard.
Brid Rosh, 619-450-7171. Hyrol vevitierd La Fonda Roberto is in Tijaanasvoli 'll enjoy these gournet regionalMexican dishes fin, taxot, totaleda.
Mexican dishes fin, taxot, totaleda.
Jakada, soup, Best entrete, spis; takada, soup, Best entretes, spis; taxotavas salash, distrete eniopada.
Romantie rozom with fountain. Open
daily, 'Moderaea.

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ing, and vegetable specialties are recommended. Somewhat pricey. Open daily, lunch and dinner; brunch Saturday and Sunday. Moderate

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The Good Egg Free breakfast or lunch

Greek Islands Cate Dinner for two \$9.99 O Greek Village Restaurant SS Greek dinner

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Marrakesh \$10 off Moroccan cuisine

O Mikko 1/2 off entrée Moondoggies 20% off entire bill

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CLAIREMONT & KEARNY MESA

THE GOOD DEGI-VE Pales to Treme, Kerrey Macs. 19: 50-5-124. The mean offers connected governor paradics, walf-factor Macs. 19: 50-5-124. The mean offers connected governor paradics, walf-factor para

daily, Low to moderate, — Max Nash NEW SHANGHAI 4681 Convoy Street, Clairemont Mesa, 619-569-4833. New Shanghai is busy, friendly, and draws a mostly Chinese clientele, because their Chinese food isn'l "Americanized" Whatteey voir outtreasure, order Whatever your gastronomic politics, try the generous plateful of dry braised shrimp, the "de fatted pork shoulder," the hot tripe, and the ingenious red bean pancake dessert. Low to moderate.— Mor Nith

SORRENTINO'S RISTORANTE ITALIANO 4724 Clairemont Mesa ITALIANO 4/22 Clairemont Mesa Bondesard, Disne Shopping Center, 619-48) 1881. Excilient gourner pizza, pattis, and outstanding soups are the hallmarks of this Tablan restaurant Good thrimp dubles. Separate hanguet soom available for large parties. Flower outstanding source of the control of the separate hanguet soom available for large parties. Please more the diet to the rear a called Programal More, which offers to go trens, Rectaurant, dimercs only. Truesder though Sunday, Delt open daity law to moderate.

SZECHUAN RESTAURANT 4577 SZECHUAN RESTAURANT 4570 Clairemont, Jorve, Clairemont, Colive, Clairemont, Colive, Clairemont, Colive, Clairemont, Colive, Colive, Clairemont, Colive, Colive

to moderate.
THAI BOUSE CUISINE 4255 comor Streek Kearry Mess, 619-724-1860. Not to be confused with Thai House in Point Lone, this attractive and well-excepted Thai textage at server from guarmer. Thai specialuse. Do try the Thai Boat filled with seakout. The appropriate programmer and proposed to the programmer of the programmer and programmer and programmer and programmer. The programmer and programmer and the programmer from the programmer of the programmer. petiter prepared from ground during and chicken is a delight. Closed Sun-day Open Monday duringly saturday for funch and dinner. Low to low moderate.

THE BEACHES

CHATEAU ORLEANS 926 Turquoise Steet: Pacific Beach, 619-488 6744. The interior of this Cajan and New Orleans restaurant has rarely looked better. All doners include bouse salad, a Caium dinners include bosse statel, a Camu-stuffed justy, and papayers. The incrus-offers blackened prime rib, crawfish etooffee, and Cajim style checken, fish, and justa. Very large portions, excel-lent service. Glosed Stunday. Open Mon-day through Saturday, dimers only. Low moderate to expensive KONO'S 704 Garnet (end of street

LUNA NOTTE 2833 Aventha de Por-tugal (corner of Scott Street), 519-323-1301, At present, harming set-ting with two outdoor eating area as well as pleasant dising room. Food is average for Italian, Should improve in the future. Open daily, Low to moderate.

moderate.

QWIIGS BAR & GRILL 5083 Santa

Munica Avenue, Ocean Beach,
619-222-1101.A splended ocean sieue,
good sush has, sprightly saleds, and
fresh fish are the main attraction beire.
Friendly series, Long flight of start.
Friendly series, Long flight of start.

Melchair and Committee of the Committee of the

Moderase to expensive.

RISTORANTE MICHELANGELO
2006 Shehre Island Drive, Point Loma.

619-224-9276. A good place for family,
driving with Cubiters expectably wel
come. Perza, pastas, and shring fast
well here. Recipes cover the range of
Italian cusine. Resistants tests 14-06,
Open daily, bunch, Monday though
Frishy, danner ingluly, Low moderate
to expensive.

Friday, muser mightly, from moderate Mis-servation of the Markov Boulevard, Mis-servation of the Markov Boulevard, Mis-perfect Lind (2011). Sudskirs the perfect Lind (2011) and the reserved vanish through Thursday from 11:00 pm. to 2:00 a.m. to the Markov Lind (2011) and the teach of the Lind (2011) and the teach of the Lind (2011) and the hard of the Lind (2011) and Saturday and Sunday Brunches (2011) and Markov and Sunday (2011) and Markov (2011) and M

dinner moderate.

SUSHI OTA 4529 Mission Bay Derve,
Pacific Beach, 619-270-6870. This first-rate Injuncies restaurant deserves your-attention expectability on new client study-bar and the Mappeterses. Combination plate entries are offered but more in an exiting as the appeterses. Unless your arrive when the doors expen for flusho or arrive when the doors expen for flusho or

sources, try shrimp scar-priver lit gains or eggptant parnigenna. One dor ing room is partially outdoors. Com-plete meou to go. Open daily Lis-moderate.

WORLD FAMOUS ATT Pacific Bear word PAMOUS 711 Pacific Read Drive, Pacific Reach, 619-272, 3100-10-cated directly on the boardwalk with a unobstructed view, this canad restail rant offers paths or indoor driving Food preparation is straightforward—noth-ing Lawy, but feets, who become, and of-fering large positions. This processor,















Includes hummus, tabouli, falafel & pita

558 4th Avenue • Gaslamp Quarter • [619] 238-5238 (corner of Market St.)







«California Roll (8 PIECES) 81.99 «Large Sapporo Beer and Small Sake 84.50 Tuesday Night Ladies Special 2nd Drink 1/2 price SUSHI DELI Downtown 828 Broadway • [619]231-9597

available in the bar. Combination dis-ners with sizak and scafood are expen-sive. Bruich is served Saturday and Scin-dry to 300 p.in. Breekfast, funch, and dinner dady. Low to expensive.

thange dady, Low to expensive

ZANZIBARCAFF, 90G Garnet Avenue,

Facilie, Pacilie, 649–222, 4782. Located
in odd yallo medding this hoped
and noral fall through the rught until
dam. The solish, founces another there
in yarries, nat well as rea and confer, solds with Toronia
yarries, nat well as rea and codies, so excellent. This is the perfect spot of you re
an insommise. Open daily.

OLD TOWN & MISSION VALLEY

CAFE COYDTE 2461 San Dirgo Ave-nue, Old Town, 619: 28-4695, Cafe Carlos Carlos

gather nett. Open doner loss, so demonstrated the manufacture of the m

size, disser only. Low to moderate. PARROUX CASE PARRO GALLERY 1300. Models privace, 619–220. 9000. Seek out this. Tamily owned and operated received to the content of the content of creek foul. The content as the finish-growth mall. The extensive mean offers received know hardle gape leaves, and wide selection of exotic vegetation made with the content of the content of which the content of the content of which the content of which the content of the content of which content of the content of a wide selection of exotic vegetation to the regular mean. Given 2 bours, this cafe will present an association Lobusce four at two cost. Open displaced to the content of the content of

IACK AND GIULIO'S ITALIAN RESTAURANT 2391 San Diego Ave-nue, Old Town, 619-294-2074. The for-mer owners of Giulio's in Pacific Beach now operate Jack and Giulio's. Best bets now operate Jack and Coulto's. Best tees are, angel hair pasta, minestrone soup, and their famous scampi. Outdoor patio is one of the strong features. This is a low-cost family restaurant with fresh-causal food. Open daily, bunch and dim-ner; continuous service weekends. Low to upper moderate.

EAST COUNTY &

ALPINE INV 2222 Alpine Boolevard, Alpine, 619-445-5172. If you've bed Alpine, 619-445-5172. If you've bed Read of the State of the State of the Extern cell wells stack free, Stay with beef here. Darks meriors with Brage bookles, Very crowded for both brunch and disners on Smoothy. Larly based dan ner. Monday, through Staterday for Monday, through Staterday of Monday, through Staterday, disner-inghilly, Brunch Sunday, Low moderate to expensive.

ARIGATIO 5575 Baltimore traine, Suife 110, La Mena, and sep 51, 127 Fater's a grain bargain I separate properties of the separate properties of the separate combination plates which continues to combination plates which continues to combination plates which continues are considered to the separate properties of the s CLAIM JUMPER 5569 Gressmont Center Drive (across from Montgomery

to capersise.

LA MESA OCEAN GRILLE AND
SEAFOOD MARKET 5465 Lake Muray Boulevard, La Mesa, 619 464-11548.
Tohan and seriod of good quality served
in large white room with lung TV. Tood
is served find but it is not fast food. Fine
for quick meal or takeout. Open daily,
tunch and dimerer. Low.

lunch and dinner. Low.
THE LIVING ROOM 5960 El Cajon
Boulevard, 619-286-8434. This café/coffeehouse, a favorite of university students, is a cottage painted yellow inside.
Items featured are scrambled eggs,
quiche, salads, and chicken in a cream quiche, salads, and chicken in a cream sauce placed in a crust and served by the slice. Deserts and all other items are preparted on the premises. Open dally, 6:090 a.m. to 2:090 a.m. branches in La Jolla, at 1010 Prospect Street, 1499-1187, and Hillicest, at 1417 Uni-versity Avenue, 295-7911. Open daily VALLEY HOUSE RESTAURANT 10767 Woodside Avenue (Mission Gorge Road becomes Woodside after Magnolia), Santce, 619-562-7878. You'll find your dream "lowa Porker"

You'll find your dream 'lows Porker' here — peck trenderion that's pounded, placed in batter, deep fried and served on a bun. It's juicy and succellent. On Wednesday and Friday nights, all you can ear fish and chips are \$7.90. It you the biscoits and white gravy, his in the place for you. Colonnal-style decor, friendly service. Open daily, breakfast, bunch, and dinner. Low.

CENTRAL SAN DIEGO

RED SEA RESTAURANT 4717 University Avenue, East San Diego. 6149 285-9722. This Ethnoisa nestuareato offers a charming bar and authentic Ethiopian cooling. All preparations are served over *injens*, a sponge-file bread. Chicken fares better here than beef, which tends to be chewy. Chicken und (stew) with hard-hoided gas and the vegetarian plates are among your best best. On weekends students congregate that the control of t here, so it's very lively. Open daily, lunch and dinner, Low.

ZIA'S AFGHAN CAFE 4118 30th ZIA'S AFGHAN CAFE 4118 36th Street, 6i9-28'-1635. This storefront cafe with only eight tables serves inex-pensive but very well prepared Alghan food. Try three-bean soup, stuffed pockets upperfusers, banans squash with specy yogurt sauce. Lunch and dinner buffet of bassanti rice with six toppings for \$5,49. Open daily for lunch and din-ner. Low.

UPTOWN

STATE COLLEGE

BAKED BY ETTA 3635 India Street, six 201 4074. All the halved goods that you loved are at the new location. Es-pocially sound for special orders of six galess, egpless, or mildess items. Orders may be faxed (619-291-8466), and de-tery is available. Fallulass console-ching consists and apple millios. Open should, who may be refer to the six should, who may be refer to the six strelay.

urday.

BANZAI CANTINA M67 India Street.

619-298-0.584 The mre-us offers Japanese specialties as well as Mexican dishes. Service it tast, the atmosphere is soothing, and you may dishe here as of fordable prices. This place is full of surprises, Open daily, Moderate. BIG CITY BAGELS 1010 University
Hillcrest, 619-574-7878. The Avesus, Hillcrest, 619-574-7878. The big attraction consists of about aine va-rieties of light cream cheese: vegetable, sun-dried tomato, strawberry, and cin-namon walnut raisin. Lunch specials available. Open daily. available. Open daily:

90MBAY EXOTIC CUISINE OF IN
DIA 3975 78th Avenue, Hilkrest Cinernas complex, 619-298-3155. Don't
miss the depant tood, the lowly-setting
the loving service. Owned by the forter proprietors of Monsoon. You will
find the food subtle and sophisticated
to lot of the community. All-you-can eat buf

DINNER FOR 2 Hillcrest (417) 296-6682 Peint Lome (417) 226-9268
La Mese (417) 589-7222 Solome Besch (417) 259-0666





BUFFALO JOE S

THE STATE OF THE The French Hastry Shop



Wall Street Cafe 1000 BUS 11

44 1

Accordance to the contract of the contract of

urday to midnight.

PIPTH AND HAWTHORN 515
Hawthorn, 6)9-544-0940. Excellent,
very fresh fish and seafood dinners are
to be found here. The price of the entrée
includes soup or salad. Best bet is the
\$39.90 per couple dinner, which con-\$39.90 per couple dinner, which con-sists of four courses plus full bottle of wine. This restaurant is often frequented by actors and writers, which adds ca-

ALL YOU CANEATT

Vegetarian buffet breakfast

Sources, daviess, \$595 we be a



and dinner. Low.
THE MISSION NORTH PARK AND
CITY BAKERY 2801-2803 University
Average, 619-220-8992. The two suin
neig are breaklasts and the adjectioning
bakery, especially for its Kussian pecan
bread and cummon rolds. Linch and
dinner offer Californic food with Asian
and Latino filterees, took of thems un-

der \$10.00. Open daily, breakfast, lunch,

and danner. Low to moderate.
THE PARKHOUSE EATERY 45-74
Park Boutle-and, Hillcrest, 6-19-2052725. Small house provides charming setting for dining. Edectic menu is prepared with average competence. You can make a meal from list of appetitors.
Open duity breakfast, lunch, and dinner. Low to moderate.

DOWNTOWN

BELLA LUNA 748 Fifth Avenue, Gaslamp Quarter, 619-239-3222. The new chef brings expertise in Italian re-gional cooking. When available, try shrimp saled, crops unifed with salmon, and daily ristort distinct. All breads baked on premises. Best best are grilled half chicken or daily fresh fish. Low to expensive.

eapenine.
BLUE POINT COASTAL CUISINE
565 Jillh Avenue (at Market).
619-223-6223. Very things strongshree
and menue—moustly final and seabool—
to match. You can eat appetition at the
but, but here leave neighby final who
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to the other strong of the
500 p.m. Eagenties
500 p.m. Eagenties

SAUR DESTAURANT AND JAZZ
BAR 802 Fifth Avenue, 619-233-4355.
If you enjoy premises with doors open
to the street and nightly jazz in the adjoining room, try Groc's. The chef pre-

With purchase of two entrée Wh his od Espires 2/11/99

Red 7 Sea 4717 UNIVERSITY AVI-619/288-9722 OPEN DALY 12-11 PM







Drive, San Diego, downtown, 619-232-3474. The Fish Market's sushi bar is one of the best, and least known, in town.

persevere and you can enjoy their fresh, clean-tasting raw seafood, the yellowtail sashimi or highly recomended oysters. This such that is a place for susthi purists. Moderate. — Max Nash

KARL STRAUSS' OLD COLUMBIA BREWERY AND GRILL 1157 Col-

for hours.

KYO'S JAPANESE RESTAURANT
33 I - Street (between Fifth and Stabl
Arenaes, 161-29-24-726; Lowelly, warm,
personal service, wholesome fresh food,
and low prices must this delightful upon
in busiling downtown. Lunch is expecially good for its low-cord dailers. You
have a fairly wide choice of nicely pregrared hot dimner entreet. Closed Sunday. Lunch Menday through Streetley. It
on moderneet through Streetley.

to moderate.

LA GRAN TAPA 611 B Street,
619-234-8727, Here is a good spot for a
light meal, expecially before or after a
cultural event. Tapas, Syamid appetizers, are prepared hos or cold, and the
seafcod, such as shrimp in sherry sauce
and fresh octopus, is always fine. Try
tortilla expanded (cold potate) and egg
"pie") and paella. Lively, casual atmos-







phere. Open daily, Low to expensive. — Max Nash

Max Nath

LASTRADA 70. Fifth Avenue (at Fifth and G.), 619-239-3400. The setting is tovely, but the Northern Italian food preparation may be uneven Sats with past offices and low-preed items. Open daily for land- and disner, continuous service: Jate hours weekends. Moderate open present the setting of the present that hours weekends. Moderate open procedures.

to expensive.

MORTON'S OF CHICAGO, THE

STARMOUSE 285 1 Street, Harbor
Club, a 19 000-3509. This usplich steal
house offers a cloth-his harmosphere, el
egant appointments, and staggering
portions. All septiables are a la scrite,
and porterhouse (up to 48 ounces) is FISH MARKET 750 North Harbor the signature steak. Very noisy, very espensive. Open nightly, dinners only. Despite its lack of popularity, it's tough to get a seat here. The place is small, But

expense. Cyen nighty, dismers sub-ligensize.

RITYS CHES STYAN HOLES: 1550

WARD STREAM STAN HO

BREWENT AND GRILL 1157 Cci.
unbick Street (setween B and C Streets,
619-243-739. The state attractions here
are the als: and beers herwed on the
premises. Up to a dozen beers may be
exhibited. Food includes longers, pass
exhibited. Food includes longers, pass
patient assuage. During weekends the
noise can be shattering, but it's fion.
Lunch and dinner daily. Low to low
moderate. Premise at 9675 Scratton
Road, Sorrento Valley, 567:2739. Call
for bloom.

Low to expensive.

VICINO MARE 1702 India Street,
619-702-6181. This small, pleasantly
decorated fish-and-seafood house
serves food that's good though not remarkable. Share higher cost dishes.
Open daily. Moderate to expensive.

SOUTH BAY & CORONADO

JAKE'S SAN DIEGO BAY 570 Marina Parkway. Chula Vista Marina.

ORGANIC VEGETARIAN CHINESE GOURMET CUISINE

619 476-0400. The romantic setting is a masor plus for this restaurant. The vista are atunning from any table you? Il have a see. The mean is mostly flab and selbood, competent in pregnantion. But you cart to come on too many cellinary supprises. Striday buffer brunch, all you can easi with free flowing charmpage, 514-95. Open daily. Moderate to experience. dessert is included in the price of the corner, Cheese coup, burriers and regard are disa waitline. Viagorus developed and seed plantifies a viagorus developed corner. Good viable of you like the seed of the corner of the corn THE OLD BONITA STORE 4014

THE OLD BONTA STORE 4014
Sourta Road, Bonta, 619-479, 553.
The ment is strongly influenced by Basicalitornian/Mesican cooking. The signature desh is the bucket of Basa-style
lobster for two for 523-98. The bucket
includes slapper lobster tails: shrimp,
grifted chicken, and carne assola, plus
Graar stada rice and beam, and for
tillas. Open daily. Moderate

EGEMES 4. Souther 220. Uses Modern.

A \$500MIDA Sonta Monica #1 in Fraccionamiento la Palvina 11-42 *5.

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PEORIE'S, the Landing, 1201 3-rist.
Street, Cornolado, (194-837-4474. This.
waterfoot fish-and-seal-ood restaurant.
offer-a porgeous view and intention weiterfalls. The menu changes darby. The
portions are hoge, Reservations recommended: Open-duly, lunch and dimner,
soundas branch nedules stems from
menu. Expensive.

English golden. Open dash, Moderer La FARRING REPARRIA Favo do Int Heree 19001 #18.4. Plaza Frest. Zool 816, 16–16. 21 Frest. 16–20. 1816, 16–16. 21 Frest level 1900 #18.4. Plaza Frest. Zool 816, 16–16. 21 Frest level 1900 #18.4. Plaza Frest. The flower are covered with weak the state of the wild. The figure are constrained by the wild as inceptional. Doubly the sense of the wild as inceptional. Doubly the sense of the wild as inceptional to a sense of the wild as inceptional to a sense of the wild be wild as the wil

entites, modernte.

PALHEJA EPTAULIANT AND BAR
Cantama: (halfway to Loxernado.)
14-12-03. The A frame building solicities at thatched but and his two interests of the control of amountained with a few five science of the control amountained with a few five science the losts of amountained and interesting the control frame processor and fine were reasoname. Open for incendant same reasoname. Open for incendant same reasoname.

Take Entenada Cuota road to Canta mar exit. Turn right. Iwo toll charge. (Free road: 46-1/2 km Carretera a En senada.) Moderat: to expensive.

PRINCE OF WALES: AN OCEAN-FRONT GPILL Hotel del Coronado, 1500 Orange Avenue, 619-435-6611, ext. 8818. The beautiful room is indeed princely. If your records shood, type daily, 800 as in 100 as AL ESPADAN (1012). Average the shoot of the shoot of the shoot and the shoot of the shoot of the shoot of the shoot of the shoot and chiefe are shallowed in the shoot and the shoot of the shoot of the shoot and shoot of the shoot of the shoot and shoot of the chiefe and shoot of the shoot of the region. The sportions are numerical, and the shoot of the shoot private, and special shoot of the shoot o ext 8418. The beautiful room is indeed princels. If you are on a budge, try the fruct-union soup plus appetizer. All ap-petizes are enough for light meals. For entries, order fresh fish, feer range chacken, and steaks. I scellent bread and desserts. Reservations are necessary. Nightly plano. No children under aix permitted. Open nightly for dinner. Expensive.

(The prefix for all Tijuana numbers is 011-52-66. From the United States use the prefix 011-52-66 when calling Ti-juana: when calling in Tijuana use only the restaurant's six-digit number.)

CHIKI JAI 1388 Avenida Revolución (corner of 7th Street), Zona Centru, 85-49-55. The new dining room, con-truscted from the ground up, is lovely to behold and offers old favorites as well

structed from the ground up, is berely as new Spanish (black. See hers as the local form of the spanish of the spanish of the others served with her only. Rogarier and others served with her only. Rogarier services, here a strong attemptive. Open services are strong attemptive. Open services are strong attemptive. Open services are strong attemptive. One of the services are strong attemptive. is across from the playground on right.

EL RODEO 1647. Blvd. Salinas,
86-56-80. Steak lovers will have a field
day here with a variety of cuts, some
cooked right at your table. The accompaniments are wonderful, an appetizer
and quesadilla. a crisp salad, becaus
served in their own fiquid—even a
served in their own fiquid—even a HELP WANTED

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APPOINTMENT SETTERS, Pay time, evenings Up to \$15-\$25 per hour Satery correspondance. A Fernanc (50) security currency. Call 95, 989, 702-Up to \$1-20 per hour Statey concession, a Forest Sci security current (Fig. 190-20). A Forest Sci security current (Fig. 190-20). A Forest Sci security current (Fig. 190-20). A Forest Sci security (Fig. 190-20). ASSET PROTECTION OFFICERS recorded now for oriented private security company. Intractivate provincin available injul temporal time. No exce-rence necessary. 24 hour joh nutinis. 888-1695-503.

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OUICK, EASY, AND CHEAP! Now, private individuals may place their das as late as 6pm Monday for only \$6. Yess do ned qualify for the \$6 ned if you are advertising a straight, a transla, deseath, or any for ground interprise. See intractions for bounds are made to make the made using either Visa, Discover, or MasterCard.

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multiple add may be purchased.

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an international marketing Contrain of Lot toothe products sociated in James to Valve has mapping part deep profusion core? We are noting for outsider sections over We are noting for outsider sections upon outsiders the product surveyors. Moving sales; plus excelled up to \$12.50 pcf to up to up

pancases, scramand eng with vegges tresh fruit, i cutment & more! Every S January 31, 8 00 am-moo JYOTI SHANGA 3351 Adams Assaus 282-4116 COME ENJOY OUR PRIME RIB BUFFET EXTRAVAGANZA! Sanadore night is Prime Rib Night at the Bahia Cafe. to your order, a colorful salad bar, slow-baked

tatoes and gorden-fresh vegetables. Available 5:30-9:00 pm BAHIJA At the Bahia Hotel • 998 W. Mission Bay Drive





















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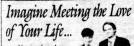
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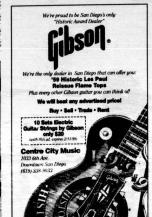
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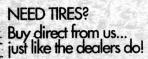
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Angels has a friend of her own. At last, Angels has a ricend of her own. At last, Since the time my second daughter could crawl, she has had only one friend; her older sister Rebecca. Rebecca orchestrated their play life, suggested imaginary games, dete nined who got to be which make-believe character, and decided when

believe character, and decided when the games were over. Now that Rebecca and Angela are us and four years old, they speak in shorthand when they play, laying down the rules for each go-round in an abbreviated call and response.

'kay?"
"No. let's pretend our mom died.

"Yeah, we it both on the honeys,
"Yay?"

"I'm the big sister honey and
you're the bahy honey, 'kay?"

"Kay."

Just as she led the way at home.

Rebecca was the first to have a social life. When Rebecca went off to preschool two years ago, she made friends immediately. Every day when I

the Montessori school she attended, a swarm of little girls swided around us. swarm of little girls swined around us.
At the end of the day when I picked
Rebecca up, the same swarm followed
us to the gate. "Don't take Rebecca
home," they cried. "Let her come
home with us," Rebecca smiled and

an anoreviated can and response. Today when Rebecca came home from school, she and Angela ran upstaits. "Come on, Angie." Rebecca said "Let's play 'Honey, "kay?"
"Kay," Angela answered. "You be the mom and I'll be the honey,

'kay? We're poor children who have to live on our own."
"Yeah, we'll both be the honeys,

waved as though such allegiance were her due. Angela liked Rehecca's friends. They smiled at Angela and

at the center of the first grade social scene. On the playsground she told her friends what games to play and how to play them. At preschool Angela seemed lost without Rebecca. On Fiseadays and Thursdays when I picked Angela up just before uson the second of the second the second of the second o

looking up.
"Did you play with anybody?"

When Rebecca asked Angela

tow less now se could be compost. Mathew

welling with tears. "They all look so

By Anne Albright

her mom. "That's Nikki," she whispered.
"Do you want to say good-bye to hee?" I saked her?" I asked.
"Yeah." Angela ran ahead and
went up beside Nikki. She turned and
waved. "Byc, Nikki," she said with a

One day as we were walking out of the preschool building, Angela tugged on my arm and pointed to a blonde girl walking ahead of us with

tour my mastered and, with a shy smile. Nikki stared at her as though to the shoot Rebeca put hend! she was also she we waked to our car. "She was the come of the finite pade would we waked to our car." She was stared at her as though she said, "Emily loves her slass. There are only 12 kids, and the teacher is

we walked to our car. "She was probably just thinking about something else," I said. "Like what she's going to play when she gets home."

house."

Angela stared out the window and didn't reply.

That night after the girls had gone to hed, I talked to lack, "She eems to like school," I said. "She's always asking when she gets to go neat. She seems a fittle nervous when we drop her off, but she doesn't cry.

Her naches, low her and tell me that Her teachers love her and tell me that

brings home?" Jack asked.
"Mm-hmm," I answered, eyes

sad. In every p' ture Angela painted at school, someone was crying. Potato-shaped children with somber black eyes and wide, downturned mouths cried long strands of interlinked tears.

Sometimes even the flowers wept.

When the time came to sign When the time came to sign Angela up for the winter session, Jack went to school and talked to her teacher. "The sad pictures are because she's missing you," the teacher said. "And I think she's still a little overwhelmed. With 24 kids and two

friends: They smean.

In the first properties of the state of the smooth brown hair. A thouse Angla section of the case of the great. You should sign Angela up for the same class. We could carpool."

the same class. We could carpool."

Angele started her new class on a Monday. By the next Monday, she and Emily greeted each other with a hug. Now they play together all the time. On the way home from precchool Angela chatters on and on about Ernily and the stories their teacher read and the games they

When I dropped Angela off at school yesterday, her new teacher showed me a picture Angela had painted. "I had all the kids do self-When Rebreca asked Angela blet teachers love her and term to that between the friends. Angela told her base sees you see and well behaved, he between to have any friends. "Have you seen the pactures she brings home?" Each asked.

"Have you seen the pactures she brings home?" Each asked.

"Have you seen the pactures she brings home?" Each asked.

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