LIBRARY WILL GO WHERE POLS' SUGAR DADDY WANTS IT - SEE PAGE 4

# Reader





# No Clock in the Forest

An early weekday morning in Coronado. A pair of schoolboys about 11 years old are slowly skateboarding down the sidewalk, making that clattery train track noise—clack clack c

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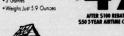
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# Country Bumpkins With Ill-Mannered

Children
Your restaurant critics have too much space to fill. Eleanor too much space to fill. Eleanor Widmer's reviews are almost incoherent with her ramblings about her outfits, recalling her past experiences from some event that triggers a memory, etc. She barely discusses the restaurant at all. She provides letter reviews in her apprearances better reviews in her appearances on Channel 7/39. Max Nash at on Channel 7/39. Max Nash at least writes about the restaurant, however, he spent almost half his last article about Finnacle Peak (April 29) bashing the other patrons. I have never been to the restaurant, but he made the customers appear to be country bumpkins with ill-mannered children. That is not fair nor appropriate. These peo-ple are part of our community and are possibly your readers. Your critics need to review the restaurant - food, prices, decor. restaurant — tood, prices, decor, atmospiiere, service, etc. — but there is absolutely no reason to be mean-spirited towards the other customers. If you provide less space for their articles, they may stay more focused in their reviews. I suggest that each writer review two or three restaurants in the space provided.

Linda Pellegrine

Nash Should Stick To Truly Pretentious

am writing in response to Max Nash's review of Pinnacle Peak restaurant in the April 29 Render. I think that perhaps Mr. Nash ought to stick to reviewing only the truly pretentious restaurants and honking on about wine. He seems to be on about wine. He seems to be on about wine. He seems to be caperiencing some "class anxiety" of his own when confronted with a place that is simply about good food. My husband and I have been going to Pinnacle Peak for many years and we love it. The steak, sicken, and beans are always excellent and everything the has always here itself seems. else has always been just fine. We do not go there looking for exotic salads and designer bread. We do not go there for e ultra-cool ambiance. We go tere for the steaks. Of course he decor is corny and the tie oke is outdated, but this does not negate the restaurant's va-lidity as an enjoyable eating ex-perience. They offer excellent value and a wonderful meal. We have never come away eling in any way cheated. And yes, we have enjoyed meals

in many fine, upscale restau-rants. In comparing Pinnacle Peak to Dobson's you are comparing apples and oranges, show

paring appies and oranges, show-ing your own ignorance and, perhaps, your own insecurity. And yes, they do like chil-dren. Why should I go to some place for a family meal where children (even those as well behaved as our son) are obvi outh not selected and what is wrong with a truly casual, relaxed environment? I think that if the corporate owners were real), only interested in the mone, the would be touting it as an authentic winage-reco eatery, and we would be hearing of its "discovery" by a new generation of hyperty, after all, they do make an exception of the consequence of the c ously not welcome? And what

University Heights

### Kninl Has Rabbit Feet

This is a letter in reply to a let-ter titled "Is Knipl in Self-Flag-ellation Mode?" by Joe Guiney in the April 29 Reader. Here's the letter:

the letter:
Dear loc.
Last week you asked if I still
had any of those circular wheel
erasers with the brush stached.
I'm sorr, I'm feed out of them.
Labo lost the camera that Learry
on my back in a sittle pack. So,
for the moment, I'm not a real
estate photographer amymore.
But I do have plenty of rabbits'
feet on bead chains, and I'll
be happy to send you one.
Sincerely.

Sincerely, Julius Knipl

Ugh
This is a response to an article
by Richard Meltzer about Peter Tork/Monterey Pop that
was printed April 29 ("Of Note").
This is one of the funniest
articles I've ever read — not

articles I've ever read - not because the author was funny, see because of this lack of know-ledge of the Montreey Pop-Festival. I respect (2) his opin-on about Peter(Montreey/ Woodstock! etc., but I don't agee with ab to if. Then again you probably don't care about hat a 16-year old gair from Nebrasia thinks of anything (1) received the article from a friend online. I Take a psec by poc. Richard said. The event etc. He was a second of the control of the etc. He was a second of the control of the second of the second of the con-trol of the second of the se but because of his lack of know

and Garfunkel? Buffalo Spring and Garfunkel? Buffalo Spring-field without Neil Young?— who fucking needed THEM?" I don't know who needed them, but it's obvious why they were invited. Johnny Rivers

was a major POP singer. The Association were one of the more popular POP bands. Si mon and Garfunkel were too.

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# Reader

















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81

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84

An archive of City Lights steins can now be searched on the internet at www.derestect.com

Foul hall Word around San Diego's city hall has it that reity council will almost certainly pick the so-called hall-park site for a new central library. Why? According to sources both in and out of local government. Padres owners: John Moores and Larry Jacchian Ober Jacob and Jacob an

mad will do anything to take in his good graces.

Entroprosesses and minds Leave it to a seporter from the National Snapiter to come up with the fost of salvaging old props from the movie Timunic, also it a studios lessenada, and design them of it which working on a story. In the post of the fort Latery lader, discovered a dump of Timunic cast-offs in Bejaranty lader, discovered a dump of Timunic cast-offs in Bejaranty lader, discovered a dump of Timunic cast-offs in Bejaranty lader, discovered a dump of Timunic cast-offs in Bejaranty lader, discovered a dump of Timunic cast-offs in Bejaranty lader, discovered a dump of Timunic cast-offs in Bejaranty lader, discovered a dump of Timunic cast-offs in the stark from his partment in Pedal Park (Park July 1997). The properties in one busy later with the properties of the properties o

Death of note Richard N. Rose, who once managed Death of note Richard N. Rose, who once managed \$3.5 billion of San Diego County replyores' finds, killed him-self two weeks ago in Baja California. Rose, 43, dark lind him-ter com in the control of the control of the control of the control to committee of the control of the control of the control of the Service office in Tijuana. The housekeeper found him around 200 pm. He had hanged himself. Soo had served as chief in-vestment officer for the San Diego County Employees Retrie-ment Association, where he had worded since 1992. In Novem-ment Association, where he had worded since 1992. In Novemment Association, where he had worked slick 17 m of a both 1997, he was arrested on suspicion of shoplifting at a bottle gift shop in Scottsdale, Arizona. He resigned from his job soon after. His shoplifting case was later dismissed after he completed a court-prescribed remedial course. — B.M.

Contributors: Bill Manson, Matt Potter

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



### **Cut and Print**

By James B. Kelleher

The San Diego Union-Tribune has launched what its top brass is calling a "major initiative" to boost circulation at

the paper, which serves Amer-ica's sixth-largest city but barely makes the top-20 list nationally readers, haven't been worked

makes the top-20 list rationally in terms of readership.

The drive, one of four separate efforts now underway in the U-T's Mission Valley offices to rethink the way the paper does business, doesn't sound terribly audacious. Gene Bell, the newspaper's president and terribly audacious. Gene Bell, the newspaper's president and CEO, says that over the next three years he hopes to boost daily sales of the paper to 400,000 from 380,000 and Sun-day sales to 500,000 from 455,000.

455,000.

But in an industry where readership has fallen steadily over the past 30 years, the initiative is quite ambitious — especially since key details of the

out yet.

Sources say that hasn't stopped Bell and his management team from turning the drive into the paper's new organizing principel, circulating a vi-page mission statement to employees, buildings special suggestion boxes around the office, handing out offfer muga collaboration with the campaign slogans, and appointing steering committees to get the ball rolling. paint a somewhat troubling picture of one of San Diego's oldest and most influential in



agers — the county's key opin-ion-shapers — seem to be groping to answer one simple question.

why automorphic the company says in a handout distributed to employees to kick off the campaign. "We want to thrive, not just survive." It continues:

ahead of threats to our indus

ahead of threats to our indus-try, to protect our franchise and our role as a news and infor-mation source.

The percentage of San Die-gans who read our paper has declined over the past couple of decades—from over 60% in 1974 to under 40% in 1999.

We're proud of what nowspapers have meant to culture, countries and communities. We

better market for advertisers We want to be a model for the industry. 400/500 is more than just a nice round number. It repre-

nice round number. It repre-sents us regaining penetration and readers. It represents all of us creatively striving to reach an ambitious but attainable goal. As a newspaper or indus-try, we cannot shrink our way to greatness. We need to build on our current successes while we are financially healthy. Now it has firms.

question.

Does anyone know what
we're doing?

"Why 400,000/500,000?"

We want to become a growth organization rather than a busi-ness in decline. We want to get

While some in the industry ac-cept readership decline as in-evitable, we're not ready to wave that white flag.

is the time.

That's the good nesse. The rest of the six-page overview raises more questions than it answers. About the newspaper's content, for instance, it asks, "flow do we get our newspaper talked about by everyone, everydaw fast;" "What is it that we deliver to the reader!". How everyon readershire with the properties and the properties and the properties and the properties are the properties and the properties and the properties are the properties and the properties are the properties. Since the properties are the properties are the properties and the properties are the an investigative piece? Should our Sunday paper have a dis-tinct personality from the



## **Lady Sings the Blue**

By John Brizzolara

or 38 years you knew where to look for Henrich Boll, Celine, Jack Kerouac, lane and Paul Bowles, William Burroughs,

and Gertrude Stein. Sometimes Jim Thompson and Stendahl would be there, or you could catch Djuana Barnes hanging with Anthony Burgess, George Orwell next to Joyce Carol Oates or Cynthia Ozick, and maybe Doris Lessing rubbing spines with Stanislaw Lem or Primo Levi. You might find them at other bookstores around town, but at any given time most of them would be on Fifth Avenue in Hillcrest, be Fifth Avenue in Hillcrest, be-tween University and Robinson at the Blue Door Bookstore. Soon enough, if you want to find them in the same room within a few paces of each other and in good shape — good freakin luck.

freakin'luck.
Sixty-six-year-old Tom
Stoup draws Black Shag tobacco smoke through his bentstem briar pipe and looks
around the backroom of the there is a some dance 1987.

I want to get a wetsuit and bedysurf, learn to play an upright bass, and play with my grandshildren, he says. He is at all man in good physical shape. He doesn't appear overly wistdio or entimental about selling the store but admits. I'm gooma mise shirt, he is in the moning to do paperwork. He eyes my coffee cup from Starbucks' on the corner and froms. I'm never buy coffee froms. I'm ever buy coffee froms. I'm ever buy coffee. store he has owned since 1987.

frowns. "I never buy coffee from Starbucks," he says. "Really? Why?" I ask.

"It's a big corporation," he tells me. I agree that it is. It turns out Tom Stoup may be just as fussy as who he sells to as who he buys from.

who he buys from.
Stoup grew up in Sioux
City, Iowa, "went to Catholic
school and was a jock," he says.
"I got a football scholarship to
Nebraska, lettered in track doing shot-put, flunked out, went
into the Navy for two years,
came back, got a business decame back, got a business de-gree from Nebraska in '56. I moved to Omaha and worked moved to Omaha and worked for Univac as a computer-sales trainee, got fired from that, and went into the life-insurance business in Omaha. I married an airline stewardess from Del Mar and moved out here, became a mortgage broker then went to San Diego State, got a teaching credential and taught English at Point Loma High School starting in '67.1 taught English in the city schools for

English in the city schools for 22 years.

"I had an epiphany when I was in the Navy," Stoup says." I could read, but I didn't. I was down in Jacksonville Beach with some enlisted guys who were talking about Harper's magazine and I'd never heard of that. I swent to the base library and found that magazine, and found that magazine, which was not to be supported to the same proper years of the same property Review. This was in '52,1 was 20 years old. Since that time I've read a book a week for 50 years." week for 50 years."

J. MRONE DOM

38% FOUND THEIR DOGS TO BE GOOD DRINKING BUDDIES

who used to work here..." I

who used to work here..."I don't finish my question, Stoup knows who I am asking about. "Elton," he says, "Elton Ellis." Stoup smiles. Elton Ellis was a fixture at the store either as an employee or customer for literate neighborhood character would easily be engaged in conversation on a wide range of literary topics. Smiling wide-eyed from behind heavy-trimmed glasses and a tooth-unusual not to her Ellis's voice (which always reminded me of Liberace's) discussing history, science fiction, or politics. "He worked here for 27 years." Stoup nods, drawing on his comes in almost every day and reads the magazines. Interesting guy. Escentric." The kingpin of Hillcrest's literature traffic for 12 years used to teach at Madison, Taff Junior High, and Twain. Own-ing a bookstore was always a dream. "When I worked for Union Title in 1960 I met Bill Peccolo, who started this store in 1961. It was a dream of mine to have a deal like the Unicorn Theater and the Mithras Book-Theater and the Mithras Book-store, and here was the Blue Door and the Guild. Bill died in 1987 and I thought, 'Oh hell, I could never do that,' but I walked in here one day and Bill's wife Mary said the store was for sale, and I was in escrow in three days and retired from teaching."

"Do you remember a guy

utilly

45% SUDDENLY FELT QUALIFIED TO RUN FOR OFFICE

The kingpin of Hillcrest's



Town Mexican Cafe. A gold plaque above his barstool now commemorates his tenure as resident book critic. "Larry and I used to bodysurf every day in

bass and learn it. I want to get a

board for many years," he says. "Hillcrest is the only neighbor-

hood with any character. If you

property, and he wants big business here. He's got City Deli

and the Gap, and he's pushing

on people all the time for higher rents. My rent was dou-bled two years ago, but that was probably fair because it was pretty cheap." Speaking of pressure and competition, Stoup says he does not sell bestellers because he cannot compete with discount chains. "It's mostly junk any-way," he says. "On San Diego



ing guy. Eccentric.' On the topic of other book-stores, Stoup says, "Dennis's [D.G. Wills Bookstore] is the [D.G. Wills Bookstore] is the only other store in town I really respect for the reasons I like bookstores. I like City Lights [in San Francisco]. "A good bookstore, to me,

A good bookstore, to hie, has a really good backlist of important literature. And in this store I also try to buy current events with a lot of, I would say, events with a lot of, I would say, left-wing politics. I've got a lot of readers who like [Noam] Chomsky, for example, and bi-ographies, and I probably self

ographies, and I probably sell more poetry than any store in town. That's important."

Does Stoup consider himself left wing? I like to say I'm apolitical, but you can't be that, so, I gues., yeah."

This leads to a discussion of a mutual friend who died a few warrs and Larry Barnwell a lit.

hood with any character. If you go north of 1-8 it's all cookie-cutter places. It's all Radio Shacks with a Starbucks next to it. I'm afraid this neighborhood might lose it. There is a land-lord here who controls a lot of years ago, Larry Barnwell, a literate man with eclectic tastes in books who would hold court on the patio bar at the Old

ing, enjoy my grandchildren. I ing, enjoy my grandchildren. I just want to get out of here. When I bought this place, I at thought I did here. Now that my daughter can't be here all. I have to spend so many hours. here, and I want to go play." Stoup was president of the Hilkrest Busnies Association in 1991 and 1992. "I was on the board for many wear," he says, John Grisham, go somewhere else.' I'll order Danielle Steele for you or Stephen King, but I don't carry it. Mysteries I don't don't carry it. Mysteries I don't mess with too much either. I mean, Michael Jordan books and NASCAR books and books on how to lose ugly fat, books on what's-wrong-with-you...." he trails off and shakes his

head.
How picky is Stoup about who he sells to? "A guy came in here and said he was interested in having a bookstore and a hobby shop and I said, 'No.' I think that someone who buys this store would have to have a next is strong literary back. pretty strong literary back-

TENNIS PLAJERS AT A PRIX IN SANTIEE WERE RECENT (UNMARY)
SUMBA PRIS IN A TOLET-TO-TAP WITER PROJECT, AFTER 10 MONTHS
OF DRINKING RECLAIMED SEWAGE, HERE ARE THE RESULTS...

Portion of U-T's new mission statement



# Cut & print

But the question many staffers want answered first is more fundamental. Whose bright idea, they ask, was it to launch a huge marketing cam-paign when the paper doesn't even have a marketing director? the job, left the U-T last year, and his replacement still bas

How serious, others won-der, is the U-T about seeing the 400/500 program through? A few years ago, they say, Bell and his top lieutenants were tout-"It looks like they're going into battle without a key general," says one perple sed staffer who, like everyone interviewed for this story, asked not to be his top lieutenants were tout-ing the precepts of Stephen Covey (author of The 7 Habits of Highly Effective People) as the paper's new organizing princi-ples. Today, says one editor who

CITYLIGHTS

### CITYLIGHTS

How vulnerable is Bell's cir

culation drive to volatile vari ables like a rise in newsprint prices (the paper's second biggest expense after payroll) or to a strike by the paper's press operators?
"If we have to raise the price

veteran says, subscribers win cancel like crazy and you can kiss that circulation increase good-bye. We'll be losing read-ers, not gaining them." Another question among bureau reporters is this: Will

of the newspaper to cover

higher costs," one newsroom veteran says, "subscribers will

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W W W . S D R E A D E R C O M

management use the campaign to refocus on East County and South Bay, regions that have been underserved by the paper as it concentrated on wooing affluent suburbanites in North "These things overlap a lot," says another reporter, "and the problem is you don't know which one is for real and which County?
"They've written them off

"They've written them off for a long time," one staffer says, "and readers are realizing that. All the resources are going north. For a long time now, they have had only one assis-tant metro editor running both the east and south bureaus. Can voice insering that?" you imagine that?"
Reporters and editors say they're also confused about how the 400/500 drive fits in

one is the flavor of the week."

The sheer number of new titles being handed out leaves little doubt: 400/500 is definitely for real, for now. As part of the effort, Bill Gaspard, the senior editor who helped turn the U-T's graphics, design, and photo staff into an award-win-

ning team, has been press-ganged out of visuals and sioned "Senior Editor/Readership." Coffee mugs bearing a logo that reads ciples" have been issued to em-ployees. The back of the mug reads:

(Big Hairy Audacious Goals)
To thrive, not just survive
To better reflect our community
To be a model to our industry
To take charge of our future

The U-T's management is so excited about the program that it issued a press release — an unusual move from the taci-

As a catalyst to developing the initiative, a number of Union-Tribune employees gathered at a recent Readership Confer-

try thinkers both outside and within the Union-Tribune Concents from that confer

Concepts from that confer-ence have been gathered under a few umbrella topics that will get considerable discussion and action at all levels of the orga-nization in the next few

challenging ideas from indus-

Who? What? When? Where?

This continues with a quote from editor Karin Winner.

"The coming months will be full of change, rapid and ex-citing, as we head into the next year," Winner is quoted as say-ing. "For our newspaper to grow and become indispensi-ble [sic] to the region, we have to elevate the quality, earn the

more responsive to their needs. The better we are, the more our constituents will want to read us. It's a win-win for every body, but especially for the community.

Problems of credibility and distrust are hardly unique to the U-T. The American Society of Newspaper Editors is conducting a three-year stud ducting a three-year study looking into the problem of public distrust, which affects papers nationwide. An ASNE-sponsored study last year, for instance, found that, nation-wide, readers think papers are filled with errors, condescend-ing, biased, and divorced from the communities they purport to serve.

The U-T. of course, has all

cluding some that could have real impact on circulation and imperil the 400/500 campaign

There's the paper's still-un-resolved labor dispute with its pressroom workers, who are said to be in the process of ask ing their union for permission to begin strike preparations. A full-blown strike in that de-partment could not only partment could not only prompt a boycott of the paper but disrupt the smooth flow of papers and complicate cus-tomer retention.

There's some evidence— including a recent front-page note from Winner to readers, applopsing for late papers—

apologizing for late papers -that some of the pressroom employees are getting cute and engaging in unsanctioned slowCITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS recent treatment of the union

Back in the third-floe newsroom, meanwhile, the ef-fort to get reporters and editors to pull together may run into ome trouble. In less than 45 days, the Newspaper Guild which was thrown out last June months to try to reorganize the newsroom. Though sources say the effort is unlikely to bring the Guild back anytime soon it could be polarizing, reopen ing old wounds and under mining the spirit of coopera tion the 400/500 plan needs.

Sources question the timing of management's campaign for another reason: Within the past few weeks, three veteran reporters — Uri Berliner, Rex Dalton, and David Harpster have left the paper, compound ing the disruption caused by

the teassignment of more than half a dozen key editors, in-cluding Bill Gaspard, Rick Levinson, R.B. Brenner, Lori Hearn, Aida Bustos-Garcia, and Suzanne Choney "I don't think we've had this any bodies in motion since the [1991] merger [of the San Diego Union and the Evening Tribune]," says one old hand. "Does anybody know where the paper's headed? The staff

doesn't know." Of course, if the 400/500 impaign were to fall short of s goals for any reason, Bell its goals for any reason, Bell could always just goose the numbers and declare victory. One way to do that would be to include "total circulation which includes heavily dis-counted and complimentary copies not normally counted in the current paid circulation figures, in the U-T's readership alculations. Usually the Audi Bureau of Circulations only counts copies sold at a discount of 50 percent or less off the newsstand price. But nowhere in the materials does Bell men-tion ABC-audited readership.

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hood. If I can't find someone to do it, I'll close it, but I don't want to. The front window is etched, 'established 1961.' I hate to see them tear that window out, and a lot of people feel the same way. A lot of people love this place and consider it their bookstore and their only book-store. So I feel I owe it to the community and those people to not sell it to the F Street

bookstores." Stoup laughs.
"What," I ask him, "about a
lingerie store?"

"No," he's not laughing "Any words of wisdom en-

Any words of wisdom, en-couragement, or caution to a new owner?"
"If you love books it's really enjoyable. You get to look at all the stuff that's coming out from the university presses and small out. I'm also looking forward the university presses and small presses, look at the whole array of catalogs of books that come out and to be able to choose what you want for the store... But the most important thing is the wonderful, interesting

people you get at this location. I've made friends over the years.
I don't know what I'm going to do. That's a little worrisome fo me, but I'm sure I'll figure it

We reminisce briefly about signings and readings held at the Blue Door over the past ten years, everyone from Gore Vi-dal to poets Steve Kowit and Richard Katrovas and suspense novelist Michael Nava to Chi-cano writer Victor Villasenor.

the first place. After a time we lapse into silence, an unspoken what are you gonna do?

Stoup mentions a ballpark figure he will ask for the business and while I was the business and w

about publishing conglomer

ates Bertelsmann-Doubleday

Bantam-Dell, and Randon

House-St. Martin's-Barnes &

Noble, et cetera, how much more difficult it is for new au-thors now, in a business that has always been half impossible in

sonable. As it includes the op-portunity to surround yourself with much of the great literary work in the English language and some of the best and brightest book-buying clientele in what we keep telling ourselves is America's Finest City, that figure sounds like a bar-gain indeed.

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getting our loan with a different lender, which saved us \$200 a month. She really worked for us!" "I can't believe I threw all that money away on rent for so long. If I had known it was this easy, I would have done it a long time ago.

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# STRAIGHT FROM THE HIP



Matthew Alice.

Considering the popularity and promison prices paid for Aliantic (Maine) lobster, one wonders why
they can't be goven commercially on the Pacific Coast. I would goes that about every now years
someone must think of trying it. So why won't his packer gown well here? Is it the water temperature,
the adiancy, the profile of the occurs thouton, lack of sufficient food, I tald action, or predators? Or

- Vincent Bashore, Playas de Tijuana, BCN, Mexico

Ferry time somebody thinks up this idea. It hope the promptly oil over and po has to deep. There's a reason fill Gates pixed software, not crustaceans. The need for a local lobster farm assumes that wild lobsters are disappearing and prices are out of courter.) Not true, for the moment at least. Wranging lobsters takes a lot of cowboys and a lot of land for the tanks. You can't just throw Adatusic lobsters into the Parkie and hope for the best, Lobsters are very tricky to domesticate. From the time they're batched, each one has to be housed in its own infect coils. Cultivariately, the control of the coils of

Dear Matthew Alice: Can you tell me what the sand under the seats on the San Diego Trolley is for?

- Tracy, the Net

MATTHEW

To: Matmail:
Our cat, Harley, always reacts to the presence of another cat, Why doesn't he react to his own reflection in a mirror? Your clarification of this question may save my marriage.

— dt french, the Net

After pawing through the Matthew Alice Archive of Grocery Coupons and Carl Ests, we think we can save the Frenches at rip to annoying old divorce court. Harley is one among the huge group of animals that hash 7 as due that they fee tooking at themselves when they look in a mirror. Only appear and humans are smart enough to figure that out. We know this because scientists have wested many years putting creatures in front of mirrors and watching them react. Birds, especially males often get annoyed. They'l attack the invader's image. Cats and dogs react unpredictably. They'l his, bard, start, only if you fail askeps, you may, investigate, do adsolutely nothing; It seems to depend on the personality of the individual animal. This is not to say that I farley is smarter than the average can. More likely, Harley just needes text can before the reacts. Other, frinstance. Or the saund of a large year. trespasser's little cat feet. If the mirror image doesn't smell or sound like an alien feline, be's not interested. Like many cats, he probably learned early on that if he ignores the cat in the mirror, it

Dear Matthew Alice: What came first, the tortilla chip or the potato chip?

- kiyotei, Kiyotei's Den

I think we have to go with the tortilla chip, based more on logic than direct reidence. Com has been around in the Americas since forever, It's been dried and ground and used for unleavened been depressed in the since and the made and sold Fritos, chips made from cornmeal masa. Frito-Lay was born. The rest is snacking

Sorry, Tracy, Just an annoying little know-it-all's joke. Anyway, the sand is secreted in the bowels of the trolley car and released automatically onto the tracks when the train loses traction on slippery rails. Keeps you from gliding through wet intersections or sliding backwards down hills.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, cot 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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On June 18 at the Cumberland County Coliseum in Fayetteville, Coliscum in Fayetteville, North Carolina, the American people will once again be called upon by professional boxing to disgrace themselves. I, for one, do not believe our brethen will fail in their duty. At that time and place a new boxing scam will be established. The hustle is

established. The nustre called Legends of Boxing (LOB). The idea is to place used-up men with fragile bones, bruised brains, and arthritic hands into a boxing ring. Then, each flabby, awkward, breathless chump will attempt to hurt the other as best he can. The inaugural LOB bout features Larry Holmes, 49, vs. James "Bonecrusher"

Holmes is to receive \$200,000 up front and another \$800,000 after the fight. "I'm always happy to get the opportunity to make ver a million dollars.

and that's really what it's all about," Holmes said. "It's all business with me... I'm not an enemy of money. I'm a friend of it, so therefore I never lock the door on

The fight will be offered on Pay-Per-View for a paltry \$19.95, less than the price of a one-way air-line ticket to Serbia.

The winner will receive the first-ever Legends of Boxing belt, and what a memento that will

Larry Holmes has been around for so Lary Holines has been around for so long that he's currently milking his third generation of suckers. You probably had to better, he around during the 1970s and have listened to Holines white in order to develop distate for him as a man. However, anyone can study his record and develop similar feeling about him as a fighter.

But it was his whiming that got to me, Bocky Marzinou couldn't hold his food strap. Ali was lucky, He (Holines), never got the respect he carred and, most of all. Larry Holines was rich, Holines counted his money in public. He liste it that was.

in public. He liked it that way

in public. He liked it that way.

Holmes is president and CEO of Larry
Holmes Enterprises, an outfit that includes a
tisco, a restaurant and lounge, a moted on
Pennsylvania's Route 22, a training and recetcation center, and two office buildings on
Larry Holmes Drive in Easton, PA, He owns a
privately operated jail plus a Yancouver,
British Columbia-based Internet gambling
service called. "Be With The A' Be With The A' Be

service called, "Bet With The Champ,"
You have to know a little about boxing in order to grasp the enormity of Holmes's resume inflation (66-6, 42 KOs). Holmes declared himself "The Greatest" on October 2. 1980 after stopping an old and already sick Muhammad Ali in the 11th round. Since that night the "Easton Assassin" has had 36 fights. From that October evening in Ias Vegas unit this moment Holmes has fought: Maurice Harris, Brian Nielsen, Anthony Willis, Quinn Navarre, Curt Shepard, Ed Donaldson, Jesse Ferguson, Garing Lane, Jose Ribalta, Paul Poirer, Ken Lakusta, Rocky Pepeli, Everett Martin, Jamie Howe, Art

Martin, Jamie Howe, Art

Gard, Michael Greer, Eddie
Gonzalez, Tim Anderson,
David Bey, Lucien
Rodriguez, Carl Williams,
Scott Frank, and Renaldo Snipe.
To use the phrase "Tomato Can" here
would be to insult the Aluminum
Manufacturers Association. Do not feel
done flow hore never heard of these news.

alone if you have never heard of these oppo-nents. No one else has either.

But we need to be fair. Five years ago Holmes won a 12-round decision over the certifiably insane Ray Mercer. Fifteen

years ago he knocked out upcoming LOB opponent James "Bonecrusher" Smith in | 29 NIA Championship
| (Top Ten Tenns) |
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Sto	1 200 t the 12th round. Sixteen years ago he beat light-heavyweight Marvis Frazier to win the BF Heavyweight Cham-pionship. Other career highlights include wins over journeyman Tim Witherspoon, car-wash-employee Randall Cobb, last-White-Hope Gerry Cooney, decent-sparing-partner Trevor Berbick,	

One wonders, since the Ali fight, how One wonders, since the Ali fight, how has Holmes done against fighters who are regarded as being capable at their trade? Well, he lost a 12-round decision to Oliver McCall. Check that, McCall was never considered capable. Holmes lost to blown-up light-heavyweight Mischael Spinks fruit. He lost to Evander Holyfield and was knocked out by Mike 'Twon in the fourth round. out by Mike Tyson in the fourth rou

Holmes has never met a good fighter he wouldn't run from. Holmes points to his 48-0 start, only one shy of Rocky Marciano, who went 49 and 0. He points to his seven years (1978-85) as a title holder, secon only to the supreme loe Louis, champion of 12 years. He does not point to his oppo-nents. No one likes to see shit on the dinner

Next month James Smith will enter the ring and face Larry Holmes. Bonecrusher won the WBA heavyweight championship on December 12, 1986 and lost it his next fight. His record is 43-15-1 with 31 KOs even worse than Holmes's. Smith had to default his last bout (July 4, 1998), against default his last bout (July 4, 1998), against not-a-household-name Joe Bugner after his right shoulder came out of its socket. Reflecting on his good fortune, Smith recently told reporter, "I don't think Larry Holmes would have signed to fight me if I had beaten Ruener

It's not a lot of fun to fight a two

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### SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Last Sunday was "Unitarian Universalism" Last Sunday was Centarian Conversaming to Proudest day in San Diego." according to Reverend Tom Owen-Towle of First UU Church of San Diego. While trying to enthuse over his church's 125th anniversary, Reverend Owen-Towle juggled his grandson in one arm. Handsome three-year-old Trevor one arm. riandome three-year-old Trevol-squirmed, crammed a chocolate-chip cookie into his mouth, and squealed as he gestured at a woman making balloon animals for a crowd of children. The cookies and balloons

were part of the celebratory pic-nic First UU held in Balboa Park Organ Pavilion All six of

and extended and extended congratulations to First UU. If you had no abiding interest in how Unitarian Universitis Fellowship of San Diegoito got its out-door amphitheater, or in Coronado UU's down amphitheater, or in Coronado UU's down when the church, said as the congrators the church, said as the congration of the church, said as the church, said as the church, said as the church, said as the church of the church of

financial troubles, you could wander the pavilion's perimeter and peruse booths offering pamphlets on Unitarian Universal Unitarian Universal-ist concerns—repro-ductive rights, women's the promulgation of "liberal religion." A domestic violence handout even included a wolder size "Ni ber Pedge" card. — "I will NOT: All the Ni Solence Pedge" card. — "I will NOT: All the Ni Solence Pedge" card. — "I will nate others; raises my hands) in our little.

personal No Violence Pedge" and —"I will personal No Violence Pedge" and —"I will NOT: Taxen my work to use threats or dominates, raise my hands in an intimization of the personal per

ened elite, and after more than a century, something of their New England propriet ingers in the denomination, especially in the Unitarian taste in music.

Despite the avid, late-20th century liberalism, despite the Gay Center's ads in the aninversary program. (Buddes Agere to Use aninversary program. (Buddes Agere to Use Later'), none of the servicining, not keep to the control of the control

Even the "con Unitarians are with multicul

at First UU for 21 year When they first arrived, the folks at First UU referred to themselves as "God's frozen cho-Unitarians aren't afraid as "God's frozen cho-sen." The Reverends Owen-Towle said that over the past two decades they've light ened things up by adding more singing and more time for of blacks or sex; they're just afraid of ecstasy.

"We'd like to bring more jay to the church," is what they said when I asked them what they hoped for list UU: future. (Uni-tarianism's emphasis on social action, on righting the world's wrongs, often doesn't leave enough room for joy.) Something dee the pastors/ministers hoped for surprised me, but made sense fleevered from Owen: Toules allo the church. Unitarianism is, however, a noncreedal faith. Unitarianism is, however, a noncreedal faith. Everyone is required to nake up his own mind on what he does or doesn't believe. You don't even have to believe in Gold if you mind on what he does or doesn't believe. You don't even have to believe in God if you don't want to: individualism is a Unitarian print of prink. Reverend Tom Owen-Towke bujes to take a diverse group of people and build be mil tolgether in more than a mitellectual way. To describe what he wanted Reverend Tom Owen-Towle used a very representation word, one that productions with the contract of th

t's a promise. A covenant is a promise peo

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ple make to each other and keep."

— Abe Opinion

Howitzers, stories submitted by other Gulf vets, and links to other Desers from sites.

Set Waybright explains that because the media correction and the control of the con feel all we did was if) over and bomb everything. That is not the case. There was a ground war and as with any war there is no any you can 'win'....without having ground units physically wall/foilify in and occupy it.' Soddiers once returned home to family and friends who were ignorant of what they had experienced. Waybright, by contrast, reacted to the estranging effect of returning

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home and being told, "I know what you went through because Issue' in CNN." The case with which this country covered and commend the Cult War allentated many vectors the smap belief war allentated many vectors the smap belief with the comment of the country of t Desert storm videos as stain a froom anter 1 got oast. That was really fusking weird, and I wanted to say. Look, dumblucks, I just came back from a freakini war, don't you understand that? Why in the hell would I want to watch it on TV? I didn't say that though, because as you said, it was portrayed (even to this day) as a 'dean war'...an 'easy victory.' They could not have understood.' To emphasize that final point, Matson tags on the followemphase that final point, Malson tags on the follow-ing ancedote: The morning of the assault, we were all putting on our MOPP gear, and one of the guys in my unit, LCPL Bords, acuight his surf on piece of concertina wire. and ripped a hole in his troovers. Our gunny had a brilliant dea. "We'd repair his tax wit with duct tage. So here we are starting a betting p.c.ol on how long it would

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take Borka to die when we gar hat with chema. Propke always think I'm werd after that story, it is hard for them to understand our loves at the time." Sow we when the kinds of the cheman the state of the state of

zons, holds no secrete. "See," they told us, "there's no heart of darkness hiding here." But can we even com-

of Desert Storm

You'll find none of the month after I got overwhelming terror in Waybright's journal that we expect from war narratives. Instead, Waybright hell would I want

one-month war, fear was measured by the minute rather than the day. "I will no our own stories. Mine is but a small piece of the overall big picture.... They say the war only lasted one hundred hours. It was longer than that. And when the shooting began, we lived our lives one minute at a time. Fifteen minutes or 365 days, both are a long time to be scared—longer than most of us know.

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# I Get a Lot of Scared People

explains material that a beginner. like herself, struggles to understand. Once she came to understand. Once she came to the lab on a weeknight to work on her project, she says, and asked questions of another teacher. The answers confused her. The experience gave her great appreciation for Pochodow-icy's ability to get to the heart of her difficulties and give clear

surgeon's office, as does Morales at her desk in a branch of Home at her desk in a branch of Home Savings. The young women are typical of many full-time work-ing students who take Poxhodowicz's classes to upgrade their computer skills. But the variety of students he sees is

large.
"I get a lot of scared peo-

The ones that aren't so scared are the retired military, because

are the retired mintary, because they have a pension to fall back on, but they know they've got to do something else to do okay. And some young students are in the class on Saturday, because that is a convenient time for them. I get a range of young people to 70-year-olds. I've had some people that are 14 years old

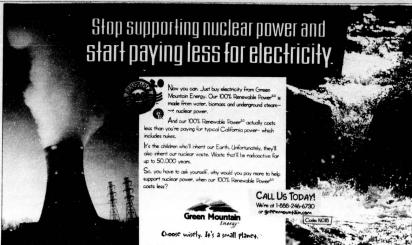
plc," says Pochodowicz, "because they're about to lose their jobs, or they already lost their jobs. in the class that got through high school quickly. Most of them did quite well."
Pochodowicz spends his

workday week as director of Information Resource Man-agement Support for the Naval Computer and Telecommuni-cations Station on North Island. He is known as a supervisor who rolls up his sleeves and plunges into working out diffi-culties his programmers might be having on the job. I ask him etween the two worlds, ollege teaching and his

"At the naval con puter station] we do
whatever the customer
wants," he says. "Whoever has the ability to
pay decides what we
learn to do. We're always having to keep up with the state of the art, because custom always want the newest and slickest and best. But, because we can't spend a lot of time making mistakes. I try to b just behind the bleed

t release of most products because you spend too much effort with them.

In the community college, the most important thing is teaching basic skills that have applicability to a variety of pro-fessions. If, as part of the Intro you find someone that has an interest in becoming a pro-grammer, or a LAN | local area network| person, you can help cultivate them toward that goal.





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But the most important aspect of it is conveying the overall background, which is something that you can use no mat-ter what the profession is that ter what the profession is that you end up pursuing. Because you're going to get tangled up in information systems regard-less of whether you're a plumber, a surveyor, a doctor, a banker, or anything."
Pochodowicz has worked

for 32 years as a civilian in gov-ernment service. At North Island, criment service. At North Island, he is a GS 15, about as high as he can rise in his field. He is among the highest-ranking computer managers in San Diego. The contracts he services are usually military, he says, "but usually military, he says, "but we and do wook for private indus-try, loe Q. Public takes train-ing classes from us. We take personal checks. A surcharge is added when we do something for an activity that's outside the Department of Defense, but we do that. We've wired some buildings in downtown San Diego with LAN cabling."

The pressures in his industry can be intense, says pechadowice. Theople that I work with are wearing begers. They're expected to respond if their applications don't work. It's the middle of the inglit they're expected to be three to fix them. The pressure of the wear of contractive of the contractive of the contractive of contractive of the contractive

"No," he says, "because I aught in the evening and on the weekends, and the people that I was dealing with were working adults primarily, and they were in the classroom to enhance their skills. So I was not dealing with the normal student that you would find on campus durant the dealing. ing the daytime. These were people that were serious about

learning, and the experience

was good."
Pochodowicz started teaching at Southwestern College seven years ago. Now, each semester he teaches one from a number of courses, including the introductory class, in Souththe introductory class, in South-western's computer informa-tion systems program. I ask him what wax most difficult about going from industry into teaching. "When you're a new adjunct faculty member," he saw, "you're given classes that are the left-overs no one else wants. I got my initiation by having to teach an Apple 2e class. If left like going into a time warp, using two

into a time warp, using two-sided, 5¼-inch floppies, where you loaded the software by stickyou leaded the software by stacking it in an datarting it up. At a particular point it would stop, you'd pull it out, flip it over, and load some more. So it was going back in time several years, but, having done that, I did gain an appreciation for the Apple product. I found it pleasant but

my remuneration was proba-bly about \$2 an hour for the

total time spent doing it."
"Is teaching easy for you now?"
"Teaching i, harder for me Teaching is harder for me than working my normal job. I have to be prepared. I have to put on a show every time! meet face to face with the students. If I'm sick, I've got to be there anyway. A substitute usually doesn't work. I'm ietting the students down if I don't show. I haven't missed a Saturday since I haven't missed a Saturday since
I've taught. When I taught during the evenings, because of
travel sometimes, I had to find
a sub to teach. But I've managed to be here. You have to
perform for the students, convey the information that you're

ing grading homework and get-

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supposed to cover. At work I have X number of days' sick leave. Somebody is going to be a relief if I'm not there. "And the teaching takes a lot of time outside the class-room. I was up at 5:00 this morn-

ting materials, and the class started at 8:00. I was working on it last night. I made promises. I had a list of things that I had to deliver. People ask me for things. I bring things for peo-ple to see — show and-tell stuff. "The classes sometimes have

a good mix of people, which results in a lot of interchange, results in a lot of interchange, and sometimes they're totally dead. Those classes are harder to do. You have to work harder when you don't have the mix that causes good interaction." Pechodowicz got a bachedor's degree in public administration from SDSU in the late '90s. After the first few years of his way.

the first few years of his gov-ernment service, he went back to the university for a master's degree in business education. But he only did it, he says, for the opportunity to take courses of his liking. He did not finish of his liking. He did not limin the program. His real educa-tion in computer science began when the bosses at his govern-ment job purchased an Olivetti Underwood Programma 101

to process large amounts of data. They soon abandoned it in a corner of their office: they couldn't figure out how to us it, even with the instruction it, even with the instruction manual Pachodowice gat per-mission to tinker with the machine, and he soon had up and running. It had a magnetic strip for storing instructions, and output was printed on a tape, like adding-machine tape. The rest of Pochodowics' education has come from on-the-job training, plus a num-ber of critifications in computer applications that he has cared

ber of certifications in computer applications that he has earned through private study. He has studied on his own to become a Microsoft certified system a Microsoft certified systems engineer, as well as a Novell cer-tified network engineer. His col-lege teaching thereby reverses one prepares in the academy to be competent in the "real world." I ask Pochodowicz whether he





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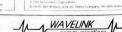
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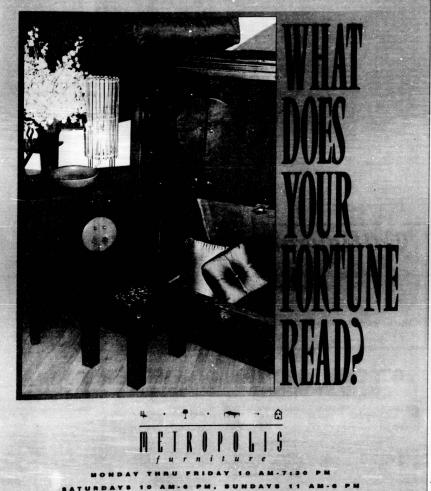
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"Yes, because I get to spend 40 hours to 60 hours a week 40 hours to 60 hours a week keeping up on what I'm going to be teaching at Southwestern. The preponderance of the research is paid for by some-one else, because I'm doing it already in the normal duties of my full-time job. So I walk in here

knowing what I need to know."
"Then doing your job all week," I offer, "is preparing for

class."
"Partly, yes, even though I make sure of a major separa-tion between them. If you look at my syllabus, a statement in there says, 'Hey, I work full time for the government. I've given you my home number if you need to talk to me. I'm not going to talk to you while I'm stealing time from the

Those who first conceived of the adjunct college teacher must have had in mind somebody like Pochodowicz. They could not have anticipated the cadre not have anticipated the cadre of academics now scraping by through multiple teaching con-tracts at various colleges and universities. Pochodowicz sup-ports his family with his full-time employment, while teach-ing one course per semester to supplement his income "Is the pay for teaching

"Its the pay for teaching sufficient" a fair wage for the work out here," says lockhodowicz, who declined to quote his bourly rate. According to Southwestern's pay schedule for adjunct instructors, a person with seven ing on the number of classes taught, would make between \$40 and \$45 per classroom taching hour and between \$52 and \$50 per laboratory hour. Adjunct of the seven is a seven to be a seven to b

post grades in between ques-tions and reduce the number of hours you expend. But there isn't a Saturday when I'm teachisn't a Saturday when I'm teach-ing that I don't put in two hours of prep in the morning, because, if you're going to lecture for two hours, you have to make sure you review the content. That's the only way you can be fair to the students. Sometimes I'm worn out by the end of the day, where I'm actually rolling around on the chair because I'm so tired. But, yeah, the wage is reasonable."

"Would it be different if you

"Would it he different if you had no make your critic living, doing their Many college instructions work exclusively and planets and complain about the pay." That's their choice," say Pechedowicz, Leter in our compart of their choice, and their properties of their choice, and their choice, and their choice, and their choice, and choice, and their choice, and choic he seems to concede, "I don't think teachers get paid enough, especially the teachers that are teaching in junior high and high school. I don't know why any-one would go into the profession." Still, Pochodowicz believes that "the companyity colleges."

that "the community colleges that "the community colleges are providing an excellent ser-vice to the community, because they're offering courses at a rea-sonable price that allow people to improve their lives. If the col-lege is going to do anything to serve the community, it ought to help prepare students for daily life. And one of the major aspects of daily life is to have an income. We need to continue to do that well, and the way we do that is, we keep up with what

we teach and make sure that we're teaching what industry demands. Where are the shortdemands. Where are the short-ages? Southwestern has jumped on developing the Cisco Net-working Academy in partner-ship with Cisco Systems. Cisco's the company that produces routers that glue the world together on the Internet. "But if we weren't preparing students that way, no reason

exists to have us around, except exists to have us around, except as a stepping stone into the state university system. The nice thing about that is you have guaran-teed enrollment at UCSD if you follow the proper track at South-western. That's a good way to western. That's a good way to get started in college on a bud-get. If you can save \$4000 a year for the first two years, it makes doing those last two or three years a lot easier."

"Why do you teach on the

side of an excellent job you enjoy, which uses up most of your

which uses up most of your energy during the week?"
"Several years ago I promised my daughters that if they did well in high school, I would make sure they had an oppor-tunity to go on to college, and I would fund it. At the time it didn't seem like a whole lot of promise I was making, but tuitions increased. I needed to have some supplemental employment to keep my promise. They kept their part of the bargain. I figured that I needed to keep mine. So now! have a direct deposit of my current paycheck from Southwestern ging straight into my daughter's account at San Francisco State. "That's reason number one. Number two, I get toree students early cough in their develop-mental cycle that, if they show romaine, I milit have a chance.

promise, I might have a chance to recruit them to work [for the Navy by establishing a rela Navy) by establishing a rela-tionship with them. We've picked up several students from Gross-mont out of their handicapped program and out of their LAN specialist program, as well as some that received AA degrees from Southwestern in the infor-

mation-systems field here.

"And the third thing? I like having students come into the class that are afraid to use the mouse, or don't even know how to hold the mouse correctly. to hold the mouse correctly, then having three or four weeks go by and they're not needing me as much, and having ten weeks go by and they say, 'Don't bother me, John.' It provides great stifsfction to have some-body go from Tm going to break this computer' to "m going to figure it out." That's what they need to be able to do, because

I'm not going to be around at the end of the semester. "And success stories are nice to hear. Students come in, they were in the class two semesters were in the class two semesters ago, they show up and say. 'Hey, I got this job, and I sure appre-ciate your help.' Or they'll come in and sak for advice, and I don't mind helping them, because they're growing, they're trying to help thermselves, and I know then'ter up the service of the service of the service of the them'ter the service of the ser they're interested in being

Pochodowicz's attitude Pochodowicz's attitude toward his students seems to echo his concern about his own children. He and his second wife have five grown children between them, two still in college. Pochodowicz worries that several of his children became enamored of what he calls ter's degree in history from USD, and the only work he could find after graduation was temporary typing and data-entry jobs. Then Pochodowentry jobs. Then Pochodow-icz talked him into a home-study course. After studying for a year, while working at the same time, Rick became, like his father, a Novell-certified network engineer and supports himself successfully.





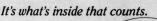
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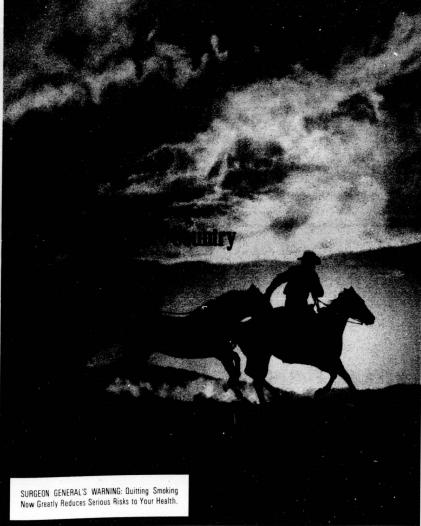






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When I started my novel, I was unhappy. I could hardly make myself flush the toilet. I talked myself through the simplest acts. "Now, let's take out the trash." "Now, let's water the ficus. Let's feed the ficus." "Let's bring in the mail." I did, eventually, always water the ficus. I did bring in the mail. I couldn't, though, make myself open it. I didn't fear what was in the envelopes and packages. I had no interest in their contents. Nothing that came via post could make a difference.

Why I was so unhappy I don't know that I want to say. Will you, or anyone, profit by my writing here, "I was unhappy

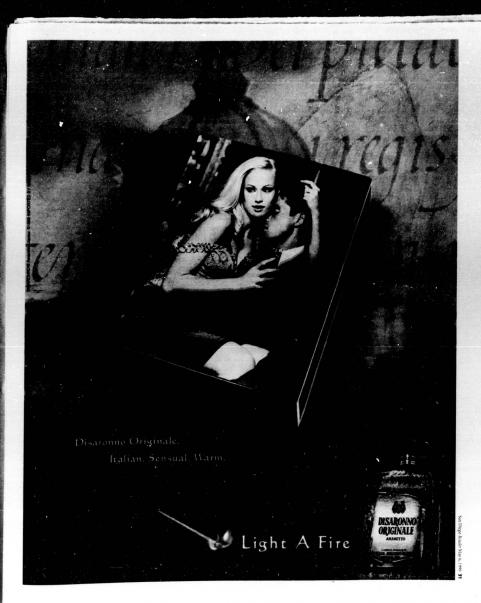


I had begun to despise his insistent cheerfulness, his questions about my writing, my garden, my children, my grandchild, my dog.

# **Loud Heart**

because...?? I do not know, or, I do not yet know. Perhaps when I started my novel I was feeling my birthdays, my age, my disappointment with myself. I'd made mistakes. I'd done things wrong.

Standing as we do in Jeffersonian pleira ir, we think it impossible that you can't undo what's done. Europeans know better. Europeans know you can do things for which no forgiveness, no forgetting is possible. The French, the Germans, the Dutch and Swiss, the Italians and Sicilians and Greeks know you can ruin your life. We believe there's no ruin we can't mend. We believe there's no stain we can't bleach white. We can fix anything, make anything right. We believe that where there's a will there's a way. We believe in bootstraps. We believe so deeply in bootstraps that we've fashioned from them a transitive verb: to bootstrap is "to promote and develop by use of one's own initiative and work without reliance



on outside help." We go so far as to believe that we can remake Eden, rehal paradise lost, we believe that you can go back home and that home is the place where they have to take you in. That's not the way they do things there. I see now what! did not see

could never have my first wed-ding: white tulle, white roses tightly budded, white ribbons, white garter that bites flesh, wedding cake beneath the pil-low. For one thing, I was too when I started my novel. I see that I was so unhappy, in part, because I could not undo what

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old. I expected, any day, to find that I had grown a bony dowa-I had done. I see that I had had done. I see that I had wanted to go back to the begin-ning and start over. Yet even I knew that I couldn't start over, not in real life. I could never have a new husband, new children,

ger's hump.

I had ruired my life. I had fouled my nest. That's what I thought. That's how I said it: fouled my nest. Say that out loud — "fouled my nest." Taste the straw, the stray bits of hair and dry leaf, the you-know-what that dribbles from beneath the bird's perky taii. Birds are pretty: the bright feather, the trilling song. Birds are also filthy. Had I worn bangs, I might have set them afire. If I did not turn faint at the sight and smell of blood, I might have cut myself with knives and razors. Had I owned land I might have begun digging my

own grave.

All my life I have escaped into books, I turn off the ringer on my telephone, I lock the doors; I grab a novel and throw

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myself on the couch. I let Emma myself on the couch. Her emma and Charles or Anna and Vron-sky or some still obscure nar-rator of the novel reviewed in last week's papers lead my life.

hard and done my best and failed, novels console me. With their beginnings and middles and ends, novels abhor chaos. Plot abhors chaos. Even chaos. Plot abhors chaos. Even if plot, as in some newer examples of the novel, is chaos, this chaos only appears chaotic. Even William Burroughs's cutups arrange themselves beneath the organizing principle of Burroughs's long chilly hand.

Poems, for me, finish what novels start. Poems plot with-out plot. When God seems to out plot. When God seems to have blown out the candle and drawn back. His winds and breezes into Himself, I get out the old poems. Lately, I repeat-edly have taken down Wallace Stevens. For undereducated Stevens. For undereducated me his poems are often no more than the murmur of charac-teristic Stevens words — pulm tree, oranges, confect, emperor, moon, moon-mash. "Life is a bitter aspic," he wrote. I think I understand that.

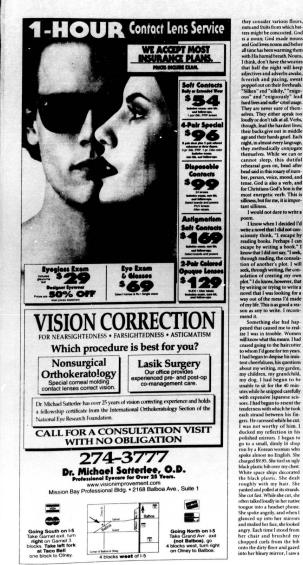
uniform services is the old under who have at uplay progerly vias at the edge of mysled. He reads to me The light from 
the halway flares onto his page. He reads with Ellia sleep. He 
never touches me. He wouldn't. He 
touches his pages. His 
rhythm drives my dreams. My 
derams spread with. My dreams 
take me where every word is 
and does not mean but is. My 
eld uncle looks up from his 
gages and sups. "Spread sillTurn beneath my sheets. I talk
in my sleep.1 answer him. I 
say that I want to be buried in 
a popern. Wallace Stevens is the old

say that I want to be buried in a poem.

I do not know what that means: to be buried in a poem. The words are what matter. Meaning comes later, if at all, on cold mornings when I walk barefoot across the kitchen lies. Meanings are not as impor-tant. Poems teach me to speak my language, to make peace with my mother tongue, to fall in love with my lips and your lips. Poems make me hungry and then feed me lunch. Poems and then feed me hunch. Poems give solace and take solace away and replace it with something entirely unbreakable. Maybe part of what I mean when I say out of my dream that I want to be buried in a poem is that I know that I will die broken and want to rise whole. Who I want to rise whole. Who knows? I do know that behind the scrim of this reading and this writing, words live lives of their

Certain words do seem to live lives of their own. I some-times think an entire list of nouns — tree, gondola, zin-nia, dogsbody, snake, frown— has tied on white aprons and gone to stand in my kitchen. They stir blueberry waffle bat-ter. They use wooden spoons. ter. They use wooden spoons. They are entirely intent upon their work. Their intentions are pure. They are careful, as they fold in the blueberries, not to break the blue skins. They set the Sunbeam waffle iron to its highest setting. While they stirand wait for the iron's grids to heat, they discuss waffles they have eaten in summer or win-ter, in Texas and Minnesota;





they consider various flours, nuts and fruits from which bat-ters might be concocted. God is a noun; God made nouns WOODBURY UNIVERSITY is a nour, God made nouns and clod love nous and before all time has been warming them and God love nous and before all time has been warming them and the state of the state School of Architecture 🔰 fall 1999 I would not dare to write a I know when I decided I'd for info call (619) 758-7777 I know when I decided I'd write a novel that I did not consciously think, "I escape by reading books. Perhaps I can escape by writing a book." I know that I did not say, "I seek, through reading, the consolation of another's plot. I will seek, through writing, the conapplications available for tion of another's plot. I will seek, through writing, the consolation of creating my own plot." I do know, however, that by writing or trying to write a novel that I was looking for a way out of the mess I'd made of my life. This is as good a reason as any to write. I recompand it

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face that was more pallid than

face that was more pallid than ruine unely spain real life. I saw so that the saw so the saw so that the saw so that saw so the saw so that s

inside Polly's life the way on inside Polly's life the way on cool agua danowless, bitter days you hide down and huddle inside such a coat. I warted to reside fin a life that wasn't screwdu phe way! d's crewd upmine. I wanted to see myself in that red coat, its princess styling flared out from the fitted waist. I wanted to see my head held high and my hair flared back in a brisk and medicinal seiner wind. I wanted to need note ingo also in Vision in Table in Vision in Visi

legs that Ted Hughes described as Sylvia Plath's: "It seemed your long, perfect, American legs / Simply went on up." I wanted to caparison my body in the unblemished Polly skin that in summer turns the color of almonds. I wanted, when I described her, a reason to tote out words like "beauty." I wanted a reason to reread Keats.

the long coil of bowel and intes-tine, through artery and weir and every bloe of my fat-engorged lever. I warned to be washed clean. Even on mornings when I felt most optimistic. I knew that this regeneration, this total-immersion bagistim of all that I had been and done, was not possible. All the copper Chore Girls and Ajax cleanser in the She ate nouns and verbs and adjectives and adverbs for breakfast, lunch, and

supper; she fattened on long vowels.

Who wouldn't?
I, however, did not want to I, however, did not want to be youn gi in the way that a woman who wants a face-lift wants to be young. Because of that business of ruining my life, fouling my own nest, I wanted something more difficult. I wanted to be regenerate, made new. From my toes to the top of my head, through the mar-row of every bone and through world could not scratch and scrape me clean. No Clorox could wash me white. I had done what I had done and it could not now, not ever, be

could not now, not ever, be undone.

I could — couldn't !? — dress up in Polly's life and try to make amends. I wanted to make amends. I wanted, I needed, to inhabit my remorse. I thought that I could show on

paper how sorry I was for what I'd done. I could kneel rightlife done. I could kneel rightgood was more the great of the page and bow my head, press my forehead against the lines of type, and say. Forgive me. I thought I'd be willing to lick the boots of the page. When I colo back over what, so far, I've written in my noord, I seem to have done just what, and I am embarrassed. I am embar embarrassed is work to reader. This needed to be said.

I had, initially, a two-

I had, initially, a two nad, initially, a two pronged plan. For several hours each day I would slip into Polly's life; I would take off me and put on her. She was my noun, my subject and object. I would wear her. I would slip into her red coat, her sweater. I would stroke the sleeves of this sweater of her — a soft woolen cardi-gan sweater, its color sea green. My action, my verb, would be this seeking forgiveness, pow-dering myself with ashes, going about on my knees.

I even knew how I wou seek this forgiscenes. I knew how I would show and not tell. I would place Polly in situa-tions where she faced the temp-tations I faced. I would locate where, in each instance, I took the wrong turn, where I unbe unraveled, and gave into t ease, the luxe of satisfied desire Polly, however, would do wha Polly, however, would do what I should have done, and didn't. Polly, gently, would take his cool hands away from where they rested, one on each of her flushed cheeks. Polly would

say, "No."

In the beginning, my plan
seemed that simple.
Every morning I turned to
Polly's life — her mostly unremarkable childhood, few years
of college, her marriage to the
man I named Phil, their settling down in the town where he grew up, the birth of their two boys and then Caroline As I wrote in my notebook and typed into my computer, things began to happen to Polly that

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did and didn't happen to me-Slopping into Folly's life mode me Fed callam Fort those hours when I work ber, I tramed from vera life, where mail that I didn't open stacked up-gain the state of the state of the state of the didn't open stacked up- again, and that y from a drought. In the beginning, we kept to merekey. Folly and I Heri fel was on typer. She with words. She atte mum and we be and fast, limb, and supper, she fair transfer of the state of the made her, but she was not me.
She rose out of my memories
and dreams and surmises and
yet was not me and was not
mine. She was an anonymous
letter, and I wrote her. With
every page, her life became
more her life, She had her story,
and my story did not infect.
by Who better mine the story.

and my story did not infect.

The the work memoring came, I left Polly to her own devects.

She could do as he pleased them. I could do as I pleased. I left in what happened to Polly left in the please of them. I could do as I pleased. I left in what happened to Polly left in the please of them. Soon, we seer in the thick.

Soon, we seer in the thick of this, with we call major cerent in Polly sife gatten down upper—light years of the please of t ing. I did not as often have to badger myself to water house-plants or to bring in mail. In the first draft's rapid, almost heed-less accrual of Polly's story, I felt my own story fall away. I began to put off widow's weeds, mourning bands. I less and less often dressed in black T-shirts, often dressed in black T-shirts, black cord jeans. I took off hangers several summer dresses I'd not worn for two years. I washed and ironed them. The starch smelled good beneath the hot steam iron. One dress was pale blue cotton; the other was yellow linen, the yellow the color of egg yolks whisked until foamy. Women will know what an important change this was, from black T-shirts to ummer dresses and beneath

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summer dresses and beneath those dresses, a white batiste slip, edged at bustline and hem by cotton lace worked in a pat-tern of fullps. For several months, morn-ing after morning, I added to Polly's life. Again and again, I set my report adding a part my report and again, I Polly's life. Again and again, I set my poor darling up. I provided the ra problem, a tempation. I had been steen and worry and wring her long fingers and then make the steward worry and wring her long fingers and then make the correct decision. But, I knew. The big moment was the crusk from which the big moment was the crux from which the entire novel hung.

Words can be a big problem when you write. It's not only finding the right word. It's that words, like characters, take on these leves of their own.

ake on these lives of their own One word longs for another word, a companion in the Eden of words. Almost idly, you follow that word's desire; from the pen in your hand "blue"





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that this fictional afternoon that this fictional afternoon still was many months away. Frankly, I dawdled for more months than I care to admit. I was like a young girl with a new Barbit. I designed Polly's weed-ding dress. I fissed with her hairstyles. I had her get her ears pierced. I decorated her house. She learned to cook. She gave parties and planted several gar-dens. She constructed trellises dens. She constructed trellises for cucumbers. She acquired girlfriends and they told one another their secrets and wept in each other's arms. I let the girlfriends husbands cautiously flirt with Polly. I gave Phil and Polly an eight-foot apruce Christmas tree and decorated and redecorated it. I gave Phil inthy sex fantasies. I wrote a

horrific first pregnancy. Polly learned to disper and to nurse. She learned souffle. I complicated the birth of her second child. I sadded the standard to the for the spruce, was delaying action. I was like someone stuck in Genesis' first two chapters,

where God rushes about cre-ssing mon and sun, ocean and dy land, Adam, and then from Adam's rich, ill-fated Eve. I was like some innocessive who never read past these two chapters, who took for ganded that earth was the shined mirror into which hexes samiled and showed its white test. Under the same and the same and the same and the same and the same course, the septent show up. The septent doesn't show up, there's no story. If no septent attrice, what we have summer afternoon in the have summer afternoon in the centual present where this have centual present where this have centual present where this have praye have no cook. If the sep-prate doesn't sliker into Eden, no one dies.

that the way this gilding lit the black basalt made Polly think of honey and that the word "honey" caused her mouth to fill with honey's taste and that taste, as real as if she were chew-ing honey-soaked toast, made her think that it was St. Bernard who said. "Jesus is honey in ing item? Past it was St. Bernard when the think at it was St. Bernard when the think at it was St. Bernard when the think at it was the think at it was the think at it was the think at it were the thinking, the caboose, as it were, of the thought said more han it meant. I labored over the river's noise, the current fast that day and pewter in color with narrow bands of white froth. Lonsidered adding fat trout and their rise through the water's surface; I considered adding the surface of the surface of the surface of the surface of the surface.

ered adding the insect hatch on which the trout feed, I decided against frout left the river empty. You could write for ever about what is underwater. I labored instead over his quick beautiful and the summer of the summer of

low it whole, raw.

I typed. I didn't stop and look out into the California landscape. I didn't wonder about palm trees or the scent from the wooly leafed Island Picher Sage (Lepechinia fra-



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The day came. He touched her. He kissed her. She returned his kiss. She turned away. Here, too, I dawdied, I delayed the action. I dabbied with the cottonwoods that hung over the river and wrote and rewrote he leaves' droop and peculiar green, their rustle in the breez. I devised dialogue, each due of "he said" and "she said" more worten to life than the last. I fet han the last.

"he said" and "she said" more untrue to life than the last. I gave up on dialogue. I tried to get the dry cottonwood smell and his lawender afterslave. his Dutch pipe tobacco, the breath mint he suckled in his cheek. I added the black basalt cliffs hat formed the river's far wall. I tried to recreate the late-after-noon sunlight that gidded those cliffs. I took in and took out

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grans), found in only two or three arroyos on Santa Cruz Island. I didn't look up when the Steller's jay (Cyanocitta stelthe Steller's jay (Cyanocitta stel-leri), a black-crested, excep-tionally raucous jay named by tionally raucous jay named by German naturalist Georg Wil-helm Steller, sat down on the lip of the bird bath. I didn't answer the ringing telephone (got loss in the opalescent com-puter screen. My fingers piayed the computer's keyboard the way, as a child, I played by heart simple pieces. Für Elise and the early Bartók, Mikrokomos. I early Bartok Mikrokosmos. I was typing, by heart. I stood, with Polly, near the river bank. His tail frame shadowed her, dark-ened her freckled ivory skin (the skin I had taken so many days to find words for). His face tipped down toward her. He tilted his face to the side and bent over. His eyes were blue. His cold hands went toward her waist; his fingers gripped her. His brown oxfords' toes almost touched the toes of her dirty white Keds. I told

her, "Say 'No." I told her,
 "Wilk new? I had her look at
 the decinie from the river bank
 down to the fast current. I had
 down to the fast current. I had
 to tumble down this decline,
 countery, to fall into deep water,
 drown. I saw her on her back,
 drown. I saw her on her back,
 the water. Hinh, in fard on
 I knew what I was doing
 as wrong. But I didn't. My fingers
 as wrong. But I didn't. My fingers
 as wrong. But I didn't. My fingers
 to the water with the control of the counter
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remembering. What was hap pening happened in the pre-sent tense. The riverbank's

sent tense. The riverbank's rough rocks. The shirt button that popped. In churches that celebrate the Eucharist, the moment comes at the altar when the priest blesses the wine and blesses the

bread From that moment on. bread. From that moment on, wine is no longer wine and bread is no longer bread. What was past is become present. He who was is He who is. Some-

who was h. He who is . Some-thing like that was hypering. For many days I were hange for many days I were hange on the work things out, appeal to set. What I was the many days of the work of the day to have the like and a policy again, which I looked at photographs I'd hidden in a syellow straw basket under spools of thread and a nawy-bus paper needing-packet. Thou teached were gare from the over the holes where the nee-dles had been. Around the holes to the been around the holes of like beenant blund fragers. If the thing the fragers is the strain of the first, I did not look at them. I did them between my hound. tirst, I did not look at them. I held them between my thumb and fingers. Square Polaroid snapshots, 20 years old. White framing surrounded each pho-tograph. There were six of them. Two of the six had creased.

When I looked, I saw that all six had acquired that murky, milky look of the eyes of someone

look of the eyes of someone with untreated glaucoma. Four, five, even six years had passed since I looked at these photographs. I was done with all that was what I had told myself. Done.

I examined his face beneath I examined his face beneatii its thinning blond hair, cut in the longish 70; fashion. I exam-ined his eyes behind the silver-rimmed aviator glasses. The glasses had been an attempt at stylishness and made me sad for him. The glasses made me for him. The glasses made me think of his pastel bikini-cut Jockey shorts, also an attempt at stylishness. They made me feel sad. I thought of his smell there and that he carefully washed himself, that he smelled als always of soap. This meant that before he came to me he cleaned himself. I liked knowing that I think that even though it is embarrassing, you will like knowing that. It is a secret, this talks about it.
I should not have done this.

I should not have done this. I did is Long ago, I should have took the photographs, should have took the photographs, should have thrown sowy the noo shifts hat by accident he left in my door. I should not have common coden, leaving the row shifts, one a Madras phald that had been swaded many times and the other a newer shift, which will thin may be have had with a should have thrown sony his should have thrown sony his source and for can have the history to be sourced to the should have thrown sony his source and for can have the history to be sourced to the should have thrown sony his source and for can have the source and the source and the should have thrown sony his source and for can have the source and the sou his favorite coffee cup. I see it every day. Every day when I see it I think about him even though I tell myself I am not thinking

For almost a year, then, For almost a year, then, when I worked on my novel (and by no means did I work on it every day), the course of the story entirely changed. What I did that I wished I had not done became, essentially, what Polly did. What happened to me

seeking forgiveness, for wear-ing ashes and kneeling down on the pages' gutter and wait-ing to be shriven, were forgot-ten. I had made her no better than me. I had made her work than me; she was trapped in a book and could not walk away, could not walk off the edge of the page into the world and set herself free.

NEA Fellowships for literature, most recently in 1996. Last April she was named as recipient of a Guggenheim Fellowship. She is co-author with Sue Coe of X. published by Raw Books and Graphics and reissued by New in 1997 by Farrar, Straus 6 Girous, and was issued in pape

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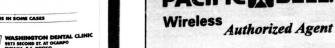
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" 'Scuze me." they call out to us.

"Scure me; they call out to us.
We look.
"What time is it?"
"Quarter to eight." A pause, "Are you late yet?"
They mumble something we don't catch as they skate away.
We are New Englanders, Breft in the bone, out here in San Diego to look
at clocks, and watches too; and to think about time and how it is measured.

real citate man J. H. Guion and others who were developing the 27,000 acres surrounding it. With their Cusy Watch Works, they hoped not only to attact ass. The Son Diego Union pronounced it to be "the only watch factory west of the Mississips" and "the newest watch factory on earth," neglecting to mention that another West Coast watch factory had recently failed, in San Francisco.



My husband, Bob, is the collector — of clocks. I am the chronicler, every

Myhuband, Boh, is the collector — of closks. I am the chronicler, every family could use one. At least, this arrangement has worked out well for as—for 25 years.

A couple of weeks before we got here, I woke up one morning and sold Boh about my dream in which I'd asked an adult — a woman — what time it was, and the'd told me she had never learned to tell imm.

"That wasn't a dream," Bob informed me." I read that to you last night, before use worst to down That was Britab Ediction."

"That wasn't a dream," Bob informed me. "I read that to you last night, before we went to sleep. That was firely bekinson."

I picked up the book on his nightstand, and read, myself, in Van Wyck, Brooks's Now-Righan Inhains Summer 1865-1951 (1940): "A fifteen the could not tell the time: her father supposed he had taught her, but she had not understood him, and the did not dart to ask him again or ask anyone che who might have told him."

have told him."

But if she didn't understand clocks, she understood time well enough.
"Look back on Time, with kindly eyes —," she wrote.

He doubtless did his best -How softly sinks that trembling sun In Human nature's West —

Eighteen ninety, the year that Dickinson's first volume of poetry was published, was also a historic year for clocks—and watches too—in San Diego. In the middle of sagebrush and coynete, about ten mile southeast of the city, a three-story New England—style brick factory had been built by San Diego.

"The operatives have come from crowded, murky cities," the reporter wro

"The operatives have come from consoled mustly cities," the reporter water of thy's endpoyee. They can look not upon beaufild somery and the cost in perpetually, "he added with guide health of the planet as your air as with the fragmace of flowers to the notified of man anywhere on the globe. They are citizens, they will have a voice in the community as property owners and anapyres, they will be respected because they are self-respecting."

The reporter continued in the estalted style of the day: The fastory "will surely darke a community of honess, sober, self-respecting people, thrifty, gradually accumulating, it is good to have them; they will help Southern California, as the Culy Watch Works will become known wherever the industry of men is to be found."

Conditions in Oray Mena were promising if unhyperbolically no. The climates was good for metal work. And, despite the factory failures in Northern Landers and the control of the control of the part of the control of the control of the control of the part of the control of the control of the part of the control of the control of the control of the part of the control of the Immunaceury U.S.-mail order and chain-store entrepreneur rooms. Ingrenoll, while Henry Ford would decide not tog it into mass production of watches, having concluded that they "were not universal necessities, and therefore people in general would not by them."

It is a very simple thing to make 10,000 watches, "that same Kan Ibigo Union reporter words in his article about Clays," but it is a great undertaking.

to get ready to make one watch." He was more or less correct. But Otay never made nearly that number. In existence for less than a year and in operation for barely six months, the factory closed on October 13, 1890, having failed to for barriy six months, the factory closed on Cxtober 13, 1890, having failed to consume many Mexicans that they needed a personal timedeeping machine. Only a strengt to sell to the American market a line of "railroad grade" witches— the textrendy accurate hand that serve used by regimers to swold train works — fizzled too, despite the evocative names it chose for them: "Cadden Gate," Sheef voide, "Naive Say," O'verland Malia, and singh, "Cadden Gate," Sheef voide, "Naive Say," O'verland Malia, and singh, "Cadden Gate," Sheef voide, "Naive Say, "O'verland Malia, and singh, "Cadden Gate," Sheef voide, "Naive Say, "O'verland Malia, and singh, "Cadden Gate," Sheef voide, "Naive Say, "O'verland Malia, and singh," Cadden Gate, "Sheef voide," Sheef voide, "O'verland Malia, "O'verland Malia," was later used of the watches, equipment, and land. As for the building, it was later used for salance falls.

a dance hall.

So much for Otay, a collectible watch today — collectible, that is, if you can find one. Though the factory's daily average capacity was advertised to be up to 250 watches, only about 1200 of them were ever made.

Jon Hanson, a noted watch collector who is based in Welleely Hills and Reverly Hills — Massachueuts and California, respectively — claims to have the largest Otay watch collection in the world: about 50. He estimates that they are worth between \$1000 and \$4000. These aren't wat sums for antique.

"When they got there, it was night," says his 46-year-old great-grandson James Carter Issop, a fifth generation jeweler this great great specta-(George Jesop, was in the business in England), "and what they found in the morning when it got light was just not smaller than boatless," but bigger than pebbles." "We were too trusting," noted Alonzo in Ia's oral history," and believed everything we heard, And with the little funds that [father] had, the first thing to be those to be bused."

we knew we were busted."

So Joseph Jessop went to work for K.C. Naylor, at the time one of the big downtown San Diego Jewelers. And 10-year-old Alonzo and his 14-year-old brother, Armand, went to work doing farm labor for E.W. Scripps on his

Miramar Banch.

For ctrea money, Joseph Jessop also did ficelance work, rowing out to ships that had anchored in the harbor to check on their chronometers. These are the extremely precise time-keepers that sailors used as a mayating tool because longitude can be determined by them. Navigation is, in fact, one of the main reason why we really did need to learn to keep accurate clock time. Before the chronometer was invented by the 18th-century British clockmake





Don Diego clock at Del Mar Fairground

pocket watches. "Here's the deal about them," Hanson says. "The basis of interest of those things is the California connection. It was a peculiar place to make watches, when the whole industry was in the East and Midwest. He teromance of that place out in the middle of nowhere, with the little railroad station and tumbleweed."

comance or man piace our one transace or morrest, and us not a substant and tumbbeweed." In state of the property of the man who was responsible for hast in probably the most farmous public dock in the region was arriving. The dock has, in fact, gained a national required to the test money dock folk. He was looped hebanduck lesson, and year old English watchmaker and levelry store conter, who pack and self-trained in Elikacpool with the wide. Many Calmar and self-trained and left trabant ment Blackpool with the wide. Many Calmar adulted the seven children in search of day weather has wide. Many Calmar adulted the seven children in search of day weather has wide. Many Calmar adulted the seven for the self-trained trained to country.

of trains across the country.

To be a gentleman farmer was Joseph Jessop's plan, with perhaps a little watchmaking on the side. For he had been led to believe by the traveling real estate agent who had sold him the property—"a man wit's abend,"as his own Almon recalled in an oral history he records for the Sun Degoj Hostorical Society—that it was possible to cultrate that terrain.

What happened next is, apparently, a variation on a common turn-of-the century Californis land-deal theme.

John Harrison, dead reckoning, based on educated guesswork, was one of the rather risky navigational methods employed at sea, as the term itself inadver-

and the rest is an actual recombing seem ployed at sea, is the term itself inadvertertly implies.

In three years Jooph Jessop had saved enough to open his own downtown jewely store at 1317F Street. Almon recalls that their next-door neighbors were abarber and a real estate agent and that the wooden floor of the shopmelled of sines—the greeous tensing had been a birman. The semor Jooph
actually took up residence there, foring an small rose in it he sake of the shopactually took up residence, there, foring an small rose in it he back of the shopactually took up residence, there, foring an small rose in it he back of the shopactually took up residence, there, foring an small rose in the back of the shopactually took up residence, there are a half home horses and bugge ride away, where Mary Jessop had given birth to three more children.

Eventually, as Jessop sons; joined the business, each one specializing in a piece of the trade—docks watches, jewelry, engaring, optical work (Jessop sturting used to be prior of jewelre's hossisses), and finance. The Jessops propered. In 1901, they moved to Caronado, and, as successful businessmen cereviseer of the driven and the properties of the properties of the shops of the pro-pered in 1901, they moved to Caronado, and, as successful businessmen cereviseer of the driven. A 1903 photograph shows four of the brothers in row, each one how ted and stituting at a bench with the tools of his trade in front of him. Brand new black mattel clocks are lined up on the shelves behind them.

nd them.

An earlier photo of what came to be called J. Jessop & Sons shows the outside of the shop and an advertising sign over the door—a clock in the shape of a giant pocket watch and, below that, a pair of giant spectacles, complete with eyes, like the oculist Doctor T.J. Eckleburg's sign in *The Great Gatsby* that

Insured for \$1 million (and valued at twice that), the Jessop street clock has a magisterial air; yet it's full of whimsy too.

Nick Carraway rightly finds so ominous. Later, a bigger pair of seeing cyeglasses was posted above the door. But Jessop pere above the door, But Jessop pere had an even grander advertis-ing scheme in mind for the future. In 1907, the great Jessop street clock was and installed on the sidewalk

and installed on the sidewalk-nutaide the store.

The clock stood in that spot for 20 years. It has since been moved—twice—along-with the business. The first refu-cation, in 1927, was to 1041— Fifth Avenue, and it was a rel-atively easy undertaking, accord-ing to 1exop's son loopely fir-ties. The control of the clock appeared in an issue of the clock appeared in an issue of the plantaid of son Dego His-ton plantaid. In some it is also the total plantaid. In some it and the whole town became involved, not only with volunter help. the whole town became involved, not only with volunteer help, but an oversupply of sidewalk superintendents," who watched as the clock inched down the block all in one piece. In 1985, when it was moved for the sec-ond time, to Horton Plaza, the task was much more difficult requiring its complete disas-sembly and the use of trucks and cranes to maneuver it into



It's there in the middle of the whimsy too - like somebody's Horton Plaza's upper level. hubbub, looking too dignified, too formal to be flanked, as it too formal to be flanked, as it is, by wagonloads of tourist T-shirts. Painted glossy black and gold, insured for \$1 million (and valued at twice that), it has a magisterial air; yet it's full of

It's a huge clock, 22 feet tall, with a four-sided, four-faced dome that looks like the headgear for a giant old-fashioned deep-sea diver. Emblazoned ancient eccentric great-uncle who has come overdressed to the I found at least one advan-tage to the location, however. It is possible to see the clock facewith the Jessop name, it is

In actuality, the dome, with In actuality, the dome, with it fo separate dials, each one of them a "slave" to the "master" clock in the glass case in its base, weghs 1900 pounds. And it's firmly anchored. The 55-pound pendulum, along with its 100-pound weight, extends another 12 feet below the

the Panda Express.

rings in their mouths and fleurs-de lis and crowned by an eagle, wings spread, ready to take flight. Indeed, as seen from eye level,

the whole dome appears to hover, lighter than air, like a behum belloon on a string, ready to rise above the smells of scrited soaps and Chinese food from

another 12 feet below the sidewalk. A lot of the excitement for real clock lovers is in those partly hidden works. To them, the clock's movement is just as clock's movement is just as-curadable as tourband appear-anc. In all, the mechanism con-sists of 300 moving parts and 17 jewels from the Jessop mine on Mount Palomar — native San Diego stones of tourma-line, topus, jade, and agate. And it measures not only San Diego time in boars, minutes, and sec-onds, but also the hour in 12 other cities around the world: New York, London Liverpool. Pans, Berlin, Man, S. Peters. 1924, then changed back again, in 1991), Calcutta, Cape Town, Tokyo, Hong Kong, Melbourne, and Mexico City. It also keeps track of San Diego's date, and day of the week.

when Joseph and Mary Jessaw one like it on a trip to Switz saw one like it on a trip to batter land's capital city, Bern, in 1888. Greenwich mean tune had been declared only four years earlier, along with the 24 time zones, all of which had been made necessary by developments in war less telegraph communication around the world. Many of these clocks were made for the offices of steamship companies. In 1905, J. Jessop & Sons hired Claude M. Ledger, a 25-year graduate of the Elgin Watch makers College in Illinois, and the first nonfamily employee, to work at the shop. It was he who mad the Jessop clock, fol-lowing Joseph's sketches and

design.

J. Jessop & Sons, as many J. Jessop & Sons, as many San Diegans know, is no longer in existence. In 1970, 15 years before the move to Horton Plaza, the company, which by then operated several other stores and a warehouse, was sold to

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• Males in case model 1976 through 1976 or form it 1 Places by Service or Place particles in new attention maked for tone for chails. Secretors capit, fee grand creates in the depth of the secretors and in the control of the contro

Dayton Hudson, the department store chain; in the 1980s, it was sold three more times, and then it started on its decline. In 1998, only the Horton Plaza store remained, Finally, in July, it, too, went bankrupt and closed. In the early fall, signs at Horton Plaza said that the new tenant, I. Crew, was preparing to move into its empty retail space.

Plaza said that the new tenant, L.Crew, was preparing to move into its empty retail space. But the clock itself has never left the ownership of the lessops and continues to be held today in a limited liability partnership by a group of 20 to 30 family members. lames Carter Jessop is one

James Carter Jessops one of them. He is short only liessup-let in the jewelry business. Three years after the Doyton .
Three years after the Doyton .
Three years after the Doyton .
Jessop's grandson — opened .
George Carter Jessop Jeweler .
because he found out he ddin't i
like working for amybody else, .
the told me. "And now, since the Horton Plaza store closed, a lot of people are calling me 
up to tell me how sorry they are 
that we went out of business, 
not realizing that it isn't us.

anymore."

But George Carter Jessop
Jeweler is alive and well, Jim
Jessop would like San Diego to
know. In fact, he is now the
owner of the two jewelry stores

MOTOROLA

of his father's namesake, one at 401 West C Street, where we spoke, and the other in the Galleria at the Hotel Del Coronado.

leria at the Hotel Del Coronado.
Two other things he wants to make clear are, first, he has bought back the name. J. lesson, \$8.5 ms; so it, 100, lives on, although the sirs sure yet what he's going to do with it. And second, although he agrees that Horton Plaza does not shope, the family is in no great must to move it yet again. Besides, they are under contract to leave it there until December 31, in the year 2000.

year 2000.

A suggestion that the grounds of the Hotel Def might be the place for it is brushed aside by Jim Jessop, who wears aring with a bright green stone that hooks like a lozenge. True, his store is there; and yes, it would fit in well with the architecture. "But," he says. "I feel very strongly that it should stay in San Diego proper."

He also believes that it.

The aiso Defeves that is shouldn't go to a museum, even though he often hears from ones that would like to have it. "It's a working clock, not a museum piece." He feels, furthermore, that it should be part of a business environment. "It's an advertising clock. A street clock. And

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San Diego Courthouse, c.1890 to grace courthouses — and schools and city halls and churches — all over the world.

They found their way to the world. They found their way to the top of a few unusual buildings too. The famous Bromo-Seltzer tower clock in Baltimore is a Seth Thomas. Built in 1910 for the

Emerson Drug Company, it's all that's left of the building today — it and its 357-foot tower, which used to have a

right now Horton Plaza is the closest we could come to a street location where it's also safe and

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The earliest mechanical clocks
eit. "It's
were alarm clocks — bells withnuseum
out faces — to wake monks up
ermore,
fa busisThe word bell in medieval latin
nacherick. And
German, glocke: The Jessop clock

doesn't make a sound, but another prominent public clock of turn-of-the-century San Diego certainly did: the tower clock on top of the county courthouse that used to be at 220 West

that used to be at 220 West Broadway. Clock people outside San Diego are familiar with this one too, because it was made by Seth Thomas, the Connecticut comrotating blue Bromo-Seltzer bottle on top of it, 10 million times the size of a real one. (It was removed in 1936 for safety reasons.)

In Roome, a dock tol. Lotto formerly of Costa Mess, but most living in Southbury, to the Costa Mess, but most living in Southbury, and the Costa Mess, of Sorth Domas since 1980. "I started collecting in the instead of Sorth Domas since 1980." I started collecting a manager for IIM. "But my collection had no focus, no cern manager for IIM." The one you be lection had no focus, no cern manager for IIM. "But my collection had no focus, no cern manager for IIM." There was seen that the collection of the collection

years later."
According to Roome's research, only about 137 Seth Thomas tower decks were made for California customers in the 70 years between 1872 and 1942, when the company doed its tower-dock department, because both the fashion and the need for publis timperces had model. In the years since, many tower clocks have been allowed to go

to the pigeons or else go

Doughe at the brech

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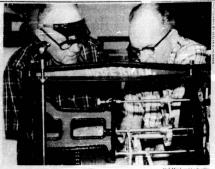
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destroyed completely when the destroyed completely when the buildings themselves caught fire or met the wrecker's ball. So only a small number of vintage American tower clocks — of any brand (the E. Howard Company of Boston was another famous name of the era) - still exist in working order today. Photos I found at the his

Photos I found at the his-torical society, show that the original San Diego courthouse, designed in 1871 by Comstock & Ti othe, had no tower clock, or even a tower at first. Only as San Diego grew were architec-tural flouriscies added. The tower clock went up in 1890, along with two new wings and a third story. Statues of six classical Gircel goddesses depicting the various Virtues were part of the Girek guddeses depicting the various Virtus were part of the package, as was a larger seventh package, as was a larger seventh package, as was a larger seventh sould be packed to the sor't bindfolded. Along with the rest of "the mit calleds," the was meant to remind all san Degum that, in the court's opin-tion, good people lived by the sould be packed to the sort practice by the San Diego packe, according to Sally West, the historical society assistant archives to be begin me with my

AVAILABLE

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building; by night, it jangled the nerves of people trying to sleep in neighboring hotels. It is also said to have occasionally been mistaken for the fire bell, caus-ing false alarms. To keep the hotel guests happy, it was silenced from Originally, the clock was designed to strike a two-and-a-half-ton bell, which counted

6:00 p.m. to 8:00 a.m.: then. to appease the judges and fire department, the striking mech-anism was shut down altogether. That was in 1919. Twenty years later, the city began to worry about the stability of the tower, bell from crashing through the courtroom ceilings, it was retired to Mission San Luis Rey in Oceanside - an appropriately

occasisde—an appropriately ecclesisatical resting place, con-sidering hose clocks originated. In 1959, more progress came to San Diego: the build-ing was demolished, the clock movement was put in storage, forgotten, and the plans for a new "modern" courthouse,

new modern' courthouse, erected on the same spot in 1961, did not include anything so antiquated as tower lock. Almost 20 more years passed before members of the San Diego Bar Association Auxiliary remembered the clock, took if out of mothballs, and asked a clock-thop some in El Cajon to task the piol of restoration. It was Richard G. Marsh's first tower-clock in the court of the

irist tower-clock job.

"And the last." the 87-yearold Marsh said by phone from
his Kensington home, which is
filled with a collection of 500
clocks that he is in the process of moving to his second home "out in the country," in Everett, washington. On a late-sum-mer trip to Everett, he bought yet another dock, in an antiques shop "on the edge of Canada." So he's not done collecting yet. It's a figural clock featuring a metallic statue of a male warrior.

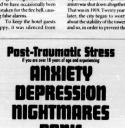
Marsh says he got inter-ested in clocks because "it was in my blood." His grandfather's brother was the Connecticut clockmaker George Marsh, a principal in the firm of Marsh, Gilbert & Co., active in Bristol and Farmington from 1828 to 1834. The Marsh clocks becarre the standard in the 1830s, when Yankee peddlers took them south, and west too. 'It was the clock of its day,' says Thomas E. Grimshaw, president of the American Watch and Clock Museum in Bristol.

Born in Winsted, Con-BOTH in Winsted, Con-necticut, Marsh grew up nearby, in Seth Thomas's company town. Thomaston — formerly Ply-mouth Hollow — where he went to grade school and junior high school with Seth Thomas II. grandson of the founder of the

company.

Seth Thomas II "had no interest at all in clocks," rep Marsh, who at the age of se started going to the town dump to retrieve the clock parts that the factory threw away. With his mother's permission he brought it all home to the chicken coop. "That was my first clock shop," he says. He traveled a familiar route

to San Diego: Navy. When he got out in 1934, he stayed. "Ped-



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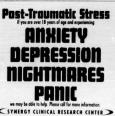
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dling laundry" was his first job here — that is, driving a laun-dry truck. During World War II, he "made airplanes." After that, for 30-odd years, he worked for for 91-03d years, he worked for the telephone company, start-ing out as an installer, retiring as a switchman. From 1965 until 1980, he ran his clock shop, the Yankee Clock Peddler. Help with the courthouse

riep with the courtnoise project came from ten volunteers who, like Marsh, belong to a local chapter of the National Association of Watch and Clock Collectors — NAWCL for short. You can see their handiwork today, completed in 1981. But you don't have to dimb a tower. It's down in the courthouse below come to the multi-caser. lobby, open to the public every weekday from 8:00 a.m. to

5:00 p.m.
Line up first at the X-ray machines at the door. "All persons entering are subject to search." Refrain from making search. Refuin from making the choices para about the pos-sibility of "doing time." Note that there is an immediate flu-orecent feet to the place, unplace and the control of the place, unplace and the control of the care with one to red of the control of the control of the care with one to red of the control of the control of the care with one, are also of the control of the control of the care with one, are also of the control of the control of the care with one, are also of the control of the control of the care with one, are also of the control of th

The faces, you'll note, are also

cupola in which it's housed is only a stylized reminder of the tower. But the movement, enclosed in a glass case, is the orig-inal, rebuilt with nearly all of the old parts. And even if you

It looks like a slightly flat-tened A, on four legs. About waist-high — or the height of a table saw — it was designed for the ease of those who built it, those who would work on it later, and especially those who would hand-rank it every week-although the task is now accom-plished automatically, by an electric motor, (The Jessop clock, since its move to Horton Plaza, since its move to Horton Plaza. is now wound that way too. The name M. GERMAN is

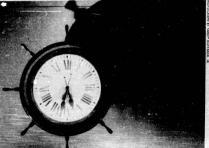
The name M. GiBMAN's painted in large block letters in gold in two places. He was the coal jeweler who maintained the clock when it was on top of the courthouse — for 5100 a year and all the free advertising bit name could muster (if was seen only by the clock winders, however). Alono Jesop men-toned M. German in his or all have the country of the c

lar fellow." Seth Thomas's name is written in much smaller letters. The workings of its large, heavy, finely made gears and the steady unk-dxing of its exape-ment can be resemerizing. On a recent moruing, however, nobody seemed to be paying any attention bit. Yune werenen

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als all around. The signage in the long hallways outside these courtrooms would leave no courtrooms would leave no room for misinterpretation either. "Please keep shoes off wall," those who wait without seats are instructed. Inside the courtrooms themselves, it's "No hats, no gum, no smoking, no

with children sat on the newspaper strewn built-in benches that surround it. Their backs faced it as they waited for trials to begin. What they watched instead was a small 1969-style wall clock, with only dots and dashes indicating the hours. If you take the time to look, you will see, for better or worse, many clocks of this style built into the exterior walls of 1969s-era buildings in San Diego and elsewhere.) Upstairs, in the courtrooms, these same young

courtrooms, these same young women soon would see class-room-style electric clocks, with

hats, no gum, no smoking, no radios, no eating. Not even reading is allowed. That does it. It's time to leave, but first we have to find our way out of this place. We follow signs that promise to lead us across a bridge to what is called the Hall of Justice. That sounds hopeful — a place to

Diego Bar Association.

In the Boston airport, waiting for our flight to San Diego, we heard a man and woman talkheard a man and woman talk-ing about their "regulators" and listened longer. Were they, like Bob, clock collectors, by chance? A regulator is a highly accurate clock used as a standard for timclock used as a standard for iming other clocks. But no. The
subject was their scula-diving
equipment — the device that
controls the flow of air from
the tank and into the diver's
mouthpiece. We should have
known. The man was wearing
a T-shirt proclaiming his par-ticipation two years earlier in
an underwater photography
competition. Both he and the
woman were tunned and muswoman were tanned and mus-cled. Not Bostonians, but San

600 people, including us, have gathered for the opening of the NAWCC Southwest California Regional at the fairgrounds (By the end, the organizers estimate there will have been close to 1000 participants.) It's fitting that it's taking place in the shadow of the 35-foot four-sided tower

and watch-and-jewelry stores, although there isn't always a clear line between them. All of

Diegans, we surmised Plenty of people here are interested in the other kind of regulator, however. Friday, September 25 8:45 a.m., in Del Mar. about utical clock, B Street Pie which to aspire: a good destination for us all. nation for us all.

If you decide to make the journey yourself, there is a bonus waiting for you. Enter at the lobby level (the street address is 330 West Broadway), and you'll see the regilded Lady Justice standing just five feet inside the door. Usually she's at the

door. Usually she's at the Muscum of San Diego History, in Balboa Park, where we saw her last fall, looking quite dra-matic with that sword in her hand. For the remainder of 1999, however, she's in the Hall of of the 35-foot four-sided tower showing Don Diego with a gui-tar in one of his hands and a clock dial in the other. The crowd is a mix of hob-byists and owners of clock shops



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AWCC or their guests — a pic-ture ID is required for entry. An overwhelmingly white male crowd, many are of retirement age. The only women here are, like me, one-half of a husband-

wife team.
The sponsor is San Diego's local NAWCC chapter, officially Chapter 59; its co-host is Palomar Chapter 136. (They switch sponsor and co-host roles of this annual event in alternating this annual event in alternating years.) And, so far at least, it promises to be identical in for-mat and feeling to all the other NAWOC meetings we have ever attended, in Maryland, Virginia, Pennsylvania, New York, Florida, Louisiana Rhode Island, Ver nousiana, Rhode Island, Ver-mont, Connecticut, and our own state. Massachusetts. Although there will be speakers, a sit-down meal tomorrow, and a semi-scholarly horological display (of English bracket clocks this time), the main event is, as always, the mart, where for two days clocks, watches, horolog-ical tools, and parts will be bought and sold and traded, often with

name tag of the Massachusetts watch dealer Joseph Conway to recognize him. He is sitting at an outdoor cafe table drinking coffee and eating a miniature muffin as he waits with some a feverish intensity. Someone is walking around wearing a T-shirt that says "I other people for the doors to open. And it's funny that we aren't all that surprised to see him. Nor does he seem all that surwearing a T-shirt that says "I Made Minc Collecting Clocks." A few other people's T-shirts are patterned with pocket-watch motifs. A man with a watchmaker's loupe attached to his glasses is wearing a fishing vest and base-ball hat and a large-print name tag that says Fred Cooper/Rolex Burer. Nor does he seem all that sur-proceed to see us. The first time we met him, in 1981, he was selling watches at the NAWCC regional in Orlando. He has sev-eral mart tables here today and

We don't have to read the



You might expect those inside, attending to last-minute details. But the mart managers won't allow it. There is a well-tounded belief that "the good stuff" is traded among the mart table holders before the rest of the crowd has had a chance even to look at it "Snatched up in to look at it. Snatched up in the parking lot, right out of the truck" is the frequent lament. This rule at least gives the appear-ance of cutting down on that says that traveling to cities where regionals are being held is a pleasant way to see the country.

At the coffee line we strike up a conversation with a clockshop owner from Orange County

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that don't work in the dresser drawers." He's implying that we New Englanders have cor-nered the market on old ladies like that. I can't say we haven't. like that, I can I say we haven t.
What is more, although I do
not mention it to him, I evea
know of an antiques dealer in
Massachusetts who did once
find watches in a dresser drawer he had acquired from one of hose old ladies whose attics and basements are filled with stuff going back for generations (and he didn't return them,

either).

Because of the limited sup-ply of any antique or collectible, the economics (and the geo-graphical constraints) are strik-ingly similar from field to field. Pie who used to make a living buying vintage clothing at yard sales and Salvation Army stores in the East and selling them to shops out West; she'd drive cross-country interminably. The psychology from category to category is comparable too. It's category is comparable too. It seasy to see, for example, that our antique-book collector friends have much in common with our friends who collect paintings and British post office paraphernalia. And all of them

are soul mates of Bob's. Even so, horology enthu-siasts are in a special class of collector, because the objects of their desire are technological. They were made to "do something." They have moving parts. They "work." Even if they are

is what makes horology so appealing to many watch and clock guys. "You can't look inside a stamp," says Bob, whose earlier love was oid sports cars. To him and other collectors like him, these aren't just machines. Crafted by human hands, devised by human minds, they are pow-ered by human energy, released a little at a time. Bob also likes to point out

that clock and watch parts have case clock's pendulum very definitely mimics a heart, doing about 60 heats a minute.

It's an jdea that must have occurred to someone in Chan-

occurred to someone in Chap-ter 59 too. Their logo is a fan-tastical heart-shaped escapement, made of an escape who pallets, dial, and pendulum. The chapter's motto: "The beat goe on."

As the Don Diego clock nears nine, the herding instinc takes over, and we all gather in a mass at the doors to the mart

Finally, we go inside and start to move down the rows of tables — nearly 300 of them — in the huge hangar-like space. Collectors of the 18th and 19th Centuries liked to bring thing home as evidence of their tray els. I wonder if Bob will have tangible results of his journey when we get home. More than a few of the

tables are covered with sh and remain so. Are these sellers late to the opening? Not on your life. They're shopping. SomeIS LASIK RIGHT



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"In Massachusetts, there's

whose shop used to be less than

Massachusetts. The man say he often bought crateloads from

an auction every night." he says with envy. "Here, there's one

with envy. Here, there's one every six to eight weeks, with 10,000 people at it." We agree that San Diego

isn't the source.
"The trouble," he says, "is

that there are no old ladies ou

here with trunks of old clother

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body lifts one of the sheets and peers down at a large clock lying on its back, like the proverbial patient etherized upon the table. "Cute little sucker, isn't

early digital, circa 1907 — also called a ticket clock — with numbered celluloid ticketlike numbered celluloid fickellike tabs that flip to show the hour and minutes, in a small brass-and-glass case with a handle. For some reason I love Platos, even though I usually prefer analog clock faces. The cyclical nature of time is lost in the dig-ital readout and ends up feeling like z road without exits of

Literally hundreds of other kinds of clocks are here for sale, most of them American made, but many others are German, French, and English. There are French, and English. There are banjo clocks and mini-banjos. Kitchen clocks of pressed oak. Boudoir clocks, gallery clocks, and school regulators, some with calendars. Black mantel clocks, like the ones that J. les-sop & Sons had for sale in that 1903 photo. Tambours with their distinctive hump-back shape that resembles Napoleon's shape that resembles Napudent's hat. A few good cuckoos (by which I mean ones made prior to World War I). Pillar and splats, pillar and sorblas, replace and sorblas, replace and sorblas, replace and sorblas, replace and sorblas of the sale angearray of time recorders, circa 1890—the bane of every employee who ever had to punch in and out. There are novelty docks too, one showing Mao and his little

red book. Another, Pope John XXIII. A few tall-case or longcase clocks are standing alor case clocks are standing along the wall. (Clock people don't call them grandfather clocks, incidentally — no more than dog people call German shep-herds police dogs, the 1876 song "Grandfather's Clock" by Henry Claw Work is the origin of the

Grandlather's Clock by Henry Clay Work is the origin of the popular nickname.)

And there are watches, of course. Pocket watches of all kinds, including one crois, watch, but no Otays, Watches in hunting cases and open-face cases And a whole trayful of ones in exhibition cases, with their lit tle balance wheels visible, oscil-

the balance wheels visible, oscil-lating madly — 18,000 beats per hour, or 5 times a second. And then there are all the wristwatches, some of them dis-played in their original boxes, others piled into cigar boxes, selling for "one money," as the

selling for "one money," as the auctioneers say.
Several more tables are heaped with nothing but new watchbands, rubber-banded together (some for as little as 100 for 60 cents each) — enough for all the wrists of a thousand Kalis. The watch dealers will buy them to make their antique wristwatches wearable again.

wristwatches wearable again.
Of course, the \$3 watch
you can buy at the liquor store
is more accurate than virtually
all of these timekeepers. But
anyone who buys an antique
dock or watch far practical timetelling reasons is missing the
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One section of every mart



to patronize is the book tables, and here at Del Mar there is the usual long length of them. The horological field has spawned a huge industry in books about all aspects of the rich history of clocks and watches. On those book tables, too, there are repair manuals, price guides, and reprints of old catalogs. In a

basket of odds and ends. Lever find a secondhand copy of Georges Simenon's Clockmak (1955), which I buy for \$1.

The decibel level is high, but it's only talk, not ticking (or striking either). The clocks aren't wound and don't tell the right time. Everyloody understand

condition, which could be woncondition, which could be won-derfulor it could mean "a pro-ject." If you care, you can always ask the status. And sometimes a sign will say "G.R.O." — short for "good running order." (Such a claim is generally to be taken as fact. The horological world is a small one, and dissemblers

is a small one, and dissemblers wouldn't get far, although there do exist what the clock-shop owner from Orange County terms "clock hustlers." he's not talking about people who misrepresent their goods but those who seem to love the art of the blue cap who was born in San Antonio in 1944 and used to be a flier for the Navy. When I ask him if he named his shop after who seem to love the art of the deal more than the arts of clock-and watchmaking.) The P.A. system comes on, and some-one is speaking. It sounds like the kind used at Italian train him if he named his shop after the main character in The Time Machine (called "George" in the 1960 move, but Time Trav-eler" — with one I — in H.G. Wells's 1895 novel), he smiles and says, "I've always been intrigued by the idea of time travel, but when I opened my business in the 1970's a friend stations: incomprehensible. Everyone continues to look at the merchandise.

A man says, "That's a good deal," pointing to a watch he has for sale. "I'm trying to give you a good deal because of what business in the 1970s, a friend now deceased, had alreads

happened before."

Another says, "If you can
do something with this, I'll trade
with you. You know me, I'll trade up or down."

There really is no salesmanship going on here; only

manship going on here; only negotiating. Every once in a while, a large wad of cash is pulled from a pants pocket, bills are peeled, and handed over to someone else, who wraps them around his

Except for the cigar boxes of wristwatches and the new watchbands, the paperback novel I just bought was probably the

cheapest item in the place. The cheapest item in the place. The most expensive items are clocks selling for several thousand, including a shelf trumpeter cuckoo for \$3200.

Many of the watch- and clock-shop owners have their business names prominently displayed at their mart tables—

displayed at their mart tables— a reminder that this is a kind of trade show. The name of Rich Wauson's shop—on Univer-sity Avenue in Hillcres:—is Time Traveller. Wauson is a white-bearded man in a navy now deceased, had already named his Time Machines, so I took Time Traveller. And you know, it's only clock people who notice that at the start of that movie the whole house is full of clocks."

It takes us about an hour and a half to take in the whole mart. Then we start all over again, Jon Hanson, the watch col-lector, who spoke at a NAWCC. seminar we attended in Bristol, Connecticut, has a motto: "Ill look at anything once." The se-ond time around is nore pur-poseful. Hanson is a firm believer in the "stare-and-compare"



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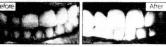
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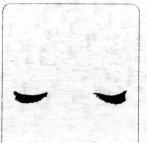


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method. It takes years to perfect and there's no substitute for - certainly not looking at it — certainly not looking at pictures in poorly printed books. "Blazers" is the word he coined for the ones that sear his eye— prelude to the "I-must-have-it" feeling. Bob has his eye on some-

Bob has his eye on some-thing. A weight driven wall clock about 40 inches high in a wooden case, it was made to hang in a bank or a corporate front office, not a private home, so it's rel-atively rare as well as high grade. Its maker, the Boston Clock Company was only in business. Company, was only in business between 1884 and 1894, so it's also easy to date. Finally, the also easy to date. Finally, the marked price, \$1500, while "not a steal" is "fair," says Bob, who has never seen a model quite like this one before, not even in the reproductions of Boston Clock Company catalogs that he has in his own extensive horological library. But the size makes logical library. But the size makes it a problem to bring home on the plane. He passes on it, with a kind of wistfulness that may be difficult for the noncollector to understand.

Luckily, yesterday another Hillcrest clock shop the House of Clocks on Sixth Avenue, he did find something transportable. It is a marine chronometer, made for the Navy by the Hamilton Watch Company, circa 1941, which he bought from L.M. "Bernie" Haller for \$140.

\$140. It doesn't have its original gimbaled wooden box anymore; instead, it is in a cheap customized metal canister. And it has a broken balance staff, which will be costly to fix. Haller said it out damaged when it was diswill be costly to fix. Haller said ig of damaged when it was discarded by the Navy — apparently literally tossed — after the fleets were converted to quartz chronometers in the 1990s. But Bob was happy to get it anyway. Hamilton chronometers have been touted as the world's most because on the fleet was the control of the production of most accurate portable time-piece, even more precise than the highest-grade pocket watch, as well as a marvel of mass pro-duction, since the company suc-ceeded in making thousands of them for wattings expense.

At the mart we see more chronometers - in boxes and in the same metal canisters (We in the same metal cansiters. (We also see Haller again, at his mart table, often busy with his cellular phone.) We even see a rare Dutch-made model, circa 1860, for \$1400. There are many more than the usual number of clocks. trian the usual number of clocks with ship's bells here too. These strike the half-hour intervals during each four-hour watch on shipboard. That's one bell at twelve-thirty, two bells at one o'clock, three at one-thirty, four bells at two o'clock, five at twobells at two o'clock, five at two-thirty, and so on until eight bells at four. And then back to the beginning again. Got it? If you don't, you can

Got R<sup>2</sup>Hyou don't, you can hear ship's belis being rung by a nautical clock down at the B Street Pier, Cruise Ship Ter-minal, at 1100 Harbor Drive. Designed and built in 1986 by NAWCG rember Wilbur Bill." Weime, it was presented to the city and to the Port District by the San Diego Rotary Club to commemorate the Rotary's 75th



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anniversary. (Werner is also the anniversary. (Werner is also the one who restored the Jessop dock in preparation for its move to Horton Plaza.)

One of the most famous makers of ship's bells clocks is well-represented here today — the Chelsea Clock Company of Chelsea, Massachusetts, still in business about 30 miles from our house. (And Bob eventually does buy a Chelsea, though not a nautical model. It's a desi model, time-only, a well-made clock, circa 1925. Price \$150. clock, circa 1925, Price \$150. Sellen: Mike and Donna Hamil-ton of Escondido.) Chelsea makes military-time clocks too, whose dials show the hours from 1 to 24. For a while we had one in our bathroom, but I found it discombobulating to go in there in the middle of the night, groggy, and try to figure out what time it was.

The relatively large num-ber of nautical clocks is the one

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difference between this mart and all the others we've eve attended. We attribute the pre ponderance to the Navy influ ence in San Diego. Virtually everyone we meet has a Navy

Verlyn Kuhlmann, tre too. Born in Sioux City, Iowa, in 1932, he joined up in 1951 and came to San Diego for boot camp. When he got out in 1955, he went to the University of Denver, then returned to Sar Denver, then returned to San Diego for a job at the old Naval Electronics Laboratory. Over 20 years ago at NEL he met some-one who asked him to try his hand at fixing some clocks. The retired electronics engineer, who is dressed in a clock-patterned vest and black slacks (his wife has been doing it as a hobby ever since. "Hike repairing clocks more than I like collecting them,"

says Kuhlmann, who helped restore the courthouse clock and continues to maintain it with other chapter members today, oiling it, dusting it, and polishing the glass of its case every two or three years.

dle on top for easy carrying. The model Kuhlmann fixed was a repeater. This feature allowed a 19th-century gent to know the approximate hour even in the dark inside his carriage or in the middle of the night in his

expends the inn where he could room at the inn, where he could push a button, and the clock's sweet little tinkling bell would count the last hour for him

Kuhlmann, on his first

time out, also fixed a 409-day

clock. Alternatively called an

In addition to the Jessop clock and the courthouse clock (and Bill Wemer's nautical clock on Harbor Drive), Kuhlmann has researched some 20 others around the city and county.

his modesty: he fails to men-tion that those first clocks he worked on were not beginner's projects. One of them was a care clock A French invention these have a small rectangula brass-and-glass case and a han

ditionally on one's anniversary instead of every week (as the 8-day clock) or every day (the 30-hour clock). Aaron D. Crane, an American, invented the firs one in 1829. Over the past few years.

Over the past few years, Kuhlmann, who joined NAWCC in 1978 and was elected to the prestigious position of fellow of the organization in 1996, has put together a slide show and talk put together a side show and talk called "Unique Public Clocks of San Diego." In addition to the Jessop clock and the court-house clock (and Bill Wemer's nautical clock on Harbor Drive). Kuhlmann has researched some 20 others around the city and county. And this, in many impor-tant ways, is also a kind of col-lection. He is scheduled to give the talk here at the regional after

room. It's cool and rather empty — only a dozen or so people are here. Kuhlmann has already given the talk to his fel-

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not apt to want to hear it again. The rest of the crowd is still across the street, at the mart. Prices drop after noon, it's gen-One of the newer clos

he features we have cer noted already on our travels around the city. It tops the free transfer station at 12th an Imperial Avenues down We've been admiring its fi faces and red numera red hands from m red hands from many perspec-tives, including the one from the freeway, especially at night thanks to its powerf backlighting. Built in 1988, the close

Ebel Watchmaker put together the electric n and its four mechanical slav Several boxfuls and cratel

Though we are horologi Though we are horologi-cally minded people, I'm not sure we would have noticed the full complement of other clocks that Kuhlmann featured in his slide show. And after we leave the mart and over the next cou ple of days, we go to see the one in the city, bypassing with regre the floral clock in Oceanside the Incrediball in Carlsbad, and a few other far-flung ones. (We're afraid of running out of time — sad but true, no matter how many clocks' and watches we same 24-hour day as everybody else.)

A four-faced O.B. McClin tock bank clock from the 1950s is our first stop. It is on a bracket jutting out from a corner of the jutting out from a corner of the building on Sixth Avenue and Broadway, downtown. O.B. McClintock bank clocks were made in Minneapoits by the nationally known company whose namesake founder began making early builder alarm sys-tems in 1901. Similar clocks were made for banks in Por Townsend, Washington, Rock-land, Maine, Fort Myers, Florida, and Corpus Christi, Texas, among other places, with the same attractive case as this one. in bronze, brass, or copper.
Unfortunately, it isn't working:
worse, we can see a part of the
interior through a chink in one
of the glass dials. It would be a
worthy restoration job for some one, perhaps some members of NAWCC.

From the same era and in G.R.O. is the electric street clock in front of the Parkhouse Eatery at 4574 Park Boulevard in Un versity Heights, Originally buil for San Diego real estate man Art Leitch and installed in another Letch and installed in another location, it now has the name of the restaurant in red neon script encircling its luminous "Glo-Dial." What it used to say and where it used to stand are unknown. ("I talked to Art, who is 87 years old," Kuhlmann said

but his memory is fading.")

At the Museum of Natu ral History there is one mor 50s model. While it's not quite a clock. Kuhlmann included it with the others because, as he

with the others because, as ne says, "it utilizes a horological device — the pendulum." It is a Foucault pendulum pronounced foo-KOE), made by the California Academy of Sci-ences in San Francisco in 1957. The French physicist and ner lean-Bernard-Léon Foucault was the first to use one, in 1851, to prove that the earth rotates. When you see one for the first time, however, it is difficult to believe the truth It consists of a heavy bal

It consists of a heavy ball suspended by a wire, which swings, and as it swings it knocks over objects that have been set around its diameter. "The impression is that the swing impression is that the swing plane of the pendulum is slowly rotating clockwise." Kuhlmann says, "but in reality the earth is revolving beneath it in a coun-terclockwise direction." Counterintuitive, too, is the length of time it takes for the bell to be plant in the short

the hall to knock down the

arcle of objects. You might sunpose it would take 24 hours And a Foucault pendulum on the North Pole or the South Pole would. But in San Diego, it takes 441/2 hours. That's because of the angle of the earth at this latitude. (In San Francisco, it

takes 39: in Mexico City, 72. Clock guys will tell you that pendulums have this much in common with Foucault's: the rate of their back-and-forth

A number of items on Kuhlmann's list are from the Ruhimann's list are from the 1980s and '90s, One is a grace-ful, gray-green, 20-foot solar street clock at the corner of Sev-enth and B downtown. It stands in front of what used to be Jacobs & Sons Jewelers — a gift to them from Seiko in 1983. The tiny solar collector (the size of a four by-six index card) is on top. But while the jewelry store has moved away, it has not yet relocated

motion is regular. This became apparent to Galileo long before Foucault's time, while he sat in a drafty church watching a lamp suspended from the ceiling as it swung back and forth, Later

Christian Huygens, the Dutch physicist and astronomer who

gave the first accurate descrip-tion of Saturn's rings (after Galileo discovered them), pio-ncered the use of the pendu-lum in clocks, circa 1657.

ts street clock. Meanwhile, it's a landmark for those looking to eat lunch at Quizno's

On Orange Avenue in Coronado stands another, more Coronado stands another, more traditional, street clock of about the same age as the Seiko. You can see it on the sidewalk just before you turn the corner into the Hotel Del's main driveway. Fourteen feet tall with a double faced, 30-inch dial, it's painted

which is in reddish brown (the color of the hotel's roof). And it's got an antique look that's it's got an antique took that's apt to fool some people, especially considering the pedigrees of most everything else in the immediate vicinity. Actually, it was made in 1986 by Canterbury. Designs of Sherman Oaks.

We see other newish street looks made by Canterbury as

clocks made by Canterbury as



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in Balboa Park; another near the junction of Adams Avenue and Ohio Street in Normal Heights, property of the Adams Avenue Businessmen's Associ-ation; and a third in front of ation; and a third in front of the Home Savings Tower at Broadway and Third Avenue. But I find them insuthentic and gimmicky (although not as had as the Cleck Tower at seaport Vi-lage). For the truth is that they are reproductions, trying to be something that they aren't. I presomething that they aren't i pre-fer antiques to be antiques and new things to be truly new. And Bob is even worse. "The only thing I buy new

is groceries," he likes to say.

Ironically, the newest clock in Ironically, the newest clock in San Diego — and one that i find much more imaginative than the Victorian-style street clocks— is based on ancient models. It's out on the Silver Strand, or it will be when it's finished. Part of the 1.4-mile beautification proiect. Nature's Bridge to Discov ery, it's due to be completed. ery, it's due to be completed, along with the rest, in the sum-mer of 1999. It's called a solstice clock, and to be fair, it's more of a calendar than a clock. One morning, we drove

out Silver Strand Boulevard to out Saver Strand Boulevard to see the site, a desolate strip on the bay side, where a bike path already exists, adjacent to the Navy's Amphibious Base. The day was cloudy, not quite silvery, and the Navy's rusty chain-link fence

made the stretch look uninviting.

We continued on to the offices of the Schmidt Design Group on the edge of Banker's Hill, the award-winning land-scape architecture firm that designed the project and whose idea the solstice clock was. There we spoke to young associate Mark Shelby, who is originally from Amherst, Massachusetts,

as it happens.
Shelby showed us the plans for the project. Beach evening primrose and beach morning glory are two of the numerous native plants and shrubs that A granite path will run the length of it. At four places there will be what are called Discovery Points. The solstice clock is number four, and the ultimate one, perhaps, since it's at the path's high est point — the only point where you will be able to see Point

Loma and the Pacific.

The clock will consist of a low wall made of sand-colored concrete with seating — benches — built around a cir-cle. It's as low as it is, because, as Shelby explained, "There couldn't be anything over three couldn't be anything over turee feet in the whole design. Higher places would be attractive as nesting places for predatory birds, and the Strand is being devel-oped as a refuge for least terms.

Of course, he is nonplussed by the fact that, although the Navy ugly tence is obviously over three feet tall. "we're not allowed to touch [it]. "The Navy has, how touch [tt]. The Navy has, how-ever, been cooperative in other ways. For one thing, they have donated sand to the project.) At intervals the solstice wat wall, as it's also called, will have

snaces, like a donut with pieces ut out. On its deck will be four chevrons — the points of a com-pass — as well as inlaid bands of shiny red brass. At sonset on the winter and summer solstice each year, the sun's rays will shine through the openings in the donut and line up with the bands.

It's something skin to Stone-henge, then, or Avebury, but on a minuscule scale. Its diameter is less than 20 feet.

Nor will Coronado encour age great hordes to o the site on those days. As Shelhy the site on those days. As Shelby said, "They won't make any big deal out of it. They aren't going to advertise it or anything like that. It's meant to be a place of quiet

I thought it might be sig-I thought it might be sig-nificant that Shelby wasn't wear-ing a watch. Had he left behind clock time for natural time? But no. His Wittnauer — "a gift from my wife at our wedding" — was in the shop.

Sometimes I think of watches a shackles and clocks as Big Brother's eye. Of course, they're our own inventions. We did it to ourselves, imbedding them in jewelry, making them inte furniture, including them in architectural designs. Somethow, we seem to have thought that time-measuring devices might







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wake up, glance at his wristwatch, and promptly go back to sleep. • —Jeanne Schinto

in the Immigrant City (Knopf 1985) which is about the old tex 1995), which is about the old tex-tile mill city of Lawrence, Mas-sachusetts. She lives with her hus-band, horologist Bob Frishman, in Andover, Massachusetts.

trolling us. Emily Dickinson had it

Emily Dickinson had it right, managing to excape the typanny of clock time. I wish I had her "ignorance." "There's no clock in the forest, "say-Orlando in At You Like It, that pastoral dream. But it's gesting harder and harder to find a forest like that anymore. So we may as well make our clocks and watches faxi-nation."

nating — even fun if we can. On the last day of our week

On the last day of our week-long time-travels in San Diego, we went to see one final horo-logical novelty on Verlyn Kuhlmann's list: the glocken-spiel at Point Loma Nazarene University. It's in the Ryan Library, in

a lounge just to the right of the entrance Get there a little before entrance. Get there a fittle before noon on any day to see the show yourself. Twenty-five animated figures, hand-carved out of wood, revolve on two turntables knights in striped costumes jesters in belled hats, dancers in long white stockings, and a king and queen in the balcony surand queen in the balcony sur-veying it all—while a computer-programmed carillon plays Ger-man folk tunes. It can be heard not only in the lounge but out-side the library, on loudspeakers. Programmed by a clock-

radio, it plays a seven-minute noon concert as well as a shorter noon concert as well as a shorter one at 10:50 a.m on Mondays. Wednesdays, and Fridays — mandatory chapel time. A one-seventh scale replica of the glockenspiel on top of a courthouse in Munich dating from 1904, this one was built in 1963 as a this one was built in 1965 as a gift to the odlege that used to own this campus — California West-ern. It was presented by Jeanette Cary in memory of her late hus-band. Judge William Paxton Cary (1882–1943), a founding partner of the San Diego law firm Gray, Cary, Ames & Driscoll, firm Gray, Cary, Ames & Discoll superior court judge, and pre siding judge to the Fourth Dis trict Court of Appeals. Wher the Nazarenes bought the carn pus in 1973, the glockenspie

pus in 1973, the glockenspiel came with it.

The Judge and Mrs. Cary had seen the original on a 1927. European tour, and both of them had been quite taken with it — and with the one-seventh scale model in a restaurant across the street. Mrs. Cary tracked down the replica's makers and had here make a dunlicate for her. them make a duplicate for her

She presented it to the col-lege, because, when the wind was right, she could hear it from her Point Loma home. On the day of our visit however, a student snoozing open-mouthed right in the corer of the lounge was undis

Only a while later did he

Jeanne Schinto is the author, most recently, of Huddle Fever: Living



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the time play. He said: "And the glaring omissions: no Beatles or Stones, no Dylan, no Doors, not even no Dylan, no Doors, not even the Beach Boys. With John Phillips and Lou Adler running the show, the fight was fixed, the deck was stacked."

They were all invited, with

the exception of the Doors and Dylan. The Beatles gave up do-ing tours/concerts in 1966. Did had the "All You Need Is Love" The Stones were stuck in Eng-Ine Stones were stuck in Eng-land on drug charges, Dylan was "recovering" after a mo-torcycle crash, the Doors were never asked because Lou Adler didn't like them and because they weren't very famous when the booking for the festival was going on (early spring, 1967), the Beach Boys were signed up

He said: "Woodstock it

wurn't!"
Wurn't? Say what? Is that some word you learn in Journalism class? Anyway, you're

right, Because Monterey wasn't Woodstock, it was the inspira-tion and the predecessor to Woodstock. It was the first huge festival for something as 'trivial' as pop music. No Mon-terey, no Woodstock. By the way, how did you know it wasn't like Woodstock? Did you wasn't like Woodstock! Did you attend both concerts? Grace Slick did. She said, to quote, that cv-erything about Mon'rrey was "perfect." It's in her book. Also, Monterey wasn't like Woodstock because the hippies at Monterey hadn't "smoked themselves stupid" yet. Also, the Bea-tles, the Stones, the Beach Boys, etc., etc., that you mentioned above were not at your precious Woodstock either. Woodstock is overrated. Everyone buys

kees (and what a lame bunch) still walks the earth would seem proof enough there is no God."

Ugh. I can't believe you actually are paid to write this crap. Do you actually put some research into articles before you write them?

Meghan

Cunanan's Deadly Obsession

I read with great interest Matt reen Orth about her book on Andrew Cunanan ("Cunanan's Curse," April 22), particularly

about Cunanan having AIDS."
I am a close acquaintance of
Michael Dudley, the longtime
San Diego gay community actists who was the primary source
for that story ("Cunanan Vowed for that story ("Cunanan Vowed Revenge Over HIV," U-T, July 19. 1997), and am currently working with him on his own book project. After Cunanan's suicide I Him 15 Minutes of Fame,"

Zenger's Newsmagazine, November 1997) in an effort to correct
the misconceptions of what went on between them - misconceptions that obviously still conceptions that devicusly sim-circulate, judging from the fact that as intelligent and compe-tent a reporter as Matt Potter repeated them to Orth in their

with Andrew Cunanan tool place sometime in February 1997 at Davids' Place coffeehouse in Hillcrest (which has house in Hillcrest (which has since gone out of business and reopened under different man-agement and a slightly different name). Dudley was having coffee there on a weekday morning and Cunanan, recognizing him as a volunteer for the now-deas a volunteer for the now-de-funct AIDS Foundation San Diego, approached him with questions about the risks of ertain sexual practices he said certain sexual practices he said he had engaged in. "Cunanan newr told me he had HIV," Dud-ley said in his interview with me. "It was never mentioned. I never asked. I never even asked his name. All I could do was sur-mise, from the conversation we

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that was what he was talking about."

Dudley told both Kelly Thornton, the Union-Tribune reporter who interviewed him, and me that he had told Cunanan his sexual practices were "kind of in the gray area, and he really should clean up his act a little bit as far as any kine I told him he was really going over the line with some of the stuff he told me about. And that's when he got upset and sort of lost it. The reaction I got from Andrew, when he kicked the wall and said, 'If I ever find out who did this to me, I'm going to get them,' was a pure reaction of fright. He was scared that he might have gone over the line and that he might be HIV-positive." According to Dudley, Cu-

nanan never told him he had AIDS or was HIV-positive, nor All Do or was HIV-positive, nor did Dudley ask him. And the text of the *Union-Tribune* story, bylined by Kelly Thornton and Pat Flynn, acknowledged that "Cunanan never confided to Dudley that he had tested pos itive for HIV." It was the sen-sationalistic headline the *U-T* gave the story, not the story itself, that created the false impression that Cunanan had tested HIV-positive and had told Dudmet Gianni Versace well before ley this. Therefore, when the the murders and that Versace posthumous HIV antibody tes performed on Cunanan by the Miami Beach Police Depart

from a "leaked" source, most people following the Cunanan story quietly assumed that fear of AIDS or HIV had played no

nalism and activism in San-Drego's quere community, I disagree. I have met countless people who either have never taken an HIV antibody test at all or have had the test rum our negative, who nonetheless are paramoid that they have been infected and will develop AIDS, simply because, it one or more points in their lives, they have had see in wass classified by AIDS educators as risky or un-sile. Based on Dudley's account nalism and activism in San safe. Based on Dudley's accoun and also on my knowledge of the way many gay then in gen-eral have responded to the AIDS crisis, I think it is highly likely that Cunanan never took an HIV antibody test at all but simply assumed that he was pos itive and reacted emotionally as if that were the case. And as it that were the case. And this paranoid fear, deepened by his acknowledged use of crys-tal methamphetamine (a drug one of whose effects is paraone of whose effects is para-noia), may well have been what motivated him to go on a killing spree and lash out against former lovers and wealthy ac-quaintances. Orth's revelations in her book that Cunanan had

himself was HIV-positive only strengthen this possibility. Also, I'd like to pass along a

ing the interview said he thought Maureen Orth was being hyp-ocritical in expressing her dis-taste for potential interviewees who wanted to be paid. After all, Orth herself wrote the boo in order to make money fre in order to make money from it, and it seems rather arrogan of her to claim that she has the right to profit from the Cu-nanan story but the people sha is asking to help her by provid ing information do not. And the idea that people "didn" have time to talk to the PBI becredible to me, especially a Dudley (who did appear Good Morning, America and, t the best of my knowledg

him on and ignored him. **Put Wet-Nurse Mayor In Airport** 

ment officials he approache

with his story essentially shine

the illegible signature is bril-liant. His (her?) cartoon last week (I.D. Crowe, April 22) wit the sport team twins suckling at the mayor's breasts was ar image for the ages. Let's engrave it in suitable material and put it up over the "hi I'm Susan fi me" picture at the airport. Eric Gut

# Calendar



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rom now, it would be xclusively about her own ew work did have its

was doing installation."

ould work for two weeks 9:00 a.m. to 9:00 at nd of two weeks, I'd just get back and make some made me miss it enough

prints by Annika Nelson a Venditelli's humorous

an womanhood in a show m the Inside." The show

m the Inside." The show te work by Devo sson Gibb, and 21 other ork behind the scenes at seams. A free reception begins at 5:30 p.m., and wited to attend.

— Laura McNea

about Conanan having AIDS." about Cunanan having AIDS.

I am a close acquaintance of
Michael Dudley, the longtime
San Diego gay community activist who was the primary source
for that story ("Cunanan Vowed for that story ("Cunanan Vowed Revenge Over HIV," U-T, July 19, 1997), and am currently working with him on his own book pro-

that was what he was talking Dudley told both Kelly

Thornton, the Union-Tribune reporter who interviewed him, and me that he had told Cunanan his sexual practices were "kind of in the gray area, and part in Cunanan's motivation As a 15-year veteran of jour

ing the interview said he thought Maureen Orth was being hyp ocritical in expressing her dispeople following the Cunanan story quietly assumed that fear of AIDS or HIV had played no

taste for potential inter who wanted to be paid. After all, Orth herself wrote the boo an, order to make money from it, and it seems rather arrogant of her to claim that she has the right to profit from the Cunanan story but the people shr is asking to help her by is asking to help het by prov-ing jaformation do not. A-the idea that people "did-have time to talk to the FBH cause they had to fly back a be on Good Morning, Amer-or The Today Show' seems.

credible to me, espe Dudley (who did ap)

first place after the law-enfo ment officials he approach with his story essentially shi him on and ignored him Mark Gabrish

Mayor In Airport

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week (J.D. Crowe, April 22) the sport team twins such at the mayor's breasts wa

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it up over the "hi I'm Sus me" picture at the airport

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# Calendar

# A Show of One's Own

Museum Workers Hang Their Own Art



Classical Music Review and Guide

Art Museum &

Theater Review and Guide page 84

Pop Music page 90

Movie Review and Guide page 119

> Restaurant and Guide

pou don't need a fine arts degree to hang pictures, repair plumbing, or guard pantings, but art attracts artists, and chances are when you stroll through a new chibilit at the Mounty and Contemporary Art, you re loading at paintings hing and sculptors, but the contemporary Art, you re loading at paintings have been a contemporary and sculptors, batthrooms, batthrooms, batthrooms, and contemporary order by a

otographer with an art degree from photographer with an art degree from UCSD, and a museum guard who's really a painter. The maintenance man who takes

pictures is Devo Gunasekara, and the Gibb. They re just two of the more disar-tive dozen emptovess in San Diego museums who deal with mundane details like membership, lighthoulds, receipts, dropsloths, and filing cabiness while saving their days off to make art that might someday be hung, displayed, and guarded by someone else.

Many of these staffers have the

Many of these staffers have the distinguished sounding job of preparator, "which means they paint usuals, build pedestab, label art, hauf and hang art for each new exhibit. Annia a behan, a 80-year-old illustrator who studied printmaking in Vienna, is now the studio program curator at the Children's Museum of San Diego, but



like many art students, she did an

internship after graduation.

"You'd think that it was a very creative field," she says. But it's the curators who set the tone, and "there's curators who set the tone, and "there's wort of a prescription or a set formula for displaying somebody else's art. It has to be hunge so many inches from the floor, it has to be at certain eyel evels, and most likely the wall is white." Better to follow a formula, though, than to be away from art—and other artists—altogether. When 18 year and Itsa's Ventiletti is Rebuck island Schole.

Itias Vendidelli (a Phode Island School of Design praduate who has shown her mixed media paintings in sore than 30 California exhibitions; moved to San Diego from the Bix Area, she took a job with the installation crew at the Museum of Contemporary Art because after mine months m a new sity, she'd decided. "I gotta meet some people."

decided: I gotta meet some people. Vendridtly painted, built, and hauled until, due to pregnancy, she couldn't safely haul things anymore. She then moved into another unglamorous part-time position: assistant registrar. A museum registra keeps track of work that comes into, ones out of, or stays in the museum. goes out of, or stays in the museum and his or her assistants spend their days in what's called the paper vault They package, they unpack, they sort, they file, and they help to "deaccession," which means to sell or



give away parts of the collection. Naturally, when you ask Vendstelli what she hopes to be doing five years from now, she doesn't say "deaccessioning." She rents what she art. Five years from now, it would be nice to worry exclusively about her own exhibits, but crew work did have its

exhibits, but even work during the advantages.

"When I was doing installation." she says, "we would work for two weeks straight. From 9:00 a.m. to 9:00 at night. By the end of two weeks, I'd just be drooding to get back and make some for most of the lands of the product of the same o of my work. It made me miss it enough to go back full force."

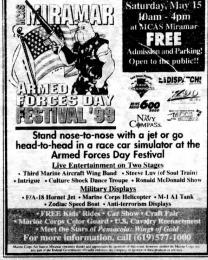
to go back full force."
Street Forum, ou can see three handcolored block prints by Annika Nelson
and two of Lisa Venditeffi Shumorous
shrines to Italian womanihood in a show
silled "Art from the Inside." The show
will also include work by Devo
Cunackara, Ision Gibb, and 21 other
artists who work behind the scene at San Diego museums. A free reception for the artists begins at 5:30 p.m., and the public is invited to attend. —— Laura McNeal

suspects is the last cheap garret in the Gaslamp Quarter — a 600-square-foot studio with no windows or phone — and she works there whenever she can, turning old waffle irons, canning sars, high-he-led shoes, wire whisks, and other cast-off domestic accessories int

"Art from the Inside"
Art by Museum Staff
May 7-June 30
Reception: Friday, May 7,
5:30-8:30 p.m. Spruce Street Forum 301 Spruce Street Info: 619-295-0301

Albadadillindabbadiabdabdabild

Mail: P.O. BOX 80803, Jan Diego, C. J. 100 3003





# Calendar LOCAL EVENTS

# LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by a p.m. Friday (is week

One Actor, Carlos Nichla, presents play—for adults only—are \$15 U.S. benefiting the Tijuana Deaf As-sectation. I and the center at Paseo de los Héroes and Mina Street in the

Parque Vicente Guerrero is the starting point for the bike ride start-ing at 8 am. or Saturday, May 8. For registration and information, call

Another Play for Adults Only! See Another Play for Adults Unit? See P.D. Tu Gate He Meetre when Otto Sirgo and Juan Soleto perform at 6 and 8:30 g.m. on Sunday May 9, at the Fijianna Cultural Center (Pasco de los Heroes and Mina Street). For more information, call 011:32-66 84:27-42. (ILIAMNA)

A 12 7-42 (LIMMON).

\*\*Place\*\* in one showing in the Ornoma Theater at the Tissans Cubrical Center. Xecoming place and A. 5, 7, and 6 pp. T. Insoly through Freily, with additional xecoming of 11 arm, and Tytim on fortunday and South, and Tytim on fortunday and South, and South aeromagnat. 3 e. 6, and 8 pin. Torother through Freiley, and suicely disease at those on the Armonian Armonian Common on Sarandays.

The center is hearted at Place of the Theater and Mines Street on the Zoun Rive to many information, and the South Rive Street in other and the South Rive Street in

### OUTDOORS

put on a good show here and specially in places where the boes disturbed.

illuminate the rear crids of scampering cottonial rabbits making rads on sacculent garden vegetation. On the frings of suburbh sleek constends suburbh sleek constends with a pussal of redents and rabbits or cisier to-catch fare. Industrial

Black Oaks are sending out no

Teck to the Farthest Reaches of the

Weed Native Plant Gardens and help remove unvasive plants when the Friends of Famosa Slough host a work party around Famosa Slough

1945 Heise Park Road; call 615 494-1949 for information. Meet the group at the cedar traillie of in picnic area II. Free (BARN)

Meet a Bird of Prey when

A Nature Walk h

Pick It Up, the North Park Parities

Go Back in Time on V

Team in Miss Park at 8 a m

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# Calendar LOCAL EVENTS

Wild-Bowers for Mesher's Der, water a bite along the Ranch House Loop Train in Dales Ranch on Sun-tess. Mas 8. The total mileage is 2.5 miles meet a the main gate. Bring water and hiking boost (the trail in-citation some soop sections). For de-ration, July 1904–1914. No pets, 250000000.

gen, SEONOCOL Centa law the Lapsen, the Torre-Pine State Reservations solutioners to high recision and protect the citize to high recision and protect the citizen and the second services of each most. The next work parts to remove easis, seguintion and paint social could be served to the second to the second services of the control of the second services of the second could be second services and the second services of the second to the second services of the second to the second services of the second to the second second services of the second to the second second second second to the second second second second second to the second second second second to the second second second second second second to the second second second second second second to the second second second second second second second second to the second New England-Style Contradance.

join San Diego Folk Heritage in its next dancefest, Friday, May 7, at Sunder Strell, explore the natural Sunday Strell, explore the natural wonders of the south shore of Lake Hindges during a hike with San Dir-guine River Park docent Heather on Man 9. The case 3.5-mile hike starts as 5 p.m. Dull 819-225-5440 x5, for directions. Free, (644050 BERGADO) 8 p.m. (beginners' instruction at 7:45 p.m.). at Trinity United Methodist Church, 3030 Thorn Street. Admission is \$7. Live music is by Lime in the Harp, with guest

directions Free, (MACA) DEMONDO Chimweld December to Cenning to Types, and Dowmown Sam will re-seal in new Gaslamp Quarter loca-tion during a Walkshoot journ platmed for Tuesdas, May 11. The causal one-hour walk starts at 10-65 a.m. at Long Drugs in Horizon, Plaza, Free, For information, cell 819-231-7465, DOWNTOWN

### DANCE

Puna Cinner are obsered on un or Passe Clauses are diserted on an objecting basis by the National Smooth Dancers, legitiming close-the and in-termediate tanger lessons start tonger, Threshell, War 6, at 75 and The donation in \$5 per lesson, For information, and 75% 40% 30%. Talk the clauses at the Varia Women's Oath, 1375 Oak Drive, 1987W.

The branching of the second se

tions, call #19-544-1000, (providows).

I's Spring Dance Concert Time in local college dance departments, releads to the fast County Performing.

Arise Center wheth the Grossmont College dancers present their concerts showscamp is waters of dance stries. Thursday through Strutday, Mari-Sci. 81 phin eschiercoming of the the thater at 210 East Main Street.

Telemon 10: 210 East Main Street. Tickets are \$10 general. For reserva-tions, call 619-644-7234 or 619-440

caller Eric Black. For information, call 760-436-4030 (NORTH PARK)

at 2 p.m. on Sunday. Admission is \$7 general. The USD campus is found at 5998 Alcala Park; call 619-260-The Oldest Modern Dance Reper The Olden Medera Dance Reper-tery Company in the United State is generally agreed to be the Limin Dance Company, founded 3s, dancer-thoroughet to Sell Limin 1946. The ensemble his the says at UCSD's Mandrelli Revidencim at 8 p.m. on Friday, May 7. Tickets are 520 general. Call 1993-38-669 (central Line 1993) (central Line 1994) (central Line are also as salked through Tickens-ter (619-220-TIXS)). (JA. OCLA) 2280 for information. (UNDA VISTA) Last but certainly not least, the San Diego State University's School of Music and Dance presents the

A Different Seri of Hala, inc dances of the Halas (Fish K. Nizze dance scadems and performing company from the hig siland of these and exclusion in the processing company from the hig siland of these and the scale of the scale of these and the scale of the scale power of the scale of the sc

May 6 • Cash Prizes • 8pm-12am **Karaoke Contest** 

May 7 • Power Rock • 9pm-lam

Full X-Posure

May 8 • 70's/80's Dance • 9pm-lam

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### FILM

Cinema under the Stars, the sear The Magnificent Ambersons, O Welles's 1942 film starring Joseph Cotton and Agnes Mourehead. Fol w the decline and fall of the exaling Ambersons tonight, Thursday, May 6, through Saturday, May 8. May 6, through Saturday, May 8. Screenings begin at 8:30 p.m. cach evening, Admission is \$8. Find the Garden Cabaret at 4040 Goldfinch Street; 619-295-4221. MISSION HILLS)

Spike and Mike's 1939 Festival o Animation continues in Sherwo Auditorium at the Museum of Co temporary Art, San Diego the May 29. Each screening offers a May 29 Each screening offers a variety of animation styles and techniques; some of the films this year naclude old favoriets Romin Meers Godzilla and Balance, along with Pings, Tightenge, Huno Pinns, Bomy, Bings, and many obbers.

The festival is a comprisate for all yes. Tickets are \$7.50. Find the measure at 700 Prospect Street. He control continues on Fields, May 7, at

8 p.m. and on Saturday, May 8, at and 9:30 p.m. Call 619-454-0267 information. (LA XXLA)

First Friday Films, the film and Spiritual Prowess Vies with Physi

ond Rostand's play that was tra mond Rostand's play that was trans-lated to the selent screen in \$22.0 hand-tinted version of the film close the Classic Film series hosted by the San Diego Symphony a7.5% p.m. or Saturday, May 8. See the flick in Cop by Symphony Hall. 1245 Series Avenue. Tickets range from \$10 to \$35. For reservations, call 619-235. 0804. (CownTown)

Is an Actor More or Jess Qualified to be an American president than anyone else! What impact did the Regan presidency have on public perceptions of the qualifications for the office! Ponder these questions when "Ronald Regan. The Player President" is the subsect for the Film Forum series at 6 p.m. on Monday. President is the subject for the Finn Forum series at 6 p.m. on Monday. May 10, at the San Diego Public Li-brary (820 E Street). The event in-cludes video clips and discussion led by SDSU professor emeritus Henry-Janssen. Free. Call 619-236-5800 for details. The program is co-hosted by the National Endowment for Hunities. (DOWNTOWN

Seventeen Short Films ranging length from 5 minutes to 29 mi are featured when "short ni starts at 7 p.m. on Monday, Ma for the 5 at 19 619-534-0497. ILA JOLLA

Reuben H. Fleet Science Center,

The tallest Himalyam peak, noom as Mount Exersi to West-erners, has long offered experiences to both triumph and tragedy for hu-man visitors. The Exerci film team journeyed to the summit of the mountain in 1996, in the valce of this tragedy in which eight cimbers lost their lises during a deadly storm, many of the members of the group has been been supported to the company of the period of of period of the period of period of period of period of period of period of period period

Tickets are \$5, available through Ticketmaster (619-220-TIXS). Find

Rare Documentary Footage from the building at 2115 Park Bo Rare Documentary Footage from world War II has been compiled, translated, and combined into World War II Through Busiane Eyes, showing at the Veterans Memorial Center and Moucount at I a.m. 1, 3, and 5 p.m. daily. The film includes the instory leadings up to the first Invasion, Operation Burna, the case of the Compiled Compil For information, call 619-239-4844. (BALBOA PARK)

Athenaeum Music and Arts Library covers music from the '20s to the '70s. The series continues with a talk imagin, Thursday, May 6, and concludes next Thursday, May 13 Pay \$14 per talk. £12-454-3672. (IA JOLIA)

LECTURES "One Hundred Years of Duke

Slaper till. (27-24-26/2 (M. JOLA) Showcase Lectures, in conjunction with the San Diego Historical Soci-city's Showcase — this year set in Dodds-Bennet thouse, a Georgian Revival home built in 1923 — the so-ciety presents a lecture series com-mencing today, Thursday, May 6.

Antiques refinisher Patrick Edwards plans a side-illustrated look at 7 A. Century of George, "Securition on anythe of formitishing popular to ..., the regins of George of Integral Integral George of

# Summer Concert Series at JUNE 16 THROUGH JULY 5, 1999





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Wayne Newton

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"Proud Mary"
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IUNE 28 Billy Ray Cyrus
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Why Are There So Many Big Rocks

San Diego County Find out why the present landscape looks the saw it does when the 'Goology of Dales Ranch' is explored by Donn Bree in the outdoor classroom of Dales Ranch from 9 am. to 2 pm. on 53s urday, May 8. The fee is \$35s for workshop. 55 materials. Call \$90.371.6409 to make the required reservations. (ESCO/GOO)

the Maclotti X Library with an cent commemorating 'The National Chi-cano Moratorium of 1970" at 2 pm. on Sarroday, May 8, Speakers include San Diego artisti Mario Totreo. Brown Breets activist David Rico. Included Artista of Virtnam Chi-cutto and Chicoma. Laptimens of the War Tyre Find the Illurary at 5488. Market Street (at Euclid): call 619-527-3405 for information.

"Minority Voting Rights: The Case for a 50 Percent Rule" is the subject when Angela Romero speaks for the

San Diego Mesa College Social Sci-San Diego Mesa College SASIA Sci-ences and Occasional Lectures series at 1 p.m. on Friday, May 7, in room H-117 at Atesa College (7250 Mesa College Drive). Romero lecturer in political science at Mesa. 619-627-2873. Free. (KEARNY MESA)

1873 Fee, Octoors MESO.
How About Some Adobs, Panell, or Lumpila! They we Filipino foods, and 10 a.m. on sarriday. May 8, 191 ipino artist and chef lose R. Morales bains a cooking class at the San Deago Museum of Man, Paris-pants will learn to pregare — and then sample — four diales. The fee for nonnembers at 515. Cell #19 (259–200) to register. (BA, ROA PASO).

Hunter Safety Education Courses Hunter Safety Aduction Control symmetric Ducks Unlimited con-tinue on an ongoing bosis, with the near class set for Satirulas, May 8, room (2 am to Salp am, building 7. West (Human Resources) at MCSD Currelation covers gun safety, gun handling, archery, black powder actes, gene and bird identi-fication, and more

The series is approved by the State of California Department of Fish and Gance. Bring a note pad and a number two pencil. The fee is \$10; for reservations and further infor-mation, call 619-488-7882. Do not

How's Your Sense of Direction? Learn map and compans skills from leff Massey during a clinic planned at noon on Saturday, May 8, at REI (5556 Cop-ley Drive). Call 619-279-4400 for in-formation. Free: (KEARNY MESA)

Collectible Information, Kurt Se-bert, a sculptor and artistic director of a company that produces "whim sical salt and pepper sets," plans to sical salt and pepper sets, plans to discuss his experience setting a small collectible company started when the San Diego Collectibles Chab gathers on Sunday, May 9, at 2 p.m. at the John D. Spreckels Buiking 1888 From Street, at Uni-versity Avenue. Free, For informa-tion, call 619, 467, 9317 or 619-275-

Room on the third floor of the San Diego Public Library, 820 E Street, 619-236-5817, Free, (DOWNTOWN) Spiritual Principles for establishing Spiritual Principles for establishing holy internal relationships are divulged in Christine A. Adams's new book. Holy Relationships. Adams will outline her thesis for the forum starting at 9:15 a.m. on Sunday, May 9, at Saint Paul's Cathedral (2728 Sixth Avenue, at Fifth and Nutmeg). 619-298-7261, IMPLEREST]

Pebric Sculpture Techniques will be demonstrated by artist and teacher Jayne Butler when the San Diego Creative Stitchery Guild meets on Wells Fargo Bank Towne Centre). Guests pay \$3. For details, dial 619-444-7235. (IA KALA)

niques will be demonstrated by Claire-Lise Anderegg when the E Cajon Art Association meets a 10 a.m. on Monday, May 10, at the Works of Art Gallery (1246 Main

Three Imaginary Roundtables ver, who will bring the artists to lift in a three-part lecture series hoste by the Athenaeum Music and Art Labrary. The series starts with a loss

at Leonard Bernstein, Stephen Sond-heim, and Andrew Lloyd Webber at 7:30 p.m. on Monday, May 10. The fee is 359 for the series or 514 per lecture. The Athenaeum is beasted at 1908 Wall Street. To repo-ter, call 619-454-5872. (LA XOLLA) She Hiked from Mexico to Canada

She Hilled from Mexico to Canada on the Pacific Cese Trail for five and one-half months, and at 7:80 pm on Monday, May 10, Lori Addision will deliver a stude-illustrated lecture for the North County Nerro. Club at the Rancho Bernardo lovin Senior Center (18402 West Bernardo, Drine). Fee. Call 706-489-8842 for details (RANCHO BERNARDO).

Bothanida Disapprared from Mars only located by researchers in 1995 Learn about the city's tumelituous history when Patrick Ceyer discusses. Julia Empress of Rome<sup>2</sup> at noon on Monday, May 10, at the San Diego Museum of Man. Who was the mag-nificent temple built for, and why

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"Ars long, vite brevis: The Brief and

the lines and personalities of cellular lacqueline Du Per, jamints Dion Li-path and William Kapoli, contralto Kathleen Ferrier, and tenor Fitzi Wunderlich and samples their recorded legacies. The laccuse segment of 77% pm. The laccuses legin at 77% pm. on Tuesday, May 11, at 10% Walf Street. The fee is 353 for all these, or 512 per talk Cell 19-474-5872 to re-serve a spot. (14-20-4).

was it renamed? Find out for 55 to death, did commembers). For death, did commembers, For death, did compelies to the figures from 1. Calibrating the New Plants on the Black kern also for one per leave to the Calibrating the New Plants on the Black kern also for one per leave. The Plants on the Black kern also for one per leave to the Calibrating the New Plants on the Black kern also for one per leave to the Calibrating the New Plants on the Black kern also for one per leave to the Calibrating the New Plants on the Black kern also for one per leave to the Calibrating the New Plants on the Black kern also for one per leave to the Calibrating the New Plants on the Black for the Plants of the Scholar Sch a spot. call 619-822-9621. (LA XXI.A) What's Your Target Marketi

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Civil Rights Activist and Los Ange-

"The Oridges that Unite Us/Los Puentes que Nos Unen," this series of readings and discussions hosted by Beatrice Pita of UCSD, continues

ing Patience. Copies of the book (in

English and Spanish) are available

through library loan. The discussion group meets in the Wangenheim

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Park. USAN VISIA.

Aveca Winning Fingerstyle Gui-taria Richard Leo Johnson has been described. as Evons between Leo Gostile and Michael Hedges. John-son conductars accounts gaptar work-shop at 7 pm. next Thursday, May 13. at the Gattar. Centre (653) B Capon Boulevald. Participants will explore untrafloots, perceivales, and trous more. Admission is fine but neera-being 619-583-9731. (OOLEG 000W)

Robert C. Elliott Memorial Locius. Jean Franco, professor emerita of Spanish at Columbia University, speak at 7 p.m. nest Thorrday, May 13, on "Lain American Chilure and the Cold War," Franco is con-idered one of trody's bedding authonities on literature, culture, and politics in Lain America shell spoal in . the Intitiate of the Americas Building Complex at UCSD. Free. Dai 619-334-618 for information. (LA JOLLA)

IN PERSON The Architectural Future of the

The Architectural Future of the U.S. Afterion Immediated Deduce to examined in Learny Heroey new book, From Arche to High Fech, which helt upon and offer side minages to distursted at 7 pm. monghly, Thorsday, May 6, at Earth Song Bookston. Heroey is professor of public administration and orban at UCSDY Centro in U.S. Afterion in U.S. Afterion in U.S. Afterion in U.S. Afterion 1440. Camino Del Mars 101-739-4254.
From Del Mars 101-739-4254.

Free, DCL, MAB).

Peter Pan Returns in Hook, the spring production for the Crawford High School thespuess. See the show Map 6-8 in the auditorium at Crawford, 419 LCGst Way. The curtain rises at 7 p.m. on Thursday and Friday and at 2 p.m. on Saturday. Journal of the Crawford of the Cra

on Friday, May 7 (and on the first Friday of each month). Suggested donation: \$5. For information, dial 619-280-5177. (NORMAL HEIGHTS)

619:280-5177. (MORAUAL HEIGHTS)
HERZ, Swing, Rock, and Country by
the Commercial Arts Ensemble can
be heard on Friday and Saturday,
May 7 and 8, as the Miracoust College Theater (One Barnard Drive).
The ensemble comprises vocal and
instrumental students of improvisation at the college. Sectily directors
that the college. Sectily directors
37. Questional Call 760-795-6815 for
answers. IOCANSOIC.

Property for the People, he ed to the Marie Historic Pupper Treate for its File Endock Pupper Pupp

"Sing for Joy" is the title for the spring concert of the Palomar Youth Chorale, starting at 8 p.m. on Friday. May 7, in the Center Theater at the California Center for the Arts, Es-condido (340 North Escondido condido (340 North Escondido Boulevard). The program features songs from Fidilier on the Roof and music in classical, patriotic, and folk styles. Tickets are \$10 general. For tickets, call 619-744-1150 x2453.

Noble Bookstore at 7:30 p.m. on Fri-day, May 7. Find the store in Gross-mont Center, 5500 Grossmont Center Drive, 619-667-2870. Free. (LA MESA)

"Music in the Parks — Sea World "Music in the Parks — See World Music Festral' promises junior and senior high school choir, uncert, and lazz band performances on May 7 and 8 in the Memorial Academy actionium. The charter school is found at 2800 logan Arenuc call 619-525. "A00 for information. The festival runs from 1 & 10 = 9 pm, on Friddy and from 8 arm to 2 pm on Saturday, Free (1004) ref09153.

dy, Free LOOM (6041).

Work in Progress, arithmy composed, and price Paul Sulfavor precern to time musical, for 60 per a
5 pm on Sulfavor, for time to the Sulfavor, for time to time to the sulfavor, for time to time to time to time to the sulfavor time to time

St. Paul's. The music starts at 8 p.m. The suggested donation is \$15 per adult; people under 21 will be ad-mitted accompanied by an adult for \$8. Find the church at 2728 Sixth Av-enue; 619-298-7261. (HOLDREST)

The Return of the Rockin' Rev

(\$509000)

The Mother of All Gardeners, cel-brate Mother's Day when gardening maven Pat Weish visits Barnes and Sturday, May 8, from 8 a.m. to

3 p.m., at Coronado High School (650 D Avenue). Forty jazz bands

(550) D. Avenuel. Forty-size bands from codlegs, high schools, and middle schools all over Southern California competer. Admission is \$1. In conjunction with the festival, entertainment by Eller Johnson, Bill Yeager, the SIDSU Big Band, and the Coronada Community Big Band will be differed from 1 to 4 p.m. at Sprech Size California and Orangel, Bring and State California and Orangel, Bring 1915-522-8968, (CONOMACO)

19:322-868, (2000-000)
Dazding Qimen, in such in number-one bit long in 1976 for the Needleh based ABBA, and size on special of San Diego present as: Tatradh-fl, aginan<sup>2</sup> on My a and 9 as the Societies Tracter 121 Brookhasy; The Essa-ABBA-grave Disnocras promous "regle-energy company of story and disnocras promous "super-sized promous and story and story and disnocras Showle legis at So-tonian, Takets range from 518 to 52, scalible at Others Bookstore (s) 201-17(s) and Ticketmasser (s) 201-17(s) conservance.

Fresh Sound, the series at the Spruce Street Forum continues when the Gregg Bendian Trio from New York City performs new and improvised music on Saturday, May 8. The mu-sic offers a mix of elements from jazz. Forum at 301 Spruce Street; call 619-295-0301 to make the suggested reservations. (HILLOREST)

the San Diego City College Theater. The program includes a salute to Dis-ney and Academy Award-winning songs, all directed by Mark Stevens with accompaniment by pianist with accompaniment by planist Sylvia Lorraine. Find the theater at 1450 C Street (at 14th Street). General admission is \$5. For information, call 619-668-8594. (DOWNTOWN)

Fam with Febra, a Tribute to the Legenda's is promised during the Hydram and Blues Keeve planned at this 8 B on Staterdy, May 8. The show includes professional celebris-ingersonators (book for Tima Turner, James Brown, Aretha Franklin, Michael Jelkoon, the Blues-Browhen, and Elma) and music by the All-Stat Show Band, with petra-mances by the Rock Legenda Directo, Lovest More, singular "Billing Grystal," "Martin Montee," and "Jim Catter,"

Fon with Fakes, a Tribute to the

The party starts at 8 p.m. Tackets

rary piano style. Tickets begin at \$75

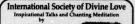






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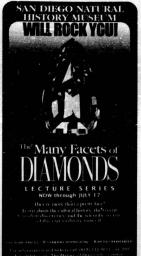
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Meet Gold Rush Healer Yee Fung Meet Gold Rush Healer Ver Sung Cheung, famild of he sacrelin Petril creation when the "History Alive" day, My 24 are the Sung Taylor and the "History Alive" day, My 34 are then Diego Public Library, Espect a "dramatic, historically accurate portraryal" of Cheung, popular in the gold-mining camps for his curres. Chausangusas —which flowarded in the late 19th and carly again and the sacred of history, following an unscripted monologue about his fit, the historical character takes questions from the audentica.

the audience.
Cheung is played by Smithsonian
Institution Community Folklore
Scholar (who knew there was such a
tike?) Charlis Chin. Enjoy the chat-tasugus in the third-floor auditorium
of the library, found at 820 E Street.
Free. 619-236-5800. (DOANTOWN)

Commemorate Mother's Day by heading to the open reading planned at Java Joe's at 4 p.m. on Sunday, May 9. Find Joe's at 4994 Newport Avenue. For information, call 619-523-0356. Free. (OCEAN BEACH)

make the requested reservations. (GOLDEN TRIANGLE)

IGOLDEN TREMOLE)
THE Final Concert of the 26th session of San Diego Mini-Concerts starts at all the Lyccum Theatre in Horton Plaza. The Mayor Konnert's promote San The Mayor Konnert's promote Latin jazz by the Gordon Adjection Jazz Quarter. The music lasts approximately 50 mining alian bin free encouraged to thirties, and you're encouraged to thirties.

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Open Poetry Readings are held on each month, including May 10, at Iwiges fee and Coffee Sign-ups

Music and Dance of Java is highlighted during the programs begin-ning at 6 and 7 30 p.m. on Monday. May 10, in Smith Recital Hall. Ad-nursion is \$10 general. Call 619: 594-6031 or 619: 594-6020 for further in

(ar). Steve beierabend beards and vibes). Chris Conne bass), and Danny Campbell (per-ussion). The concert begins at

**Davis** 

Dance Studio

The Magic of Poetry will be ra-The Magic of Poetry will be ex-paired by Verenix Cuannigham for Poetic Brew at Claire de Lune Cof-fechiuse on Tucsday, May 11, at 8 p.m. Cunningiam is a techeram hearse coordinator of the California Poets in the Schoolegrogram. Open-nice confings follow, sign up sett it 3/200 pin. Find the cofechiuse at 2006. University, Avenue; 619-234-7659. Tree, pilottin #886.

"The Whole Parenting Guide Strategies, Resources, and Inspiring stories for Holistic Parenting and family laving" is by Alan Redet, who will sign and discuss his book at 7,30 p.m. on Tuesday, May 11, at Warswick Bookstore, End War-wick's at 7812. Girard Avenue; 619-454-0347. Free (LA JOLLA)

on 9-45 (0.34) Free: (0.40, 0.51.3)

New Writing Series Spring 1999,
The series at UCSD continues when poer and critic Charles Beenstein presents a lecture and reading at 4.30 pm, on Wednesday, May 1.5, in the Seusa Room of the Greed Library at UCSD. Among his recent publications is My Wey Speeche and Parisis Free Dial 6.19-5.34, 1276 for infor-

mation and directions (LA 8041A) There's Nothing like a Good Gamelan The CSU-San Marcos Gamelan Ensemble, directed by Randy Grawold, plans a concert at noon on Wednesday, May 12, in the palm court area on campus. Free-ring the campus off Fun Oaks Val-ley Road, south of Highway 28

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The Trials and Triumphs of learning disabled children are the focus of Karon Roberts' book Bright, and Be-hind, written from the perspective or her son Wes, Roberts will talk about in Wednesday, May 12, at Border Books and Music (11/60 Ranche Carmel Drive #104), 619-618 1814

Students Strut Their Stuff, student crisembles at San Diego State Uni-versity plan a concert at moon on Wednesday, May 2, in smith Pecital Half. Dial 619-594-6060 for infor-mation. Free (SDSU)

mation Free (1980)

Improvince Connedy in a competitive format highlights performance by Thiestephers International, consecuring at 8 p.m. on the second wide acts month including May 12, at a shield tension to the first second control of the second control of the

Shattering the Myth, two n cuss at 7 p.m. on Wednesday May 12, at Borders Books and Mo-

#### TV

Odds Are, if you don't have to work Odds Are, if you don't have to work today, you didn't pick up your copy of the Reader in time to see this lost-ing for fourney into Four, a conve-luted film-nor starring Orson Welles and Joseph Cotton. And if you do see it. Pity. Airs today, Thursday, May 6, at 9 a.m. on TCM, Cox Cable

Chonnel 74.

White Guilt Wino over Truth in the feelgoody ording of A Time to Kill—
Those imagine the's white! — but questions of not their nest only my interest their guestions of not their nest only my interest their guestion of their nest only my interest their state of their th

Prance, perhaps Prince, a.k.a. The Artist Formerly Known As Prince, a.k.a. The Artist, assumed his latest moniker when he realized they were to the keyboards of the world just for him. "The Prince-friendly IBM Thinkpad — no rock journalist should be without it." Purple Ramairs tonight, Thursday, May 6, at 8 p.m. on VHI, Cox Cable Channel 4b.

So Why Do You Suppose Tom and Nicole called at Far and Away? Was it because they wished it would go Far and Away! Or because it was Far and Away the biggest mistake of their cin-

ematic careers? Either way, Tom looked clean even when he was dirty. Irish schmaltz. Airs tonght, Thurs-day, May 6, at 9 p.m. on USA, Cox-Cable Channel 2.

See Robin Williams' First Tentative Steps Towards the looney-tunes metaphysics of What Dreams May

Channel 45.

Well, Gmb. the furor has died, the video has been released, used copes, are for sale at discount prices, and its even arrived on cable—market host at Tradicional at a malagran participation. A logist in Remomber at the companies of the companies of

There's a Weird, Detached Quality aleau E. C. Suhr. No mater whether be's appearing in a Young Person's Anga Ridden Cornedy Ide Kirking and Seconning an Old Person's Mid-dleweight Drama like Chinge Hope, or an Extremely Violent Drug. Ad-dled Nightmare like Kiling Zon, the censures curiously, certify untouched. This last was almost unnerving. Kiling Zon as the State of the Cornel Kiling Zon as Frakay, May 7, 8 2-30 p.m. on Brawo, Cass Calif. Channel 42. After His Stint on the Oh for the Days of the '54s siccom Happy Days, Ron Howard went on to become a Ron Howard went on to become a big-time director. But his movies, have left us cold, unengaged. Did Happy Days do some permanent damage to his humanity? Batklast airs Friday, May 7, at 9 p.m. on USA, Cox Cable Channel 2.

Cox Colic Channel 2.

Get a Repute Michigard Versrom M.
Segary with Sauthern Conspert in
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themselves being humed down. Son
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overtones. The South still hast that
May K. at 3 pan on Brevo, Cox Cable Channel 42.

"Wildly Cinematici" reads the re-viewer's quote in the ad for the extra-special-effects extravaganza The Ma-trix. What does it mean for a movie Lest Children, which was more qui-etly cinematic. Airs Wednesday, May 12, at 8 p.m. on Bravo, Gox Ca-ble Channel 42.

SPORTS

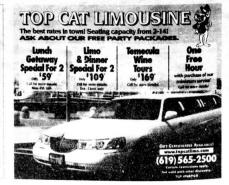
Del Mar National Horse Show, the







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through Jonday, May 9 Classes be gin each day at 8 a.m. and run through the day.

The Budwesser AGA Grand Prix of Det Mat — Resturing the top 30 pringers and refers competing over a course with jumps ranging from 45 or 53° and spread up to just set — is slated for Saturday, May 8, beginning at 7 Dis.

ning at 7 p.m.
All events are held at the Del Mar All events are held at the Lin Mar-Arens on the Del Mar Fargrounds, 2360 Jimmy Durante Boulesard. Most daytime retiviles are Isre In-divideal grandstand seats are \$5 (ex-cept for selected special events), for more details on trickets or event schedules, call 619-797-4252 Tickets are also available through Ticket-master (619-229-8497). (DEL MAR) Have You Got What It Takes to "go

MATIONAL DITY Padre Baschell, the Pads hose the At-tenta Braves Friday through Sunday, May 7-9, with games at 7:05, 10:05, and 7:05 p.m., respectively. Next up the Florida Markins arrive for games Monday through Wednesday, Monday through Wednesday, May 10-12, bepnining at 705, 705, and 7:35 p.m. All of the games are played at Quakomm Stadium. All of the games are broadcast on KFMB-AM (760) and in Spanish on station XEXX-AM (1420). For details, dial 619-286-INFO, (MISSION MALLY)

American Bace Tracks, street, bombers, and pony stocks will compete at Cajon Speechway on Saturday, May 9, along with a destruction derby. The MS-mile track is located neat to Gillespie Field. The first race starts at 705 p.m., with qualifying runs starting at 5:10 p.m.

To reach the track, take 1-8 to To reach the frack, take 1-8 to highway 67, and take the fraciley exist. Drive left for two blocks to Wing Street, then right one block to the tack contrance. Adult admission: \$6 (west side) and \$9 (cast side); \$3 for those 6 to 12; free for kids under 6 with an adult. 619-448-8900. (E. AGON)

Seven Parks Ride, ride by or through seven parks during a bicy-cle outing hosted by the Knickerbikers on Saturday, May 8. The 35-mile ride for intermediates stats in the ride for intermediates stats in the north end of the parking lot at the San Diego Zoo (near the Veteran's War Memorial Building, just off Park Boulevard), at 9 a.m. Bring money

619-481-8278. (BALBGIA PARK.

619-481-8278. (BALGDA NEDE).

Recovery Games, the 22nd installment of the Recovery Games are scheduled for Saturday, May 8, at San Diego Meas College (7250 Meas College Drive). People of all ages who have struggled to overcome additions of all forms will compete in track and field events, swimming, each lifting beneshes considerable. weight lifting, horseshoes, card and table games, and other events. The day begins with a 3-mile fun run at 7:30 a.m. For more information, dial 619-525-8247 or 619-525-8219.

"Howering Mother Earth" is the therms for the fifth annual Running the Red Road event sponsored by the Native Americans Courted, dated for Saturday, May 8, starting at Presi-dents Way and Park Boulevard. Or-ganizers promise a 10%, 3% cm run/walk, and it is children's run. Race-day registration starts at 6 are. Race-day registration starts at 6 a.m. For information, call 619-298-7400. IBALBGA PAPK)

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Soccer, the San Diego Flash poccer-term meets up with the team from In-diana at 165 p.m. on Sunday, May 9, at Douglas Stadium for the campus of San Diego Mess College, 7259 Mess Gollege Drive, Tickets range from 55 to \$10. For information, call 10, 381-7300 or Dates MESS. 619-581-2120 (KEARNY MESA)

" For information, call 619-565 0445. (WARNER SPRINGS)

#### SPECIAL

Student Art and Potters are on offer when the 33rd annual sale at Palomar College takes place May 6-8 in a red-and-whate tent next to the theater. Find the campus at 1140 West Mis-sion Road. For information, call 26)-744-1150. Sale hours are 9 a.m.

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A Large Selection of Hardcover Books — and all kinds of other tones — will be on offer during the La Mesa Labrary book sale on Satur-

day, May 8, from 9 a.m. to 2 p.m. Find the library at 8755 University Avenue: 619-460-6668 CAMESA)

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Che Setter (a), mor Qual Bour-cal Gardens, where focul primary display that wrated pix democra-tions of their work and there will be some of the Qual pardens, charge-rashs, mous, and Good A Tings as is also planned repertitional required.

On Sunday, take the self-gar-

Dencin' in the Streets.

Take 'em In, the San

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Buds 's Blooms, the floral fiests in Carished Village Drive and Chestnut

> form at noon, and Los Villares de li Frontera take the stage at 4 p.m. children's performance include the letterson/Pior School Drill Team, the Buena Visit School Dencers, the elst-len. Allman Youth Center Line Dencers, and more. Face painting and other activistics for children are planned, and retreshments will be sold. Admission is free 760-434-7904 (DARLSBAD).

Can't Get to the Opera, but love the singing! The San Diego Opera's general manager. Ian Campbell, hosts broadcasts of this season's operas on Pestejando a las Madrecitas (Pesti-val of Beloved Mothers) celebrates Mother's Day through the arts. The festival begins at noon and ends at radio station X-Bach, 540 AM. The radio season concludes with A. radio station X-Bach, 340 AM. The radio season concludes with A. Masked Ball 212 p.m. on Sunday, May 9. For information, call 6/9-232-7636. 6 p.m. on Sunday, May 9, in Holiday Park (on Pio Pico Avenue between

Bountiful Bounies, a Beanie Babi Extravaganza Benefit Sale" is planned from 7 to 9 p.m. on Tuesday and Wednesday, May 11 and 12, at Upworkeloas, May 11 and 12 at 05-start Crow Bookstore (835 West Harbor Drive). Proceeds benefit St. Vincent de Paul Touscaint Center for Homeless Teens: admission is a \$5

"Before It's Builts Stour Collection Care maps, Mogenter, and Flam" ere on exhibit in the Gries Library at UCSD Unrough Friday, Septem-ber 24. More Island 27 proposals and related structures are presented in-cluding Brace Nationals in waterclose and period thewarps for Yires and Virtues, the zerdboard majories of Stanks Jan Messing Smith, created, and Witten Wagman's series of water opport posturings for La Jelle Virtue "Before It's Built: Stuart Collection

The exhibition opens with a re-The exhibition opens with a re-ception on Tuesday, May 11, at 4.30 p.m. in the Seuss Room of the library Organizers promise a discus-sion of the Stuart Collection by John Walsh and Robert C. Ritchie. Free.

Your Heart Will Break, the Book Works reading group led by Nancy Worden tackles Paddy Clark Ha Ha Ha by Roddy Dovie at 7 p.m. on Tuesday, May 11. Find the shop in Flower Hill Mall, at 2670 Via 6s la Valle: 619-755-3735. Free: (DE: MAR)

"Condert to Chaos" is the fourth an-mual exhibition of an quiks, dolls, and garments housed by the Contempo-eary Qual Amass of San Diego at the Carmel Valley Library (3919 Townsgate Drive). There's a reception for the artists of 6:30 p.m. on Wednesday

Study the Calm Waters of San Diego Boy when the Birch Aquarium hosts a mani-oceanographic cruise aboard a



### **Reader Matches Success Story**

NICE GUY? 37, white female. nonsmoking fit, affectionate, caring, kindhearted. Loves outdoors, cooking, reading and much more. Seeks 35-42 with similar interests for friendship and the second

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

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"Hail to the Chief: Presidents, Power, and Politics"—an exhibit of printed and photographic images of ten American presidents and their nues at the San Dieg Public Library through Saturday, May 15. The library is located at 820 E. Street; 619-236-5800. Free, (DOWNTOWN)

The Georgian Revival Home star-ring as the 26th annual San Diego Historical Society's Showcase spot was built in 1923, at the height of the try's colonial revival period, a

country's colonial needing productions country's colonial needing production 200 First Avenue Let Quince Steered House has been refurthelsed by 31 re good interior and landscape de sugests, working in the design space. The shows are is open through Monday, May 31 House and modern to 4 pm. Stundey through Thur-day, 10 am to 8 pm. Findey, 11 am to 4 pm. Stundey and Smiley, Take et al. 25. The more indomension, and 24 May 25. The state of the state of the Stundey through 24 May 25 Ma

Now for the rules: No people us der eight years old will be admitte

#### FOR KIDS

Guest Artists Planeta Azul presen Guest Artists Planeta Artist presents Cantifucation Mexicanos — a show inspired by nursery thymes, singing, and games — at the Marie Hitchcock Pupper Theater at 10 and 11:20 a.m. on Thursday and Friday. May 6 and 7, and at 11 a.m. 1, and 2:30 p.m. Saturday and Sunday, May 8 and 9. The Buds 'in Blooms festival is

imemorated when Puppet Ex he fortone and the Hare at 10 an 11:30 a.m. on Wednesday and Thursday, May 12 and 13 (with

Find the theater near the Aerospase Center. For more infor-mation, call 619 685-5015. Regular admission is \$2 for adults, \$1.30 for children, free for those under two.

He Grows UpF Find out when resame Street Live hits the stage at the San Diego Sports Arein May 6-9. In the show, Pranie Dawn rounds up-the gang and stages a pagent about growing up. Performances begin at 7 p.m. on Thursday; at 10:30 a.m., and 7 p.m. on Friday; at 10:30 a.m., 2 p.m., and 5:30 p.m. on Saturday; 2 p.m., and 5:30 p.m. on Saturday, and at 1 and 4:30 p.m. on Sunday.

#### FOR THE TIME BEING



Author: Annie Dillard was born in 1945 in Pittsburgh. Pennylyanis, and reared there (You can read about that rearing in An American Childhood.) She received a B.A. and M.A. from Hollins (Odege She married, She divorced She went West to Bellingham, Washington, where she served as Weiter in Bedeene, at Western Washington Chievesty from U(794), which in 1975 was awarded a Pulitzer Pitz. Fewnit five years now a since the first book, Dillard is author of ten more rowest. She has never been out op print. She is

volumes, including her newest. She has never been out of print. She married, mother to a teenage daughter. She lives during fall, winter, and spring in Key West and in summers on Cape Cod.

For the Time Being: Alfred A. Knopf, 1999; 205 pages: \$22.

Dillard writes in the author's note that introduces her book: "This is a

Dillard writes in the author's note that introduces her book. This is a onoticion first-person marrative, but it is not intinute, and its naturalises keep breaking. Its form is unusual, its series are remote, its focus wide, and its tours. "Several subjects return after remum in each of seven chapters. They are seeness from a paleontologist's explorations in the deserts of china, the thinking of the Haidisk Jewo of Eastern Europe, a natural nicety of sand, individual clouds and their moments in time, human brith defects, informationa dout our generation, narrative list from modern breaf and more and the second of the

China, and quizzical encounters with strangers.

"A trip to Israel and visits to an obstetrical ward comprise its chief first "A trip to Israel and visits to an obsterical ward comprise is their Investment security. Another sustained narrative is the poleentologist's story, and another recurrent setting is China. Teilhard de Chardin and the Bad Shem Tow dominate the thinking about an individual's place in the buried generations of humans, and in eternity.

"By the third or fourth chapter the disparate scenes, true stories, facts, and ideas will be growing familiar. Together they make a complex picture of our world. Does Good cause natural calamity! What might the fredtrionship

of the Absolute to a lost schoolgirl in a plaid skirt? Given things as they are, w shall one individual live?

how shall one individual live?"
For the Time Being's material, as Dillard notes, is not "intimate," not in the sense that Dillard confesses to peccabilities and tattle on friends and eschusbands. But it is intimate. Imagine that you are overhearing someone's conversations with Gods, someone's prayers. For the Time Being, in that way, is intimate.

When a sentence or paragraph wows me, I turn down the page corn

When a sentence or paragraph women, I turn down the page corner where that sentence or paragraph is so that I can return later and reread, By the time I was 30 pages into Dillard's new book, I'd turned down enough corners that the book, when I put it down, had excase to stay nearly closed.

Dillard is one of those writers whose work I so admire that I dread interviewing them. I always think, before I dal up the telephone numbers of these men and women, 'I should leave them alone to do what they do well.'S on that one morning recently when I daled Annie Dillard's number in Key West, I felt particularly nitrosive.

Mary Cartherd once word a-bout Annie Dillard that 'ber response to what

Mary Cartised once wrote about Annie Dillard that Ther response to shalt as sees and feeds and hears to so interne as to make one believe the is speaking in tongues." I said to Annie Dillard that in book after book and particularly thook, it seemed what she was doing was trying to write the inetfable. "Tee," she said, "I always am. There has to be something sufficiently interesting to get you sattred." She laughed, then, as she would many times during urtall. She said. "Timefable, by definition, means you can't 'eft' it." Our requirement place to shalk billard take the reade in For the Time Beng

is a hospital nursery where newborns are washed. Lasked about that experience.
"That was fun. When I had a baby, I remembered that more distinctly than anything. As I was recovering, which was about half a day, one of the things I remembered most distinctly was seeing that place where that happened

at the Yale/New Haven Hospital, I thought, 'Oh, wow, this READING at the Yale/New Haven Hospital. I thought, Oh, wow, this is the most wonderful thing I have ever seen. They were just washing them like dishes. I thought how wonderful in would be to have that job. Because you would be right at two does not make you have a young could wash. I could actually have a chance at such it job.

J, but anyone could wash. I could actuary nave a canace at such a yor. Dillard has been keeping, reading journals, commonplace books, since was in her 20s. Those journals, she said, are "where I get everything from." The book takes at stitle from lines in W.H. Auden's A Christmas Oratono.

Buck in the moderate Aristotelian city Of darning and the Eight-Fifteen, where Euclid's geometry And Newton's mechanics would account for our experience. And the kitchen table exists because I scrub it.

But the book, said Dillard, "really owes everything to Evan S. Connell, Ir. I have never met the guy, but I have read that book — Nates from a Bottle Found on the Beach at Carmel — maybe five times. The genesis of this book was, I want to try to do that, but in proce." Although his ideas are entirely was. I want to try to do that, but in proce. Although its uses ale entirely different from mine. His idea is, Aren't people idiots because they are or creditions? and my idea is, Isn't the world holy? But that doesn't matter, and Dillard, laughing, 'because everybody in the art is interested in surface technique, it doesn't much matter what he person asys.' Laked if Dillard, while writing, often surprised herself. She said, "I wish!"

Laked if Dilud, while writing, often supreschered! She said, "I wish! did more Sometimes everything just comes out great, and the work will suprise me. But I wish! I did more Sometimes ownerforms ownerfung rearrange and suprise me. But I wish! I did more Sometimes sometimes something live known for 20 years just comes and automist me. You have a whole bunch of themes, and you get them where prossible, and there are some connections that you have not even made yourself—dumb hus." She added that the aboys "how the series of the series of the said of the side of the series of the said of the side of the said of the side of the said of the said of the side of the said of th hundred limes and I cred twice. She is so funny. She asked if I ut even the Dennes Gardina. She's a Christian intellectual who grew up in coal-mining camps. Her first novel was about a coal strike, and her second I didn't read, but I am told by Ice Smith, whom I much respect, that it's wonderful And her third I did read, and it is a masterpiece, a novel about Bonhoetler, and steadied Sanna and Villains. I started raving about it to Ann Beattie, who

happens to live almost next door here in Key West, and she read it, and she doesn't know anything in particular about Bonhoeffer, and she just loved it I said, after Dillard recommended many more books, that I loved the way she was generous about praising other people's books. She laughed. "Well, there's no use plugging the dead. That's what I mostly read."

- Judith Moore

Tickets range from \$10.50 to \$17.50, available through Ticketmaster (619-220-TIXS). (SPORTS ARENA)

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#### That Charming Arachaid, Miss Sci tarting at 11 a.m. on May 8, at Bor lers Books and Music (1072 Camino Sel Rio North), 619-295-2201. Free

Buds 'n Blooms for Kids, childre Buds 'n Blooms for Kida, children are offered the opportunity to learn about the fascinating and unassal plants in Balboa Park when Kid3 Day is celebrated on Saturday, May 8. Events on the Prado, running from 11 a.m. to 3 p.m., include bead work, nature printing on cards, hat creating and parade, plant-themed scavenge hunts, "space flowers," a your artists' walk (at 1 p.m., for tho artists wall (at 1 p.m., for those 6-14), a puppet making workshop (from 11 a.m. to 3 p.m. in the Recital Hall, for those 4-7), and origami paper folding and kamin-inhisi (story-telling with pictures) at the Japanese Friendship Gardens. Frec. For information, call 619-239-0512, (5050)

A Mother's Day Celebration Theatre presents "Children's Clas-sics" at L'Auberge Del Mar Garde Amphitheater at 11 a.m. on Satu day, May 8. The program feature Cove You Forever, Repunsed, The Giv-ing Tree, poetry, and songs. Call 619-268-4494 for information. Find L'Auberge at 1540 Camino Del Mar. Admission is 54 per person. (Oli MAR)

Life is Bgypt 3500 Years Ago is de picted in the Children's Discovery Center at the San Diego Museum of Man. "Time Travel to Ancient Egypt" features a walk through ren-dition of a nobleman's home, and or ganizers promise a specific theme each month.

During May." Lotte Blossom

each month.

During May, "Lotus Blossom
Crown" focuses on lotus flower —
an important flower in ancient
Egypt — in celebration of the Buds in
Blooms Festival. The fee is \$3 (in addition to museum admission). The classes, for kids five and older, start at 2 p.m. on Saturdays and Sundays through the month. Call 619-239-2001 to make the suggested reserva-

tions, tBARDA PARKE.

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Suglet Brown Field is the site for the 
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ten 14, if fee, To reserve a spot and 
get directions, call 619 262 3331. 
SAN YESPIGO.

Rask Preparation and decorating techniques will be taught when gourd artist and designer Jayne Krater leads gourd class for adults at 9 am. on Saturday, May 8, at the Escondiol Municipal Gallery (142 West Grand Avenuel. The \$30 fee in-cludes materials. To register, call 760-480-4101. (ESCONDEG)

760-480-4101. (ISCONDED)

Don't Miss the Fun, the 23st Multi-cultural Festival at Pine Elementary
School is slated for Saturday, May 8, from 10 a.m. to 4 p.m. Family activ-ities include face painting, arts and crafts, obstacle course, clowns, sculp-ture, and cultural performances by over 700 students. Admission is free. Find the school on Harding Street For details, dial 760-729-4537

How Do Animals in the Ocean re-

#### RAIN ON A GRAVE

Clouds spout upon her Their waters amain In ruthless disdain, — Her who but lately Had shivered with pain As at touch of dishonou If there had lit on her

One who to shelter Her delicate head Would quicken and quicken Each tentative tread If drops chanced to pelt her That summertime spills
In dust-paven rills
When thunder-clouds thicken And birds close their bills

Would that I lay there And she were housed here! Or better, together Were folded away there Exposed to one weather
We both, — who would stray there When sunny the day there, Or evening was clea At the prime of the year.

Soon will be growing Green blades from her mound, Green blades from her mound, And daisies be showing Like stars on the ground, Till she form part of them — Ay — the sweet heart of them, Loved beyond measure With a child's pleasure All her life's round.



MUSEUMS

(Art museums are listed in the

Bancroft Banch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Val-ley Historical Society. The home, built in 1863, was registered as a Na-tional Historic Landmark in 1962

tional Historic Landmark in 1962 and is on a spot where Kumeyaay Indians camped more than 1000 years ago beside the spring that later gave the area it name. The museum is found at 9050 Memory Lane; call 619-4691-1480 for more information. (SPRING VALLEY)

cyseost WALEY
California Surf Museum, the mu-seum features surfing artifacts and memorabilia — such as surfboards and dothing — of local legends Phil Edwards, John "1.5" Richards, and Peter Johnson, and that way-cool megastar from Hawaii, Duke Ka-haiamoku. The museum is now lo-cated at 223 North Coast Highway. 766-721-6876. (OCEANSOE)

Chule Vista Nature Center, an in

Children's Discovery Museum of Neeth County (the new name for the Carlbade Children's Museum) is de-signed as an educational environ-ment through at, belience, and social activities targeted for children at through 12. Dock for a medical cas-tle, mage mirror, mini city, and chil den's matherjand Village Drive, suite 103, 760-720-0737. (CAM-SAM)

suite 103, 760 - 720 - 0777; (ARS-SMA).
Children's Misseum of San Dilego,
the netwest exhibit is "Designe
exhibition nearly filling the entire
moseum. The exhibition includes 12
specially commissioned interactive
installations by artists and designers,
accental gallery in devoted to specific
design principles and will change
from times during the exhibition
from times during the year indicated.

the state of the s estinues through the summer. Kids play house with children

teractive living museum devoted to the endangered Southern California coastal wetlands, is located in the coastal wetlands, is located in the middle of Sweetwater Marsh Na-tional Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mud flats and marshes of San Diego Bay. Visitors can use a Biocanner to sees animals macro-scopically, use a Wentzscope for views of microscopic organisms. Kids play house with children in Mexico via the entworked virtual re-ality installation "Mr. Gase Is Tu Gardyly House Is Your House," cre-ated for the museum and the Na-tional Center for the Arts in Mexico City by arrist Sheldon Brown-City Brown Sheldon Brown-City Sheldon Sheldon Sheldon Sheldon Contract Characters and build a shared or sheldon Sheldo tound in the "Sweetwater Sunp. and interact with computerized videous exploring how tides affect the low in the "Moons, Tides, and the San Dugos Bay" exhibit. At other exhibits, visitors can pet sharks and rays, see burrowing owls and migratory birds, and enjoy the zerophytic gardens. Visitors meet a shuttle bus at the

struct characters and round a marro-virtual environment. This exhibit continues through May.

Construing exhibits include. The Book May. "Improv Theater." "Cora's Kamhouse." Find the mu-seum at 200 West Filand Avenue. Dail 619-733-872 for additional de-tails. (OOWest OWE).

Bayfront E Street Trolley Station at the center's parking lot at the foot of E Street and Bay Boulevard. For more details, call 619-422-2481. ICHULA VISTA)

Computer Museum of America, the museum includes an educational ex hibit covering the history of data pro cessing and the contributions of pio-neers and history-makers in the

ocers and mistory-maters in the computer industry-some of the over 100 historic data-processing ma-chines date back to the 1930s. Interested in restoring and pro-gramming historic computer equip-ment? The misseum hosts workshops for volunteers on Saturdays from for volunteers on Saturdays from 10 a.m. to 2 p.m. (at 6156 Mission Gorge Road, suite 14, in Mission Val-ley). Call for registration and space availability. ilability. Find the museum on the grounds

of Coleman College, 7380 Parkway Drive; 619-465-8226, (LA MESA)

Coronado Beach Historical Mu-seum, commemorating the 30th an-niversary of the Coronado Histori-cal Association, the museum is exhibiting. "A Trip Across the Bay-Looking Back at the Coronado Ferry a Tiple of the Common the Section of the Section of the Section of the Rev Debrook England of the Bay Bridge. The focus in on the "mote behavior derivate" and works to jog memorates back to August 2. 1900, and the section of the Se

Avenue. Call 619-435-7242 for fur-ther information.

ther information. (CORCINADO)
Gaslamp Museum of Historic Son
Diego, gimpoe San Diego's colorful
past at the museum, where display
highlight Wyatt Earp's San Diego
days, the Peg leg Gold Legend, the
first maps and photographs of Old
Town and "New Town," early milsee history the naval disaster in tary history, the naval disaster is 1923 at Point Honda, and more. Fin nda, and more. Find the museum at 413 Market Stree (between Fourth and Fifth Avenues 619-237-1492. (GASLAMP QUARTER)

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

Find the museum on the Cuyamaca College campus, 2957 Januacha Road. 619-670-5194. (BWCSO 584 DRGO)

Junipers Serra Museum, the mu-seum interprets the Native Ameri-can, Spanish, and Metican periodic of San Digo's history and contain Spanish Colonial furnishings, art, and artifacts. The located at the site of the West Coast's first European settlement, found at 2727 Persidio Drive. 619–297. 3258. 098/5020 Pelos.

Power Museum, an interpretiv wall, replicas of the early post office and general store, and a school room are part of the newly renovated mu-seum. A mural painted by Michae Strong depicts six periods of Powary past. Find the museum in Old Powar Park at 14134 Midland Road 619-748-3700 or 619-486-3064 POWAY.

Ramona Pioneer Historical Society and Guy B. Woodward Museum

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list statues & mocks, secker, februt, links pokes, you some at Big Richmund's Will Themse Party Warehousse. 3/30 Genemand St. Point Lone 419-574-0779 (Cal for a few buckess.) a tance made someon No.Cop. Vie La Noos. Juge Window. 100. Dec. Point, Secti Party & ten m

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San Diego Aerospace Museum, the museum offers exhibits of over 65 museum offers exhibits of over 65 sircraft — including a replica of the Spirit of St. Louis, a Fokker Scoarge (or Fokker Eindecker E-III), a World War 5 Spad VII, and a Lockherd Blackbird app plane — 1400 scale models, 10,000 aviation-related items, and memorabilia from the Montgolifer hot-air-balloon era to

Montgolfier hot-air-balloon era to the Space Age, along with an Inter-national Acrospace Hall of Fame. The museum is located in the Ford Building in the Palisades area. For additional information, call 619-224-6291. (BALBOA PARK)

San Diego Model Railroad Muican railroads with "the largest per-manent operating model railroad and toy train exhibit." The museum actudes five scale-model railroads of

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#### A Guide to Unexpected San Diego • By erry Schad

\*\* Specify an ended where more than a foot of liste-sensor stoke fell on the 6000 foot high Lagenia Mountain. The forest and soot of which evokes is vanilla butter high Lagenia Mountain. The forest and soot on soot when specify to prolinged on the section of the sensor of which evokes is vanilla butter and soot of the sensor when a specific and soot on the sensor of the warmer, longer days. Black clears are sensor of the sensor of grass are putting out standard baby leaves and the control of the consumer of the sensor of the sen Pacific Crest Trail Stapharton A Peak Trail SCO Trail SC

MOUNT

iot. (You'll need a National Portest Adventure Pass, \$5 per day, to pair, here or anywhere along the roads of the Cleveland National Forest. The Visitor Information Office and the general store, aross Surnise Highway from the campground, have the adventure

tions the carriegound, have the adventure pass for sale;

Diesert View Trail is innos innough pass for sale;

Diesert View Trail is innos innough pass for sale;

Diesert View Trail is innos innough pass for sale;

Diesert View Trail is innos innough pass for sale;

Heading forch on the ridge, poil if get a wide-open view in the Laplace time is seat by windler creek administration pan of a remote southern area of the Laplace time is seat by windler creek below, is otherning the southernered individual control of the pass of the passing for individual control of the passing for individual control of the passing for.

tiaras from the 19th and 20th Cen-turies, among others. The exhibit concludes on Tuesday, Sajarmher? The museum's permanent ex-hibits include the Scripps Hall of Mineralogy, the Hall of Ocean Mineralogy, the Hall of Ocean Ecology, soft 9-232-3821, BALBOA PAPR.

San Dieguito Beritage Museum, the museum offers informative dis-plays on the unique history of the San Dieguito area a 561 South Val. can Avenue, For more information, call 760-632-9711. (INCMITAS)

call 766-82-9711. discourse, Stephen Bird, Aparrian-Moussi, do lot cream, salid diresting, and halps formula have any link with the occase Find out in the museum's "Ocean Supermixed" exhibit. with a grocery store serting where visions may "van" officiary obserts to dis-course from connections. Many common products contain one or more singredients from the sea. The supermarket so contined with vasa even, computers, and "enhanced control of the control of the con-lined of the control of the con-trol of the con-trol of the control of the con-trol of the con-"Sea Touch" offers a computer

"Sea Touch" offers a computer display consisting of fire interactive modulate through which sixteen can learn a warter by why that scientists study the oceans from space using autilities. Audiding monitoring out the control of the

marine life.

The aquarium is located at 2300
Expedition Way (off North Torrey
Pines Road, south of La Jolla Shores
Drive). For more information, call
619-534-FISH. (LA JOLLA)

Wells Fargo Bank History Ma with Farga Bank History Namon, the missean features useful
rangement office staffed by guiden in
period constraines and constrain a
working steepagh for various to used
and recover measures. There is an
ado-invasial theater presenting also
fiftime on Caniferson and office of the
collection assembled by Wesh Farga
gapent Sarmoll Dorrey at the end of
the last century an exhalte of Conord Coach 1231, restored stagecoach boult in 1867, and the Davies
work. The misseanum in Souriel in the



diamonds have? "The Nature of Di-

admission and museum hours, call 619-096-0199 (BALBOA PARK)

San Diego Natural History Mu-reum, has any natural substance it-spired the extravagant tnyths and yearning throughout the world that

GIPSY KINGS 65 BUDDY GUY 613

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HALL & CATES 628
BOR DYLAN & PALL SHON 9

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diamonds have? The Nature of Di-amonds' examines geological ori-gins; the place of diamonds in his-tory, art, adornment, and literature, and their numerous uses in modern technology and research. The ex-hibit—co-aponisored by the Germo-logical Institute of America—in-cludes reover than 100 germs and irweis on loan from public and pri-

vate collections. Highlights include the 407.44-carat "Incomparable," the third largest cut-diamond in the world; an Isht-Gentury necklace from the court of Catherine the Great; a specimen known as the "Pumpkin Diamond"; a collection of diamonds worn by celebrities; the largest fancy orange diamond ever recorded; and historically important

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Calendar

### Supernova

Neiman's playing is big in all ways

sion very many years ago when I almost decoded to skip a pramo recital because I was thinking. "Who's Murray Perahar" So, unlike so many of the Chamber Music Society's regular subscribers who decided to pass this one up, I did make it to Sherwood Auditorium. for what turned out to be one of those thrilling moments a famatic music-lover never forgets, witnessing the emergence of an authoritidal regeral ratio.

sic user hever togget, winesting the changing of an authentically great artist.

Neiman is about 20 years old, but his playing has the visionary power and emotional depth of a pianist with decades of personal and cultural ripening behind him. His playing is big in all ways, big in tone, big in his inspired rhythmic. ways, big in his authoritative approach to the Steinway (which responded to him like a woman who has finally found the passionate lover she who has finally found the passionate lover she has dreamed of high the way in intensifies dra-matic effects, big in his comprehensive mastery not only of the keyboard but of the immost thoughts and feelings of the composer, and bug in his courage to do things his own way. While both intuitively and corsciously allying himself with the grand tradition of Rubinstein. 8 Richter,

with the grand tradition of a Rubinstein. a Rochter, a Perabia. he constantly impresses his own signature on their kind of music with his bold rethinking of details.

Again and again, in the course of those two dazzling hours, heard a familiar phrase brought to vivid new life by the paints' is determination to see things freshly, to discover an illuminating possibility that had been inherent in the music all allows but that needed a daring inteling possibility that has been invested a during intel-ligence to reveal it. These revelations (which gave a whole new meaning to the "Discovery series) ranged from inty adjustments of artic-ulation to radical re-dimentations of esential meaning. In measure 21 of the opening move-

almost missed Adam Neman's Joan totatal
in the la folia Chamber Month of Semboren's Tempest' Sonata, all
in the la folia Chamber Month of Semboren's Tempest' Sonata, all
in the la folia Chamber Month of Semboren's Tempest' Sonata, all
in the la folia Chamber Month of Semboren's Tempest' Sonata, all
sovers' series Is was late on a Sunday
afternoon the series is scheduled for 5500 p.m.)
I was tired after a basic was, it still had a lot of
work to do, and "Who's Adam
Neman's Loski, when the Son
Chery Sheek Peri had talked about
the upportunity once the had been to the semboren to the se

the end, waich other planists pay more or less as a repetal of its initial appearance, here took shape like a dream of itself, emerg-ing faintly in the mist of nostalgic recollection, then gradually gaining volume and presence until it assumed its familiar contour. Neiman's insight altered the whole shape of the piece. making of the simple ABA form a profound story of a soul meditating on the impulses of the heart and on their poignant transformation by

time.
You may be thinking that these metaphors of mine arise from rapturous critical overreading, but Neiman's playing demands such a total in-volvement of the listener's self, for his own attitude toward music-making takes in the fullness of be-ing. Even very good musicians soon-itimes sound vapid when talking a hour their art., 'or not Neiman, whose verbal statement (excepted in his splendid Lync Records CD of a Tokyo rectrall doquently mirror the reality of his performance. "Classical music." he comments, "va universe that contains the entire gamus of human experience... It is an eternal search to a ind the true meaning of toward music-making takes in the fullness of be-It is an eternal search to find the true meaning of each piece, and since life is nothing less than an unanswered question whose joy lies in searching for the answer, there is no closer thing to the core of human sixteence... To be a musician is to be a translator of the internal soul to the external

Like many concert-goers, I dislike perform-ers' unrestrainedly exhibiting their personal ers' unrestrainedly exhibiting their personal feelings with distorted facial expressions and melodramatic bodily movements. "Let them put the feelings in the muse, and spare us the histo-nics." Actan Neiman, it must be admitted, does not are an allow detenance on stage, and he is not inhibited about showing his heart on his second. sleeve -- a habit that some members of the au-dience considered an irritating distraction. But there is a distinction to be made here. What his

physical movements mainly expressed in his performance of Proboffer's Sonata No. 2 (for example) was not en-vision but rather his participation in the music's structural events, in the vudden changes of direction that characterize this word, its rapid instaporations of the fyrical and instances of the forest probability of the probabi score, just as a good singer's ges-tures underline the meaning of the words and melodies he or she is

singing. Nor was there any sense in which Neiman-as-interpretive-dancer drained away the energies of Neiman-as-planist: what we heard was exactly what we saw, and at the same level of gripping con centration. When, in the centra section of the Prokofiev Sonata's brie section of the Proconer-Sonata or order. flamboyant Scherze, Neiman reflected the sassy, sauntering theme with his own body English (perhaps in a Prokoiler per-former it should be called body Russian), be helped us to see what he himself saw in the music, to legitimize the musical meaning by opening it to the world of the body. Of course, who opening to the world of the body. Of course, what sources alternately is show their music sounds to this state in a Bernary successful of the series of Bernary successful of this work at their verning. I noted that — whatever he may have looked like while playing in — Bernary quite falled to provide their musicular islamtimes of that same there, playing a blandly as a disembodied one sick all sets that could never have be in

translated into dance. Neiman, know

translated into dance. Neiman, know-ing with his sure mussed in tincits that this was dance, danced it. Neiman, it seems to me, has the right to do anothing he wants, if he goes on playing the wayle did at Sher-wood. You should have heard his Chopin (including a stupendous read-ing of the A-flat Polonaise, full of ence mobility, and volcanic prover. residence, nobulty, and wocanic power, and a sizzling, bravura interpretation of the Opus 42 Grande valse). You should have heard his Rachmaninoff, his Faure. And to think that I myself might have missed it would have regretted forever! .

Adam Neiman, Jisto Sharwan Li, Ilida Chamber Minis Society Sharwand Auditations IL Ilida Chamber Minis Society Sharwand Auditations II, Ilida Chamber Minis Society Del Monte Cipe 14 Resethers, South St. J. File Monte, Cipe 13 No. 2 "Finepest" Faunt Neutron No. 4 in Enfant, Cipe 16 and and Bancasio No. 4 in 4-file Cipe 16 and Santonio No. 4 in 4-file Cipe 16 in Enfant Cipe 18 and Steme Cipe 18 in 18 Pales and Sharwand Cipe 18 in 18 in Cipe 18 in 18 in Cipe 18





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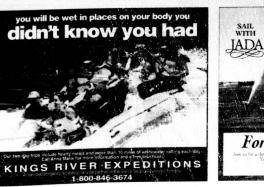
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Music by UCSD Composers Chaya Czernowin, Brian Ferneyhough, and John Fonville may be heard when I sa Cella presents a flute recital at 8 p.m. tonight. Thursday, May 6, in the Recital Hall at UCSD's Mandeville

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Center. Cella a al be joined by guest artists John Forville (Bute), Jen Colib (voice), and Julie Randall Oshorn. Tickets are \$5, 619-534-5404. (A ZALA)

the season on Foday, Mey J, with the see by the Buyes/Webster Dour. Solo artists Leone Buyes (dute) and Michael Webster (chariest will be as-sisted by Karen Follingstad (piano) and September Pays. (fluic) Daring, this "Mostly French Evening," you'll hear works by Boulanger, Sachler, Car

Inner Pathways Festival, Robert Frickson was a leading exponent of ex-perimental music in the United States permental remote the the United States, and his repeated in various areas of music fina term valuable to the generation of correlations of correlations of comparable of the control of the control of the composition of correlations of produced him. A concert of Fields, May 7, 100 Fields and 10 CSDS, Mandacellife Center, and a discussion session, also in Fockson Hall, starts at 4 p.m. on Naturally, May 8. Free Call Ref. 487-498 for information, 0.0 A 501.8.

The Graduating Class at Palomar College is honored each spring with the President's Conserts. The year's concerts take place at 8 pr. non felder and Saturday, May 7 and 8, in the Howard. Buther's Theater. The 16-member Palomar Chorak Cism. Ite-member Palomar Chorak - rum-ber Ensemble will present Mon-teverdis "O Primavera," Byrd's "Ase Verum Corpus," and the "Ave Maria" Verum Corpus," and the "Ave Maria"

overture to his 'Candsde.'
Tickets are \$10 general. Find
Palomar College at 1140 West Mis-sion Road. For more information, call
760:744-1150.12453. (SAN MARCOS)

Psalms and Vespers, the USD program includes selections by Mozart and von Biber. Tickets are \$8 general, and concerts begin at 8 p.m. on Friday and at 2 p.m. on Sunday. USD is found at 5998 Alcalá Park. or information, call 619-260-2289

Never a Dull Moment, in Gauseppe Verdi's Maskal Ball, the King of Swe den falls in love with Arnelia, who happens to be his best friend's swife and contrives to meet her alone

ckaratroem discovers the tryst, he piots to kill the king at a masquerade ball. Minkod Ball's the final production of the season for the fan Diego Opera, with singing by tenor Richard Leech, at Gustavus III, soprano leanne, Michael. Leech as Gustavus III, soprano leanne-Michele Charbonnet as Arnelia, and haritone Mark Rucker singing Anckarstrocen. The opera is sung in Italian with the text prosected.

Enjoy the production:—directed by Michael Hampe and Jamducted by Edoardo Moller — at 8 µm. on Firlay, May 7; at 2 µm. on Sunday, May 8; and 47 p.m. on Wednesday, May 12. Taxiess range from \$31 to \$112, her the ripids at 5an Piego Clair, Theatre, 202 C Street, For reservations, dual 619-232-7636.

An Evening Concert is planned by the An Previous Control. 1, Testingto to Lie Clumber Singer. 2: Cusposium Col-lege at 7:50 p.m. on Friday, May 7: in the Fee. Am Reputal Hall: The discrete or Linguign borns Industrial Administration is tree. Tind the composit at 8800 Catolo-mont College Three call 60 to 464-7255 for information, IS, CAUSES

Diego are joined by L.A. Baroque for a concert at 8 p m on 6 storrday. May 8, at 51, James by the Sea (743). Prospect Street J. The program, in-cludes selections by Schilter, Sturk, Part, Biber, Monteverdi, and "Dista Dominion" by Handel. The requested donation is \$10, For reservations, call 619-260-8100 x154, ISA 305LN.

Madrigals Are Short Compositions charm of loss are the themes inspar-ing the program planned by the La Jolla Renaissance Singers at 2:50 p.m. on Sonday, May 9, at the Timken Museum of Art. Free: 619-239-5548.

planned when the St. John's classic music series continues at 6 p.m. on Sunday, May 9. Daniel Copenhaver and Phylin Ferrori win persons Find St. John's Episcopal Church et 760 First Avenue: call 519-422-414 for information. An offering will be received. (CHULA VISTA)

Organ Concert, civic o. genist Roben Plimpton plans a concert at 2 p.m. on Sunday, May 9, at the Sprinkers Organ Pavilion. Dial 619-701-8138 for details. Free: (BA.804 PAW)

Performers' Forum, UCSD under graduate music majors will perform mixed repertoire at 8 pm. on Suc day, May 9, in the Recital Hall a UCSD's Mandeville Center, Free 619-534-5404, nA 72.1A

Tickets are \$5 general its KNA

USD Chamber Music II. Chamber Music Ensert Angela Yeung, plan a 8 p.m. on Tuesday, Mi French Parkor (in Fosio the University of San I

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Art behind the Scenes, in exh Art behind the Scenes, or exhibit featuring work by 2 entities in his lap-pen to be full-time stell members, as San Deep Masserton open with a reception at the hyerical Street Forum at 550 pm. on Friday, May 7. Set the set — in a viciety of mediu— shooply Spin- from Syrut Sheet III rams at 301 Spinos S

ception at 6 p.m. on Priory, May 7, Regular gallery hours are 11 am. to 6 p.m. Tuesday through Friday, 10 a.m. to 5 p.m. Setorday Pind the studio at 1615 1/2 West Lewis Street, 619-692-0099, (MSHO) mil.5)

Muss and brotherss are evaluable. For information, cell 760-489-4101 (\$5000000)

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Send a note and how you may be contacted to:

reception at 1 p.m. on Saturday, May 8. Lipe is 2 watercolor artist and the owner of the Artists Gallery. See the show through Saturday, June 3. The gallery is located at 7420 Citard ART MUSEUMS

sale An . "Estingues colonics or in a copporar gard of the seleting process. In: "Are Than Heast. — The first page is Medicine in Chilogos." "Are "Si such Adequate Neckolong prochemor profess to control features. Control Medicines Control Medicin when the patient had no more use for them, but many have survived, and some are included in this exhi-The "99 Abstract Show" at Sum-

codices from "The Nippon Chieces from "The Nippon Chieces from "The Nippon

Objects from "The Nippon Mingelkan Collection, Selections by Soetsu Yanagi" — the world's first museum dedicated so the arts of the

See this show through Sunday, Au-gust J.

The Mingel is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 619-239-0003. (BALBOA PARK)

Museum of Contemporary Art, Downtown, the museum's collect-

tion: The 1960s. The exhibition features seminal transitional figures Jasper Johns and Robert Rauscherg, along with work by Andj-Warhol, Roy Lichtenstein, Class Sdenburg, Carl Andre, John McCracken, Agost Martin, Elisworth Kelly, Robert Frein, Izhand Kuscha, John Baldessani, Joe Goode, and Craig Kauffman, The show closs on Swodes, July, 1980s.

Craig Keaffman, The show close on Sunday, July 18.

The museum's Pan-American Project series yields up "Mercos Ramines IRRE" American Comp Primer Idioma Libres as First Language. For the exhibit, the artist has created an enormous seen heart displayed outside on the south plaza entitled Accreaced a pun on the Spenish world, cereas I amourt-plated and content amount-plated and content from the place of the

words cream immour-plated and geometric-from), in his related instal-lation, indoors, ERRE present ser-eral other places related to the therms of language and love. This show conclude on foundary, lift is from the moueter at 1601 fea-tures floodinated that from the con-tract floodinated of throubs with the contract of the contract place smaller, transfer stations, 619-234-1901, (DOWNTOWN)

e: 619-459-5844, Regula

hours are 10 a.m. to 5 p.m. Tuesda

with the security of the chicken section is by extended to the chicken section with the first density (blue Text Circle Line Marks be Adverge, Carlo Line Marks Adverge, Carlo Line Marks (Line Line) and Thompson - Varion Service (Sold Thompson - Varion Service) and Tony Margar The either General Line Marks (Line Line) and the Carlo Line Marks (Line Line) and the Carlo Line Monday through Standay, June 4.

Callier's hours are 10 a.m. 10.

4 pm. Monday through Service and 12 a.m. 10.5 pm. Souday And the plays at 4010 Caddition. Screen (15) and 10.5 cadd from Service and 12 a.m. 10.5 cadd from Service and 12

"Birds of a Feather," on exhibit of drick is on exhibit at the Arrists Fo-rum through June. Along with work by the architect, neutralist, and pho-tographer, see Chinese brush paint-ing and bird paintings by Susan Ma-Haull, this, nince and the gallery owner) and Kitty Tow. Head to the

owner and Kitty Tow. risks to the gallery for a reception at 1 p.m. on Sunday, May 9. Find the gallery at 4072 Adams Avenue 619-641-5855. Regular gallery hours are 10 a.m. to 7 p.m. Monday through Saturday. (AXASMG109) "Animala Omby" by Mehra Riley are

"Animalo Only" by Meha Riley are on exhibit at the foothilds Fine Art Calley through Thursday, June 3, you're invited to a reception for Riley 12 pm, on Sunday, May 9. The gallery is located at 8051 University Avenue. Hours are 11 am to 4 pm Tuesday through Saturday, 619-664-7167, IA 80534. Classic Images of Celebrities in-

1. Deegan, t/o the Reader

Son Diego, CA 92186

P.O. Box 85803

6.95 228-1951, SDANIFONNO
Museum of Contemporary Art, La
Polla, religious technings of both the
East and the West are integrated in
Spaced Minors. The Visuoury Art
ad Alex Gery," Grey uses the body to
explore the boundaries of operatuality
and the human mind, with imagery
ranging from depictions of the
eartiful body as matter to the stanternedment both as a servine Visuour. SEXUALLY ABUSED earthly body as matter to the tran-scendental body as a spiritual force. The show concludes on Sunday.

May 5%.

British artist Lucius Freud re-turned to esthings in 1982 after a 50-year beach from his earliest exti-legs of the 1940s. "Duzius Freud Exchings from the Parket Webser Col-lection" features 41 exchings sharing

ture paintings seen through his familiar portrait and studie subjects. Freud's work is on erhibit through sounder, May 23.

"Contemporary Collectors XIV" is an establishin abovecating the selection of works that may be chosen for long test may be chosen for the group is 1999 acquisition. The Contemporary Collectors have purchased nearly 60 seeds for the manuscript and the procession sizes IVS — which lower.

chains nearly 40 works for the mu-sicin since 1955 — which power with make the rost this year? Check the possibilities through Sunday, May 23. The museum's recent collection, grainly as documental in "Rectains from the Permanent Collection." The 1999, "The exhibition features a younge generation of union who are covaided defining figures in the art covaided defining figures in the art of the 1999, schooling Manhee Berney, James Luna, Francis Alfs, Kiki Sensti, Doris Salcado, and others. This

Museum of Photographic Arts, ered with Light: Selections from the Permanent Collection\* explores the hermacent Collection\* explores the carrier's simple meets of aministing the cerebally world. The images should be compared to the compared to the collection of collection of collection of collection of the collection of the collection of the collection of collection of the collection of coll

measure dedicated six the arts of the people— are carrierd) on exhibit in the 1905s, six-late and sent-texture forces "trapp recognized the hearts are carried for daily see and experience of the section of the section for the section min tail jump the [speaked seet min tail pro-pick and gar (err.) "The measurem six-texture today is with varied before section of the section for the section of t

6/9-28-259 (Dewiston)

Quantité Basson of Art. a group

of 30 artists associated with San

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San Diego Museum of Art, the mu-seum's permanent collection in cludes Italian Kenamanor paircings

Timken Museum of Art, the mu Timbers Museum of Art, the mu-bulin's permanent collection in-cludes haropean mesters. Peti-Can-tury American printings, and Rossian icoms For information, cital 619-239-5548 (BALSCA FARM)

CONTEST PRIZES **EVERY** WEEK ON THE READER'S WEB SITE!

CONCERT

The ultimate Neil Diamond rock and roll review band, Super Diamond's "Surreal Neil" will have you dancing on your chair at 4th and B! (Deadline to enter: I pm Monday, 5/10)

# **THEATER**

Win tickets to The Magic Fire at the Old Globe! Set in Buenos Aires in 1952, this semi-autobiographical play of nch humor and universal truth is also startling and a funny indictment of the dangers of complacency.

(Deadline to enter: 1 pm Thursday, 5/13)

Simply visit the Readers site to enter

www.sdreader.com

May 20, 7:30pm

MARK O'CONNOR

San Diego welcomes Grammy Award-winning violinist

Mark O'Connor, whose string technique bridges genres from classical to country. A recent transplant to San Diego, O'Connor has been featured on PBS' "Great

Diego, O'Connor has been realized on Pas Performances" series and "The Kennedy Center Honors," and has performed with the likes of Yo-Yo Ma and Itzhak Perlman. Don't miss this chance to hear the

artist the Baltimore Sun says, "... has earned the genius label."

Tickets are only \$20. Seating is limited. For tickets, call

(619) 696-1966, or come to the museum Box Office in

SAN DIEGO MUSEUM OF ART

1450 FL PRADO \* BALBOA PARK

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Tony Kushner's Angels in America, part of the which opened Friday at Diversionary Theatre. Coleridge complained he could never keep an entire Shakespearean play in his head at one time. Angels has that quality. The 34 scenes, which jump enter cause-cpearen pay in no issue at ultim dra-dogli has the quilly. The 49 scenes which dra-ft pay the pay the pay the pay the pay from fantasy to reality angients a real estate side to sold Lake 2 viliame holated housewife tours. Antactica with her travel agent, Mr. Lies (if y sup in her head, fight 50 what's that hakimodo-ing in the background?): Pror Walter's immune system is collapsing. Even his ancestor—a 13th-century squire and a 17th-century Londoner—a 17th-century long-come pay the pay the pay the pay the pay the pay the pay comedy routine, yet when he talks comic talk— comedy routine, yet when he talks comic talk— of having e em in the palm of his hand, or murdering em — he means it, literally.

linical affiliations rupture from white's illness). Po-linical affiliations rupture from whith. Marriages fracture [loe Pitt's a closet homosexual, his write, Harper a close till-freak). On Ange's vast can-va, we witness the cracking of history with both large and minute. And in Part II, called Per-stroika, Kushner creates new combinations of unlikely allies from the old regime. In the properties of the properties of the properties of the pro-teated properties. The properties of the properties of the pro-teated properties of the properties of the properties of the pro-teated properties. Properties of the properties of the pro-teated properties of the properties of the properties of the pro-teated properties. Properties of the properties of the pro-teated properties of the properties of the properties of the pro-teated properties of the properties of the

Three acts and three and shall hours long. Am gris is aduzing to sea sit in duming to produce In a note, Kushner asks for a 'pared-down style of presentation, with minimal scener and scene shirts done rapidly (no blackousts)." A true Brechtain, Kushner doesn't feet about flusion making. "It older," it soler, "It did not be the state of the s



Angels in America, Part I, Millennium Approaches, by Tony Kubner
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1999 Actors Fostival
Actors Alliance of San Diego, St. Cecilia's Playhouse, 1620 Sixth Avenue, San Diego
Playing through May 9; Thursday through Sanday at 7:30 p.m. For information call 619-299-6475.



can accommodate Angels to disappear. In many ways, the play works better in an intimat

works better in an intimate room than in the cavernous barns that usually house it. Lise Galer, new to San Diego, begins the evening as quirky Rabbi Isidot Chemei-witz, He conducts a futeral for Sarah Ironson, who came to America ("the melling pot where no one melted") from Lithuania and is mourned by numerous descendants. Galer is remarkably numeed: sharp, yet absent-minded, improvising a heartfelt speech amid the for-

heartfelt speech amid the for-mal service. She sets a wonderful tone, which the rest of the show rarely recaptures. Imagine a spectrum, with comedy on one end and drama on the other. The cast gets the jokes right—the set-up, the sell, the wait for the audience to selt, the wait for the database get it—but not the drama. Too often, when a character delivers a serious speech (and Kushner permis himself many an author's message), the words get recited, and you can hear the actor say, "I am now utter-ing a profundity." There are even times when the actors haven't a clue what they're talk-

ing about.
These scenes fall flat. Stranger still, in many two-character exchanges—as when Louis (james M. McCuilock, who stumbed throughout argues with felire Tony Hamm) about society's ills — it a sa if each is alone, doing a solo audition piece. They never telate to each other!

to each other:
Angel asis for pot-boiling melodram in one scene, high tragedy in another, but omal tragedy in another, but one, with as many cracks as a faultline, mirrors the play's theme. The Diversionary production, however, hadn't solved duction, however, hadn't solved these shifts on opening night. The actors, for the most part, gave their roles a single, usu ally comic, trait — Harper is real pritery, lot is unbelievably in nocent — rather than dimension or the versatility needed to perform in the different rings of Kushner's 10-ring circus.

The 1999 Actor's Festival con-tinues through this weekend. Now in its ninth year, the fes-tival showcases local actors, playwrights, and directors. The actors perform on an all-black stage and, my visit shis year indicate, usually do high-qualit work. Some of the authors are rec

Some of the authors are recognizable — Lanford Wilson, Edith Wharton, Ber'olt Brecht. Others are locals whose names could become known. We ve could become known. We vector to recome the performance of the perform

Sure he's slow, but look on the plus-side: Hamlet doesn't have Enter Romeo, his heart

smeared on his sleeve, to rescue smeared on his sleeve, to rescue
his belowed. But she's got e-re
for the dilatory Dane. They exit
Romeo's crushed Enter Ophelia with her crown of flowers
and ditty mien. She says she's
programmed to say whatever
pleases man. In what must be
the land-speed record for turn
abouts, Romeo falls in love anew. As they exit arm in arm, Ophelia asks, goofy-eyed, "Like to swim?" ■

#### THEATER LISTINGS

track, and pract a special robotics. Marine a samp coulded—andividual lines can make you tungh and seep— and selective a spirit population; in the ends. Division of selection is consistent, Amendative selection is consistent, Amendative selection is a selection of the selection of the selection of the consistent of the selection of the consistent of the selection of selection of the selection of selection Marty Burnett's set, which takes its cue from the play's first line, ereates a prairie state on NGRY small stage; Peter Smith's lighting and Lotric Blackard's Old West costurnes enhance. And Mischael.
Roth's score (fersty fiddles and

Worth a try. NORTH COAST REPERTORY THEATHE THROUGH MAY 30: THURS: AT THROUGH SATURDAY AT 8:30 THURS

Actors Alliance of San Diego:
1999 Actor's Festival
Revised this issue
Worth a fry:
51 CCOLA, PLANIOUSE, THEOLOGY
MAYS, THEISEAN THROUGH SUNGAY
AT SIGNED TO EACH AND INNES OF
SHIPPIC SHOWS CALL 619 2994475. All-Male Importance of Being All-Male Importance of Being Earnest Write Productions stages an all male production of Ose or Widels comedy, adapted by Hugh Hysell and tast-forwarded 150 years to choice and the Hampsons. Fired Tracey dore not.

Angels in America, Part One

Before 1872.

Be

Worth a try.

POOPM.

Pearl Cleage's drams, set in 1930 Harlem, takes a while to get going Actione resembles Friends. Four unattached African Americans live routine lives: Enter Leland Cun-

June a receptor for and the em-bodiment of Prohibston. December server four triums the plan to unfold it is a satural page. Yout also one boundaily, Joseph Latimore V.L. Line Hook, K.L. behave seen angel segat, and the ever learn to look for learning and the server learn to look for learning and the state of the latinose. The server learn to look for learning and the state of the latinose is a mean and not asked to long the server learn to look for learning and the state of the latinose. The server learning the latinose is a latinose of the latinose latinose is a mealable to a latinose and a for species of the latinose and a for species of the species of the latinose and a for species and latinose is a mealable to a latinose and a for species of the latinose and a for species and a for species of the latinose and a for species and a for species of the latinose and a for species and the species of the latinose and a for species and the species of the latinose and a for species and the species of the latinose and the species and the species of the latinose and the species and the species of the latinose and the species and the species of the latinose and the species and the species of the latinose and the species and the specie

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SUL WESTERNET CHARGE SING SAN DIEBO PLAYBOERS SERIES





makes the "how" work is a treat.
One could wish the play, first performed in 1936, moved more apace. But the production, directed with a comedy of manners senior by Jeffrey S. Miller, is assured and by Jeffrey S. Miller, in assured and engaging. True to the Lamb's aes-thetic, Burman' i Honeymoon is an ensemble show. Several performers stand out, however, David Cochran Heath and Cynthia Gerber excel as the newlyweds, suave and smart

8:00 P.M. MATINEE SATURDAY AT 4:30 AND SUNDAY AT 2:00 P.M. the newlyweds, wave and smart and living a life us mere mortals can only dream about. Doren Elias as Bunter, Christopher Reber as an irate Scot, and Mary Miller also ment mention. Especially Miller, She plays the uptight, provincial Miss Twitterton. The moment

Worth a try. LAMB 5 PLAYERS THEATRE, THROUGH MAY 23: TUESDAY THROUGH THURSDAY AT 7:30 P.M. IRIGAY AND SATURDAY AT

for the first time is alone worth the

Comedy Codependents
The Improv comedy troups per-toying the first Finday of every
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SIMEL NORMAN HEIGHT OF PROST PRODAY OF EVERY MONTH AT 8 00 P.M. FOR IN-FORMATION CALL 619-280-8177

CSUSM One-acts

Cal State University at San Marcos offers one-act plays by Dayd
Marnet, Ren Calabsell, and Eriest
Thompson. directed by Marcos
Martinez, Admission is free.
CALFORMA CENTRA FOR THE AREA, ESCOMODO, TUSEAN, 4W 11, AND
WEDNESDAY, MAY 12, AT 8:00 P.M.

Dumn Yankees
The Welk Resort Theatre offers the
Tony Award-wanning musical
about a sodentary baseball fan who
makes a pact with the devisi. Patti
Colombo directed.
WILK RESORT HEATRE THEOGRAPH
MAN RESORT HEATRE THEOGRAPH JUNE 12: TUESDAY, AND THURSDA THROUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH THURS DAY, AND SUNDAY, AT 1:45 P.M.

The Dresser
Octad-One Productions presents
Ronald Harwood's drama about an
old actor and his scalet. Wayne Alan
Erreca directed.
OCTAD-ONE PRODUCTIONS, THROUGH MAY 16 FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNGAY AT 2:00 P.M.

Everything in the Garden Scripps Ranch Community Theats stages Edward Alber's comedy about a neighborhood bent on keeping up with the Joneses. SCRIPPS, RANCH COMMUNITY BILATER

First Fridays
The San Diego Guild of Puppetry
offers an evening showcasing puppet plays, stores, whether, variety,
and ventillequism on the first Friday of every month. Resman's savey lighting knows when to tweak the brighteners. Worth a try.

HEATER IN OLD TOWN, OPENENDED REV. TUESDAY THROUGH FROM Y AT 5.00 P.M. AND P.M. ASTURDAY AT 5.00 P.M. AND BALSGA PARK, FIRST FRIGAY OF EVERY MONTH AT 7:30 P.M. The Glass Menagerie
Poway Performing Arts Company
stages Tennessee Wilsiams's drama
about the fragility of the soul.
Linda D. Orr directed:
Poway Beforenses Arts COMPANY,
THROUGH MAY 10. FROMY AND SAUR Page Plaid
The logs harmonizers in search of plaid open coats are in their third year at the Theatre in Old Town-loseph Campbell urged everyone to follow worth bis: Assault of the tight harmonies of 50s 700. Tollow you false. Joan at the stage have considered by the property and the search of the property and the search of the property and the search of the sear DAY AT R DO P.M. MATINEE SUNDAY A

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A unique and thrilling

evening of dance featur-ing an evoca-

ing an evoca-tive new score played live, and the brilliant visual art of Stephen P. Curry. Don't miss this exciting season finale!

**OPENS** 

TONIGHT!

200FM. Grace and Glorie Onstage Playhouse presents Tom Ziegler's drama about a city woman who helps a 90-year-old country woman in her cural Vir-THROUGH JUNE 12, THURSDAY, THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

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TOTAL MODIFIES.

Homeward Bound
Community Actor: Theatre
restages Jack Barefield's "morality
play with munici." In which the
Devil and St. Peter fuss over who
gets whom, Jennie Hamilton di
recated.
COMMUNITY ACTORS THEATRE, NEW

AT 8 00 P M. MATINE SUNDAY AT A Midsummer Night's Dream SDSU presents Shakespeare's com-edy of magical worlds and mis-taken identities. Peter Latiham di-rected. DON POWELL THEATER, SAN DIEGO

STATE UNIVERSITY, THROUGH MAY 9. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. Moon for the Misbegotten
The Laguna Playhouse presents Eugene O'Neill's last play, a bitter-

et tribute to his drunken

MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Marder on the Trail

The Wild West was never this
wild." in a new dimner theater
who dumit starring Sophie Tyler
and Granie Bardpiece. Dinner me cludes barbeaue or caffish
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700 NOLEDARD LA MISS. 0981.
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playwrighting candidates Bill Canning and Sout Stein.
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UCSD, THROUGH MAY 9 CALL THE BOX
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On the Map II
The First Theater presents original
socially San Diego playwrighte.
The Zhabetinishy Reactions by Indish Montagora and Strange healthlaws by Tim West. The plays run in
reportiny. Call the theater 63: 233
2505 for dawn and times of each
next reporting. Call on the Call of the
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7:00 P.M. Vantage Theatre presents, spring workshop production, Robert Salerno's new, multimedia

retelling of the Orpheus myth "in the context of the last three

Playing Dector
The Pane Hills Players present
William Van Zandst and Jane Mili
more's slapsick cornedly about a
struggling writer who duped his millionaire faster into believing he spent
the last eight years in med school.
Now the father wants to see his sont
the doctor. Scott Kinney directed.

THE BOCON, SCOTT ATTRICT DIFFECTOR

MAY 29, FRIDAY AND SATURDAY, DIFF
MER AT 7:00 P.M., CURTAIN AT
8:00 P.M.

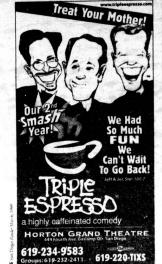
San Diego's newes' theater, the Coly (pronounced "Kull-lee"), opens its doors with one of the most popular shows in local bi-tory. David Marmet's grim comedy ran, off and on, for five years at the Fritz. It's back, once again dire ted by Duane Daniels, and it's

rested by Duane Daniels, and it's sharp as ever. The 'prevensity' in the title and 't what you think. It's the way verrans of the singles scene ered barriers to preven themselves from intimacy. Danny and Deborah are on a collision ourse with, lower His friend Bernie and her rionimate Ioan want to prevent it. Just because, Between Bernie's havered of women, and Bernie's havered of women, and Bernie's harved of somen, and four's of men, opinition has in a prayer, in the frour long control, data a prayer, in the frour long control, date with a finite part of the cally prediction moves at a brisky Mamerian (dp. The modes) et al. (ed.) and the source servers and a few chairs—makes for fluid changes. The construers and sound design earth the period (Chicago, 1976) and causer critiquing moustan memories. The acting is often most elong the control of the contro quent when no one speaks. During these moments we see how two angry single soloists — and this is one angry play — destroy some thing that might have turned out

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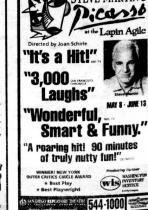
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other's a first rate mime, and the third's a crackerisck magician. The trio's so talented, when the plot has them complain of difficulties to overcome, you wish they'd quit trumping up the pseudo drama and get on with this entertaining, if lightweight show note: the origi-nal cast members have been re-

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they crees up on you, stiernty, patiently, affecting you deeply. This tender faulus is no hreat you will not get stung or thrown by their sensual being. Take the hand of this pay create bull and open those eyes to the stinging sensation of face. With pool tables, a great juke and perfectly mixed cocktails, they are bound to get stung. 21 & over

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His manners the are sky yet comforting. Knowing I am a newcomer he sits beside the orders himself a \$2 domestic beer and kindly offers me a \$2 well. It's Happy Hout, 5 to 7 pm, here at The Pennant. I dec**line his offer and orde**r a \$1.75 draft. He cannot resist this tug, this allure. I slip him my number beating him to the act. 21 and up.

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ne foreign affair at Sevilla calls upon the straying bull every Wednesday. The ultimate ub expenence in the Mocambo Room entices the lurking bull and forces the Latinpropean dance rhythms to stimulate his body. This buil must be well fed in order to satsty his outrageous hunger. Sevilla's authentic ruisine succeeds in satisfying this task. 21

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Zoee, the Galactic Bornisshell, come from the stars which create you, the astrological beings. Born in 1964 and 1976 you are the DRAGON. Friday's after hours descend into the ire-breathing rage of your treasured den, the **Dragon Lounge** Saturday night, **Sip** through the Glitter illusions of Prophet Productions, 21 and over

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Arith and bite come together at Mortage, creating a powerhouse of excessive energy ind bruttal advortness. SRH presents **Studio 64**, the breeding ground for art, music, **fast**or and film. This Half of Fame club goes off "every Friday DJ Ion Bishop creates after hours contil Sam. Here, the Taurus/Dragon spilonges in existacy. 21 and over

#### Winstons West

1921 Bacon St. 222-6822

Objetanterlagicopy of stre Tauxis Gradon are strong determined logical and complacess. Review yourself from the burdens you bestow upon yourself your the crowd on Thursday. 5 % for Robert Walters' 20th Congress its act all with members from I te Greyboy. All Start. 21 and over at always.

#### **Blind Melons**

710 Garnet Ave. 483-7844

The Dragon is inesistible. He has the power to cloud your mind, put you off guard, and tumble you screaming with you to the floor of his care. Accompanied by these Dragon. creatures on Saturday, 5/6, you might even find yourself dancing aimlessly with go-go delights at the biggest dalke party. The Candy Bar. 11 and over



"I get paid to do this?

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

By Robert Salerno

Fridays & Saturdays

ing issues from their mediscre-pasts. A formular story line? Yep. Straight from Ferener Pland. There's also the Foreier Pland problem: the three comedians are far too tal-

isons, but Thearresports' game show" is a hoot. The 90-minute evening uses various formats. The show I cought had "Team Sports' — two pairs of players

when I stayll have "Test" and the compression that address single-stayl that the compression that address single-stayl that address single-stayl that address single-stayl that address single-stayl that a stayl tha

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#### Calendar MUSIC SCENE

"This guy is a phony,"

morning show about ledi Josh, who is bolled by Star 106.7 as a huge Star Wars fan Josh is such a fan that he has been camping out since they wanted to make it.

April 9 in front of the Mission authentic, they should have

Jacor employee. "Star completely set [Jedi] up with the tent, sleeping bags, a TV and video games, and comp

be the first to get a ticket to see Star Wars Episode I-Phantom Menace.

star wars tans in Floulywood are doing, just trying to get some cheap publicity."

TV stations KNSD and KFMB both showed up and did an on-air piece about Jedi, giving the Star 100.7 banners

giving the Star 100.7 banners's surrounding Jedi's tent some valuable TV coverage. Cantore maintained on the air that Jedi Josh is nothing but a shill. On Cantore's show, Matty [Keating, fellow 91X personality] said that he had challenged Jedi to a friendly same of Star Wegs trivial. game of Star Wars trivial pursuit. But Jedi came afte

pursuit. But Jedi came anter Matty with a squirt gun. On another day Matty and two 91X listeners lobbed water balloons at Jedi's campsite. "Security chased [Matty] out of the mall," said the

put a guy there who knew about Star Wars. This is

SlaR

alley AMC 20, ostensibly to

Phantom Menace.

"He's a promotion
wannabe that Jeff and Jer
stuck out there," said one
employee of Jacor, which
runs 91X and ten other local
stations. "Theard he's getting
paid by Star. They're just
copying what the die-hard
Star Wars fans in Hollywood

M STAR WARS FAN OR thing, everything they do is

about putting listeners through hell so they | Star 100.7 can benefit. Star 100.7 station

manager Tracy Johnson maintains it is 91X that is running on empty when it comes to promotional creativity. "They stole our signs and stole our banners. They think they are getting even. If they spent as much time worrying about their listeners and less about us, we would then have something to worry about.

Johnson did not want to disclose whether ledi losh with a read by Star n fact getting paid by Star. Concerning ledi Josh's

lack of trivia knowledge. Johnson said Jedi "never said he was a Star Wars trivia - 11

high school girls. Stern's sho

issuel arrists looking for a Inter-station turmoil ago the Cashah used the sp for its CD release party for Musica del Diablo not just between facor stations and non-facor stations. Dave Rickards of stations. Dave Rickards of KGB's Dave, Shelly, and Chainsaw said on the air that he was embarrassed to work for the same company that allowed Howard Stern to joke about the Littleton killers compilation. A year ago Rocket from the Crypt taped a music video there, and hands like Tiltwheel, Three Mile Pilot, and Blackhear and Beech for a practice having sex with the fleeing

"It's in the middle of aired on Rock 105.3, which is aired on Rock 105.3, which happens to be just down the hall from KGB.

A week earlier things got tense when Rickards said he was miffed that Craig Hedrich — who runs the nowhere in downtown Weedon explains "There isn" weedon explains. There much around. There's mechanic's shop, a few scattered houses, mostly parking lots. We had live shows there. There was commercials during the Stern show — always parks his motorcycle so close to drinking, but it never got ou of hand. We built a stage. There was a whole separate section built for a recording studio. Graffiti artists would motorcycle so close to Rickards' car. Rickards called up Hedrich and berated him on the air. Whereupon Hedrich walked down the hall come by to paint murals. They did this really great piece in the courtyard. There and entered the KGB studios while Dave, Shelly, and was even ramps and a half-pipe [for skateboarding]. This was, like, the ultimate place I dreamed about when I was 14 Chainsaw were on the air. Hedrich was sternly ridiculed

Tiltwheel and Belle Cora

could have a home base. He

and told to get out. Insiders said the vitriol was no joke. Things might even get more testy when 10 of 11 years old." But the Union and Beech dream ended last Friday. The Jacor stations are moved into the same building off of 1-15 owner of the warehouse on Aero Drive, Currently pulled the plug.

The anchor for Union and facor's local stations are spread out among four Beech was Chris Squire, a rocker who Weedon said rented out the warehouse for Highway and in Kearney Mesa and National City

overed his rent by retaing out spaces in Union and Beech to outsiders.

ints of cheap beer and organistic butts," said Jason Weedon about the downtow Beech to outsiders.
"I think his demise came when he started renting out to promoters who brought in hip-hop/techno dance." use popularly known n and Beech. med after the hows," said one promoter. cooked some shows there but I always was low key space has been the best kept



accident. From his hed at th

UCSD Medical Center, Squir

And A renter Squir said, "I think the cops have a sendetta against anybody doing anything good for music in this town. I think they we got nothing better to.

"I figure the reason I've survived this long

tag says John. I am getting a haircut at one of those \$4

shops near the Navy base, and

on the NCAA playoffs.
"Gambling never did
make sense to me," he says
"so I never touched it. I ne

could figure the point spread

thing, and I actually lived in

thing, and I actually lived in Las Vegas. Was a time back then when a musician could make a good living playing Vegas, although I didn't realize it at the time."

"You're a musician?"

ask. "What did you play?

"Drums."
"When were you in

Vegas?"
"Mid-'70s, I guess, until
the mid-'80s.... We worked a

lot at Caesar's Palace, you know. I sat in with Engelbert Humperdinck, the Coasters. Young Rascals, anybody. Some nights. I'd do double shifts. I'd play drums during the first show, then at in on keyboards for the second

show at another club - I car

play piano, too. That way, I'd bring in \$700 to \$800 dollars a night... I started out playin with Mitch Ryder. You ever no, too, That way, I'd

heard of him?"
"Mitch Ryder and the

lot at Caesar's Palace, you

about it. When we did it, it always...relied on word of mouth. These | dance romoters | did a full-on promoters) did a full-on publicity thing, and the cops busted it down."

"The cops made the

landlord give us an eviction notice," said Weedon, "They pressured the landlord and he folded. I'm really bummed. It was really becoming a cool space."
"The vice squad took us

down because we were throwing underground clubs and we continued to have and we continued to have parties even after they told us not to," said Ryan Springer, who is a friend of Squire's and knowledgeable about Union and Beech. "From what I gather they were personally offended.... Last I heard there's another group of people trying to take over the space and do the same thing

one of the Wheels? long time ago. I was still in Coincidentally, Squire

school then "I love to play John the barber re that it was Rerry

Gordy of Motown Records who introduced him to Ryder and that Gordy Devil with a Blue Dress" and Jenny Take a Ride," which ould later become Wheels

classics
"You know his real
name's not Mitch Ryder,"
john says "And, he's not
really from Detroit." Mitch Ryder (born

William Levise Jr.) recorded AM radio bits like "CC AM radio hittake C.C. Rider, "Devil with a Blue Dress," and "Little Latin Lupe Lu" in the mid-60s. After the Wheels disbanded, Ryder went to Vegas and became a went to vega and became a short-lived Jounge act. He tours occasionally on the nostalgia rock circuit.

Lask John if he is still in contact with Ryder.

"No, I haven't talked to

him in a long time," he says.

"Are you playing with anybody at the moment?"
"Well, no... I'm thinkin about startin up a band with this guy over here—" He nods at another barber. "He plays trumpet. We could get us a couple more horn players, get some shirts printed up, and call ourselves the Barbershop Players."

"You still have your drums?" I ask. "That's the problem," he

"That's the problem, he says. "I'm goin' through a divorce right now, and I'm livin' downtown at the Y."
He hands me a mirror.
"I'd like to get back, though. Music's about the one thing that's mine, and that no one an take away from me.

Nakayasu says. "I'll be play and I'll find things that are beautiful and artistic about what happens in the game Her performance at the Sush Gallery is "Tending the Keep.

Improbable Weddings for Red-Eyed Believers.

Tending the Keep come from the words goal tender and goal keeper. Sawako saw, And the Improbable says. And the improbable Weddings part was prompted by a trip to Gie thriff store. "I was going to get a tutu, bu! I just ended up with a wedding veil...!" in at an age where a lot of my friends are getting married. This is kind of a new website for me."

non-wedding for nie."

I stop by Sushi to catch a 15-minute preview of "Tending the Keep." Sawako is the third of five performers this evening. After each performer i segment.

77

SUSHI OFFERS WEDDING

audience members are invited

to come up onstage for a two-minute duration and act out

their impressions of the performance, using the performer's own props. Those inclined to arm-chair

down their thoughts and stuff

involvement are given pen and paper in which to jot

Ca.

6

performer's private envelopes tacked to the wall. told me that her goal was to told me that her goal was to bring down "the elitist stuff... For example, I'm telling everyone to bring their cell phones, If you've ever been to Sushi. Vicki, the executive director, comes out before every show and tells everyone to turn off their cell

everyone to turn off their cell phones and pagers because you don't want to disrupt the work. In my show, I'm going to ask people to bring their cell phones, and give their phone number at the door.... I have this huge anti-cell phone thing in me. I don't phone thing in me. I don't like to go out and see people sitting in a restaurant talking on the phone in front of their friends... [It's a barrier] to real communication. So I'll be making some phone calls during the show...that way

[everyone] can participate." According to Sawako, if you bring a cell phone or wea a red dress, admittance is discounted.

performance to some "was living — I don't know when, but when electricity was first invented — she kind unspeakable position, I'm unable to get much down on Sawako's comment card in the allotted two minutes. I purchase a Bohemia beer for two bucks and watch the res of tripped out that there was going to be light all the time of the show.

OVERHEARD IN SAN DIEGO: UARIOUS DOWNTOWN SPOTS 5/1 JAY ALLEN SANFORD

THERE'S NO PLUS, THERE SOOD BELIES CLUBS MUST BE A THOUSAND THAT TOWN, AND MEN' YORKERS HERE WATS THAT CAN' BUT THE PAZZA STILL TASTES LINE PLUE!

and that the moon lost its significance I kind of relate to that because I feel like that because I feel like everyone with their cell phones is suddenly taking away from something. I guess I am concerned with, like, where we're headed." I get an earful of Sawako's

concern during her 15 minutes. In red halter top and minutes. In red halter top and black skirt, she begins the piece unable to speak. After some contortions and a piercing shriek, Sawako reads from a Post-It note stack. vacillating from neurotic erotic till the house lights fall. When the lights come back on Sawako is seated

behind a table, issuing monotone commands to three performers with plas hockey helmets atop their heads. Throughout the bit Sawako repeatedly stuffs her face with Starburst fruit

missican Tom Barbaras or nationally known Enya — to accompany her massages. Her strangest request was for Oingo Boingo. Aphrodite of Aphrodite's

Healthy Touch Massage

Grayson prefers New Age music — like that of local

asked for classic rock, but Aphrodite won't play it because it's too distracting She'll allow country music those that want it, but she doesn't carry her own CDs You can catch "Tending "It off centers me because it's not my focus of music. I can't

11.

the Keep" at 8 p.m., Saturday May 8. Admission varies though hockey players in red dresses are certain to receive a discount.

masage, and they had mas-playing that they wanted to hear, sort of like rap, with violent words, somewhat sexual. It was a little too suggestive and that worried me, says Shari Grayson of Health Tunch Massage.

15

get deep into my massage with country."

Contributors: Dave Good, Ken Leighton, Pat Sherman, Eilene Zimmerman

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"'You don't pay me anything. In the name of German-Israeli friendship, I drove you for free."

where Ceremonin's parents are Holocaust survivors, and soften emission department are survivors, and soft emission for bine from the first polarist after World Wer III. Ceremonis did not be the liver "second generation survivors and defines him and toose the liver "second generation survivors and defines him and the survivors and the survivors and second se

caust, not from the survivor's point of view but from the second generation. Our generation, es-pecially in Israel, has had to deal with the feeling that there was this horrible thing that happened which no one was able to talk about in a very di-rect way. We were all very well protocate, but there was always this threatening notion of something which is outside of what we can preceive. "And this, "say Czernowia," is what the opera

is about.

Her opera has no libretto. There are no words, just sounds. Czernowin is clearly more interested in music than words. Her own speech is laced with a thick lipsell accent, and much of what the says in the said and the said in the said i

many case other than speech in order to under-stand a person.

The singent will collarly but on sign, the story.

The singent will regard with the singent when I all the singent will be singent with the singent will be singent with the singent will be the singent will be singent with the singent singent will be singent with singent will be singent with singent will be singent with singent will be singent will be singent with singent with singent will be singent with singent with singent will be singent with singent with singent will be singent with singent wit

the grandfather to get some message to this child and to get rid of his pain. He is not able to do it.

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haya Czernowin's parents are Holocaust yet the child on his end wants to understand the

could follow or read because "I wanted this piece could follow or read Jeanuse I wanted this piece to be like a strange dream where you experience something during a dream and you wake up and it feels so strong and within reach, but you can't, it really stays with you. Something physical That is what I hope to evoke with the opera. At 8 years old, in a subarb of Halia, Issael, Czernowin started Many parson.

At 17 also thad a five piece band playing alter-

At 17 she had a five-piece band playing after-native pop music.

At 19 she began studying at the Rubin Academy (for music) at the University of Tel Aviv.

But the two and half years spent in Berlin, on a grant to study with Dieter Schnebel, whom Czernowin says was a very controversial composer during the 1980s, was special. The Wall still existed when Czernowin lived in Berlin, and because of

German-Israeli Trenoship, I drove you for free. It was very touching."

After Berlin, Czernowin completed a summer program at Bard College in upstate New York, a retreat for painters, poets, musicians, videographers, photographers, composer and filmmakers.

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"It was great because I got to know the work of so many to know the work of so many different artists, many of them older then I was. She says Scelsi was her favorite— "That's all the name you need, he's quite famous in contemporary music." Czernowin was a studen

of Brian Ferneyhough and Roger Reynolds, both at UCSD, When Czernowin fin-UCSD. When Czernown fin-ished her Ph.D. in 1993, she received an Asahashimbun Fellowship to stody and write NEA grant allowed her I nue in Japan for a sec

ond year.
"I used old Japanese in-struments and orchestral music to compose new works. I began listening to gagaku exists. It was really Chinese and then the Japanese adopted it. When I was 18, I heard it on the radio, and I thought: am I dreaming! What is this? It is really slow music; it stops time. It's as it

side, and it doesn't progret because you hold it." for Czernowin until 1997 when she was offered an assistant professorship at UCSD, UC graduates aren't

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to S.D. C. graduates aren't usually hired for faculty po-sitions. Czernowin says it helped that she was a woman. "There are not so many women composers who can compete with male composers. It's an extremely male-dominated field, and this helped me a lot. It's mate-communes need, and this neeped me a sot. If a given me some uniqueness. Also the fact that I am very different from other people on the composition faculty here helped me."

In addition to being a teacher and composer, day: I sometimes do it at might. Lately working a lot at night because there is not enough time to finish everything during the day.
"My child has his own will and it's very strong. At the moment he is into Disney moves, and that's a days, that mowin is also the mother of a three-year-old dren listen to. He likes pirate songs. The whole boy. She says, "I usually only compose during the NOW We're Dancin' at the Kraken! The bar with a definite beach atmosphere 6 TVs • 2 Satellites Pinball Games Puol Tables • AIM On Highway 101

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SPORTS ARENA

#### Calendar MUSIC SCENE

family sings them together; we scream them in the car... My husband is a real amazing father and spends a lot of time with ourson, and sometimes I'm able to work then. In the evenings my husband is with him for most of the time; they are piness of the time; they are piness of the time. most of the time, they are par-rates together; they read and dance together. He is a dream case father. He is a composer working on his dissertation... He has the day to compose and works at night when I'm asleep and my son is asleep; I get up with my son in the morning. I with my son in the morning. I
get three or four hours with my
son in the morning. My husband stays up until three or four
at night working. [His name is
Steven Takasugi — contempotary music composer.

Lask Czernowin if her salent

was seen in other parts of her

family.
"My father is very, very tal-ented. He was living during the time of the war though, so it wasn't the best circumstances for a child to play an instrument. for a child to play an instrument. He played the accordion and played it a lot when I was a child. That's how he used to soothe me as a child when I cried. I'm sure he had a big influence; he taught me to sing songs when I was five years old. My mother has a beautiful voice but not as even do not a my dad. good an ear as my dad.

good an ear as my dad.
"My son is [conceptually] in
the piece Afrazim, which is going to be performed all over
Europe next year. I wrote the
piece when he was turning one
year old. He was then trying to clap his hands but never quite succeeding. And the noise that it makes is very interesting be-cause the noise and the gesture is periodical, but it turns out that the sound is in ou period-ical and is connected to a lot of effort, very cloudy but very de-liberate. And this is inside the piece. One passage really utilizes this gesture completely but does. clap his hands but never quite it in sound. What's important in it in sound. What's important in this is the opposition — the clunkiness and the deliberate-ness — that's what I found

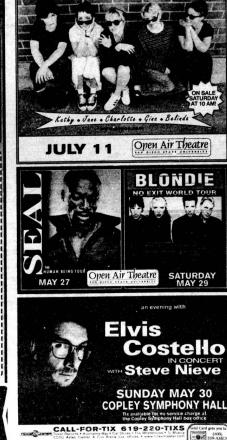
compelling." Czernowin's forthcoming CD, Afrazim, should be released sometime in early 1999 by Mode Records and will likely be de scribed by critics as avant-garde, but Czernowin says the term is n t applicable anymore because Czernowin describes her CD

Czernowa describes ner CD as "somewhat like a movie, where you expect things to resolve in the end. But what happens if you take a movie and cut it into small pieces and then place things in a very different order? You would get this mish and the place things in a very different order? You would get this mish mash plot where you cannot figure out what is happening.









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LA JOLLA

### Calendar

### Sky, Horse, and Death

I like him best when he's making use of the biwa and shakuhachi against a large orchestra.

some Lakemitus, odsouled two versa sign versa manning the mixed to repeat and among the mixed original and accompleting among the mixed to the class of the class

and often haunting. A number of Takernitus's contemporaries, East and West, have attempted the synthesis of the musical traditions, but none has had anything like his success. Add to this the 93 film socres he composed between 1957 and shortly before his death in 1997, in-cluding the soundtracks for such films as Ran, Black Rain, and Woman in the Dunes, and the readth of his achievement takes on a new

breadth of his achievement takes on a new Takemisu's backgound is revealing. The postmaterials backgound is revealing. The postmodel was It layon be grew up in was still a closed society, and the music was in the traditional modes, and the music was in the traditional modes, and the music was the still a close the brown, the shakshadaris. When the musically high lapanese youth first heard classical, romaritis, and early 20th Century Western music on 
Marchian brotzes Radio, they were best existed. What make the possibilities the original — what has 
when the possibilities the original — what has 
the study to the composers and artists and writeers unique — is that he was, for the most part, 
felt study. He did take some tessors from Tassili 
Kayon, who had been a pupil of Alexander 
Tcherepinn, the Russian-born American plantal Tcherepnin, the Russian-born American pi and composer who had an idiosyncratic style and composer who had an idiosyncratic style that blended both Oriental and European folk ele was also interested in exploring

Among Takemitsu's earliest compositions are electronic pieces, sometimes referred to as "concrete," sometimes as "for tape," the earliest of

which is a 1954 piece called Sky. Horse and Death.

biwa (a Japanese zither with a dry, percussive sound) and the shakshadri (which sounds a bit like a long, wooden does in the lower registers) and the following year November Steps, for biwa, shakshadri, and orchestra, premierd in New York. Takemitu's orchestral and chamber works are whaminous, not to mention a number of com-positions for solo piano, which are available on everal label; You might look for Peter Serkin. eral labels. You might look for Peter Serkin

interpretation, was magin took for Peer Sexion, the Composer's, as was Paul Crossley, a well-known interpretation Debusy's work for solop piano, no small coincidence. Both play piano on the world-premierer recording of Takernitavia, 1991, composition, Operation of Perent, interval, 1991, composition, Operation of Perent, interval, 1991, composition, Operation of Perent, interval, 1991, and received of the Composition of Perent, interval, 1991, composition, Operation of Perent, interval, 1991, composition, 1991, contained in Perent, Autumn, A. Way A Lone, I Hear the Water Denoming, Fwill by Visigist, How Solve the Wind, I Perent Martina, A. Flock Execution into the Peringsand Condition, Autumn, A. Work and Control, Perent Martina, 1991, control, 1

As lovely as trees these art, they come small into diched aponaisorie and New Age incense were Takemitsu any less tough-minded and defi a compose, withal, he continued throughout his career to compose music in the modernist Western styles, using exclusively. Western instrumentation, Takemitsu can generate what

we identify with Criental or Expense translation and effects using Western instrumentations, time on hear his various war and a set of the control of the co sound, static in nature, which aspire to a sience that he will commente punctional with the biva-and shakuhachi. Instead of conventional devel-opment, his pieces make use of discrete cells of sound, each with its separate tonalities and de-velopment, which together create a sonic tapostry of great delicacy; the kind we associate with other Japanese arts, such as ceramics, poetry, and gar-

Jaganese arts, such as cramics, poetry, and gar-che arrangement.

Throughout his life Takemitus was an inde-fatigable, move in the boasted of attending over 500 films a year, and there is no reason to dube from When the last glough love the con-trol of the last glough love the con-trol to the last glough love the con-trol Takemitus part of what looks to be an in-teresting project, the Nonesuch Film Music. Sense which thus tar also included: such service the film convey of Lonard Rosentina and Georgia Delsen the films of the Control of the Control of the Con-trol of the Control of the Control of the Con-trol of the Control of the Control of the Con-trol of the Control of the Control of the Con-trol of the Control of the Control of the Con-trol of the Control of the Control of the Con-trol of the Control of the Control of the Con-trol of the Control of the Control of the Con-trol of the Control of the Control of the Con-trol of the Control of the Control of the Con-trol of the Control of the Control of the Con-trol of the Control of the Control of the Con-trol of the Control of the Control of the Con-trol of the Control of the Control of the Con-trol of the Control of the Control of the Con-trol of the Control of the Control of the Con-trol of the Control of the Control of the Control of the Con-trol of the Control of the Control of the Control of the Con-trol of the Control of the Control of the Control of the Con-trol of the Control of the Control of the Control of the Con-trol of the Control of the Control of the Control of the Con-trol of the Control of the Control of the Control of the Con-trol of the Control of t

latter for his 11 collaborations with Triffata. Takenthis is nothing if not celectic in the se-lection he made among his 93 film scores. One proce a "Mass of Training and Best," from the documentary about the light-heavyweight box-ing champion: foat fast writer) loss Tories, the music for which is not at all Eastern sounding or chiefce. It is azery, appropriately. Fans of Takenthis vis orchestral and chamber music will have a most limp with his die. If keepen movides. have a good time with this disc. He even provides



Toru Takemitsu, Quotation of Decam (Deutsche Grammophon 453 495-2) Toru Takemitsu, Orchestral Works, III Toru Takemitsu, The Film Munic

us a walts, from the soundrack of The Fase of Another, but the film runscal lie the reheard music
that the film runscal lie the reheard music
that he talk have found the reheard that the talk have been the film of the reheard for the runscal have been to be and kichie's excellent liner notes, consists of
"medodi, fragments used as structural blocks, with
placements of sound creating a many layered
color." One can hear him at work in this wein in
music from Ridys, Black Rains, Baunhed Orin,
Kasiki, impure of Passien, Droder Kaden, and
Woman in the Dranet. You can hear musikute
large petalp house. Woman in the Duner and see
how this most distinguished of composets for
film, in the tradition of shostakowich. Proxides,
Britten, and Raiph Yaughu Williams, manages to
enhance, even create, the extraordinary
atmosphere. us a waltz, from the soundtrack of The Face of An-





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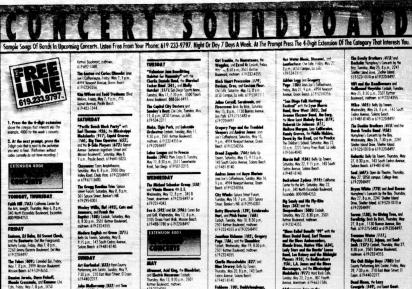
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John McBercomp (552) and Son Yell (407): Coors Amphitheche, Sunday, May 9, 8 p.m., 2050 (thay Yoley Rood, Chule Viste, 619-220-8497 or 619-671-3600.

Rocket from the Crypt /1032, the Gaze Strippers, and Electric Mazarene: The Empire Cub, Sunday, May 9, 8 p.m., 4225 30th Street, North Park, 619-640-8689.

Alterment, Acid King, the Bloods's ord Bactric Resources: Cottob, Thursday, May 13, 8:30 p.m., 25:01 Kenner Boulevict, micrown. 6:19:232-4355.

Agent 51, No Class (391), Spazboy, and the Happy Campers: Nau Mesa Isen Center, Friday, Nay 14, 7:30 p.m. 8450 Mes Nesa Bodevard, Nat. Mesa, 619:271-4000.

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Should Twelin (802) and Leady (881): Coop Architector, Friday, May 7, 5 pm. 2050 Dray Val Road, Chale Viste, 619-270-8497 or 619-671-3600.



"Athenorum Jazz et the Necrosioners Institute" with the Jacky Torresson Gourtet: The Neurosciences Institute, Sundoy, May 23, 8 p.m. (1040 John by Hopkins Drive, Li Jole, 619454-5872.

8 Stops 7, Fivocrowa, and Deathray: Casbah, Sunday, May 23, 8 50 p.m., 2501 Karhare Boulevaid, midrown. 619:232:4355 α 619:220:8497.

The Gody Lee Berryhill Garage Orchestra (854), Lock, ord Rager Manufag: "stath, Monday, May 24, 8:30 p.m., 7501 Estima Boulevard, midtown, 6:19:232-4355.

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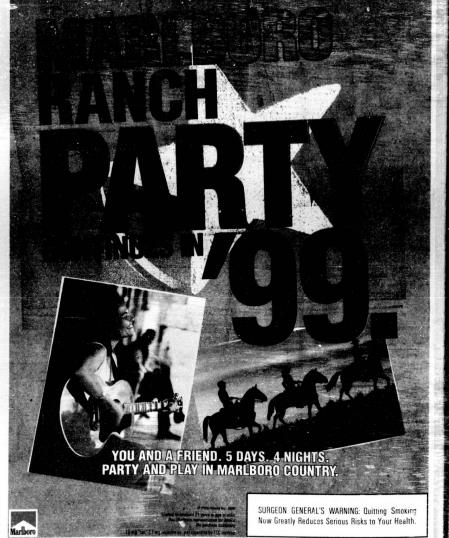
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Anno Marrary (618): Del Mar Forgrounds Grandfood Stage, Friday, June 18, 2260 Jimmy Durante Boulevard, Del Mar. 619-220-8497.

Shown Colvin (831) and Cattle Cartis (832): Humphrey's Concerts by the Boy, Mondoy, June 7, 7.30 p.m., 7241 Sheiter Island Drive, Shelher Island. 619:523-1010 or 619-720-8497.

Buddy Gey /937/ and Joe Looks Walker /929/c Humphrey's Concerts the Boy, Sunday, June 13,7 p.m., 2741 Shelter Island Drive, Shelter Island. 419-523-1010 or 419-220-8497.

The Nick Ressi Set: (risbsh, Sunda June 13, 8:30 p.m., 2501 Kettner Boulevard, midtown, 619-232-4355.

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Botter Them Ezre /127/c Del Mar Fairprounds Grandstand Stage, Saturday, June 19, 2260 Jermy Durante Boulevard Del Mar. 619-220-8497. Gordon Lightfoot (855): Humphon Coccerts by the Boy, Sunday, June 20, 7:30 p.m., 2241 Shelter Island Disse, Shelter Island. 619:523-1010 or 619:220-8497.

John's Children and the Loons: (estath, Friday, June 11, 8:30 p.m., 2501 Kertner Boulevard, michown. 619:232-4355.

Hall and Outes (595): Del Har fargrounds Georgiann's Stage, Wednesde June 23, 7760 Janny Durante Boulevard Del Naz. 619-720-8497.

Tracy Lawrence (799): Del Mor Fasground: Grandstand Stage, Thursday, June 24, 2260 Newry Durante Boulevard, Del Mor. 619-220-8497.

Quiet Riot /542; 4th 8.8, Thursday, June 24, 345 8 Street, downtown. 619-770-8497 or 619-231-4343.

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Jim Brickman (#35); Hamphey's Coccests by the Bay, Sentry, June 27 7-30 p.m. 2741 Seebar Island Divis, Shelter Island. 619-523-1010 or 619-220-8497.

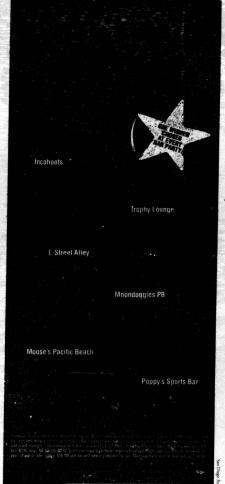
Cheep Trick (450) and Devertall Joint (484): Comes Ser and Grift, Manchy, June 14, 8 p.m., 3105 Ocean From Walk, Massion Beach, 619-438-1780 or 619-720-8477

Wayne Newton (619): Del Mor Forgrounds Grandstand Stage, Ivenday, June 29, 2260 Jermy Durante Boulevant Del Mar. 619-720-8497. 619-275-483 or 619-270-9497.
The Stylkstics /6031, the Demantics /9961, the Call-Littes /9971, the Definances, Nation Herriss, and Carba Gooding and the Main sugrealment. Hompsey's Concert by the Boy, Wadnerdop, Jone 16, 7 p. m., 2241 Seither binder Three, Sharke Island Three, Shar

Ottoner Liebert and Lucia Regre XI. (848): Humphrey's Concent by the Bry, Tuesday, June 29, 8 p.m., 2241 Sneiter Island Drive, Shatter Island. 619-523-1010 or 619-220-8497.

6/9525-000 or 6/920-0047).

"Van' 1 Warped Taur '99" with Pampyolis /167], Bink-182
/156], Sevandral, Cypress
(186), Sevandral, Kim Lenz: So teo's, Wednesday, June 16, 9 p.m., 5302 Napo Sireet, Boy Pork. 619-542-0562.



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(429), Leatherface, Porkers, the Deviates, Common Sense (736), and the Island Empire Orchestra: D Mar Fargounds Robe Jeno, Wednesda lane 30, 7260 Jimmy Durante Bodevant Del Mar. 619-220-8497.

Diamond Rio (800): Del Mor Foligrounds Grandstand Stoge, Wednesday, June 30, 2260 Jersmy Durante Boulevard, Del Mor. 619-226-8497.

The Royal Crown Revise /942 th Del Mar Friegrands Grandstand Stage, Sunday, July 4, 2260 Jimmy Dasante Boulevard, Del Mar. 619-220-8497.

Pater Frampton /568 b Del Mor Fringtounds Gitznötzind Stoge, Monday, July 5, 2260 Simmy Durante Boulevard, Del Mor. 619-220-8497.

The Robert Cray Band /947/ and Keb\* Mo\* /944 h Humphay's Connect by the Boy, Wedenday, July 7, 7 p.m., 2241 Scatter Island Linux, Switter Island, 619-523-1010 or 619-229-6497.

The Dave Matthews Band (128): Coors Analytheens, Wadnesday, July 7, 2050 Oney Valley Road, Chulo Vista 619-220-8497 or 619-671-3600

Diamo Krall (655): Humpkey's Concerts by the Bey, Thursdoy, July 8, 730 p.m., 2241 Shalter Island Drive, Shalter Island, 619-523-1010 or 119-220-8497.



Greg Bendon, May 8, Sprice Street

Namey Griffith: Humphey's Concerts by the Bay, Wednesday, July 21, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497. Peter, Pool and Mory /847± Humehay's Concent by the Boy, Friday, 1941 Challes Island Davi Humphoey's Concerts by the Boy, I July 30, 8 p.m., 2241 Shelter Isla Shelter Island, 619-523 1010 or 419-720-8497

Michael McDonald (428) and Jamis Ion (609): Humphrey's Concert by the Boy, Friday, 1sty 23, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619:573-1010 as 619-220-8497

Dan Fogethery (432: Humphrey Coscer: by the Boy, Sunday, July 25,

The B-52's /434's Humphrey's Concerts by the Boy, Monday, July 26, 8 p.m., 2241 Shelter Island Drive, Shelte Island, 619-523-1010 or 619-720-8497

Joan Armstrolling /435.t Humphrey's Concert by the Boy, Wednesdoy, July 28, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-523-1010 or 619-220-8497

The Rippingtons (656) featuring Russ Freemen and Paul Taylor in the Craig Chaquice Bond: Humphr Concern by the Boy, Sunday, August 1, 7:30 p.m., 2741 Shaiter Island Brise, Shaiter Island, 619-523-1010 or 619-229-8477

The Mavericks (790); Humphrey's Concert, by the Bay, Monday, August 2, 7:30 p.m., 2241 Shahar Island Brue, Shahar Island: 619:573-1010 or 619:270:5497.

Boz Scoggs /436± Humphrey's Concerts by the Boy, Tuesday, August 3, and Wednesday, August 4, 7:30 p.m., 2241 Shelher Island Drive, Skelher Island 519-523-1010 or 619-220-8477

Boy, Thursdoy, August 5, 7:30 p.m., 274 Shelter Island Drive, Shelter Island 619-523-1010 or 619-220-8497

America (438): Humphrey's Concerts b the Boy, Finday, August 6, 7:30 p.m., 2241 Shelher Island Draw, Shelher Island

Motley Crue (439), the Scorpions (443), and Noise Therapy: Coor: Amplitheetre, 1-August 6, 2050 Otty, Valley Road Vota: 619/2708497 or 619 671

David Benoit /450/ and Rick Braun /658 t Humphrey's Concert the Boy, Sunday, August 8, 7:30 p.m.

Lyle Lovett (801): Humphrey's Concern by the Boy, Tuesday, Augus 8 p.m., 2241 Shelter Hand Drive, S Hand 619-573-1010 or 619-220-8 Spyro Gyra (664) and Chuck Mangione (675): Humphrey's by the Box Westerday Assert III

Ambrosio 456, Gary Wright, and

The Neville Brothers (458) and Little Feet (463): Humphrey: Concert by the Boy, Sunday, August 15, 7 p.m., 2741 Shelter Island Dave, Shelter Island, 619523-1010 or 619-220-8497.

Ann and Nancy Wilson: Mutch's Cocam by the Boy, Trumboy, August

Street and Forch (695 t Humble

Steve Winwood (598): Humphrey's Concern by the Bay, Flunday, August 24 7.30 p.m.: 2741 Shelter Island Brive, Shelte Island: 619-523-1010 or 619-220-8497

Rick Springfield (485): Humphrey's Concert by the Boy, Fedoy, August 27, 8 p.m. 7241 Shelher Island D've, Shelhe Island, 619-523-1010 or 619-229-8497

Dave Kox 674: Humphrey's Concerts by the Roy, Swindoy, September 26, 8.p.m. 72\*11 Shelther Island Drive, Shelter Island 6.19.573-1010 or 619.220-8497

The Bruntord Marsalis Quarter (676 t Humpkey's Com the Bo, Findoy, October 1, 8 s m Shelter Islam Druy, Shelter Islam 619-523 1010 or 619-220-8497

Terri Clark / 798 thumphrey's Concern by the Boy, Sunday, Ontol 7:30 p.m., 2241 Shalher stand Dir Shalher Island, 619-523-1010 or 619-220-8497

George Winston: East County Performing Arts Center, Sunday, Or 10, 210 East Main Street, El Cajon 6 19:440-2271

The David Grisman Quintet: East

Asleep at the Wheel: East County Performing Arts Cerner, Finday, October 29, 210 East Main Street, El Colon 619-440-2277.

Donce Summer /615:: Humphrey's Concert by the Boy, Tuesday, August 31, 8 pm. 2741 Shelher Island Onive, Shelh Island: 619-523 1010 or 619-770-8477

Martino McBride /796 ± Humphrey's Concern by the Boy, Wednesday, September 1, 8 p.m., 2741 Shelter kland Drui, Shelter kland. 619-523-1010 or 619-729-8497.

George Benson (613): Humphrey's Correct, by the Boy, Sunday, September ehr Sland 619-523-1010 or 9723-8497

Thursday, May 6
KIT CAT CLUB HIGH VIBE GALACTIC Chicago (614): Humphrey the Boy, Tuesday, September 1 Wednesday, September 15, 8 p. Shelter falm 50 prov. Shelter falm 619-523-1010 or 619-520-8

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#### Calendar MUSIC SCENE

#### UNDERGROUND DANCE CLUBS

Carone's: Tuesday, May 11, Dreamstreet, 2228 Bacon Street. Ocean Beach, 619-222-8131.

Century Club: DJs Jon Bishop, Joey Jimenez, Demon, and Circa. Thursdays, Plan B, 945 Garnet Avenue, Pacific Beach. 619-973-9269. Avenue (inside Baja Brewing Company), downtown 619-221-5505

Neimans, 300 Cartsbad Village Drive, Carisbad, 9 p.m., 760-729-4131. The Dragen Lennge: DJ B-Sulrand guests. Fridays, 206 Susth Awnur (inside Baja Bre-ring Company back entrance), downtown, 619-615-8671

ElektroShok: Dfs Adam Atom and Tom Fitzgerald 'Electro, darkwave, techno and trance. First Friday of each month. 18 and up. 4225 30th Street, the Empire Club, North Park 619-640-6689.

22 (19-33) 3562.

Europai Dh Brandon, Chad, and Michael Electro, triphop, darkwave and synthytop. Third Friday of each month. 18 and up. 4225 30th Street, the Empire Club. North Park. wow.oraminic.com/europa or 639-640, 1862.

The Flame: 3780 Park Boulevard Hilkrest. Call club for nightly information. 619-295-4163.

Gasoline: DJ Rite 1, Rudy Malina and guests. Breakbeat, house, and trance. Thursdays, 2028 Hancock Street, Mission Hills South. 619-687-5779 or 619-982-7483.

The Hiver Friday, May 7, Canes Ba and Grill, 3105 Ocean Front Walk, Mission Beach. 619-488-1780.

Besides practically presering the blood Fearch File.

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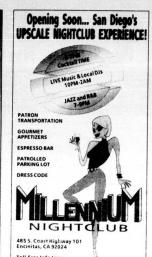
Go Go Out Girl: Latin dance club. Sundays, 9 p.m. Shooterz, 3815 30th Street, North Park. 619-574-0744. Mixed-Up Mondays: DI Wizzy Jaun

959 Hornblend Street, Pacific Beach, 619-272-2780. Respect: Dls S.K., Dirty, and Milky Wayne spin gritty scul and deep jazz Tuesdays, Kirklands, 3221 Adams Avenue, Normal Heights. 619-281-0263.

Salseres Unidos: DJ Coco Chevro, spins salsa and merengue. Fridays, 1960 Broadway, Chula Vista. 619-907-7244.













Studio 64: D)s Jon Buhop, Jory Josenez, Demon, and Gersa, Fridays, Club Montage, 2028 Hancock Scree Mission Hills South. 619-975-9269.

Therapy: Reoperang May 28 with Df Bryan Pollard and Dfs crash org. 3780 Fark Boulevard, Hillcrest. 21 and up. 619-465-5827 or www.klubs.com.

Tommonk Friday and Saturday dance party Tsunami Seach Club, 802 Seeth Avenue, downtown, 619-231-9283. Underworld: Ufs Bryan Polisted and Robert Industrial; Gothic, fetish/dance, Sundays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-465-5827 or www.klubs.com.

Vortex: DJ Dave Kendall (of MTV's original 120 Minutes) and DJ Faust.
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May 123, 2901 Nimitz Boulevard. Point Lona (below the Quality Ins. Hotel). 619-465-5827 or serw.klubs.com.

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If you wish to submit a listing call 896-8192 night or day by 5 pm Friday, the week prior to publication. To send weekly or meethly schedules, Joa to Lemn Huset sat 766-758-9339 or mail to Reader Muric Seens. PO Box 8883. San Diego CA 92106. The Inthigs

North County

The Alley, 421 Grand Avenue.
Carlshad. 760:434-1173. Thursday,
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Rhythm Dogs, pop. Sunday, 4:50 to
8 pm. scoustic jam session.
Wednesday, 8:30 pm. Romme Lane
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LOCAL MUSIC

In the footsteps of my critical forebears... music writers of note who Came Before, Nat Pentoff, Nicolas Stonimsky, Eduard Hanslick, and the late, great Raiph J. Gleason — wow

could be write.

In the 9/9/58 issue of Owen Beat, in
a San Francisco-destined puede entitled.
Sationan Close with utility Service Gleaton
gave as vide, that will be as long as men
above you. "While night out premises sing the
bilde and other impressions go tooke tripie;
o pick up a fast bock in the mask basiness. In
a swarthy, flustling gentleman hamed.

Guadalupe Carlos goes right along like Ord Man River not reading money. Geez — if I could only write like that semine by.

Bridging new tetid waters in broubled times. Art Gan-hunkel returns like he is never been gone. Was he gone? So they say.

been gone. Was he gone? So they say.

No longer harmonizin sidewick to short-stuff powder puff Paul. Simon, Garfunkel immes with "barf uncle" i has a way with a song roof even your granny could love — so leave her home.

granny could love — so leave her home. Eternaity baby faced. young way before he was old. who d believe this old gray bag of cloying wind is only 56? How's kital sound? (To hear a sample of Art

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SATURDAY 5/8 Todd Stedman Blues 6-9 pm. Janiva Magness Blues 9:30 pm-1:30 am

SUNDAY, 5/9 Tim Maglione Jazz 10:30 am-4:30 pm (Mother's Day Brunch)

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Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 619-481-9022 Thursday, 8 pm. Liss Senders, Mary Dolan, Ture Howard, and the Redwoods, acoustic folk. Friday, 5:30 pm to 8 pm, the Swingin Kings, 9:15 pm, the Universid and Eve Sein. 4 pm, the San Diego Disteland Jazz Society, 6 pm and 9 pm, the Joint Chaft, swing, Monday, 9 pm, 80 Sandhin; "80s pop, Toesday, 8 pm, Tom Girl, the Trousers, and the Crotchety Neville, alternative, Wednesday, 5:20 pm to 8 pm, the Mar Deli, pop, 8:30 pm, 2 towit, reggae.

Big Daddy's Roadhouse Grill, 530 Highway 101, Leucadia. 760-634-2365. Saturday, 8 pm, live band, call club for information.

1617. All music is country. Thursdas is pm, the Working Cowboy Band. Friday and Saturday, Pacific Kyder.

Boar Cross'n, 390 Grand Avenue, Carisbad, 760-729-2989, Thursday, Snafu, '80s rock, Friday and Saturday, Serious Guire, classic rock, Sunday, Whazz Up?, blues.

Hennessey's Tevern, 2777 Roosevelt Street, Carlshad. 760-729-6951. Thursday, David and Davadson, Irish music, Friday, Stere White, accoustic folk. Saturday, America's Fault, pop rock. Sunday, 4 pm to 8 pm, Dene Davidsor's Blues Band. The Hill Street Coffeehouse, 524 Coast Highway, Oceanside, 760-966-1985, Thursday, 7 pm to 10 pm, open-mike. Saturday, 8 pm, Kenny Bell, soft rock. a pan, App Jonason, Tolk.
The Calppso Cafe, 576 North
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Wendy Lee

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Happy Hour

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Coyote Bar and Grill, 300 Carisbad Village Drive, Carlsbad 760 729-4695, Thursdey, Friday, and Saturday, live bands, call club for information

The Del Dios Country Store, 20154 Lake Drive, Escondido, 760-745-2733 Friday and Saturday, El Paso, country,

Firehouse 215, 215 North Coast Highway, Occanside, 760–433–4683. Call club for information. Fireside Loungs, 439 West Washington Avenue, Escondido 760-745-1931. Friday, Bob Lenz Saturday and Sunday, salsa.

Fogerty's Pub, 1260 West Valley Parkway, Escondido. 760-480-0833. Thursday, Friday, and Saturday, Karnival, rock. Kertrinic rock,
The Fow Season Record Avisars,
7100 From Season Point, Carlbud
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The Kraken, 2531 Old Highoray 101, Cardiff. 760-436-6483. Thursday, the Witchdottors, blues, rock. Friday and Saturday, Pure Noodle, alternative rock.

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Anthony Smith Trio, Jazz.

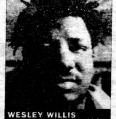
La Costa Coffee Rousting Co., 6965
El Camino Real, Suite 208, La Costa,
760-438-8160. Music hours are 7 pm to 10 pm. Friday, Wooden Angel, folk. Saturday, Brian Brackin. acoustic.

Mikey's Coffeehouse, 12222 Poway Road, Poway, 619-486-5540, Live acoustic/folk music, aghtly Friday, 8 pm, foe Rathburn and the Suns.

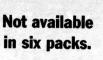
Miracles Cafe, 1953 San Ellio Avenue Cardiff. 760-943-7924. Friday, 7:30 pm, Soluf Foundation. contemporary classics. Saturday, 7:30 pm, Steve White, folk. Sunday,

Mocha Marketplace, 1020 West San Marcos Boulevard, San Marcos. 260-244-2112. Friday, 7:30 pm to 10:30 pm, Mayler Tonight, contemporary classics.

Neimans Bar and Grill, 300 Carisbad Village Drive, Carisbad, 766-729-4132, Thorsday, 7 pm to 10 pm, the Crashi Union, bug band, swing, Friday, 8 pm to 9 pm, 76d Steelman and the Fat Tenes, blues, 10 pm, Ras Sopte and the One Love Bendir eggae. Statirday, 8 pm, the Aubrey Fuy Quarret, juzz Sunday, mercappe, salsa. Monday,



WESLEY WILLIS, Coobsh, Seturday, May 8, 8:30 p.m., 2501 Kettner Boulevard, Midtown, 619-232-4385, 88,



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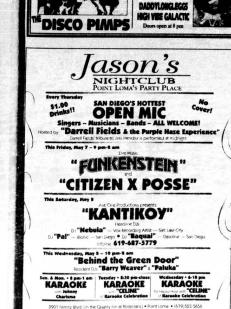
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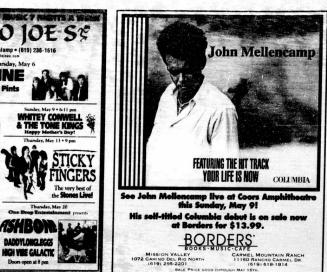
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Rossting Plant Coffee and Cafe, 3870 Valley Centre Drive (Carmel Valley Road exit), Del Mar. 619-793 6797. Thursday, 7. pm. Rick Ross, jaz. 1riday, 8. pm. Jordan Stoyanoff, Plamenco goutrists. Saturday, 5 O'Clock Shad. ... xwing, jazz.

Rockin' Baja Lobster, 1020 West San Marcos Boulevard, San Marcos 760-744-7550. Friday and Saturday, 7 pm to 10 pm, Heurikand, Classic rock and roll.

Roxy Restrurant, 517 First Steet, Encinitas. 760-436-5001. Friday, Fred Bensietti and George Sveboda, acoustic duo. Saturday, the Peter Sprugue Trio, jazz.

San Luis Rey Downs, 31474 Golf Club Drive, Bonsall. 760-758-3762. Friday, Big River. country. Saturday the Cradit Union. swing.

The Sandbar Cafe, 3878 Carisbud Boulevard, Carisbud, 760-729-8561. Thursday, the Instin Brothers, acoustic Friday, Rock Bottom Blure, blues. Saturday, No Bargain, rock. Sunday.

Scalini, 3790 Via de la Valle, Del Mar. 619-259-9944. Thursday and Saturday, 7 pm to 11 pm, Jon Sandoval, contemporary classics and originals.

More Brother Ride rock.

Torreyana Grille (inside the Hilton
La Jola Torrey Pines), 10950 North
Torrey Pines Road, Lel Mar. 619-450.

4571. All muche is jazz. Tharton, 10571.

Tuesday, and Wednesday, Ron
Monday, Edday, Sonday, and
Monday, Shap Meyers. Saturday, Hank
Easten.

alternative.

Cannibal Bar, at the Catamaran
Hotel, 3999 Mission boulevard,
Mission Beach, 619-488-1081.
Thursday, 17th Vite Gallutti, jazz.
Friday, the Tules with King Con. rock-Startiday, Rockold, classic rock.
Sunday, Agus Duker, Latin jazz.
Wednesday, Bys Time Operator, big-land swing.

Beaches

Hennessey's Tavera, 4650 Mission Boulevard, Pacific Beach, 619-483 8847, Thursday, Friday, and Saturda call club for information.

Bilind Melons, 710 Garnet Avenue, Pacific Beach, 619-483-7844. Thursday, Rockola, rock. Friday, Todd Stedman and the Fat Tones and Kim Wilson, blues. Saturday, the Bill Mager Blues Band and Jory Bowen, blues.

'Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach, 619-488 1780. Thursday, Thick Liquid, the Stinknholies, the Mixed Mob. Stugger.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 619-434-0771. Thursday, and Sunday through Wednesday, 6 pm to 10 pm, Barry Levich, piano. Friday and Saturday, 7:30 pm to 11:30 pm, Leviticus, contemporary.

The Dog, 4479 Everts Street, Parific Beach, 619-581-0149, Friday, T. Irie Dread, reggae, Saturday, Fire-O and Pennuts and Chrome, rock. Mond.y, M'Gooya, rock.

M'Gooya, rock.

Dreamstreet, 222 Bacon Street,
Cean Beach, 619-22-8151.

Thurnday, Annexic, Wreday, and
Rale Fishin, alternative, Friday,
Souleracker and Psydear, alternative
Saturday, Electric Weate Bank rock.
Sounday, Table of Judah and Ras Soyie
and the One Love Bend, reggae.

Saturday, 8 pm to 11 pm, Six Foot Set soft rock and oldies.

Newport Avenue, Ocean Beach, 619-523-036s, All music is acoustic/folk. Thurnday, the Redwood, folk. Friday, Tim Easton and Carlos Olmedia Saturday, Coad Wateerman. Sunday, Junior Edwards. Monday, Wendy's open-mike night featuring Sammy Lambert. CD-release. Tuesday, call club for information.

Javanican, 4338 Cass Street, Pacific Beach, 619-483-8035. Tuesday, 8 pm to 16:30 pm, open-stage. Javanican Coffechouse, 3719 Mission Boulevard, Mission Beach, 619-488-805. Monday, 8 pm to 10:30 pm, open-stage.

blues and soul. Friday, Hollis Gentry Quartet, 122. Saturday, Wendy Lee Quartet, 122. Tuesday, Gunnar Biggs Tro, jazz. Wednesday, Gilbert Castellanos Tro, j. t.

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

Milligan's Bar and Grill, 5786 La folla Boulevard, La Jolla, 619-459-7311. Thursday, Friday, and Saturday, live jazz and blues. Piano Bar: Sunday, Tuesday, and Wednesday, 7 pm to 11 pm.

Moondoggles, 832 Garnet Avenue, Pacific Beach, 619-483-6550. Thunday, NZ Rough, reggse, Friday, Private Domain, rock and roll Saturday, Fish and the Serveyel, gronve, funk.

Pacific Beach Bar & Grill, 860 Garn Avenue, Pacific Beach. 619-272-7278. Club Tremors. Call club for information.

Girard Avenue, La jona, 675-545 5453. Saturday, 8 pm to 10 pm, Tony Lasley, South American guitarist.

Robusto, 5660 La Jolla Boulevard, La Jolla 619-551-8610. Thursday, Coconut Joe Friday, the Scorchers, jazz, swing, Saturday, Chill Boy, blues. Psycho Rangers, and Siren's Wall Saturday, Saher Tongue, Fith, and Rein. Jornblend street, r 19 272-2780. Music is

Soulcracker, and the Untouchables. Tuesday, Voodoo Temple, Violent Mood Swings, and Malady.

San Diego

Blarney Stone Pub, Sof 7 Balkou Avenue, Clairemont, 619-279-2033. Thursday, Friday, and Saturday, Brison Baynes, folk, Sunday, Barbara McCarty, Iroh music, Tuesday, Irish jam session. Wednesday, Kit Healy Irish folk.

Shooters Bar and Grill, Radisson Hotel, 3299 Holiday Court, La Jolla. 619-453-5300, Thursday, Tuesday, and Wednesday, 7 pm to 11 pm, James Groutoge, piano bar. Friday and

Saturday, 7:30 pm to 11:30 pm, Jack Pollack, piano bar.

Follack, piano bar.
Tidi House, 1152 Garnet Avenue.
Pacific Beach. 619-273-9734.
Thursday, Robot Wife, rock. Friday,
the Nandy, rock. Saturday, 1 pm to
7 pm, the Booge Men. 9:30 pm to
130 am, the Mississpy Mudatharks,
blucs. Sunday, Chris Kelly's openacoustic night. Wednesday, Scottie
Blinn and the Tiki Torchers.

Blinn and the Fils Technery Wissason, 1921 Bacon Street, Occan Beach, 619-232 6832; Thurnday, Leffials Josep, rock, Friday, DeVille and the Price of Dage, rock, Saturday, the Revolutions and Calcelblini, Color Sunday, Fish and the Sammerla and Robert Walters 28th Compens, rock, Monday, OB J., rock, Tursday, flig Wile, rock, Wednesday, Frigh Vibe Callentis, rock.

Hazard Center, Jusce II Upf/intermerzo Espresso, 7610 Center Drive, Mission Valley, 619-296-5282 Sturday, 7:30 pm to 10:30 pm. fordow Styrmoff, Flamenco guitarist.

The Imperial House, 505 Kalmia Street, San Diego, 619-234-3525. Wednezday through Saturday, John La Duca, dance music.

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Diedrich Coffee, 1080 University Avenue, Hillcrest, 619-718-9522. Sunday, Calima, Latin guitar duo.

The Elephant & Castle Pub & Restaurant, 1355 North Harbor Drive, downtown, 619-234-9977, Saturday, 3 pm to 6 pm, Ruby and the Red Hots blues, swing.

The Gordon Bernich Brewery, 5010.
Mission Scriber Road, Sar Triego.
619-688-1120. Thurnday, Fredde A
and the Swing Machine. Fredde A
and the Swing Machine. Index, the Bill
Mager Blace Band. Saturday, the
swingin' King, blues. Sunday, call
club for information.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island 619-224-3577. The Casablanca Jonge: Thurday, Quiet Stern, blues, 1001, 1972. Friday, Flanet Groove, 1272. Saturday, the RA Bratherhood, blues. Sunday, Roal to Reel, jazz, Monday,

In Cahoots, 5373 Mission Center Road, Mission Valley. 291-8635. Saturday, live music, call club for

Jamar's Restaurant and Lounge, 7777 University Avenue, La Mesa 619-469-7777. Friday and Saturday, Sean McVicker, piano.

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London, Latin, Latin,

Kelly's Pub. 6344 El Cajon Boulevard, College Area. 619-286-6400. Thursday, Baggurinka, Friday, Erum Saturday, Vive band, Wednesday, the Bad Hobbur, blues.

The Living Room, 5900 El Cajon Boulevard, College Area, 619-286-8434, Saturday, 8 pm to 11 pm, Alex Calina, acoustic folk

The Living Room, 1417 University Avenue, Hillkrest: 619-295-7911. Saturday. Koren Real, folk.

Mixx, 3671 Fifth Avenue, Hillcrest. 619-299-6499. All performances begin at 7 pm. All music is jazz. Thursday, Cool Blue, jazz trio. Friday, Romy Kaye, jazz vocalist. Saturday, Kristen Florer, jazz singer. The Morena Club, 1319 Morena Boulevard, Bay Park, 619-275-4431 Friday and Saturday, live band, call July for information

The Navajo Inn, 8515 Navajo Road, San Carlos, 619-465-1739, Thursday, Friday, and Saturday, Asternal, rock.

Arthur Sand, 19 vos. 11, Hubball, Pitchia, and Strandy, Airendi, ed. O'Conneil's Pub and Nightcheb.
130 Moreas bodies and, hay Pair, 130 Moreas bodies and, hay Pair, 130 Moreas bodies and hay Pair, 190 Moreas bodies, Sarurday, flig Daddy and the Moneyshalers, his 9-124 Adjan. Avenue, Normal Heights, 69-124 Adjan. Avenue, Normal Heights, 69-124 Adjan. Avenue, Normal Heights, 69-124 Adjan. His performance are 9 pm to 1 am. Friday and Tuesday, for girner, Irish folk. Monday, the Normance, 190 Monday, the Normance, 190 Monday, Demis Wedensday, Geograp Paga and Frand Persona.

Pal Joey's, 5147 Waring Road, Allied Gardens, 619-286-7873. Friday, Blue Rockit, blues, swing, and rock. Saturday, Positive Approach, blues, rock, swing.

Rosic O'Grady's, 3402 Adam Avenue, Normal Heights, 619-284-7666. Friday, the Sattelites, blues, rock. Saturday, Papa Wheely, rock.

(at Morena Boulevard), Bay Park, 619-542 1462. Music is rockabilly or swing unless otherwise noted. Thursday, Johnny Dilks, Damy Dean and the Homoserekers, and the Hillbilly Cafe. Friday, Tomi Thomas

Tutto Mare, 4365 Executive Drive, La Jolia (Golden Triangle area). 619-597-1188. Monday, 6.30 pm, Amoroso. string quartet. Wednesday, 5.30 pm to 9.30 pm, the Jame Valle Juzz Quartet.

Twiggs Tea and Coffee Company, 45/60 Park Boulevard, University Heights. 619-296-0616. All performances are acoustic/folk unless otherwise noted. Thursday, 8.30 pen,

The Wellhouse, 10789 Tierravanta Isoliciard, San Diego, 619-560-6677 Thiriday and Wednesday, Ray Corren, solo Friday and Sturday, 8.50 pm, Ray and Lumie Corren, cortemporary, Monday, 7 pm, for Trainer

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ednesday, Drailbolt, the Turbo ACs. d the UK Woogs.

and the UK Woogs.

Croce's Jazz Ber, 802 Frifth Avenue, downtown 619-223-4355. Thursday, Unside, Latin pazz, Friday and Sakorday, Yoshe. Latin pazz and sala-sonday, Kodo Nill, Afric Gullan Lauri and sala-sonday, Kodo Nill, Afric Gullan Lauri and Latin Care and Latin September 1986, Afric Hongard Annual Care and Latin Latin Jazz.

Crocc's Top Hat Bar and Grille, 802 Fifth Avenue, downtown, 619-233-4355. All music is blues or jazz unless otherwise noted. Thursday, Friday, and Saturday, call club for

The Crow Bar, 2812 Kettner Boulevard, midtown. 619-692-1080. Thursday, Injent, rock. Friday, the Freeze Bombs, Run for Your Fucking Life, McPherson Strutt, and Correctional Cocktait, alternative.

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The Conduct 2001 Settore Boolevach, and southern (1) 223 HELL 68 main in southern (1) 223 HELL 68 main in southern (1) 223 HELL 68 main in south Performance begins it southern (1) 223 HELL 68 main from Ericky, the Case Strepers, Belle Cases, and Immer Friday, the Case May 10 April 10 Ap

Ilmmy Love's, 672 Fifth Avenue (corner of Fifth and G), downtown. 619-595-0123. Thursday, the Mar Dels, pop. Friday, Mokai, dancef op. 40. Saturday, NRG, high-energy, dance. Sunday, 7 pm, the Wendy Lee

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Dakota Gill and Spirits. 901 Fifth Avenue, downtown. 619: 234-5554. Thursday and Wednesday, 6 pen to 9 pm, Friday and Saturday. 7 pm to 11 pm, Robberchit the Panoman. pop/Top 40 paino.

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Dick's Lant Rasert, 365 Fourth
Awater, downtown, 619-23 1-9100.
Mons state at a fine unless otherwise
mosed. Therafaty, Joint Seer and
MRG, 1986.
MR

4th & B, 345 B Street, downtown. 619-231-4343. Wednesday, Michael Scheiker Group, rock. The Grape, 853 Fifth Avenue, downtown 619-238-8010. Thursd 7:30 pm, Friday, 8 pm, the Peggy Claire Duo featuring guitarist. Est

The Hard Rock Cafe, 801 Fourth Averse, downtown, 619-613-ROCK Thursday, Larl's Son CD-Release Farty, rock

Harmony on Fifth, 322 Fifth Avenue

The Horton Grand Hotel, 311 Island Avenue, downtown, 619-344-1886. The Palace Bar: Friday, 8 pm to 11 pm. Jerry Michelben, jazz and blues.

dance. Sunday, 7 pm, the Wendy Lee Quantet, jazziswing, Monday, 7 pm, Regger Sunth and Pressed for Time, jazz. Tuesday, 7 pm to 11 pm, the foe Marillo Quartet, jazziswing, Wednesday, 8 S0 pm, Higher Ground, pop, dance.

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The Westgate Hotel, 1055 Second Avenue, downtown: 619-238-1818. Thursday, 8 pm, Friday and Saturday, 8:30 pm, and Wednesday, 8 pm, Kristi Rickert, contemporary.

mosicias Ols Madrid, 751 Fifth Avenue, downtown 619-557-0146. Thursday, Standard, 1-Ear, the Collect Carthiase 70 Quence, Jazz. Salterday, Humeroc music, Tuesday, 9 per to 12-39 am, juzz jam session. Vednessay, call club for information pop music.

The Wyndham Emerald Plaza, 400
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azz or blues. Thursday, jam session iday. Hegger Smith and Premed for one Saturday. Tim Magtons and sends. Sunday. Aubrey Fuy.

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233 3072 Unless noted, all tho

pn at 9 pm. Thursday, the Po. Bo,

ca. Fridas, Robert Thomas, blace,

rock,

day, the Dearme, blues, Monday

The Dearme, blues, Monday day, the Deucoves, blues, Mond Texas Twisters, tockabilly, sday, the Zysleco Blues Patrol Inciday, the Preservation Band

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Genta, accopti, rock.

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Wednesday, Bill Colomon, gritar at. Lobby Bar. Saturday, 8:30 pen, Cath Edert, Chris Conner. Rick Helsi and Pauriar York, jazz. Azzura Foiet: Friday and Saturday, 6:30 pm to 11 pm, the Kamus Kenyatra Ona.

McP's Irish Pub and Grill, 110 Orange Avenue, Coronado, 618 5280 Friday, Tim Quant and V

Silver Dollar Cocktail Lounge, 34 Third Avenue. Chula Vista. 619-42 4381. Friday, 9 pm to 1 am, live country, contemporary, rock.

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Don's Cocktail Lounge, 13321 Business Highway, El Cajon. 619-443 2444. Friday and Saturday, Calico Ridge, country.

The German-American Societies, 1617 South Molliston Avenue, El Cajon, 619-273-7283, Friday, 7:30 pm, the Ray Barrie 12-Piece Big Band featuring Jo Durk.

Joe N' Andy's Hole in the Well, 8344 La Mesa Boulevard, La Mesa. 619-589-8684. Thursday, 9:30 pm, the

On the Rocks, 518 East Main Street F1C ajon 579-3537, Friday, Big Toc, rock, Saturday, the Hoo Doo Blues.

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Magnolia Muhaney's, 8861 Magnolia Avenue, Santee, 619-448-8550, Friday, Saturday, and Sunday, Touch of Country.

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Louge
DeVille: Winstons
Johany Dillis: In Iso's Louge
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(downtoan)
Empty Dot: Bick By Bick
The Experiments: Bick By

407 ... Firth: The Blvd., Blind Melons Five-Or. The Dog Five-Or. The Dog Furt. The Costoth Fell Xpassure: Arigo, Cosino and Lerf Club George: Polikon Pub Johanny "Acer" Harris: Hotel del Corrector

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A Test

He would be the perfect appetizer to the main dish.

50, something good came from the Internet. Something better than the occasional piece of unhostile E-mail. Or to be more

Jain Resnais's new film. Same Old

student volunteer eight, nine, ten years ago on the annual film festival at UCSD when it went by the name of nternational Style. He had lived on International Style. He had lived on y block. He had keyt up with me by way of the aforesaid website to which Impself have no access. He had heard impself have no access. He had heard of the Resnais film from the roster of the Resnais film from the roster of the Resnais film from the roster of the American film from the roster of the American film for the American film festival. The latter festival, spanning the last veek of April and the first week. He had the several forpil and the first week film the veek of April and the first week. Resnais. Would I care to come up for 17.

Resnais, to mince no words, is my vorite filmmaker. And the inability, Tavorite Himmaker. And the inability, here in the sticks, to see existing films of his is perhaps the cruelest torture in my life today. Crueler even, if less constant, than the proliferating cell phone whose apparent dystopian purpose on earth is to convert the wide open spaces into a telephone booth. Crueler than rock and rap, even when they pull up directly alongside me at stoplights with their windows rolled down and the bass cranked

REVIEW up. Crueler than quarterback-sack and slam-dunk celebrations. Crueler than th rions. Crueler than the use of the word "basically" in common speech. Crueler in part because harder to avert or alleviate.

The last Resnais film to land a com-

The last Recrusi-film to land a com-mercial booking in San Diego was his Mon Ordic d'Amerque of 1980. And only by dint of alertness and agility did I manage to take advantage of my feeting chances to see his Jefe ja Bed of Roset (a single showing at the La (a single showing at the La (a single showing at the daf Filmer at Los Angeles), and his Mele (first at a Santa Monica at house, then in its single local showing in International Style, then again on the Harvo chan-nel). None of these is even available on video.

three more features — counting the companion pieces of Smoking and No Smoking, at two hours and twenty minutes each, as one entity — and no known chances to see them. None of these three, either, is available on vide

Here then, with the latest of them a mere (or a whole) five hundred miles away, was a test of my allegiance. To stay or to go? Much could have been said on both sides. On the side of staysurely an unignorable selling point. Go: So had Smoking/No Smoking, and where did that get it? Stay: Possibility (based on the gaps in recent history) that it would be a dis-

appointment. Go: Curiosity value, either way. Stay: Possibility that it would be a

Stay: Possibility that it would be a big disappointment. Go: Probably not. Stay: Possibility of fatal plane crash. Go: Possibility of fatal car crash. Stay: Expenditure of time and money for two-haur payoff. Go: Im-possibility of putting a price on an asthetic experience. Possibility of putting money where mouth is. Possi-

bility of long-term-memory dividends. Stay: Diane Sawyer interview of Dennis Rodman on 20/20, first Friday night of the festival. Go: VCR.

to crave, to live and breathe movies as I once did. Go: Whose fault is that?

I once did. Go: Whose fault is that? Mine? Resnais's? Stay: Professional duty to see and review new David Spade comedy, new hip-hop comedy, new punk-rock comedy, new teen horror comedy. Go: respect and sanity. Salvage of remnants of former commitment to the art form.

It was, if I am using the term cor-



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rectly, although I hear it used in totally opposite senses, a no-brainer. I would go. I would have gone, for that mat-ter, to the New York Film Festival last fall, with no further incentive, if I had

tan, with no further incentive, if I had known about it before it was over. Once the decision was made and the complete schedule mailed, a bonus materiaized. A further incentive. The latest thing from Taiwanese director from Histon-bien, Flowers of Shang-hai. Conveniently soluted on the same workend as Sone Old 5 one. weekend as Same Old Song. A quick trip — minimal time, minimal money — took shape.

But 'best," even in the air house neighborhood, will fend simply to mean most marketable, most saiable, most profitable, Importers of foreign films are still, after all, American cap-tillaists. (An Dennis Rodman might say. 'Think about it.' These days 'best will fend simply to mean most Amer-ican, which will most often simply mean braidship me. If I were to tick off on my fingers It! were to tick off on my fingers the greatest filmmakers alive and ac-tive, starting with Resnais on the thumb, I would get to Hou, albeit on sketchy evidence, before I got to the pinkie. None of his films has had a princie: None of this films has had a commercial booking in San Diego to date. Only alertness and agility, again, allowed me to see one of them at the la folla Museum (actually, as that one was my first and I did not then know ican, which will most often simply mean English-Inguage, Or Englishtitles cannot be avoided, it will mean most steamy, kinky, edgy, or alternatively most musty, booksy, costumey, or alternatively most must, yopy, heart-tugg, Obecriptions to match up with the MTV crowd, the PBS crowd, the Hallmark, Hall-of-Farme crowd, in the Company of the Company o was rny first and I did not then know what I was in for, it was not so much alertness and agility as happy accident), one of them in International Style, and one of them at the Toronto festival (actually, a lews already there before I knew what was showing, a happy accident also). I would not, or not yet, make the trek to San Fran-cisco for him alone. (Los Angeles, yes,

Probably, But he would be the per-fect appetizer to the main dish. Anything else would be gravy. Or gar-rish. Or garbage.

The average moviegoer, even av-The everage movingers, even as-cage an house parton, as apt to rest on the corp assumption that importers of foreign fillers conscientionally scour-the globe in dedicated service of the fish beach home and in triedes search fish beach the most as much as the law Nulfer; in the best — much as-law Nulfer; in the best — much as-law Nulfer; in the law of the con-location of the community of the Allowed House of Folgers, for the choicest offer bean. The confident comorisear can just still back in com-fort, savor the fraginance, up the relatest, and leaves to the self-sacri-ption of the considerable of the con-pany of the considerable. But "best," even in the ant-house neighborhood, will can disply to

turn.) The notion of anybody looi

thing to remake in English. The average moviegoer could have no idea what he's missing. The festivalgoer can have a better idea.

And with that preamble behind me.

I will get to the movies next week.

#### MOVIE LISTINGS

All reviews are by Dansan Shepherd.
Practites are inducated by one to five stars
and antipathies by the black toot. Unrated
moves are for now unreviewed.

Analyze Tale. Core thing to be said for the connection of Handa Rainin in that they alter it have a cone-type. The better ones consoling they Minglightery last a more consoling that Minglightery that are in the state of the st

mind. 7 Robert Dr. Nimitends it under Li-gitimasy in the part of the mobilete flush best monther: breaking down in sear at a TV specified Nertil Jusch), and Bill Crossal has treadle holding down his end of the sector-totes. With 10s Kulters. to Viterelli, Chairz Paliminers. 1999 4: COMMA SERIO CHILLY SE CARLAMS SERIO COMMA SERIO CHILLY SERIO CHILLIANA MORROW, PASHON WILLY SERIO CHILLIANA MORROW, PASHON WILLIANA MORROW, PASHON WILLIANA

POWAY 10: RANCHO SAN DIEGO 16: SAN MAR-COS 6: SAN MARCOS 18: UA GLASSHOUSE 6:

gio and Vinicina De Officeira, districted by Watter halfer. 1996. Cookle's Fortune - Robert Altman to

The consequence of the control for the first and the control fields the performance of the Go operation about 10 miles of the performance of the Go operation about 10 miles of the control fields of the control field of him to step forward for all his laid back air. Altman is always a little overobysous lose as the meddling more and Julianne on the big screen for the only time in the Ninette, looking human, looking like her off, looking quite well, and as look well too We do not get to see her for king fas. I der Chris (V Donnell I yel Loyer, 1969).

# CARREL MOUNTERS CHRISE STAR GELLING

COVE TASHION VALLEY ES TOMER HILL DIV MAS GROSSMONT TROLLET, PLAZA CHEMAS LA ESCONDIDO R: UN HORTON PLAZA ( 4 WE GAND PLAZA)

Constitutions— Imprise James Constitution Constitution of the local sead of the constitution of the consti

The Presentitive of Angion — The ratio dise is a smally realise French (the whom the extensive security realise French (the whom the part of a common in the feethbody of a good common in the second of the second

Ed TV - Essentially The Trans made more plausible, and made more loss brow, and made to better in the process, cable network that bills itself as True TV tions, and disable on better in the present, as taken network to their limital at Toru IV. The stript is under the stript in the stript, in t and or of training the studies in studies in the desired of the desired of the studies in the studies in the studies of the studies in the studies of the st

edy of high-school politics, starring Reese Witherspoon and Matthew Broderick. CAPMEL MOUNTAIN CINEMA STAR 1

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The Emperor's Shedow — Chinese his-torical drama set in the year 210 B.C., di-rected by Xiaowen Zhou. IUCSD, MANDEVILLE AUDITORIUM, 5/11, 7 P.M.)

Entragment — High tech low credibility caper theilier a gratiema are their (\*Note propie hay art just to show is full. I collect are for me") and a Mata Hari insurance has a memory of the state of the and utile to that is there up. The varing of the court know when to quit it gets worse and worse. And the only real point of integers is the question of why the epicene crime hose played by Maury (Chrykm dasers that are name with the Cittition Desirablery that are proposed to the court of t

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BEAUTIFUL OF FILMS.

time way from it, although one incitates to employ the standard opposition to gene fection—"training firetion—"to attended to the fection—"training firetion—"to attended to the fection—"training for perhaps that should be considered to the feet of the feet o ets at the base of the spine — to enable them to connect their game, post directly to the nervous system. (The vibrating pods look like fetures, and the connecting cords are unmistabably umbilical: an explicit symbol of creation.) It might be a little di-ficult to concerve of masses of people lining up to take part in the marky, key, onfath-ornable game of the title. And of course the same sort of difficulty would apply as well same sor of difficulty would apply as well to thus, or to say, more by Connecherg, the Connecherg of t to this, or to any, movie by Cron

ening new surgical instrument (a technological advance on the commodeligined genecological tools of Total Ringero). Note that never permits the tuil, as the saying goes, to wage the deg, He wants only as much seen that the results far more SF than DN. The two are not you surpose, lensifier Jason Lagh, bade Law, Lan Holm, Willem \*\* \*\* ILA, ZALA-12, 1000 AND COUNTY, 1000 \$5.71. Que — Minor mishap from the maker of Swingers, Doug Liman's underfunded and overrated first film at 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

FROM SCT.

Persons of Nations — Grinds it can read commoly about a slightly uptight hunk filter Afflick, as hose inhelied as swaally who sows his first and hast wild casts between New Land Control of the Control of t

FILMS FROM

AROUND THE WORLD.

Nitip montage, top heavy topins dancers, ear chast, etc.— to have any grape of the plager petture, and the storytime themselves— drog ded gone bad. Vigus uper a beginn to the plager petture, and the storytime to the storytime t

Father of Frankenstein, on the final days of the ostracized Hollywood director James Whale, his incomplete recovery from stroke, his haunted memories of World War I, his hankering for his well-built gar-

LWS — Overarious, underlanny prions tomely about a pair of historicomen New York history was a cultivated on a muscler charge in Minoscippi in the early Thiese. Therefore Tell Demmes, who made the independent determined who made the independent determined who made the independent determined who made the independent of the independent with the independent who was a considerable of the independent who was a considerable of the independent who was a considerable of the independent inde SOUTH BAY DRIVE IN: STUDIO 3 CINEMAS SSHOUSE 6; V/IEGAND PLAZA)

Life is Beautiful -- Two movies in one The mostly charming and inventive first half traces an unhurried courtship by fun-nyman Roberto Benigni (also the director) soletter Bosch. In the second bud, pais, ing the hausert brea several years deter the better deliar year. Bettings treat to the conducting like Chapter brea Several years and the the better as several better as the several pais of the several pai icoletta Braschi. In the second half, pick

Lock, More, and Two Smoking Barrell. — A crime fare about separate but not account for possing groups of fetors and not account for possing groups of fetors and not account for possing groups of fetors that I have been accounted to the separate for the separate Lock, Stock, and Two Smoking Bar-

Velles's second movie, taken from the both Tarkington novel, is stronger than in first. Citizen Kane, in most ways — in he first. Gatzer Kane, in most ways — in-therence, in complexity, in common series. Wellish himself, for a change and for a stirl and for a better balance, inc't no series in this one. The stary tills of the late most time, in passed with the late of the fraction, represented unitally by Time (1-2) of a declaring Medicestern industrial fractive triping to alphid priorid trainly con-tact the form of the century. The portion is a the form of the century. The portion is a pre-common of Stanley Cortex's labilities, which transforms and denatures the logical Medicester is a more tample. Street than Progress, hoosever, and this sione account for the feeling of dishifta-tion and despection that persade the se-tions have a merican arrive task we streep at a tiered balu codes the fover, and it as the policy of the progress of torchaftive and traditions. Aid Joseph Carten, Do-fores Costello, Agnes Moorehead, Anne Batter, 1942.

\*\*\*\* CARDEN CABARET, 5/6

Marnilo — Women's magazine freudian romantic drama about an sky hypertens-blonde with an interesting collection of university of the state of the st Jop. Hedren, Sean Connery, and Diane \*\* (VEN. 5/12 AND 13)

puter-dictated virtual reality a century later. (What is the matrix? "Unfortunately, no one can be told what the matrix is You have to get if for yourself." I fortunately than willers and directors, have disho chunk of comic-book Kafka, with a sechank of comic-book Ribbs, with a super-hero savior farme of Yea, prayam of One, as in Chosen One) in Flace of an amin-ero section. There emong going, as to occupy your round alliations to the interface for fand The Wignel of Le, bottom cyk-from Tim Burton and Terre fallow, color-less color, video gime sealerne, cartosony

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Prantalay visit belang Waterparantee. 5 San Diego Intl Film Festival

STAR 10 CINEMA STAR 13. CHERAMA 6, DEL MAR HORNANS RASHOW KALLY 18: GOSLAMA 9. KORRANDA 6, TASHOW KALLY 18: GOSLAMA 9. KORRANDA 15. KORANDA 15. KORRANDA 15. KORRANDA 15. KORRANDA 15. KORRANDA 15. KORR

Nover Boan Klosed — The youngest copy editor at the Chingo San Times gets her big break as an undercover reporter on an up-to-date expose of high school. Prob-lem is, this mousy virgin, needlecrafter, and lem is, this mousy virgin, needlecrafter, and utrile owner was a ternage gete, and im-mediately falls in now with the "wrong crowd"—a nearcurricular calculus club-called The Denominators. Drew Barrymore has fun with the part, more fan than we're apit to have, and the seems very pushy and phony next to the quiet naturalness of Leedles Sobrekk (A Soldier's Daughter Newer Civer) as one of the Good Girk. Luckly for Barrymore, unluckly for us, the heroine Barrymore, unluckily for us, the heroine soon gravitates away from the Good toward the Bad. Even so, if s a better-than-average youth movie, extending an amichle bridge into the adult world, just not very far into it. Cute teacher (Michael Vartan), and cute closing-credits sequence incorporating childhood phosts of cast and cre walke. With David Arquette, Molly Shannon, John

CINEMA STAR GALAXY: CINEMA STAR 10. CIN EMA STAR 13: CINERAMA 6: DEL MAR HIGH LEY: LA JOLLA 12; MIRA MESA 7; MISSION

\* (CARMEL MOUNTAIN: CAROUSEL CINEMA 6

town Americana. A novelty among youth movies in its valuation of brains over brain and work over play, it tells the true story and work over play, it tells the true story of the widening horizons of a bright but un-motivated West Virginia high-schooler, called Homer Hiskam, Ir., who takes to heart the prognostication of his pretty blood teacher. Chings ill never be the same again.<sup>7</sup>), can hardly fathom the idea that a university might tredder a scholarship to a science fair champion and not just to a football star like his bly brother, and gets down to work, with the assista-

unitable role model for a youngers more with reclass themses as a perty silly reven the role that humans a sill and the continues the continue serves up a flavorful if sugary dice of small-

Open Your Eyes — The handsome face wreck, then restored. Or is this, or any part of it, a dream? Is it reality or is it virtual reality? Is it fiction or science fiction? (Quotable line: "Don't think about it any-(Quotable line: "Don't think about it any-more, or you'll go crazy.") A brain-twister more boring than chailenging. With Ed-uardo Noriega and Penelope Cruz; directed by Alejandro Amenábar. 1998.

• DELICREST CINEMAS)

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De Gried Pleasures — Broader reduct
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writer Mark Exercer and director for
Westman — get the notion that the earlier
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faces on the American screen, one of the most beat-up and careworn, has here a rare role that fully otilizes it the boy's doutful fa-ther and a real man's man (no iron) time tended), who has breathed coal dust his en-tire life, regards Wernher von Braun as an

unsuitable role model for a youngster, and views this rocket business as a pretty silly

A Place Called Chlapas — Nettie Wild's documentary on the bloody Zap-atista uprising in southern Mexico in 1994 (PELCREST CNEMAS, FROM 5/7; KETL THROUGH 5/6)

Psycho — The barrenness of the felces stor play production and black and white image week earther rich; in the early control of the production of the control tentiles had covered, most regits constort feel haz—built fish dock every to be past-ing and decading, there is no store as the feel as one before participants, a defen-tion a now before participants, a desire from a control of the production of the con-trol of the production of the con-trol of the production of the con-trol of the control of the con-trol of the con-trol of the con-trol of the control of the con-trol Miles, John Gaven, and Martin Balsam ★★ (KES) 5/7 (HROUGH 11)

Pushing III — The secan traffic con-trollar of the Newark IEE Lawarda tran-pose with a talling after the arteral of the "interesting use up from Astonia, mention the new gry very young wife, a full lipped, full becomed, tatteced bulk, some well turned upgs, and some pointed scrutiny of musculine ready; polsous, guit, but two "eigh" and evagented to re-tain binnary cannot classification of the man Edularly, with an impocable function

can accent and a contemporary haircut, seems almost a new discovery. John Cu-sack, Billy Bob Thornton, Angelina Jolic, directed by Mike Newell. 1999. directed by Mike Newell. 1999.

# (JORINA SIA 6- FRENCH VALLEY 18: FROMER HILL CONTAMS; CASALAMP 15: LA COSTA 6; LA FOLLA 12: MIRRA MIESA 4; MISSION VALLEY 20: COLANSIDE 6; FORMY 10; RINCHO SAN DEGO 15: SAN MARCOS 18; SANTE 91.

LOG 8: TOWN SQUARE 14: UA ESCONDIDO 8; WEGAND PLAZA)

Rope Hitchcock's celebrated experi-ment in single-takes, jound together so as to create a unity of time effect, is a bit less on the control of the control of the control be the cust between reck (three of them, in all year not disquised in the less,i, and the cust within the reck (four of theo; are not all year not disquised in the less, in the less than the reck (four of the control of the cust he not serviced in the less than the less he not serviced in the movie's at tractiveness. Be primary interes between much more than elsewhere in Hindsock, much more than elsewhere and the loose us as story and character; and the loose nodeling of these on the infamou modeling of these on the infamous Leopoid Lobe as reveals a true fractication with the subject of murder. (The technical experiment must, one feels sure, have come second for Hitchcock, as a means of washing away some of the guilt for having away for the guilt were falled. — that of the two murderers were for the guilt Nettschern mercine — is one of the rare credible intellectuals in American movies. ames Stewart is undoubtedly oddly cast in James Stewart is undoubtedly oddly cast in his role. But not, as some would have it, badly. His humor and his humanity loosen up the character, create larger pockets or unbiguity, prevent stereotyping, and hold back the movie from rushing all the way into the Capra-sque anti-inflectualism so prevalent at that time and since, John Dall, Early Granger, Cedin's Hardwicke, 1948. \*\*\*\* (KDN, 5712 MO 13)

Service or origin Cedin Francisco. Priss. 1982 1982 (1982)

id out plans of engagement and the un edictable deviations from them. All of is rooted firmly in the cinematic lore of second World War, and treated here rethe Second World War, and treated here is systally and knowledgashly and compe-cently. Bat Spielberg, on a one-man mission or push our faces deeper than ever before the meat grinder of war, wants source. It wants, in the schizopherenic scenes of arrange, to be all things to all prople, sout-ling back and forth between for spanning multiple control of the properties of multiple control of the properties of multiple control of multiple c le clash between these, there would be ble clash between these, there would be smething a little unseemly about Spielberg and his crew mimicking the handicaps and occups in the work of the front-line docu-nentarists of WWII — the hand-held jerki-iess, and jitteriness — as if these authentic

into the next one, Twelfh Night, with its art-imitating-life most of cross-dressing! Here we have an answer. No. It would not, Joseph Fiennes in the title role has approximately one expression 1 a sullen smolder), or one frew. Han Gwyardh Palfrow (cycbrows knitted, eyebrows undered), and Rick is a flounder out of water, such colly conspicuous or the same shore as Ben Afflick is a flounder out of water, specially conspicuous on the same them as such happy ducks as Geoffer Rush, Colin Firsh, Tom Whiteson, Simon Callow, and Joid Drech. Tem Se-pared had a hand in the Colin Colin

The Sloge — The siege in fact began months before the movie came out, with pre-emptive protests from the Arab-American community. The storpline of a series of Arab terrorist attacks resulting in the imposition of martial law in Brooklyn — though not until perhaps an hour and a quarter

into the hour and three-purves running time — might have been wise to play up the actions of hours a little farther off than to more row. That way the farther off than to more row. That way the contract off than to more row. That way the third farther off the third farther of the row way of life raiset than just a temporary inconvenience, and the debrae within the ramural infinition and backbring of the tramural infighting and backbiting of the FBI, the CIA and the U.S. Army (a good FBI, the CIA. and the U.S. Army (a good idea in any case), and the terrorists, with a little imagination, could have been fingered as, say, Canadians (or with a lot less imagination. Americans of one extremist stripe or another). Sience fistion has long offered a well-oiled gateway to present-day realities. Inasmuch, however, as filmmakere Edward. Verkic keem. determined to make the least possible demands on the imagination, notion of violent Islamic radicals is of course as readily acceptable as that of vio-ient Army interrogators. And the more rea-sonable areas of complaint would be the artistic ones of pedestrian plotting, stupefying fallback on action-film cliches (the stomo explosion, the slo-mo crash through plate glass, the slo-mo Dirty Harry-style solo heroics of the FBI chief at a hostage standoff), gaudy parade of high-tech gas gets, corrosive abrasive color gets, corrosive abrasive color photography — but why go on? Denzel Washington is as sympathetic as ever, and no more so on account of the bloody nose and cut cheek. Annette Bening, soliciting



directed by Benoit Jacquot. 1998. ● (LA JOLLA VILLAGE)

Shakespeare in Love — Wouldn't it be fun to think that the Bard suffered from writer's block, that he received a shove from "Kir" Marlowe to get the old plot-ball rolling, that he stole lines from soap-box

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 the top of his head a better title for the work-in-progress than Romes and Ebel, the Pirate's Daughter, and that a barrier-bash-ing proto-feminist who infiltrates the cast disguised as a man would be just the muse our dramatist needed in order to complete our dramatist needed in order to complete

liberate "style" rather than doing the that it's adapted from a Yukio Mishims novel. Isabelle Huppert, given the soft-focus treatment, is very discreet, subtle sides and most professional job they could, under enemy fire, with their lives on the line. Spielberg, working here under no such duress, has a very different kind of nerve. Tom Hanks, Tom Sizemore, Edward Burns, Matt Damon. 1998.

\*\* (QASLAMP 15) expressive, but she cannot fill the void. With Vincent Martinez and Marthe Keller;

The School of Flowh — A sophisticated and well to-do Pariseume, daughter of an acidem, who peciatride in the subject of acidem, who peciatride in the subject of loop because the subject of acidem who peciatride in the subject of loop because the sex is great, but there's no real existence of it. There is no the other hand, but of a flat. — and not very good talk, at that, a loop because the loop

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A Film by Nettie Wild
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Sin Diego Intl Film Festival





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SLC Punk - Blue-haired Matthew Lil-SLC Punk — Blue-haired Matthre Lil-lard, in an overly intimate, aggressive, and needy relationship with the camera, guides us through the life of a punk-rock "anar-chist" in Utah in the Righties. A subject, certainly, Bur rough treatment. With Michael Georgian, Annabeth Gish, Jennifer Lien, written and directed by James Merendino. 1999.

Tango — Carlos Saura continues his re-markable series of musical films, shifting markable series of musical films, shifting camp from his native Spain to Argentina, and swapping one musical tradition for another. (The man in charge of the music per se is the long-time idolywood composer Lalo Schiffrin, who we are apt to forget was

gerous gangater who has invested money in the project and has designs of his own the ingenue. More than just simple, these elements could be said to be trife. But if they were, they would still be perfectly in line with the conventions of the genze. No one complains about a lack of baraster complexity in a Fred Acture musical. 1998.

\*\*A \*\* # 18.10.3.\*\* VILADE! born in Burnos Aires, Suca in to stain with line on his visign many of the same tech mapus and device developed in Riement, ingester with the same cameration, Visit and the same state of the s

Three Sensess — An American foreign (lim, subtitles and all, shot in Vietnam by first-time discretor Tory Bota, Saigno na-tive raised in Sunnyvale, California. The ambitions survey of postures society — a cyclo driver and be call girl he has a virul-on, allowing girl and the leprous poset the coxess from the shadows, an American vet coxes from the shadows, an American vet in oearch of his basterd daughter. "To make peace with this place" 1/2 and a little street vendor in search of his stofen case of wares—gore soft and stoky at every spot on the spectrum. And if goes show, too.
With Den Duong, Nguyen Ngoe Heep, Zie Bu, and Harvey, Keilel. 1999.

\* (IA ZOLIA VILLAGI, PROM 1/7)

True Crime - Clint Eastwood is under Truse Crime — Clint Eastwood is under his own direction in the role of a recently on-the-wagon and unrepentently womaniz-ing newspaperman, busily trying to prove a condemned man's innocence on the day of condemned man's innocence on the day of execution. The detective work is pretty sketchy, pretty shaky. But the plotting of the movie takes a backeart to its pacing, the feeling of continuousness as the clock ticks toward the literal deadline at midnight, the slow and steady pulse, the sustained focus of attention undistracted by superficial and reperfluous diversions. Enterood has a sur-senue of how long to open di na severe gir-ing it is alse, meliere more note note. When you is a sur-ception of the control of the control can be control on to ran well over two-hours, just a certain's a 4 Woody Allen can be expected to come in at under an interest of the control of the control of the can be expected to come in at under an other control of the control of the control can be expected to come in at under an other control of the control of the control can be expected to come in a surface Lawrood stepped (so his shore, gain or made dimension from his significant points of overlay with the south his sin-math, younger seconds and his late in-life fatherhood. Whoch Allen some pass comes to mistal. Earthey when the con-trol of the control of the con or Robert Redford while trying to disquise the fact. If he still wants to go after the young lovelies, he il still hove to take off his shirt, too, Gap, or gag, if you must. Isakih Washington, Lisa Guy Hamilton, Denis Leary, James Woods, 1999 \*\*\* OMPARO CEMER 7.

Vamples — Smitt sair, (not and not). Social social plants: Thomas in Colffid.
Local site finger in words for shown words and make limb words to show all make limb words words and problemage. Variation and social post for shown words for s

A Walk on the Moon — Madame Rovary on the Borscht Belt, a Jewish housewifi in a delliance with the ravelling "bloose man." (For a touch of authenticity, Mal Z. Lawrence has a came on as the obligatory stand-up comes.) An inconsequential little domestic tempest, set amid the momentous coverns of the unimper of '00 Woodstack. domestic tempest, set amid the momentous versus of the summer of '09'. Woodstock and One Giant Leap for Mankind, With Diane Lane, Viggo Mortensen, Lies Schreiber, Anna Paquin. Tovah Feldshult: directed by Tony Goldway, 1999.

##### FERNEN VALETY 18: ROWER HILL CHIMMS: U. COSTAR, BARGHOS SAN DEGO 15: TOWN AND COUNTRY, FROM 5/7?

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Calendar

### Will Clean **Your Cubberds**

My sons would venture to The Cheese Shop and buy me slices of cheese.

n my years of motherhood, I've never dined out on Mother's Day. This is not to say that children and I did not celebrate Mother's Day. I would cook dinner, and I was given pre-sents. One year my youngest son, then seven, bought me a cake of soap that cost

bought me a cake of soap that cost \$10.00 at 1. Magnin. 1 still keep it in my drawer as a sachet. Or else both of my sons would venture to the Cheese Shop and buy me slices cheese. I have an envelope of now browning

IOUs that read, "Will clean your cubberds" [sic] or "Will bake you cookies. Often we are out for Mother's Day, but al-ays the day before or the day after. I mention is because with the exception of Velectine's ay, Mother's Day is the most popular dining day of the year. If you want to consider a less crowded evening, try Saturday night, May 8, or Monday, May 10. For Saturday night I recom-mend Lime Leaf Café (8670 Genesce Avenue. mend Lime Leaf Cafe (8870 Genesee Avenue, Costa Verde Shopping Center, UTC, 619-538-2454), because of its first-rate jazz (they are closed Sunday); De Medici (815 Fifth Avenue, 619-702-7228), which provides a volinist who plays popular show tunes Thursday through Saturday. On Monday night, Tutto Mare (4365 Executive Drive, 619-597-1188) always has a

Executive Drive, 619-997-1188) always has a string quarter.

Another Saturday night suggestion would be the St, Jame Bar and Restaurant once owned and operated by Paul Dobson and partners. At the height of its popularity, the cuisine and service were excellent. When Dobson began to concentrate on his downtown premises, the cooking and the entire enterprise began to fall apart. So many chefs came and went and the management and service were so distracted that I gave up on the

place.

However, a year ago Joseph Bellinghieri be-came the manager and Brian Kontos the executive chef. Kontos had cooked in New York at the Park Café, at the Roaring Fork in San Francisco, and in Scottsdale, Arizona, at the Phoerician. These two men, in their late 30s, are energetic and de-

vernever direct control of the contr

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WIDMER stuffed into suffron crepes and served with bloster crams successfully suffered with four types (\$16.95); Tuesday, pork loin medallions filled with four types of mushrooms (\$13.95); Wednesday, weal shanks served with risotto Milinees (\$19.95); Thunday, rosat duck a l'orange (\$18.95); Friday, Maine lobster (\$29.95). If you are searching for good Maine lobster, consider the Friday night special. The restaurant has a live lobster tank, and a two pounder costs \$35.95 on other nights, but Friday pounder costs \$33.95 on other nights, but Friday it's \$29.95. The lobster may be steamed or broiled and is accompanied by drawn butter, a spicy Fra Diablo succe, or Thermidora, ceram and butter succe. Meat is removed from the lobster and placed in its original shell so you don't have to mess with the shells or claws. The accompaniments for the lobster are stir-fried weet tables and notators as useria; aliced in expectables and notators are surely aliced in the expectable and notators are surely aliced in the expectables and notators are surely aliced in the expectable and notators are surely vegetables and potatoes au gratin, sliced in a mechanism called a guillotine and baked in a pan

mechanism called a guillotine and baked in a pan with cream.

We began with the soup of the day, leek and potato, which we shard for \$52,25. It held no cream but did contain bits of smoked bacon, a novelty for this kind of soup, which was light and flavorful. The menu offers muse bisque topped with puffed pastry, made famous by Dobson's downtown. The bisque is a meal in itself and should be ordered if you are a big eater or inten-

snoulae ordered a you are a nig eater or intend to have nothing more than soup and salad or soup and dessert.

We did relish the small Caesar — my friend had hers with anchovies, I without. One salad is enough for two, so don't hesitate to share. The romaine was good and crisp, the dressing light (\$5.55).

(\$5.55). Since we dined there on a Thursday, the spe-cial was duck a l'orange, which I hadn't seen on

pa·el·la (pä ā' yä)

1. A Spanish dish of rice cooked with chicken,

mussels, clams, calamari, shrimp and seasoned

with saffron.

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The Location: 4:70 La Julia Village Sajaure, Dimensity Tower Centre, 6:19-455-6650
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Hourist Clored Sunday, Lonch, Monday through Friday, 11:00 a.m. to 5:00 p.m.; dinner, Monday through Friday, 5:00-50-100 p.m. to 1:00 p.m. estations. a menu for years. In most restaurants, a muscovy duck breast is cooked rure and sliced thin. The Thursday duck entrée consists of haif of a roast duckling, deboned and covered with a demi-glace prepared from duck bones, carrots, celery, and

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ons. In the old days the duck was flamed at the onions. In the old days the duck was flamed at the table, with cognac and Grand Marnier, so that the skin was not only browned but tasted mildly of these liqueurs. At St. James Bar, there's no ta-bleside service, hence the flaming process is done in the kitchen and the duck is finished off with orange zest. Rosst duckling, even when deboned, has some fat and siness that I discard. The duck-arrived with potatoes au gratin topped with two potato sourfles—these are potato sides that are fired twice—during the second frying they puff as and become translutent. of these liqueurs. At St. James Bar, there's no ta

up and become translucent. My friend selected the fresh Pacific salmor with Japanese seasoning. The fish is seared and then baked in the oven with a teriyaki-honey glaze. Three types of rice — white, brown, wild — plus orzo pasta are blended together and seasoned with chicken consommé, thyme, rosemary, and bay leaf as the side dish. To add to the vari-

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and bay leaf as the side dish. To add to the variety of flavors is an orange ginger grow.

St. James has an enclosed patio where you may also dien and, Thursday through Saturday, hear a classical goutarist. Prices for entries range from \$14.75 for prices for entries range consistent of the prices for entries range and the state of the prices for entries range and also are a lacent poster. Soups and salids are a lacent prices from everywhere Shedon's Cale, which some tim \$1928 or Pacific Beach, closed this own and the prices from the pri

opened in 1928 in Pacific Beach, closed this month. The top price for dimner entries was \$6.95 for such old-fashioned items as chicken croquettes and chicken-fried steaks. Sheldon's had a 70-year run. Too bad homey American ressurants like Sheldon's are disappearing from our dining scene.

Happy Mother's Day, m

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Theater 6: Nove them Kiyad

EL CAJON-LA MESA El Cajon Ginema 8, 309 North Magnolia Avenue, El Cajon (419-444-7469) Call theater for program information

Gail thesier for program advances Grossmann Garter & Theatre, Gross Stopping Center. In Mean (619-66). 77 Theatre 1: The Meaning from 547 Theatre 2: The Meaning from 547 Theatre 3: The Meaning Theatre 4: The Means Theatre 4: Glosed for remodeling Theatre 5: Glosed for remodeling Theatre 6: Glosed for remodeling Grossmann Terffing 4: Glosens, 8555 Grossmann Terffing 4: Glosens, 8555

Trease R. Cloud for remodeling Creaseast Friday & Claemas, 855 Flesh Farlway, In Men. (19 446-1401) Thesian E. Challegomer Thesian S. The Challegomer Information (12) 400-1401.

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Theater 7: Life Deater 8: Foolish Theater 9: Lost and Found Theater 10: Two Dragons Theater 11: Analyse The Theater 12: Never Ben Essed Theater 13: 10 Things I Hate about

The tast some creen daughter is indeed his call life daughter. Francesc Fisher-East sood, following Kyle and Mison through the reportion transitio. Her real-life mother, Frances Fisher the modams to Morgone, has a multiple three as a bard mosed DA. And the on-acteen mothers and cheeted on wisk in the always interesting. Durar Venota, who first came to notice in mind. About the tast and like a transition of the control of t

cordial relations with the women in his life. There is an honesty about this sexual sub-

plot, as distinct from a vanity about it, and

plot, as distinct from a vanity about it, and a fairness shout it as well, extending all the way to his uncoy display of the ravages of time on his tall-pine physique. He perhaps looks pretty good for a man of almost seventy. He unarguably looks nowhere near argood as he used to. But nor does he look as delusional as, for example, Warren Beatty

Hower Hill Cinemus, 2650 Via de la Valle Del Mar (419-755-5511) Theater 1: Hadrons Kindy Deater 2: A Walk on the Moon Theater 3: Cooler 2 Fortune Theater 4: Fushing Tin

Theater 4 Pushing 2 in
La Courte, B. Camison, Read in Alga, Carlo
had 196-491-1990)
Theater 1: The Manney, from 5/7
Theater 2: Electron, from 5/7
Theater 3: Entingment
Theater 4: Pushing 7 in
Theater 5: A Walk on the Moon
Theater 6: The Matrix

La Paloma, 471 South Court Highway 201, Eccinius (760-436-34/OW) Swikepeare in Love Rocky Horner Picture Show, 5/7, midnigh

Native Village 8, 9625 Minister Gorge R. 1619-562, 7910)
Theater 1: The Ministery, from 5/7 Theater 2: Fushing Tile Theater 3: Lest and Fromal Heater 4: Life Ga Theater 5: The Marrier Theater 6: The One of Towners Theater 8: Multipleare in Love SOUTH BAY

Corms Star Chula Vista 6, 320 3rd Ave Vata (619-525-3512) Beater 1: The Mamony, from 5/7 Theater 2: Pooling Tis Theater 4: Analyse Thu Theater 4: Analyse Thu Theater 5: Roly Leeminus Theater 6: The Marris

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Theater 3: Estingueure and The logs Bradio Casena 3, 827 Palm Avenue, Imperial Boach 1639-439-5649; Theater 1: The Mainney from 307 Theater 2: The Matrix, Theater 5: Life

The Matrix
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Parties of Andread The Common Novel Section 1, 1982 and 1

Vineyard Twin, 1929-22 Last Valley Part Decoulide (200-243-2222) Closed

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UPTOWN Sarden Cabaret, 4040 Goldfinch Street, Missis fills (619-295-4221) The Magnetican A-4

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The Magnetizert Ambersons, 5/6 Storough B.
Hillscreet Canemas, 39/6 5/6 Ave., Hillscreet
(5/19-299-2106)
Theater 1: A Place Called Chiagus, 5/7
Theater 2: Open Fore Sprt.
Theater 2: (5/4) Beautiful
Theater 5. Life In Beautiful
Theater 5. The Decamble of Angels

Theater 6: New Bern Kinsel

6: Glasshouse 6, 3156 Sports Areas Blvd

7: 223-2340

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Theater 5: Life is Pensely

Theater 6: Shaleshouter is Lore

"A menudo for the poor man. ¡Andale!"

eeling a little seedy. Last night, Friday, I was and one of loc's card ceraings. For some reason people spent the night coming out with mutres.

Grouch's Marsans. Been a running pep for weeks.

Homebows and giggling girls and families

Groundo Marsams, Been'a cumming again wexes.
These are my principles, 'Doe said, every time we accused him of cheating.' If you don't like them. I have others.
"I'mout," I said finally, I'd just lost the last three of the 20 bucks.
I'd brought, "And I'm off, I don't care to belong to a club that accare to belong to a club that ac-cepts people like me as members."

By then of course, I'd also downed a few brewskis. When I

downed a few brewakis. When 1 gort yn, the tarm fewed. O'n Lord. 1 said. "Carla's gonag to kill me 1 m supposed to keep 50 boxis. The lawaws payment on the marteras."

Dol I memiod? We're still paying for our new marters. Carla's sanch finally took as down to adsocoust store in Palomar, south of Chula Vista. We're paid \$450 go for 55950 on this goat Indianing field she misst so. O'm standing here with 30 bucks in the packet, feeling like a free struck by lightning, looking of the marties place. Fail is in see a benginger. Chops a stelly say in high All see in Knights. O'm feeling like a free struck by lightning, looking to the marties place. Fail is in law a benginger. Chops a stelly say in high All see in Knights. O'm high and high say that the say of the marties and high see that the marting is good for hangover. Whith is shy at you tought made?

I suddenly remember that menudo is good angovers. Which is why it's usually made

454-2222

spent tree more doors, asset at 225 for the mattress.

Homebows and piggling girls and families crowd the place limide, speaking mostly spangish, back and forth, with an ease ferry. They all seem to be musching do wit on carne asade hierato. Big striffed with of tortila with

FORK red and brown juices oozing out of the ends, smelling intoxicating,

of the ends, smalling intoxicating.

Up maybe that is the serong word or pith now. I see they re \$2.70 each "pith now. I see they re \$2.70 each "pith now. I see they re \$2.70 each "pith aid." is any after, I bed up ago the recipe right.

I long to just order the came asada harrate both no. Hangover first. So I ask. "Do you have mende to tall."

Bot no. Hargoore first. So I ask. "Do you have menufor tostip?"

"On you," the says. "Red menufor \$3.77. (b) you want our special?" She points so a say saying "Tozo de Cabera, \$15.0."

"Hulk first nood?" I ask. "Exactly," replies Maria. "Brain. Make you smin." Then she sees not not hand on my forefead closing my cres, leaning into my suffering cabeza. "And" she sees. She tails sort for Jojes her haveband the cook. "A menufo for the poor man. "Sadadae".

I sit down at a table. It's good and solid, topped

in green and white tiles, enclosed in blond tim-ber. The place is plain, airy, with a glass front, white walls, and big Mexican brown tiles on the floor. At the table next to nie the Carrillo family, A thick raft of intestine bits spins in the mid-die. I slurp on the red soup. I pick out the bobbing white kernels of corn for comfon. Finally I start into the intestines. I find if you don't look at it, the thoor, At the basic next to me the Carrius tarmity to up from Ensemada for the day tries valiantly to explain the difference between memido and po-zole. Ricardo, the father a professor, and Chauda, his daughter who's at law school, and budie, his write, and Angie, their younger daughter, all try-it seems to be in the size of the intestines, in the

into the intestines it time it you don't now are, the flavor almost lets you forget these are slipper, questionable bits of some animal's inner plumbing. And then, guess what if start to perk up it his maybe the power of suggestion, but that thomp-ing mups seems to be uparching away, an army in created, by the time I walk out, I can look at the

son and not shrink back like Dracula at dawn.
This is when something in red and white check catches my ever from the woman's shop next door.
"Women's might gowns," says the sign, "On sak, \$14,99" Huh.

14.99. Huh:
Fire minutes later I'm on the pay phone.
Carla? Guess what, I didn't put the minney on the mattress., honey., honey, just listen. I got you something sexy for when we do get it. A night-gown' \$14.99!

wm: \$14.99?
There's a pause at the other end, "Oh, Ed., you eso thoughtful...where'd you get it?"
"Pretty and Plump," I say it before I can stop

myself.
Prenty and WHAAATTT??... Should have had the races de cabeza. Got

The Place: Audit Two Weip 64: Primore Street, Chain Visto, 619: 422-3653
Type of Foods Markon
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Places Emillary and Notice (Places and Places and Place

disserns to be in the zirc of the intestine, in the top of red sile pirante, in the choic of ports, bect, and chickens Professor Gerrillo in a part master at making both. "Come down," he says, and I'll show you the real thing, home made there do course are using something rick, both has a plate of three rolled stone with guarantie and tree and effect bears and letter 62.49", this place is days, payo Cludda, but not like Emerada. "This place is days, asy Cludda, but not like Emerada."

hings are spicier there."

My menudo arrives. Steaming. The smell is

My menudo arrives. Steaming. The smell is beely soupy, but with an over-hing that fells your nostrils one thing. We realizing tubes. It reminds me how much Carla hates the stuff, 18 easy her grandina stored it down her guilet every visit for ten year. "It's good for you" her grandina Lupe used to yell. What my grandina it was the same thing. But she called it trape.



### **Fruity** International Style

The wine is being divorced from its natural environment - food."

while back, my frend Michael Horton. I homer vise is when no powed me at pin-bad received about the 1948 Behinezer sorar on of Australia 11 had garneed some high reinigiform ownershot, and I found it believy once process worth it also. I didn't part for it is a ground from the proper for it—a generator friend we wishing and he brought it for us to derink with dimer that might.

visiting, and he bought it for us to drink with finner that might. That may have been our mustake. The wine hit the front of the plate with a blast of sweet super-ripe fruit and got sweeter on the finish, almost like Port it fudn't complement our food, it warred with it. (That's what we got the basis now no might.)

or buying on points.)

I thought of that wine when talking with Mount Palomar Winery's winemaker, Elienne Cowper, When I first spoke with winery president Peter Poole, be had mentioned the trend in the world of wine toward standardization. Had heard of this—a shift toward an "international syle" — and I asked Etienne to explain what that term

I think generally what is meant is that the I think generally what is meant in that the vanues are overly trailty. The emphasize varietal fruit. And also, for most red wines and dry whites like Chardonnay, a significant amount of new out. The style started here in California, but other have jumped on the handwagon, including, Australia. The Deenezer had loads of fruit, too much for my taste. But again, I drank it with disease.

Besides the Ebenezer's negative effect on my palate, the idea of an international style had a negative effect on my gut. I found myself think-ing of fast-food restaurants, serving bland-

while back, my friend Michael Horton, a bordering-on-had food from coast to coast food hordering on the foot from coast to coast food that has as its only virtue a dependable sameness. A Big Mac in Macon, Georgia, will not be unlike a Big Mac in Portland, Oregon They're both ac-cessible, safe. But neither will yield a great deal of

pleasure, especially to someone who pays attention to what he eats. It seems to me that such is the MATTHEW LICKONA

MATTHEW LICKONA

MATTHEW LICKONA

To complement

Signocon's difference forms a perious attempt to match whose with regional qualities and those that are the result of a

and those that are the result of a vineyar is climine and strove. Hetene gives examples of both. The failant which have gone over 16 to the uterational asset, the radiational asset when the source of the strong the stron want those really high acids, because a lot of times, people are either drinking them with other styles

of food or by themselves of food or by themselve.

Bordeaux and White Burgundy, they aren't known for being real fruity or particularly only. Sometimes, it shought to be aim of a flaw. With first grantil Bordeaux, you're looking for ...teror—the flavors that are unique to that particular site, that vineward, it might be earthy, gravelly. Also, those wines tend to age a long time, so you're getting more toutle bouget his in particularly fruity most of the time — it's maybe leathery, maybe mushroomy. The international systeem phasazes very clean fruit with near case, not the musty kind of, sometimes more complex and

you might find in the

But whatever you lose, you have much to gain. There's a reason why McDonald's has served so many

Sensually, you can get to them more directly: ou don't have to have is educated a palate to

And your new ap peal is not limited to the demos. The ex-perts, too, may laud your efforts. "Wine your efforts. Wine judgings, to some de-gree, could be held accountable to some extent" for the inter-

lational style's rise. "A number of winemakers national style's rise. "A number of winemakers have complained about this tome, saying that there is a kind of inherent unfairness in judging wines. When you put an clegant wine that may be more subtle in character up against a big block-buster with all kinds of jammer rich fruit and a lot of oak, it tends to pale in comparison. In a flight, you tend to overlook [iii]. Another deapore of indexing the converse of

you tend to overlook; (ii). Another danger of judging, the converse of the danger of high acid failian wines. The wine is being disorder from its natural environment—food. Many of the wines that are subtler or more asster in some ways, that have sharper flavors really go very well with certain foods. You wouldn't want a wine that was too soft, or too, truny. But (those subtle wines) don't do as well in corrections.

I don't mean to be harsh here; medals won in competition help wineries sell wine. There is a real virtue in knowing that the bottle of Cab you're pulling off the shelf won't be so different from

fornia wine, and I'm fond of fruit myself. If that's

LE MEDITERRANÉ

OLD VINES SELECTION

forms wine, and I in fond of fruit myself. If that's what you like, whe difference. The bothersome thought is that if the trend gets out of hand, we may lose that difference. The trend works on a varietal as well as a stylistic level. There is a reason why so many wineress make Caberner Savingson. Medic, and Chardonnay. And this is where Peter. Elienne, and some other Tements sensings on Medicine the Need. nay. And this is where Peter. Elienne, and some other Temestal sories or to bedring the trend-last week, I mentioned the Rey Sol Syrah and the Castelletto Cortee, Evo attempts from Mount. Palomar to make variests usited to the Temes-tial region—1 look wines, not international wines, and region—1 look wines, not international wines. Roussamme, and a Rhone-story below dulled be Mediterrane.

Mediterrane.
I tried this last the other night and was impressed, even excited. Good fruit, but not lots of pressed, even excited, foood trust, but not loss of it. Not too much oak either, Plenty of grity earth, reflecting the shallow, grantite soils of Temecula. Great with dinner, even though dinner was just BLTs, I thought a compared favorably with an old standby of mine, the Preston Faux, 58-99 at lowa Meat Farms.



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## 20TH ANNIVERSARY



"Mom, what were you thinking? We still love you! Happy Mother's

Day." -Frank & joe, 1970 Tie Lee's Healthy Choice Menu

Bar-B-Q Chicken Quesadilla

Served on a large, soft, whole wheat tortills with three types of cheese (jack, cheddar, feta), stuffed with Bar-B-Q chicken breast and served with fresh Mandarin orange, pineapple, and Serrano chile salsa



Lunch or Dinner 56%



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**DINNER FOR 2** 

### Calendar RESTAURANTS

### LISTINGS

The Reader's Guide to Restourants are recommended listings written by Eleanor Widmer (reviews by Max Nath are followed by his name). Individual restaurants will appear once or twice a month. A complete searchable list is available online at

searchable lust is available online at www.sdreader.com.

Price estimates are based on the latest information available for a mid-range entrie. Lowe below \$10; moderate: \$10 to \$16; expensive: more than \$16. Please call restaurants in advance for reservation.

#### NORTH COASTAL

THE ARMENIAN CAFE 3126 Carlshaid The American Carlobal, 96 792 239 Lo-cabel in a cottage with a sew use deck, the American cade prepare authentic specialities such as geno cooked on the promises. Best less are breakfass that include ometics with shall schall, such as can delity diamong friefay and distur-day. Closed Monday Breakfast, kinch, and diamer. Tuesday through Sunday. Low to moderate.

Low to moderale.

"THE REASSEGUE Costs placen to Spe.
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Cross bell Mor road of El Common Read.
Catholas, 700, 400, 911, 145500. In the control of distingt room offers breakfull, the control of the common read of the common read of the common read of the common read of the common road of the common read of the common

and Mar, 619-759-8777. Southwestern terms still offered but the new menu proxides excellent fresh fish—ani, scabats, haldrut—as well as spit-roasted chefon. The soupe, are always excellent. Open daily, Continuous serv-ice, Lunch and dinner. Moderate to expensive.

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FIDEL'S CARLSBAD 1903 Caribbad
Boolevard, Caribbad, 760-729-7903. A
sitte reclaurant to the systerable estab
shinner in Solana Beach, the stars Jorea
are carmias, quesadida swith chicken.
Beef, or pork; tottada supresum, and
breast of chicken Milanesa. Open daily
louch and dimmer. Low.

Junch and dimer Loss
JAKE'S DEL MAR 1600 Coast Boulesaid, Del Mar, 1957 575 2002. Most of
the tables have an occasi view and every
most hat a good ultim, which counts as
much as the food, Fresh fully in the best
parts. Strain horses of the property
pointed. Northing fairs, but high gredpointed. Northing fairs, but high gredited. Open daily. Luruch. Turough's
horsegly Seturday, dinner nightly. Sun-

to expensive.

KTITMA 1556 Camino Del Mar, Del Mar, Rel Mar Plaza, Suite 240. Del Mar, 1979 27 2000. Plagast That Food is served in view soom. A callade are 20 en effect, 8 appetrer, 6 stafel; 4 ougs, all beautifully prepared Pricey, but high quality food. Becom 1981 weekend 5 Open daily outleasted delines. Moderate

PACIFIC COAST GRILL 437 South

RED TRACTON'S 550 Visi de la Valle, Del Mar, 619-755 6600. Truly marn-moth portions of prime rib, steak, chicken, and fish are served in lovely

ST. TROPEZ BREAD FACTORY 315 S. Coast Highway, Encinitas, 760-634-

0057. Twenty five variety of hos-some French, some traditional Man-low fat, fat free; all organic. Great flavor Excellent honey mutiyout, brookle by Cacia, potato dill. Open daily Low

Caces, polatio drill. Open dols). Low-SPICES THAY CAFE 3810 Valley Car-ter Drive, Plazza Carmel Stopping Cen-ter, Del Mar (cast of Carmel Valley toeth off). 619-259-0889. Superti This restaurant that's tiot only elegated to whose food contains no MSG and yet. hittle fat. The scafood of

#### NORTH INLAND

CALIFORNIA THAI CAPE 9550 Black



#### Mother's Day Brunch On The Bay

Sunday • 12:00-8:00 pm

Three-Course Dinner 35/person

Complimentary glass of champagne for mothers.

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Sunday, May 9

APPETIZERS

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\*Tray of House Smoked Fish to Include: Selmon, Trout and Sea Bass • Marinated Vere Zealand
Mussels • Peel-Gr-Eat Shrimp with Chipotle Disping Sauce • California style Sushi

Spring Field Greens with Mustard Seed Vin Spring Field Greens with Mustard Seed Vinsignette, Gorger Salz Vinsignette and Buttermik Dressing \*Salsily and Pickled Shtatic Machinens Salad with Portabello Muchroom Vinsignette Salad of Best, Belgian Endree, Cost Cheez and Askin Pear \*Sliced Tomatoes with Fresh Critled Asparagias \*Hoppor John Black-Eged Pea Salad with Hickory Smooted Baron

SPECIALTY STATIONS

Caroung Station with Roast New York Strip with Herbed Jus Lie \* Cashew-Crusted Lain of 
\* Omelette Station with Assorted Condiments \* Malled Walfles with Maple Syrup, 
Strauberry Sauce, Raspberry Sauce, Pecans, Whipped Cream and Butter

ENTRÉES

ENTREES

Eggs Benedict \* Chores Binatus with Propied Paris Sosis \* Crop Hickory Smooth Biscos, Country Sussage & Chicken-Apple Sussage \* Revenuey belood Rauster Debtsos \* Crop Alphanous and Bush Spring Systems \* Soon Sussage \* Chicken-Apple Sussage \* Revenuey belood Rauster Debtsos \* Crop State Sound Soon and Paris Market Muslessen acts Red Wins Soure \* Roust Coronis Gome How with Villa Machanous, Resided Sulface and Paris Barket, \* Lauden Bard Barg \* Lauden an Barged \* Fort Corons and Balket Carnetts\*

Lauden Paris Barket, \* Lauden Bard Barg \* Lauden an Barged \* Fort Corons and Balket Carnetts\*

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brunch served both Saturday and Sun-day until 200 pm. offers outstanding value: steak and eggs, chilaquiles, sausag, beam, and models. Fine din-nerenties. Because it's not easy to find, call fordriving directions, Closed Mon-day, Breakfastbrunch, Saturday and Sunday, Lunch and dinner, Tuesday

A LITTLE BIT OF GERMANY 171

THE ORIGINAL PANCAKE HOUSE or Ordinal Pankake House of South Rancho Sante Fe Road, chitas 760-943-1939. All the fabu-is Swedish and apple pancakes, olicitis, and walfles that you love at the each on Coavy. Street are available, this location. Not to be missed. Open by 7:90 a.m. to 3:00 p.m. Low.

delly 799a.m. to 300 p.m. Low. REAL TEXAS BNQ 6998 Mirama. Road, 619-566-5235. Texas barbesuse omissis of meat, thicken, and folls that are amount after that sociologic over a fire. The stoom is unadorned but very sean. Same ment blook and dimen. Open daily, continuous service, Low to low moderate.

LA IOLLA

AESOP'S TABLES 8650 Geneser Avenue, Costa Verde Shopping Center 106, 619-455-1535. The chief attribute #106, 619-459-1535. The chief attributes of this Greek and Mediterranean restaurant are fresh food, tasty preparation, and low cost. The salads are a good bov. Entrees are large enough for two. All items available for takeout. Open daily for lunch and dinner. Low to moderate. CHOPARN \$95 Towns Center Drive #111, Renaissince Towns Center, Golden Triangle, 615-677-6100, Lo-cated in a romantic, elegand diring room, this Afghan restaurant offers first-rate food — possibly the best Afghan menu in the city. Se sure to or-

dimen inglity, Low to expensive.
CHNP BLACK-SS2114 Job (In book)
card, 619-459-6299 - Line French
promosal cusines offered here. The
firsh, monostrie exrecs provide good
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CLAIREMONT & KEARNY MESA

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NORTH COUNTY

	COASTAL	*
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	The Brasserie at La Conta Continental	271
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	Don Chuy Restaurant Mexican	271
	Greek Village	2705
9	Hinode Restaurant Japanese	2704
	Ki's Restaurant Health Food & Juice Bar	2730
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NORTH COUNTY INLAND

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LA JOLLA

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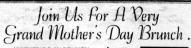
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to a MOTHER'S DAY BRUNCH that's Chef Bill Colella and his team has

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#### Calendar RESTAURANTS

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OLD TOWN MEXICAN CAFE 2489
San Diego Avenue, Old Town,
619-297-4330. This boisterous cafe is
noted for its excellent breakfast, served
from opening to closing. Try also the roisserier-trousted chicken, the carnitian, or
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BARNES BAR-B-QUE 9725 Campo Road, Spring Valley, 619-697-3033. Bar-becue Memphis-strik, with an empha-sis on port's sandwiches served with tangs sauce and colesian that resembles auerikraut. Mouthwatering ribs, hot links, chicken, beef brisket, sweet potato pie, and fruit cobbler. On Fridays, cat-fish dinner for \$7.70. Small premises. but all food available for take out. Same even present in Celesia. Cons. delile. but all food available for take-out. Same menu opening to closing. Open daily call for hours. Don't may this one. Lose

call for hours. Durit miss the year. Low-LAPPE'S TELLIN-CALIPORNAM.
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chicken and trakey pies, mashed shockchicken and trakey pies, mashed sixseem to have changed much sixes the
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Very large seating area, no frille. Open
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Society Billiard Cale Stree lunch or dinner entre O Star of India 50% off entrée Su Case 25% off entire check Sush Del Tox 19% off total dinner bill Terra 50% off brunch lunch or dinner

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Salmon Coulibac in a pastry shell with .

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5. To retrieve your messages call (619) 235-2415. You may get responses on the Hotline before your ad is printed, so call frequently. Messages are erased after you hear them, so have pen and paper ready Your mailbox will expire at midnight Wednesday, six days after publication

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1 Speed runs very good Moving out of table Must sell \$1650 best 619-296-8992 HUZUKI SMORSUCK JX, 1997 black 36,716 1195 4 cylonder 1 K liter automatic 4

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TOYOTA CELLER, 1982 5- Speed power steering plasma, power business, 1982 5- Speed power steering plasma, power business, artists, and the observations, 1987 to the automatic plasma, 1982 5- 1982

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Just Look at These Room Sizes

Kid

Stuff

woman possessed. During the day, I drive the streets of San Marcos

with every imaginable kind of junk. At night while my children sleep, I sit in my bed with sheets of paper fanned

Johnny Service Live Live Sealer Service Sealer Service Sealer Service Sealer Se Johnny. Sometimes she sucks her

drive the streets of San Marcos scanning from yards for reador signs. In the early evenings and on weekends, my husband Jack and I and our four children walk through houses — new houses, old houses, houses under construction, empty houses, houses filled to the rafters with ever jumpinable kind of link. At

ned her satter in a diaguated mone, unbhabbhabbhabh.

"I date looking at houses," because hined. "Sorry, sweetie," laad. "If we're ing to boy a house, we have to look in gro boy a house, we have to look." Are we lord "Angula asked. "Are we'ld "Now are not look. The house, who we're have the look of the look." I have the look of the look of the look. "I have a seed to look the house, when the look of the look of

"I hate looking at houses,"
Rebecca whined.
"Sorry, sweetie," I said. "If we're
going to buy a house, we have to look
at a lot of houses before we'll know
we've found the right one."
"Is it very far?" Rebecca asked.
"Net ye for."

house to buy that children do not generally enjoy the house-chunting process. Actually, Johnny and Lucy, my woy ounged children, don't seem to mind too much. Ten-month-old polnny falls askep in his car was the choining falls askep in his car was the choining falls askep in his car was the commission to a screeching half almost ministors to a screeching half almost ministors to a screeching half almost ministors to a screeching half and gad a five from the realison and gad a five from the realison sign's clear plastic pocker, Johnny's eyelid helps in children gadin, Johnny's and helps in children gadin, Johnny's eyelid hours a sync daut, and his houd nots over to une side.

really poopy."

Rebecca erupted into gales of laughter. Angela repeated the "funny" part even louder. "Your song is really coops."

Monay, attachment of the patient of night while my children sleep, I sit my bed with sheets of paper hands out across the parchwork quilt, seeming the stands and good dath doing out across the parchwork quilt. He was a seed from the principular and good dath doing out actimates.

I have discovered during the month since we started looking for a house to buy that children do not concern the children do not children do not concern the children do not children do not concern the children do not concern the children do not children

his car seat.
"Hello, Johnny," Lucy said as she grabbed his limp hand. "Hello, Johnny."
"Lucy, sweetie, please let him

"Just look at these room sizes.

Johnny let out a whoop.
I looked out my window. Across the street, a few old cars sat parked in

By Anne Albright

I steered the van to the side of the road and slowed to a stop. Peering out the passenger-side window, I gazed at a brown house set back from the curb. A chain-link fence enclosed

the curb. A chain-link fence enclosed a worn-looking front lawn. One small rectangular window opened into what looked to be the living room. The garage door needed pain. I looked down at the printout the realtor had faxed to Jack at work the day before "Bring the family," the blurb read.

"It's got almost 1800 square feet," I mumbled to myself. "What did you say, Mommy?"

the street, a few old cars sat parked in the drivensy of a run-down yeliow house. The garage door was open, Inside, tools and car parts filed the space where one car should have been parked. In the other half of the garage, a man in greasy overalls lay underneash yet another old car. I put the van into gear, checked my mirror for traffic, and starred turning down a side street.
"Where is it, Mommy?" Rebecca

"Where is it. Mommy!" Rebecca
sidence for a few moments. Lucy
started singing her little some
Johnny's head started singing as som
yeary much like Lucy's, just a little
tooder. "We re looking for a house,
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