

SAN DIEGO WEEKLY

Reader

On a bright October day in 1962, two men stepped from the street into the front yard of a large redbrick house in Amherst, Massachusetts.

Except for the fact that both wore black (and the house was not for sale), they might have been mistaken for a real estate broker and his client, pausing as they did to gaze at the exterior, the taller man speaking in low tones, the smaller man listening mostly in silence.

After a few moments, they rang the doorbell, spoke to the smiling woman who answered, and were invited inside the former home of Emily Dickinson, the 19th-century American poet who spent most of her 55 years of life in the house and wrote all her poems in a single upstairs room.

As they mounted the stairs, it was clear that the taller man, John Aherne, priest and poet, had come to pay homage.

STORY CONTINUED ON PAGE 32



Photo: John Aherne

This Man in Black Why Did They Love Him? Why Did They Fire Him?

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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 45803, 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.

Missing Parts

The reason why Jane Austen's *Mafia* (Movie Review, April 8) was shortened to *Mafia!* was because marketing studies told the movie's producers that most potential audience members simply didn't know who the hell Jane Austen was (or is). Even the producers of *The Madness of King George III*—obviously aimed, unlike *Mafia!*, at a fairly literate audience—left off the "III" in this country, figuring that American audiences would hesitate to go to the movie because they would not have seen parts "I" and "II." Apparently the producers of *King George* learned their lesson from Kenneth Branagh's *Henry V*, which caused a lot of confusion for American audiences who didn't realize there were no parts I through IV.

John Book
Huntington Beach

Sometimes We Do Get A Pearl

I never thought I would do this: take the defense of my only movie reviewer. But Nick Trietsch's letter (April 8) convinced me otherwise. Mr. Trietsch says that due to Duncan Shepherd's bad reviews, he is going to give up movies and take up guitar. Well, maybe he will be much better off, considering the pile of Hollywoodian garbage that smotheres us every week. And yes, Mr. Trietsch is right. Mr. Shepherd is a damn good, grateful, and probably a perfectionist who is not afraid to give us all the failures we are fed. But as an old amateur film reviewer, there is one thing I can tell you, Mr. Shepherd: a breadth of cinematographic knowledge is nothing short of amazing. And it is a fact that when you know so much you also know when and where a movie failed.

This week Duncan Shepherd did it: a four stars to *Tango and Salsa*. They are all well deserved. And Mr. Shepherd's analysis is very accurate. *Tango* is a wonderful movie, elegant, refined to the extreme. So, you see, sometimes we do get a pearl, even here in Cow Town. And am I perturbed that we have someone trustworthy who will let us know about it. So, thank you, Duncan Shepherd, for your great work. You deserve an A+.

Sege Ansay

Ask Eve
In regard to your article "Never a Dull Moment" (April 1), I

had the hardest time reading this without wincing. I am not entirely sure what the purpose of this article was. I guess just to show what other people believe about heaven and God. There's nothing wrong with that, certainly. But if your aim was to clarify heaven and what we will be doing there, you failed miserably. I marvel at the opinions that prevail in spite of the fact that when it comes to Scripture, there is no room for opinion. If I relied on the opinion of anyone, even myself, save God and His Word, I would be sure to be lost. The Bible has clear guidelines on what it is to be a Christian, on God's law, on heaven, on angels, on man's mortal nature, on hell, on salvation; in short, on everything we need as humans to be saved from death, which is the cost of sin, and to be free of deception, which are to increase as Christ's coming draws near. Any other book or belief aside from the Bible will tell you something different, naturally. Even with the Bible, people believe what they want to believe, and if they don't like it, well, it changes. Is this really consistent with God, who is the same yesterday, today, and forever? It is a continual source of amazement to me how most people will trust their souls to erring humans, and even more fallible human opinions, not even bothering to search out the saving truth for themselves. If it sounds good to you, it will save you. Is that safe? Ask Eve.

In spite of God's clear and simple command, she decided that the serpent made a good point. In her opinion, the fruit looked good to eat. The rest is tragic history. When will we ever learn?

Danyne M.

Don't Mess With The OMBAC

John Benardata and his article "I Am My Own Queen" (April 1) both need some fresh air. Personally, I don't care about his opinion of Tijuana's cabdrivers, but I do find his reference to OMBAC to be objectionable. The Old Mission Beach Athletic Club is a long-standing contributor of time and money to the San Diego community. Wrongly comparing "OMBAC types" to puking, obscenity-shouting, middle age men asking like children indicates to me that John has no firsthand knowledge of what OMBAC is about and probably did the same amount of research on TI cabs.

Dave Guinn
Pacific Beach

Rare And Refreshing

Congratulations to Bill Hanson for his excellent April 1 "City Lights" articles. It is rare and refreshing to read reports that capture the human aspects of life on the border. In "Brain Damage and the Border Patrol," he shows rare insight and empathy for immigrant workers who are injured when hunted down by a system that shows no mercy and provides

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APRIL 1999

An archive of City Lights stories can now be searched on the Internet at www.adreader.com

Eye of the beholder Noted Point Loma artist Robert Levine, 70, suffered a minor catastrophe last week when one of his famed acrylic sculptures was shattered after it mysteriously fell from a wall at the Denver Art Museum. "We're devastated," a museum spokeswoman told the Rocky Mountain News. "We'd love to replace it with another of his works." Levine told the paper that a deal for another of the 20-pound, 54-inch translucent discs he created in the late 1960s, now worth about \$200,000, might just be arranged. "I haven't built any of those objects in 30 years. I may have one of them upstairs. I'll have to check." Levine also said he has no hard feelings. "You can't go beating people up about things like this. Really, they probably feel worse about it than I do. I do feel sorry for them. Years ago, I sent a couple of them down to São Paulo in Brazil — and [gallery visitors] hated them so much they attacked them. They scratched at them and did all sorts of awful things." Yet another school district is angling to lure Anthony Alvarez away from his current gig as San Diego's chancellor of instruction and head of its Institute for Learning. This time, it's the Orleans Parish School Board in New Orleans, which placed Alvarez along with three others on a wish list of "nationally renowned educators." It would like to recruit to run the school district.

Close, but no goal A nine-member group of amateur Pakistani soccer players and coaches was all set to board a plane from Mexico City to Tijuana last week when Mexican officials swooped in and busted them all for expired visas. The team, which had been in Mexico for the Monterrey '99 Amateur Cup, was planning to jump the border in Tijuana, Mexico officials told *Agencia France Press*. Instead, the Pakistanis were deported back to their home country. K200B-TV, whose chief sportscaster Ted Latham became an unapologetic flack for last year's taxpayer-financed Padres stadium deal, is back looking for another favor from the government. This time the station says it can't begin broadcasting digital television signals later this year unless the federal government gives away a wartime case transmitter building. "The only place we can legally build a building, the cement runs through it," K200B's chief engineer Richard Lockman told *Broadcasting & Cable* magazine last week. Lockman said he hopes that lobbying the justice department, the FBI, and the Navy will pay off. If not, he claimed, "I can almost guarantee that we won't make" the November 1 start-up date. And even if it gets its exemption, don't look for the station to broadcast highly touted high-definition TV right away. "The federal mandate does not indicate that you have to do high definition, so it's not an impossibility that we will just do standard definition and not upset anyone at all," Lockman told the magazine. ... Speaking of the Padres, the team claims it has sold out its entire inventory of "virtual TV ads," plugs that appear via the magic of electronics on place like the wall behind home plate.

Unrefusable offers Part-time Coronado Shores resident and famed lawyer to the Mafia Oscar B. Goodman is running for mayor in his adopted hometown of Las Vegas. Philadelphia-born and bred Goodman, who has represented such mafiosi as Meyer Lansky, Tony Spilotro, and Sam Donaghy, was elected to the position with ex-San Diego mayor Roger Hedgecock. Now says, "I want to make Las Vegas my number-one client." But the Las Vegas Jewish-American is not impressed, calling Goodman a "bribe-taker-butchers." ... A Utah scientist funded by the National Aeronautics and Space Administration (NASA) is recruiting identical male twins to take part in a study to be conducted in San Diego this summer about cardiovascular and musculoskeletal changes following space flight. Dr. Ted Adams, principal investigator in the department of cardiovascular genetics with the University of Utah School of Medicine, told the *Daily Utah Chronicle* that only male twins may "bead there are not as many hormonal differences between identical twins as there are between fraternal twins." Twins will be confined to bed for a month and will make \$100 a day, plus travel and food.

Contributor: Matt Potter

The Reader offers \$25 for news tips published in this column. Call our voice mail at 619-235-3000, ext. 446, or fax your tip to 619-235-3096.

Busted Scanners

By James B. Kelleher

Bill Cheek has been fiddling around with radio equipment and monitoring the airwaves in one way or another since

the 1950s, when, as a kid, he pried open a brand-new transistor receiver tinkered with the inside, and managed to pull in a signal from a station in faraway Quetta, Ecuador. As Cheek grew up, his fascination with the frequencies grew too. During the 1960s, he moved into VHF and UHF monitoring, and when the first commercial police scanners hit the market in the 1970s, Cheek began listening in on law-enforcement commu-

a typical TV-style search & seizure routine. Then we were hauled off to be fingerprinted and jailed.

"Since the warrant was issued by a judge in [New York], Cindy and I apparently have to be tried there. It doesn't matter that we can't afford to travel and fly, coast-to-coast and that we have no peers in New York [I've never set foot in the state of New York...]. The fact is, we'll have to go to New York for the indictment hearing and for the trial should it go that far. That's the bleak side of it that coupled with the fact that we can't afford to hire competent attorneys who are skilled in electronic communications law."

According to the complaint, the Cheeks sold out the kind of New York police file kids over the Internet. The kids unscrambled the encrypted mes-

saging authority and a friend of the Cheeks. "That's what a lot of people use these interfaces for is that when he sold this interface, he said, you know, this interface can be used to invade MDI, too. And that may be where he got himself in trouble. But honestly, I think this is overkill."

U.S. law-enforcement began moving some of their communications to MDI back in the 1980s, in an effort to put information about surveillance, ongoing investigations, and other sensitive matters out of earshot of eavesdropping criminals. The transmissions still went out across the airwaves, but to anyone listening in on a regular police scanner, they sounded like a bunch of electronic bleeps.

Oppenheimer has been covering Latin America since the mid-'80s, concentrating on Mexico for the last seven years. In his book he analyzes the Chaps uprising, the assassination of political leaders the interviewed Luis Donaldo Colosio the day before his death in Tijuana, the corruption that has crept to the highest levels of Mexican society, and the Mexican drug cartel's role in infiltrating the power structure.

The Reader met with Oppenheimer on Thursday, March 25, at the Hana Hotel to talk about drugs, corruption, and the future of San Diego's Tijuana.

Reader: Could you ever foresee an uprising in Northern Mexico like the one you covered in Chiapas?

Oppenheimer: I think that Tijuana is one of the most cor-

Bordering on Narco-Chaos?

By Bill Manson

"I would hate to be the president of Tijuana tourism board." So says Andres

Oppenheimer, 48, Pulitzer prize-winning Argentinian-born Latin American correspondent for the *Miami Herald*. He was in town recently to speak at San Diego's World Affairs Council about his recently published book, *Bordering on Chaos: The War Between Mexico and the United States*. The book "a revealing look at the secret and powerful political society of Mexico, its breakup, and the fallout that we are witnessing today."

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Andres Oppenheimer

Modelin' cartel wanted the government to drop extradition [laws]. So they officially said, 'openly.' Either you drop the extradition or we're going to explode car bombs every day in Bogota, and they did. Every day or every week, until the government didn't have any other choice but to lift extradition laws.

In Mexico either they don't or they are not making it public. So you don't have a situation where you have a cartel with a very public figure running it like Pablo Escobar. And all the cartels we've had in Mexico, you didn't see them putting out public statements.

They were operating in the shadows. They didn't threaten the government. "Either you do this or I'll do that." The fact is that they are not an open organization with a political agenda. Most of the killings you see in Tijuana are among themselves. You know, the Tijuana Cartel against the Cartel de Collo.

So the only reason why I would doubt that you would see a marked deterioration in the situation in Tijuana is that so far you have seen a war but you have not seen a public war between the cartels and the state [authorities]. The cartels are buying off a many corrupt politicians and law-enforcement agents they can. They are not declaring open war on the government. It's a different strategy.

Reader: How much do you think they have penetrated the political set on this side of the border?

Oppenheimer: I would be very surprised if Tijuana drug lords had bought politicians in San Diego. Because if you look at the drug lords in Mexico, many of them have been pretty unapologetic people.

Reader: Tell me what you know about the Arduano brothers.

Oppenheimer: Well, they're supposed to operate on this side of the border. That's the conventional wisdom.

Reader: What do you see in the future for Tijuana-San Diego? Oppenheimer: I find it interesting that with your 60 percent or whatever majority of minorities — Hispanic, Asian, and others — that you still have a white Anglo power-house running the city. San Diego is still in the hands of Anglos. And considering that it has a 40 percent Hispanic population, how different it is from Miami or other American cities where you've had a big reversal [of ethnic populations].

Reader: So do you see a hypocrisy in the U.S. "certifying" Mexico as an ally in the drug war every year?

Oppenheimer: Absolutely. It's crazy. Who certifies it? It's a showcase of cultural arrogance. But more than that, it's cynical, and it's going to cause a lot of problems next year. This is the first time in 12 years that the two [countries] congressional and presidential elections coincide. I think relations between Mexico and the U.S. are going to take a dip next year because of the timing of the certification, by March 1, 2000, Mexico has elections three months later. So during this certification debate, in February, in the middle of the Mexican election campaign, when our Republican senators start screaming and yelling, demanding that Mexico (not be certified because, you know, supposedly it's a corrupt, hopeless country... You can imagine what the response will be from [any] Mexican candidate in the presidential election. They're going to beat the nationalist drum like they haven't in years. It's going to get nasty.

Reader: What do you see in the future for Tijuana-San Diego? Oppenheimer: I find it interesting that with your 60 percent or whatever majority of minorities — Hispanic, Asian, and others — that you still have a white Anglo power-house running the city. San Diego is still in the hands of Anglos. And considering that it has a 40 percent Hispanic population, how different it is from Miami or other American cities where you've had a big reversal [of ethnic populations].

Reader: Why do you think the

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From Bill Cheek's website

recounted the arrest. "At about 7:00 a.m. on Wednesday, March 31, 1999, Cindy and I were enjoying our first day of the day when there came a loud banging on the door. We supposed it to be an early-morning overnight FedEx or UPS delivery, I answered the door. "A badge was shoved in my face with the announcement that there was a warrant for Cindy and my arrest and for a search of the premises. I stopped back and a dozen or so well-armed agents from the U.S. Secret Service, FBI, Customs, Postal Inspectors, and from a local police force charged in. "I was handcuffed and put on the couch. Cindy got up and wandered into the area and inquired what the commotion was about and was handcuffed. "The next two hours were

whistles, and screeches, the kind of noise a fax machine makes for scanner enthusiasts. The move to MDI took a lot of the fun out of the hobby — and something of a challenge for them. As the Cheeks say on their website (www.contraints.net): "The hell it is, there is getting to be less and less to bust on there on the airwaves, but more and more to bust. Instead of having to give up radio and take a lesson on crocheting there is every reason to dig deeper into radio."

To help their fellow enthusiasts "dig deeper," the Cheeks posted free instructions on their website on how to build a so-called "data decoder interface" — a circuit made from parts readily available at Radio Shack, which transformed the MDI into the



Q. Dear Dr. Harvey: I have recently been diagnosed with a bad disc in my lower back. My doctor said that there are signs of degeneration and that surgery may be an option. Can chiropractic help treat a bad disc?

However, most people could use a better understanding of these terms. The term "slipped disc" is a layman's term. The disc cannot slip—it is knitted into the vertebrae from both above and

This disc may also degenerate along with the vertebrae themselves. Most people lose 1/2"-2" in height when they get into their 60s and 70s. The majority of this height loss is due to the

The success of back surgery varies. Symptomatic improvements such as lessening of the pain is often short-lived. Within one year after surgery, a large number of patients are no better than before and most symptoms return. In a study of 7,391 operations performed by 71 different surgeons, within one year 48% of patients had the same symptoms. Currently, there are approximately 600,000 back surgeries performed per year with about a 50% failure rate!

Dr. Harvey is the Founder/Director of New Life Chiropractic Clinic in Solana Beach, one of the largest clinics in San Diego County. He has been in practice for 16 years.

A black and white portrait of a man with a full beard and mustache. He is wearing a dark suit jacket, a white shirt, and a dark tie. The image is grainy and appears to be a photocopy or a low-quality scan.

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This question was good for one of our better office pools. Everybody had an opinion. We were all in agreement, though, that Mary really has to get out more. The stretch of Laurel between State and Union is up there on the steep-to-moderate, but there are locations that can beat it. To be honest, my money was on B Street in Golden Hall, between 20th and 21st. Turns out that's the same as Laurel — a 22.9% grade. A lot of the elves lost their allowance betting on Ash Street, between Sixth and Seventh downtown. It's only 22.2%.

So maybe the elves have to get out more too. According to city calculations, the best streets of which to commit suicide on a skateboard are in Point Loma and Mission Hills. Number one is Poplar Street at Evergreen, on the east slope of Point Loma, at 26.69%. Neighboring Oliphant Street is number two at 26.65%. Torrance west of Keating, in the Uptown/Mission Hills area, is number three at 26.64%. Just west of there, Bandini in San Diego and California is 24.99%. The city's list doesn't have anything to say about the likes of Texas, Hill, Talbot, Guy — a few of the others that got a vote from the elves.

Of course, there's always one wise guy in the pool. Pa Alice kicked in a fun and just said, "Nictionary Hn!" We couldn't get him to be more specific, sweetheart. We just insisted that somewhere on that legendary knoll in Spring Valley we'd find our steepest street. Well, the place is known for its gravity-defying layout, so we grabbed our calculators and took a field trip to the county cartography department. Now we're sorry we did. Pa Alice is demanding his money. Ma Alice, our referee, says he loses on a technicality; and Grandma Alice, who was holding the pool, keeps bugging us to drive her to Fashion Valley to spend her windfall on new aprons and over mitts.

Dictionary Hill neighborhood that lies roughly in the northeast quadrant of the intersection formed by Jamacha Road/Apple Street and Grand Avenue. The cause of all our problems is a little driveway that would connect Maria Avenue from the north to Chestnut Street. If Maria didn't descend at the cliff edge, there are several houses along this driveway, but it's not officially part of Maria Avenue on any map. Over the horizontal distance of 200 feet, this roadlet rises 65 feet. That's a grade of 32.5% grade (no pun). Pa Alice is pulling a Clinton, saying something like, it depends on who you mean by "steep." We're not buying any of it. The steepest official thoroughfare in the neighborhood appears to be Maria Street between Ramona Avenue, north of Chestnut, which includes a grade of 28.5%. This is 30.0% of a percent less than Poet Street, which Ma Alice has declared the winner. But nobody bet on Poet Street, which is why Grandma Alice has her mud set on those aprons.

Since I have nothing more to lose after my bet on B Street, I'd be glad to entertain new ideas and guesses about steep streets anywhere in the country. You submit the name (and the block), if applicable, and we'll check it out. If you can bet Poe Street, I can't promise you the kitty, but you will be made a life member of Team Matthewaley. One suggestion: Don't bother looking in new development areas. According to the road-builder bible, *Street Design Policies and Guidelines*, depending on the category of street you plan to build, the maximum grade for any stretch is 15% (for low-volume urban residential) or rural local traffic. If you're building your own freeway, you can knock that back to 6%.

Matt:
Who was the original April Fool? Where did the day come from?

— The Weaver Family, La Mesa

Nobody's positive, but evidence says it was a Frenchman. It's 1564, and the French king says everybody switching from the Julian calendar (New Year's Day, March 25) to the new, improved Gregorian calendar (New Year's Day, January 1). Under the old calendar, it was traditional to begin celebrating on March 25, culminating on April 1 with big parties and gift giving. But apparently some people either didn't get the news about the calendar change or decided they wanted to party anyway. The high Frenchmen, those in the know, of course, saw a perfect opportunity to laugh at their inferiors: they started sending joke gifts and fake party invitations on April 1 to those who weren't up with the times. The sneer fest was so satisfying to discontinue, April Fool's Day migrated to England about two centuries later, then to the U.S.

— S.B. in Clairemont

hardly somewhere you'd locate and Dos Equis are available in kegs, even here in the U.S., if you know hard enough. According to local beer distributors, it's mostly tradition. Until American drinkers hit the scene, Mexican breweries haven't had any call for beer by the keg (the drunken frat party not being a South of the Border mainstay). Bottle by bottle is how their customers were used to drinking it. And importing keg beer is a major headache. So there hasn't been a real reason for the Mexicans to retel to send cerveza by the vat. But just keep pounding down those brews, S.B., and maybe they'll oblige you eventually.

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

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San Diego Reader April 15, 1999 **13**

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By Patrick Dougherty

STOP THE PRESSES

Five hundred miles of rain. This particular ski trip began in Northern California and is planned to end in the snowfields of downtown San Diego. I must own that this happy outcome is becoming more problematic as I count the wounded alongside Highway 101. The highway's shoulders are littered with automobile wrecks. There is at least one mangled vehicle every 20 to 30 miles. It's as if I'm driving through a weird-ass guerrilla war, one where the local liberation army is only attacking white adults driving new Land Rovers.

I drive. I dodge. I weave. I turn the radio on. I turn the radio off. Hour after hour, after hour. The rain, gray skies, gray landscape, and wet road meld together to form a 360-degree blur. By hour 11 I see newspaper headlines in my mind and occasionally, on passing billboards. Sensory deprivation has set in.

Tony Gwynn Admits He's Not a Nice Guy. Longtime San Diego slugger admits harboring negative thoughts about the Y2K bug, claims he will not board an airplane when the new century rolls in. "Look, all I want out of this is an automobile dealership," said the future Hall of Famer.

Shay to Lakers. "Don't Dis Me." Shaq O'Neal, Lakers center and seven-foot-nine-inch, 420-pound human mutant rejects a quarter-billion-dollar, four-year contract. "It's not about money," says the fourth richest man in America.

Finding A Job in the Darndest Places. "This is Goldie Hair, your rock-dumb blonde anchor at Alive News. We have a breaking story. Let's go to the Albanian-Kosovo border where someone we've never heard is standing by with an up-to-the-minute report."

A grim-faced but ruggedly handsome man appears on camera. His name is Troy Fontana. Cut to studio. Goldie appears rock dumb but concerned. "Troy, we've all seen pictures of the heartbreak, the endless lines of refugees pouring across the border." Cut to film of refugees pouring across the border. "But tell us, what is it really like?"

Troy, looking snappy in his \$1000 Burberry trenchcoat, replies, "Yes, Goldie, the human suffering is beyond anything we're used to seeing among white Europeans. At least among white Europeans over the last four or five years. But today, in the midst of this enormous tent city, a city where fecal matter runs through open trenches like rain-water and pets must be leashed, there is a

SPORTING BOX

man who has come to help." The camera cuts to a middle-aged male wearing a fresh blue suit, white shirt, and tie.

Tony advances on the blue-suited man, thrusts his microphone forward and shouts, "May I ask who you are?"

The man, startled, responds, "I am Rick Bay." "And what brings you here?" "Well, I am the San Diego State University athletic director. I'm looking for a basketball coach."

"You came HERE to find a basketball coach?" You can tell from the tone of his voice that Troy is excited. This is one hell of a human-interest angle.

"Well, Troy, the NBA has plenty of Coats. Sets, Bosmans, and transistors. I'm looking for someone to coach in a doomed, collegiate conference. If I can find someone here who will take the job—strike that, if I can find someone who is qualified and will work for visa papers, everybody comes out ahead."

The camera closes in tight on Rick, then cuts to refugees pouring over the border like thick gray on mash potatoes. Troy's voice is heard in the background. "There was

have it, Goldie, somewhere in this mass of misery may be the next Arnes BB head coach. A simple man taken from the squalor of this hillside to a one-bedroom apartment on El Cajon Boulevard. Back to you."

Padres Demand First-Born Male Child. Larry Lucchino, San Diego Padres CEO, announced that the downtown ballpark would be abandoned unless his organization received title to every first-born male child delivered in San Diego County. "We can't make it as a small-market team," Lucchino explained, "unless we have a guaranteed stream of wage slaves." Later that afternoon Mayor Susan Golding appointed a committee to examine Lucchino's latest proposal.

San Diego Chargers Sign Recent Leg Amputee and Longtime Has-Been Joe Namath. Broadway Joe Will Be Starting Quarterback. Exhausted after Saturday's 1999 NFL draft, Chargers GM Bobby Beathard told an early-morning press conference that he had traded his first-round draft choices through the year 2013 in return for the 15th pick in this year's third round. "Let's just say we have our eye on somebody," Beathard announced with a wink.

Having Joe as our main man takes a lot of pressure off. What the hell, maybe we can hire a new coach."

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

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SIGHTSEER

No Excuse For Poor Sex Education

I would not be hard to track down several women who would say that I must have been a poor pupil, but in fairness, I received my first lesson in sexual education at a tender age. I was between the third and fourth grades, when my family still lived in a progressive community in the Green Mountains of Vermont. I was more intrigued by boyish things like throwing rocks than by pubescent things like getting them off. The kids who lived on the mountain where I grew up spent most of their time playing on a public tennis court that had been built above a small beaver pond and a communal sweat lodge, out of which naked, giggling adults would periodically emerge. Sitting on the court one summer day with my older brother and his friend Susan, I served some callow flirtation between the two. Unable to act on whatever pitiful little desires they had forced to grow, they took their frustrations out on me: Susan commanded me to stand in front of her and drop my shorts, while my whipped brother sat still. I obliged without hesitation, immune to shame until standing in front of the hysterical Susan with my tan shorts around my ankles and even my skinned knees blushing. "So," I thought, "this is sex."

My little performance was all I needed to get going. A couple of days later, fancying myself sexually educated, I was under a makeshift tent in my bedroom kissing the daughter of some family friend. Until more recently than I care to admit, my sex life had been a string of learn-on-the-fly misadventures. In grade school, I was too busy busting jokes about earnest sex educators (armed with words like "vulva" and diagrams of flaccid and erect penises) to learn anything, and my parents assumed I knew everything because I pretended that I did.

Today, however, there is no excuse for poor sex education, for children or adults. Even better than the low-to-manuals hiding on bookshelves in national chains are the many websites devoted to sexual practice, safe sex, and psychosexual health. Online, every angle of human sexuality is either defined, discussed, or illustrated. Those parents who are not comfortable discussing sex with their kids can at least direct them to one of the following sites: Dr. Ruth Online, Sexual Health InfoCenter, or Sexology Netline. In



fact, these sites provide children with a more thorough education than can most parents or teachers; many kids are more comfortable asking a computer questions about sex than an authority figure.

For the adult looking for an advanced degree in sexual education, or even just a refresher course, the most comprehensive and literate site on the Web is the Society for Human Sexuality (SHS). Based in Seattle, and with a chapter in San Francisco, the Society for Human Sexuality is "an all-volunteer social and educational organization devoted to the appreciation of the myriad consensual forms of human relationships and sexual expression. Participation is open to anyone over the age of 18, regardless of gender or sexual orientation."

No topic or piece of obscure erotic trivia escapes the grasp of the SHS website. The site's massive index leads visitors through sections on sex toys, flirting, and hosting erotic events, to name a few. Even the sexiest browser will stumble upon some eye-opening information. For example, in a chapter on fetishes (my first keyword search, I must admit), I came across a practice known as plushophilia, or making love to a stuffed animal, or "plushie," something that even my dirtiest friend, Hank, has yet to tell me about. The SHS has this to say on the matter: "Probably the most common thing plushophiles do with

their plushies is to simply cuddle them. Many of us sleep with our stuffed animals as well. Concerning plush sex, two common methods are to hug a plushie while pleasuring oneself and to rub against the fur of the plushie until achieving orgasm. Some people modify their plushies to have a hole to thrust into. Some plushophiles have such strong feelings for plushies that they can make themselves peak just by looking at one or just sniffing its scent." Did you know that?

With its arsenal of columns, essays, interviews, and documents, there is no query or problem that the SHS site cannot address. At times, however, the site tries too hard; its cold, scientific syntax tends to overexpose sex and thus deprive partners of the benefits of spontaneity and the thrill of discovery. Other times, the site's explanations come across as downright silly. In explaining the purpose of "Weekend Getaways" with multiple partners, the SHS writes: "The only difference between these events and regular sexual interaction is that the weekend is specifically planned for and devoted to sex, and one reason you might want to think about going is 'to socialize and network with other sex-positive folk' and 'pick up on synergistic arousal caused by other folks playing with each other around you while you have sex with your partner.' Isn't that what all weekends are for?"

Here's my advice to kids (I bet you parents can't wait for this): The Web can teach you all — and maybe even more than — you need to know about sex. But don't get too smart, or you'll never drop your shorts on a summer day, and you'll never know the arousing flush of shame.

— Justin Wolf

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*1999 model year retail prices. Lanos SX 3-door hatchback shown at MSRP of \$12,400. Includes destination and exclude taxes, title, license, and options. Prices reflect models with automatic transmission. Product comparisons are based on published manufacturers' data as of Feb. 1999. Source: Kelley Blue Book, Inc. Feb. 1999.



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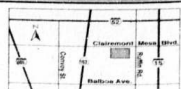
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garage" — a space set at right angles to the house's facade. Yes, it is inconspicuous but unless one has a large lot, wide driveway, and a teeny vintage Metropolitan, ingress and egress is difficult. In newer Pardee communities, Rosemont & Laguna have located some garages behind porte cochers or in courtyards. Slowly, perhaps more slowly than one can angle a Cadillac sedan into a "third-car swing garage" without shearing off

"The condo market used to make up about 50 percent of sales in San Diego, but now it's under 20 percent and falling."

the car's chrome, solutions to the Garage Identity Problem are being implemented. At a cost.

In 1995, Pardee introduced two more communities to Del Mar Highlands: "Palma del Mar," whose homes range in size from about 2200 to 3200 square feet, and its most upscale Carmel Valley development to date, "The Promontory at Santa Fe Summit," sited on a canyon rim adjacent to The Heights. The Promontory's huge homes (about 3157 to 4015 square feet) were designed to attract buyers who might otherwise seek custom residences in nearby enclaves like Fairbanks Ranch. Beyond their solid oak entry doors lay posh interior spaces rarely found in conventional planned communities: master-bedroom retreats, libraries, double staircases, high-volumed ceilings, spacious gourmet kitchens and pantries, marble fireplaces, and Jacuzzis. The homes don't come cheap — currently the Promontory's four floor plans are selling for between \$550,000 to \$750,000, not including amenities and landscaping.

But would baby boomers pop down nearly \$1,000,000 for sophisticated tract homes? Pardee wanted that the answer would be "yes." After completing "Mayfield," a series of three-to-five bedroom homes in the mid-\$400,000 range near El Camino Real last year, Pardee followed up with what its assistant vice president/project manager Chuck Connors calls "the art product, so different from anything we've done."

He is referring to the controversial 700-acre Carmel/La

try Highlands just south of Interstate 5, which took nearly 12 years to build due to what Connors tacitly refers to as "environmental issues." What he means is that the development sits on pastoral terrain, far from commercial sites. While this bucolic location may prove alluring to Thomas-influenced homebuyers, it previously had been cherished by an ecosystem of native plants and wildlife, as well as a very vocal group of

preservationists, environmentalists, and ranchers. Nonetheless, quoth Joni Mitchell, paradise was paved, and a series of Fairbanks-seque Mediterranean-inspired and "class traditional" elevations arose like obelisks from the soil, ranging to about 4670 square feet in size and costing from the mid \$400,000s to nearly \$900,000 after amenities.

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boards for Pardee is Pacific Highlands Ranch, east of Carmel Valley, a 5000-unit "village plan" sited on 2500 acres (50 percent of which, according to Connors, will remain "recreational and natural open space") and the 400-acre Rancho Pacifica, north of Carmel Valley in the former Urbanizing Area, which is slated to include custom and semi-custom homes "more idyllic, more elaborate, and with more variety" than Pardee's Promontory residences, according to architect Laguna.

Meanwhile, the builder/master planner is reducing its presence in the less expensive, more rigorous, North County attached-housing market, another bubble before it have done over the past five years. According to Bill O'Brien, chief operating officer of Eastlake, a master-planned community in Chula Vista, the promulgation of construction defect lawsuits has put skidmarks on new condominium development. "It's just inherent to the industry due to the type of structure and the ability of condo owners to join together to bring lawsuits," he says. Adds Peter Donnelly, managing director of the Meyer Group, a San Diego-based real estate and consulting firm, "The condo market used to make up about 50 percent of sales in San Diego, but now it's under 20 percent and falling. Pardee was a big supplier in this market, and its absence is going to greatly impact first-time home buyers."

In biblical terms, this means that a parting of the seas between North County Haves and Have-Nots is imperative. High-income buyers already ensconced in the real estate market will continue to trade upward while renters who can't pony up \$50,000 for first homes will grow increasingly desperate. Ironically, such a trend might prompt a 21st Century William Levitt to build a new, innovative, and affordable middle-class community (Less 'n' Town?) to supplant the increasingly expensive master-planned developments that, ironically, are shooing into the elite custom-home market they originally were designed to cheaply emulate. Already, architects are experimenting with "flow house" designs, rare unattached homes harkening Victorian urban dwellings, and "Courtland Clusters," tiny cottages in circular "converted wagon" formation as options for first-time buyers short on cash, long on aspirations.

Within Carmel Valley exist a few Pardee condo complexes, such as the Caribbean-influenced Martingale, north of El Camino Real; Camino Villas, ubiquitous Mediterranean-influenced, south of Del Mar Heights Road; the nearby Chateau Village, French Mediterranean in design; Del Mar Bluffs, built on land formerly owned by the Halbhay Company, south of Del Mar Heights Road; and Pacifica and Caribea, two swim-

and-tennis townhome communities, north of Del Mar Heights Road. Most of these townhome units range in size from about 1100 to 1432 square feet. Although Connors says that Pardee is not altogether abandoning the North County attached-housing market, he confirms that the company indeed will be deemphasizing it in upcoming years.

Pardee's competitors

begudgingly admit that the builder/master planner is turning out some good product. "They're tough competitors," said the North County developer of a rival master-planned community. "Their newer stuff is much better than their older stuff, particularly what they've done over the last five or six years. Their architecture is becoming more innovative, and although I used to think they

approached the market more like a builder than a master planner, I think that's changed, too."

Those Little Boxes on the Hillside whose tacky tacky stucco and plaster walls lovingly embraced 1950s and 1960s families are no longer part of the American Dream. Today, five-bedroom homes with home offices, media centers, gourmet kitchens, and, yes, servant's

quarters are what post-Cold War boomers feverishly dream about at night after calculating the cumulative worth of their Intel, AOL, Coca-Cola, and Disney shares. And as they get in touch with their inner children, authentic selves, and Native American protection spirits, they will find ways to further separate their domiciles from the madding crowds, by making statements — planting cacti

when their neighbors have erected pine trees, using a splash of color on their window trimmings and always, always, always just saying No to Mediterranean banality when it's offered by Sellers in architects' garb.

— Susan Vaughn

Susan Vaughn is a regular contributor to the L.A. Times and co-author of Los Angeles Realm of Possibility.

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This is the third in a series of six.

It was a neighborhood I recognized. The homes were neat and kept up. The front yards were simple, where one might see hand-painted mailboxes and painted rocks set down like Easter eggs. But not here. In the backyards of these homes, perhaps collard and turnip greens will grow alongside tomato plants, hot chili peppers, and string beans hung from twine. No can on blocks here, no debris in the street, no sofas in the front yard. Lawns were patchy, with red geraniums seen against the sides of houses like blood splattered against walls. Huge birds of paradise, too overgrown to be beautiful, spiked the late-afternoon air.

I had grown up in a neighborhood not unlike this. I'd amble home from school like the children I saw getting out of the school bus. Most were black, but some were Mexican and East Indian kids. Three girls of junior high school age walked together, their blue uniforms tucked up in back and their voices loud; one called back over her shoulder to a younger brother, his shirttail out, dragging home an oversized sheet of paper crisscross with noodles, glitter, and Magic Marker. A young Chicano and his girlfriend turned the corner, holding hands. Forty years ago much of Southeast San Diego was a brown-dirt desert of empty lots and underused land. Not anymore.

I parked, gathered my things, and got out of the car. Across the street, under the awning offered by a garage door, two middle-aged black men were pinned into light-weight collapsible chairs. Legs spread wide, they each held in their hands a can of beer. Easy laughter hovered over their conversation — until they saw me, then they stared. Any closer and such behavior would have been impolite, but they were far enough away that they felt free to gaze long and fully. I had no interest in staring at them. But this was their neighborhood, and since they'd never seen me before, they felt entitled to keep an eye on me. I nodded in their direction and they nodded back. They continued to follow me until a young man cut into their line of vision. He slow-walked past, leading a leashed German Shepherd and a big-horned mated. The

IF HE'S SO SMART, WHAT'S HE DOING BEHIND BARS?

men continued eyeing me as soon as the young man moved on. By then, so had I.

In a neighborhood such as this one, nothing happens that doesn't get noticed and reported. The fact that I wore a jacket and carried a yellow folder pegged me as special, the way someone from social services was special. I was likely had news or a pain in somebody's butt.

Turning my back on the men, I crowded in front of my car and made my way up the front yard. The house I sought was on the right and set far back from the street, grassed close to its neighbor. It did not look crowded, just subdued by proximity. It was deep green — maybe too dark, maybe too vibrant. Something looked wrong about the color. I had seen it before, though never on a house.

I knocked on the screen door, which rattled smartly against the frame. "Come in!"

I was surprised to hear the disembodied voice. The darkened interior on the other side of the screen looked empty. "Hello?" I said, ready to introduce myself.

"Yes, yes. Come in."

I pulled open the screen door and stepped inside. A black woman of 30 was sitting on the couch. She was in a beige dress and jacket, her shoes under the table in front of her. She had shoulder-length hair and an open, intelligent face pinched with fatigue. She wore no makeup and might have been a door-to-door Jehovah's Witness except that she looked as if she did wear makeup occasionally, and when she did, she looked good. Two little black girls, three-year-olds sprawled beside her on the couch. They stared round-eyed at me.

"Some people get there at 3:00, 4:00 in the morning. By the time they open the gates, the line would be maybe half a mile long."

The sofa, she told the girls to move so that I could sit. The girls were prepared to rebel against the intrusion, but the woman was too fast for them. "Turn on Flubber," she said, "and you can sit up close." They flew to the rack of shelves where the videos and the TV sat. The little girl whose house it was, whose mother it was, turned to stake possession. The woman told her daughter she could put the movie in, and she shot the cartridge into the VCR and hit dials like a pro so that instantly, the image of Robin Williams appeared, deep in conversation with a blob of green jelly-O.

"They've seen it a hundred times," murmured Elaine, looking at the girls' tiny backs.

Her daughter's name was not Twinkle, though I had come to think of her that way because on the answering machine, the girl sang in a piping voice, "Twinkle Twinkle, Little Star." Elaine was not the mother's name, nor was her husband's Jerome. These were the names we'd agreed upon. A girl of 12 suddenly snuck her head out of the kitchen, then back in again. She was cleaning. I dubbed her Cinderella.

The house was compact, with carefully used space. The kitchen was a walk-in; eating was done in the dining area a few feet from the living room. Elaine had purchased the house herself and was raising her daughters by herself, without the benefit of her husband, who was in prison. I was here to talk about that.

Minutes into the movie, neither Robin Williams nor Flubber was as interesting to a pair of three-year-olds as a stranger in the house. The girls swirled around, taken with me. Twinkle had large eyes and they sparkled.

"All right. If you're not going to look at the movie, then you're going to have to go out in back." With out rising from her seat, Elaine opened the door on her right.

Once they were gone — and I had no doubt they would be back — I rattled off the facts I knew.

Elaine had married Jerome in 1993 while he was in the Chula Vista jail, where he was awaiting a hearing as an accomplice in an armed robbery. Later he was transferred to the George B. Kelley Correctional Facility and then, after being sentenced to ten years for his part in the crime (but only required to serve five years before being eligible for parole), he went to Donovan State Prison on East Mesa, where he remains. His next hearing is scheduled later this year.

Suddenly from out back came a howl and the sound of crying. Elaine did not move. "They fake it a lot," she said, and sure enough, almost at once the crying stopped. After school, Elaine watched the neighborhood children whose mothers came home from work later than she did. She asked if I wanted anything to drink; a glass of water would

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be fine, I said. She called to Cinderella and asked her to bring me some water. The girl brought the water, smiled politely, and retreated back into the kitchen. "She wants to go to Disneyland," explained her mother, "so she's cleaning the kitchen. I just bought her school clothes, and there will be no more freebies. She has to learn that nothing is free."

"Mommy? Twinkle flew in from outside. 'Mommy!'

"What is it?" Elaine's restraint was salted with exhaustion. Twinkle said the other girl had called her a name.

"She called me stupid. Am I stupid?"

"No, you're not stupid. In fact, you're a very smart girl."

Twinkle flew out the back door, the news that she was not stupid, that she was a very smart girl. Quiet held for all of a minute. Then the other girl was in the living room complaining that she'd just been called stupid.

"Take them across the street," Elaine called to Cinderella in the kitchen. "You go play across the street," she told her younger daughter, "and I'll come across for you in a few minutes."

The older girl gathered the two three-year-olds and marched them out of the house and across the street. When she came back, she went into her room to do homework. The silence was daunting. Elaine's ability to control the currents of mood and activities without moving from her spot on the couch was daunting too. She'd left her supervisor's job at a communication center an hour earlier, but she refused her girls, then watched over them and a neighbor's child while she took a break before preparing dinner — tonight, homemade enchiladas and salad — and completing the last requirements of the day. I was impressed.

Elaine was used to hard work and a tight schedule. When she and Jerome were first married, she was working a double shift, 11:00 in the morning until 11:00 at night. She told me that when Jerome was transferred from Chula Vista jail to George Bailey, if Elaine wanted to see him, she would drop her older daughter off at school at 7:45 and then hit the freeway.

"I'm talking about flying. Sixty-seven miles an hour, so I could be one of the first to sign up down there."

If the girl in early enough, they might spend an hour or two together. But as often was the case, if an attorney arrived to speak with someone in Jerome's housing unit — there were only so many available phones — she could throw their visiting time back 30 minutes, maybe an hour.

While the system at George Bailey took visitors in the order they arrived, when Jerome moved for the third time to Donovan State Prison, Elaine had to learn a whole new procedure.

"On weekends, I'd try and get there at 5:30 in the morning, which meant I had to get the girls up and dressed and fed

at least an hour before. At that time of day, it's pitch black outside. Some people get there at 3:00, 4:00 in the morning. By the time they open the gates, the line would be maybe half a mile long, and with no lights; you were risking your life sitting out there."

Now, she said, when the gates are opened and the cars checked, people are given numbers in order of their position in the line. "Before, it didn't matter where you were in the line. You would cut you off in the line while you were waiting for the bus, or they'd bump-rush as you got off the bus."

With their numbers given as the cars were checked, visitors would park and meet at "Su Casa," the prison's hospitality center. Numbers were called in order, 1 to 30. Visitors would then board the bus that took them perhaps a hundred yards to the reception area. If they had no ID or were dressed inappropriately (for example, if they're wearing jeans), they were sent away.

In reception, visitors again showed their ID. They agreed in, sat down, and waited. Again numbers were called; they stood and formed another line. Personal belongings were checked and confiscated, while, in another line, visitors passed through a metal detector. When they were through this line, their belongings were returned.

At the time, Elaine was pregnant and refused to go through the detector. She was taken to a private room where she was searched. They also wanted to check for drugs, but she refused.

"I wasn't bringing in drugs, and I told them I didn't want them looking up in me."

The procedure in reception can take anywhere from 30 minutes to a couple of hours. Afterward, visitors board a bus that takes them to the other side of the facility. There are more lines. More gates. More waiting. Finally they meet with their man. By then it might be close to 9:00.

The visiting area was an enclosed patio space with vending machines and benches. Newcomers of 60 days or less were bright orange; others were in dangerous or blue jeans. "When Jerome was a newcomer, the first time I saw him, I had to tell him that orange was definitely not his color."

Jerome, 29, is tall and well built ("buffed," she said), an African-American with Latin good looks. A rebellious kid, he did not finish high school. Elaine urged him to get his GED, and he did.

"He's very intelligent."

If he was so smart, I said, what was he doing behind bars? (This was Jerome's second conviction. He'd already spent four years in jail on a robbery conviction. He was released in 1991.)

"Everyone makes bad choices."

The details of the incident that led to his second conviction were straightforward: Jerome was Elaine's place when friends called asking him to pick them up at a nearby convenience store.



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He drove there, got gas, and then waited in the car while his friends robbed the store at gunpoint. They were picked up two days later.

"Had choice?" I said. "You make it sound like he's an innocent."

"No, he's not an innocent," said Elaine.

Three men participated in the robbery, but only Jerome and another were serving time. Elaine said Jerome and the other man never turned the third man in.

In the code of the streets, friends look out for each other because their friend had a wife and children. Elaine and Jerome were not yet married, but the two friends agreed to cover for the third.

"He's still out here," she said. "This way he can take care of his wife and children."

The concern for a family's welfare is real. Wives, girlfriends, and their children suffer financial, emotional, and psychological hardship while their men are behind bars. With limited social services available to them, the women often turn to each other for support. They do this in the face of criticism from their men, who, behind prison walls, might be sworn enemies.

"Your husband will say, 'I don't have anything to do with so-and-so,' and yet, outside, you're helping so-and-so's wife feed their family." One of those women, the wife of a man for whom Jerome has deep antipathy, remains one of Elaine's best friends.

Racial divisions are strictly

maintained in prison, but Elaine became close to a young Mexican woman whose husband was in Jerome's housing unit at George Bailey. The two used to talk while they waited for their husbands. The Mexican woman asked Elaine where she could pawn a necklace because she had no food for her children.

"I told her, 'Don't pawn your things. If you want, you can come and clean my house and I'll pay you. Don't give something away. Work for it.' So she did. And sometimes now she comes over and we talk, or if she needs something, she asks if she can help me somehow."

Elaine knows what it's like to struggle financially. During the early part of Jerome's incarceration, she was driving with a license, because she would not have been let inside the prison without showing her license, so she would leave her car at the trolley, which was a couple of miles away. People driving to the prison would see her, stop, ask where she was going, and give her a ride. When she got her license renewed, she did the same thing for someone else.

"Someone misses the trolley and needs a ride, we help each other. Women offer each other the price of the bus or a little money for gas but I don't usually take it. We're all out here in the dark, trying to out men and take care of our families."

While some men and women took physical liberties during

prison visits, despite the lack of privacy, Elaine had to wait a year before she went on a conjugal visit.

"It takes a long time to arrange these things, and then when it was my turn, I was thinking, 'What is this? I don't want to go there.' But actually, it turned out to be pretty nice. It's a suite, so there's a place for the children to sleep, and the adults have their own room. The walls are painted a soft yellow and there's a black leather couch."

She was surprised to find the refrigerator and frozen well-stocked. Because many prisoners cannot afford to bring enough food to last the weekend (the

usual length of a conjugal visit), those who had brought enough left what they didn't eat.

But Elaine no longer goes to prison on conjugal visits. She has stopped visiting the prison. She and Jerome are divorced.

"Even while I was going through the divorce proceedings, I'd visit him. I'd put a little money on the books for him. I was trying to make sure he had what he needed."

She felt they were not able to withstand the powerful forces that made marriage, at least for her, impossible. She blames the criminal justice system for making it so difficult to maintain a relationship. And she blames Jerome.

"I'd drive all that way up there after working all night and seeing to my children. I'd go through standing in line and getting on buses and waiting to be told to do this and that, and then when I saw Jerome, he'd have an attitude. He had little control over his own life inside, so he wanted to control me. I tried to explain what I thought was happening. I told him that I was working hard, taking care of the children and keeping a roof over our heads, that I was being faithful to him. I was a black woman trying to keep all this together, and when I came here, jumping through hoops to be with him, what I needed was

some sign of affection, some attention. Instead he's telling me what I should do and should not do out here. It didn't face him, what I was saying."

At the time he returned to prison, Jerome knew he needed to make a stand. "It's a control thing," said Elaine. "In prison you have to stand your ground. 'Drop your soap and you get poked.' That was how she put it, adding that it was not a sexual matter with him. 'It was just that Jerome felt he had to be a man, and he couldn't let his guard down, even in the visiting area.'"

But it was something more. She'd been in lines and buses half the morning, making the cir-

cuit of ID checks and searches, and then she'd have to wait an hour while they called him down from his room. She'd told him she was coming, she said, but he would not be waiting for her.

"Where he'd come down, I'd cry and ask him, 'What did I come all the way up here for? Give me a reason!' There were other men who looked forward to a visit, who held their wives' hands and let them lay their heads on their shoulder. Jerome would come out with an attitude, right off. He offered nothing."

After a while Elaine stopped crying and asking for affection. Eventually she filed for divorce.

"It got to the point where it just wasn't worth it. Other women would talk to me and some of them would be having trouble, and I'd say, 'You know, you don't have to put up with this.'"

But the man she divorced was completely different from the man she had known, the man she thought she married. Prison had changed Jerome.

Would she reconsider her decision when he got out of prison? Perhaps, once out of incarceration, he would return to being the man she fell in love with.

"No." The word was said without bitterness or regret. She spoke with finality.

A soft rap on the front door, and a Hispanic woman entered carrying a small child in her arms. Elaine and the woman exchanged a few words. The woman passed Elaine a few dol-

lars for watching her child. I stood and followed the neighbor as she left. Elaine was behind me. In the front yard, I turned back to the house with its deep green color, darker now than it had been just an hour ago.

"Where have I seen that color before?" I asked.

"I had my father paint that color. It's the Girl Scout color, what you see on boxes of cookies."

"Just why that color?"

For the first time Elaine laughed again. "I loved the Girl Scouts when I was a girl, and now I am a Girl Scout Troop Leader, and my daughter is in the scouts."

"Working from 7:00 in the morning, working overtime sometimes, making payments on your house, raising your daughter yourself, looking after other children. How do you have the time?"

The men who had been sitting in their garage were gone, a pair of empty chairs in their place. Elaine crossed the street. Twinkle called out and then ran to her, her arms open wide. Elaine scooped her up and crossed the street again. I called good-bye. The child waved, a silhouette against the sky turning the golden rose of early evening. Mother and daughter disappeared inside that place of women.

—Janet Phelps

Janet Phelps is a recipient of a Stegner Fellowship from Stanford University.

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San Diego Reader April 15, 1999 21

This Man in Black Why Did They Love Him? Why Did They Fire Him?

Only a favored
few students
were admitted
to the monastery,
a long, two-story
white building to
the east of the
chapel.

At six foot five inches and 240 pounds, Aherne filled the room, a shock of jet black hair crowning his broad forehead, tiny scars pocking his cheeks, chin, and neck. (Some never forgot their first sighting: "the beast," said a fellow priest, "an avenging angel," said the father of a student; "Frankenstein!" said a former seminarian.)

Aherne stood and looked out the window from which the poet had gazed across a field to the house of Austin, her brother. Then he turned and looked around the modest room where Dickinson had expressed much of what she valued, verses from which he had taken drafts of pleasure.

Later, at the cemetery, standing inside an ornate iron fence surrounding the Dickinson family gravesite, he leaned and placed a bouquet of roses, staring down at the headstone:

Emily Dickinson
1830-1886
Called Home

"He proceeded to have a sort of conversation with her," recalled his companion, Patrick Rice, a fellow priest working with Aherne outside Boston.

"He recited many of the poems that were his favorites. A few tears were shed, then we headed home to Merrimack College."

By the autumn of 1962, John Aherne's career was in shambles. A few months earlier, on June 18, he had been summarily replaced as principal of St. Augustine High School in San Diego, directed, after 20 years, to leave the city in less than two weeks.

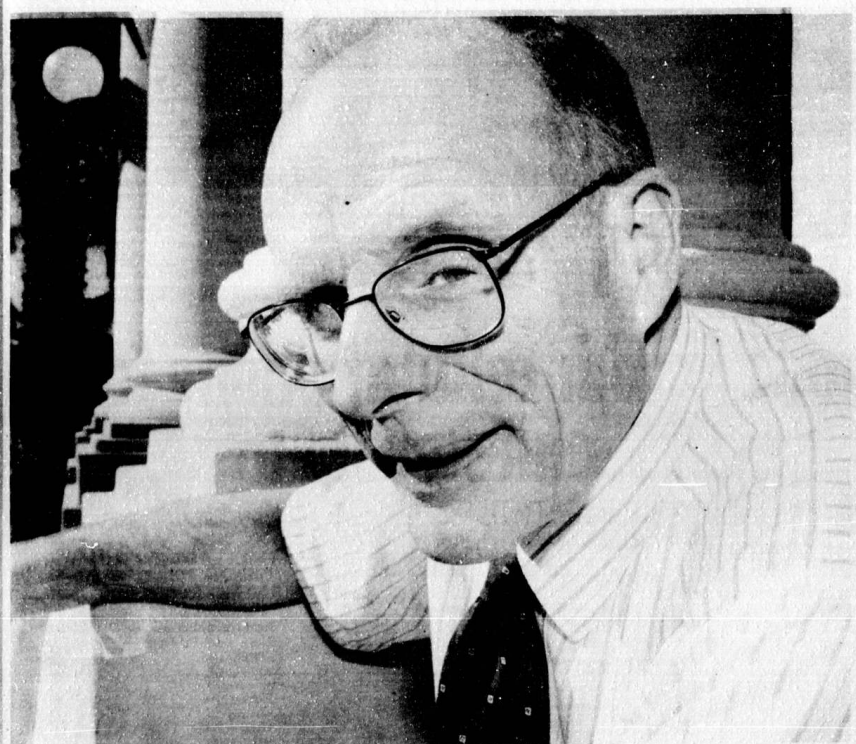
Much of San Diego's establishment was in shock. Over the span of two decades from his campus on Nutmeg Street, Aherne had become friend and confidant of the establishment, joking and commiserating over drinks and dinner, most often within the sanctum of the Grant Grill. His companions were a male elite, which controlled commerce and politics in a city growing far beyond its roots as a Spanish mission and American port.

With affection and humor, the cigar-smoking Aherne had forged many bonds. His allies came from city government offices, labor temples, corporate boardrooms, newspaper desks, even a bookmaker's sidewalk. He befriended Protestants and Jews. Although not an athlete, Aherne was nevertheless respected in the sports community, a close friend of the city's beloved Jack Murphy, the sports editor of the *San Diego Union* and a man whose daily column nurtured the city's dream of major-league sports maturity.



Because he moved in all these circles, by 1962, with the exception of the bishop, Charles Francis Buddy, John Aherne was the most respected and best-known Catholic in San Diego.

As a teenage student at St. Augustine High from 1952 to 1956, I saw Aherne almost daily, yet he remained a mystery to me. He was aloof, austere, a huge dominating figure (the same height and almost the same weight as home-run hitter Mark McGwire) moving across campus in full black regalia, his giant strides straining



Bill Mahedy

ing the bottom that ran down the center of his cassock. Bill Mahedy, a smiling, energetic, upperclassman who was later ordained an Episcopal priest, recalls that despite the fear and awe with which Aherne was held, his demeanor was sometimes the object of adolescent scorn.

"You'd see Big John walking with these giant steps," said Mahedy, now a chaplain at Veterans Hospital in San Diego. "Then, at a safe distance, four or five guys would step into a line and walk right behind him with the same big steps." In short, Aherne was fun to mock, but not to his face, which often held a strained expression of purpose and sourness.

On occasion, Mahedy and his classmates were willing to incur Aherne's wrath. Once, convinced that their assignments were too rigorous, members of one Aherne class turned in their homework on sheets of toilet paper. Aherne was flustered. A debate ensued. "We called it 'the tissue issue,'" laughs Mahedy.

Others were not so brave. When Aherne called on me in

senior English lit, I held my breath. It's not that I was a poor student. In fact, I enjoyed English composition, taught by a tall, wiry priest named William Sullivan. In his hands, I found myself writing essays and, in a class competition, winning a tiny two-volume set of Shakespeare's comedies.

Sullivan, gentle and soft-spoken, encouraged me to write about sports for the school newspaper and convinced me that I had talent as a writer.

But in Aherne's presence (he sat at a desk on a raised platform, staring down at students arrayed across five rows), my confidence drained away, and I often froze, uncertain of what to say, especially when I had not fully prepared for the day's lesson.

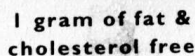
In one sphere, however, Aherne proved surprisingly solicitous and friendly. He recruited me to perform in two theater productions. One, *Come Slowly, Eden*, was an original play that he wrote and directed. The other was a full-scale staging of *Hamlet*.

Both plays held starring roles for my boyhood friend, Victor Buono, who performed at the Old Globe Theatre while we were still in high school and later became the extremely gifted Hollywood television and screen actor.

Not long after we began rehearsing *Hamlet*, I realized Aherne had cast me in both plays for a broader purpose: to assure that Victor, who could not drive, would be delivered home to Mission Beach each night after our rehearsal. "Seeing that I drove a car and lived in nearby Pacific Beach, Aherne concluded I was uniquely qualified to play the role of Rosencrantz. This kind of maneuvering was not unfamiliar to Aherne, and on a much larger stage. By the time of my sophomore year, in 1953, he was embarked on a sophisticated campaign to bring St. Augustine High School into the city's public-school athletic leagues, a crusade he waged with clever attention to the egos and appetites of public-school administrators.

Aherne established an annual "Appreciation Night" banquet, staged with elaborate tentare to persuade public high

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San Diego Reader April 15, 1999 **B**

lively manner. Imperious. He'd stride around with that cigar. Frightened people. Kids were scared of him."

Neely says he believes Aherne was hiding his true feelings, convinced that he needed an authoritarian image to deal with students. Before, says Neely, "with those whom he liked — you know, he had favorites — he was very charming and soft-spoken, just affectionate."

But there had been a clue to the new Aherne. It emerged shortly before young Neely's departure for the seminary in 1945. "I was surprised. One day he asked me to wait after school. We just walked the patio for an hour. He was kind of sharing some of his feelings, you know. I was dumbfounded. He was talking about the disappointments of being friendly."

Neely says Aherne told him: "You befriend somebody, and the befriended one lets you down. And he said something to this effect: 'I am not going to be that way anymore.' And I said, 'Aw, no, you can't.'"

To Neely, Aherne was stealing himself against future displays of friendship.

On a breezy spring afternoon

in 1953, a few months before the end of the Korean War, two crew-cut young men in white shirts and skintight T-shirts warmed up on a dusty gray asphalt tennis court at St. Augustine High School.

The court was in poor shape; cracks ran across lines, weeds appeared inconveniently. A dozen or so young men crouched and leaned against the chain-link fence. Most wore khaki pants and cream warm-up jackets trimmed in purple and gold, the school colors.

Leonard Hurt, the school's chain-smoking tennis coach, announced, "We are honored today to have two of the country's finest players visiting our campus."

Indeed, within a few months, one of the players, the muscular Tony Trabert of Cincinnati, would win the national tennis championship at Forest Hills. His opponent this day, Herbie Harman of Beverly Hills, scarcely by comparison, was a top player in Southern California and nationally ranked. By the grace of Peckham personnel offices, both were assigned to Navy units in San Diego.

Trabert, with pinpoint serve, won the exhibition, but



Traher Harry Neely

it was a freewheeling match, and the students applauded ferociously. Coach Hurt, wearing a tan cap and peering through wire-rim glasses, was visibly pleased. He had arranged the appearance of two superstars from a sport in which St. Augustine had a truly out-

standing team. (Later that year, led by six-time link Tournament champion Franklin Johnson and Jack Moroko, the team reached the Southern California Interscholastic Federation playoff semifinals, competing against teams from much larger schools in Long Beach, South

Pasadena, Beverly Hills, and San Marino.) For Trabert, whose career ultimately led to victory on Centre Court at Wimbledon as well as to royal pavilions and polo-country clubs all over the world, it must have been one of the odder exhibitions.

These precincts were the ambit of students and faculty.

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The monastery was a nerve center: a series of simple bedrooms, a few small offices, a large kitchen, a dining area, and an upstairs meeting space that medieval monks would have called a cloister, which was simply the living room of the establishment. The monks would assemble and discuss the business of teaching several hundred young men growing up in the Age of Elvis.

Inside these monastery walls, John Ahern's life took a remarkable turn of fortune on a late summer evening in 1964 when he was called to him from a gangly 41-year-old English teacher and dean of studies to the leader of the school and its community.

That night, within hours after arriving by car from Appleton, the school's newly appointed principal, John Spaworth, 46, scholarly man, sitting in a chair, died peacefully, sitting in a chair.



Jackie Carter

"We had just watched the Pabst Blue Ribbon Fights," said John Glynn. "I think it was a Friday night." Glynn had bid the newcomer Sparrow good night and walked down the street to a house he shared with his mother. Forty-five minutes later, about 8:30 p.m., he said, "There was a knock on

the door. I answered it." A fellow priest, David Ryan, reported: "Father Sparrow is dead."

With classes starting within a few days, there were hurried consultations with Augustinian headquarters in Villanova, Pennsylvania. By November, "Aherne was

picked," said Glynn, his eyes seeming to settle in the distance of 45 years ago. "He was the clear choice. Scholar. Competent."

Aherne accepted the task with customary directness. In their yearbook, he wrote to graduating seniors: "Providence, which the ignorant call

destiny, placed me in the position of leadership."

Glynn became his vice principal and remained the school's disciplinarian. For nine years, the two men guided the school's fortunes in tandem. Aherne was the public face and big-picture advocate. Glynn the nuts-and-bolts inside-operations man.

Aherne took charge of St. Augustine at the end of an expansion engineered by his predecessor, John Gallagher, a troubleshooter who had resolved a difficult financial situation at Villanova Prep, the Augustinian boarding school in Ojai.

After coming to San Diego in 1947, Gallagher settled a feud between the Augustinians and the Diocese of San Diego, whose leader, Bishop Charles Francis Buddy, had restricted Augustinian fundraising in a dispute over the order's property holdings. Within months of Gallagher's arrival, the issue was resolved.

"Gallagher was more of a public-relations guy," says

Fred Kinne, a retired San Diego newspaper editor who was friendly to the school. Kinne, city editor of the *Evening Tribune* in 1956, conducted after-

noon tennis clinics at Morley Field for many of the St. Augustine players. When tennis coach Burt suddenly decided to leave the priesthood and move to San Francisco, Kinne, aware

Kinne watched both Gallagher and Aherne operate as

the school's principal. Gallagher "got everybody on his side through his personality. He was a glad-hander type. Aherne was more of a dominant figure," says Kinne, "and people enjoyed being around him for his intellectual capacity. He could talk on any subject."

As principal, Aherne moved center stage, joining boards and commissions, gaining the school entry into city sports leagues, taking a key role on the Chamber of Commerce committee that lobbied the University of California regents to establish a campus in San Diego.

While Aherne was raising the school's (and his) profile in the community, he was also raising academic standards in the classroom. On campus, he created an Academic Excellence Committee, developed

a seniors' course in Western Civilization, wrote a syllabus for an honors course in English, and directed more than a dozen plays on a vast portable stage he had constructed and installed in the gymnasium.

Aherne's actions expressed a vision of scholars dedicated to the search for truth, a concept that brings smiles to the faces of his successors.

In the 1940s, says Patrick Keane, Aherne's successor, St. Augustine High School "was a rinky-dink operation out there on the edge of town, and [yet] for him [Aherne], it was Cambridge and Harvard." Keane smiles, then begins to laugh. "And you had the sense that what he was involved in passing on was the grandeur of Rome and Greece."

The contrast between students in ragged clothes and the school's demanding standards was stark: "This was a nondescript batch of kids that would show up there every September," recalls Keane, who numbers himself among them.

But whatever he thought of their station in life, Aherne treated their scholastic resources as a top priority. On his arrival in 1942, the library collection consisted, by Aherne's own count, of 356 books locked in a chest. "Mathematics," he

Outside Zieglersville, Pennsylvania (population 900), under a blue-gray sky, cornfields stretch toward the horizon, a jumble of golden stalks bent and broken, then neatly trimmed rows of brown stubble lead toward a green line of cedars announcing a creek.

answers the door. Henry Ockershausen, a retired pharmaceutical-company engineer, is helpful and curious. I have called to ask directions to a nearby farmhouse where his mother, Nettie, lived with her family in the 1920s.

Aherne. "No, I don't recall," he says. But soon, after pointing out his mother's former home and hearing more about the Aherne family, which lived nearby, he remembers: "I believe I went with my mother to a reception for him many years ago." It was to celebrate Aherne's 25th anniversary as a priest.

Ockershausen's mother, Nettie Hertl, was a twin. She

Aherne's parents settled in the Perkiomen Valley in 1911, a year before his birth on July 18, 1912. But their fledgling poultry business suffered two disadvantages: Nei-

ther husband nor wife was experienced at farming, and it was a long journey to market too far to deliver fresh eggs and chickens and return to the valley in a day. There were no automobiles, only horse-drawn carriages.

When Aherne was four, the family moved into the city. "I think it was so he could attend good schools," says his oldest sister, Consuelo Maria

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who was a year old at the time. "I think it was more that they were just doing well on the farm," said Jeanne Ahern, one of his two youngest sisters. Jeanne and Marion were born in the city and never lived at Cedar Crest.

But young Jack, as the family called him, traveled back to the valley every summer to stay with the Herls, beginning when he was ten years old. "I returned... with the reverence of a pilgrim visiting a holy place," he says. "Every field in the region was lined with cedars," he wrote in 1978, "and their scent to this day carries me back to childhood with an immediate sense, not memory."

The Herl farmhouse, a two-story, white stone structure, its first section was built in 1790, sits at the end of a curved gravel driveway that has been lightly rutted by the wheels of tractors and pickup trucks.

As we pull up along the main road above the house, Henry Ockenhausen points

to the small black mailbox perched on a tree stump. White letters read "Sim-Young."

Later, after dropping Ockenhausen off at his house, where he promises to look for a picture of his mother, I drive back to the Herl property. It is owned by a retired Washington, D.C., schoolteacher, Rosalie Young, whose father bought the house from the Herl family. She lives with her grown son, Robert, a financial-services company employee, and has five-year-old daughter, Shaleha.

A disastrous fire destroyed the Herl barn and several outbuildings years ago, before her father became the owner, Rosalie Young explains. "It's all changed," she says, unwilling to show a visitor the upstairs rooms.

"I can still remember," wrote Ahern, "waking up on my first morning at the farm with the feeling that the wood-slatted white ceiling was the roof of heaven."

As a summer and weekend guest, Ahern seems to have aged a charmed existence. The Herl welcomed him for weeks at a time, and by his account, partially exempted him from the workday chores of farm life.

"It was a terrible treat," recalls Betty Barr, a white-haired neighbor whose house is up the road. But even by his midcentury standards, "everybody knew he was going to be a priest, he was always carrying his prayer book or a Bible."

Still, this presumed religious calling did not stop him from harassing Barr, a few years younger. Once, she says, he drove a small flock of pesky peacocks to the door of her family's outhouse, trapping her inside.

"I said, 'How can you expect to be a priest and do that?'" she smiles, sitting at her kitchen table wearing a ribbed beige turtleneck sweater streaked with attractive narrow lines of blues and reds. "I don't think I was aware that he was fond of Nettie," she says. "But I was younger."

As we sit at the table, I hand Barr a thin paperback copy of *A Kind of Fidelity*, Ahern's autobiography, published in 1978. I have opened it to a section in which Ahern describes the sisters.

"Hattie was voracious, loud, mischievous. She had dark eyes and hair, a pronounced jaw, and dark skin. Nettie was fair, with delicate features and blue eyes which always seemed sad to me. She

was quiet, grave, shy."

At age 14, Ahern professes, "I loved them both but in very different ways. Hattie was a dominant force in my pre-adolescent days. Nettie would be an introduction to the new life."

Young Jack Ahern, self-described romantic and dreamer, falls about and deeply in love with Nettie. "I worked alongside [her] in the fields, and the stock beside her, watched her move quietly about the kitchen and listened to the soft voice..."

As the summer of 1926 progressed, the two found themselves growing closer and closer. "When it was that the new feeling into our lives I do not know," he writes. "I have no recollection of how I knew that she loved me with the same ardor as that which possessed me. But I knew."

Around them, the Herl farm was alive with cows, chickens, field workers, and the children — four young men and women — now approaching maturity.

"It was not easy to achieve privacy... But somehow we found moments to share: a touching of hands, a long look where soul cried out to soul. And on the tussling hay ground I found the lips I loved and the elegant sweet breath. No word of love was spoken, only what an embrace said. I remember the sad blue eyes, watching mine at such moments. Some times I think they were plead-

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Ahern describes the joys of two budding young lovers: "Foolish children, neither of us knew life with its burden of sadness and loss. We huddled together, locked in our little world of love.... Though Nettie was several years older, she knew no more of the world of men and women than I did. Perhaps that is why we brought to our passion the freshness of new love, the excitement of a new and Eve untouched by the knowledge of good and evil."

At summer's end, Ahern returned to Philadelphia and the two began writing "anguished letters," he says, looking toward reunion at Christmas or the following June. "The separation, painful as it was, made the day of return a gift of God, and, for the first time, I was free to hold each other once more to seed a new discovery of all those things we had learned to cherish in

On Thursday Saturday afternoon in the summer of 1928, the two were alone in the house for several hours. A strange stillness settled over the second floor. He writes: "I sat in my room, acutely aware that in her part of the house Nettie was alone too. . . . I wanted to be with her in a way I had never been, but my instinct told me that she was contending with this notion too."

But then, in a moment of pain and uncertainty, Jack Aherne faced an epiphany. His feelings in turmoil, he knew that renunciation was his course.

To describe his renunciation of physical love solely in these bare terms, as I am doing here, is to deprive it of its sweetness and poignancy, yet a reader of his autobiography understands his decision.

"Was it fear of possible consequences?" Aherne asked

"I went into another room."

Aherne wrote, "where the tears could flow unnoticed for the woman I loved so long ago."

Within a year, Aherne says, "I had made the essential decision of my life and started out on the long road to the priesthood."

But he never forgot his first love and the Hertl family. In 1929, Otto Hertl committed suicide, when, in devastating succession, disease

destroyed his herd of pigs, fire decimated the farm, and his finances gave out. Learning of his death, Aherne, 17, and his parents returned to the farm to offer condolences. It was the last time he and Nettie saw each other for 34 years, until he celebrated his 25th anniversary

You a Death," he speaks of "the landscape of love remembered" and writes:

I recall the abashed young
man, now a stranger,
Who waited as she moved
in white splendor
Up the aisle to meet me at the
altar steps
Sparkling like ruby of the
wine of Cataa

"Someone might call him a religious freak," says Sister Marion Aherne, his youngest sibling, looking back on their childhood. "At 15 or 16, he was arrested for breaking into a school and saying a pretend

Ten years later, when his sister Jeanne told Aherne that Nettie had died: "I went into another room," he wrote, "where the tears could flow unnoticed for the woman I loved so long ago." Aherne fantasized in poetry about the road not taken. In one poem, called "Omaha Beach, I Owe

recalling family theatrical productions he staged with them as willing actors, their parents the willing audience.



Today, Sister Connelley, now 83, and Jeanne, 80, remember that one night their brother entered a boarded-up building at St. Francis of Assisi High School, which had been closed. He and two friends (both later became priests and still set up a makeshift altar.

"People saw a light and called the police," says Sister Marion, 77. After their arrest, the three young men were taken before a judge at the town hall police station. When Jack explained their mission, says Marion, "the judge told them never to enter someone else's property." They were sent home to their parents.

"He also went to Mass at almost every Catholic church in the Philadelphia area," said Jeanne some weeks earlier. "He was interested in the different parishes." His curiosity, she

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San Diego Reader April 15, 1999 41

fall of 1979, a tall, bespectacled man with rosy cheeks sat alone watching television in a room in the mother house of the Sisters of St. Joseph of Philadelphia. The house sits on the campus of Chestnut Hill College, a small liberal arts school on the outskirts of the city.

On the TV screen was a program featuring Pope John Paul II. "At one point," recalls Sister Consuelo, "the Holy Father stood up, and there, on a desk, were three thick volumes bound in white. I said, 'Ohhh! He's using it in the papal office.'"

Soon, the pope began to ring. With sparkling eyes, Sister Consuelo, now a retired history professor and editor, remembers the voices and excitement of nearly a dozen callers. "They asked, 'Did you see the Holy Father?' Did you see the dictionary?" Most were colleagues who had helped her compile the reference work over a 13-year period. "We were so happy. We couldn't

get over it."

The dictionary was the *Encyclopedic Dictionary of Religion*, a monumental compendium of more than 20,000 entries. Filling 3815 pages, in three volumes, it weighs a staggering 14 pounds. All but one of the 5000 printed copies were bound in red. Sister Consuelo had placed a papal copy bound in white leather in the hands of Pope John Paul II at a special audience in Rome that summer.

What makes the publication remarkable beyond its size and scope is that it is the product of an intense collaboration between three members of the Ahern family: Sister Consuelo Ahern, who served as coeditor; Jeanne Ahern Brady, the managing editor; and John Ahern, an associate editor and one of the dictionary's prime contributors. Between 1975 and 1978, Jack Ahern wrote an astonishing stream of articles. His entries begin with a

concise 65-line history of Belgium ("The Concordat of 1801 brought temporary truce, but Napoleon's insistence on making fidelity to the empire a religious duty lost him ultimately the favor of the Belgian bishops and people...") and end with a terse 11-line sketch of Frederick James Zwierlein

Ahern found himself removed again from a position of authority, this time from the presidency of Merrimack College.

(1891-1960), a Rochester, N.Y., poet, historian and author of a pioneer work in the field of American church history. In 1918 entries, the most of any contributor, Jack Ahern covered an extraordinary range of subjects and topics. He wrote biographies, from the obscure (Oswald Reuter, a

rich Federer) to the exalted (De Gaulle, Flaubert, Lenin, and Spengler). He summed up the literary achievements of Anthony Trollope and Ben Jonson. He described a masterwork of literature, the celebrated *Gilgamesh Epic* ("...most ancient epic known to man, dates to 2500 millennium... long narrative con-

and, above all, a realism that accepts good or bad for what they are").

In a series of brief entries, Ahern defined dozens of terms of religious practice, especially those of Catholics. He used ordinary language to unwrap the mystery of religious nomenclature, including, for example, the Holy See ("...a term used to designate the residence and the authority of the Pope") and First Friday ("...an observance based on the promises of Our Lord... that unusual graces would come to those who received communion on nine successive first Fridays of the month").

Ahern was one of 591 contributors whose words were edited and prepared for publication by a staff that eventually totaled nearly 60 nuns. Ahern's youngest sister, Sister Marion Ahern, worked as a teacher in the same community of nuns.

The dictionary was begun in 1966 at Catholic University in Washington, D.C., where Sister Consuelo had been an assistant editor for medieval

and, above all, a realism that accepts good or bad for what they are"). There are glimpses into the history of ideas ("The word Utopia," Ahern wrote, "was the creation of Thomas More in the 16th Century and means literally 'no place' but can also designate 'good place'"). He walked the trenches of religious conflict: "Recurrent points," he wrote, "were 'the large group

of English Catholic poets and dramatists" who contributed to English literature in the 16th to 18th Centuries "when to profess Catholicism was to draw down disapproval of society, and in many instances, persecution, exile or death."


Jack would suggest his own assignments," says Sister Consuelo, sitting in a conference room at St. Joseph Villa, a modern retirement home in Fourtown, Pennsylvania, a small community about a mile east of Chestnut Hill College.

Ahern was one of 591 contributors whose words were edited and prepared for publication by a staff that eventually totaled nearly 60 nuns. Ahern's youngest sister, Sister Marion Ahern, worked as a teacher in the same community of nuns.

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Aherne described the French composer Claude Debussy (1862-1918) as "...a man of volatile character and

Kennedy...brought to the presidency wit, intelligence, and grace." His estimation of Lenin ("...the most influential political thinker and statesman of the 20th Century...") has been overtaken by history. His

poets, including his beloved Emily Dickinson ("...she deliberately clothed herself in mystery, out of which came only unsatisfactory hints of three overpowering loves...her gnomic, brief utterances condense a vision that sees the

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determined not to deny himself the feminine relationship."

Aherne also had a well-deserved reputation for spending precious money on arts projects, which earned the school



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ing the Boston Pops, operatic stars, Birgit Nilsson among them, and a Hollywood actor, my old friend Victor Buono, were brought to campus in well-publicized appearances that dazzled the North Andover community, which lived in the intellectual and cultural shadow of the exclusive Phillips Academy in adjacent Andover.

The two campuses sit barely two miles apart, connected by winding, tree-lined streets, but the prep school's financial resources dwarf the college's, and when the economic crunch caused by the energy crisis took hold in the mid-1970s, it was Merrimack that blinked. The giant, cigar-smoking Aherne was removed at a stroke.

"It is with heavy heart that I write," he informed his sister Jeanne Brady on July 15, 1975. "A bloc among the trustees, without notice to me, has asked for my resignation—as far as I can see on the grounds of our

two-year deficit."

When the board demanded that he leave the campus monastery and sever his ties with the school, Aherne hissed: "I shall insist on reading here," he told Brady, asking her to "inform Consuelo and Marjorie" but adding: "I prefer that no one else know the forced situation. Just say I've had it with the job."

After this second great upheaval in his career, Aherne was again crushed: "The dynamic of my life, teaching and administration, is gone, and in its place a great emptiness prevails," he wrote in his memoir, *A Kind of Fidelity*.

Nearly a decade after his dismissal, he remembered the event with poetic sadness: "It is with heavy heart that I write," he informed his sister Jeanne Brady on July 15, 1975. "A bloc among the trustees, without notice to me, has asked for my resignation—as far as I can see on the grounds of our

Entangled in a web gossamer as spider's filament
Dismaying the dreamer who saw the fabric rent.
(Final stanza, "A Letter to Some Who Would Mourn My Death,"
A Late Wincing, 1985)

Aherne bemoaned the "savage injustice" of his removal and was "hewn into despair." "Those were dark days," recalls Greeley. Of course, Aherne had fallen down these stairs before, and a full three years after his dismissal in 1982 from St. Augustine High School, he was still suffering from it. In 1965, he confided to a friend that he was thinking of leaving the priest-hood. "He felt the church had let him down," says Darwin Dapper, a former student and businessman who remained a close friend until Aherne's death.

When he told me at lunch at Luback's one day that he might quit, I said: You've gotta be kidding me. What the hell do

you think you're gonna do?" Dapper's reaction may have sobered Aherne. His contemplation of resignation "didn't last very long. It was so ridiculous." It was a false alarm. In the following decade, Aherne was prodigious: he wrote 11 additional volumes of poetry. (In all, he published at least 626 poems.) Between 1978 and 1989, the year before his death, he produced a volume of poetry every year save two and published two volumes each in 1984, 1985, and 1986 (a year in which he also published *Testament*, a collection of 199 poems drawn from his earlier works).

Aherne wrote regularly in the monastery at Merrimack but often found a writing sanctuary in an unlikely place. "The 99 Restaurant is very casual," says Jim Greeley, who frequently joined Aherne for lunch. "It used to be called the High Spot, a big gathering place in the old days [for] a lot of the faculty and administration at Merrimack."

His poetry was too loose for me," says Robert Griswold, the former Augustinian priest who teaches English in Walnut Creek. "I couldn't understand

some of his plays. I liked him, but his plays were so didactic." Webster defines *didactic* as "designed or intended to teach; intended to convey instruction and information as well as pleasure and entertainment." In other words, too heavy for many readers seeking light amusement.

There was any doubt that Aherne was serious as a writer, consider that between 1975 and 1990, the years between his dismissal from Merrimack and his death, he wrote more than 260 pages of autobiography (in two volumes), 14 volumes of poetry, the 1018 entries he contributed

to the *Encyclopedia Dictionary of Religion*, and, in 1985, for good measure, he published *Serendipity*, an 87-page series of extended essays on six Catholic authors. In 1978, Aherne issued what amounts to a challenge and a plea to readers of his poetry. Stranger search out the secret hoard. In my cryptic scrawlings on an insistent page. Trappings of a journey that hides and reveals. The pilgrimage of a heart made

With dark eyes and halo of rumbling hair
The woman teaches love to an unworldly Michael
Shrouded will be chains of fettering fears
The penis long ago had grimly loosed
For the bath to lunge away from random adventure.
The crypted pouch permeated that human love
Not failure of divine command
The seal of bound or free.

Aherne acknowledged a bond with those he loved: "Of those I have known and loved over a long lifetime, shadowy presences in the poetry, I say

only that I shall not break the seal of secrecy protecting them and me." He was admitting, he wrote, "their pull upon the heart that soared and dipped wing in troubled skies of mortal longing."

Aherne wrote frequently of death, occasionally in terms explained by a mysterious figure, Michael. This was a code name he gave himself. In "Michael's Dream: A Flowering of Three Gardens," the surrogate Michael wanders into Eden.

Encountered under the Tree of Knowledge,
With dark eyes and halo of rumbling hair
The woman teaches love to an unworldly Michael
Shrouded will be chains of fettering fears
The penis long ago had grimly loosed
For the bath to lunge away from random adventure.
The crypted pouch permeated that human love
Not failure of divine command
The seal of bound or free.

Aherne's use of Michael was well known to Richard O'Hara, a North Andover physician, and his wife, Mary Ellen, who came to know the poet in 1976, a time of poor health for the priest.

In a poem dedicated to O'Hara on his 50th birthday, Aherne recalled: And I who brought you a whitened face
In a time of fear precluding was hope
Remember now the gentle hands that probed
The mysterious landscape of the surgeon's scope.

(The O'Haras became two of Aherne's staunchest supporters.)

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ers and friends. Staging a party for him in 1968, they supplied guests with hand made beer tags with his photo. As he entered their living room, he encountered more than a dozen identical images of himself. A bemused Aherne is visible in pictures of the party, which celebrated his 50 years as a priest.)
Despite his overwhelming size and often glowing appearance, Aherne had a special relationship with women and children. Raised in a family of women, including four aunts and three sisters, he seemed at ease in their company.
In San Diego, he became a close friend of Jackie Carter, the sparkling, dark-haired wife of Tom Carter, a former Notre Dame player whom Aherne recruited to be the St. Augustine football coach.
"We both loved opera, and Tom, ah, more or less tolerated it," she laughs, recalling that Maria Callas was Aherne's favorite female singer. The two would listen to Aherne's records, the priest always sitting in clerical or a short-sleeved black shirt. Carter said, "Gloria was a tiger, Julie was a lamb." Aherne usually gave them books for presents, but on occasion he bravely chose dresses for the Carters' daughters at Christmas.
Aherne's poetic skills appear to have had an impact

on Andrea Brady, the granddaughter of his sister Jeanne. She is currently a graduate student in poetry at Cambridge University in England. In 1990, at age 15, she wrote of her Uncle Jack.
"When he spoke of us, I felt myself a creature of poetry to be placed in the hallowed white halls of lines and verses, incised by some magic of his design. To my childhood, he seemed perfect, like a glassblower perfecting his wares, creating an entire glass messenger — Look but don't touch."

"What's his legacy? Unlimited love. I never knew anybody who loved so many people. I never knew anybody who had that capacity."
In 1968, Aherne attended our 30th class reunion in San Diego. The organizers rented a paddle wheeler at the Bahia Hotel on Mission Bay. Aherne mingled with the guests. Speeches were made and dinner was served as the boat moved quietly back and forth in the darkness between the Bahia and Catamaran Hotels.
I still remember the last three words of his brief talk to the assembled Class of 1936: "Use critical judgment," he

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LETTERS

(Continued from page 1)

In "The Masked Men Come to Tijuana," he introduces us to representatives of the Zapatista National Liberation Army, who came to Tijuana to gather support for their struggle in Mexico. In contrast to the snide and condescending tone that usually accompanies articles about the *Zapatas*, he had the courage to present them and their supporters in human terms and make their aspirations understandable.

Crybaby Drivel

What's with all the sniveling, bleeding-heart, crybaby drivel by Bill Mamon and "bilingual" psychologist Ricardo Wertenstein concerning the "worth" of illegal aliens? ("City Lights," April 1.) Are they so naive as to believe that all human life has the same value? Or are they confusing equal value with equal rights or equal opportunity? The universal truth has always clearly been that people's lives all have different values, as determined by what they do for the good of the world and mankind, by what they give back, by what lasting positive impact they have. Why, for example, would we go to such great

lengths to protect and preserve the life and health of our president (or any other world leader)? Or how about top physicians and scientists, or other creative persons such as artists, musicians, etc.? With so much overcrowding in the world and with our diminishing nonrenewable resources, one's "right" to take up space and resources here can't always be considered a given. The world is certainly not much of a lesser place because of the demise of some illegal aliens. It would seem that the public has been saying that rather loudly for quite some time. The jokes I've served on have always given great consideration to the "worth" of an individual (maybe you'd call it

"importance") as reflected by their occupation and service to humanity and the environment. Do they leave the world a better place for having been here? So why all the puzzlement? W.H. McKnight
University City

Smooth Jazz Shame
I enjoyed the article on racism in local music (Pop Music, April 1). I never stopped to consider jazz as being the folk music of blacks, but I see now what they mean. The "smooth jazz" movement in San Diego really has taken over, and it sounds bland in comparison to what the black jazz music legends have produced. And most

of those musicians are white. We don't hear good jazz music in San Diego and it's a shame.
Fawn Glowar

Jazz Is The Poetry Of Music
Re "San Diego Takes The Racist Jazz Cake" (Pop Music, April 1). Though I cannot accept McPherson's archaic theory that musicians have different styles by virtue of their skin color, the article did strike a note. Art is not the creation of an audience. Sad to say, San Diego is not a jazz town. Why is that? Cecil McPherson seemed to hit the drum on the head:

Aherne spoke forthrightly of his male friendships: "In a world given to prurience...one hesitates to speak of the love of man for man, fearful of being branded a homosexual."

implied us, ever the headmaster searching for ways to arm his students for the life ahead.
Despite studies, he still seemed stiff and remotely distant to me, even as we sat across from each other at dinner. But a mild glow of satisfaction crossed his face as he puffed on a cigar and looked around the room through his thick glasses.

On a clear Saturday afternoon last July, I stood at his graves and heard the sound of huggies. A hand sawed away, a line of cars was pulled up beside a shiny gray casket. Proud wood and wicker as a priest moved to bless the coffin.
The sun shone brightly, and from the distance, barely audible notes of music drifted in the air, drifting to the stone at my feet. For several minutes, I listened, but not until I had behind the wheel of my car and began to drive away, did I recognize the melody of "Amazing Grace."

John Martin died in North Andover, Massachusetts. His death certificate lists the immediate cause of death as "sarcoidosis of lung, metastatic," occurring over a six-month period. According to John Glynn, his former deputy at the *News Tonight*, one day, as word spread of his illness, a friend called Aherne from California. It was Anthony Wasco, an Augustinian who had served as one of Aherne's successors at St. Augustine High (1975-1983). He reached Aherne at Merrimack. "Father Wasco told me this story several times," says Glynn. "After a short conversation, Aherne said, 'Well, Tony, I'm going to give you a kiss if that would be appropriate.'"



Reader Matches Success Story

HANDSOME, athletic, healthy 6'4", 190lbs., 36, financially/emotionally secure. I have an absolutely wonderful life. You're attractive, slim and a bit of a tomboy 25-35.
Karl Grabias: I have my own cabinet shop and it doesn't provide me with much opportunity to meet women. My married friends would try to set me up with people, but it never really worked. And that stuff about meeting women in book stores and supermarkets...well, women don't really like to be approached like that.

Any Ringler: One of the nudes I work with...not her husband, though. The Reader Matches. They've been together for six years and they have a baby now. But I didn't know this when I started looking through the ads. I just wanted the right person. So I figured, "What do I have to lose?"
Karl: I received about a dozen calls and met several women: a dentist, a personal trainer, and a woman who worked at a baseball card trading company. They were all nice, but I kept playing phone tag with Amy.
Amy: I was the last person he met. We took a long walk along Mission

Bay on a Friday after work. If things were well, we had plans to join his friends at a bar on the beach. But we went out for ice cream instead. We didn't want to share our evening with anyone else.
Karl: The very next day we got together, and the day after that, I don't think we've spent many days apart ever since. It doesn't take long to know when you've found a relationship you want to pursue.
Amy: I moved in with Karl three months later. Friends were telling us to slow down and not get too close too fast. The wedding is going to be very low-key.
Karl: My father, who's a minister, is going to marry us on April 3. The wedding is going to be very low-key.

we have to do a celebrant. Karl: I always thought you had to compromise when you got married. Maybe you'd find 80 percent of what you were looking for in a mate. But Amy comes pretty close to 100 percent.
Amy: I'm thankful he was so picky.
Karl: I didn't have to live a human behind a plane to propose to Amy. We both knew it was going to happen.
Amy: Still, I thought he should officially ask me. So he did, about 13 months after we met. It was late at night and we were sitting on the sofa, laughing and crying at the same time.
Karl: My father, who's a minister, is going to marry us on April 3. The wedding is going to be very low-key.
Amy: We've already made the commitment to each other. Now all



Do you have a Reader Matches "Success Story" to share?

If selected, we'll treat you both to a restaurant gift certificate to celebrate! Call today at 619-235-8200, ext. 268.

styles of music played by persons of any color. How? Exposure.

Music appreciation was taught to every student, every week from first through sixth grades, regardless of individual aptitude. By the fifth grade, educators had opened a door, ignited a passion, laid the groundwork for us to build on. I was inspired to learn violin after a field trip to the symphony. I moved on to flute. I didn't have to rent or pay for the instru-

ment. They were loaned out by the school. By the time I reached junior high I loved music so much I used my own allowance to pay for guitar lessons.

I didn't pursue music as a career, but I am grateful to those who gave me access to a larger, more diverse world I would not have otherwise known. Before I learned music, they taught me how to love it.

Schools teach kids how to read books, but they don't stop

there. They apply the skill to the school. By the time I reached junior high I loved music so much I used my own allowance to pay for guitar lessons. I didn't pursue music as a career, but I am grateful to those who gave me access to a larger, more diverse world I would not have otherwise known. Before I learned music, they taught me how to love it. Schools teach kids how to read books, but they don't stop

and fine printers?

If the opportunity to access basic music education was available to every single child in San Diego, if we started today, can you imagine the thunderous applause of the next generation? Now that would be music to my ears.

Allison Harnden
North Park

Short For Arrogant

Regarding Aragon Starr's letter in the April 1 Reader:

I am compelled to write this after Aragon Starr's rebuttal to a letter that I did not have the opportunity to read. I participated in her debut CD effort as a musician and engineer (scheduling sessions with my expert handling of multifunctioning tape decks) and made crucial arrangement changes to a few of the songs that Aragon wrote as a solo cabaret-style performer to plug them into a three-piece pop outfit.

Aragon made reference to

her concern for the Indian people in San Diego. She lives in Los Angeles and must feel obligated to protect the entire Indian community in San Diego since they cannot fend for themselves. She says the work that she does for her Indian brothers and sisters is more important than the notoriety or money she receives. Let's be real, she's promoting herself. Efforts to disguise that as helping "her people" insult those who are struggling to get the quality of life that she and her companion

have gained by working in the entertainment industry in Los Angeles. Using race and ethnic issues to strengthen herself can only draw memories of segregationists like the KKK instead of the one people-one-world concept that we really should be aiming for!

There are some really redeeming qualities to the record we made. A couple of songs could do well if packaged in a commercially acceptable unit. The public life behind the songs

still draws questions about motivation on her part. Like a true hypocrite, she would drink alcohol but didn't want to be photographed doing it. The name "Aragon Starr" sounds quite cute but, as her sister once said, "Aragon is short for arrogant." A last thought, having worked with her, I cannot imagine her as a diva. If she would only be what she is, a quite playing lady popster. Leave that arrogant "diva" title behind.

Sean

Where Should

Juicers Eat?

I read your restaurant review about Cathie's Place in the Sharp hospital in Coronado ("Tin Fork," March 11). My date and I went over there, and we enjoyed it very much. I like reading your restaurant reviews. I've recently read some restaurant reviews in the *New York Times*, and one series that grabbed my attention was where to eat when you have jury duty. They listed several places around the courthouse in Manhattan where people could go and might enjoy having lunch. Apparently they just dropped up a bunch of their old reviews and condensed them and put them in there. It made interesting reading. A couple of weeks later they had an article about where to eat if you're in the theater district to see a play—and they did the same thing. I wonder if that might not work for you, to have an article about where to eat when you're on jury duty. It might be interesting and entertaining for your readers.

I look forward to reading the Reader. A lot of people downtown are senior citizens, like I am, and are interested in low-cost places. I like that cafeteria thing. They make a great breakfast in the morning. They have some French toast that's not double-wide, thick slices of bread. So anytime you write about any cheap places in San Diego, you'll have the gratitude of a lot of seniors.

Charlie Edmonds
Downtown

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Calendar

Life Among the Gentle Aged

A Tour of Frederica Manor

Ruth learned to play the piano in the '20s, then sang for dance bands in the age of Glenn Miller. Although she's blind now and approaching 80, she still plays to an audience that can hunt along to "I've Got Your Love to Keep Me Warm." That's because she and her listeners, who sit in easy chairs around the grand piano, live in a fallbrook "retirement residence," one of 84 such communities in San Diego County.

A retirement residence isn't a rest home—not in modern parlance, anyway. Now that the preferred adjective for persons over 60 is "active," dwelling for the mature have names that end in "Village," "Chateau," "Inn," and "Community," and they focus less on rest than on like-minded society, transportation, security, proximity to medical care, and the kind of sun-jacked local calendar

hitherto found only at summer camps.

The bus at Silvergate, where Ruth lives, goes to church on Sundays, the bank on Mondays, Rite-Aid on Tuesdays, and thrift stores on Wednesdays. In a single week, a resident could do all of the above and not miss "activities with Susan," bowling, a meeting of the baking club, a scenic ride through Camp Pendleton, bird watching, Saturday-afternoon bridge, the sing-along, or "Happy Hour with Mr. Cook" (Silvergate's administrator).

The Chateau La Jolla Inn offers not a bus but limousine service, and residents who want to shop or bank can do so on a whim as long as the destination is within a six-mile radius. The Chateau's 125 residents, 70 percent of whom are women, can take Spanish, art, or yoga, use the computer center to receive e-mail, and attend weekly concerts. They live a half-block from the ocean, and the Museum of Contemporary Art is just up the street.

But one of the oldest and most unusual retirement options in San Diego County is the Frederica Manor in Chula Vista. The manor's 376



Park area of Frederica Manor

residents can walk to meetings of the Slimmers or the Let's Dance Group, and they still live on their own in a 24-acre village where the average age is 81 and the nearly 100 different buildings range from cottages built by early residents to a convalescent hospital.

Established in 1908, the manor started out as the "Frederica Home for the Gentle Aged," a Victorian mansion

purchased by ball-bearing inventor Henry Timken for his friend Emma Saylor, who had a grand scheme for retirement living that included a dairy, an orchard, and a garden—everything, in short, that would allow her boarders to live independently.

Saylor named the home for Timken's wife, Frederica, and ran the place for 32 years, during which time

the first addition—a studio building that combined apartments with an office, a lounge, a dining hall, and a kitchen—was built. New residents added their own touches to the property little by little, with the freedom to include personal touches like stone fireplaces or, in one cottage, a living room large enough for five bridge tables.

The cost of living at any of the three is surprisingly similar. Board and room at Silvergate starts at \$1500 per month and goes up to \$3500, while prices at the Chateau La Jolla range from \$2900 to \$3800. The least expensive option at Frederica Manor is \$1265, and the highest is \$4800.

Expenses do go up, of course, and sometimes even the lower-priced options can climb too high for a retiree's family. Some residents of the Chateau La Jolla have been there for 20 years. Ruth, who thought she'd made her last move when she arrived at Silvergate nearly six years ago, will move again in a few weeks because of the financial burden. She's grown attached to the place and the other residents, and she hates to leave it. "It's a temptation to stay," she says. "No matter what the cost."

All three homes offer free tours to the public, but if you want to see Frederica Manor with people who're in the know about local retirement amenities, join a veteran Vallaabout leader and her crew for a stroll on Wednesday morning. The group will walk through the grounds, listen to a presentation, tour the manor, and eat a complimentary lunch. Because a lead count is necessary for the luncheon, please let Audrey know you're coming by tomorrow, April 16.

—Laura McNeal

A Visit to Frederica Manor
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UCSD Healthcare

Calendar LOCAL EVENTS

enue. Boyd becomes Acworth. Look for the paved parking area. Free. 619-380-7710. (LAWSON)

Interpretive Park Tour. Every Wednesday at noon, Balboa Park rangers lead a guided stroll through the area, highlighting the park's history. Meet at the park's Information Center. Free. 619-235-1902.

The Lytle Mission Showers. Public showers during the week hours. The Lytle Mission Showers are open every day from 10 a.m. to 10 p.m. Meet at the Lytle Mission Showers, 1000 S. La Jolla Village Drive, San Diego. Free. 619-235-1902.

to swim from areas far from city lights. But the rate for this show reached an unexpected \$10 per hour in 1992.

Historic Golden Hill. Includes Irving Call-designed homes, Victorian mansions, and many old buildings. Join the Walkabout tour for a two-hour moderately paced tour of this once-wealthy part of town, next Thursday, April 22, beginning at 10:30 a.m. at Santa Cecilia Cathedral in the center of town, 3000 Street and Beach Street. Free. 619-583-7644. (GOLDEN HILL)

Summer Strunk. Like to the redtop to play across the country to the ocean. The four-mile hike begins at the main entrance to Torrey Pines and goes through some steep slopes. Wear proper footwear and a hat and bring water. Kids under 18 must be accompanied by a supervising adult.

No pets, please. Hours can cancel. The event is set for next Thursday, April 22, at 8 p.m. The ranch is located at the top of La Honda Drive. Free. 760-639-4480. (SANDHILL)

DANCE

"Opus Sing." Javier Velasco, choreographer for the San Diego Ballet, performs a piece from the company's spring repertoire, a tribute to the big band. Free. 619-235-1902. (MUSICAL)

Contemporary Mexican Dance. The three-day festival features participants in the recent Contemporary Dance of Contemporary Dance in Mexico City. On Friday, April 16, the Mexican Dance

Company of Hermosillo offers Miguel Manzanilla's *Desembarco*. On Saturday, April 17, Mexican City's *Utopia Dance Company* performs *Mexico Antano*. On Sunday, April 18, the performance will be by the Alicia Sanchez Dance Company. All performances begin at 8 p.m. in the dance studio theater (255-200) on the SDSU campus. The event is co-sponsored by the university, the Center for the Visual and Performing Arts, and San Diego Dance Theatre.

Tickets \$10 general, \$5 kids. Use cash or check only. No refunds. Tickets are available at the SDSU campus. For program information, call 619-488-7700. For more information, call 619-944-6210. (SDSU)

Odalis Temple Dance. An ancient, lyrical, graceful, and fluid style of dance from the eastern state of Orissa, in India, is offered by the Patankash Sisters, with Anna Williams, internationally known exponent of this style. They will perform, with live orchestra accompaniment, on a performance on Friday, April 16, at 8 p.m., in the Mandeville Auditorium on the UCSD campus. The program is co-sponsored by University Events and the Center for World Music. Tickets are \$15 general, \$12 seniors, \$10 students. For information, call the box office at 619-534-1135 or Ticketmaster at 619-223-1135. (UCSD)

"Alice Lee Woodhead." Evolve Dance Theatre's original production follows Alice as she struggles through an adventurous "everyman" journey that makes her confront life. The final performance is scheduled for Friday and Saturday, April 16 and 17, at 8 p.m. and Sunday, April 18, at 2 p.m. It is performed at St. Paul's Playhouse, 1620 Sixth Avenue. Tickets are \$12 for seniors, students, and kids. 619-238-1151. (TOWN)

Ballet, Jazz, and Contemporary Dance. Ballet and contemporary dance performances from the San Diego Ballet and the San Diego Contemporary Dance Theatre. The San Diego Ballet performs on Friday, April 16, at 8 p.m., at the California Center for the Arts, Escondido, 140 North La Conception Boulevard. The program includes one work choreographed by Ann Rankin, "Ritmo y Ruido," and another by the same choreographer, "Ritmo y Ruido." Tickets are \$15 general, \$12 seniors, \$10 students. For information, call 619-999-2411. (ESCONDIDO)

Israeli Dance Workshop. Led by Dalia Talal, the workshop is for beginning, intermediate, and advanced dancers. It is scheduled for Saturday, April 17, from 10 a.m. to 12 p.m. It is a full-body workout, and includes a lot of cardio, and is a full-body workout. Tickets are \$15 general, \$12 seniors, \$10 students. For information, call 619-238-1151. (TOWN)

New England style Contra. It's easy to learn, so join San Diego Folk Heritage in its next dance. Saturday, April 17, at 8 p.m., in the basement of the San Diego Folk Heritage, 3030 Third Street. Admission is \$6. Live music by the Old Time String Band, with Cathy Harris, Bruce and Steve. Tickets are \$15 general, \$12 seniors, \$10 students. For information, call 619-238-1151. (TOWN)

Student Ensemble. The University Dance Company performs in Smith Recital Hall on the SDSU campus. Tickets are \$15 general, \$12 seniors, \$10 students. For information, call 619-238-1151. (TOWN)

FILM

Douglas Fairbanks Sr. Film Festival. The San Diego Heritage Museum has organized a two-day film festival featuring the classic, heartwarming of the silent screen. Fairbanks and wife Mary Pickford owned a ranch in the

San Diego area. The film festival is scheduled for Saturday, April 17, from 8:30 to 11 p.m., at the Fiske Theatre, 644 Seventh Avenue, on the Gaslamp district. Admission is \$7 for class and party or \$5 party only. 619-238-1151. (TOWN)

Student Dance Recital. The beginning and intermediate dance classes of the San Diego Heritage Museum will perform a recital of hip-hop, ballet, jazz, and ballroom. Tickets are \$15 general, \$12 seniors, \$10 students. For information, call 619-238-1151. (TOWN)

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Includes K1 transport & 70% of all meals & a very best hotel.
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April 23 - May 2, 1999
3338 Seventh Avenue, Downtown San Diego

The Beaux Arts Masquerade Bash

Lividula Fashion Show
Spring/Summer 1999
DJ T 84 & Live Music/Primo
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San Diego Magazine Party for Sorry Artwalk
Cute Trucking & Live Music • 8pm - 11pm • Free
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American Film Institute Comedy Shorts
First Theater • 425 Third Avenue • 7pm and 9:15pm
Tickets at the door • \$8
Art Opening
New work by Maria Nery • Dana Montell • Anne Martinec
12th Floor • New Furniture Designs by Paul Beale • 7pm • Culy
Live Music
High Vibe Galactic • 9pm - 12am • Free

Beaux Arts Erotica
Live Performance • 7pm - 10pm • Free
by Fashion Critics of California • Dancing • Live Music
Live Performance • Sponsored by Cherry Pickers and Models Club
Live Performance • 7pm - 10pm • Free
EVJ's - End Village Jazz Jam
Gilbert Cabaret and friends at Culy Trucking • 12 - 3am
Sexual Perversity in Chicago
Culy Theater • 8pm

DESIGN 1001 619-235-8200

APR 1999

The Gals Stuffed between Stars: the planetarium of Palomar College is the setting for a lecture and stars show that examines what can be found in the "empty" spaces between the stars. Where did the materials come from, and what happens to us? Find out on Friday, April 16, at 7 p.m. (doors open at 6:30 p.m.) at the planetarium. Seating is first-come, first-served, so call for those without reservations.) Weather permitting, there will be a sky-viewing session from 8 to 9:30 p.m. Adults \$3, \$2 children 5 to 12 and students. No kids under age 5, please. For reservations or information, call 760-1150 or 760-727-7529 x2833. The school is located at 1140 West Mission Road. (This program is repeated on April 23.) (SAR MARGOS)

"Kiss-a-Lawyer Day," need some legal advice? The Attorney Referral Service of the Consumer Attorney Center is available to you at no charge. A panel of attorneys will answer your questions about any as-

Type: memoir/cultural history
Place: Manhattan, Europe
Time: 1900 to present

"Yes, and a woman's destiny. That is, her biological destiny. And that of course was an interesting set of realizations that I came to, trying to come to some understanding of not only my mother, but the whole time and place of her youth and the context in which she found herself and made herself and invented herself. And had to."

fact, we have brought it upon them as much as they bring it upon themselves, because they don't feel that they have other choices." Gould's mother, I suggested, was in her own way a great artist, in that she, at least unconsciously, understood how clothing lent power to women.

The female fashion designers of her mother's era, she said, "were an admirable breed, these women who had to invent the American girl and how she should look. They were doing it on real-life working girls who had to conduct themselves in the streets and in the jobs in very difficult times, difficult economic times and in difficult social upheavals, and they had to dress for some sort of role that hadn't been written. And that was their contribution to

them out. Their whole military career was based on how terrific they looked. But we don't talk about it much. It's a hidden fact of male vanity. And there's a kind of splendor and we honor it, and we love soldiers on parade and all of that. But we don't acknowledge that that's superficial because it's guys. And it's war. The donning of the uniform makes it possible to wage war. One of my sons said, a couple of years ago, when we were talking about Germany and how the sort of loose ruffians in the street became an organized band as soon as they had tailoring, that they should have had a law at

women, who had such different motives all their lives, all identified with the struggle and how universal the message was, and how incredibly moved they all were because it was a humanitarian lesson in forgiveness and all of these things that very few people do. With parents it has been so much easier and so much more traditionally acceptable to turn out stuff that went on in your childhood for the way you turned out. I don't think it's about blame. It's a process of coming to understand. If we tried to understand our parents as well as ourselves, we'd have an easier time with what we inherited. There is no getting even. There is no 'even.' There's just perpetuating angers. And that doesn't help the writer. The hard thing is to sift the patterns and find meaning in them or create it. That's the hard stuff. That's what I thought I was doing."

— Judith Moore

invites you to meet and talk with

Friday, April 16
5 pm

author of

Americanos

In part the brainchild of Latino activist and actor Edward James Olmos, *Americanos* is the first photo documentary to highlight



the cultural contributions of Latino-Americans. Two years in the making, this unprecedented work brings

together original
images from
more than thirty
award-winning
photographers,
as well as essays
and poetry from
a variety of
notable writers.

Authors include Carlos Fuentes, Maya Angelou, Cesar Chavez, and a host of others who have long admired and benefited from Latino culture.

This major book is part of an unprecedented campaign that includes an HBO documentary and a Smithsonian traveling photography exhibit.

**1029 ORANGE AVENUE
CORONADO
619-435-0070**
Open Mon.-Sat. 8 am-8 pm • Sun. 8 am-6 pm

Introduced by: John Welchman, author of *Rethinking Borders* and Associate Professor in the Visual Arts Department at the University of California, San Diego

Representing a variety of media and approaches to the visual arts, the featured artists include **Ingrid Calame**, **Lyle Ashton Harris**, **Roman de Salvo**, **Dave Muller**, and **Rubén Ortiz Torres**. The panel members will discuss recent directions in art and culture, presenting interesting perspectives on the soon-to-conclude decade.

This event, co-presented by MCA and UCSD's Visual Arts Department as the annual MCA/UCSD Russell Lecture, honors the memory of Elizabeth W. Russell, founder of MCA's docent program and a long-time supporter of UCSD, who established the Russell Foundation to benefit both organizations.

Museum of Contemporary Art, San Diego is located at 700 Prospect Street in La Jolla. For more information, please call 619/454-3541.

"Days of Art," 50 artists and sculptors will exhibit their work at the annual Rodéo L'Outdoors Association, which will compete in five events over the weekend at the 4th annual Western Days rodeo, at the rodeo grounds at 12584 Mapleview. Call for details: 619-561-1031. (LAKESIDE)

Benefit Book Sale. The Friends of the San Diego Public Library offer bargains on fiction, nonfiction, paperback, and hardback books to help support the library. Saturday, April 17, from 8 a.m. to 3 p.m., at the

"Speak Like a Pro," if you live by your gift of gab, here's the seminar for you, sponsored by the San Diego chapter of the National Speakers Assn.

Writing Center founder Lydia Reeves facilitates this day-long workshop for fiction writers and poets to spark your creativity. It's set for Saturday, April 12, from 10 a.m. to 5 p.m. Reeves Communications and Writing Place, 1609 Fifth Avenue, Fee \$50. For more information or to register, call 616-688-2666. www.writingcenter.org

Lakeside's "Western Days," the annual community fair is held in conjunction with the town's historic rodeo and parade. The fair offers crafts, food, Arroyo and Navy vehicle displays, off-road race cars, a real blacksmith

and tree-carver demonstrations, high-ropes and games, flame and train rides, and musical entertainment. Proceeds benefit local domestic violence, scholarship, and youth programs. The fair will be held on Saturday, April 17, from 9 a.m. to 3 p.m., on Lundo Lake Park on Vine Street. Free.

The "Western Days" parade will include more than 160 entries, including bands, equestrians, floats, antique cars, musical groups, clowns, and more. It begins at Woodside Avenue, heading east from Wintergardens, then north on Main Avenue to Lakeshore Drive. Former Padre Randy

Great Books Discussion Group, the subject for this week's discussion is T.S. Kuhn's *Structure of Scientific Revolutions*, Saturday, April 17, from 2 to 4 p.m., second-floor meeting room, San Thomas Double J. (corner, 820 F Street, 800-955-TASTE. (CGRNAG00)

Benefit Art Auction, the Women's International Zionist Organization benefits from an auction of works of Latin American artists: Byron Galkes, Lois Granda, Nuniak Suret, Mario Martin del Campo, and others. The auction begins on Saturday April 17, at 8:30 p.m., San Diego • 619-755-8978. (DOWNTOWN)

Tenth Annual EarthFair, ecology is the theme for this Earth Day celebration, Sunday, April 18, from 10 a.m. to 5 p.m., in the center of Balboa Park. Admission is free. More than 100 exhibitors will provide

The Children's Earth Parade begins at 10:30 a.m. at the organ pavilion. The parade will also be on television (540 AM) broadcasts the San Francisco Opera's production of *Hansel and Gretel*, Sunday, April 18, 2 p.m.

"Gay Awareness Week," SIDSU's Asian Gay Bisexual Transgender Student Union has a week of activities. Monday, April 19,

Vintage Volkswagen Festival, the eighth annual event will feature VWs dating from 1939 to 1979 competing in 11 different classes for 30 awards. There will be food and music too. It's

Poetry Workshop. Joe Milosch offers a workshop titled "Exploring Our Imagination." Sunday, April 18, from 10 a.m. to 3 p.m., at Bob Baker Volkswagen, 5560 Paseo del Norte. 760-438-2200. (CARL/SJAD)

Car Show, see classic pre-1970 car display on Third Avenue, from Third Street to Parkway, Wednesday, April 21, from 6 to 9 p.m.; sponsored by the Downtown Business Association. Free. (619-422-1982; DUBA)

fundraiser benefits agencies that fight world hunger. Dozens of booths from local restaurants, hotels, wineries remain on display in the Cultural Building in Balboa Park, in addition to the 2100 perm-

the cultural contributions of Latino-Americans. Two years in the making, this unprecedented work brings

together original
images from
more than thirty
award-winning
photographers,
as well as essays
and poetry from
a variety of
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This major book is part of an unprecedented campaign that includes an HBO documentary and a Smithsonian traveling photography exhibit.

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Out-of-this-world author signings:

Christopher Moore
The Lust Lizard of Melancholy Cove
FRIDAY, APRIL 16, 7 PM

Christopher Darden and Dick Lochte
The Trials of Nikki Hill
SATURDAY, APRIL 17, 2 PM

Eugene Cernan
The Last Man on the Moon
SUNDAY, APRIL 18, 11:30 AM

Orson Scott Card
Enchantment
MONDAY, APRIL 19, 6:30 PM

Anne Perry
Bedford Square
THURSDAY, APRIL 22, 1 PM — CALL FOR LUNCH RESERVATION

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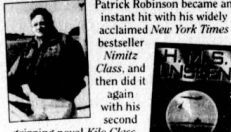
invites you to meet and talk with

Patrick Robinson

Saturday, April 17 • 7 pm

author of

H.M.S. Unseen



Patrick Robinson became an instant hit with his widely acclaimed *New York Times* bestseller *Nimitz*. Class, and then did it again with his second gripping novel *Kilo Class*. Now this nationally bestselling author returns with his most suspenseful naval techno-thriller yet a tense, unpredictable adventure that rivals the best of Tom Clancy and Dale Brown.

1029 ORANGE AVENUE
CORONADO
619-435-0070
Open Mon-Sat, 8 am-9 pm • Sun, 8 am-6 pm

Calendar LOCAL EVENTS

plants, which include orchids, bromeliads, ferns, cacti, and palms. The building is open from 10 a.m. to 4 p.m. Friday, April 16, through Wednesday, April 21. The exhibit closes on Friday, April 23. Free. 619-231-9444. (BALBOA PARK)

"Take Our Daughters to Work Day," the local Women's History Reclamation Project will host a part-time daughter reception in honor of the nationally celebrated "TODDITWD." next Thursday, April 22, from 9:30 a.m. to 5:30 p.m. The reception will feature guest speakers, games, and refreshments. It will be held at the project's headquarters at 2323 Broadway, suite 107. Free. 619-231-7863. (GOLDEN VALLEY)

The Great Pacific War became the fiercest in the world. In the Soviet Union after 1941, when the Russians lost an estimated 27 million people (both civilian and military) during the four years they were involved in the war, the exhibit entitled "World War II through Russian Eyes," featuring more than 500 artifacts, is currently on display at the Metropolitan Museum and Exhibit Hall (211 First Avenue Plaza). The show is said to present a glimpse of the struggle against Hitler's forces most Americans are not familiar with, since the Cold War blocked this chapter in history for most of the western world.

Visitors see a re-creation of Hitler's bunker and many of his personal artifacts, including his walking stick and a globe on which he dictated. Also, a display of his personal mementos, partisan uniforms, personal artifacts of Josef Stalin, original paintings of battle scenes by Russian artists, and much more.

See the show through Sunday, July 4. Viewing hours are 11 a.m. to 4:30 p.m. Monday, 9 a.m. to 4:30 p.m. Tuesday through Thursday, and 9 a.m. to 6:30 p.m. Friday through Sunday. General admission is \$14.75 on weekdays, \$16.75 on weekends and holidays. \$11.75 students (with valid student ID), with discounts for seniors and children. San Diego city residents can receive \$3 off ticket prices until April 30 (with valid ID). Tickets are available at the door, by calling 619-239-2300, and through Ticketmaster (619-220-7233). (BALBOA PARK)

The Flower Fields are ablaze with ranunculus. The 65-year-old, 50-acre garden should be in peak bloom through the end of April. It's open for strolling and picture-taking seven days a week, from 10 a.m. to dusk. Adults \$4, kids \$2 to 12. Ends on Sunday. Free to reach the fields. Exit I-5 at Palomar Airport road, go west two blocks and turn left of Paseo del Norte Road. Look for the windmill. 760-940-9123. (CONEJO VALLEY)

FOR KIDS

Puppet Shows. Cilla the Unseen Owl will be performed by Puppet Express on Friday, April 16, at 10 and 11:30 a.m., and on Saturday and Sunday, April 17 and 18, at 11 a.m. and 2:30 p.m. Stanley and Friends, performed by Puppet Safari, begins on Wednesday and Thursday, April 21 and 22, at 10 and 11:30 a.m. (continuing through April 25). Find the theater near the Aerospace Center. For more information, call 619-493-5045. Regular admission is \$2 for adults, \$1.50 for children free for those under two. (BALBOA PARK)

Life in Egypt 1500 Years Ago is depicted in the Children's Discovery Center at the San Diego Museum of

Man. "Time Travel to Ancient Egypt" features a walk through renditions of a nobleman's home, and organizers promise a specific theme each month. "Picture It on Papyrus" and learn how to paint images on papyrus, just like the ancient Egyptians during April. The fee is \$3 (in addition to museum admission). The shows, for kids five and older, start at 2 p.m. on Saturdays and Sundays through the month. Call 619-239-2300 to make the suggested reservations. (BALBOA PARK)

"The Real and the Fake Monkey King," based on an account of an actual journey to India made in the seventh century by a Chinese monk, this stage production blends traditional folklore, original music, martial arts, and dance. It's presented by the Asian Story Theater and concludes its run Friday, April 16, at 9:30 and 11:30 a.m. and 7 p.m. Saturday, April 17, at 2 and 7 p.m. and Sunday, April 18, at 2 p.m. It's at the Lyceum Theater, Horton Plaza. Tickets are \$12 for adults, \$9 for children 12 and under. 619-544-1000. (DOWNTOWN)

"Annie Warbucks," The Continuing Story of Annie, the sequel to the Broadway hit, will be performed by the San Diego Lyceum Theater through May 2, at the Lyceum Theater, Horton Plaza. Tickets are \$12 for adults, \$9 for children 12 and under. 619-544-1000. (DOWNTOWN)

"Clouds with a Chance of Meatballs," Todd Barrett's story, along with William Steig's *Peter's Pizza* are the tasty stories for Children's Story Hour, Saturday, April 17, 10:30 a.m. Book Works, Flower Hall Center, 2870 Via La Jolla. Free. 619-750-1215. (LA JOLLA)

"In the Company of Bears," author and poet A.B. Curtis will read her

SPRING IN THE OLD WORLD

In the central terminal rain pouring through the broken glass on the train below, loading and unloading. Above the gray dome the great sky twisting in from the North Sea. Cold, wet, wondering, I stood in the corner. A dark boy walked in off the streets, a shepherd born of shepherds. At 14 come to Tetuan for work, then to Ceuta, Algiers, Amsterdam. His robes black now with rain, he cracks sunflower seeds between his teeth, pipes he calls them, and spits the shells and laughs. In the lower Atlas the hills are green where his brothers and he raced through the long grass and wildflowers, flouting to the air their skirts, their bare feet around them, open and burning.

— by Philip Levine

From *They Fed They Lived and The Names of the Lost*, Alfred A. Knopf, 1999: a reissue to one volume of two early books by Philip Levine. 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 Fresno, California. *The Names of the Lost* won the Lenore Marshall Award for the best book of poetry published by an American in 1976. Three of his books have been nominated for the National Book Critics Circle Award, and two of them, *Arches* and *Years from Somewhere*, have received it. After also receiving the Ruth Lilly Poetry Prize "for distinguished poetic achievements," awarded by *Poetry Magazine* and the American Council for the Arts, *What Work Is* received the National Book Award in poetry for 1991. *The Simple Truth* won the Pulitzer Prize in poetry for 1995.

popular book about all kinds of bears, plus *A Train You Never Saw* when she makes a personal appearance at Barnes and Noble, 1040 North El Camino Real, on Saturday, April 17, at 11 a.m. Free. 360-943-6440. (FIRESTONE)

Marshall Stories, that's the theme for this week's story time, Saturday, April 17, 11 a.m. Borders, 1072 Camino del Rio North. Free. 619-295-2001. (MISSION VALLEY)

Bible Bonanza, complete in a bubble relay and check out some bubble toys on Saturday and Sunday, April 17 and 18, at 2 p.m. Zany Brains, 1530 Camino de la Reina. Free. 619-291-9000. (MISSION VALLEY)

Author Connie Porter has written the "Aditya" books in the popular "American Girl" series. She will be reading from her work at the White Rabbit, 7755 Grand Avenue, on Saturday, April 17, at 1 p.m. Free. 619-454-3518. (LA JOLLA)

Magnetic Poetry Party, to celebrate National Poetry Month, kids will hear silly poems, play poem games, and create original poems with a Kids Magnetic Poetry kit. It's set for Saturday, April 17, at 2 p.m. Borders, 1072 Camino del Rio North. Free. 619-295-2001. (MISSION VALLEY)

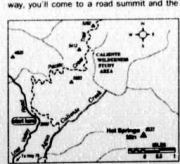
"The Magic School Bus," a literary science time again with Miss Frizzle, every Sunday at 11 a.m. and at 2, and 3 p.m., at the San Diego Natural History Museum. It's free with museum admission. 619-232-3821. (BALBOA PARK)

Carlsbad Children's Museum becomes the Children's Discovery Museum of the National in a name change fifth birthday celebration. There will be a cake, entertainment, candlemaking, new art, puppet and magic show, and other events. It all starts at 11 a.m. Saturday, April 18.

Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schadt

San Diego County's 135-mile portion of the 2600-mile-long Pacific Crest Trail (PCT) starts at the Mexican border near Campo, zig-zags and zags from one rounded ridge to another, and passes into Riverside County near the town of Azusa. Near the Riverside County line, the PCT barely comes in contact with civilization, intersecting only one barely traveled dirt road in the final 15 miles of travel northward to the county line. If you want to achieve true isolation from San Diego County's booming masses, just spend a few hours (or a full day) hiking the PCT segment profiled here.



To reach the starting point, drive north on Lost Valley Road from mile 37.0 on Highway 79 near Warner Springs. After following 4.6 miles of narrow, winding road, you'll come to a road summit and the

intersection of a gated, abandoned dirt road. Park in the limited space provided. (You'll need to post a National Forest Adventure Pass on your parked car. Call 619-673-6180 or 760-788-0250 for information.) Walk up the abandoned road 0.5 mile to a trail junction where the PCT joins from the right. Continue walking up the old roadbed, somewhat monotonously, a mile farther to a point where the PCT tread diverges right. Make the right turn (by staying left you would descend to a seasonal spring).

The scenery improves with every step now. You're in a section of Cleveland National Forest that was designated some years ago as the Caliente Wilderness Study Area. Though it may never achieve statutory wilderness status, it remains today a wilderness in spirit. You wind up through scattered Coulter pines and picturesque granite outcrops, with rare views of Lake Hemet and the grassland surrounding it. From now through early May the slopes hereabouts are tinted pink by the blossoms of manzanita and blue sage.

"Grandma Gaudin" is what they call her. She's in the library this Sunday, April 18, at 2 p.m., to read stories and to make them up on the spot from ideas submitted by the children, with strange and beautiful musical accompaniment. The event is geared for ages 5 through 9 and will be held in the second floor meeting room of the San Diego Public Library, 500 E. Street. Free. 619-236-5833. (DOWNTOWN)



Blossoming chaparral along the PCT

white with blossoming ceanothus. A dozen exotic fragrances scent the air. Still higher on the winding path, the Coulter pines are joined by live oaks and an occasional black oak.

At a point nearly 6 miles from your starting point you may spot, below and to the east, a hidden glade filled with pines and oaks, and fringed by a small stream (which merely trickles in this year of little rainfall). Further north, the PCT winds over a stretch of less interesting chaparral country. This hidden glade — if you've had enough energy to reach it — is a good place to visit before heading back to your car.

"Earthworks," celebrate Earth Day in the museum's sculpture garden to see how nature can become art if you look at it just the right way. Sunday, April 18, 2 and again at 3 p.m. San Diego Museum of Art. For reservations and ticket information, call 619-232-7931. (BALBOA PARK)

"Who Can Run Fast?" a multimedia art exhibit with performances, designed and created by teens. It addresses relationship violence and self-conflict resolution. There is a space in the exhibit for viewers to add their contributions. The show will be hosted by the Oceanic Public Library on Tuesday and Wednesday, April 20 and 21, from 10 a.m. to 7:30 p.m. Special live performances by teens will be presented on Tuesday at 11 a.m. and 3 and 6:30 p.m. The library is located at 330 North Coast Highway. Free. 760-966-4666. (COCOA BEACH)

A Bayside Hootenay is planned at 7 p.m. on Tuesday, April 20, at Barnes and Noble, 1040 North El Camino Real, with banned games and crafts led by author and editor Deanna F. Cook. *Wear a Western costume!* The event is recommended for preschoolers, kindergartners, and first graders, and their parents. Call 760-943-6440 for information. Free. (FIRESTONE)

Osoosh, Rapid River kid loves 'em. The Tinseltown Literary Junior Ranger Program gives kids (5 to sixth grade) a chance to make a swampy net and go out to track down their own creepy thing and identify them, next Thursday, April 22, 3:15 to 4:45 p.m. at the author's venue, center, 501 Captain Way. Kids under six must be accompanied by an adult. It's free. 619-275-3613. (MIRAMAR)

Children's Museum of San Diego the newest exhibit in "Design World/Drama/Music," a year-long exhibition nearly filling the entire

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Classical Indian Dance
Odissi Temple
Dance of India
April 16 - Friday - \$10-15
Open • UCSD Miramar Auditorium

Contemporary Dance from NY
MOMIX
April 25 - Sunday - \$15-20
Open • UCSD Miramar Auditorium

Legendary Modern Dance from NY
Linen Dance Company
May 7 - Friday - \$15-20
Open • UCSD Miramar Auditorium

Traditional Hawaiian Dance
HALAU HULA KA NO EAU
May 8 - Saturday - \$12-15
Open • UCSD Miramar Auditorium

For more information and tickets call (619) 232-3821 ext. 203
For updates on "The Nature of Diamonds" exhibit
www.sdnhm.org

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plus more!

Sunday
April 18th
11a.m. to 5 p.m.

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For updates on "The Nature of Diamonds" exhibit
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Speakers • Capolera
African Drumming
Children's Theatre
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plus more!

Sunday
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11a.m. to 5 p.m.

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Calendar LOCAL EVENTS

Antique Gas and Steam Engine Museum. The museum's activities include locating, collecting, documenting, and preserving historical gas, steam, and horse-powered equipment used not only in agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated saw mill, and 1/3-scale trains. Find the museum at 2040 North Santa Fe Avenue. For further details, call 760-941-1781, ext. 4.

Chula Vista Heritage Museum. The museum features glimpses of Chula Vista's past: the opening exhibits include a steam-powered traction engine, a horse-drawn carriage, a vintage automobile, and a vintage motorcycle. The museum is located at 404 Third Avenue. For further details, call 619-336-9888.

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MUSEUMS

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

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George White and Anna Gunn

Merton House. This historic home sits on five acres of landscaped grounds with a formal English-Bauhaus garden. Built for two leaders and admirers of the League of Nations, the house is a masterpiece of architecture and design. The house is located at 404 Third Avenue. For further details, call 619-336-9888.

House of Pacific Relations. International Cottages are open every Sunday from noon to 4 p.m. to present the history and traditions of 30 ethnic groups. Select cottages are also open on the fourth Tuesdays of every month, from 11 a.m. to 2 p.m. and Children Around the World visitors are shown in the Hall of Nations on the fourth Tuesdays of every month. For further information, call 619-336-9888.

Museum of San Diego History. The museum features permanent exhibits documenting the history of San Diego's permanent collection. Find the museum near the Starlight Bowl. For further information, call 619-336-9888.

Command Museum of MCRD. Exhibits from the beginning of the Marine Corps to the present are displayed with special rooms dedicated to ribbons and medals and to the Boxer Rebellion. The museum is located in Building 26, inside the main entrance to the MCRD. For further information, call 619-336-9888.

Chinese Historical Museum. Current exhibits include "In Search of Gold Mountain: The Photographic History of the Chinese in San Diego," and others focusing on Chinese-American artists, the Chinese laborer, and other subjects related to Chinese history and culture. The museum is located in a building originally built in 1927 for the Chinese Museum adjacent to the Chinese Museum. For further information, call 619-336-9888.

Robben H. Fleet Science Center. continuing exhibits include

"Whodunnit: The Science of Solving Crime," "Sport," "Beats," "The Science of Speed," "About Faces," "Molecules: A Graphic Art Show," and "Signals"

The permanent collection presents a variety of hands-on exhibits illustrating scientific principles. Explore the various methods of transmission and storage and research of information, such as lasers, fluorescent lights, and more. For further information, call 619-238-1233.

San Diego Automotive Museum. more than 80 automobiles and motorcycles from roadside carriages to futuristic prototypes are included in the museum's permanent collection. Find the museum near the Starlight Bowl. For further information, call 619-336-9888.

San Diego Maritime Museum. The museum features permanent exhibits documenting the history of San Diego's maritime history. Find the museum near the Starlight Bowl. For further information, call 619-336-9888.

San Pasqual Battlefield State Historic Park. commemorates the battle on December 6, 1846, during the Mexican War between the U.S. Dragoon, led by General Stephen W. Kearny, and the Mexican forces. The park is located at 1800 San Pasqual Valley Road. For further information, call 619-336-9888.

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San Diego Museum of Man

The museum's permanent collection includes a variety of human remains, including a Neanderthal skeleton, a modern human skeleton, and a variety of human artifacts. The museum is located at 1800 San Pasqual Valley Road. For further information, call 619-336-9888.

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The Borromeo Quartet Is Stuck — at the Top

How many superlatives can I dredge up?

The Borromeo String Quartet, which performed in a special Mainly Mozart concert at the Neuroscience Institute, is beginning to me out. I would be happy to hear them perform every week of the year, but how many superlatives can I dredge up of this specific, these each month.

For more information, dial 619-299-2001. (BALGA PAK)

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Calendar

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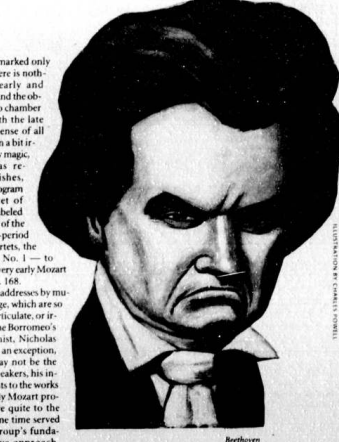
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Borromeo

The Borromeo String Quartet
Neurosciences Institute (Mainly Mozart)
Beethoven Quartet in F, Opus 18, No. 3, and Quartet in F, Opus 59, No. 1 "Razumovsky," Mozart, Quartet in F, K. 168.



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siveness in the Mozart quartet or the grandeur of scope and invention in the first "Razumovsky." Having said his say, he and his colleagues then went on to play each work in just the way he has specified — and not with any half measures, for the performance of the slow movement of the Mozart was exquisitely beautiful and touching, its fugal finale was brilliant and the Opus 59, No. 1 was as grand as it is possible to be, reflecting from top to bottom the composer's triumphant confidence.

The Borromeo's Opus 18 Beethoven was as vitally true to its material and manner as the more ambitious "Razumovsky," for a salient characteristic of this wonderful group is the way the

ch of musical values, but rather a belief — irresistibly communicated to the audience — that every work they play, properly realized, is a masterpiece. The Borromeo Quartet is itself a masterpiece, and contact with it (in this concert generously sponsored by Chris and Shu

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for



Our two-day trips include helicopter fishing, a Cal's Anna

KINGS R

A non-discriminatory

Pipe Organ Concert The series sponsored by the First Church of Christ, Scientist continues on Friday, April 16, at 7:30 p.m., with a performance by George Butcherfield. The church is located at 8262 Allison Avenue; 619-822-8201. LA MESA

The Revelle Series sponsored by the La Jolla Chamber Music Society, continues on Friday, April 16, at 8 p.m. with the Vellinger String Quartet from England. The performance will be held at Sherwood Auditorium of the Museum of Contemporary Art, San Diego. Tickets range from \$25 to \$35. 619-439-3724. LA JOLLA

Here's a Real Wicked Witch! German composer Engelbert Humperdinck's opera *Hansel and Gretel* is being performed by the San Diego Opera Company. Tickets range from \$15 to \$45. 619-594-7272. SAN DIEGO

Violinist Hallie Horowitz, a member of the San Diego Symphony, and pianist Etzel Grossman offer a recital that includes Schubert's *Romance in G*.

Piano Music of Mexico. Laura Croftner-Moreno offers classical piano selections from the 19th and early 20th Centuries by Mexican composers Manuel Ponce, Miguel Berruá Irimiel, Domingo Lobato, Ricardo Castro, and Enrique Moreno. Saturday, April 17, at 3 p.m. in Founders Hall. Unitarian Universalist Fellowship of San Diego, 1036 Solana Drive. Suggested donations are \$10 adults, \$5 students. Children under 12 free. A re-



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Concert Band, Paso Robles High School, 601 E. Main St., Paso Robles, CA 92371. The concert band is sponsored by the San Luis Obispo County Music Association. Performances include Saturday, April 17, at 4 p.m.; in Thompson Performing Arts Center; La Costa Canyon High School; Caminito de los Cochinos; and farmers are Beth Ross-Buckley, principal flutist with the San Diego Chamber Orchestra; Susan Hays, principal oboe of the SDCSO; Ron Zelikman, clarinet; a member of UCSD's SONOR; David Swenson, saxophonist, currently with VTSO; Barry Toombs, hornist, who has performed with SDCSO and SONOR. Tickets for adults \$14, seniors, children and students \$7. 789-5078. (CASH/SQUAD)

String Quartet. The Grossmont Symphony *String Quartet* appears in performance on Saturday, April 17, 8 p.m., in the Grossmont College Fine Arts Recital Hall, 8860 Grossmont College Drive. Tickets are \$9, and \$10. 619-644-7255. (EL CA)

McLancon, violin; Thomas Krainovich, cello; and Seth Knopp, piano. The program that includes Shostakovich's "Soliloquy," Dvorak's String Trio in E minor, and Messiaen's "Quarter for the End of Time." The ensemble is the resident faculty ensemble of the Peabody Conservatory in Baltimore. Neidich is a member of the faculty of Juilliard School, the Manhattan School of Music, and the School of Music at the University of Maryland. The performance will be held on Saturday, April 17, at 8 p.m., in the McDeville Auditorium on the UMBC campus. Tickets are \$22 general admission.



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student recital
choir and chamber
Sunday, April 10, 8
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Mendelssohn
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the choir in



Concert 660-voice SDSU concert singer is set for 8:30 p.m. Smith campus Frank Altschuld works by Brahms, Hindemith, and Herja Sena conducts Irish folk songs; and

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performed by Judith Hancock, associate organist at St. Thomas Episcopal Church in New York City. It appears in recital on Sunday, April 18, at 7 p.m. at the First United Methodist Church, 2111 Camino Rio South. Child care by reservation. An offering will be taken. 619-243-6666. (MISSION VALLEY)

"Alfred Schnittke: In Memoriam"
 The "Noise at the Library" series at the Athenaeum Music and Arts Library continues with a tribute to Russian composer. The performance features Mark Menzies, violin; Martha Renner, soprano; Stuart Westgren, piano; Vera Lukomina, piano; and Peter Farrell, cello. The program includes "Moz-Art" and

"Generations III," Virginia Sudler directs the Choral Scholars in concert Sunday, April 18, at 8 p.m., in the Lev Theater on the USD campus, California Park, off Linda Vista Road. Tickets are \$8 general; \$5 student, staff, and seniors. The program is repeated on Tuesday, April 19, at 12:15 p.m., in the French Parlour. Free. (619-260-2280. LINDA VISTA RD.)

Mini-Concert: Lisa Cella, fl.; Silvia Re, harp; and Mark Menzies, viola offer a lunchtime concert Monday, April 19, noon, Athenaeum Music and Arts Library, 1008 W. Street. Free. 619-454-3872; LAJOLLA.

Latin American Music: a concert Latin American music is set for Monday, April 19, at 6 and again at 7:30 p.m., Smith Reich Hall on SDSU campus. Tickets are \$6. \$10. 619-594-6020; (SDSU).

New Music Forum: composers

Israeli Bassist Avishai Cohen is the Avishai Cohen Sextet in a program of jazz, sponsored by the Athenaeum Music and Arts Library. Cohen is a member of Chick Corea's acoustic sextet, Effigie, as are Steve Dirombalone and Jeff Ballard (drum). The sextet also includes Ilan Glick, sax, and Lior Linder, piano. The concert is set for Wednesday, April 21, at 8 p.m. at the Neuroscience Institute, 106-40 John F. Hughes Drive, \$22 general, \$10 for members. 619-454-5872. (LA 4)

New Music, a faculty recital by SDSU music department is scheduled for next Thursday, April 22, 7 p.m., in Smith Recital Hall on campus. Free. 619-594-6020. (SDSU)

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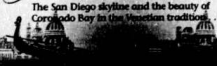
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Calendar

ART LISTINGS

Contributions to the Reader's Guide to art gallery openings must be received by 5 p.m. Friday, one week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, and the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a brief description of the work. Information to Reader Art, P.O. Box 6081, San Diego 92106-0081. Or fax information to 619-581-2401.

GALLERIES

"Gallery Artists '99." The First Steps Gallery will report the next exhibit with an artists' reception on Friday, April 16, from 6 to 7 p.m. Among the artists represented are: Lisa Brulles, Catherine Lee, Anne Madge, Gail Borge, and Ron Tatro. The show continues on view through May 8. Thursday through Saturday, noon to 5 p.m. The gallery is located at 2400 Kettner Boulevard 92107-3004. (619) 581-2401.

Photography, an exhibit of the work of Rick Davis, Christian Pilgrimage, Ron Fels, Kimberly Hime, Corrie Bolger, and Patrick Beaudou goes on at an artists' reception, Friday, April 16, 6 to 7 p.m. 101 Street Gallery, 901 South Coast Highway 101. The show runs through April 22. Hours are 11 a.m. to 6 p.m. Tuesday through Saturday, 11 a.m. to 5 p.m. on Sunday. 760-432-8024. (619) 581-2401.

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CURRENT EXHIBITION

THROUGH APRIL 18, 1999

An American Pulse: The Lithographs of GEORGE WESLEY BELLOWES

George Wesley Bellows, American (1882-1925). A Study of (Shelby) Lithography, 1917. Museum purchase with funds from the Helen M. Todd Bequest.

Thursday, April 15, 7:30 p.m.
RED FIRECRACKER GREEN FIRECRACKER
The second in the museum's Chinese Series, this film tells the story of a woman's struggle for gender identity and political power in the new China. The film explores exotic rituals, sensitive desires and passionate rebellions.
Tickets: \$7

Wednesday, April 21, 7:30 p.m.
"Consensus Lecture" by PETER MITCHELL
Mr. Mitchell, a specialist in flower paintings, is the owner of a family art gallery in London. His book *European Flower Painters Identified* Great Flower Paintings in the American edition has long been a standard work of reference. The subject of his lecture will be European flower painting from the 17th to the 19th centuries, as illustrated by the collection of the Fitzwilliam Museum, Cambridge.
Tickets: \$17

Thursday, April 22, 7:30 p.m. A **SPECIAL DOUBLE FEATURE**
Award-winning director Terry Sanders will be on hand to introduce a double feature of two of his acclaimed films, *"Never Give Up"* and *"Yellow Glass"*.
Mr. Sanders will take questions from the audience following the screening.
Tickets: \$7

For tickets and information, call 619-596-1666; tickets may be purchased at the door.

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At the Center

Ballet Hispanico

Friday, April 16
8:00pm • \$21-\$39
Sponsored in part by Western State Art Federation
"a tour through the world of dance—and the very different styles at which the Hispanic dancers swirl from classical ballet to Broadway—Caribbean and jazz-infused modern dance...an evening of good old-fashioned entertainment" —The New York Times
Setting the Stage Performance Wise & Cheese Lecture

IT'S A LATIN SOCIAL!
Learn from the Experts
CCAA Members: \$9.00 • General Public: \$12.00
Join us for an evening of music, dancing and lots of fun taught by members of the world renowned Ballet Hispanico Company. Light refreshments will be served. Bring your friends, and your dancing shoes!

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California Center for the Arts, Escondido is a nonprofit arts organization.

Mystery Cafe

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Vendetta at Hollywood & Vine

Written by Charles Wexler
Directed by Michael Ar. Wallfahrt
"a tour through the world of dance—and the very different styles at which the Hispanic dancers swirl from classical ballet to Broadway—Caribbean and jazz-infused modern dance...an evening of good old-fashioned entertainment" —The New York Times
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Does She Seethe with Rage?

Those still alive at the end are liberated beings, finding directions with invisible cartography.

REVIEW
JEFF SMITH

Two savvy to confuse romance with salvation. In most city plays, when a man comes from the country he's fresh, uncorrupted by urban life. He's often idealized, in fact, and we're supposed to fear his loss of innocence. When Leland Cunningham arrives from Alabama, Blues casts him in that light. Tall, square-jawed, hopelessly square, Leland is the opposite of a gangster. He dresses well, works regular hours, and could become a ticket from mean to easy streets. "A real chick that won't bounce — isn't that enough?"

Blues for an Alabama Sky takes a while to get going. Act One is more a "scene piece" — giving us the flavor of the times, the routines of the characters — than a forward-thrusting drama (and the playwright has a loose way with scenes and dialogue throughout). In Act Two, as our picture of Leland changes, the play jumps to a stirring, if melodramatic, conclusion.

Leland has a morbid innocence. Close-minded, excessively moral, he is adamantly backwards. Rather than become corrupted, he tries to infect Angel and her friends with Depression-sized negativity. Compared to Leland's blind zeal, the rest — at least those still alive at the end — are liberated beings, finding directions with invisible cartography.

Joseph Latimore looks so athletic he could



Joseph Latimore, Brenda Presley in Blues for an Alabama Sky

Blues for an Alabama Sky, by Pearl Cleage
Cassius Carter Centre Stage, Simon Edison Centre for the Performing Arts, Balboa Park
Directed by Seret Scott cast: Elia Davis, Michael Gert, Joseph Latimore, Brenda Presley, Glenn Turner; scene design, David Lashinger; costumes, Elaine H. Lebar; lighting, Kim Vudakis; sound, Jeff Lindman
Playing through May 9, Tuesday through Saturday at 8:00 p.m. Sunday at 1:00 p.m. Matinee, Saturday and Sunday at 2:00 p.m. For information call 619-239-2255.

probably play DB for the Chargers. He can also act. When we first see Leland, like a figure out of romance, he's dashing and dressed to the nines. In Act Two, Latimore makes slight vocal changes — a bit more stern, more insistently moral — and converts Leland from Prince Charming to an oppressive force. He becomes both a metaphor for, and the embodiment of, Prohibition.

Calendar

THROUGH APRIL 21, TUESDAY AT 10:00 P.M. AND WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AND WEDNESDAY APRIL 21 AT 2:00 P.M.

Murder at the Surprise Party
The Radio City 18th floor is a fun, interactive theater where you play a game of Ted Stierling's surprise birthday party. But the surprise is not as planned. The Radio City 18th floor is a fun, interactive theater where you play a game of Ted Stierling's surprise birthday party. But the surprise is not as planned.

Murder on the Trail
The Radio City 18th floor is a fun, interactive theater where you play a game of Ted Stierling's surprise birthday party. But the surprise is not as planned.

and Gracie Hargreaves. Theater in the Square is a fun, interactive theater where you play a game of Ted Stierling's surprise birthday party. But the surprise is not as planned.

My Grandmother, My Mother, and Me
For one evening only, Tereh is not Springer's boss the one woman play by actress playwright Ruth Kane. Based on her family's experience. The show uses a mix of narrative and music, with songs by Tereh, Spring, and Kane. 6660 CONLEY MOUNTAIN BOULEVARD, SAN DIEGO, WEDNESDAY APRIL 21 AT 7:00 P.M. FOR INFORMATION CALL 619-497-0001.

The Norman Conquests
South Coast Repertory Theatre brings Alan Ayckbourn's comedy about an awkward librarian whom his unaccountable tenants. Price

women find attractive. Martin Ben-Dor. 1500 W. 10th Street, San Diego, CA 92101. 619-591-1873.

Pleading Pity
The Fine Arts Players present William Van Zandt and Jane Millman's wispick comedy about a struggling writer who duped his millionaires into believing he spent the last eight years in medieval Spain. Now the father wants to see his son the doctor. Scott Kinney directed. 1100 W. 10th Street, San Diego, CA 92101. 619-591-1873.

Sexual Pleasures in Chicago
San Diego's newest theater, the City of Chicago, is a fun, interactive theater where you play a game of Ted Stierling's surprise birthday party. But the surprise is not as planned.

shows in local history. David Kamen's grim comedy fun, all and on, for five years at the City. It's back, once again directed by Bruce Daniels, and it's as sharp as ever.

Trailer Park Queen
From San Diego's Joanne La Rue, one woman musical about the adventures of trailer park royalty. 1100 W. 10th Street, San Diego, CA 92101. 619-591-1873.

Triple Express: A Highly Caffeinated Comedy
Due to popular demand, the Thurston Grand Theatre hosts a reprise of this comedy about three smart performers. Hugh Heston's done his kung fu at the Triple Express. 1100 W. 10th Street, San Diego, CA 92101. 619-591-1873.

Theatergoers
San Diego's Chapter of this international organization presents a comedy. Performers create scenes and musical skits on the spot, and the audience awards points to the winners.

Twelve Angry Jurors
The Comedians Theatre presents Reginald Rose's controversial play, adapted for the stage by Sherman L. Segel. Built & Strong, directed. 1100 W. 10th Street, San Diego, CA 92101. 619-591-1873.

The Valley of Shadens
The First Theatre hosts a reader's theater presentation of Frances Lawrence's recounting of his experiences as a young growing up on the streets of central Illinois during the Civil War. 1100 W. 10th Street, San Diego, CA 92101. 619-591-1873.

complaint of difficulties to try come, you wish they'd quit trying up the pseudo-drama and get on with this entertaining, if not light-weight show (note the original cast members have been replaced).

The Bastard Sons of Johnny Cash
San Diego's Chapter of this international organization presents a comedy. Performers create scenes and musical skits on the spot, and the audience awards points to the winners.

Yankees on Hollywood & Vine
The Mystery Cafe Dinner Theatre's new show is the ultimate Hollywood whodunit, set in the Mid-City area at the "star-studded Movie World Atrium. Blacklisted celebrities get blacklisted. 1100 W. 10th Street, San Diego, CA 92101. 619-591-1873.

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LANDS PLAYERS THEATRE

1001 16th St., San Diego

Calendar
MUSIC SCENE
blurt
continued

being a little crazier than usual. And then I would have taken one particular security guard out," he says, describing a big guy with short blonde hair and a yellow "Belly Up Security" shirt.

"He was pushing people, anybody that came near him, even if they were trying to get out of the pit," he says. "I mention the sign out front stating that such behavior was 'strictly prohibited.'"

"Basically," he says, "it's difficult to put controlling restraints on the artists... it is part of their show. I went up to the band before the show and asked them if they could play at a little more conservative demeanor. They acknowledged that we don't like that kind of crowd surfing. And they came back at me and said, not in an aggressive tone, but 'This is the way we do our show, this is what you hired us for.' So it's a difficult situation where we have to appease the artist as well as the people... When people do go in the pit, we try and control it as much as we can."

After seeing his friend ejected, Smith says he went outside as well. The two men talked to a StaffPro security guard named Ray (Belly Up staffers work on club's interior, StaffPro covers the parking lot and sidewalk). He says he asked to speak to the club's manager, but Ray declined to give him the manager's name. "I wouldn't leave until I talked to somebody. It was me, three friends, four police, and the two StaffPro guys. [The police] showed up after everybody was gone. Belly Up security was throwing people out the door, into other people, so that was starting fights outside... We were talking to Ray, and he was saying, 'Well, I'm not too

happy with them [Belly Up security], they obviously weren't prepared for this. The police had to show up. This is after he had threatened to call the police on us two or three times."

StaffPro spokesman Bob Schmitt says that it's unlikely Ray would make such comments or threats. "We wouldn't call the police. Our instructions are to go through the club," Schmitt contacted Ray and relayed his account. "[Ray said] the guys were complaining how they [the Belly Up] don't do these types of shows, they don't know how to do them. And Ray said, 'Maybe so, but that's not the point. You guys got thrown out, it's done, leave.' They asked about the manager's name, and he said, 'I can't give that information out without his permission.'"

When asked if he was ever aware of Smith's request to see him, manager Deimling said, "Between 1:45 and 2:45 is my busiest time of the evening... if someone did bring it to my attention, I wasn't aware of it. I don't



recall anyone asking to see me."

Smith says that the StaffPro guard Ray promised to give him his own business card but went back into the club without doing so. Smith claims to have waited until after the show, past 2 a.m., after everyone else had gone except himself and his three friends. "We were sitting outside and some big guy with a gray beard and long hair stuck his head out and said, 'You guys are still here, huh?' I said, 'Yeah, can you give me the name of the manager?' And he said, 'Nope, can't do that. You're going to have to call back tomorrow.' He gave us a phone number, but that's it."

Deimling says this description doesn't match anyone who works at the Belly Up.

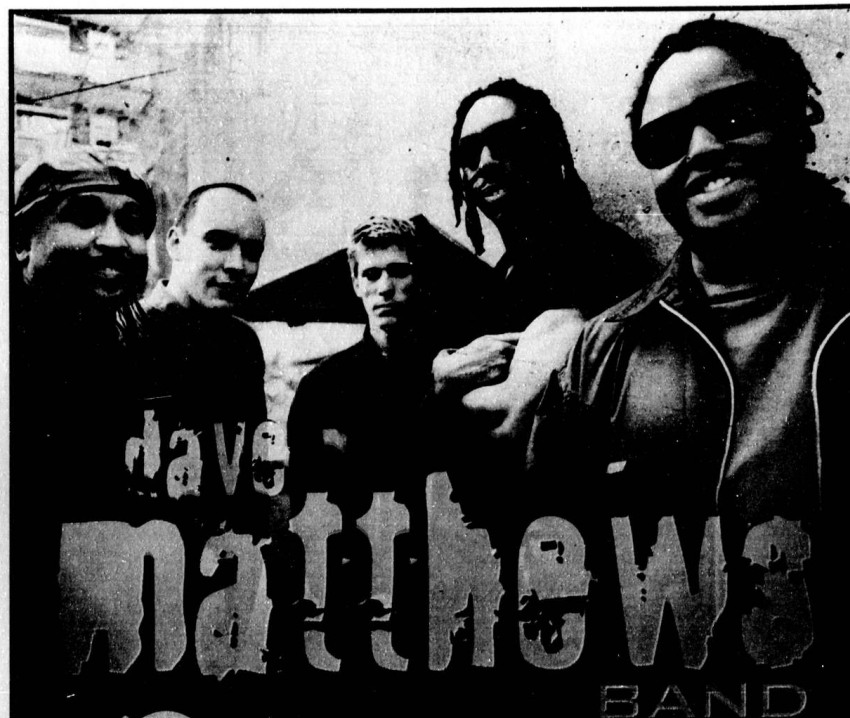
—J.A.S.

Taco Shop poet Adolfo Guzman Lopez is the host of KPBS' new Latin radio program, *The Lounge*. The show debuted April 5 and will air Sunday through

Thursday nights from 6:30-7:30 p.m. Lopez was formerly associate producer of the first hour of the KPBS program *These Days*.

Although the focus of *The Lounge* is wide-ranging, Lopez says, "The music part is really important. One of the things we got during auditions were people who had been laid off from Jacor Communications [the company that owns eight local stations and operates three, also local]. Through them the word came back to us that there is very little alternative music in San Diego," he says. "We'd like to fill that void a bit."

Guzman says, "[Today] we're going to have singer/songwriter Gus, who is on tour with Sheryl Crowe. The rest of this week will be 'Anthony Davis, a composer who teaches at UCSD, [who is] going to talk about an opera that he composed the music for based on the kidnapping of Patty Hearst. We also have Luis Valdez—well-known Latino playwright [who wrote *Zoot Suit*], and he's in San Diego working on



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Calendar MUSIC SCENE

the fact that each patron must have "a picture identification card that has been taken within the preceding two years." Also, there must be one adult acting

The staff chaperones "must wear an identification badge approved by the chief of police."

as a chaperone for every 30 patrons (originally 50, until the newest revision). These chaperones "may not act as the 'responsible adult' for purposes of the curfew law, so these adults are required in addition to the adults who must attend with each and every underage patron. The staff chaperones must wear an identification badge approved by the chief of police."

Finally, the ordinance states that a venue that hosts a teen dance "must close by 10:00 p.m. on any evening which is followed by a school day. The premises must close by midnight on all other evenings." Minton points out, "There are no such restrictions placed on any other activities from concert venues to any other event that kids are allowed to go to. They're stipulating that my business, unlike any other business in this city, would have to close at ten o'clock."

In mid-March, the newest revisions to the ordinance were given to Minton to review before the next scheduled city council meeting. "It really wasn't revised. It was the same old thing. Those of us who represent my point of view called and told them we weren't going to show up for the meeting. There was no point."

City officials in Vista have spent a lot of time grappling with their own problems regarding teen activities, or the specific lack thereof. The city recently received a \$2.7 million grant to hire a consultant to advise on ways to combat teen loitering at retail centers near the high school. One youth-oriented North County event, a dance with swing nights remarkably similar to the Rocket, is receiving both community praise and official accolades.

The Vista dances are held three Fridays a month at Thringle Terrace Park's recreation center, sponsored by the Parks and Community Services Department, part of their Late Night Out program. The San Diego Union-Tribune reported that the program recently won an achievement award from the state and was "honored for its innovative and creativity in providing young people with a worthwhile activity."

"This very thing in Vista," says Minton, "they're getting

awards. Ironically enough, after that article came out, the parks and recreation department called me and asked me if I would like to take this [the Rocket] up there, in addition to running it down here." He's considering the proposal. The same U-T article points out the all-age mix at the Vista venue, quoting patrons aged 15 to 27. "But we can't do that down

here. It's just weird."

Lisa Conway surveyed the scene at the Rocket while writing about swing for *Swivel* magazine. "It doesn't get much more wholesome than that," she says that she's become a regular at the dances, though she notes, "What was once a booming club is now in rapid decline. It has nothing to do with the club itself or, as some might say, the declining popularity of swing. It has to do with an archaic law that does not allow kids under 18 to dance without their parents present unless it's a school or church function."

On my visit to the Rocket, Minton maintains a paternal presence just inside the front door, talking to various patrons. "We've never had a fight, we've never had a confrontation," he tells me. He says he doesn't miss running the country and rock events as he used to do. "The swing crowd is the best clientele, the best behaved and most appreciative. A lot of times, young people are getting out their angst and anger with the vulgarity of a lot of the hip-hop stuff, and this is an alternative. There's no peer pressure here, nobody's saying, 'Let's go have a joint' or 'Let's go get a beer' or 'How about having sex.' It allows these young people to be young people."

Do the legally mandated adult chaperones have to pay the \$10 admission also? "Only if they participate," says Minton. "Some of the parents come to dance so they pay. Some come to just sit. They might bring their own kids, they might bring their neighbor's kids."

The ball itself is a big open room with a wooden dance floor and an arched stage roof. It's brightly lit with white and colored light bulbs. About 75 people, teens and older adults, dance as a band plays from the stage. Others are sitting in chairs alongside the floor, the whole tableau looking much like a vintage high school dance only with far too many teachers. Quite a few attendees wear period swing clothes. In pairs and groups, the dancers show each other complex moves, picking each other up and flipping and dragging each other and, yes, even juggling. My mind automatically tints the scene black and white.

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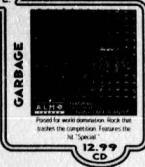
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A few of the younger folks actually resemble Mickey Rooney and Judy Garland, others could easily pass as Disneyland employees.

Nearly everyone is meticulously dressed, no greater or slut clothes in sight. The girls are wearing tight or long dresses, guys in suits—it could almost be a church group meeting. One 19-year-old, Jacob Faust, tells me he's been coming to Minton's dances since they were held in D.C. years. "The crowd has changed. It's a lot different. No one dresses up anymore, not like they did back then. There's not as many hard-core fans." He says he's always had an affinity for swing music, even before it became faddish and hip. He likes the Squirrel Nut Zippers, Big Bad Voodoo Daddy, and he even owns his own jazz suit.

Seventeen-year-old Noah Henry looks dapper in a crisp white shirt and black pants. He's been coming to the Rocket for six months. "Most everybody here knows each other. The regulars hang out up front. I started getting into swing by going to street fairs and stuff, and then my friends told me about this place."

While we're talking, a perky older woman comes up and tells me, "I'm the swing mom. You want to learn to dance?" Not wanting to wound either my pride or her ego, I decline. Mom and Noah trot off merrily to dance.

Fifteen-year-old Brittany Kraser, a blonde with Sailor cover-girl features, has been coming here every week since around August. It's surreal to hear the names of her favorite performers coming from her 15-year-old lips. "Ella Fitzgerald, Count Basie, I like Cab Calloway, Louis Prima... my grandpa was in World War II, and when I was 13, he started showing me all his records and all his pictures. Then I went by here one time and saw some kids practicing and said, 'Wait a second.' And so I walked inside... got hooked."

If given the chance, what would she want to tell the city council?

"Stop being so paranoid and open up your eyes to what you're missing. This isn't like a rare party or a concert. This is swing dancing, this is the stuff our grandparents did. There is nothing wrong with this... What would be safer, in our street trying to figure out what to do right now or being in a really healthy, supervised environment? Having a good time with our friends, all of whom don't smoke, don't drink, and don't do drugs."

The next revisions to the ordinances are due from the city council committee in late April.

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APR 1999

Country ain't fancy; it's a good tune and a sad story...a singer who's got whiskey in her voice.

the Sire label, which did so much for Madonna. Two female vocalists lead the group, which doesn't sound country or bluesy or anything I can detect to make them Austinites or even Texans. It's lushly produced pop: cheerful, professional, bloodless.

REVIEW
AUGUST KLEINZAHLER

NEW
EINZÄHLER

Lucinda Williams is another matter. This gal has pipes and some fine backup as well. You'll find a few good tunes on this album, three of which are first-rate: "Con-

[illegible]

Kelly Willis is all over the print media. I know her first album wasn't terrific because she cut it when she was only 21, or was it 18? It wasn't long after she'd been singing in a local barbecue joint. Then she was upset because a magazine or news-



The Damned, *Half Mad Moon*
(Sire Records 31051)
Lucinda Williams, *Car Wheels on a Gravel Road*
(Mercury 314 558 338-2)
Kelly Willis, *what i deserve* (Rykodisc 10438)
Sue Foley, *Ten Days in November*
(Shanachie 8031)
Tommy Stinson, *Red House* (Dunwich Records)

Blues. You can get something of what she's like live. Then again, not really. A local music writer named Michael Concoran, who covered the music scene here in the '80s, decided to establish an Austin Musician's Truathlon to find out who was the best musician in town.

"First, participants must drink a case of beer on an empty stomach. It will be a brand of beer that costs less than Budweiser. Then they must play a four-hour set in front of six people and return for an encore when one of them claps. Finally, contestants must knock on the bedroom window of a friend they recently blew off, tell her their 'true feelings,' pass out during foreplay, wake up before she does, take her last pack of cigarettes, and leave."

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[illegible]

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Music
Tonight, Sat. 8
concert

PACIFIC BEACH
Garnet Avenue
Young team at the new Pacific Beach location on Friday, April 28 from 12 to 10:00 tickets to the Larry Knecht 1st 1/2 - come party with Rick and J at a pair of tickets to the 1st 1/2 Cumbie/K. Inner girls. Screen at the Hard Rock house. Side to side from the concert.

SPORTS
3146 Sports
Join 2yo at the new Sports An store on April 15th from 4-6pm in the "2yo's Hard Knock Sale" receive a pair of tickets to the featuring Jay Z, DMX, Redman

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~ = dovetail joint

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DANGERMAN

APR 1 1999

San Diego Reader April 15, 1999 **9**

Sam Houston State Univ. H.C. 14000

Calendar MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 619-235-3000, ext. 201, right or day by 5:00 p.m. Friday, the week prior to publication. Please leave a phone number at which you can be reached. The listings are free.

Amnesia: Every second and fourth Saturday beginning April 24, 619-463-5827 or www.klah.com.

The Brass Ball: Fridays, Brown Sugar, San Diego, 619-463-5827 or www.klah.com.

Cashmere: DJ's, 1000 Spinnin' hip and DJ Clay, Downtown spin house and progressive, Mondays, 1000 Spinnin', 711 Canyon Avenue, Pacific, 619-463-5827.

Century Club: DJ's, 1000 Spinnin' hip and DJ Clay, Downtown spin house and progressive, Mondays, 1000 Spinnin', 711 Canyon Avenue, Pacific, 619-463-5827.

Club: The best of 90s new wave, synthpop, and new romantic, Thursdays, The Brass Ball, 379 Fifth Avenue, Hillcrest, 619-463-5827 or www.klah.com.

Club Fusion: Wednesdays, April 21, 619-463-5827 or www.klah.com.

Club Shakedown: R&B and hip-hop Saturdays, The Brass Ball, 379 Fifth Avenue, Hillcrest, 619-463-5827 or www.klah.com.

Club Spectrum: Saturdays, 801 C Street, corner of 8th and C, downtown, 619-257-2542.

DFB: Mondays, Schotters Bar and Grill, 909 Highland Street, Pacific Beach, 619-272-2740. Wednesdays, Mondays, 909 Highland Street, Pacific Beach, 619-272-2740. Wednesdays, Mondays, 909 Highland Street, Pacific Beach, 619-272-2740.

The Dragon Lounge: DJ's, 1000 Spinnin' hip and DJ Clay, Downtown spin house and progressive, Mondays, 1000 Spinnin', 711 Canyon Avenue, Pacific, 619-463-5827.

Edwards: DJ's, 1000 Spinnin' hip and DJ Clay, Downtown spin house and progressive, Mondays, 1000 Spinnin', 711 Canyon Avenue, Pacific, 619-463-5827.

Episodic: DJ's, 1000 Spinnin' hip and DJ Clay, Downtown spin house and progressive, Mondays, 1000 Spinnin', 711 Canyon Avenue, Pacific, 619-463-5827.

Europe: DJ's, 1000 Spinnin' hip and DJ Clay, Downtown spin house and progressive, Mondays, 1000 Spinnin', 711 Canyon Avenue, Pacific, 619-463-5827.

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OF NOTE

By Gina Arnold

Rock legend **Jeff Beck** is touring the U.S. for the first time in a donkey's age, and if I were an advertising executive looking for a demographic test market for some overpriced yuppie male-only product, I'd be there like a shot. I mean, just think of the audience he'll attract: a jillion forty-something bearded white guys whose interest in rock is pretty much limited to watching 50-something bearded Englishmen who've spent the last 30 years of their lives recreating African-American musical dreams in their own soulless, ivory-white image.

True, Beck's historical importance in "rock 'n' roll" cannot be overstated — first as a member of the Yardbirds, where he dualed with Jimmy Page, and then as leader of the

Jeff Beck Group (which featured Rod Stewart on vocals). Beck pretty much invented the style of playing that later became '70s heavy metal, that is to say, old R&B numbers that utilized distorted electric guitar chords thinned out at a furiously speed-up tempo.

Unlike many of the people he worked with in his early years — Page, Clapton, Stewart, etc. — Mr. Beck has retained both his privacy and, as a kind of bonus, his personal dignity, but this is supposedly because he's impossible to work with, a total prima donna. In fact, he has become a rather mysterious figure, seldom appearing or touring, but he does have a new LP out entitled *Who Else?* that features — what else? — a lot of lengthy pseudo-blues jams with him noodling furiously on an electric guitar.



JEFF BECK

Paul Thore also performs.

To hear a sample of **Jeff Beck**, call 619-233-9797, wait for the prompt, then punch in ext. 4410.

Jeff Beck, Open Air Theatre, Friday, April 14, 8 p.m. 619-233-9497, 516-945.

The Penguins: 714 Fifth Avenue, downtown. Call club for nightly information, 619-235-2000.

Request: 1100 J.P. and 3600 Wayne spin gritty soul, deep jazz, and heavy funk. Thursdays, Saturdays, 3021 Adams Avenue, Normal Heights, 619-281-6283.

R&B's Thursday: Club Hudson, 1100 J.P. and 3600 Wayne spin gritty soul, deep jazz, and heavy funk. Thursdays, Saturdays, 3021 Adams Avenue, Normal Heights, 619-281-6283.

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Mixed Up Mondays: R&B, disco, new wave, house, funk, and R&B. Mondays, beginning April 26, 3021 Adams Avenue, Normal Heights, 619-281-6283.

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Schotters Bar and Grill: 910 Broadway, Chula Vista, 619-597-7244.

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performance in the West Monday, October, Saturday, April 13, Studio, Downtown, Sunday, April 14, Piranha Room, Monday, April 15, 1000 Spinnin', 711 Canyon Avenue, Pacific, 619-463-5827.

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Schotters Bar and Grill:</

Calendar MUSIC SCENE

Warner: *U2* Eric and Aron Guthrie, 8th, and industrial. Saturday, 425 10th Street, the Empire Club, North Park, 619-440-8689.

LOCAL MUSIC

If you wish to submit a listing, call 619-442-8100 or fax to 619-442-8101. The week prior to publication. List and weekly or monthly schedule. List to *Local Music*, c/o The San Diego Press, San Diego, CA 92106. The listings are free.

North County

The Alley, 421 Grand Avenue, Carlsbad, 760-434-1171. Thursday and Saturday, the *Rhythm Project* featuring Tim Maguire, jazz, funk, pop. Friday, Saturday, and Wednesday, 9 p.m. the *True Twists*, rockabilly.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 949-481-9022. Thursday, 8 p.m. *Parlo's Sanchez* with *Yoda*. Friday, 8 p.m. to 8 p.m. the *Stepwipers*, 9 p.m. to 11 p.m. *Richard Samuels*, Friday, 8 p.m. to 11 p.m. *Niro Express*, country, 9 p.m. to 11 p.m. *Shane, aka and Surf Report*, Saturday, 8 p.m. to 11 p.m. *the Cheap 15*, Tuesday, 8 p.m. to 11 p.m. *the New American*, 10 p.m. to 11 p.m. *Tommy and Mover*, rock, Wednesday, 8 p.m. to 11 p.m. *Zooz*, reggae.

Big Daddy's Backhouse Grill, 510 Highway 101, Lanesville, 760-434-2365. Saturday, 8 p.m. to 11 p.m. *Northwest*, jazz, reggae.

Big Stone Lodge, 12237 Old Pomerado Road, Poway, 619-748-1817. All music is country. Thursday,

8 p.m. Friday and Saturday, 9 p.m. *Country*. **Borden Books and Music**, 11160 Rancho Carmel Drive, Carmel Mountain, 619-418-1114. Friday, 8 p.m. *Winterhawk*, alternative. Saturday, 8 p.m. *Foggy Waters*, acoustic folk.

The Calypso Cafe, 576 North Highway 101, Encinitas, 760-832-8252. Thursday, Friday, and Saturday, live blues, swing, and reggae.

Carvers, 11940 Bernardo Plaza Drive, Rancho Bernardo, 619-566-2400. Thursday, the *Red Blues*, Friday, *Nite Hawk*, rock, Saturday, *Mea*, blues.

Coyote Bar and Grill, 500 Carlsbad Village Drive, Carlsbad, 760-729-4095. Thursday, the *Ventilators*, rock. Friday, *Les Barmes* and the *Midnight Players*, blues, Saturday, 3 p.m. to 5 p.m. *Big Daddy and the Money Shakers*, blues, swing, 8 p.m. *Jeff McCarren*, rock, Sunday, 2 p.m. to 4 p.m. *Binger Wright*, 5 p.m. *Bravo*, country, Monday, *San Pedro Slim*, blues, Wednesday, *Quar*, blues, and jazz.

Epasne, 1555 Camino Del Mar (in the Del Mar Plaza), Del Mar, 760-994-2999. Wednesday, *Quar*, blues, and jazz.

Firehouse 215, 215 North Coast Highway, Oceanside, 760-433-4443. Call club for information.

The Four Seasons Restaurant, 7100 Four Seasons Point, Carlsbad, 760-460-4800. Thursday, 3 p.m. to 8 p.m. *Jeff Linky*, 8 p.m. to 11 p.m. *Richard Samuels*, Friday, 2 p.m. to 5 p.m. *Blair*, Saturday, 5 p.m. to 8 p.m. *Blair*, Sunday, 2 p.m. to 5 p.m. *Blair*, Monday, 5 p.m. to 8 p.m. *Blair*, Tuesday, 8 p.m. to 11 p.m. *Jeff Linky*, Wednesday, 8 p.m. to 11 p.m. *Blair*, Thursday, 8 p.m. to 11 p.m. *Blair*, Friday, 8 p.m. to 11 p.m. *Blair*, Saturday, 8 p.m. to 11 p.m. *Blair*, Sunday, 8 p.m. to 11 p.m. *Blair*.

L'Auberge Del Mar Resort and Spa, 1440 Camino Del Mar, Del Mar, 619-793-4440. Thursday through Sunday, *Bolshoi*, the *Panama*, pop/Top 40, piano.

La Casa del Zorro, 3645 Yucca Park Road, Borrego Springs, 760-727-5323. Friday, call club for information. Saturday, *Andrea's Fault*, pop, rock.

NOTE By William Crain

Rob Zombie's aesthetic mix of hard rock, horror movies, comic books, pseudo-Satanism, and Chesapeake is familiar to anyone who remembers the glory days of Alice Cooper or Ozzy Osbourne. But that familiarity can make it easy to forget that Zombie is in fact one of the weirder stars in rock today, and not just for the obvious reasons. Zombie's music, both with *White Zombie* and his new solo career, is a sort of electronic/Gothic/heavy metal hybrid that would seem to be neither electronic enough for the industrial or techno crowds nor self-serious enough for modern Goths or metalheads. Yet, during that singular period in pop culture history — around 1992 — when Beavis and Butt-head were the most

influential rock critics in America, White Zombie's records started selling by the millions. Zombie's solo album, *Nerby Deluge*, has reportedly sold 3 million copies. Zombie used his commercial clout to start his own record label, *Zombie-a-Go-Go*, which specializes in a not-especially lucrative genre: Cramps-inspired, '60s-style monster rock. (The recent shakeup at *Zombie-a-Go-Go*'s parent label Geffen has put the smaller operation's status in question.)

What attracted Beavis and Butt-head to *White Zombie*? The boys liked it so much they got Zombie to direct the acid trip sequence in *Beavis and Butt-head Do America*. Zombie has continued to direct videos and has been offered at least one film deal. Were Alice or Ozzy or Marilyn ever this busy?



Rob Zombie, *Cos Arena*, Saturday, April 17, 8 p.m. 619-233-9697, \$29.50.

Karen and Vinodrone also perform. (To hear a sample of *Rob Zombie*, call 619-233-9797, wait for the prompt, then punch in ext. 4997.)

Kaminski Park Sports Bar and Grill, 12735 Poway Road, Poway, 619-748-7296. Friday and Saturday, *Common Ground*, rock and roll. **The Kinkadee**, 2331 Old Highway 101, Carlsbad, 760-434-4043. Thursday, the *Whiskers*, blues, rock, Friday, *Blair*, Saturday, 8 p.m. to 11 p.m. *Jeff Linky*, Sunday, 8 p.m. to 11 p.m. *Blair*, Monday, 8 p.m. to 11 p.m. *Blair*, Tuesday, 8 p.m. to 11 p.m. *Blair*, Wednesday, 8 p.m. to 11 p.m. *Blair*, Thursday, 8 p.m. to 11 p.m. *Blair*, Friday, 8 p.m. to 11 p.m. *Blair*, Saturday, 8 p.m. to 11 p.m. *Blair*, Sunday, 8 p.m. to 11 p.m. *Blair*.

Madly Mad's Sports Bar, 1276 Main Street, Ramona, 760-789-5894. Friday and Saturday, live rock, blues, and country. **Nedra's**, 260 Carlsbad Village Drive, Carlsbad, 760-729-4331. Thursday, the *Cash*, live, big band swing. Friday, 8 p.m. to 9 p.m. *Todd Stroudman* and the *For Times*, blues, 10 p.m. *Rat*.

Rockin' Baja Lobster, 1020 West San Marcos Boulevard, San Marcos, 760-744-7550. Friday and Saturday, 7 p.m. to 10 p.m. *Heartland*, classic rock and roll. **The Southside Cafe**, 1678 Carlsbad Boulevard, Carlsbad, 760-729-6561. Thursday, *Justin Brothers*, acoustic, Friday, *Gene Piel*, rock, Saturday, the *Cash*, live, Sunday, 8 p.m. to 10 p.m. *Blair*, Monday, 8 p.m. to 10 p.m. *Blair*, Tuesday, 8 p.m. to 10 p.m. *Blair*, Wednesday, 8 p.m. to 10 p.m. *Blair*, Thursday, 8 p.m. to 10 p.m. *Blair*, Friday, 8 p.m. to 10 p.m. *Blair*, Saturday, 8 p.m. to 10 p.m. *Blair*, Sunday, 8 p.m. to 10 p.m. *Blair*.

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APRIL 1999

Calendar MUSIC SCENE

Sandwich, contemporary classics and originals.

Sat N' Saddle, 123 West Plaza Street (Linton Plaza E and Highway 201), Napa Beach, 619-755-9474. Friday, Mahalaiah, rock, Saturday, Myster Street with the Down Side, rock.

Torreyana Grill (inside the Hilton La Jolla Torrey Pines, 10960 North Torrey Pines Road, La Jolla, 619-496-4571. Live jazz nightly. Monday, Tim Maffei and Friends, jazz.

Tournament of Champions Lounge, La Costa Resort and Spa, Costa del Mar Road, Carlsbad, 760-438-9111. Friday, the Fabulous Pelicans, classic rock, dance, Saturday, the Legends, '60s and '70s doo-wop.

Beaches

Barflet Bar and Grill, the San Diego Paradise Point Resort, 1480 West Vacation Road, Pacific Beach, 619-224-4600. Thursday, 7pm to 11pm, Ben and Gino's acoustic, Friday, 8pm to midnight, Dave and the Newt, Saturday, 7pm to 11pm, the Ben and Gino's acoustic, Sunday, 2pm to 5pm, the Ben and Gino's acoustic.

Blind Melons, 710 Garnet Avenue, Pacific Beach, 619-483-7848. Thursday, the Impassible, the Radon, and the Winder, Friday, the Impassible, the Radon, and the Winder, Saturday, the Impassible, the Radon, and the Winder, Sunday, the Impassible, the Radon, and the Winder.

Cane Bar and Grill, 3105 Canon Street, Mission Beach, 619-494-4444. Friday, Common Sense, Super Chicken, and the Vice of Roman, Sunday, the Skaters, Slane, and G.

Sat. Tuesday, Osmund, Aqua Dulce, and Prodan, alternative.

Cannibal Bar, at the Cavanaugh Hotel, 3900 Mission Boulevard, Mission Beach, 619-486-1081. Sunday, Aqua Dulce, Latin jazz, Wednesday, Big Time Operator, big band swing.

Chateau Orleans, 926 Turquoise Street, Pacific Beach, 684-144. Thursday, Grove rock, Friday, Dr. Kew, 3 Star Operators, and Capri, rock, Saturday, Hovey Rock, rock, Sunday, Tribe of Israel, reggae.

Fiddler's Green, 2760 Shelter Island Drive, Point Loma, 619-222-2214. Saturday, 8pm to 11pm, Six Feet Set, rock and blues.

Hilton Hotel, 1775 East Mission Bay Drive, Mission Bay, 619-276-4000. Fundash, Bar and Grill, Friday, Rumbas, contemporary, Saturday, call club for information.

Joe Joe's Caffeinehouse, 694 Newport Avenue, Ocean Beach, 619-523-0356. Thursday, the Going Train, alternative, Friday, Paul Abbott and Elizabeth Hummel, acoustic, Saturday, Wendy's open night, reggae, Sunday, 2pm to 5pm, the Ben and Gino's acoustic.

La Valencia Hotel, 1112 Prospect Street, La Jolla, 619-454-0771. Wednesday, 8pm to 11pm, Barry Levin, piano, Friday and Saturday, 7pm to 11pm, Lenton, contemporary.

Line and Grill (in Costa Verde Center, 1715, 807 Garnet Avenue, La Jolla, 619-538-2434. Thursday, Carlos Center Quartet, jazz, Friday, Robin Adler Quartet, jazz, Saturday, Margaret Page Quartet, jazz, Sunday, Gomer Rigg Trio, jazz.

Lyn's Night Club, 1628 Palm Street, Imperial Beach, 619-429-3603. Call club for information.

OF NOTE

By Richard Meltzer

In spite of its import, and despite the controversy surrounding the judges' scoring, the Lenton Lewis-Center Halfway title unification fight was a fairly dreary affair: no knockdowns, no serious risks taken by either party, no real action. Dear-ear, however, it was hardly in the same league as the WBA heavyweight championship contest of April 19, 1985, in which Greg Page lost a lachrymose 15-round decision to Tony Tubbs — perhaps the most boring match in which a version of the heavyweight title has changed hands, certainly in the era of 15-rounders.

As a boxer, Page was a classic under-achiever. A much-heralded amateur from Louisville, home of Muhammad Ali, he managed to have all his early pro fights televised, quite a feat for someone who assigned the Olympics, yet he never quite rose to the fistic occasion. All he ever rose in was weight, ballooning up to 240 lbs., a big slow puff ball without a punch. Forget it.

But everyone deserves a **NOTICE**. In his second career, and known as **Gregory Page**, the man is showing the world, at long last, that he's GOT IT. Got what it takes to MAKE MUSIC.

It's been from his two-month stand at the Playalot Bandstand in Barcelona can be believed — and why not believe them? — Gregory Page, musician, is a killer. **Vincent and Lisa Sanders** also perform.

Gregory Page, 4th & B. Saturday, April 17, 9 p.m. 619-220-8497 or 619-231-4242, 81.21.

Milligan's Bar and Grill, 1786 La Jolla Boulevard, La Jolla, 619-459-7311. Thursday, Friday, and Saturday, live jazz and blues.

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Old Venetian Cafe, 2910 Canon Street, Point Loma, 619-222-5888. Friday, the Loma Tones, blues, Saturday, Tensat Country and the Blue Dots, blues, Wednesday, Big Water's Edge, alternative.

Pacific Beach Bar & Grill, 960 Garnet Avenue, Pacific Beach, 619-272-7278. Club Tensat. Thursday, call club for information.

Schumers Bar & Grill, 619 Handlerson, Pacific Beach, 619-272-7278. Thursday, the Million Melody Players, the 100 Jack Horns, and Chasing Guard, alternative.

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24 Wednesday, the Price of Days, and jazz, and the Who Doo Blues Band, blues.

Tiki House, 1152 Garnet Avenue, Pacific Beach, 619-273-9714. Thursday, the Kono Hound Band, Friday, Surf Report, Saturday, the Bongo Mac Blues, Sunday, Chris Kelly's open mike, Wednesday, Scottie Rose and the Tiki Tones.

Winston's, 1912 Bayside, Ocean Beach, 619-282-8822. Thursday, Fish and the Seaweed, rock, Friday, the Plastic Beach Band, rock, Saturday, the Wise Monkey Orchestra and guests, Purr Noelle, alternative, Sunday, 5pm to 9pm, Fish and the Seaweed, Monday, Big Water's Edge, alternative, Tuesday, the Ma Mob and Harmony.

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with special guests: Rockola
Tuesday, May 25

Bryan White
Thursday, May 27

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Bryan White
Thursday, May 27 • 8:00

Cecilio & Kapono
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Tuesday, June 1 • 8:00

Howie Mandel
Friday, May 21 • 8:00
with special guest: Rockola
Tuesday, May 25 • 8:00

The Every Brothers
with special guests: Rockola
Tuesday, May 25 • 8:00

Bryan White
Thursday, May 27 • 8:00

Shawn Colvin
Friday, May 28 • 8:00
with special guest: Kate Cate
Monday, June 7 • 7:30

Richard Elliot
with special guest: The Boston Brahms
Thursday, June 10 • 7:30

Grover Washington, Jr.
with special guest: Ben Line
Friday, June 11 • 8:00

Buddy Guy
with special guest: Joe Louis Walker
Sunday, June 13 • 7:00

Ray Charles
Monday, June 14 • 8:00

Pet Benatar
Tuesday, June 15 • 8:00

70s Soul Jam
Wednesday, June 16 • 8:00

David Sanborn
Thursday, June 17 • 8:00

Bobby Caldwell
Friday, June 18 • 8:00

Big Band
Saturday, June 19 • 8:00

Gordon Lightfoot
Sunday, June 20 • 7:30

Jerry Jeff Walker
Sunday, June 24 • 8:00

Guitars & Saxes
Monday, June 25 • 8:00

Peter White, Mike Whelan, Doreen Harp & Mark Antoine
Friday, June 25 • 8:00

John Brickenman
Saturday, June 27 • 7:30

Ottmar Liebert & Luna Negra XL
Tuesday, June 29 • 8:00

Howie Mandel
Friday, May 21 • 8:00
with special guest: Rockola
Tuesday, May 25 • 8:00

The Every Brothers
with special guests: Rockola
Tuesday, May 25 • 8:00

Bryan White
Thursday, May 27 • 8:00

Cecilio & Kapono
Tuesday, June 1 • 8:00
Acoustic Alchemy
Tuesday, June 1 • 8:00

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Tuesday, May 25 • 8:00

The Every Brothers
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Tuesday, May 25 • 8:00

Bryan White
Thursday, May 27 • 8:00

Shawn Colvin
Friday, May 28 • 8:00
with special guest: Kate Cate
Monday, June 7 • 7:30

Richard Elliot
with special guest: The Boston Brahms
Thursday, June 10 • 7:30

Grover Washington, Jr.
with special guest: Ben Line
Friday, June 11 • 8:00

Buddy Guy
with special guest: Joe Louis Walker
Sunday, June 13 • 7:00

Ray Charles
Monday, June 14 • 8:00

Pet Benatar
Tuesday, June 15 • 8:00

70s Soul Jam
Wednesday, June 16 • 8:00

David Sanborn
Thursday, June 17 • 8:00

Bobby Caldwell
Friday, June 18 • 8:00

Big Band
Saturday, June 19 • 8:00

Gordon Lightfoot
Sunday, June 20 • 7:30

Jerry Jeff Walker
Sunday, June 24 • 8:00

Guitars & Saxes
Monday, June 25 • 8:00

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Calendar MUSIC SCENE

The Merano Club, 1319 Merano Boulevard, Bay Park, 619-277-4431. Friday and Saturday, live band, call club for information.

O'Connell's Pub and Nightclub, 1313 Merano Boulevard, Bay Park, 619-276-3661. Friday, the *Fallout* Band; Saturday, King Rex; Sunday, the *Fallout* Band.

The Odd Job, 1779 Adams Avenue, Normal Heights, 619-284-0304. All performances are 9 pm to 1 am. Friday and Saturday, Jay Brown, Irish folk; Monday, the *Seamus*; Wednesday, *Gregory Page and Frank*; Thursday, *Gregory Page and Frank*.

Pal Joey's, 3347 Waring Road, Allied Gardens, 619-286-7873. Friday, *Positive Approach*; classic rock, blues, and swing; Saturday, *Blue Rock*; Sunday, *Blues*.

Pelican Pub, 3238 Broadway, Lemon Grove, 619-460-8040. Friday, *Krull* and *Phish*; Saturday, *Anti-Monument*; Sunday, *U2*; Monday, *U2*; Tuesday, *U2*; Wednesday, *U2*; Thursday, *U2*; Friday, *U2*; Saturday, *U2*; Sunday, *U2*.

Pepper's Sport Bar and Grill, 1706 Amador Street, San Diego, 619-571-0706. Friday, the *Good Chorus*; Saturday, the *Good Chorus*; Sunday, the *Good Chorus*.

The Rockers, at VASA Hall, 3094 E. Canon Boulevard, San Diego, 619-447-7247. All performances begin at 7:30 pm unless otherwise noted. Sunday, the *2nd River* Band; Monday, *Gregory Page and Frank*; Tuesday, *Gregory Page and Frank*; Wednesday, *Gregory Page and Frank*; Thursday, *Gregory Page and Frank*.

Shoreline Harbor Island, 1590 Harbor Island Drive, Harbor Island, 619-291-2900. Last Tuesday, 7:30 pm to 11 pm. Friday and Saturday, *Italy*; Sunday, *Italy*; Monday, *Italy*; Tuesday, *Italy*; Wednesday, *Italy*; Thursday, *Italy*; Friday, *Italy*; Saturday, *Italy*; Sunday, *Italy*.

Some Live, 3300 Metro Street, San Diego, 619-291-2900. All performances are 9 pm to 1 am. Friday and Saturday, *Italy*; Sunday, *Italy*; Monday, *Italy*; Tuesday, *Italy*; Wednesday, *Italy*; Thursday, *Italy*; Friday, *Italy*; Saturday, *Italy*; Sunday, *Italy*.

The Live Lounge, 3302 Napa Street, San Diego, 619-291-2900. All performances are 9 pm to 1 am. Friday and Saturday, *Italy*; Sunday, *Italy*; Monday, *Italy*; Tuesday, *Italy*; Wednesday, *Italy*; Thursday, *Italy*; Friday, *Italy*; Saturday, *Italy*; Sunday, *Italy*.

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San Diego's Own
4th & B
345 "F" St., Downtown SD • 221-4343
Box office open 7 days a week from 10 am-5 pm • 21 & older

WED 4/15 CANDLEBOX
GOODNESS • BALL
Special guests: GREGORY PAGE & LISA SANDERS

THUR 4/17 VENICE
Special guests: GREGORY PAGE & LISA SANDERS

THUR 4/22 PAT TRAVERS BAND
Guest: FITH

THUR 4/29 MIKE NESS
PRODUCED BY BILL SILVA PRESENTS

WED 5/1 MICHAEL SCHENKER GROUP
PRODUCED BY BILL SILVA PRESENTS

THU 5/14 SUPER DIAMOND
A tribute to Neil Diamond

SAT 5/18 SUZANNE WESTENHOFER
PRODUCED BY BILL SILVA PRESENTS

SAT 5/19 ISLAND JAM SESSION
HO'ONIA • KUKANA

SUN 5/20 BERNIE MAC
2 Shows

UPCOMING - JUNE - ALL ON SALE
FRI 6/1 TIERRA & MALO • DANCING TABLES
SAT 6/2 BRENDAN MULLOWNAY & BRENTON WOOD

Online Club Coupons!

The following nightclubs have valuable coupons in the Music Section of the Reader's Web site.
• Indicates North County.

Barefoot Bar & Grill	2 for 1 admission
Blind Melons	2 for 1 cover
Blue Tattoo	Free club cover with dinner
Brick By Brick	2 for 1 admission
California Express	Buy 1 card, second free
VIP Card	
'Canes	20% off total bill
Cannibal Bar	\$2 off admission
Croce's	Free cover with dinner
Firehouse 215	Free admission
4th & B	2 free comedy tickets
In Cahoots	\$2 off admission
Juke Joint Cafe	Free admission Thursdays
Moondoggies	\$1 off cover
Neimans	2 for 1 admission
North County Sports Dome	2 for 1 cover charge
P.B. Bar & Grill	2 for 1 entree
Papa Jack's	Free club cover with dinner
Patrick's II	2 for 1 cover
Pentagon	Free admission
Schooner's Bar & Grill	2 for 1 cover
Sevilla	\$2 off cover
Trio Leo's Lounge	\$1 off club admission
Tournament of Champions Lounge	Complimentary admission
Tsunami Beach Club	\$2 off VIP admission
Winstons	2 for 1 cover

www.sdreader.com

For information on advertising your club online, call the Reader's Display Advertising Department at 619-255-3000.

Belly Up

143 South Broadway Avenue, Downtown San Diego

Thurs., Apr. 15, 10 pm
PONCHO SANCHEZ
and guests: YERBA

Fri., Apr. 16, 9:15 pm
BIG TIME OPERATOR
and guests: CAMPE RANG & THE SHORRY ARABIAN

Sat., Apr. 17, 9:15 pm
SKUNK SURF REPORT
and guests: YERBA

Sun., Apr. 18, 5:30 pm
THE CHICAGO 15
and guests: NEIGHBORHOOD WATCH

Mon., Apr. 19, 8 pm
NEIGHBORHOOD WATCH
and guests: NEIGHBORHOOD WATCH

Tues., Apr. 20, 8:30 pm
ZIONIC
and guests: NEIGHBORHOOD WATCH

Thurs., Apr. 22, 8:30 pm
CLAY'S RIDE
and guests: NEIGHBORHOOD WATCH

Fri., Apr. 23, 9 pm
TAJ MAHAL
and guests: NEIGHBORHOOD WATCH

Sat., Apr. 24, 9:30 pm
BR-5-49
and guests: NEIGHBORHOOD WATCH

Sun., Apr. 25, 10:30 pm
COMMON SENSE
and guests: NEIGHBORHOOD WATCH

UPCOMING
The B-Side Players, May 30 • Powerhouse, May 30
The Young Dudes, May 30 • Hugh Hasek, May 30
Modern English, May 30 • Grand Supper, May 30
Charlie Massadine, May 30
Marcia Ball, May 30 • Galactic, May 30

Tickets: (619) 481-8140

DANCE MUSIC SNEAKS...

Live Entertainment
Thursday Through Saturday
7:00 pm to 1:00 am

THURSDAY, APRIL 15
Pablo Mendez & Charanga Latina
(Hot Cuban Soul)
7:11 pm

FRIDAY, APRIL 16
Tango Show
(Jorge & Monica Visconti)
7:15 & 9:15 pm
Pablo Mendez & Charanga Latina
(Hot Cuban Soul)
8:30 pm & 1 am

SATURDAY, APRIL 17
Tango Show
(Jorge & Monica Visconti)
7:15 & 9:15 pm
Maria Olvera
8:30 pm & 1 am

Map showing location at 143 South Broadway Avenue, Downtown San Diego.

THE LAST NIGHTCLUB & SPORTS BAR

It's definitely not the place it used to be!
Come in and see it to believe it!

1135 Square Feet of Dance Floor!

DJ Naphtali Playing Hip-Hop, Funk, Alternative Rock, Reggae... Everything State-of-the-Art Sound!

MONDAYS AND TUESDAYS - 6 PM-1 AM
\$1 DRINKS - \$2 BOTTLED BEERS
2-10% CASH BACK
Ladies get in free!

Pool Tables • Darts • Outdoor Patio • Water • Fire • Go Go Dancers

Open until 4 am
Appetizers available 12 pm and midnight-2 am

3595 Sports Arena Boulevard
619-221-6900
(PLENTY OF PARKING AVAILABLE)

Heartbroken Again

Tom Petty and the Heartbreakers have just released *Echo*, featuring the single "Free Girl Now." It's just \$13.69 on CD at Lou's Records. It'd be a cryin' shame to miss a deal like this.

Lou's RECORDS

434 North Coast Highway 101 • Encinitas • 760-753-1382
1-888-LOUS REC (568-7732) • www.lousrecords.com

These prices break at April 26 ©1999 Warner Bros. Records Inc.

VIDEODRONE The self-titled debut.

Featuring Jonathan Davis from Korn, Fred Durst & DJ Lethal from Limp Bizkit. Catch them on tour with Korn and Rob Zombie.

COMPACT DISC ON SALE FOR \$9.99

SEE VIDEODRONE OPEN FOR ROB ZOMBIE AND KORN AT COX ARENA

SATURDAY, APRIL 17 8 PM

434 North Coast Highway 101 • Encinitas • 760-753-1382
1-888-LOUS REC (568-7732) • www.lousrecords.com

APR 1 1999

Calendar MUSIC SCENE

Pacheco and His Latin Soul Brothers and La Villa Monday, April 17, 49 Hudson, and the Carriettes Tuesday, Sun. Prokop, Aerial M. and Archer Perwin Wednesday, Lucifer in Drug, Earl Gray, and Four Cream.

Croco's Jazz Bar, 802 Fifth Avenue, downtown, 619-233-4355. Thursday, Afro Indio, Latin jazz, Friday and Saturday, Tarrat, Latin jazz and salsa.

Sunday, Koko Pelli, Afro-Cuban/Latin jazz, Monday, Glen Fricker (see above), classic and Latin jazz, Tuesday, the May Meyer Quartet, jazz, Wednesday, the Jorge Camacho Quintet, Latin jazz.

Croco's Top Hat Bar and Grille, 802 Fifth Avenue, downtown, 619-233-4355. All music is blues or jazz unless otherwise noted. Thursday, the Mississippi Mudhens, Friday, Fuzzy and the Shamans, Saturday, Gumbo Kane, Sunday, the Backs, Arts, swing.

The Crow Bar, 2812 Kettner Boulevard, midtown, 619-692-1080.

Thursday, Nylon Control Cats and Sepa de la Ropa, alternative. Friday, Funky, alternative. Monday and Tuesday, the Soul Possessors, blues and soul. Wednesday, Private Citizens, 4th & B, 345 B Street, downtown, 619-231-4343. Thursday, 8 pm, Confidante with Cousins, Saturday, Venice, Gregory Page, and Lisa Sordani, acoustic.

Dakota Grill and Spirits, 901 Fifth Avenue, downtown, 619-236-5754. Thursday and Wednesday, 7 pm to 10 pm, Koko Pelli, the Pannum, pop/Top 40 piano. **Dick's Last Resort**, 345 Fourth Avenue, downtown, 619-231-9194. Show start at 8 pm unless otherwise noted. Thursday, Private Citizens, jazz.

Hard Rock Cafe, 801 Fourth Avenue, downtown, 619-613-8000. Call club for information. **Harmony on Fifth**, 322 Fifth Avenue, downtown, 619-702-8848. All music is jazz and blues. Thursday, the Tame Kings, Friday, Bruce Cameron, Saturday, Jeff Nickerson, Sunday and Monday, Holly Gentry, Tuesday, Freddie A. and the Swing Machine, Wednesday, the Dean Robinson Quartet, jazz.

The Horton Grand Hotel, 111 Island Avenue, downtown, 619-544-1800. 7:30 pm, Friday, the Pigeon Cane Duo, jazz.

Jimmy Lane's, 672 Fifth Avenue, corner of Fifth and C, downtown, 619-595-0113. Thursday, 9:45 pm, 2 Cell pop, dance. Friday, 9:45 pm, 2 Cell pop, dance. Saturday, 9:45 pm, 2 Cell pop, dance. Sunday, 7 pm, the Wendy Lee Quintet, jazz/swing. Monday, 7 pm, Reggie Smith and Friends for Time, jazz. Tuesday, 7 pm to 11 pm, the Joe Merrill Quartet, jazz/swing. Wednesday, 9 pm to midnight, Higher Ground, dance/Top 40.

Julie Lane's, 127 Fourth Avenue, downtown, 619-232-5000. All music is jazz or blues. Friday, Top 40-X.

PLAN B
PBS ULTIMATE NIGHTCLUB EXPERIENCE!

Friday, April 18
(FORMERLY GOLDFISH)

FILET OF SOUL
\$2.00 DRINK SPECIALS
\$3.00 COVER

Wednesdays **Thursday, April 15**

DJ's SCOTT MARTIN & JOHN FINNELL
DRINK PRICES SO LOW WE CANNOT MENTION THEM

ONE @ CARMINE presents THE CENTURY CLUB performing **FAT BEAT SQUAD** with DJ JOEY JIMENEZ & DENNIS LONG

945 GARNET AVENUE, PACIFIC BEACH CLUB INFO: 483-9920

Cocktail Hour

SATURDAY SPECIALS!
Chicken Steamer \$1.25/piece
Thai Beef Steamer \$1.25/piece
Indonesian Tiger Shrimp Steamer \$1.75/piece
Sea Scallop Steamer \$1.75/piece
Salmon Steamer \$1.75/piece

Every Monday through Friday, 3 - 6 p.m.
Specials on beer, wine & sake-tinis

ROPPONGI
875 Prospect & La Jolla
619.551.5252
roppongiusa.com

TRACY BYRD OUTDOOR SESSION
Friday, April 30 • 8 p.m.
General Admission \$25
VIP \$30

COMING SOON
Bryan White
Friday, May 21 • 8 p.m.
General Admission \$25
VIP \$30

The Concert Series Continues:
May 28 • Gregg Allman & Friends
June 13 • Johnny Lang
June 25 • Judy Collins

Call: 1-888-PECHANGA
(1-888-752-4264)
45000 Pala Road • Temecula

CANNIBAL BAR

Thursday, April 15
FREDDY A. & THE SWING MACHINE
Friday & Saturday, April 16 & 17
COMEDY SHOWCASE

BOB GOLUB **ANTHONY CLARK**
Seen in Good Fellas & on HBO
Star of TV's Soul Man & Boston Commons, movie The Rock, David Letterman Show...

DUSTIN "SCREECH" DIAMOND
Star of TV's Saved by the Bell

WEDNESDAY, APRIL 21
BIG TIME OPERATOR
April 23 **ROCKOLA** April 30 **EARL THOMAS**
April 24 **DAVE WAKELING** May 1 **WILD CHILD**

CATAMARAN RESORT HOTEL
1909 Mission Boulevard
(619) 539-8650

Nightlife and Dancing on San Diego Bay
at Humphrey's BY THE BAY

THURSDAY, APRIL 15 • 9 PM
Quiet Storm
Hill Dance

FRIDAY, APRIL 16 • 9:30 PM
Makai
Oldies, Old School, Hip-Hop

SATURDAY, APRIL 17 • 9:30 PM
Sisters Bros.
Top 40, High energy Dance, Classic Rock

SUNDAY, APRIL 18 • 7-11 PM
Reggie Smith & the Pressed For Time Band
Progressive Jazz

MONDAY, APRIL 19 • 7-11 PM
Calvin Romance
Hospitality Industry Night
\$1.75 wine, well & draft all night!

TUESDAY, APRIL 20 • 7-11 PM
The Bedbreakers
Progressive Jazz

UPCOMING: 425th Archuleta • 425th Blue Soul • 425th Blue Star • 425th Hatter Vile
425th Cabin Romance • 425th 4-Way Street • 425th Lane Raining & the Midnight Players

2241 SHELTER ISLAND DRIVE • 224-3577

Olé Madrid
Groovin' Every Night of the Week

Tuesdays • JAZZ JAM SESSION
Hosted by Gilbert Castellanos
9pm - 12:30am

Wednesdays • CLUB BIONIC

Thursdays • STARDUST

Fridays • Gilbert Castellanos
Hammond B-3 Quartet
7pm - 10:30am
Tic-Tac / Club Elite

Saturdays • 100% Olé
Special Guest DJ
Flamenco Dancing & Guitar
7:30pm - 10:30pm

Sundays • Enjoy fine Spanish Mediterranean Cuisine

For dinner reservations and info, call: **567-0146**
755 Fifth Avenue, Gaslamp Quarter
Valet parking available

WAKE UP AND SMELL THE ASHTRAY!

If you think that smoke-free bars, clubs, and restaurants are here to stay, then you better...

Remember the good ol' days? Burning eyes, stinky hair and clothes, feeling just kinda lousy? Being exposed to enough second-hand smoke to kill you? Death from tobacco smoke should not be a condition of employment.

BUT! Some places are ignoring the smoke-free law -- a labor law designed to protect you and the 850,000 bar and restaurant workers in California.

So, sit back and watch the law go up in smoke... or join the San Diego Chapter of BREATH. Call 619/692-9858 today for a free information packet on how you can make sure your workplace stays smoke-free!

It's YOUR law. Keep it working!

BREATH - The California Smoke-Free Bar Program
www.exposetobacco.org/breath

To report smoking in bars or restaurants, call the County Health Department Complaint Line. Your call may be anonymous. 619/515-6693.

Look for the BREATH banner at Earth Day Balboa Park • April 18!

The ad was made possible by funds received from the Tobacco Tax Health Protection Act of 1988 -- Prop. 99 under Grant #94-20946 and #93-19033 with the California Department of Health Services, Tobacco Control Section.

APR 1999

The storylines are not as clever as they want or need to be.

G maker of *Swingers*, invites the minicritique of "No, don't." Another few words would only be polite. Doug Liman's underfunded and overrated first film

REY
DUNCAN

least had a pretense of social observation within a restricted radius of reality, though even there he showed signs of excessive awareness of the audience and his effect on it. Observation tended to be outbalanced by exhibitionism. In his higher-bracket second film he appears to be looking over his shoulder every step of the way. Looking over his shoulder, eagerly raising his eyebrows, pleadingly dipping his chin. Acquiring a sackful of trendy clichés in the interests of gaining acceptance with the youth crowd hardly seems a fitting occasion for a serious, even one in his early thirties, much less for any manner of artist. (Of course the youth crowd would see nothing in the least irregular in everyone in the world catering to its desires.) And here is perhaps a last chance to pitch a laurel

wreath at the head of Clint Eastwood before his *True Crime* disappears from town completely. No one currently afloat in the commercial mainstream offers a better approximation of an artist at work: take a

NEW
THE SHEPHERD

The structure in *Go* of three overlapping storylines, stretched across a twenty-four hour time period, separated by printed chapter headings, and unpooled not with cross-cutting but with backing up and going over the same ground all over again, seems to remind people of Quentin Tarantino's *Pulp Fiction*. That, for sure, would be a reasonable object of comparison if you wanted to stress the copy-cat trendiness. Jim Jarmusch's *Mystery Train* might be the better object of comparison if you want to spotlight a sensitivity to structure that is more than a mere affecture. A feeling, for it, Liman, by contrast, has his hands too full with the immediate sensation — thudding background music, unmoored camera, double-exposure drug hallucination

Vegas Strip montage, top-heavy topless dancers, car chase, etc. — to have any grasp of the bigger picture. And the storylines themselves — drug deal gone bad, Vegas spree gone bad, community service gone bad — are not as clever as they want or need to be. The third one, about two soap-opera actors who hope to erase their ran shoots

with a bit of undercover police work, and about the secret agenda of the enigmatic cop, is cleverer than the others, but not so clever as to free itself from the premise that an actor would forget all about the pacemaker-sized microphone taped to his groin and would never have had a reason to visit the men's room from afternoon to

midnight. The movie is incontestably a "showcase," as they say, for Hollywood's Generation Next, principally Sarah Polley, who seems an acceptable newer model of Uma Thurman, and Katie Holmes, who I understand has some featured role on some TV show. I'm not going to go looking for her.

tain Robert Altman a while longer in the Deep South, ally tracing the stereotypical loquacious of the natives. If the movie lacks the pervasive woe of our earlier Mayberry, it has a more colorful atmosphere: all the same, setting into the locale as into an overstuffed cash chair: Holly Springs, Mississippi, a town where the natives are a mix of colored eyes in the backyard, if not the amateur theatrical production of Oscar Wilde's *Salome* at the red-brick town hall. The movie's first character, a corn-cob-pipe-smoking old widow, decides to follow her husband into the hereafter, the niece who discovers her body dead in the bathtub, decides to try to disguise the death ("a disgrace") as the doing of an intruder. The finger of guilt points to the departed local school teacher, a small, well-chained black man who may fetch a half-pint of Wild Turkey on occasion but is scrupulous about replicating it. The police are called in, but the police are useless. We know who knows the exculpatory fact, and we wait, with some impatience and no concern, for him to step forward. His hissing is a little noisy, but his man is always a little overboisterous in his appointment of approval and disapproval. At the top of the second

S. Dutton, on the other side, is most agreeable as the self-moderating bourbon nipper ("never before Tom Brokaw"). And it's nice to see Patricia Neal again, on the big screen for the first time in the Nineties, looking human, looking like herself, looking quite well, and acting well, too. We do not get to see her for long.

enriching than nine out of ten entire movies. And the following hour and a half are loaded with no less vivid images of the life of the poor in the streets, its shops, its schools, its streets. The plot premise — a little boy loses his sister's shoes on the way home from the cobbler and conspires to get her a new pair — is simple as it is hard to sustain. Majid Majidi, the director, has much the same problem here as Jafar Panahi did in *Baran*: how to make a similar child's-eye view of the world, similarly wholesome, similarly uncharismatic, similarly unimpressive, similarly forlorn in a poor neighborhood protective outer walls, locked gates, disembodied voices over the intercom, and a few moments of the most fascinating and funny distance, race, in which the post-sized hero tries to pace a pair of sneakers but instead gets swamped in a photo finish, restores any flagging interest. All throughout, this sensitive and sensitive director, who is one of those, slippery ones — gives ones, dreses ones, new ones — gives the movie a unique angle of vision, a sharply defined perspective, self-con-

sciousness, shame. Footwear in the cinema can no longer be the private domain of Luis Buñuel. ■

All reviews are by Duncan Shepherd.
Priorities are indicated by one to five stars
and antipathies by the black spot. Unrated
movies are for now unreviewed.

American History X Markedish and sledgehammer cycle-of-violence lesson around a high school skinhead (Edward Furlong) and the older brother (Edward Norton) who has been his idol and mentor and who now comes out of prison a changed man. In flashback, Norton is alleged to have started the skinhead movement, and he spins out the neo-Nazi party line with great conviction, and against fierce opposition (Elliott Gould), and in great contrast to the extreme unachievability of the neighborhood *Fuehrer* (Stacy Keach). It is not terribly reassuring that his far-rightist beliefs are based on a racist ideology that is as much more preposterous than his Afro-brothers, who will stoop to dealing drugs with Hispanics. A gang rape in the showers, as brutal as it is banal, soured him up for the following tidbit-for-thoughts from his old high school principal: "Have anything you've done, made anyone's life worse? Keep it up, because as well as a photographer, you're mostly public with his displeasure over the final form of his work. The viewer

without knowing or caring to know the details of the case, can't blame him. Much less can he exonerate him. Beverly D'Angelo, *Avery Brooks, Fairuza Balk*. 1998.

● (HAZARD CENTER 7)

Among Giants — Reviewed this issue. With Peter Postlethwaite, Rachel Griffiths, and James Thornton; directed by Sam Miller.
★ (LA JOLLA VILLAGE)

Analyze This — One thing to be said for the comedies of Harold Ramis is that they always have a concept. The better ones (*Groundhog Day*, *Multiplicity*) have a more consolidated one. The concept this time —

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Clayton Kopp, *WYNN* 8/8/98

"TWO HOURS OF
LAUGHTER!"
Sally Pincus
OH! READERS
VIEW

**EDDIE & MARTIN
48 HOURS**

IMAGINE                        

[illegible]

APR 1999

only Neil Simon and company had thought to make it funny. If only, for instance, they had thought to put a full-length fur coat and high heels on the mustache hotel manager, and a long-stem rose in his teeth. It is not altogether easy to ruin such a natural comic proposition as the misadventures of a middle-aged Midwestern couple in the Big Apple, but that's the genius of Hollywood in the Nineties. The movie even proves to be spinelessly pro-New York.

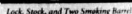
making way for a benedictory cameo by Mayor Rudy Giuliani: 1999.

● (CARMEL MOUNTAIN, CINEMA STAR GALAXY: CINEMA STAR 10; CINEMA STAR 13; FASHION VALLEY 18; GROSSMONT HOLLEY; LA JOLLA 12 MISSION VALLEY 20; PLAZA CINEMAS; Santee VILLAGE 8; SPORTS ARENA 6; TOWN SQUARE 14; VIA ESCONDIDO 8; VIA HORTON PLAZA 14; VILLAGES) 1999.

Pianosa Nuzio — Italian film, written and directed by Antonio Capuano, about a morally vulnerable priest who opposes the local Mob.

Saving Private Ryan — Steven Spielberg's blood-and-guts war movie is at its

best when it is most conventional and at its worst when trying for more (Spielberg is a nutshell), and it is very often very conventional: Whether or not the filmmaker has achieved his flag-waving, trumpet-blowing goal of honoring the survivors and the fallen at Omaha Beach, he has at least honored a Hollywood genre that had dwindled down close to extinction, and had evolved (whenever a stragler would wander along) almost exclusively into the anti-war movie. In his striving for "more," he has certainly supplied plenty of ammunition (so to speak) to the pacifist, but he does not venture so far as to attempt to muddy the reputation of the Last Good War. The essence of this inexcusably long movie (simplest way of attaining "more") is a clear-cut and small-scale mission, albeit an insupportable



and impractical one, to locate and safely guard a lone paratrooper who is the last surviving of four brothers in the Normandy Landing. Forget the why of it, though. What matters, to the overriding cause, however, of reconstituting the conventional Hollywood war movie, is that the novel depicts diverse types of soldiers and their self-relations around the campfire and on the march. And what matters even more, on the strictly visual level, are the tactical details of the operation, the obstacles encountered, the terrain, the weather, the topography of the battlefields as well as of the peaceful fields in between, the plainly laid-out plans of engagement and the unpredictable deviations from them. All of this is rooted firmly in the cinematic logic of the novel, and it is this that makes it respectfully and knowledgeably competent. But Spillberg, on a long and manly mission to push our heads deeper than before into the meat grinder of war, wants "more." He wants, in the schizophrenia scenes of the novel, to show us the "other side," the slithering back and forth between the spinning

simultaneously) a newsworld realism and an arty lyricism. Even without the irreconcilable clash between these, there would be something a little unseemly about Spielberg and his crew mimicking the handcaps and hiccups in the work of the front-line documentarists of WWII — the hand-held jerkiness and jitteriness — as if these authentic cinematic heroes had been developing a deliberate "style" rather than doing the solidest and most professional job they could, under enemy fire, with their lives on the line. Spielberg, working here under such duress, has a very different kind of nerve. Tom Hanks, Tom Sizemore, Edw. Burns, Matt Damon. 1998.

Shakespeare in Love — Wouldn't it be fun to think that the Bard suffered from writer's block, that he received a shove from "Kit" Markowe to get the old plot ball rolling, that he stole lines from soap-box orators, that he was rewriting his deathless dialogue daily during rehearsals, that one of the actors in the troupe could suggest off-

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the top of his head a better title for the work-in-progress than *Romeo and Ethel, the Pirate's Daughter*, and that a barrier-busting proto-feminist who infiltrates the cast disguised as a man would be just the measure our dramatist needed in order to complete the current play and to launch forthwith into the next one, *Twelfth Night*, with its art-imitating-life motif of cross-dressing? Here we have an answer. No. It would not. Joseph Fiennes in the title role has approximately one expression (a sullen smolder) or one fewer than Gwyneth Paltrow (eyebrows knitted, eyebrows undereyed), and Ben Affleck is a flounder out of water, especially conspicuous on the same shore as such happy ducks as Geoffrey Rush, Colin Firth, Tom Wilkinson, Simon Callow, and

A Simple Plan — Three men on the trail of a fox in the snow come upon a crashed plane with a dead pilot and a duffel of \$4.4 million in cash. "It's the American Dream in a gym bag." The cracks-in-the-ice se-

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what happens next level. And it attains something approximating eternal verity (sometimes called common knowledge) in the spectacle of ordinary people readily resigning their moral positions under the gravitational pull of a large mass of money. And in characterization by Billy Bob Thornton of a rapper who wears a gold chain, gold-plated glasses, yellowed teeth, plastered hair — is uncommonly, perhaps unprecedentedly, decent, shaded, multidimensional, not just one dumb thing after another. Other than that, the movie is nothing much to shout about, and any raised voices about the movie's treatment of race, the increasing rarity and unfamiliarity of life-sized crime films. Comparisons with *Fargo*, though they can only hurt, are difficult to avoid. The Midwest. Snow. Funny hats. A pregnant heroine, if she can be called one. (Bridget Fonda, hit in startlingly subtle *Seven Years in Tibet*.) And, of course, the escalating body count. And was Billy Bob Thornton playing conscious homage with



though nowhere in his personal collection of live-action comic books (*The Evil Dead*, *Darkman*, *The Quick and the Dead*, 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" cinema. It pleads rather than compels. Bill Paxton, Brent Briscoe. 1998.

★★ (HAZARD CENTER 7)

Stomach: The Turkish Bath — Ferzan Opetek's tale of steamy homoeroticism in Istanbul.

(HILLCREST CINEMAS)

Tango — Carlos Saura continues his remarkable series of musical films, shifting camp from his native Spain to Argentina, and swapping one musical tradition for an

per is it the long-time Hollywood composer Lalo Schiffrin, who we are apt to forget was born in Buenos Aires. It seems he has taken with him on his voyage many of the same techniques and devices developed in *Flamenco*, together with the same cameraman, Vittorio Soriano: the use of lighted screens, projected slides, dance-studio mirrors, on a theoretically sealed stage, an artificially controlled background against which to display the art of the tango. The violins, the fabrics, the bodies — every visual element that comes into play comes by invitation only. Nothing stumbles in by accident. Place settings and seating arrangements, as it were, are painstakingly thought out. The camera itself is solid, steady, even keeled, unobtrusive, but never still and never sedentary, getting great variety in angle, compositing, closeness while always

server. A knowledgeable, an appreciative observer. It does not try to join in on the dance, as so many cameras do, with an effort more akin to motion sickness than to visceral ecstasy. Saura has here set up shop as far as possible from the MTV generation of directors. A cool marksmen in opposition to a panicky gang of Uzi users, he makes every shot count: no flus, no mums, no misses. The fictional elements are simple to the extreme: a film director, not unlike Saura, in preparation for the ultimate film on the tango (the soulful Miguel Angel Sosa is younger than Saura, but hobbling around on a bum leg and a walking stick; he is similarly beyond his dancing days); the director's ex-wife and current lead actress (the majestic Cecilia Narova); the dewy ingenu and soon-to-be girlfriend (the lovely Mía Maestro); and the film-

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★★★★★

pete postlethwaite

and

rachel griffiths

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Ah, England!

There are pictures of strange bits of English culture, like an "Underpants Boiling Pot."

"Can I come too?" Carla turns at the door. "I guess... Oh, why not? But you've got to be have yourself."

That word can mean only one thing. She's going to see someone I don't like. A man, for sure.

So we make our way down Washington and onto the end of India.

Suddenly, I know where she's going. The big sign on the street reads "Shakespeare Pub & Grille."

The forehead of the most revered writer I've never read bulges out at us.

"Ah, England!" Carla sighs, like she's finding political asylum. She dashes up a bunch of stairs. The place sits on a little bluff, looking out over the swish of 15 to Point Loma. The umbrellas on the outside deck are all "Harp" and "Guinness."

Inside, I've got to admit, it does look like a traditional black and white beer board English pub.

"Tudor style," says Carla, knowingly.

On the walls they have ancient photos from Old England. "Albion Street, Leeds c. 1900."

"Kearney, 1870." And strange bits of English culture, like an "Underpants Boiling Pot."

They also have cary notices like "Quiz Night, Sunday, 7:30 p.m. start. Maximum 6 per team. Prizes! All Welcome." The England-Scotland rugby championship is on the big-screen TV.

Even the people fit the part. A bunch sitting

around the bar drink from their own pewter mugs and guffaw about "lolly well better had!" and "On bit of a sticky wicket, aren't we, Jeremy?"

The good news is they have interesting Scottish and English beers with names like McEwan's and Feller's India Pale Ale, and Newcastle Brown on tap. The bad news is they have English pub grub for lunch.

"Oh, come on, you'll love it! Don't be so unadventurous," says Carla. She's looking round as she talks. Then she spots him.

"Daaaahling!" It's a so-much-too-long, they yank like kids, kiss, goddam it, and come and sit down.

"Eddie, I'd like you to meet Alan. He's from my 'England' period."

"How do you do, my dear fellow!" says Alan. Then Sandra, the English waitress, is by the table taking orders.

I do a quick scan of the lunch specials. They're all \$5.45. It's pretty simple. Fish and Chips; Shepherd's Pie. "We start the pie by using marinated ground beef and top it off with mashed potatoes and cheese. Served with chips and peas!"

Bangers and Mash (two pork sausages with onions and gravy, served with mashed potatoes and peas); Roast Beef Dinner (tender fresh beef served with mashed potatoes, peas, and lashings of gravy); and soup, salad, and roll.

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RESTAURANTS

"I think I'll have..." "Ploughman's Lunch," interrupts Alan. He turns to Carla. "Carla, do share one with me, won't you. It won't be the first time, will it, darling?"

Carla giggles like a kid. She leans into Alan. "Remember at the Jolly Farmer by the canal in Surrey?"

"How could I forget?" says Alan. "When we lived on the barge and we were so poor we could only afford one ploughman's lunch between us! Ate it on the barge and tossed the scraps to the Royal Swains!"

"Oh, the Royal Family produced swans as well as Charles?" I say.

Carla shoots me a dark look. "Id..." "Made up your mind, love!" says Sandra.

"Problem is, dear boy, the ploughman's lunch won't be big enough for a *menage a trois*, if you get my meaning. Why don't you be a good chap and have the roast beef? It's the best of British!"

He laughs and winks at Carla. "Shall we? For old times' sake?"

Carla looks at him, then at me. You could hear a Sprint pin drop.

"Uh, no, Alan. Why don't you have the roast beef and I'd and I'll share the ploughman's lunch. It'll be a first for him!"

I'm so busy doing isometrics with my fists under the table I take a moment to find the "Ploughman's Plate." It's on the separate "Traditional British Fare" list. "A healthy slice of both

Monterey Jack and sharp cheddar cheese, two slices of Scotch egg, a bread roll, pickled onions, a relish called Branston pickle, and a garnish."

It's more expensive, \$7.95. Lord, if I'm getting beers, I can't afford two. "Okay," I say as breezily as possible. "We'll share it."

Turns out it's enough. And with a glass of what Alan calls "Boddie's," Boddington's Pub Ale, \$3.95 (Carla has an "English Soda" — ginger beer — \$1.75), it's actually kind of good. Your basic bread-and-cheese combo, boosted by the caramely kick of the Branston pickle and the tart-sweet bite of the vinegary pickled onion you chew into every now and then. The Scotch egg turns out to be a boiled egg encased in a shell of sausage meat and breadcrumbs.

Alan's roast beef is a steal for \$5.45. A nice crowded plate of roast beef slices, potatoes, peas, and gravy. Plus he orders a Guinness stout (\$3.75).

"Listen, dear boy, don't worry about Carla and me," he says, halfway through. "I've heard all about you. She's absolutely chuffed to be your trouble and strife."

"My trouble and strife?"

"Wike. Cockney rhyming, dear boy."

He gets up. He leans over and kisses Carla. "And now, as the Bard would say, 'The better part of valor is discretion.' Henry IV, Act One, I'm off. Toodle-oo!"

Carla looks at me. "You okay?"

The Place: Shakespeare Pub & Grille, 3701 India Street, 619-299-0230

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Prices: Lunch specials, fish and chips, shepherd's pie, bangers and mash, roast beef dinner, all \$5.45; burgers, \$4.25; Scotch egg (hard-boiled egg surrounded in sausage meat, rolled in bread crumbs), with Branston pickle, \$3.75; roasted crab sandwich, \$4.25; banger on a roll (English-style hot dog), \$3.25

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But according to Gasper Ferrara, Jr., third-generation owner of Ferrara winery in Escondido, there were other forces at work in the California wine industry, forces less celebrated, but more widely felt — forces that brought a new generation of Americans into the world of wine.

"You have to take your hat off to Gallo," says Gasper. "When they got started with their pop wines — their Boone's Farm, their Strawberry Hill and all that — it got the younger generation to start drinking wine. Even though it was a pop wine, cheap wine, it let them have a taste of wine. From there, they would normally go to a blurb or root, then to a Chablis, and then to a Burgundy. [Those people now] are drinking your Chardonnays, your Cabernets, and your Merlots."

Those domestic Chablis and Burgundies were generic wines, wines without varietal designation. They were the sorts of wines Gasper Sr. made the most of at Ferrara. "It was never a big thing to have the varietal on the label," insists Gasper. "People didn't pay that back then, they just went by a nice glass of red (or white) wine to drink with their meals." Back then, "generic" did not carry the negative connotation that it often does today.

"Generic got the bad name, I believe, after World War II. Pop said that consumption of wine started rising, and a lot of stuff like Thompson's seedless was blended into wines and sold as generic wine. That started degrading generic wine. But we, and many other wineries in California, have always made our generic wines out of varietal grapes." He sides Muscat of Alexandria. "My grandfather had Mataro. That was some Zinfandel in the area.

Zinfandel never did well in the low areas because of the fog that we have during May and June — Zinfandel tends to pick up mildew. But on the hillsides, they were excellent."

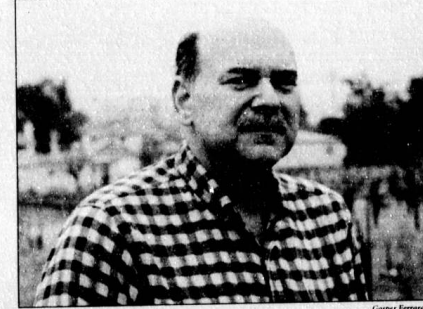
"What it is with generics is this with a lot of the old fields, you may have a mixture of grapes. A lot of it may be, say, Zinfandel, but the statement from the grower doesn't come in that way. It just comes as standard red. That's why you've got such a big price change — if you can't designate the vineyard as a particular variety, it drops the price.

It's still Zinfandel, but it comes in as a generic grape — there may be some Mataro in there. It's not that generic wines are bad; the pricing structure it makes is all happen."

Even noble Chardonnay was pressed into service. "Chardonnay used to be the number-one grape for Chablis. It's amazing how you can have 20 or 30 years where a grape is used only for Chablis, and now it's a very popular varietal."

The transition began in the early '70s, but though the Montelena proved a world-beater, universal demand did not follow. "We did a Chardonnay in '75," the first commercially produced Chardonnay in San Diego County. "Chardonnays weren't real popular back then — they were just starting to come out. It was an excellent Chardonnay. We were so proud of it; it came out just perfect. It didn't have the popularity people didn't buy it."

The same patch of vineyards also yielded Cabernet Sauvignon, another grape Gasper had once purchased at generic prices. "When Cabernet Sauvignon was really big, we were farming a hundred acres north of town, in the San Luis Rey area. The first vintage was 1974, again the first commercially produced example of the varietal in San Diego County. Everyone wanted to drink the wine, they didn't like it. They would end up buying something else that was mellow or sweet. The failure of those high-profile wines is



Gasper Ferrara, Jr.

part of the reason that "we've never gotten into [judging and competitions] too much. My dad was never a real believer in somebody saying that one wine was better than another. He always felt that it was strictly up to the consumer to decide on their taste buds if a wine was what they liked to drink. It happens all the time that a panel of people tell the nation or the area that the best wine is this, and the people may not like it."

The Chardonnay and Cabernet vineyards — leased from the FDIC — covered some of the last land actually farmed by the Ferrara family, other than the tiny three-acre plot adjacent to the winery. Gasper Jr. farmed just over 30 acres of it in 1979. But as the farming side of the business languished, improvements were being made in the winery. To relieve his grape juice of the heat created in fermentation, George Ferrara had pumped it into concrete pits, let it cool, and then pumped it back over the top of the grape mash. Refrigeration eliminated concrete pits, though Gasper still pumped his juice over the mash to keep it from scaring.

Wine stability was improved as well, since cool fermentation temperatures caused excess tannins to drop out of the juice. Better crushing and destemming equipment reduced the influx

of harsh tannins from the skins and stems. By the '70s, though he owned very few vines, Gasper Sr. was presiding over the winery's best years since the '30s.

Now was he alone in his success. "In the '70s, the public finally realized that California makes an excellent wine." Advances in technology, international recognition, and a public, weary of Boone's no doubt played a part, but the weather also had a hand in the boom. "In '71 and '72, we got hit with a statewide frost. That knocked the production of the vineyards way down, and there were only 200 wineries in the state at that time. The Wall Street Journal and Bank of America and all those guys came out with big reports that California was short of vineyards. We were never short of vineyards; we were short of production because of the frost." Growers rushed in to fill the imagined gap, and a glut soon followed. "The vineyards were planted and there were no homes for the grapes. So, people started their own wineries. That's when the big growth of the industry started. We got up to where there were over a thousand wineries in the state of California. From that, there was more PR statewide. In one way, it benefited the industry; in another, it cut the pie a lot smaller."

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HUI'S SUPERMODERN CHINESE 1000 S. Main Street, San Diego 92106 (619) 594-0100. Hui's is a Chinese restaurant with a modern, sleek design. The food is excellent, especially the seafood, which has a choice of being served with or without the traditional hot and spicy sauce. The prices are moderate to expensive.

KARMA RESTAURANT 619-731-7429. This Japanese restaurant offers 32 appetizers, 100 entrees, and 100 sides. The food is excellent, especially the seafood. The prices are moderate to expensive.

KOBI MIDONE 5431 Kearny Villa Road, San Diego 92121 (619) 594-0100. Kobi Midone is a Japanese steak house, which is a great place to eat. The food is excellent, especially the seafood, which has a choice of being served with or without the traditional hot and spicy sauce. The prices are moderate to expensive.

PHILUNG TRUNG 4100 Conover Street, San Francisco 94118 (415) 774-6688. This is a Vietnamese restaurant, which is a great place to eat. The food is excellent, especially the seafood, which has a choice of being served with or without the traditional hot and spicy sauce. The prices are moderate to expensive.

SAN DIEGO PALACE 4001 Conover Street, San Francisco 94118 (415) 774-6688. The San Diego Palace is a Thai restaurant, which is a great place to eat. The food is excellent, especially the seafood, which has a choice of being served with or without the traditional hot and spicy sauce. The prices are moderate to expensive.


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Calendar RESTAURANTS

WOLFGANG PUCK CAFE 1840 Camino del Rio North, southwest corner of Mission Valley Center, 619-295-9853. Lots of lazy days, young people, families with children, all seeking a touch of the Puck glamour. Food is above average, but not like the Los Angeles cafes that make Puck famous. Open daily, lunch and dinner. Late hours Friday and Saturday. Low to moderate.

EAST COUNTY & STATE COLLEGE

BARNES BAR & GRILL 9723 Camino del Rio North, southwest corner of Mission Valley Center, 619-295-9853. The house specialty is steak, offered in a room directly on the harbor. Presentation, in the manner of Monty, is to show you the entire carcass. Price of entree includes nothing else: vegetables, potatoes à la carte. Excellent appetizers, especially fish entree. First time bread and bread pudding. Closed Monday. Dinner only. Tuesday through Sunday. Expensive.

LA MONTE STREET GRILL 4445 Lamont Street, Pacific Beach, 619-270-3600. Select the entree that cost \$11.95 to \$16.95 and include salad or soup, potatoes, vegetables, and fresh fruit dipped in chocolate. This restaurant boasts a real fireplace in the heated outdoor patio. It's really romantic. Diners only, 18+.

PALEGGIO 6333 Canyon Avenue, Pacific Beach, 619-272-7816. Located in a small house, this restaurant serves regional dishes from Pacific, Colorado, New Mexico, and Mexico City. The food is quite spicy, so if you prefer fewer calories, say so before ordering. Low cost items include terrific soups, pasta, and bread with honey topped with fresh butter, shredded pork with sausage and salsa, mushroom on roasted grilled preparation of non-dried beef and egg, and a side of soft-shell crabs with tomato sauce. For authentic original cooking, it's not to be missed. Open daily, lunch Tuesday through Sunday, dinner nightly. Low to moderate.

PIZZERIA LINO 6400 Mission Boulevard, Pacific Beach, 619-483-4143. The menu has been expanded and you will now find lots of salads and low-calorie items as well as pizza. The shift has been to healthier offerings which include pasta with light sauces. Try it. Open daily, continuous service, lunch and dinner. Low to low moderate.

THE BUNGALOW 696 West Point Loma Boulevard, Ocean Beach, 619-224-2884. This charming bungalow with a rising fireplace offers lunch with a French Continental feel and is an Ocean Beach landmark. Evening special includes soup or salad and entree. Attractive patio. Diners only, 18+. Open daily, continuous service, lunch and dinner. From the menu, moderate to expensive.

MIDWAY, OLD TOWN & MISSION VALLEY

BE AGAVE 2304 San Diego Avenue, Old Town, 619-230-0692. Has status and camp on Old Town Avenue. Will do almost any of the best of all the best Mexican gourmet restaurant in the city. The menu and the best quality preparations, all made to individual order. The appetizers, Caesar salad, fish seafood, chiles are outstanding. Beautiful dining room plus terrace dining. Closed Tuesday, Open Wednesday through Monday, lunch and dinner. Low to moderate.

GEORGIA'S GREEK CUISINE 3550 Riverside Street, Coronado Square Center, 619-523-1807. This small, unassuming Greek restaurant serves food that will please anyone on a budget. Lunch is especially good here. Appetizers, as well as sandwiches and appetizers, are prepared for takeout. Open daily for lunch and dinner. Low to low moderate.

NICOLETTE'S 5351 Adobe Falls Road, Coronado, 619-267-2575. No color! It has been serving good pizza and terrific, terrific sandwiches for decades. The menu is more for lunch and dinner and it offers old-fashioned Italian food. Open daily, lunch and dinner. Low to moderate.

OLD TOWN MEXICAN CAFE 2489 Broadway, Old Town, 619-297-4330. This homestyle cafe is

needed for excellent breakfasts, served from opening to closing. Try also the restaurant's roasted chicken, the carmelita, or the fajitas. Open daily. Low to moderate.

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MANA'S BAKERY AND LEANISE DELI 4237 Albemarle, North Park, 619-448-2717. This informal little restaurant is more interested in quality than presentation, concentrating on the specialties they do well. Mana's offers quick meals with a culinary tradition, definitely not "fast food," but with fast food prices and ease. Recommendations include the deliciously cheesy latkes, latkes sandwiches in Mana's fresh made soft (soft) bread. The cold days warm up to a bowl of hot mulligatawny, or slow cooked beans, hearty feta and aglio olio. Try also spinach pie, latkes (creamy cheese, olive oil and pine), and (spicy) hummus, lentils, and pine (creamy cheese, olive oil and pine), and (spicy) hummus, lentils, and pine (creamy cheese, olive oil and pine), and (spicy) hummus, lentils, and pine.

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BEALACCHI'S RESTAURANTE 3643 Fifth Avenue, 619-298-0117. It's the old-fashioned Italian style cooking — lots of tomato sauce, olive oil, and garlic — then try this converted cottage which serves a lot of pasta dishes, seafood, and fish. Lunch, Monday through Friday, dinner, nightly. Moderate to expensive.

CAFE ON PARK 581 Park Boulevard (Park and University), 619-293-7275. Cigars, portions and good food make this a standard for people with large appetites and diners. The place has been serving since 1928. Open daily. Low to moderate.

CITY DELICATESSEN 531 University Avenue, Hillcrest, 619-295-2747. Jewish specialties available here include matzo ball soup, chicken, the pie, chopped liver, and a wide variety of sandwiches and appetizers. Breakfast specialties weekdays for \$5.95, only half dinner on Saturdays. Open daily, lunch and dinner, to midnight during the week and to 2:00 a.m. Friday and Saturday. Low.

CREST CAFE 423 Robinson Avenue, 619-297-2510. Dishes range served in a food, homemade pastries, chicken, steak, pasta, and a variety of extra home-cooked handouts, plus the convenient service from breakfast to late night. Open daily, lunch and dinner, and to midnight during the week and to 2:00 a.m. Friday and Saturday. Low.

EL ENANO SHOP 3619 India Street, 619-296-0353. The shop has an indoor dining area, or you may have the delicious lunch at the bar in San Diego on benches across the street. The food is not to be disappointed in. The generous, mouth-watering specialties. The entire menu is available for takeout, or a bag-load of fourths. A good value and very good, inexpensive food. Open daily. Low.

LAUREL RESTAURANT 305 Laurel Street (at Fifth Avenue), 619-239-2322. This French provincial restaurant is sophisticated and elegant with food that's appealing. Menu changes daily and features, too, to mention it. Dinner only in the bar for great. Weekends are jumping. Diners, nightly from 5:00 p.m. Moderate to expensive.

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LAKE'S RESTAURANT Hyatt Regency Hotel, One Market Street, 619-887-9066. All you-can-eat fish-and-seafood buffet. Friday nights only, 6:00 to 9:00 p.m., \$21.95. All you-can-eat prime rib buffet. Thursday, night, \$18.95. Wednesday night, all you-can-eat Italian buffet for \$16.00. Worth trying for kevers of bibles.

LA PROVINCE 708 Fourth Avenue, Gateway District, 619-544-6661. The new owner has redecorated and upgraded the menu to Southern French and Mediterranean. Best bets are cassoulet, Foie-marin's cassoulet, rack of lamb, and frog-legs. Savorate divine

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LAZZAR POINT *Lower Coronado Bay Resort, 4000 Coronado Bay Road, Coronado, 619 424 4090.* The newly decorated and revamped dining room offers side-by-side seating, reserved seating for one, and bay views everywhere. The food is exquisite. Please note the Perkytoz crab tortellini, ten-spice chili, scallops, and rack of lamb. Superb service. Separate water bar and lounge. Closed Monday. Dinner, Tuesday through Sunday. Expensive.

BULON GIORNO *4110 Buena Road, Buena, 619 475-2661.* The menu includes antiquo, soup, salad, pizza, pizza as well as chicken, steak, apple, fish.

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