WHO WAS THAT IN THE RUGBURNS' SECTION? SEE PAGE 88

Reader

Work to the Human

The first two or three times I met Carl Glowienke he wore a tuxedo. We weren't at a society function

ed on page 50

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WHILE THEY LAST!

39 LOCATIONS IN

Great Adventure

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name, address, and telephone umber Letters may be edited

for length and clarity. Abe Opincar's

Excellent Article

sister city a few minutes away.

As I write, San Diego-based and write, Sail Digo based function Press is busily prepar-ing the first comprehensive bilingual anthology of poetry from Baja California under the

editorship of SDSU's Harry Polkinhorn. It should be on Polkinhorn. It should be on the stands by the end of 2000. How about asking Mr. Opincar to do a piece on the poetry scenes in San Diego? Mark Weiss

Rap For Kumpel
This rap is dedicated to a clown
in Middletown, / A guy named
Robert Kumpel (Letters, August 5) tryin' to bring the
brothers down, / Just because
the doesn't understand the language that they speak, / He as-

sumes that every rapper is a convict or a freak. / Thinkin' all

they do is rape and kill while wearin' baggy clothes / Says they don't appreciate the jazz musicians that he knows, / But

those very same musicians never seem to hesitate, / To explore creative fusion when they all collaborate. / Rappers iam with Herbie Hancock, Ay-ers, Bowie, and Marsalis, / Men

who shun the negativity of Mr. Kumpel's malice, / And yet

Kumpel si maince. / Alid yet Kumpel says that Malcolm X is rolling in his grave / When he sees the way his modern hip-hop followers behave / But if Malcolm heard the context in

North Park

Thank you for Abe Opincar's excellent article about the world of poetry in Tijuana in your August 5 issue ("The Body Learns to Burn Above the Sund"). Of all the media in San Diego, the Reader alone consistently re-minds us that there's a vibrant

and get a clue.

Name Withheld

I Wouldn't Give Shrub A Nickel

nickel for two reasons. (1) His 20 days after their arrest. Nov

Grand Jury Found

Iceberg Tip Kudos to Matt Potter for point-ing out why people such as Steve Peace and Juan Vargas Steve Peace and Juan Vargas are blasting the country grand jury ("Cive Lights," July 29). It seems rather Orwellian that an homest group of citizens given an avesome responsibility and very little compensation would be criticized for uncov-ering wrongolong in our city's government. It appears they are supposed to stay away from sacred cows. The mayor is clearly compering the city's is clearly pampering the city's special interests, among them the utility monopoles includ-ing San Diego Gas and Electric. Cox Communications, and Time-Warner Caple. It is no Malcolm heard the context in which Kumpel drops his name,/ There's a greater likelihood that he would hang his head in shame. / Kumpel claims he grew up listening to Martin Luther King, / But his prejudism indi-cates he didn't hear a thing,/ accident that Mayor Goldin let the city Public Utilities Ad visory Commission (CPUAC) go dormant — they actually wanted to protect the interests of consumers. Our city is starved for competition, espe-cially in the cable TV and telecates the Doctor never stooped so low to judge or criticize / Or use dated stereotypes in an at-tempt to generalize. / Kumpel's anti-rap cliches sound like: "Rock & Roll is Dead." / "Disco cially in the cable IV and telephone arenas, but there is no
forum for citizens to express
their views on telecommunications public policy since
Mayor Golding failed to make
appointments to the CPUAC.

I believe the county grand "Rock & Roll is Dead." Jisco Sucks" and "Country-Western singers' necks are red," / It's a shame his mind is closed be-cause he'll never know the thrill / Of A Tribe Called Quest, thrill / OFA THE Called Quest, Latifal, Erik, or Laurya Hill. / So if every store he visits keeps the rap behind the shelf. / That just proves his paranoid mis-trust has spread beyond himself. Vince Ripol

jury has found only the tip of the iceberg. They have proven we truly have the "best politicians money can buy." Elliot Becker

l agree with leff (Theater Re-view, August 5)... WOW! I was in San Diego last weekend and happened to see the shew. What a great adventure it is watching lane Evre. It's nice to read a re view that I can relate to as just a plain of theater patron. Craig Mudge

Get A Clue, Mr. Wolff

After reading Justin Wolff's "Sightseer" article in the Au-gust 5 Reader, what I would like to ask of Wolff, concern-ing the last sentence, is: If a vi-olent criminal (they still exist) held a razor-edged tool to his loved one's throat, what

would lustin like to see happen?

J.W., run down to the bank,
withdraw the necessary funds.

I read about the political con-tributions to George W. Bush in your City Lights [article] "Cash Flashers" (July 29). I wouldn't give "Shrub" Bush a nickel for two ceasons. (1) His recent tax cuts in Texas killed funds for a statewide kinder-garten program. (2) He vetoed in luly a law unanimously passed by the state legislature to provide de-fense lawers for indigents within

they can sit in jail for months without benefit of counsel. This fat cat Bush is not

J.P. Lopez



Reader



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Tagging up Padres owner John Moores has shown up high on the list of big-money donors to Democratic governor Gray Davis, who earlier this year named Moores to a highly coveted spot

to the University of California's board of regents, Moores, a long-time Democrat who during last year's cam-paign for the taxpayer-financed downtown stadium reportedly said he was re-registering as an independent, gave Davis \$100,000 during the first six months of this year, according ing the first six months of this year, according ing the first six months of this year, according to recently filed camping reports. In all, the newly decired governor collected \$6.1 million care for the most six many care for the most s

whom Davis appointed to the state Transportation Commission earlier this year. The LA. Times reported last week that Hallisey, set up a huge June 17 cocktail party for Davis at San Francisco's Sheraton Palace Hotel Hallisey is an old pal of both former gov-ernor Ferry Brown and San Francisco mayor Willie Brown. His on Jeremy just got a job running Davis's San Francisco office. A nths back, San Diego sources say, Hallisey senior made round of phone calls on behalf of Sam Marasco's border gatew. ject that Mayor Susan Golding and Craig Silberman — son of Golding's ex-husband and convicted money-launderer Dick Silberman, and yet another veteran of the Willie and Jerry Brown are pushing. Repeated cails to Hallisey's San Francisc office asking about his involvement in the project went untre

Un-private Pete Ex-governor Pete Wilson may not be in the political fundraising game at the moment, but he seems to be doing well for himself. Wilson, whose wife Geyle joined the board of directors of ARCO oil immediately after her husband left office, has been playing catch-up in the lucrative board-sea elet office, has been playing acts up in the lucrative board-seat derby. Last week his latest appointment was announced, a place on the board of National Information Consortium, Inc., a for-profit "provide of Internet-based electronic government se-vices." The compare quoted Wilson as saying. These great con-fidence in N.S. management, its tappere friendly solution, and in market position. I look forward to contributing my experience of the contribution of the contribution of the con-tribution of the con-tribution of the contribution of the con-tribution of the con-tribution of the contribution of the con-tribution of the con-tributi nesses and citizens to access government information and to complete government-based transactions online." Examples include "driver's license record searches, professional license n cross a furer's necessive record searches, protessional neems en-newals, Internet tax filings, automated UCC filings searches, and automobile registration renewals." Wilson also serves on the board of the Irvine Co., the giant Orange County developer run by his old buddy **Don Bren**.

White and blue collars The preferred site of that controversial Otay Mesa power plant, being backed by Demo-ratic state senator Steve Peace and other local bigwigs, is owned by Roque de la Fuente, the car dealer and well-connected politiby Roque de in Fuente, the car dealer and well-connected point cal giver who owns a big chunk of the mesa ... Now that digit al video is hip in Hollywood, Josh Evans, son of one-time movin nogul Bob Evans and actress Ali MacGraw, is using the format to shoot his new movie, Orange County, in San Diego. The cast reportedly includes Natasha Gregson Wagner, daughter of the late Natalie Wood, and Beverly D'Angelo, Al Pacino's girlfriend. in a story about drug smuggling along the Mexican border ... A San Diego gang member who moved to Rhode Island has beer San Diego gang member who moved to Rhode Island has been convicted of gunning down a man at a pro oncert three in June 1998. Wesley N. Hanes, who was taken into custody in connection with a San Diego killing in 1995 but never charged, was found guilty last week of first-degree murder, according to the Provalence Journal-Bulletin... The conviction of ex-Del Mar-tan Allen W. Sewurt. a Philadelphia lawyer, for loning two intian Allen W. Stewart. A Philadelphia lawyer, for looting two in-surance companies has been upheld by a federal appeals court. Stewart used some of his ill-gotten gains to buy a \$1.6 million beach-front house in Del Mar. He now faces 15 years behind bars and \$60 million in restitution.

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



Have Guns. Will Travel

By Bob Owens

n Saturday, July 7, dozens of people were waiting outside the Crossroads of the West Gun Show at the Del Mar Fair-

introduced in the California As-sembly by Ellen Corbett (D-San Leandro), and in Washington an amendment to the Juvenile Justice Bill, introduced by Sen-ator Frank Lautenberg (D-New

Jersey), which passed the Senat

and was being considered by

of the West Cum Show at the Del Mar Fair-grounds for the 90a m opening. Inside, Crossroads owner lobo Templeton had pathered key vendors to impart important news.

"Make absolutely sure you do the paperwise on every size." he stressed, pointing out that the media was on the

Make absolutely sure you do the paperwork on every sale," he stressed, pointing out that the media was on the prowl (me and a crew from Channel 51) and that it was necessary to avoid incidents "Paperwork" means that all guns must be registered in ac-cordance with California law and that there be a ten-day waiting period before the buyer could claim them.

Templeton also told the as-



show promoter could be held responsible for anything that happened down the line with the gun. Ellen Corbett won't even sit down with the gun-show industry about our concerns. She's very intransigent." Inside the exhibit hall, Es-

ndido gun-shop owner Mike Morphy was setting up his dis-play. He's only had his shop three years and hits the Del Mar show mainly to get the word out about his business to the out about his business to the North County gun aficionados. As to show promoters like Templeton being held liable for crininal use of a fiream pur-chased at one of the shows, Murphy erupts: That's bullshi. Think about it. The State of California approved the sale. Why would they hold him responsible when they approved the sale?" (Spokesmen for both Corbett and Lautenberg denied that their respective legislation would hold gun-show promot-ers liable for a later misuse of a

weapon sold at a show.)

Do dealers ever sell guns at the shows under the table, to avoid the paperwork? Murphy "Even if a gun was sold legally at a gun show," Temple-ton had earlier told me, "the



shook his head, disgusted "You'd have to be fucking

Setups and stings were of the minds of the vendors at th Crossroads show, Severa months prior at the buse Gre Western Gun Show at the Lo Angeles Fairgrounds gun show in the country) plan-clothes agents of the California Department of Justice had pulled off a sting, purchasing a number of illegal weapons and observing some dealers who were skipping the "paperwork. Four arrests were made.

Some at the Del Mar show hinted at entrapment and sug-gested that the justice depart-ment had inflated the numbers to make the sting appear worse than it was. "Gun shows," says Gordon Groomer. 55, of Orange County, "are currently being badly beaten up, being demonized because of the acts of a few people. It's because of the barrage of malarkey being thrown at us by the news media, which is obviously very based against obviously very brased again us. They should leave gun-le ing folks alone, because it's th

causing the problem."
Groomer tours the California circuit with Crossroads, the only traveling show to hit San Diego. He's on disability and to supplement his income sell guns and operates the safety any first-time handgun (except honorably discharge veterans) to be certified

criminals, not us, who are

Doing the Mexican Mailbox Jam

Re Rill Manson

4 LI i gang! Having a wonderful time in Tijuana. Wish you were here. Write back soon." I address the postcard, a view

on Revolución to myself in San
on Revolución to myself in San
on Revolución to myself in San nego. I take it up the steps of ijuana's main post office, on Ith and Negrete, It has a simoffers of credit cards "Part of the lengthy time it takes is due to us," admits Mike Cannone, communications manager for the post office's dar feel to San Diego's down town post office. If anything, it's San Diego postal district, "be-cause mail addressed to San

town post office. If anything, it's larger, airier, with shorter lines, a more relaxed feeling.

The teller charges me 4 pe-sos and 20 centavos for the stamp, around 45 cents. The Diego from Tijuana doesn't come directly to San Diego. A little over a year ago, the postal service was instructed to reroute all incoming Tijuana ce the card has to travel is 20 miles. The card arrives in my mailbox in San Diego...ten days later. Two thousand years mail up to Los Angeles first, where U.S. Customs could re-view it. I guess they have snift-ing dogs or something. Only then does it come back down go Julius Caesar was able to get letter from Paris to Rome and 1000 miles) in a week. here for delivery. There is an is on koman roads, on horse-back. Average speed, six miles per hour. I figure that my post card averaged two miles per day. Average speed, a quarter of a mile per hour. On the brink of the Third Millennium Mexican mad is 24 sue about drugs in the mail and contraband and so much of it getting across the border."

Millennium Mexican mail is 24 times slower than pre-Christian Roman mail. Not to jump to conclusions, I try it the other way around. Last July 26 I mailed a card in the other di-rection, from San Diego to Héctor, a friend in Tijuana. Ten days later (on the 5th) Héctor days later (on the 5th) Hector tells me nothing has arrived yet. What's going on here? Personal correspondence

have a lot of mechanization. The sorting is by hand.
"To give you an idea, there makes up 4 percent of today's mail so it's not just birthday ards to friends and family that

like back in the '40s, when you had 'New York 17, New York. They only have zones in their largest metropolitan areas, and that's as fine as you can break down the destination of mail:

as big as Pacific Beach.
"In the United States, we
can break down a delivery location as fine as part of a block.
When we're sorting the mail here at our processing center, we can group mail to even one address and sort it to the carrier, and the carrier gets the mail in delivery sequence. There route is a set pattern, every day, because it is the most efficient

of travel. When they get the mail in the morning from our processing center, almost 90 percent of it is already sorted in delivery sequence. So they don't have to stand there at their case and sort it up as they used to.
"All of our mail-sorting is
automated. Electronic optical to a postal zone in Tijuana, for instance. And a zone could be

character readers. In Mexico, they get all that mail, and very little of it has been sorted by machines. So they're virtually hand-sorting almost everything. And it takes many, many different sortations to finally get it down to the zone in Tijuana. So it's a different concept. "Our letter carriers deliver

their mail in compressed natural gas vehicles, state-of-the-art Tijuana carriers use bicydes for their routes, or they use

Enrique López (not his real name), who works within Tijuana's Mexican postal service and asks to ren and asks to remain anonymous, says Cannone's analysis is sub-stantially correct, but that U.S. post office officials are also to blame for mail delays.

"A lot of people, even within the U.S. Postal Service, don't realize there is a direct-mail service between San Diego and Tijuana," says López. "Our van and a San Diego postal truck meet every morning at and 8:00 at the border at around 8:00 at the border at Otay Mesa. They exchange mail. Direct. Daily! People [in Tijianna] should receive letters within two or three days. But many people — officials themselves in post offices like, say, Escondido or El Centro don't know this. So they fill up their sack with mail for Mexico. They tag it, and they ship it

verland to Mexico City. They don't realize they could come straight through the border here. Of course, by air, everything goes through Mexico City. If you're in | San Diego or

Oklahoma and you're sending an [airmail] letter to me in Tijuana, Oklahoma will send it direct to a central point, El Paso or Dallas, then they fly it to Mexico City airport, Benito Juárez. There, everything has to go through customs, before your letter comes back up to me in Tijuana The result of all this is pre-

dictable: direct post-office-de-livered mail between the four million-plus people of San Diego/Tijuana is down to a relative trickle. "I imagine that we deliver probably 30 trays of letter mail a day to Tijuana that we exchange over the border," says Mike Cannone. "One 30-foot truck does it. It's not a whole lot of mail. We get more mail to San Diego's smalles community, say, Paradise Hills, each day than we send to Mexico through Tijuana each day."
"Our van brings maybe three,
five sacks to the border each day," says López. Both men ac knowledge it's not a lot. So what

knowledge it's not a lot. So what happens when Tijuana, a bur-geoning city of 1.5 million and growing, receives less mail from San Diego than does Coronado, a city of 20,000? "Ant_contraband!" sav López. "That's what we call it. 'Contrabando hormiga. They do it themselves. Lines and lines of people, each carrying his piece of mail back or forth | across the border. "He's talking about San Ysidro's unbelievable mailbox phenomenon. "You have one government postal service," he says. But do you know how

available in San Ysidro? There

one on every corner!" Gladys Anderson, the man never seen so many private Eve been in San Diego for over boxes alone. Plus we have around 40 commercial mail-re ceiving agents like Postal An-nex, Mail Boxes Etc., in San Ysidro. That's around 25,000 additional boxes we service There are |even| some con mercial mailbox companie that pick up mail from here and take it across the border to deliver to customers at their 'Postal Annex'-type shops over

Which makes great busines for the mailbox companies and the U.S. post office. But isn't the Mexican post office losing a lot

of money? who himself confesses to ow raft of companies to Otav Mewanting to take advantage of Mexico's labor but not it Otav is North American munications (NAC), which prints bulk mailines such as it Fallowes, vice president of NAC's West Coast operation





Nobody seems quite sure why Customs can't come to San

why Customs can't come to San Diego to do their inspection work. Cannone says the other problem is the difference in au-tomation and operating bud-gets between the USFS and its Mexican counterpart, SE-POMEX (Servicio Postal Mexi-postal Inspection Postal Mexi-

cano). "In Mexico, by and large, there's a big difference in the way they process, distribute, and deliver their mail. The car-

riers use bicycles. They don't

will travel

firearms safety. To this end, the

buyer pays \$20 either to watch a two-hour video on the topic or to take a 15-minute test.

Groomer says that 95 percent

riate people by tying the word igun to 'crime,' and I for one am extremely upset. The gun laws are being used to eventually eliminate guns." If shows like Crossroads were to be leg-islated out of existence, he

states, "It will make for an exstates, It will make for an ex-tremely large black market. The black market is already there, and it would expand. Just like when they prohibited alcohol.

Standing before a rack of rifles, Larry Plank of 186 Weaponry proclaimed, "I'm a dealer in the so-called assault weapons. They're still legal, but

best to make these things go Plank, who operates from his home/office in Orange County, sells knock-offs of the

famed Colt AR-15, which he puts together himself from parts. His rifles, which sell for \$700 and up, are legal in Cali-

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with a "rocket-propelled grenade" but assumed it was in-ert. "That violates so many laws, the guy would have to be an id iot to bring something like

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that." (The justice department press release stated that one acapon seized at the show was weapon seized at the show was an "illegal rocket-launcher with projectile.")

The government, Plank is

certain, wants to end both gun shows and the Internet sale of firearms, "I don't trust them." don't trust any of them. They'll take one or two incidents where someone was allegedly doing an illegal transfer and blow it all out of proportion. The news media hypes the piss out of anything that goes wrong. It would be interesting to see if the reporter could come back six or nine months later to see the results of the trial and what

really happened."

Critics of the gun shows focus more on the activities of the private collectors than on the licensed dealer. The latter to track, and a lot to lose. The

table and sells at these shows could deal under the table, or as critics suggest, "out in the parking lot." Barring a sting, no one is the wiser. The number of guns sold by private citizens at these shows has been estimated as high as 50 percent

of the total.

Luis Tolley, of Handgun Control Inc. in Los Angeles says: "A private citizen who's an unicensed gun dealer can go to gun shows in Arizona (where there are fewer restrictions], buy the popular guns, then take them to a gun show [in California] and sell them to buyers who can't legally buy at a gun shop. That's where the profits are. These handful of unscrupulous people make it very easy for criminals to get guns." Tolley did acknowledge the "benign side" of the equa-tion, that the great majority of Bob Templeton, 60, is the owner of Crossroads. For the past two years, he says, the San Diego County Sheriff's Denificant presence at his Del Mar shows, and he welcomes it. He year they showed up, they manned some towers at the racetrack so as to monitor any gon violations in the parking lot. Templeton points out that strictions in California, th

support a pending California bill that would permanently fund the U.S. Department of Crossroads of the West is a family business, based in Salt Lake City, at the vendors' reg-istration table, free copies of The Book of Mormon are available to anyone interested. zona, Colorado, Nevada, and Utah, about 50 a year in all. a show, and 600 to 1000 table and about half of those would be private citizens Everyor

His Del Mar event is at Diego like guns. Part of it is the military aspect of the town You'll see the Marines and Nav

number of gun vendors a

CITY LIGHTS

section of people. We're sensi-tive to the needs of the com-munity. We're part of a com-munity too, in Utah. We insist that no one under l8 come to a show unescorted. They can't oure our dealers are in compliince. I can't remember that we've had any guns [sold at one of these shows] reported being used in a crime in the 25 years I've been in the business." Only once in the past two years, he says, was a vendor arrested at his event, an out-of-state dealer who got caught selling an as-sault rifle he didn't know was

illegal in California. illegal in California.

Templeton explains that both out-of-state licensed dealers and private citizens must, in California, go through an on-site "transfer dealer" when they sale transfer dealer when they sell a shooting iron at a show. A transfer or local dealer is fed-erally licensed; he fills out the paperwork (for a fee of about \$25) and holds the gun for the ten-day period until the buyer

Omes to pick it up.
Detractors of the shows point out that because such shows bring together likeminded people — some inter-ested in buying and others in selling — the potential for mis-chief remains. "We do, in fact, bring together like-minded people," Templeton responds "I think that's what bothers Think that's what bothers those people who are enemies of the Second Amendment. It is indeed a town meeting of the people who believe in the Con-stitutional right to keep and bear arms. That's important to remember. It's not just about buying and selling guns and ammunition. It's about the freedom to get together to ex-change ideas. It's about the First

change idoes. It's about the First Amendment as well as the Sec and Amendment. Sen taker of San Diego is one of those who empoys that aspect of gun shows. Under a large, hand-lettered sign—CHEAP GUNS \$10 — he was laying out four or five old Mausers, German-made rilles from the World Wars, and a few bondens. all from his private from the World Wars, and a few handguns, all from his private collection. In the past four years he's been a seller at the Del Mar show five times. The Mausers he priced at \$75 and \$150, a he priced at \$75 and \$150,0 sauer .357 Magnum at \$200, and a "Saturday night spe-cial"—type handgun at \$10. He'd purchased the ritles at a

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police auction in San Diego kept the best of the lot, and took the rest to shows.

His first time at a show he'd sold 40 of the rifles in under two hours, including some to other dealers who proceeded to other dealers who procedured to reself them at twice the price. With just a few pieces left, he knew he wasn't going to earn much at the recent show, but he doesn't come just to make

"It's a hobby, It's fun. Lenjoy it. You get to meet others who enjoy the sport as well, and you get to go around and shop. Baker acknowledged there may be a few problems at times with illegal activities at the show. "but not any more than would happen at some guy's garage down the street. By putting down the street. By purting more restrictions on gun shows, all these transactions will be pushed underground. Illegal stuff is less likely to hap-pen here than at gas stations or somebody's backyard, because of all the plainclothes cops

walking around."
Later, Bob Templeton came
by and made Baker take down his CHEAP GUNS Stu banner explaining that such signs pro-jected the very image that gun

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juana. It's United States Postal Service mail. If we mailed from Tijuana it would become inter-national. We create at where from 8 to 12 million permail a week. We pass 12 trucks every day lac oss the border]. But we also dimailing from Tijuana California addresses]. I ican postal service is ting better and better every

Lopez concedes could speed things some optical-sorting and delivery vans for c carrier. For those who to communicate by mail to families and business some-times only 50 yards a ross the line, the problem of remains.
"It's definitely a

der phenomenon i ate director Kevin UCSD's San Diege "But there's been a to streamline the der mail service aware of. And it we have looked we have looked as use courier or have closely do Tijuana post of work together? A names of San Diego elicits an illumin Mexican post



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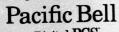
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even summer.

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M.S. Emarta, early inliteral and pool builts were made of vory. For surprised, Is every that tought so
there early built sected to come kind alphane, the any cover, that's the money question. The mane part
time did they get them to be perfectly, flandeody rounds.

Behind the Eight in Clanemo

Of course, they didn't. They weren't even the same over most of the time. From the 1505 to the line 1500s, a billiard built maker turned the roughed one more on a lathe with one hand and held the caracter. It would be the best of the line to the caracter of the best of the problem, the less troop halls were grades on the local keep dignals and caracter. It works that problem, the less troop halls were grades of the dome to the ware cared as they were cared as they were cared as the same year process from beginning to entall 15 work (higher local with other Christian et al. 15 works (higher local with the care and he local were cared as the local ware of the local ware of the local ware of the local ware of the local ware local

Matt and Free.
Will as were driving on Jol Duo Highwar, our eight year old son could barch manufair himself as the extract own "ringles" barch visible to energy and the to concentrate on that barch yet driving the property of the property

Okay, Smith Kidlets, if's story time. Showe the elves out of the way and have a seat here in front of the big, spark! Matthew Alice Fountain of Knowledge (known as the Spigot of Speculation before we

roscordard).

On a upon a time, Daddy-know everything, if elsew only you had rocar all those ally pro-tings one our piete, and why you consider a such that can all the time, and why you consider by an time do not look like farmers, for one and, and the time, and why you Daddy sy tring—of not—durabed; Well, maybe so, but except one in a wide by growing time growth.

plan luck, it six.

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If you had read the finish the Lake Lake is the bonne running all the time. It show I was the state that the lake it even offer than Dal.

If you had read the finish the Hume is the bonn, we to work they had and visit it soon. It shout to be replaced by a new system that doesn't hang off the edge of a cliff.

Manman, while leaving Las Vegas the last few times. I've noticed a sign for Zzyzx Road. How do you pronounce this word and what does it mean? Unave a beeling it's Las Vegan for "sucker," Please check your Funk &

Once again, not a bad giese. The word I pray 1/200 pix means mothing, but the area was a sucker fresh water some could be scale himself, and the edge of a dry lacked. Historically, twas a small rises houter some could be scale indicated to the protect of the protect of the state of the protect of the prot

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

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Shortly before Mark McGwire hit his 500th home run, the St. Louis Post-Dispatch ran a survey asking readers whether McGwire should be traded. Sportswriter Richard Weiss wrote, "In one way or another several current or former Redbirds have indicated that

McGwire casts a shadow over the team." This, by the way, is virtually an exact quote taken from last week's Sporting Box, with the single excep-tion that last week's whine was bleated by unnamed Padres and referred to Tony Gwynn.

Gwynn.
Eighty-one percent of the personhoods who replied to that odious survey said they didn't want McGwire traded. This shows, once again, why sportswriters should not be allowed to drive automobiles.

RE: Denver's 20-17 win over San Diego. Did anyone watch it? I mean, stay with it all

the way through? Of paid to watch presea son toothall and you' definitely not paid to watch San Diego blow another 17-0 lead Lucky for you, there's a special someone stand-ing by, primed to sort out this ugly bit of business. What follows is the Chargers American Bowl experi-

ence, formatted for Long plane ride, stroll Sydney harbor, hot sun, drink beer,

not sure derive here.

Aussies talk from, game day, big stadium, new stadium, game begins, merciless hore-dom stretches, particularly and state and articular state and articular state and state an

Jim Harbaugh remembers a second min Trabaugh remembers a second cousin whose father once manufactured morthalls in a rundown San Francisco neighborhood. The district was populated by winos, drug dealers, prostitutes, but, no moths. I never met her, 'Harbuugh recalls,' I don't even know ber men.

don't even know her name."
"Harbaugh looks down at his socks." Harbaigh looks down at his socks. Across the room, a fair is turned to high lockers open, and then, later, close. Someone coughs: Close by a teammate hums. I'm going to wais that man right out of my hair. One thing is for sure, the Chargers fan rooting for them tought. Chargers - 49ers, Week 2 of the preseason, 3Com Park

Victory or dismemberment.

File this under: Ioo Fat
to Fight. Mike Tyson, while waiting for his next priso term, was set to fight lar.

Douglas knocked out Tvs in one of the biggest boxing upsets (Douglas, a 40 to 1 underdog) the Mafia ever allowed, or, encouraged, depending on your point of view. Douglas has spent most of the last nine ome weight, took up the old cloves again it

This is Mike's kind of fighter. Th image of Iron Mike people carry around in their heads is as out of date as a polite air

line-ticket agent. Tyson's last good fight was March 18th, 1991, when he took out Razor Ruddock the seventh round. That a long time ago. Sin then he has stalked th lame and the ill and lo twice to Holyfield. Toso likes to fight a tomacan, but a tomato can who, to boxing illiterate still has a name. It the Burt Reynold Syndrome, Beat enoug tomato cans and some one will give you a sho

at the championship

Hey it works Since Douglas returned to boxing in 1996 his record is as follows: TKO over four LaRosa, Ten-round unanimous decision over Rocky Pepeli. Ten-round unanimous decision over Dick Ryan. Stopped Brian Scott in the sixth round. Given a win for being unable to continue after five minutes' rest. His opponent, Louis Monaco, was disquali-fied for striking a low blow. Stopped Andre Crowder in the first round and Quinn Navarre in the fourth round and we are up to

Now then, what do all these heavy

weights have in common? Take a minute.

They all share — ta-da — unive has ever heard of them. Douglas has ou Tysoned Tyson. He has beaten pond scum to below the pond scum Tyson tackles and pa

layed that into a 400-pound payday, provided by Iron Mike and the ever dumb boxing public. We have happiness in the back room We dance in the streets. But wait, the light has been called off. What's this? The New State Athletic Commission orders Douglas take a tull physical exam before they'll san tion the fight. Then, the Tyson camp baci out before said exam is taken. I don't get it.
Surely Tyson knew Douglas would pass a rigorous medical examination. I mean, even
Iron Mike wouldn't fight a 39-year-old fat guy and his diabetic

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Congregation: 2000 Staff: 15 Staft: 15 Church school enrollment: 150 Annual budget: can't disclose Weekly giving: can't disclose Singles program: yes Diversity: African-American, white, Asian

Dress: dressy casual to dressy Services: Sunday worship, 8:90 a.m., noon, and

St. Stephen's Church of God in Christ, the choir and congregation sang. From the bottom of my heart, to the depths of my soul, I say 'Yes, Lord, Yes, Lord,' "Sister Jean McKinney invited hose in the sanctuary who wanted to receive the Lord to make their way to the altar. Forty-

the Lord to make their w four-year-old Lan Lai squeezed through the crowded center aisle. Elder Alfred Edwards and his wife Tackie behind her. Men and women greeted Lai at the altar. They closed around her. They held her. They spoke sofflyto her as he weet. Elder Edwards

took the podium. "Just two weeks ago, this woman didn't know what the Bible was. She didn't know who lesus was. And after I stood and witnessed to her she said, 'I want to know more about Jesus, I want to know who lesus is Today she stood here

and made the decision to give her life to Jesus." Lai immigrated from Bien Hua, Viet-nam, Io years ago. She's been the Edwards neigh-.no flowers bor in Oak Park for eight years. They'd often "chatted amicably," but *** "She'd always bring us these delicious egg rolls," said Jackie Edwards.

Lai and Elder Edwards were talking about gar-dering when Lai confessed she was depressed. She said she'd been diagnosed with breast can-cer methors.

of faith," said Edwards. "She didn't know Jesus

cancer is gone.

After the service, St. Stephen's congregants rashed up to Lartering and welcome her.

Trim, pretty dressed in a tailored black sun,

Lai blashed and smiled. An older woman in a large blac hat pumped ber hand, "You've got

a nees family toos.

That Lia, an Assan and foroter Baddilist, had not been received into a predomantely had not been received into a predomantely had bad been foroted been foroted. A most of the demonstration in the solid. Since Christe Harving has worked to be demonstration in 1887, the Charles Harving has worked toward a multiracked Christian beau pure used the goal while advocating the same pure used the goal while advocating that the hash of working or work of the same pure of worship, comparable with Christian teach

ing, Mason let that many black denominations exchanged African-oriented religious practices for those of Euro-Anglo Christians. He sought to "re-Africanize" black worship and promoted in the Church of God in Christ the use of drams. spontaneous song celebrations, call and response preaching, and dancing. One hundred years later, Mason's reforms have influenced all but most conservative black denominations. The Church of God in Christ now has 6.

ing and fifth largest denomination. The back page of St. Stephen's program in part explains this success. The church runs six different prayer groups and as many specialized programs. S Stephen's three-week-old outreach program. sequents three-week-old outreach program at the Naval Training Center already offers 15 dif-ferent ministries. The Church of God in Christ emphasizes lay participation in evangelization. The denomination, although theologically

to doctrine Unlike other Penters

doesn't hold Baptism in the Holy Spirit as a Reverend Michae

Adkins, who delivered last Sunday's sermon, finds it easy to move back and forth from his Southern Raptist "home church" in Encanto and

differences have been an issue. I p the same way here to I would in a Bapt church or even at

10-38-42 - the stor Adkins described our making diffic decisions, unpopu decisions, can determ

If we fear criticism," he said, "wee out on important opportunities. Mary in the hard decision to sit down at the feet of land fister. She knew she would be criticized all know what it's like. You've got a house of family, and everybody's ready to sit d of taminy, and everybody s realy to sit of and cat, and there's one person who refus-help. Martha goes up to Jesus while he's ing—and I'm paraphrasing here—and sixy. Lord, I'm sorre to interrupt you, and I want to say this in front of everybody; but the collards on the stove, and candied yams, and ved peas and combread and I know you fried chicken. It's ali ready to go, but Mary w

tunity to sit at the feet of her Lord and jus ten. He was in the twilight of his ministry. He was on his way to Jerusalem. Mary knew the fistening to him was more important than working in the kitchen. She knew what Martha work ang in the kitchen. Site was a say. She made her decision anyway."

— Abe Opin.



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Don't think that today's violent killers are a new breed of criminal or that today's media obses-sion with violence is anything new. Think, for example, of the sensational crimes invented by Edgar Allan Poe. If you believe that Columbine and IonBenet's murder testify to maladies partic-ular to-contemporary society, then let me tell you and ionnectic situation to contemporary occept, then let me fell you about loin and James Harpe. In the first decade of the 19th Century, the Harpes, brothers from Kentucky, formed a crime band that terrorized frontice communities. They killed people indiscriminately, not for money, but of what was called "a swarge thirst for blood — I do experiored malige and the property of the "a savage thirst for blood — a deep-rooted mally-nancy against human nature. When captured-lohn Harpe refused to atone for his crimes. He declared instead: "I have not the least reget for the murders I have committed! Have taken pleasure in the sight of human blood shed by my own hands... I curse you and all mankind, for I hate you and the whole human race. One of my own-third from I have murdered. .thinky on the that I cared from I have murdered. .thinky on the that I cared for the blood of strangers? Americans were fas-cinated by the cold-blooded Harpes, and they read their gruesome tale over and over in popular crime

on't think that today's violent killers are a new

Such pamphlets operated in much the same way as the Web does today. That is, they were self-pub-lished, illustrated tracts and anecdotes meant to dis-perse information widely and cheaply; pamphlets didn't carry the authority of books, but they bred passions, fascinations, and popular opinion. It's lit-tle wonder then that thousands of websites display a similar obsession with crime. There are sites dev a similar obsession with crime. There are sites-devoted to obvious subjects like Jack the Ripper and the Lindbergh case, but tust as many investigate more obscure murders by the likes of the West Memphis Three, the Stopwatch Gang, and the Green River Killer. The advantage of Finds Stratmann's ster, called Linda's Crime Notes (swee parmag comtrac-crime/trimesplash him), is that it considers a dozen or so marders—most appetrated in England and once for listorical detail. When omerous from



ups, and preposterous verdicts have changed little in the past 400 years. And murder, it turns out, is

not just an American affliction.

Stratmann's tellings of crimes are thorough and rich with particulars. She relates, for example, the once-famous crime popularly known as the Long Pack. In 1723, a Colonel Ridley returned from India with a large fortune in material goods and retired to an elegant country house on the banks of the River Tyne in Northumberland, England. The Colonel spent each winter in London, leaving sev-Colours spent season and the capture of the colour pack until season season where a terrant, sat spent mind year for some stocking when a weary traycler, bruthered by a long, oversized pack on his
spend the might but permitted his often been
pack until be returned with a horse. Cartions about
the contents of the pack. Alice proddled it, and it
the contents of the pack Alice proddled it, and it. pask until be returned with a horse. Carrious about the contents of the pask. Alter proded it, and it moved. Lertified by alkee shrieks, another servant, a leverar old hor named ledwarf, an into the bouse with a gan. After hearing the story, Edward fired at the hurly pack and recold at the spurifing blood fisside the pask the two servants found a young man, rared with a cultake, four pixels, should all story that a scheme was about to show the should. Story that is scheme was about to show the should will be that a scheme was about to show the should. Story that a scheme was about to show the should be story that a scheme was about to show the should be story that a scheme was about to show the should be sh

and men guist on the house. After positioning the men in windows in the upper stories of the house. Edward blew the wind-call. A group of men on horseback emerged from the surrounding woods and were fired upon by the defenders. Too terriied to go outside in the dead of night, the servants remained in the house, listening to the grouns of the wounded thieves, until daybreak. When Idward finally stepped outside, all the bodies were gone. All that remained were frozen sheets of blood Sounds like a Hollywood pitch, not like the body of the Harpes, this unsolved crime captured the pubor the respective missioned critic captured the paid fic's imagination and was told in books and pain phlets until the late 19th Century. Equally compelling are the pages of illustration that Startmann calls Crime-seen. Here she reproduces "One of my own

doens of drawings prints, and photographs of murderers, policemen, and indges. There's an engraving, for instance, of the dapper Dr. William Palmer you then that 1

of England, who was harged in 1836 for killing patients with strychnine in order to obtain insur-of strangers?"

ance money. There's also ance money. There's also a portrain of the interest of some change Adelaide Bartlett who was acquitted of murdering her husband with chloroform in 1886. Sir James Paget, an eminent surgeon, stated after the trail. Now that it sail over she should tell us, in the interests of science, how

an eye for historical detail. What emerges from Stratmann's site is convincing evidence of a West-ern tradition; murder's motives, techniques, cover-FREE Internet Access Forever! with PC starting at \$399 Take 2% off for CASH!

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SOCIAL HISTORY OF SAN DIEGO DURING THE EARLY AMERICAN

PERIOD AS DERIVED FROM

PUBLIC AND BUSINESS

RECORDS."

BEATRICE FRICHETTE KNOTT, MASTER'S THESIS, USD, 1991

Knott takes a shop-keeper's ledger, dated 1863-64, reads between leff the lines, and reveals insights about the every-day lives of San Diegans in that period. Finding which store the ledger came from involved detective

work. In 1864, there were only two general merchandise stores, one in Old Town, the

other in La Playa — "four hide houses, four stores, one custom house 'ramshackle,' one 'hotel of sorts,' and a few scattered

hotel of sorts," and a few scattered dwellings"—west of Old Town. Since a majority of the customers on the ledger listed Old Town as their home, that must have been the location.

San Diego had no newspaper in 1863—the Herald folded in 1859 and the Union logan in 1888—so s Ront couldn't sheek newspaper ads to determine ownership. A teter from San Francisco, dated "Jan't 3584" and regarding the sale of greenbacks, confirmed that plerain W. Morse, who noted firmed that Ephraim W. Morse, who noted the sale in the ledger, owned the store in

the sale in the leager, consensus, and consensus, a

Dana's description of the harbor could have convinced Morse. "San Diego," Dana the convinced Morse, "San Diego," Dana little trade, but decidedly the best harbor on the coast, being completely land-locked, and



the water as smooth as a duck-pond. This was

the water as smooth as a duck-pond. This was the depot for all the vessels engaged in ... trade; each one having a large house there." Morse and his partiner, Levi Slack, arrived in 1850 and opened a shop in Davistown, which later became Alonzo Horton's "New San Diego" and is now the downtown area. In 1853, Morse moved to Old Town with a new partner, Thomas Whaley, and in 1861

new partner. Thomas Whaley, and in 1861 he opened a new general store in the Old Rose House, beneath the *Heralil* office. Morse sold most goods with a barter pro-cess that "involved nearly all families at some time, whatever their place on the social lad-

der William Cant Joaned his wagon one day and at another time got \$5 credit on his account by cleaning a well and another \$5 credit for sacking wool for a shipment. A.S. Ensworth, an attorney at law, received A.S. Ensworth, an attorney at law received 10 sacks of flour in return for 40 cakes of soap-lulian Sandoval received 100 lbs. of flour to be paid with 200 corn." Jesus Marron sold a mule for \$40 in credit. Morse also functioned like a banker, col-

lecting debts owed to customers by other customers. "In addition to loans by the use of charge accounts, Morse made cash loans and paid express and freight charges. He

MASTER'S THESIS EXCERPTS:

1. Davistown: "Settlement named after William Heath Davis, who was the first to feel that the site of the city should be near the harbor. The settlement failed and Old Town remained 'San Diego' until 1868, when Alonzo Horton founded New San Diego near the harbor."

2. Morse collected debts owed to customers by other customers: "Louis Rose bought a steer for \$60. The Lucy Estate received the credit. Captain Johnson paid \$3.50 cash for Uncle Billy. Louis Rose paid \$5 on the Bandini account. Captain Wilcox paid \$10.50 cash — He says it's for Swycaffer bill. Andres paid \$4.50 on Billy Cant's

3. During the Mexican period, settlers not only had to pledge loyalty to Mexico but also had to adopt the Catholic faith. In addition, many men married into the Mex can families and adopted the religion of their wives.

4. Greenbacks: The rate depended in large part on whether the North or the South had the latest victory in the Civil War. When the North won, greenbacks went up

5. Though there were no lynchings or organized white opposition to harass blacks, they were almost uniformly treated as outcasts. Indians never attained the dignity of a last name, either in the ledger or in the census records.



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added these loans to the cus Morse wrote the ledge Morse wrote the ledger with a meticulous yet florad hand. His flexible mb pen scupted his words with man-curls and various width in lines. He also used he ledger as a kind of dary, recording the weather (Februar, 1864. This rained hard and steady and is still raining?) and per-sonal matters: Kirse branded a mule for me with my brand afc of what less Marrion owes. a/c of what Jesus Marron ow me at \$40. He is 2½ or 3 year meat \$40. He is 20 or 1 years old, a little, gentle purado of brown color.... kriss is to take care of him." Let's go inside the store. We don't see any fresh vegetables or fruits. "In a land of good soil, there was little if any seli-ing of produce." Knott makes three assumptions. (I) good three assumptions: (1) peo-ple had their own gardens (2) a farmer's market existed: (3) farmers made periodic trips around town to sell fresh produce.

We do see raisins and dried apples - but not fresh apple The store also has large quan-tities of corn and barley, but for animal not human onsumption. Flour, onions, rice, bean Hour, onions, rice, beaus, and sugar are in bountful supply but aren't the best-selling items. The sale of whoskey outstripped all other items in popularity. Customer purchased it by the drush, bottle, demijohn, keg, and cask." In second place, loboxav. "Most of the men, and some of the women, smoked, almost every account showed sales of tobacco in some form. of tobacco in some fo Spices also rank high an age of no refrigerate spices were a necessity to p serve foodstuffs and ma serve foodstaffs and make their polarishes (i.e. so me a coincidence that many Mac-ton andort indians dishes we enion today are highly spiced. Recepts have ome down to us still contaming spiced. Recepts have ome down to us still contaming make a property of the spices required to the spices required to make the spices required to make the spices of t Usual dining fare in the 1860s included beef broiled or roasted — served with or roasted — served with omons, sometimes the mean also included mutton, chicken, eggs, or beans. And tortillas, sometimes made with yearl. Men bought their clothes of the racket. Men bought their clothes the tracket, also has, egg-thris, (wood, cotton, incer-pants, shoes, boots, socks-handkerchiefs, Women, br contrast, had to purchas yard goods and sew their own gat-ments or have them made upnents or have them made up even mourning dresses. "Item purchased by [Lucy Fisher]

thread, ribbons, lace — ind cate she may have made he

living as a seamstress."

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Was This My Fault?

THINK SHE HAS PNEUMONIA."

Anne, a nurse-practitioner student to whom I'm teaching outpatient medicine, was right. Flo, a proud, stubborn, wiry, 72-year-old Africana proud, stubborn, wry, 72-year-old African-American had called me earlier that day hoping I would figure out the cause of her abdominal pain over the phone. I told her she would have to come into my office, where we found the problem in her left lower chest, not her abdomen.

Lying on our exam table, she looked quite ill. She moved when necessary, usually to cough up some thick, green sputum. She had a temperature of 101 degrees, and her heart raced at 120 beats per minute. I percussed her chest, tapping my left middle finger with my right middle finger, as I moved the left one down the left side of her back. moved the left one down the left side of her back. The left lung's foollow resonance changed to a dull thud at the base, indicating fluid's presence where there should have been air. When I listened with my stethoscope to the lung base, I did not hear the normal smooth sound of air flowing without ebstruction into the lung but instead encountered the dense crackles ("rales") that the alveolar sacs

the dense crackes (*raies*) that the alwordar sace make when air expands a lung bathed in pus. The common bacteria that cause pneumonia prey most often on susceptible hosts. Plo'55 years of cigarette smoking have destroyed the cilia (hairs lining the airways) that propel the conveyor belt of mucus that traps inhaled foreign particles. of mucus that traps inhaled foreign particles, including bacteria, before they reach the lungs and transports them up to the oropharymx to be swal-lowed. Smoking, drinking, and several decades of high blood pressure have made her heart's cham-bers floppy and large and have clogged her arterkeep her organs functioning and sends immune-system elements to fight her infections has diffi-

system elements to gipt net microns has dim-culty getting where it needs to go.

"I want you to go to the hospital," i told her, expecting her to refuse, and she did. Instead, she chose to get an antibiotic injection in both gluteus maximus muscles and to return the next day for the same treatment. After that, she started taking an oral antibiotic. Cefuroxime, the medicine I

an oral antibiotic. Ceturoxime, the medicine I wanted her to take, cost too much for her to afford, so I gave her the last samples we had.

By Friday, she felt a bit stronger, but when I listened to her heart, I noted that her regular labdle hab dub sounds had given way to the random, irregular cadence of attral fibrillation, the dom, rregular cadence of atrial horilation, the heart arrhythmia that former president George Bush made famous. The left atrium collects the oxy-genated blood from the pulmonary veins and is supposed to contract just before the left ventricle does, giving the ventricle a little extra blood to eject through the aorta into the general circulation. eject inrough the act aim to the general creditation. Artial fibrillation represents a breakdown in the heart's electrical-conduction system. Instead of responding to a single electrical signal originat-ing at the sinoatrial (SA) node, the left arium finds itself under the influence of a disorganized mess of electrical activity and therefore quivers and does not contract. The atrioventricular [AV] node then receives about five times the normal 70 or so signals per minute to conduct to the ven-ricle, but it protects the ventricle from lapsing into the fatal rhythm of ventricular fibrillation. because the node has a maximum rate at which it can conduct impulses. In Flo's case, that rate was about 110 beats per minute, her pulse rate in my

office that day.

After confirming her atrial fibrillation with an electrocardiogram, I told her again that she needed to be in the hospital. Her blood pressure had fallen from her usual 150s over 80s down to 110 over 70. from her usual TMs over 80s down to 110 over 70, which suggested that the absence of her "atrial kick" (the extra blood the atrium sends to the ven-tricle just before "systole," the ventricular con-traction) diminished the ejected blood volume enough to decrease the heart's total blood output despite the increased heart rate. Her already dis-

eased heart was working hard, demanding more oxygen from her diseased lungs, but supplying less blood and therefore moving closer to the misnatch between supply and demand for oxygen in the heart that creates heart attacks.

A fibrilating atrium also provides a place where blood can stand still and form clots. Once clots

develop, the heart can send them into the circu lation, where they go forward until they lodge in lation, where they go forward until they lodge in an artery whose diameter is too narrow to saccom-modate them, thereby cutting off the blood flow and killing the organ that depends on the blocked arters for blood.

So one potentially fatal disease, pneumonia,

so one potentians ratal disease; plecimonal, made me nervous enough. Now Ho had devel-oped a serious complication, and Iwasn't feeling lacky. But after listening to my arguments. For just lashed her elegant smile and, in that low, husky woice that identifies veteran signette users, refused to go to the hospital. I did the only things-leved 4.6 s. did. record do, which were to start her on wartarin to prevent clot formation and dilitizem to, control her heart rate. Knowing that the hospital (one block away) and tab (across the street) would close in less than 45 minutes. I sent her for a chest X-ray and bloodwork, but she only had time to get the X-ray. which confirmed that her left lower lobe was socked in with pus, some of which was also present in the right lower lobe. She and Gladys, the neighbor who drove her to each of her appointments during her illness, had waited for me at the hospital, so I showed them the X-ray, after which they went so ishowed ment the A-ray, after which they went back to Glady's car while I headed in the other direction, back toward my office, into the cold and wet fall evening, Before reaching my door, I remembered I would need her consent to have a visiting nurse see her at home over the weekend. so I retraced my steps back to the hospital, found a security guard who had seen the direction they

a security guard who had seen the direction they had taken, and caught up with them. Ho agreed, with great reluctance, to allow the nurse to come. Three days later, as I turned my green 1994 Nissan Altima into the narrow driveway between the converted house that serves as my office and the house next door, Flo was approaching the five brick stairs to our front door, holding Gladys's



right arm. I drove past and noted that Flo still moved at a cautious pace, normal for someon recovering from pneumonia, I thought, so the did not trouble me. I did not become troubled until I saw, when I examined her 15 minutes later, her cold, pale right leg and could not find either of the two pulses one usually finds in the foot. "I was awake between one and four clock this morning because I left numb and dead in my

leg. she explained. As the alarms exploded in my brain, she continued in the same tone she might bave used to tell me how she had cooked her break fast. This morning it felt better, but abour an

hour ago it started again."
Within a few minutes. I had John, one of the local vascular surgeons, on the phone, and he arranged for an immediate evaluation in the horizate and the arranged for an immediate evaluation in the horizate and the arranged for an immediate evaluation in the horizate and the started that Ho's right leg did not have a blood pressure.



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below the knee because there

The dead lower leg convinced Flo to allow us to put her in the hospital, and that evening Tom, another vascular surgeon to her right lower leg and foot One has between for r and six hours to restore blood flow to

had her operation in time

Christmas Eve came three days later, by which time Flo was valking with minimal pain and feeling better than she had in two weeks. Her pneumonia was resolving, her heart had converted the previous day back to normal sinus rhythm, and she wasn't missing the cigarettes she had stopped using the day she entered the hospital. The vascular surgeon and I agreed

that she was fit to go home, so I discharged her that afternoon before heading home myself, happy that she had won her gamble and would get to spend Christmas with her family, although she had told me in the hospital. "Christmas is just another day to me. Every day is Christmas." That wouldn't be

true in 1998.

I had the call duty for our

end, so I got the page from Neil. one of the emergency-room doctors, just before my wife Terry began serving her choco-late cheesecake as the sumptuous conclusion to our eve feast. My baby daughter's first Christmas had brought more great food than any holiday I could remember. That all changed in a hurry.

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through my voice mail, "I need to speak to you about Flo..." Dame, I thought. Fneumo nia, atrial fibriliation, throm-boembolism. All of which could boembolism. All of which could have killed her but didn't. Now

what was going on? "She's had a big stroke" was

A predictable complication but that didn't make it any less devastating. Merry bleeping Christmas. I finished my con-versation with Neil and west back to my family, but I wasn'

kitchen.
"What happened?"
"She's had a big stroke made a small effort to hide n hurt, but I could feel my bodemotional gates gape open s that anyone could see inside. Terry allowed me a few qua

seconds, then gave me an after

seconds, then gave me an after tionate squeeze around my shoul-ders. "Are you okay!"

My response, couched ar-quiet, bitter, adult tones, was childlike. "Not really, hy nor fair. It's Christmas. She's a really

nice lady."

I was in that helple wounded sadness that malone burst into tears if one prone to do that, but I was "crybaby" until age 12, at who time my brain matured enough to allow me to suppress the urge with such power that years I didn't cry at all, and am just now recovering the abity to do so. I find unfa mywork all the time, but Chris mas with my daughter ha brought it, in this instance, t another level. I took about another level. I took about a minute alone to compose model and then set down to cheese cake with the family. It's not unlike me to be quiet, so I'm not sure my mother, my two sisters, or my brother was aware of my mner pains. Shortly there after, I kold everyone I had to leave and said goodnight. Avalues harvers when I'm

As always happens when I on my way to the hospital, a mind began reviewing every thing I knew about the case During her surgery three night before, the anesthesiologist ha placed an ultrasound prob down Flo's esophagus and performed what has become the diagnostic procedure of chos for detecting clots on the hear valves and in its chambers transesophageal echocardi gram. He and the vascular st geon looked at the images at thought they saw a clot in helf atrium. At that time, he rhythm had changed from it atrial tibrillation I had noted my office three days earlier my office three days earlier is atrial flutter. In atrial flutter, the atrium beats as it does in sinus rhythm, except that is beats very fast, about 300 times per manute. Again, the AV node acts as again, the AV node acts as gate to prevent all of the atria beats from being conducted to the left centricle. Instead, most often one signal for every two ("one-to-one block") or one for cone-to-enemock fortous every four ("three to one block" goes through to the ventricle Dilitazem, one of the medicines. I had given Flo in my office slows conduction through the AV node, so Flo was in three to-one block until her heart cot verted to sinus rhythm two day later, the day before Christma

Eve. Sinus rhythm is a good thing loose clot in one's left atrium Each coordinated atrial beat car



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wasn't any blood flowing past the clot that had lodged in her popliteal artery behind the kno

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send that clot forward into the left ventricle. Most of the time, blood thinners prevent new clot formation and help stabilize existing clots at their current site and size, but blood thin-ners do not dissolv; large clots. So Flo's timing was terrible. She

converted into stanse driptine sketch she had for feel targe cise, or the orders, which large cise, or the orders, which large cise, or the order stand for the order of the o nates, and the motor cortex that drives the voluntary muscles on the body's right side. Floanoshe mable to speak or move her right side. She tried to get to her phone but ended up on the floanoshe training the state of the properties of the prope

hospital when stroke occurred, she would have been a candidate for enrollment in the clinical trials going on at many U.S. medical centers to determine if treatment with clotbusting drugs such as Issue plasmingen advisor, or IVA improves the outcome in nonhemorrhagic (nobleeding in the brain) thromboembolk strokes. Beginningstrokes beginningstrokes beginningstrokes beginningstrokes brain through the strokes braintended over the strokes brain through outattack by showing that you can
rescue dying heart musel of a vota an restore blood flow score
resough. The same now appears to be true, to some extent, with
the potential for catastrophic bleedingsint on the brain is much higher
when you use a clothwater in the
setting of an acute stroke
in the stroke six time great to our
hospital less than three hours
after the onset of symptoms, the
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raster.
So, had I sent her home too soon? Was this my fault? When I arrived at the hospital, I was



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Merry Christmas, Jim," he added. That softened me a bit.

turned and gave him half a smile "Merry Christmas, Neil." Upstars, Flo was waiting for me with a cold left leg. Neil had right leg, which was now parasuspected a problem with the left leg, someone should get a "doppler" (a small ultrasound stethoscope) to listen for pulses

with my hemiparalyzed and aphasic friend, whose with-drawn, tight-lipped expression and tired eyes told me almost everything. She wasn't in pain. but she could not have been more annoyed. And now she felt the same absence of life in her left leg that she had felt in Her left leg was now cold and quiet, even to the doppler, below the knee. I paged the vascular began, with as much sincerity as

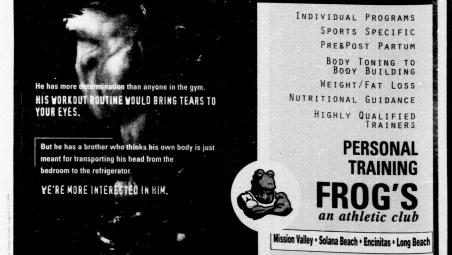
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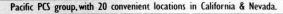
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Out of Egypt



My parents'

marriage was

an error. I was





"No one has ever written, painted, sculpted, modeled, built, or invented except literally to get out of hell." - Antonin Artaud

I began writing long before I began to want to be a writer. I wrote because I read. Monkey see, Monkey do.

My parents split up during the hot green summer before I turned four. My mother, that summer, left me off with her mother on a ramshackle Arkansas farm. My mother would not come back, except for brief visits, for two years. My father would not come back at all, ever, and years passed before I saw his face or heard his voice or once again smelled his diabetic's sweet and-sour breath

One day I had a home, I had a father and mother, a friend named Janet, a fluffy white cat whom I chased after to pet and squeeze, I had a bedroom whose walls were stippled with red cherries. The next day I had no home, no father, no mother, no friend named Janet, no white cat, no bedroom at whose red round cherries I had liked to gaze as I fell off to sleep. Eden has no clocks. You never see a pendulum swing. You never hear ticking. The hour is always now. And now always to

high summer oblivion when crickets chirp and fruit — apricots and peaches — turns ripe.

How I see this is that I fell out of Eden. No. I did not fall. I was pushed, I was kicked. Kicked out, I was hustled into exile a product of The clock began to tick. I hear it now, from the next room, ticking,

Years later, when I began to try to understand my life, when I began to scrutinize my past as if my past hung, framed, in a museum, I couldn't keep my eyes off that summer when my parents split up. I stare at that summer. I see a white house at the edge of a green meadow. Heat shimmers. I feel afraid, I say, "This green, hot summer is when the butcher knife comes down. I see the knife. The blade is honed thin.

The knife cut. The knife cut soul, spirit, or German geist. That word — geist — fits itself out with wings, the left wing attached to G and the right wing attached to T. Geist rises into the sky, rises higher than airplanes rise, and flutters and soars and then dives back to earth and takes root behind the bony rib cage; geist. Even though I'm not all that fond of most German

I can hardly bear to sort through old photographs. It doesn't take an Einstein to see Before and After. Before, the little girl is cheerful. She gives herself to the camera. After, she looks dead. She ignores the camera. She looks less alive than the pancake faced rag doll whose name is Beautiful Belindy that she clutches against her stomach. I am surprised no one put dimes on my

Talk to the family for pennies... all on dad's nickel.



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eyes. I am surprised no one dug a hole and stuck me in it. I was a note and stuck me in it.1 was happy before. I was unhappy after. Happy was home and after was the refugee camp. "Grammy," I called my mother's mother, and I fixed alone with her for two years.

Note that I do not write that we "lived together." We didn't. The fact of our two lives on Grammy's decrepit farm expresses itself most accurately in a sentence that sounds odd to the ear. "Lived alone and she lived alone on her farm for two years."

stories about the years before my mother left me off with Grammy and the two years after, when I did live with her. I wrote these stories because I needed to figure out how I got to be who I am, I wrote these stories because they were my stories, they were what I had, they were my material, my hope chost packed with secrets as dimens, and shame I revert to say they stories about the years before

packed with secrets, sid linero, and shame I regret to say that I am still writing these stories. What I figure is this Some-body, those first three and one-body, those first three and one-body those first three and one-body those first three and to the secret firths is not true. I have in Exert if this is not true. I have in Exert if the side of the secret first in the strength of the secret first in the secret first similar, showing my mike tert! I couldn't be smilling like that if someone hadn't dandled me on her knee, if someone had not stood at the end of the path and held out his end of the path and held out his arms and said. "Come to Dudde! These snapshots tell me that I am not tooling myself when I think that I knew what it was to be happy. My father and my mother were redheads. I inherited their auburn curls. Red hair and a

auburn curis. Red hair and a capacity for happiness, possi-bly, are consanguineous. My parents' marriage was an error. I was a product of that error. I was remainder from and reminder of what went wrong between them. If the marriag was a gala party, then I was th was a gala parry, then I was the sodden canapes and crumpled cocktail napkins with their silly nouveau riche monogram printed in silver on the right-hand corner. Once the party was over my father and mothe looked at each other and said, "Now, who's going to take out

Everything that for me would come after my parents' divorce you could stick a signboard on that read "Paradise Lost." After, nobody much loved me. But I carried that time, when some-body did love me, into exile. I don't know if this makes sense. but I was like the box turtles with their hard and beautif shells that crawled and thumpe through high grass on my grand-mother's farm. I carried my house on my back and inside my house on a shelf like the shel where Grammy stored her glass jars filled with fruit, I stored the

pars filled with fruit, I stored the memory of when I was happy. I taught myself to read in Grammy's farmhouse. I had learned the alphabet, how and where I do not know. My father had read to me. My guess is that he taught me my ABCs. I rec-ognized the letters, although I often confused M and W and Gand Q I had learned, also, to

by memory, and how and when I learned this, again, I do not know, that "A is for Apple that grows on the tree; B is for babs that sits on a knee." What Cwas for, I can't for the life of me recall, nor D. "Sistor snake that coils at our feet and T is for table where we sit down coat is all stripes."

Ugly, mean, unhappy, hard

working Grammy, every after noon crawled into her four poster bed for a nap. While Grammy snored her loud snore. I stretched out on the figured carpet in her dark living room. I spread before me the Sunday funny papers. The colored page opened their bright bird's wing loons that floated above the Katzeniammer Kids, above Dag wood and Biondie, Steve Canyon Archie and Jughead and Vero Little Lulu with her brunette Dutch Boybancut, above Orphan Anne with her frizzy orange hair and the territying Daddy Warbucks, I studied these ch acters' activities and from who the alphabet, to, say, "Nistor new

that lets us so Nsound This "con Property of the time, perhaps only one-third or one-fourth the time, produced a recognizable word—a "dog" or "rat" or man." These dogs and rats we hard won. Once, though, I lifted one after another letter off the pulpy, lurid newsprint and held these three or four letters in memory in proper succession, the word assembled in my mouth. Dogs and rats took on heft, shape and solidity. Had I wished to do so, but I didn't, I could have bit ound in my mouth with my ongue, the way you roll a small andy, a jujube or Life Save The words were flavorless and yet delicious. They were air when you cat air. They were delectable noise — dentals, labials, glottal stops, and the taffy-stretching sighs of vowel.

Once I had sounded out "dog" or the more complex frog. I had only to see the word again, on another day, for it to convene in my mouth. I never forgot. When I skipped rapidly I saw, in my mind, DOG. I had only to see DOG for DOG to drop down in my mouth and say itself: the Don the tip of my tongue popped against my top teeth; the long aria of the O's awwwww blew, then, across my tongue and ended at the back of my throat in the G's glottal stop. Words were a weight-less flesh food, a noisy protein, and I was swallowing



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when I read the Gospel of John wherein we learn that "the Word was made Flesh and dwelt among way of saving what happen: when we learn to read. The word is made flesh. Air takes on fa

You likely will think that you do not believe I can remember back to the time when I was four and four-going-on-five. I can. I can even tell you why I remember. I was alone. I was all that I had. I was all that there was to remember. Everyone else had

had the patience to lie on her fat turnmy on the carpet with funny papers spread before her and sound out words. I was then, I am now, the little engine who could. "I think I can, I think I can": I repeated that then, I repeat that now. "I think I can."

Those two years with Grammy were Egypt years. I waited for my father to come for me, I waited for my mothe to come for me. I tapped my tiny toes and awaited liberation from exile. The day came. Finally. My mother showed up. Wavy auburn hair circled her pretty, heart-shaped face. The hair was a roseate halo, a coiffure of light. She laughed. She showed her white teeth. She showed the white teeth's gold fillings. She showed her pink tongue. Spittle glistened on her tongue. Her mouth smelled of Juicy Fruit gum. She chewed hard on the

gum. She carried me off.
Released from Grammy's
farm, I thought I would be happy

It was too bad about Mam and me. What we'd say now is that I wasn't able to "re-bond" with her. She was not who I remembered. She did not smell right. She smelled of Jucy Fruit, ardenia deodorant, dry-clean ing solvents in her wool suits, soot om the city. I didn't trust he I never trusted her again. I had lost my ability to believe in her. I had lost faith. I never loved her again the way a child loves her mother. I didn't care if she came or she went. I kept my dis-tance. I stayed inside my box turtle shell. From then on, no home Mama made was my home. No home she made was even a home away from hom She turned out to be as much Egypt as Grammy's farm and 1 was as much her captive as I'd been captive of my grandmother to love my mother and some-times I did. Mostly I hated her per and cringed when she spoke and flinched when she touched me. That's not nice to say and

I made the home in books I made the home in books that was the home my mother, no matter how she tried, could not make for me. I trusted books physically, so objects that even when returned to the librar-could be checked out again. Books would not leave your off with Grammy on her ramshackle farm where everything that lived — the hay, the sweet alfalfa the pigs and chickens and moon-

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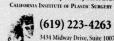
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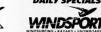
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down and killed and flayed by the butcher's long knife. Art's long and life's short. I trusted characters who lives

Hrusted characters who lived in books. My mother could leave me, my father could forget me, but Dr. Dolittle, by God, wouldn't. Nor would Pappa Long, stocking or the Bobbsey Twins or Clara Barton or any of the other hardworking fictional char acters who inhabit this middle realm between gods and men, between eternity and time, who have about them what we now have about them what we now say is "uttual" presence. Even when the wolf ate Red Riding Hood's grandmother, stripped her tlesh with his sharp incisors and crunched her bones between his moders, I had only togo back to page one. Riding Hood's grandmother dozed sweetly in her bed, uncaten and entirely

whole.
I remember this, for sure 1
was in second grade. I had Alice
in Wonderland in a Modern
Library edition. I sit with Alice in my hands. Next to me is the heavy dictionary, which is a labor to lift and pull onto my lap. The dictionary's cloth is blue; the blue cloth is tading. Alice is full of words I do not know, I look them up. These unknown words are rocks. The rocks are as heavy as the Webster's Learry them back. to the sentence. I try them, test them out. By the time I have looked up three or four words, Lam lost. I start again at the top of the Alice page to get back onto the path of the story. How heavy the rocks are doesn't man

ter. I am happy when I am with Alice, although what happens to her makes me afraid. I begin in those early years to learn from what I called "fact books" what we all learn. Hearn in the eccentric associative way that self-taught people learn: Everything from the name of St. Augustine's mother was Mon-ica and she prayed for her son's conversion and God answered her prayers and eventually Augusinc prayers and eventually Augus-tine became Bishop of Hippo and Hippo is in present-day Algeria where Albert Camus was born and long after Monica and Augustine died the Roman Catholics made Monica a saint

Catholics made Monica a saint along with her son, and Carmis, who like Augustine of Hippo had an eye for the Ludies, won the Nobel Prize. I still learn this way. What happeened to me is what happeens to everybody who reads: a time line began to form in my mind. First you had prehistory with direcounts and then Humo ergen, so at some other lands. Homo erectus got going and then you had 10,000 BC when then you had 10,000 BC when man started downesticating am-mals and planting gardens and worshipping many gods. Then came the lews and after the lews wandered for many years, God spoke to Moses on Mt. Sinai and handed Moses the Ten Com-mandment. They are 500 to and manded Moses the Ten Com-mandments. Then came 500 BC and the Golden Age of Greece and then Socrates, Plato, and Aristotle and then, rather rapidly, Rome and the unspetikably masty himks there. Then you had Jesus and then St. Paul and the next thing you knew, you had the Council of Nicea and then the



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and then the Dark Ages and many kings with "bert" and "ethe!" in their names. You had Dagobert and Ethelbert and thelwulf and Ethelred I and Ethelred II, king of the English from 978 to 1013 and from 1014 to 1016, who was also called Ethelred the Unready. (But what was Ethelred unready for? I do not know.) Those Dark Ages lasted until 1000 AD. After the Dark Ages ended, things really got going and we got to where

when people wore togas and began to make asparagus frit-tata. Plato spoke to them then Dead men and women were and Plato spoke to me now, which he'd never, surely, ever planned to do. This is so obvi-ous to the well educated. But to dead and not dead. You couldn't dead and not dead. You couldn't kill voices that scratched their words on rocks and wrote their words on pages. The long-dead kept saying what was on their a young teenager, which is what minds. The tongue that wagged I was when I first read Plato in minds. The longite that wagged in 2000 BC and 500 BC wagged in 2000 AD. With the King James Version of Genesis 22 I could be present when God called out to Abraham and Abraham a Harvard Classics edition, this comes as miracle that she can sit atop her white chenille bedspread, the chenille bumps describing a ring of pink roses,

and read Plato saving, as he did in The Republic "Poets utter great and wise things which they do not themselves understand."

worn skeletons and toppled buildings, with the residuum of an archway, a statue's hand, or an archway, a statue's band, or the glamorous ruin of a parish steeple, a chunk of beli that had rung many an Angelus. With a book in my hand, the skeleton clothed itself again in flesh. The arch, again, was one of many arches that formed an arcade. The broken bell was no longer broken. I could stand in a hot yellow high noon with gleaners in hayfields and hear the bell call us to remember the momen when Gabriel tells Mary she's

when Gabriel tells Mary she's going to be God's mother. I was an orphan, a foundling. History took me in. History swaddled and fed me. History gave me a story I could bear to hear, a past I was not ashamed to claim, a life that I could bea to live. I felt closer to Abraham and Isaac, Socrates and Plato. Augustine and Monica, closer even to prograthic jawed Nean derthal Man than to my own

Let me be bold here, and frank. My mother may have wished to speak kindly to me, but she could not or did not. My father may have wished to writ to me or to call me on the tele phone, an instrument then that was black and heavy, but he did not or could not or would not dial one number or lick one stamp. My grandmother may have wished to console me for my loss of my parents, but she could not, or would not, and did not. She despised my father and, curiously, was not that fond of my mother, her only daugh

wise, I spoke to no one from the heart. I trusted no one with the words from my mouth and what The Book of Common Prayer I was then and am now, to this moment, speechless. Not until I go to a book, to read one or to write one, do words begin to

the way a loved child confides certain secrets to a benevolent adult and later in the way that an adult confides in a close friend who has enjoyed or suffered similarly. I looked down onto the broad honest faces of certain

pages and cried for help. Some-times, help came.

Help came in stories that told me we are each in the same tout, bobbing in the same storm at sea. Our boats are small. The sea is large. The chop is rough. Even people with happy child-hoods are in exile from some

Eden: even men and women whose-lives seem happy walk beneath a banner that reads "Paradise Lost." We are all lost. If we are hards If we are lucky, we are all even tually found. In books, what I

sought out that space beneath the turtle shell where I stored my memory of happiness, which was the color of blue plums in

as Beauty, arrived as radiance The paper swelled, the black print bulged, a green world shone out and bellowed off the page

Its noisy sunshine freckled me I still used fat pencils is how young I was when I began to print, in block letters, single wordsonto limed paper. I wrote "dog" and "boy" and "tree" and "yellow," the words children write. I wrote "rain" and drop-



I was a child that this was any

thing other than stenography and I thought this fantastically providential that Genesis' author

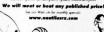
happened to be present to scraw

God said and what Abraham

said in reply.) I could listen to

someone who had been dead for as long as Plato had been dead talk to the world that existed

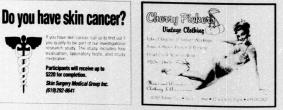
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plopped on a tin roof and streamed down a clean win-dowpane. I wrote "house" and began to haul through a two-story brownstone's front door straight-back chairs and four poster beds and kitchen table and Blue Willow dishes. I wrote words that made me feel happy and words that made me feel sad and words that frightened me so much I scratched them out.

Ineverwrote "father." I nev wrote "mother." I knew better.

I wrote my name and stared
at it and thought about who I ld become. I should have mentioned carlier, but didn't, that in Mar

across the street or walk through a tunnel built beneath that street. The tunnel's interior was a long hallway where voices in con-

rather predictably, echoed. I wish 1 remembered, now, whether light bulbs, protected by

wire cages, hung from the tun-nel ceiling or it light flickered

from fluorescent tubes. I sus-pect the latter. What I can tell you

g because it had a courtyard

with play equipment. I often went there via the tunnel because

the tunnel was fun. Why I decided to do what I did, I do not know

ommon thing for children in

acommon thing for children in those days to com. One cold, dreary afternoon during Chris-ms vacation, an afternoon when new snow had begun to drift down and cover old and dirty snow, 1 fook from the lova, length of white chalk. I chose white, rather than vellow or red or that old ochie in which chalk colors come, because white chalk colors come, because white chalk was ordinary and anonymous

was ordinary and anonymous. I wrapped the chalk in toilet paper so the chalk's dist wouldn't rub off on my pocket's navy blue satin liming or on the red wood mittens tucked deep into the pockets. As many children did,

I wore keys on a chain around my neck. The two keys — to our apartment and the tunnel— were always warm, because they fell between what years later

would be my breasts and ther

were two brown flat nipples. I went downstairs, walked to the tunnel door, pulled out the hot key, and unlocked the door.

When you entered the tunnel, you immediately knew if you

were alone; if you were not alone you heard footsteps or whistling or conversation. I was alone. I tiptoed, because what I was about

do was an act I considered sneaky. When I arrived at the

sneasy. When I arrived at the tunnels madway point, I took the white chalk from my pocket, and I wrote on the tan wall in block letters that I hoped did not betray my handwriting: "SUNSHINE." Heaned against the oversity.

the opposite wall and studie what I'd written, which, ala

blue sacket might sprout wings. I felt I might take flight. hattan, my mother and I lived in an apartment complex whose two buildings faced one another across a street. It you wanted to go from one building to the other, you either could walk

thought that next time I wrote a word I'd do better. I smiled. I believed that everyone who walked through the tunnel on

this dreary afternoon after Christ

mas and saw "SUNSHINE" would smile. I rushed to the other door and out into the coortyard. I wiped my hands in

the dirty snow atop which new

flakes sparkled, to be sure no chalk dust betraved me. I slapped

writing long before I began t want to be a writer.

Judith Moore has received two NEA Fellowships for interative, most recently in 1996. In April 1998, she was named as recipion of a Gogenheim Fellowship She is coauthor with Sue Coe of X, published by Raw Books and Graphics and tensued by Graphics and reissued by New Press, and author of The Left Coast of Paradise, Soho Pres-Her essay collection, Never Est Your Heart Out, was published in 1997 by Farrar, Strate & Garone. and was issued in paper last sum mer by North Point Press, a divi

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He wasn't on his way, each

time, to the prom. For his day job - which actually takes place at night he works as a maitre d' and, on some nights, as a waiter at a restaurant in Coronado. I don't remember in which capacity he was working when we first talked. It turned out that, unlike most waiters in most restaurants in New York or L.A., Carl's not an actor waiting for his big break: he's a sculptor, in bronze, most often of sea mammals - whales, dolphins - and of other sea life - rays, turtles, sharks. He's not worried about a big break - he wants to make sculptures of these animals he loves and he insists on making them with absolute precision and accuracy. I won't do a generic dolphin, he told me — each species is different and the anatomical details that distinguish one species from another must be exact, be true. He once turned down a lucrative and needed commission because the buyer wanted him to put eyelashes on a sculpture of a dolphin. Why wouldn't he do it? I asked. Because they don't have eyelashes, he said. His passion for accuracy and a love for the creatures he sculpts was greatly influenced by his work with the late Dr. Stephen Leatherwood, with whom he studied dolphin and whale anatomy at Hubbs-Sea World Research Institute. Carl, who is 44, told me that for the past several years he's had a kind of student/mentor relationship with an older and more established Mexican sculptor, Guillermo Castaño, who is 60. Guillermo is, in fact, an internationally known sculptor and an acknowledged master of the art and craft of bronze casting. As well as his own more metaphorical pieces, Guillermo has made many very large public sculptures, of which several are in Mexico and many others are in the United States - Portland, Dallas, Miami, L.A., etc. I was curious about how a relationship like theirs came to be and what it was like for two artists from different cultures - one younger and seeking knowledge from the older, and

The tuition Castaño charged Glowienke? English lessons. Castaño spoke little English when they met. He's fluent now. Carl started working with

both loving the art form - to work together.



Before the dog



was cold Castaño made a plaster mold of him, just poured it on him where he died, and then cast him in bronze.

Guillermo 14 years ago. They are close friends, but Carl was quick to point out his respect for Guillermo's talent, accom-plishment, and skills: "He could forget 90 percent of everything he knows and still know 20 times more than I know." On his first day working with him, Carl asked Guillermo what he wanted him to do. Guillermo saw this as a good sign. He told him to get a wheelbarrow and move the sand from the bottom of the hill up to the studio at the top of the hill. Sand is used in a casting process. Guillermo regarded Carl's willingness to do this for most of the day as in even better sign, sign enough for Guillermo. Carl is fluent in for Guillermo. Carl is fluent in Spanish but they usually talk to each other in English because, as Castano told me later, "His Spanish is still better than my

One of Castaño's large crash on a shore. There is also public pieces is in Tijuana, out-side the Centro Cultural. On Glowienke's suggestion, I went to see it. It's very large, 30 or so in it a sense of something being torn, ripped. It also has the feel-ing of a large spring, a coil holding huge energy inside. Because of its angles, some rounded. feet tall and weighing a few tons It's a huge wave or scroll with some sharp-edged, I found it a face, framed by wild flowing hair, representing Columbus and the conquest of the New World by the Old. It seems to literally — the way its shadow fell on the ground and on itself somehow caused me to lean, literally, forward, or backward surge forward, it seems about to



between any of the others, stands

Castaño. He's wearing a sports jacket and slacks but no tie. His

feet are slightly spread and his hands crossed in front of him.

He's still, even with his legs somewhat splayed, the tallest man in the line, the slimmest, the best looking, and, even

though he in no way looks like

the stereotypical artist - wild-eved, disheveled, half an ear

with it. dedication ceremony for the sulpture. On the far left a young, attractive woman stands at a podium and to her left stands podium and to her left stands a row of men in suits and ties, the penultimate an officer of the Mexican arms. I can't tell his rank, but he looks like a general. To the general's left, but with more space between them than

 $_{\square}$ \times

op on the street omething differ in The men stand behind a red veivet rope attached to silver posts, the kind one sees outside restairants or in muse ums. Castano's body language says: This is okay but I can't wait to get back to my studio I see him gone the second the camera clicks and before the general can relax even a shade his military posture. Glowienke arranged for

me to meet Castano at his stu-dio and home in the La Presa section of Touana. His prop-erty, maybe a few acres, begins at the top of a hill and slopes steeply down to his house, which

overlooks a reservoir. When I first walked into his studio, and then around the grounds outside, I thought I'd entered a Gabriel Garcia Marquez novel. It was magic realism made real. When we arrived, Castano real. When we arrived, Castano was working on a sculpture of one of his several Mexican hair-less dogs. He was engaged in the first step in making a bronze sculpture modeling the origi-nal out of planticine or waterbased clay. Castano spoke about the clay, how he loved to have

pable what exists in his imagi-nation. Carl likes this part of the process too, but since he most often, in sculpting sea life. is trying to copy nature exactly, he doesn't rhapsodize about it as much as Guillermo does, Carl said, "The work is about mi roring what I see is beautiful I soon noticed another dog lying on the floor. I looked at it two or three times before I

realized it was a sculpture. It turned out the dog, whom Cas-tano owned for many years and loved, walked into the studio one day, lay down on this exact spot, and expired. He was old but not ill. He was one of those English bulldogs (his name. English buildogs (his name, appropriately, was Belvedere) that often got too fat if they re-included in their dotage. Before the dog was cold Castano made a plaster modd of him, jest poured it on him where he died, and then detail - stubby toenails, floppy iowls, heavy eyelids-righ down to his tongue, which pro-trudes from his mouth and hes on the floor, askew to the right. Since the dog was not exact skinned belooks a little melted The piece is — all at the same time — touching, humorous, and a memorial. Your average

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dead dog, no matter how much it's loved, doesn't get immor-talized like this. Castano invited me to look around the studio and the grounds and said we could talk later.

Here is some of what I saw: a large (maybe six by four) a large (maybe six by four) aquarium in which grew an intensely alive living reef. I stood before these undulating colors, mostly pastels, in slack-jawed vonder for several minutes as the sea anemones did a kind of inverted hula dance and the coral itself seemed to in- and exhale. I noticed next three or four sets of small antlers on the wall. They had eyes -- glass eye that taxidermists use when they nount deer - set just below mount deer — set just below the antlers in a jagged piece of skull fragment. It was one of the only things I saw that I thought influenced by surrealism, yet its metaphor, its mean ing, its "ulteriority," as Robert Frost liked to call the intent of a poem, was both fresh and lucid and not without a sense of humor: if you took these antlers home and hung them on a wall as a trophy, the eyes would forever mock and rebuke you. Is this why some hunters mount only antlers and others have no qualms about mount-

ing an animal's entire head? The

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former atraid of the evil evel The latter not? There were two or three other large aquariums these with both reefs and fish There were sculptures every where, some finished, many in plaster only, lots of nudes. Cas lands are not particu-larly large-breasted but are wide-bipped, strong of thigh, a little round-bellied, fecund. He'd design a plastic water bottle for a Mexican company. He showed us a prototype: a nude torso of a woman, in his style. It felt good in my hand. I'd be happy o drink water out of this bottle. I thought. Then I thought This would never fly in Amer This would never fly in Amer-ica. Not only would there be an outery because it uses a woman's body to self water but also because that body is headless, armless, and legless and has perky nipples. As I walked around, on

looks as if, in this context, he'thinking, "How did I end up on a shed's roof in the hills of of the hairless dogs nervously followed me.
If inside the studio is inter esting then outside is fantastic because this is where many of Tijuana?" Actually, it's a foam copy and weighs only 40 pounds Castaño's larger pieces — or at least their molds — are kept. Castaño was asked to cars when a Rodin exhibit was due to come to Mexico City. The real Thinker, being one of Rodin's, and one of the world's. being much too large for his large studio. The first thing you notice is Rodin's *Thinker* sit-ting on the roof of a shed, his most famous sculptures, was not in the exhibit. Castaño's



copy, its patina exactly the green-black color of the weathered original, was in the show so original, was in the show so people could see a facsimile. Across from The Thinker are two giant horses, each about 30 feet tall. Again, these are molds, in this case fiberglass. Where the finished bronzes now stand, outside a shopping center in Portland, the horses face each

horses don't fight. One's caugh horses don't light. One's caught up in scaffolding that holds it semicrect and the other leans against a tree. I wandered into the green-house/hothouse. Actually, it's

a hothouse in a greenhouse. Castano is a grower and col-lector of orchids, and his orchids are in the warmer and moister hothouse. He used to tramp the

His collection numbered 5000 plants. Once, he discovered previously unknown orchid, an orchid collector's dream. He has a few hundred plants now, and at the moment only a hand ful are blooming. Hooked closely at a sissy and many skirted yel low and white orchid :: looped and whited and danced ately broke my heart. It doesn surprise me that orchid people are a little nuts — read Susan Orlean's wonderful book, *The* Orchid Thief, for more on this Nor does it surprise me that the human obsession with orchids has been going on for centuries. This from a 17th-century British horticultural guide: "They are hot and moist in operation under the dominion of Venu and provoke but exceeding and provoke lust exceedingly. In the larger part of the green house there's a boomerang shaped pool filled with hug multiculored and black multicolored - red. black. white, orange, mottled, gold-koi. I tossed a handful of fish per

water. Castano told me later

that they add nitrogen to the

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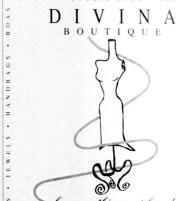
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The path that leads down to his house is lined on both sides with sculptures, a lot of them highly allegorical, dis-turbing, intense, and sometimes using themes from Mexican or Spanish literature — Don Quixote, for example. There are other sculptures out here: a rhino, a sailfish with sail fully unfurled, nudes of men and unfurled, nudes of men and women, a large monkey (part of a promo package for the movie Mighty loc Young), and a stunning bronze self-portrait. Also: a pile of used crucibles. The molten bronze is poured from the furnace into the cru cible and then from the cr cible into molds. The crucibles are made of graphite and clay a temperature of 2600 degrees and can be used 50 or 60 times, but they eventually become unsafe. Ancient, craggy, black-ened, and crusted, they look like something dug up at ground zero a thousand years after a nuclear explosion. These things, along with cockroaches, prob-ably could survive a nuclear explosion. Both Glowienke and

Castano use them as planters

Language World



when they re retired. Note to anyone wanting to start a gar-dening craze; get some of these, sell them, get more, sell them too, and so on. People will like the notion: in what once held the closest thing to man-made lava

spring of 1938, in Mexico City, during a turbulent time in both

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Mexican politics and Mexican art. His father, also a sculptor, sper.t 20 years in New York, where he learned to cast bron The dominant figure in Mexican art at this time was the gre muralist Diego Rivera. In the seven or eight years before Cas-tano's birth, Rivera was painting murals in the United States First at the Pacific Stock Exchange in San Francisco, then (where

began) at the Detroit Institute of Arts, and then in the lobby of the RCA building in Racke-feller Center in New York City. When it was discovered that his a portrait of Lenin (Rivera, at the time, like many other Mer ican artists and intellectuals, was a Communist), the fresco

working in the United States and other countries to return to Mexico, "to restore Mexico" art, to begin modern art in Mexico." This was when his father be returned to Mexico. In 1934. Mexico's great president Lazaro Cardenas was elected and stated a vast program of land reform. A few years later, Rivera helped convince Cardenas to neiped convince Cardenas to allow retuge for Leon Tiotsky in Mexico City. Frotsky was on the run from Stalin's hench-men. One of them eventually caught up with him, and he caught up with him, and he became the first major political figure assassimated by a climb-ing as to the brain. In 1938, Castano's birth year, Trotsky, Rovera, and the French surrealist poet Andre Breton traveled throughout Mexico and prothroughout Mexico and pro-duced a "Manifesto for a Free Revolutionary Art." Ch. to be a fly on the wall during discus-sions by these three! As a child, Castano, because his father was a friend of Rivera's, was often in the bousehold of Rivera and his wife, the painter Frida Kahlo. He remembers Kahlo more par-ticularly — remembers her being

back to Mexico. This was

time, perhaps understandable because she was in considerable pain most of her life from a bus crash when she was 18. Perhaps she was also vexed by Rivera, who probably had more affairs than any married man in this or any other century Plus, he was violently jealou of Kahlo's affairs, especially the brief one she had with Trotsky because, some people specu-late, Rivera was having an affair with her sister!

Although one of Castano sisters is a painter, none of his other three siblings became as artist, nor did any of his four children. Castano was drawn to a carly, even though he tried resist. He told me "I most things, stupid things I don't really want to be, but I form that the way to express my feetings was by modeling in clar.
The family finances were a and down—his father owne specialized, at Rivera's sur tion, in pottery in the Aztec and Mayan manners, using ancient Mexican sources rather than looking to the United States or Europe for models. He told me "So what they were trying to



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went bust after a period of pros-perity. Guillermo told me, "I have a place to put us to sleep. to give us food to eat. He idolzed his father, a charismatic man, a man known for his gen-erosity. Castaño later told me a tory about a winter coat his father had brought back from America. It was a camel-hair no coat, he took it off and gave it to the man. Guillermo loved the coat and was angry and fruthe coat and was angry and frus-trated that he gave it away. "But," he said, "little by little I under-stood that when you give to somebody, or try to help somebody, give the best you have This kind of generosity of spirit is evident when talking to Cas tano today or looking at hi in his renown and success. He don't think he is conventionally ays. Bitten by a poisonous snake,

was dead, carried him back to their village. He was in a kind of coma, paralyzed, on the floor of a hut with candles lit and set around him. He was unable to what was going on. A priest was called to perform last rites. The possibility of being buried alive occurred to him. Then he began to come out of the coma, much to the astonishment of the priest and the villagers. He counts this experience as one of the most important of his life. He sees it as a sign saying he has a mission, an obligation to fulfill as an artist and as a man. Besides collecting orchids

and besides to small menagerie (doves, a parrot, chickens, a huge Doberman puppy), he's also owned a string of other ammals in his life; a lion cub, a golden eagle, a 12-foot boa con trictor, and "we had an ocelor synagogue." It was the ocelot that later got traded for the lion cub, which, when it got too big he traded for something else about eight feet tall. In her estiico. No, it's not a story," he said, mation, she'd done the creative



hand over fist, who approached him once with a napkin she had just moments before twister into some shape she thought brilliant. She wanted Castaño to cast it in bronze and make it

part. Now she wanted him to we talked - none of the aeswe talked — none of the aes-thetic-defending or territorial squabbles that occur commonly enough when artists talk about other artists. This time was an exception, and even then, it was subtle. It wasn't contempt that he showed but more like embar-

kin in six seconds and conside it art. I asked him later about abstract or modern type - People choose to look at my fig-ures and they have to speak the language or they have to under-stand the language I am talk-

- If I begin speaking abst ing. If Degri speaking also.

I will have no public or the plic will be reduced to a tew ple who try to work to unstand, to be clite. I am not woing for the clite, I am worl for the buman. If it's Af. clay, and I don't think I can rid of this love of clay iust like a part, an extension, a my hands — when I make cla to mold, it does as I want, as think - my brains are co

Visiting Carl Glowienke studio in a residential neigh-borhood of small houses Lemon Grove is a sodifferent experience. Two the stood out for me before I we ing formidable thorns on trunk. This tree and the gard and cacti flourishing all aring this tree will cause who ever climbs it pain. Glowic made the wrought-iron gate

nakes and sells some of these jects. He told me that last year was the first year he mad money than Lynne. I think he meant with his two salaries com-bined. Glowienke is an exceptionally accomplished artist and tonally accomplished artist and craftsman in an art form where the materials to make the art are very expensive and the labor, the man-hours, prodigious. Not to mention all the tools, large, high-whining tools, to make hard metal move and shins, it made me glad I was a writer— when push comes to shove, all that writers need (as tools) to do their jobs are pencils and

pieces of paper. Glowienke's studio is a small garage. He has the rear. The studio is crammaed with sculptures, tools, metal bars and rods and scraps of all sizes and shapes. Barrels, buckets, vises. Here and there, amid the clang and clutter, were fin-ished pieces. Two green turtles, a six-foot shark with a double vidually) that caused me to vidually) that caused me to shiver, a pair of bottle-nosed dolphins, and, my favorite here, which was wearing as dust cover a woman's slip: two rays. They seem to be flying. Glowienke learned to scuba dive so he could observe the animals he sculpts in their natural world. The way the rays are attached to their when mounting fish in the sea

or birds in the air) is almost

invisible. They seem to be swim ning over and around the piece of sculpted marble, when they are, in fact, attached to it. Something dawning on

the inese artists not only need the imaginative abilities all good artists need, but they must also be skillful craftsmen, workers with all sorts of tools: blow-torches, grinders, drills, sanders, hammers, saws, welding appa ratus. Glowienke has an anvi outside his studio 1 don't kn a single poet who has an anvil. nor a painter I can think of, and I've never heard of a dance needing an anvil. Then i occurred to me that both Car two shorter, boyish looking and with large-lensed glasses but built like a buil. I quickly ran through my head all the artists I know and Glowienke is the one! dpick to back me up (God forbid) in a bar fight. That is, of course, if I had to pick an artist rather than, say, a linebacker

One of the saddest things I've seen on many visits to artists studios (except, of course, at times, really bad art) was right outside Glowienke's studio; a social transfer of a gray whale, 12 feet long and weighing 1300 pounds. It's one of his first major pieces, and a lot of his heart and a huge amount of work went into it. The sculpture once was on the lawn in front of the San

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tory, but vandals did their dirty work and Glowienke had to we it. He didn't mind a all that people put their chil-drep on it to take pictures. He'd go there sometimes to watch as people reacted to it, touched it. The whale sits on a crumbling

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back is arched in a loose Ushape and there's a rope going from its tail to around its throat. it looks like it's hog-tied and strangling itself. Glowienke can fix it — the damage is largely to

its base - but when he does, it's

unlikely he'll put the sculpture

I asked Glowienke to

explain the process to me, the steps one must go through to make a bronze sculpture. I already mentioned the first step sculpting the original, most often with clay. Aside from firing the piece - hardening i by baking it in an oven or kin— that's where a lot of sculptors stop. It's just the beginning for a bronze sculptor. Next, the artist makes a mold of the clay figure, using plaster, latex, ure-thene, or silicone. The clay is removed and recycled. Large chunks of industrial wax are melted (another feature of the melted (another leature of the studio are huge pots and cook-ers) and poured into the mold. The wax coats the inside of the mold and makes a hollow was cast of the original. Then the mold is removed from the wax. The wax has to be very care-folly defaulted. fully detailed — it can pick something up as subtle as a fingerprint.

At the foundry, the artist.

the worker/craftsman, attaches wax tubes and cones called pour allow the gasses to escape when the molten metal is filling the mold. The pouring cup is the mold's mouth. Then a second mold is made - called a ceram; shell mold. This is done by dir looks like a grant mixing bowl The same material is used to

on a rack. After about sever costings each taking a day to dry the mold is ready.

There are at least two rooms in the foundry who it's damp, dark, and cool (unlike everywhere else here), eeril-quiet (unlike anywhere else used the word "crucial" mean-ing it. If any little thing goes wrong in any of the steps and often the artist might not know he's made a mistake until two or three steps down the fine—then disaster, literally, can strike. He told me a story about an early step but Castano did explosion, Castano could have told him and prevented the explosion, but he thought a bet

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physical dangers of this work. Castaño said: If just one drop of molten bronze were to fall on your arm or your head it would go through you like a arge-caliber bullet through

The next step is to fire the mold — upside down so the wax all runs out — hence the term (which I found more intriguing before I knew what it really meant) "lost wax" method of casting. If even the

in the mold it can ruin the piece and create a dangerous reaction when the metal is poured into the mold and hits pockets of air in the wax: bang! The mold is baked at about 1200 degrees. How long depends on how large the mold is. The high temperatures these men men-tioned interested me — making me think of blast furnaces and Hell. Glowienke said. "If you figure that oak, one of the

tiniest little fleck of wax is left

hardest of all woods, burns at 500 degrees, then you have a sense of how hot 2200 or 2600

Then, while the mold is baking, melt the bronze. And while you're at it separate a few egg whites from their yolks and whisk the whites until they form little peaks! At a big foundry they might melt 1000 pounds of bronze at once. Next, pour the metal into the mold, filling the space left by the lost wax. Let

another thing not many artists use: a pneumatic hammer, with which you break away the ceramic shell mold and the core. This is your bronze sculpture, or a piece of it. Then you sand blast it. Then cut off the gates, vents, and pouring cup. Then you grind off any imperfections. ow you weld the pieces (al but the smallest bronzes are cas in pieces) together. Until the seams are ground away, the unfinished sculpture looks like

cool 18 to 24 hours. Here's

butcher shop dividing a cow into sections, or cuts. Then sand-blast it again. Are you still think-ing about going to art school? Finally, apply the patina, a whole area of expertise in itself, which

icals, gasses, and fumes. One

your when the bronze is melted. then poured from the furnace into the crucible and from the crucible into the molds. On my last visit, I had that chance. I wanted to see this for sev reasons, the primary of which was: I love the color of molten metal or rock, i.e., lava. One day, I d like to watch a lava flow. although I hope not through

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more step, according to Glowienke, tongue in cheek, is this: "Mount piece and sell it for a lot of money." Or, at least enough money to buy the mate-

rials and time to make another

that cast a lot of Castano's sculp-tures, but I hadn't yet seen a

an O-ring at the center of an eight-foot-long iron pole. One

AT SCRIPPS CLINIC

and dirty and stacked up like cord wood. The furnace looks somewhat like a large cement mixer. A pour is at least a thre man job. When the bronze and pours the bronze into th crucible. Another man skim off the impurities that rise to the top. He uses a long iron pole with a hook on the end. He flips the clinkers, "the big bloody clinkers," onto the floor, and then takes care not to step o dozen or two, are sitting upright in a large bin about 20 text from

then takes care not to step on them. The crucible glows a kind of yellow-orange, not unlike the color of a lit jack-o'-lantern, black smudges where the graphs is particularly strong and doesn get red hot. The crucible sits i

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on holds the handles. When the cibles into the molds, this man controls the pour by turning the handles. It's a job that takes the handles. It sayob that takes a great deal of finesse and brute strength. The man at the han-dleless end of the pole holds at level and lets the pole turn in his gloved hands. The molds, a

directed by subtle shifts of the but gaping mouths, the pour

The liquid metal is vellow

mouth smoothly, sometimes spilling a few drops in between molds and sometimes everfill-ing them so that little glowing rivulets slide down the craggy of the Indians) conqueror of Chile, after marchine from Peru.

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while working on it, the shape he wants it to be, or, the shape it wants to be. Statuary, sculp-ture, is the earliest known art form. Figures found in prehistoric graves predate cave paintings by thousands of years. Cas-taño and Glowienke are wired into ageless artistic impulses. I wanted to talk more to

Carl and Guillermo, separately and together, so I could try to

and together, so I could try to figure out their relationship and what it is that drives them to make bronze sculpture. One of the things both artists like about sculpture, and bronze sculpture in particular, is its permanence. Carl said: This type of work necessitates your being honest and doing your best work each step of the way — after about five or six years working with Guillermo.

you - is that a stuffed dolphin ple, yet it's static, then you know it'll last. He feels he's accomplished this with his largest piece two life-sized bain (Chinese tiver dolphins | commissioned by Ocean Park aquarium in Hong Kong. The bain is the world's most endangered dolphin — only about 85 still live. If it does become extinct, this

Neveral months ago, there was an article on the painter Chuck Close in the New York Times Sunday magazine. At the end, the writer asked Close how he'd like to be remembered,

looked closely at a gorgeous yellow and white orchid it looped and

now, whe's sometody falses one of your figures to re-pating it or put it or a new base — I want that guy to go. They really did a good job back then. Look at this, they really knew what they were doing. There's a sense of wanting to perpetuate the craft at a high level." Both of these men have work ethics that will match that of any Protestant I ever knew. Carl said Guillermo called him one night, late, and when Carl picked up, Guillermo asked why he was wasting his time answering the phone when he could be working. He was only half-kidding. Guillermo said: A figure is like a son. You cre-A figure is like a son. You cre-ate a son — you give him Pam-pers and you feed him, send him to school. But there's a time when you say. Well, son, this is your life — the sculpture, the figure — you are involved in creating a figure that doesn't exist before. After you are done, it doesn't care, it goes — maybe it goes to the junkyard, or you mash it up and melt it again. mash it up and melt it again. Maybe it goes to a museum, maybe it goes just to being not great someplace, you don't know where — the important part is that you did it, and you made

strong. He said he d like people to look at his work and think, these paintings were made by hand. He meant that it would be enough for him if it was reoughzed how much work went into them, that they were made. that a man worked on them asked Guillermo and Carl what they thought of this. Carl nod-ded. Guillermo said: "We feel that inside of this hill is a diamond, a big, beautiful — the best diamond in the world beginning to build the tunnel, maybe we are near to the dia-mond, but we don't know exactly. We are working to get it." I thought, that's what Cas-





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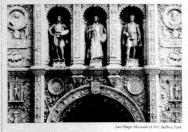
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Geranium George vs. Banker Wilde

How San Diego Grew

San Diego's history is 230 years long, and to tell it at length requires the voices of Kumeyaay Indians, Spanish priests, Mexican ranchers, Eastern consumptives, Naval commanders, borticulturists, and land speculators. To tell it in just 25 pages requires the voice of Kevin Start

Kevin Starr is the State Librarian of California and a contributing editor to the los Angeles Times whose immense chronicle of Canfornia (he's currently at work on the sixth volume in a series that begins in the 1850s) has been called "diverting, indispensable, stimulating

Classical Music Review and Guide

Art Museum & **Gallery Guide**

Local Events: Highlight and Guide

page 63

Review and Guide page 81

> Pop Music page 85

Movie Review and Guide

Reviews

newcomers who came between 1930 and 1940 — found San Diego "the best

LOCAL EVENTS and stuning, and it you dip into any part of the saga, you'll

people had committed succide between 1911 and 1927, a total that made Sm Diego the suicide capital of the United States. With the usual patronizing wisdom of the eastern scaboard, Wilson wrote of seeing, in the coroner's records, the "last blind feeble futile effervescence of the great burst of the American

its non dimension, San Diego might very well be what Wilson found it, the jumping-off point, the end of the line, persistently unfulfilled beneath an empty

possible place to be" even during the Depression.

As evidence of San Diego's buoyant mood, Starr notes that during the early second a \$300,000 bond to

1930s, voters passed a \$300,000 bond to build a golf course and tennis courts in Balboa Park and a \$3.6 million bond to Lindbergh Field, Meanwhile, San Diegans watched movies at the third largest movie theater on the West Coast, bet on Seabiscuit and Ligaroti at the new Del Mar Race Track, renovated the men in town for Fleet Week in 19

When you read the history of San Diego," he said, "it was late to ensure itself a water supply. It to this day hasn't given itself an adequate downtown central library. Its symphony orchestra collapsed. Its art museum came near collapsing. So in other words, it you're talking shout the sixth largest city in the United States, you would suspect that that sixth largest city had the characteristics of high urbanism. After

Gibraltar of the Pacific," San Diego w.

Mayor Wilde moved to a city that really did favor growth—Los Angeles. "For a former mayor of San Diego to move to Los Angeles was like Benedict Arnold going over to the British," Starr writes, and fear of Los Angelesization "became a fixed point of San Diego

San Diego State University - "one of the few competing institutions in San Diego that everybody agreed on," Starr said. Balboa Park, which was created in

"The Dream Endures: California & San Diego in the 1920s & 1930s" Lecture by Kevin Starr Friday, August 13, 2:00 p.m. Coronado Public Library

BAJA

vention and education. For informa-tion, dial 619-685-7592 or 011-52-66-84-84-55. (TJUANA)

Songs for Lovers Only" are on tar more information, call 011-52-66-86-46-38. Tickets: \$20 U.S. (TIJCANA)

Off-Road Fun is promised when a takes place on Sunday, August 15. The event begins at 9 a.m. in Parque La Presa. For routes and other infor-

How About Some Scafood? Head to Rosarito Beach on Sunday, Au-guet 15, when the Scafood Festival

Bullfighting starts at 4:30 p.m. on Sunday, August 15, at the Monu-mental Bullring by the Sea For tick-ets and additional information, call 619-428-9517 (PLAVAS DE TURIANA)

¿Langosta for Lunch? Head to ¿Langosta for Lunch? Head to Paetro Necvo for Tunch in Lobser Village" when Basa California Tours-houst an outing on Wednedds, xu-gust 18. The \$49 fee includes tran-portation, lunch at 1.2 Petitis in Puetro Nieco, shopping in Rosarito Roach, and a bakery stop in Tijuatta, for recertations, call 614–634–7166. PUETO NIEVO, ROSARITO BEACH, TUDASAI.

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The theme is "Face to Face Artists and Critics" on Wednesday, August 18. Wrapping up the weck: "Meet the Workshop Ensembles" next Thursday, August 19.

All of the lectures take place from 10.2 pm. in the Van Schaick Room at S. James by the Sea (743 Prospect Street). Free. For details, call 858-459-3728. (A. 50LA)

Who Is the California State Librar-ian? His name is Kevin Starr, and he plans to speak about California and San Diego history — with an em-

Get the Know the Wolves of North ter president Wendy Carpa presents Project Wildlife general meeting. The group meets at 6:30 p.m. on Friday. August 13, at the Tecolote Nature

phasis on the period beginning in the 1920s — at 2 p.m. on Friday, Au-gust 13, at the Coronado Public Li-brary (640 Orange Avenue). Starr is also the author of numerous books. Free. 619-522-7860. (CORONADO)

The Focus Is on Neptune and Venus and how they "represent the essential peeds in a chart and how gust 13, at the Joyce Beers Commu

(free for first-time visitors) 619,542

Use Your Gourd, learn to make gourd tortilla warmers at 10 a.m. on Saturday, August 14, at Bell Gardens

Looking for Acceptance? Self-taught artist. Andrea Zuill plans a class ad-Chances of Being Accepted into a Ju-ried Art Show" at 2 p.m. on Saturday, August 14, at the Escondido Munici-qual Gallery (142 West Grand Av-enue). The fee is \$15. Call 760-480-4101 for details. (ESCONDICO)

fication, and more.

The series is approved by the State of California Department of Fish and Came. Bring a Lote pad and a number two pencil. The fee is \$10 to reservations and further information, call 619-488-7882. Do not

What Are the Nuances and Cha What Are the Nuances and Chel-lenges of "Elgobans in Captivity". Find out when elephant authoris. Alan Roscord's speaks for the Un-usual Animal Careers series at 10 am. on Smally, August 15, ark 46 Animals. The fee is \$30. Later that surved day, Dine-Une-rero leads an introductory does on "Unusual Animal Careers' at 1 pm. 20 Tunusual Animal Careers' at 1 pm. 21 pm. animals. But the both a surve-tion of the control of the period of the control of th

animals. The fee is \$100. Both classes are offered in the F

oncer Industrial Complex (140 Pacifi Street), Call 760-599-3697 to make the

say you're too shy! Learn how in thrive in a noise-occusitive world when clinical psychologist and po-chotherapist Elaine N. Aron leads: a seminar for the Learning Annex at I p.m. on Sunday, August 15. Aronis he author of The Highly Seminre Person. The fee is \$49; call 619-544-9700 to register. MSSSON VALLEY

Ahoy, Matey, flortila 16-03 of the U.S. Coast Guard auxiliary is offering a boating skills and seamanship course at 7:30 p.m. on Mondays from August 16 through October 4 covering a variety of subjects. Then is a nominal materials charge. Tak U.S. Coast Guard Air Station (27)

Break into the Biz, the San Diego Songwriters Guild is presenting a song pitch and music discussion fea-turing producer Peter Bunetta and songwriter and actor Amanda McB-toom on Monday, August 16, at the Doubletree Hotel (7450 Hzarad Cen-ter Drive). The duo will discuss the music business and answer quest Admission is \$20 for non-men plus \$10 per song entry. Registration begins at 6 p.m. For details, dial 619-225-2131. (MISSION VALLEY)

619-22-2131. MISSION VALLES)
All Writers Are Welcome to a "Fact
and Fiction Writers' Workshop
starting at 7 p.m. on Wednesday, Au
gust 18, at the Carmel Valley Library
(3919 Townsgate Drive). The exent
combines reading and critiquing of
participant work, analysis and dis-

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mer Music Festival, runs Friday through Sunday, August 13-15, at the new Imperial Beach Pier by the Sea Performance Stage (at Seacoust E 619-477-8703, (MPERIAL BEACH)

(CAPLSBAD)
Trolley Barn Park is the site for

call 619-727-1758. CARMEL VALEY)

"Causes of Dementia and New Ap-proaches to Treatment" will be dis-cussed by William Samuel, M.D., at 6 p.m. on Wednesday, August 18, in Garren Auditorium (Basic Science Building, UCSD School of Medicine). Samuel is from the department of neurosciences at the UCSD School of Medicine). Free. 619-534-5299. (LA JOLLA)

DIY! Learn "How to Self-Publish Your Book" when author Sally Gary — who has self-published six books — Feads a seminar at 7 p.m. next Thursday, August 19, at Barnes and Noble in Grussmont Center (5500 Grossmont Center Drive).

IN PERSON

619-226-4471. (OCEAN BEACH)

Explore The Other Side: Journeys i Baja California when author and pedi-atrician Judy Goldstein Botello speaks and signs her book at 8 p.m. on Fri-day, August 13, at D.G. Wills Books (7461 Girard Avenue), 619-456-1800. The reading is free, (LA JOLLA)

Turn Adversity into Persona Strength after reading Gail C. Feld-man's book From Cruss to Creativity, which she'll sign and discuss at 7.30 p.m. on Friday, August 13, at the Barnes and Noble store in Hazard Center (7610 Hazard Center Drive). 619-220-0175. Free, [MSSJON VMLEY) Busy on Friday? Feldman will

also appear to discuss the book at 1 p.m. on Sunday, August 15, at Barnes and Noble (1040 North El Camino Real). Free. For information, call 760-943-6400. (ENCINITAS)

at the San Diego Museum of Art is the site for a performance by Fred-die A and the Swing Machine at 5:30 p.m. on Friday, August 13. Ad-mission is \$9 for nonmembers. Questions? Call 619-696-1966 for answers. (BALBOA PARK) Don't Pay Full Price! Learn strategies

Jubilee '99, the Gospel Jubilee Stam

Trolley Barn Park is the site for the Summer in the Park concert series continuing on Friday, August 13, with the steel drum and percussion of Caribbean calysso by Island Fever at 6 p.m. Bring a blanket and picnic din-6 p.m. Bring a blanket and picinic din-ner. The park is found in the 1900 block of Adams Avenue. Dial 619-237-3166 for details, UNIVERSITY HEIGHTS The Concerts on the Green se-ries on the Prescott Promerade (on Main Street) promises nostalgic

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High School, 1120 EastLake Park- West Harbor Drive: 619-232-4855). Cat Talk, author Bob Walker sign

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"No Compromise," it's the title of the new CD by the Sain Degg googed group First Commandment, plan ining a concert at 7 pm on Startelay, August 14, at Farth Chapel, Tarth Chapel, Streett, Guests include feloward Streett, Guests include fideward Starting and the Voices of Indiffusion. Kenny Turnere, and Dean Mills. Admission is fee for information. In 19-660-0744. SQU/MAST-SAN DEGG.

Aroung In World in Beth Cilck-Reiman's book, Pour Train to Be-jurg and beyond, which the author will sign at 1 p.m. on Saturday. Au-gust 14, at Warwick's Bookstore. (7812 Garard Avenue; Doi 619-454-0347 for details Tree (1A 2012A)

Coast Highway). For information, call 760-966-4104. Tickets are \$6.

Robbins's daughter, Adreama Rob-bins, when she signs her first novel, Paris Never Leaves You, at Barnes and Noble at 2 p.m. on Saturday, August 14. Find the store in the Grossmont Center mall, 5500 Grossmont Center Drive, 619-667–2870. Free, g.A.M.S.A.

194

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"Rosst Mother Goose," it's a "my Neighen More. The play runs through August 15, with performances on Friday and Saturday at 8 p.m. and Sunday at 630 p.m. Tickers 51,250 general, 510 seniors and students. \$7.30 children. [If this were a movie, they say, it would be rated PGLS. Reservations are encouraged. The

atrs, 155 West Grand Avenue,
760-715-2491, (\$200000)

"A Ster Spangled Summer of the source and "A Star-Spangled Summer '99" is promised when the ten-voice vocal en-

gust 15, at 1730 p.m. on surrousy, var-gust 15, at the Bessed Sacrament Catholic Church (4540 El Cerrito Drive). Issen for a variety of patitotic and all-American favorites sungly en-sembles and solos. The suggested do-nation is \$10. For information, call 649-582-5722 or 760-787-3445 (\$283)

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atte School at North Coast Repetition of Theatre presents a new adaptation of the play as the cultimization of its hind annual summer Stukespeare workshop through August 15.

Performances: continue: at 15 am. on August 15 and 15 find the theater at 987-10 froms Smita Fe Tikkets are 56 for adults, 54 for children. To reach the box office, dial 619-481-1055 (SOLMA BEACH)

Express Yourself when the World Evolution LofT hosts open mike events – with a "fully equipped stage for performances of all kinds" – ceve Sunday, including August 15, at 7 pm. Free. The Loff is located at 422 Broadway, 619–531–8862. (DOINTOWN) Over and Out, this open-mike event Over and Out, this open-mike event for lesbian and gay poets and writers takes place on the third Tuesday of every month, including August 17, at Twiggs Tea and Coffee (4590 Park Boulevard). Free. 619-296-0616. (NORTH PARK)

From Kick Ass to the Sublime, po

880. ZOMONTONO.
1880. ZOMONTONO.
The Bold Are Welcome, open proceedings can from 8 to 11 pm. on the first and third Monday of each month, including August 16, at Touge Ice and Coffee. Read year original stories, and work there's 3.
15 reminute from Loint. Spr. up is beginned to the loint. Spr. up is per just 250 pm. Free, First Twiggs at 4500 Park Boulecard (at Madson); 619-296. doi:10.1003/PARS. Cottechouse (2906 University Avenue). Open-mike readings precede and follow Vannoy's reading, sign-ups start at 7:30 p.m. 619-688-9845. Free, (NORTH PARK)

traditional Chinese music may be heard when the Melody of China presents a recital at 7 p.m. on Tues-day, August 17, at the San Diego Mu-seum of Art. Tickets are \$15 for non-members. For information, call 619-696-1966, (Bat gota Patis)

the Philippines, Filipino American artists, dancers, musicans, poets, and actors will showcase their talents when "Tanglaw: Lighting the Arts" takes place on Tuesday, August 17, at 7:30 p.m., at the Lycoum Theater gust 18, at Borders Books and Music

Twilight Lime, the Iwolight in the Park Summer Concert series contin-ues on Tuesday, August 17, with big-tund music by the Swing Set, the big-band music by the Swing Set, the big-tunder of the Swing Set, the Swing Set, Wednesday, August 18, and dancers from the City Bullet bit the stage next. Thursday, August 19, all of the con-certs run from 6.15 to 7.45 pm. in the Sye, Set) Organ Pavilion. Free. 619-239-0352, (ASMORAPORO).

"Tanglaw" Means Beam of Light in Tagalog, the dominant language of at 7:10 p.m. on Wednesday, Au-

(11160 Rancho Carmel Drive). Fre 858-618-1814. (CAPME). MOUNTAIN

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SATURDAYS

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3:00 Latin/Ballroom - Beg 4:00 WC Swing - Prep/Beg 1:30 Kids' Swing Cotillion Private lessons available.

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Sometime around 1996, the torch was

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Brian DePalma Does His Best

the Rev It I gain and Gook to allow Speed were seen stratularly Angont I for the control of the seed o

SPORTS

Short Sport Spor

A Truly Social Ride is planned by Lois from the Knekerbikers on Sat urday, August 14. This 35 mile risle appropriate for navices begins at Ranch Road Bring money for a funch stop 619-549-4292, MRA MESA

Rollin, Rollin, Rollin, the San

Test Your Backyard Baseball Abilities when the San Diego Padro Yard Ball Tour stops at the Naval St United States will be represented mong the 16 terms taking part in the Bille lean King USA TeamTennis National Juriori Invisational. The tourney runs. August 19-22 at the Invited Policy Control of Juriori Team Boulevardi, unitizing a time terminal tourney and one chimumation daras format. Play offs and finals begin at 9 3 m. on the operation of the special part of policy of the special part of policy States of States of

Wednesdays through Mondays; post time is 2 p.m. daily except Fridays, when racing begins at 4 p.m. General admission is 53 for adults, free for those 17 and under. Del Mar Racetrack, at the fair-

The Horses Are on the Truck, the

1999 seaside racing season hosted by the Del Mar Thoroughbred Club-continues through Wednesday, September 8. Racing takes place Wednesdays through Mondays, post

The 30th Comic-Con International takes place August 12-15 at the San Lock opine August 2 in an in-cum laboratory of the August 2 in a fine cum laboratory control III west Harbor Drive; In addition to contect III west Harbor Drive; In addition to contect the Section 2 in addition to contect the Section 2 in a fine of the Section 2 in addition to contect the Section 2 in a fine of the S

day and Saturday are 10 a.m. to 7 p.m.; on Sunday, the fun runs from 10 a.m. to 5 p.m. General admission is 560; sensors and jumors (7-16) pay \$30. For details, dial 619-544-9555.

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The Greatest Show...the Ringling Bros Barnum and Bailey Carcus hits the San Diego Sports Arena for shows through Sunday, August 15.

Catch a Star, the venerable Star of In-

shop is located at 3545 Midway Drive, suite G; 619-298-3422. (SPORTS ARENA)

Compact, Taut, and Dramatic — all these adjectives aprly describe Ernest Hemiogway's 1938 short story, The

Drive to parking bit 37. Parking is free in the four divided by Allie Two information, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, free in the four divided by Allie Two informations, for the four the four divided by Allie Two informations, for the four the four divided by Allies Two informations, for the four the four divided by Allies Two informations, for the four the four divided by Allies Two informations, for the four the four divided by Allies Two informations, for the four the four the four divided by Allies Two informations, for the four the four divided by Allies Two informations, for the four the four divided by Allies Two informations, for the four the four divided by Allies Two informations, for the four the four divided by Allies Two informations, for the four the four the four divided by Allies Two informations, for the four the four the four divided by Allies Two informations, for the four

Bears, Toys, and Dolls, Oh My! Linda's 41st annual International Teddy Bear, Doll, and Antique Toy Todsh Bear, Doll, and Antispie Toy Nova and Sale is set for August 14 and 15 at the Scottish Rite Masonic Temple. More than 700 Gedlers will be there to tempt attendees, along with doll and todgle blear appraisals, identification, and repair consulta-tions throughout the exent. Show hours are 10:30 a.m. to 4 pm. Startisky, 10 am. to 3 pm. Smday, Admission is 35; Call 700-435-7444 to details. Find the centra at 1995 Cannool de Ros South, 1995;500, vol.(17).

Fine Vine Time, the third annual

by the San Diego County Vintners Association is slated to begin at 6:30 p.m. on Saturday, August 14, at Bernardo Winery (13330 Paseo del Verano Norte). The evening includes

Barbecue at Barona, the 42nd an-nual deep-pit barbecue at the Barona Mission on the Barona Indian Reservation is slated for Sunday, Au-gust 15, from 10 a.m. to 5 p.m. The gust 15, from 10 a.m. to 5 p.m. The event — hosted by the Barona, Sycuan, and Viejas tribes— promose performances by tribal mu-sicians, mariachi barids, and the Barona Little Hawks Indian dance

Barona Little Hawks Indian dance troupe, Carnival games for children will be offered.

Admission is free; pay \$7 for the meal. Find the mission at 1054 Barona Road. For more information, call 619-443-6612. (LAMESIDE)

Happy Birthday, Moog, celebrate the 30th anniversary of the introduction of the Moog synthesizer and "preview the next generation of musical instruto a.m. to 3 p.m. on Tuesday, Au gust 17, at the Piano and Organ Ware-house (285 East Carmel Street). Free. 760-744-9320. (SAN MARCOS) Students from the Minsk School of Art in Belarus have work on exhibit

call 619-459-4650 ((A 10) (A Sample the Fine Fare available down by the sea during the annual Taste of Main Street International gust 19, promising fined from , restaurants. Tickets books are \$1 For ticket outlet locations and other (ENCINITAS)

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gust 18-22. Performances begin at 11 a.m., 1, and 230 p.m. Find the theater near the Aerospace Center. For details, dial 619-685-5045. Regular admission is 52 for adults. 51.50 for children, free for those under two: [BALBOA PARK]

Do Sharks Snore? Do lobsters walk in their sleep? Find out at Birch Aquarium Museum's slumber party for adults and children (8-12), running from 6:30 p.m. on Friday, Au-gust 13 through 8 a.m. on Saturday, August 14. Before bedding down pants may take part in activities in luding shark feeding, a shark dis

The fee for "Asleep in the Deep harks" is \$40 per child, \$30 per

The Resident Scientist at Barne Drive 619 667 2870 Free #AMESA

First Book Story Time, Miriam G First Book Sory Time, Missum Co-bers new book, 190f Hare a Frendi will be read at 11 am. on Starday, August 14 at Riems and Noble Bookstore (1010 North El Camuno Real, Kids are encouraged to being more information, call 760 933-600, Free, PSOGMS) Will Have a Frendi P. olso 943-600, Free, PSOGMS Will Have a Frendi P. olso the subject for the First Book events tak-ting Bace at 22.90 pm. on Studdey, August 14 at the Runes and Noble store in Hazard Center (760 Haz 0175, 000000 NAME)

5. MISSION VALLEY

"Big Sharks, Little Sharks " kids hree and four will be introduced to a ariety of snarks, shark eggs, and buby harks living in the tanks at the Birch sharks twing in the Lanks at the Birch Aquarium Museum during aclass set for Saturday. August 14, from 9:50 to 11 a.m. Students will do hands on ac-tivities, crafts, and games. The for is \$13 per child (with one adult chaperon admitted free). The aquarium is located at 2300 Expedi-

THE MALE BODY

The Male Body: A New Look at Men in Public and Private Farrar, Straus & Giroux, 1999;

320 pages: \$25. Type: nonfiction, merged with memoir What the reviewers say: The New York Times, Richard Eder: "...temarkable, and not just because it is by a female scholar who has been through the gender wars. It is very tough. It is also very

tender.

Chicago Sun-Times: "How do men go about being.

the male condition."

Kirkus Reviews: "A cheerful but probing look at the male form, seeking to prove that similar myths, fantasies, and pressures have been applied to men prove mat similar myms, samasses, and pressures have been applied to men's and women's bodies, with some suprising parallel effects on the male and tenale mind. Bordo begins her aring of the male body with her father's penis. That is, the fat that she could not imagine it leads the author to conclude that society has never bombarded us with male bodies in film, literature. magazines, and advertisements as it has done with the female form. In the vein magazines, and astretisements as it has do do not with the tenants torm, in the veni of Roland Barties, Bords plows through some of the more disturbing and graphic meths of the phallos in modern time, using Philip Roth, lockey adstroamance novels, and Sentlett among others) to intuse humon into such subsects as the pressure to 'perform, the stereotyped mensis of hardened bony and heart, and gender roles in the home... Her work anotherines some surprising commonalties and differences between the sexes without a whiff of

Author: Susan Bordo was born in Newark New Jersey and raised there and went to school there. "At the point at which I went to high school," Bordo said, on the afternoon that we talked, "we had moved to a rather famous section of Newark where Philip Roth grew up. When I talk about Philip Roth in the book, I know what I'm talking about. And a number of other people in the tood, I know what I'm Lailong about. Ano a furnier of other people came from that sistem ears.—All lone Ginsberg, Amiri Biraka, who at that point was known as Leroi Jones. So I give up in an interesting area. A lot of old kningers, a lot of Mrkian-Americans, lews, a real erbinic insi. It was in what now would be called the inner city, but, of course, we didn't call it that then: I asked Bordow then shift first figured out the was smart. Was 1 at school?

"No. I think it was probably at home because my father was so smart No. 1 time if was produity at frome because my latter was so smart, when the contract of the c storytelling. From the time I was very little, my father, when he was home storytelling. From the time I was very intite, my father, when he was home he was a rougheam, so he wasn't home a lot — but when he was home he would tell us stories. Very romantic stories. Stories that made words seem exciting. They made the world seem exciting and that a lot of magic existed outside in this rather grim, actual world that we were living in. And it was all

connected to books and to words and to movies. connected to books and to words and to movies."
In 1984 florio entered the University of Chicago, "because," she said, "I heard that that's where all the radical kids went. And I fancied myself a radical kids. After that I was out of school for a year, and tried going back, and dropped out again, and held a number of part-time jobs. I stayed in Chicago. The year that I dropped out of school. — 1985 — I was working in a bookstor.

READING and taking home \$42 a week. And doing fine. Kids can't do that anymore."

Bordo married a graduate student and when he

finished his Ph.D., she moved with him to Canada. "I finished my B.A. at Carleton University in Canada. By the time I finished my B.A. we were divorced. And I was on my way to becoming a part of the relationship that I've been in for the last 25 years with my current husband. What I wanted to do was to be a film critic. But I didn't see any way that I was going to be able to turn that into a secure livelihood. So, I came back to the States and went to graduate school at Stonybrook and did my Ph.D."

States and went of gatanties smoot at Somytonok and only Ph.D.

Bordo majored in philosophy at Stomytonok and wrote her dissertation
on Descrites. At the time you don't quite see the logic of it, but looking bask
1 cases are seen as the pieces all fit together. Bordo taught then at a small lesur
liberal arts college in Upstate New York, for the past five years she has taught
in both the Topich and Women's Studies departments at the University of

in both the Inglob and Women's Studies departments at the University of Kentucky, Bords is author of several precious titles, including the critically actionned Unbernafte Weight Fermisson, Weighert Culture, and the Body. Bords opens The Malle Body with a mini-biography of the realesman father, 8th encludes snapshots of her tather, a large, handsome, and sad cyed man. I said how touching I tound the photos. "Aren't those photographs of him something cleer They still have the power to make net ye ever time folks at them. Ever, review that has come out of that book has talked about my father. My fainer gost to people who really read the book. They we actually going on to describe my dad, who was, and what happened over the course of his life. I fed as though this book has given my their aithe bit of immortatile. has given my father a little bit of immortality.

Male

has given that a little but of immortality.

Then what here are some ademics, who are going to find the section on my hather and my comments on my own the other. Here have disdain for that, But I feet is though, fer, me, having to be intimate who the reader is shall be sumed to do. I shall be a feet to the leader to be able to earlied so more series for the reader to know that there's a person there. I think those conversational deals work to do that.

I said that I thought many readers crave that intimacy with the writer.

"That's right. Academics, though, don't still read. They really don't. They've lost, for the most read. They fearly don't They ve lost, for the most part, their sheer pleasure in reading. It's too bad. It's one of the reasons why I stopped writing for them. You don't have the sense of gratification of communication. At most you get the sense of gratification that you've become part of an inner club. You use the right words, then other

sclub. You use the right words, then other academics will recognize that you for the right sort of person to belong to their club. That never appealed to me. The first chapter — My fashirs Body — was a breakthough for me I was already working on the book shem my tather died. But the book shirted after he died. And it shifted in connection with that first chapter. I was very depressed about my fasher's death and shocked at how much I missed him. Booked, because the story that I always told myself, and the way my sisters believed the case to be, was that we were very close to our mother, but our with Jown on Dook at reserved, withholding man show we were mostly angrey with. Jown only one a reserved, withholding man show we were mostly angrey to mourn my mother's death. I was gred left when he died. I was prepared to mourn my mother's death. I was for the word my he had a hole in it — an enormous gaping hole. I would drive home from school, and I

writing about the penis for a while. Stop thinking about men in the abstract and sit down and work on my father.

The first draft of 'My Father's Body' came out in one afternoon. I The first draft of 'Ms Eather's Body' came out in one afternoon. I sobbed from beginning to end. I sain to myself, 'Now this soir right, if you are sobbing while writing, this can't be a good piece. Because I still had that holdover from being trained as a philosopher, that if there were that many tears coming out of me, if had to be sentimental. That you had to be more detached—more the cool observer, but that didn't I sat. I showed the piece to friends, and everyone cried. Everyone thought about their dad, it changed the nature of the book it opened the book up to material that came from the feather of the cool observer, and the complete of the complete of the cool observer, and the complete of the complete and experiences other people have, that it will be more than just my confessional. That, I never wanted it to be."

I said that Bordo did an excellent job of explaining how difficult it is for men, that the penis must live up to being a phallus. I asked her to talk a bit

"That's such a touchy subject. In a sense that's the essence, however, of this book. When I've tried to talk about the book, I say that for the male body, the genitals really are two instead of one. There's the actual, physical penis, which is made of flesh

and blood. And then there's the idea of the penus. The idea of the perfect musterful penus that is not made of flosh and blood but that represents a certain kind of cultural romance with musculinity and what a man is supposed to be like.

The guiding idea behind much of this book is two-fold; one piece of it is

that the penis is haunted by the phallus. The other part of it is the phallus is haunted by the penis. The penis is haunted by the phallus because men can never be as masterful, as constantly ready to perform, as tough and impervious to pain, as commanding as the phalles, the idea. But on the other hand, the phallus is haunted by the penis because every man has a penis. No man really has a phaltus. And the penis is always there in a man's life, ready to man ream has a phantack. Stud the peans statistics used in a fram and it, they de-embarrase him, to make him feel less than he wants to be. To get soft when he feels it should be hard. To get hard, when he told it, 'Stay.' So that for men there is constant tension between this ideal of what they're supposed to be like and what they are like. At times in the book, I liken this notion of what a man's penis is expected to be like to a dildo. Because a dildo never falters. It's always ready to perform. But the fact is that men are human beings like aways ready to perform, but the fact is that men are numan beings like everybody else. And the penis, I think, is so touchingly suggestive of how vulnerable we all are as bodies, as flesh. So there's such a profound contrast there between the idea — which is like armored steel — and the reality, which is just about as fleshy and vulnerable as a piece of body can be.

- Judith Moore

the prolific author/illustrator Eric Carle and stay to do a collage craft during the Saturday Story Time starting at 1 p.m. on August 14, at Borders Books and Music (1072) amino del Rio North), 619-295-201, Free (MISSION VALLEY)

Let Down Your Hair and enjoy Ra-Theatre presents "Children's Clas-sics" at L'Auberge Del Mar Garden sics at LAuberge Lee Mar Carbon Amphitheater on Saturday, Au-gust 14, at 11 am. The program in-cludes: Green Egg: and Ham, Golddiocks and the Three Boars, po-etrs, and songs. 619-288-4494. Find: L'Auberge at 1540 Camino Del Mar. Admission is 54 p.y person. (DEL MAR)

Admission is 34 per person inclusions. Familly-Frieddly Music, the La folla Chamber Music Society's Summer-Feet La folla "99 boasts a one-hour family concert on Saturday, Au-gust 14, featuring" music written and designed by Bruce Adolphe' for voung audiences. Admission is free for those 18 and younge, 515 for adults. Enoy the music 12 pm, in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (700 Prospect Street). Call 858-459-3728 for reservations. (LA JOLLA)

Look, Up in the Sky, It's a Young Look, Up in the Sky, It's a Young Englel Brown Field is the site for the Young Engles Flight Day on Saura-day, August 14, from 8:30 a.m. to noon, Isida & to 17 years old will hear safety briefs and get information on airplanes, and then take an airplane-ride (approximately 20 minutes long). The event, hosted by the AC Chapter 14, is free. To reserve a spot

tion Way. For reservations, call and set directions, call 619-26*-5131. (at Valley Parkway). Call 800-988-

Celebrate California, Art, and the Environment when the Ansel Adams and California Family Festi-val rai-s place on Sunday, August 15, from noos to 5 p.m., at the California Center for the Arts, Escondido Organizers promise tours of the cur-rent "Ansel Adams and California" exhibition, art-making activities, and all kinds of activity booths, along with entertainment by the Fern Street Circus, Ballet Folklorico of Es-

Street Circus, Ballet Folkforico of Es-condido, Ms. Frizzle, and Abel Silvis (a.k.a. Running Grunion). Admissic n is \$4 general, free for those 12 and under. Find the center at 340 North Escondido Boulevard

Daisy Books will be read when the

10:30 a.m. on Tuesday, Agenst 17, at 40.30 a.m. on Tuesday, August 17, at Zany Brainy (1530 Camino de la Reinat, Free. 619-291-9500. The pro-gram is for those four and younger. (MISSION VALLEY)

Children's Museum of San Diego.

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tails. (DOWNTOWN)

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Chula Vista Heritage Museum the museum features glimpses of Chula Vista's past, the opening exhibits include lemion packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original star necospare building, and relics from the Otay Watch Company. Find the museum at 360 Third Avenue. For further informa-tion, call 619-420-6916. [CHULA VISTA]

A Darre in the A Darre Pas, three in the A D tion, call 619-420-6916. (BREJASTIS, Command Muscem of MCED, arti-tacts from the beginning of the Ma-rine Corps to the present are dis-played, with special rooms dedicated to ribbons and medals and to the Boser Rebellion. The museum's lo-cated in Building 26, just inside Gate 4, of Pacifi, Highway, 619-524-6038. (MDWA)

Creation Museum, a museum con-trasting the evolution and creation world views is found at 10746 Woodmation, call 619 448 0900 x231.

George White and Anna Giun Marton House, this historic house six on five arcs of landscaped grounds with a hornal English Ro-muntis garden Bulls for cave lader and department store founder George Marton and his family by San Diego architects William Heb-bard and leving citl. the Marton has a second of the carry three carry 20th Century American Arti-and Carther code, which emphasizes

terials. The museum is located at 3525 Seventh Avenue; 519-298-3142. (MILCREST)

Roam-O-Rama

feet and one long and steep downgrade, so you'll want to have a bicycle with a low range of gears and with brakes in top shape.

Jesmond Dene Park, three miles north

House of Pocific Relations, Inter-national Cottages are open every Sunday from noon to 4 p.m. to pre-sent the history and traditions of 30

ethaic groups. Select cottages are also open on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., and Children Around the World videos are shown in the Hall of Nations on the fourth Tuesday of every morth. 619-538-4069. (BALBOA PARK)

A Guide to Unexpected San Diego • By Jerry Schad

Museum of San Diego History, a photographic retrospective of work by Antony di Gest entitled "Portraits East and West" is currently on ex-shibit. The artist initially gained recog-nition from his New York Gip studio and later worked and lived in Ia Jolla. In a career that spanned more than

six decades, he earned distinction as a proneer in color photography. "San Diego: All in a Day's Work," a photographic exhibit taken from she over 2 million images in the San Diego Hotorical Society's photograph archives, continues through Monday, November 15, with San Diegans at

Ongoing exhibits include "Eden in the Desert. San Diego's Quest for Water." The museum is located in the Casa, de. Balboa, building, 619-232, 6203. BALBOA PARK.

continuing calabilities include Students, market Brother, Brother Code, Allouer Lock, Signals, and Skycapes, The permanent calabilities apresent a warety of hands on exhibite illustrating set entitle principles. Explore the various methods of transmission and storage and retrieval of information, such as bases, flashing lights, waveforms, and more. For further information, call 619-238-1233, IBARON PARO.

San Diego Automotive Museum. take a look back at the "defining in-vention and ultimate scon of the 20th vention and ultimate icon of the 2-Century" in the exhibit "100 Years Automotive Progress: Mirroring the Evolution of San Diego from the Early 1900s into the Year 2000." Automobiles representative of every decade of this century are featured in the exhithis century are featured in the exhibition, along with photographs and memorabilite. Example, whiches in clude a 1902 Funt. 1906 Chrysler Imperial Arthur, 1906 Chrysler Imperial Chry

Bowl: 619-231-2886. (ast pole Poles San Diego Bull of Champlens, the museum has reopened in its new fa-cility, the restored Federal Building, with the touring earliest The Ma-20 World Wat II. Adolf Haller ex-ploited the Olympic, Garnes to pro-mulgate myths of a peaceful Ger-many and Ayran raxial superiority.











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photo punels, and film featage of the heroes - and victims - of this hi

San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including Diego-Coronado ferryboats, the tunfishing industry, and the militarfishing industrs, and the military. The museum lete consists of the 1884 back Star of India. the 1898 San Francisco Gernboot Berkelig, and the 1904 Scottish steam such Media. There are also natural exhibits, ships in bottles, woodcarres, and a complete, research library.

The museum is located at 1306 North Harbor Drive, along the Embarcador at the corner of North Harbor Drive and San Street, 499–524 4735, 2000×1000.

the mysteries surrounding the age old art of mamnufication in the exfied bodies and hundreds of related artifacts such as caskets, tombs, sa cred skulls, and shrunken head Egyptian, Peruvian, and Mexica

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Figytian, Perusan, and Mescam mummiss aper of the exhibition, which includes annual and human relicis, as well as two life surface, day, September 3.

An assortiment of wood carvings and paintings from the Venezuelan states of Mertila and Trainitio as states of Mertila and Trainitio as des. Venezuelan folk net: on exhibi-trough lamous; 1,2000. The color-tal wood carvings and paintings re-flect the risk variety of Venezuelan folk art, according to carator Grace express—dash for the properties of the propertie

egories — daily life, political life, and religion. "Conversations in Culture — A "Conversations in Culture — A Tenth Anniversary Retrospective focuses on both photographs and artworks be artists who have con-tributed their talents to the mu-seums annual Somhwest Indon Arts. Collequium: Layect to see a diverse collection of car unge, figurine, see-cile; blown glass, and patters by Na-tive American artisans. The show closes on April 30, 2000. Tale in Egypt 3500 years ago is depited in the museum's new Coll-dren's Discover's Centre. "Time

a specific theme each month For more information, dial 619-239-2001, (BALBOR PARK)

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structure in the new town area of
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Lunchtime Encounters, a series of thought-provoking discussions on the world of the arts is planned by the La Jolle Chamber Music Society in conjunction with its SummerFest '99, Today, Thursday, August 12, the '99 Today, Thursday, August 12, the subject is "Inside the Recording Pro-cess." On Friday, August 13, learn about "Music and Technology at UCSD", "Clossical Music and the Ra-dio, Part II" is the topic on Monday, August 16. How about "The Future of Classical Music in the Age of Cy-berspace" on Tuesday, August 17.

The theme is "Face to Face: Artists

phasis on the period beginning in the 1920s — at 2 p.m. on Friday, Au-gust 13, at the Coronado Public Li-brary (640 Orange Avenue). Starr is also the author of numerous books. Free. 619-522-7860. (CORONADO)

Get the Know the Wolves of North

America when California Wolf Cen-ter president Wendy Carpa presents a slide-illustrated lecture at the next

Project Wildlife general meeting. The group meets at 6:30 p.m. on Friday. August 13, at the Tecolote Nature

The theme is "Face to Face Artistand Critics" on Wednesday, August 18. Wrapping up the weck: "Meet the Workshop Ensembles" next Thursday, August 19.
All of the lectures take place from 10 2 pm. in the Yan Schack Room at S. Iames by the Sea (743) Prospect Street). Free. For details, call 858-459-3728. (J. 20LA)

Who Is the California State Librar-iant His name is Kesin Starr, and he plans to speak about California and San Diego history — with an emCenter (5180 Tecolote Road) Free. 619-579-5083 (CLAPPIMONT)

The Focus Is on Neptune and Venus and how they "represent the essential needs in a chart and how

(free for first-time visitors), 619-542

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How to Catch Crappie, Ranger Lake Cuyamaca (15027 Highway 79). For information, call 619-447-8123 or 760-765-0515. (JUIAN)

or 780-765-0315; (a009).
Looking for Acceptance? Self-tought artist Andrea Zuill plans a clay addressing. "How to Increase Your Chances of Beng Accepted into a luced Art Show" at 2 pm on Saturday. August 14, at the Exondido Municipal Gallery (142 West Grand Avenue). The few 5355 Call 760-480-4101 for details. (ESCONDOO)

Hunter Safety Education Course-geomoured by Dukes Unlimited com-tinue on an ongoing basis, with the sect class or the Samuela, August 21. Execution of the Samuela, Sages 21. West Ultiman Recorrects in MCRD. Curriculum covers you suder, you handling, archers, black bounder, astropaism of book and The series is approved by the Safe of California Department of Fabricular Carrier Safety and and another two proof. The fee is 50, mission, call 619-485-785. Do not long flerarists to Loss 5000000000. Hunter Safety Education Courses

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Ahoy, Matey, flotilla 16-03 of the U.S. Coast Guard auxiliary is offering U.S. Coast Guard auxiliary is offering a boating skills and seamanship course at 7:30 p.m. on Mondays from August 16 through October 4 covering a variety of subjects. There is a nominal materials charge. Take the course in the training room at the U.S. Coast Guard Air Station (270)

songwriter and actor Amanda McB-room on Monday, August 16, at the Doubletree Hotel (7450 Hazard Cen-ter Drive). The duo will discuss the music business and answer questions. music business and answer questions. Admission is \$20 for non-members-plus \$10 per song entry, Registration begins at 6 p.m. For details, dial 619-225-2131, 0055300 VALLEY.

All Writers Are Welcome to a and Fiction Writers' Worksh starting at 7 p.m. on Wednesday. Au gust 18, at the Carmel Valley Librar (3919 Townsgate Drive). The even combines reading and critiquing of participant work, analysis and dis This ain't your parents' travel agency.

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"Causes of Dementia and New Ap-proaches to Treatment" will be dis-cussed by William Samuel, M.D., at cussed by William Samuel, M.D., at 6 p.m. on Wednesday, August 18, in Garren Auditorium (Basic Science Building, UCSD School of Medicine). Samuel is from the department of neurosciences at the UCSD School of Medicine). Free. 619-534-5299. (IA JOLIA)

619-534-5299, (A. JOLEA)

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Gary — who has self-published six
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next Thursday, August 19, at Barnes
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(5500 Grossmont Center Drive). (5500 Grossmont Center Drive) Free Call 619-667-2870 for information. (LA MESA)

IN PERSON

A Summer Poetry Reading by po-Wanda Panduren is planned at 7 p.m. tonight, Thursday, August 12, at the Newbreak at the Beach Coffeebouse (1959 Abbott Street). Free. 619-226-4471. (OCEAN BEACH)

Explore The Other Side: Journeys in Baja Colifornia when author and pedi-atrician Judy Goldstein Botello speaks and signs her book at 8 p.m. on Fri-day, August 13, at D.G. Wills Books (7461 Girard Avenue). 619-456-1800. The reading is free. (LA JOLLA)

Turn Adversity Into Personal Strength after counting Cail C Feld-mark book From Crais to Creativity, which she'll sign and discuss at 2:00 pm on Friday, August 13, at the Barnes and Noble store in Hazard Center (7010 Hazard Center Drive). 619-226-0175: Fee on Soot Waterly Busy on Friday! Feldman will also appear to discuss the book at 1 p.m. on Sunday, August 15, at 1 p.m. on Sunday, August 15, at 1 canning Real. Free, For Informa-tion, call 7:80-943-6400, (tscnetts) Turn Adversity into Persona

Friday Jam, the sculpture garden Friday Jam, the sculpture garden at the San Diego Museum of Art is the site for a performance by Fred-die A and the Swing, Machine at S-30 p.m. on Friday, August 13. Admission is 59 for nonmembers. Question? Call 619-696-1966 for answers. (BALBOA PARK)

Don't Pay Full Price! Learn strategie Don't Pay Full Price! Larm strategies to use to save money on your next purchase of artime tickets when George E. Hobart signs and discussos his Discount Aufrairas — The Insular's Gradue at 7 pm. on Friday. August 15, at Burnes and Noble (11744 Carmel Mountain Road). For information, dial 619-674-1055, Free: ICAPMEL MOUNTAIN).

Tis the Season of the free outdoor Jazz in the Parks series continues on Friday, August 13, at 6 p.m., with music by Nadro John in Calavera Hills Park (2997 Glasgow Drive, at Carlsbad Village Drive). Call 760-434-2904 for information.

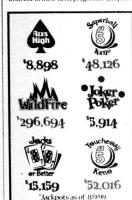
760-143-2504 for information. (QMS,880). Trolley Barn Park is the for the Summer in the Park concert sense continuing on Friday, August 13, with the steel durum and percussion of Caribbean calvipso by Island Fever at 6-pm. Bring a Sharket and peinc dim-inner. The park is found in the 1900 Bock of Adams Amene Dalfol-927-3166. for details. NAME/SPF HIGHETS. The Concerts on the Green se-ries on the Pieccut Promenade for Main Streety Permisses on stalley.

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while working on it, the shape he wants it to be, or, the shape it wants to be, Sattaury, sculpture, is the earliest known art form Figures tound in prehistoric graves predate cave paint ings by thousands of viers. Castano and Glowienke are wired into ageless artistic impulses. I wanted to talk more to

I wanted to talk more to Carl and Guillermo, separately and together, so I could try to figure out their relationship and what it is that drives them to make bronze sculpture. One of the things both

artists like about sculpture, and bronze sculpture in particular, is its permanence. Carl said: This type of work necessitates your being honest and oblig your best work each step of the way — after about five or six years working with Guillermo, you start to feel you're in a small fratternity of people who do this. compliment Long et is when someone says — Both red P May sour—is that a suttled displan to the source of the sourc

Several months ago, there was an article on the painter Chuck Close in the New York Times Sunday magazine, At the end, the writer asked Close how he'd like to be remembered.

looked closely at a gorgeous yellow and white orchid — it looped and curled and its

car placet up Contention aded why he was wasting his time amounting the phone when he had been amounted the phone when he had kadding. Guillermo wait — Afigure is like a son. You are at a son — you gree him been pers and you feed him, send him to knob. But there's a time when you say. Well, son, this is your life — when you say. Well, son, this is your life — the sulpture, the figure — you are involved in reating a figure that doesn't care in a son to be a support to the content of the content of

what he until he provide on three firshes had ded as your age of his all this was He works in a point, him particular the provide of the prov

Thomas Lux teaches at Sarah Lowrence College His most recent book of poetry is New and Selected Poems: 1975–1995 (Houghton Mifflin).





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How San Diego Grew

an Diego's history is 230 years long, and to tell it at length requires the stores of Kumeyasy Indians, Spanish priests, Mexican ranchers, Eastern consumptives, Naval commanders, horticulturists, and land speculators. To tell it in just 25 pages requires the voice of Kevin Starr.

speciations. To fed if it just 25 pages requires the voice of been Starr.

Ke'ns Starr is the State Ubaraum of California and accombinating editor to the Lea Appeler Innovelsace immension to the Lea Appeler Innovelsace immension to the Lea Appeler Innovelsace immension to the California with one to set with owning in a screen that begins in the 1850s has been called "diverting, undeycrable, stimulating, and stumming."

LOCAL EVENTS

LOCAL EVENTS

Laffornia that is yout justice.

people had committed sucide between 1914 and 1927, a total that made San Diego the sucide capital of the United States. With the usual patronizing wisdom of the eastern scaboard, Wilson wrote of seeing, in the coroner's records, the "last blind feeble furthe effervescence

of the great burst of the American

Classical L Music Review and Guide

d Guide
page 78 Califo

Art Museum & Gallery Guide page 80

Local Events:

Theater Review and Guide page 81

Pop Music page 85

Movie Review and Guide

> Restaurant Reviews and Guide page 128

residents — including the 134,900 newcomers who came between 1930 and 1940 — found San Diego "the best possible place to be" even during the Depression. As evidence of San Diego's buoyant

mood. Star rotes that sharing the culti-190s, outer spaced a 500,000 bond to build a golf course and termis course in Ealboa Park and a 516 million bond to improve the water system. The cits built San Diego State College, restored. Mission San Diego, and expanded. Mission San Diego, and expanded. Indibergh Feld Mearmhule, san Diegon swatched mosies at the third largest move theater on the West Casal, became Salbosouth and Egopon at the new expension indiffuges at follows Park, and the state of the Company of the comception of the Company of the expension indiffuges at follows Park, and the Company of the theater of the Company of the Company of the Company of the theater of the Company of the Company of the Company of the theater of the Company of the Company of the Company of the theater of the Company of the Company of the Company of the theater of the Company of the Company of the Company of the theater of the Company of the Company of the Company of the theater of the Company of the Company of the Company of the theater of the Company of the Compan

What San Diegars dad not do in the '90s, or at any other point in the circ's history, Starr said by telephone from his other in Sacramento, is agree or what kind of circ San Diegar should become. 'Bassally,' he said, 'I find San Diegor a rather inviterious place.' Despite Son Diegas size, 'It's almost unknown, and predoundly ambrigate to so one.

When you read the Instore of San Dego, The said: It was late to ensure itself a water supply. It to this day have given itself an adoptate downtown central library. Its symphomy orchectar collapsed, It as it museum came near collapsing. So in other words, it was it stalling about the seed in agree, as in the third Santer, you would save of that characteristics of high urbanism. After all San Dego's one of our leading cities, and set if it shall be a supplied to the same and set it is almost missible— not a tast to

its not dimension. San Diego might very well be what Wilson found it, the characteristic propriate dead of the line, persistently unfalfilled beneath an empty California sun, the rest of the city the rest



invisible to its own inhabitants, and the like it that way." That deliberate invisibility may

have began in the first two decades of the centure, when, Start writes in "Golynlar of the Pacific," San Diego was divided into two campes: Those favoring straduced and those favoring straduced and those favoring straduced and start of the choice greatings. The streetling with the choice greatings of the strategies of the choice strategies of the strat

did tavor growth — Los Angeles.

"For a former mayor of San Diego
to move to Los Angeles was like Benedict
Arnold going over to the British." Starr
writes, and fear of Los Angelessization
"became a fixed point of San Diego
identity."

Still, San Diego built some institutions that do befit its size, such as San Diego State University — "one of the few competing institutions in San Diego that everybody agreed on," Starr said. Balboa Park, which was created in 1868 when the trustees of a tiny frontartown set aside a shopping 1449 acrosssome of the great parks of America. Start is currently working on a book about California in the 1990s, and at present he said. "Sun Dregos absolutely a proverhouse of scientific research through UC San Drego.

"In terms of noeth, sciences — the study of mind — and biotechnology all of that futurist stuff, that's operating very well in San Dieso."

well in San Diego.

Tomorrow attention of the
Coronado Public Elberre, See in Starwill talk about San Diego's uncoverned
circhood, from Adonra Hottom to
Geramum George to the care. White
Heef, The Jecture, which prepare to the
ithrary symmetric transition is record
begins at 2000 m.

— Leona McN

"The Dream Endures: California & San Diego in the 1920; & 1930s" Lecture by Kevin Starr Friday, August 13, 2:00 p.m. Coronado Public Library 640 Orange Avenue Info: 619-522-7880 Free RAIA

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subject is "Inside the Recording Pro-cess." On Friday, August 13, learn about "Music and Technology at UCSD": "Classical Music and the Ra-

dio, Part II" is the topic on Monday. August 16. How about "The Future of Classical Music in the Age of Cy-

I to 2 p.m. in the Van Schaick Root at St. James by-the-Sea (743 Prospec Street). Free. For details, call 858-459-3728 (LA JOLLA)

phasis on the period beginning in the 1920s — at 2 p.m. on Friday, Au-gust 13, at the Coronado Public Li-brary (640 Orange Avenue). Starr is also the author of numerous books. Free. 619-522-7860. (CORONADO): Center (\$180 Tecolote Road) Free. 619-579-5083. (CLAREMONT)

\$10, plus materials. To check on space availability, call 760-749-6297

How to Catch Crappie, Range

artist Andrea Zull plans a class ad-dressing. "How to Increase Your Chances of Being Accepted into a lu-ned Art Show." at 2 pm. on Saturday, August 14, at the Escondalo Munic-ipal Gallery (142 West Grand Av-enue). The Fox 815 Call 760-480-4191 for details. (ESCONDIDO)

Hunter Salety Fulcation Coares sponnered by Luke Uniment com-tinue on an ongoing biss, with the committee on an ongoing biss, with the form? A m to Sid pm, in bushing. 2. West (Human Reconvers) at MCRI. Curriculum covers gan salety, gun handling, archery. Bake yould salety gun handling, archery. Bake yould salety gun and ped sheeting. The series is approved by the State of California Department of Febra and Came. Bing; a done put of for recervations and further infor-mation, all 1619-488. 788. Uno being firearms to class 10000/1000.

being firearms to class, Edwistows What Are the Nianness and Chal-lenges of "Elephants in Captivity" Find out when elephant authority Alan Roicords speaks for the Un-usual Animal Careers series at 10 a.m. on Sunday, August 15, at Ark Animals. The fee is \$30. Animals. The fee is \$30.

Later that same day, Drane Guer-rero leads an introductory class on "Unusual Animal Careers" at 1 p.m.

"Unissal Animal Careers at 1 p.m. Participants will learn about a variety of positions with domestic and ex-otic animals. The fee is \$100. Both classes are offered in the P-oneer Industrial Complex (140 Pacific Street). Call 760: 599-3697, to make the

when clinical psychologist and psy-chotherapist Elaine N. Aron leads a seminar for the Learning Annes at 1 p.m. on Sunday, August 15. Aron is the author of The Highly Sensitive Person. The fee is \$49; call 619-544

Ahoy, Matey, flotilla 16-03 of th U.S. Coast Guard auxiliary is offers a boating skills and scamansh a boating skills and scannaship-course at 7:30 p.m. on Mondays from August 16 through October 4-covering a variety of subjects. Their is a nominal materials charge. Teals the course in the training room at the U.S. Coast Guard Air Station (2701) North Harbor Privel. To regisler, call 619-587-0937, (DOWNTOWN)

Break into the Biz, the San Diege song pitch and music discussion song pitch and music discussion for turing producer Peter Bunetta and songwriter and actor Amanda McB-room on Monday, Augus: 16, at the Doubletree Hotel (7450 Hazard Cen-ter Drive). The duo will discuss the music business and answer quests Admission is \$20 for non-memb

and Fiction Writers' Workshop' starting at 7 p.m. on Wednesday, Au gust 18, at the Carmel Valley Librar (3919 Townsgate Drive). The exec-combines reading and critiquing o participant work, analysis and dis



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cussion of styles and genres, and pub-listing tips. Free. For information call 619-727-1758. (CARMEL VALLEY) "Causes of Dementia and New Ap

ssed by William Samuel, M.D., at 6 p.m. on Wednesday, August 18, in Garren Auditorium (Basic Science Building, UCSD School of Medicine). Samuel is from the de-

Want to Get a Book into Print? DIYI Learn "How to Self-Publish Your Book" when author Salfy Gary — who has self-published six books — leads a seminar at 7 p.m. next Thursday, August 19, at Barnes and Noble in Grossmont Center (5500 Grossmont Center Drive). Free, Call 619-667-2870 for information. (LAMESA)

IN PERSON

A Summer Poetry Reading by po A Summer Poetry Reading by po-ests Joe Milosch, Reggie Morin, and Wanda Panduren is planned at 7 p.m. tonight, Thursday, August 12, at the Newbreak at the Beach Cof-feehouse (1959 Abbott Street). Free. 619-226-4471. (OCEAN BEACH)

619-226-4471, (GCM) BEACH Explore The Other Side: Journeys in Baja California when author and pedi-atrician Judy Goldstein Borello speaks and signs her book at 8 pm. on Fri-day, August 13, at D.G. Wills Books (7461 Girard Avenue), 619-456-1800. The reading o free: (IA JOLIA)

Turn Adversity into Personal Strength after reading Gail C. Feld-man's book From Cruss ne Creativity, which she'll sign and discuss at 7:30 p.m. on Friday, August 13, at the Barnes and Noble store in Hazard Center (Fold Plazard Center Drive). 619-220-0175. Free, (MSSION VALLEY)

619-220-0175. Free. (MSSSON VALEY) Busy on Friday? Feldman will also appear to discuss the book at 1 p.m. on Sunday, August 15, at Barnes and Noble (1040 North El Camino Real). Free. For informa tion, call 760-943-6400. (ENCINITAS)

pron, call 700-943-6000, (EXONIAS)

Friday Jam, the sculpture garden at the San Diego Museum of Art is the site for a performance by Fredie A and the Swing, Machine at 5:30 p.m. on Friday, August 13. Admission is \$9 for nonmembers. Questions? Call 619-696-1966 for answers. (BALBOA PARK)

Don't Pay Full Price! Learn strategie to use to save money on your next pur-chase of airline tickets when George E. Hobart signs and discusses his Discount Aufares — The Insider's Guide at 7 p.m. Noble (11744 Carmel Mountain Road). For information, dial 619-674-1055, Free (CARME), MOUNTAIN

Jubilec '99, the Gospel Jubilec Sum-mer Music Festival, runs Friday through Sunday, August 13-15, at the new Imperial Beach Pier by the Sea Performance Stage (at Seacoust Drive). 619-477-8703. (MPERIA, BEACH)

Tis the Season of the free outdoor Tis the Season of the free outdoor concert series. The 14th annual TGI-Jazz in the Parks series continues on Friday, August 13, at 6 p.m., with music by Nadro John in Calwera Hills Fark (1997 Glagow Drive, at Carlsbad Village, Drive). Call 760-434-2904 for information. (2048-5804).

Trolley Barn Park is the six for the Summer in the Parks on series for the Summer in the Parks on series.

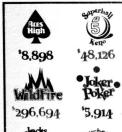
Trolley Barn Park is the site for the Summer in the Park concert series continuing on Friday, August 13, with the steel drum and percussion of Caribbean calypso by Island Fever at 6 p.m. Bring a blanket and picnic din-ner. The park is found in the 1900 block of Adams Avenue. Dial 619-297 3166 for details. (UNIVERSITY HUGHTS) The Concerts on the Green se ries on the Prescott Promenade (on Main Street) promises nostalgic



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South American Harp Virtuoso Al-fredo Rolando Ortiz — who is also a composer, lecturer, and author — Coast Highway). For information, call 760-966-4104. Tickets are \$6. (OCEANSIDE)

Robbin's shughter, Adreama Rob-bins, when she signs her first novel, Pars Nover Laives You, at Barnes and Noble at 2 p.m. on Satunday, August 14. Find the store in the Grosomont Center mall, 5500 Grosomont Center Drive; 619-667-2870, Free, (LA MESA)

High School, 1120 EastLake Park- West Harbor Drive: 619-237-4855; Cat Talk, author Bob Walker signs

lazz in the Pines, previews of the ries — taking place on August 28 and 29 — continue on Sunday. August 15, with a workshop and jam

struments to jam with the lazzmano Band with guest saxophonias Pete DeLuke, The hall boasts a dame floor Admission is \$8 for non-mem-bers, 619-687-3511, (PAY PASK)

"Rosst Mother Goose," it's a "mu-sical rampage through Mother Goose Land," written and directed by Stephen Store. The play runs through August 15, with performances on Friday and Saturday at 8 p.m. and Sunday at 6:30 p.m. Tickets: \$12.50 general; \$10 seniors and students \$7.50 children. (If this were a movie they say, it would be rated PG13. Reservations are encouraged. The

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to sec 5722 or 700 373 348, 62500, what Sackspear's Fixed Play? Many arower The Temper, bootstripe aking, asorter, a jester, buffer, a jester, jester, buffer, and see a jester, and see a jester, and the jester, and the

1i a.m. on August 14 and 15. Find the theater at 987-D Lomas Santa Fe. Tackets are \$6 for adults, \$4 for children. To reach the box office, dial 619-481-1055. (SO(ANA BEACH)

Express Yourself when the World Evolution LoTI hosts open mike events — with a "fully equipped stage for performances of all kinds" — every Sunday, including August 15, at 7 pm. Frec. The LoTI is located at 624 Broadway, 619-531-8862 incused from the Company of the Company o 8862 (DOWNTOWN)

8862. (DOWNTOWO.)
The Buld Are Welcome, open proceedings can from 8 to 11 pm. on the first and third Monday of each month, including August 16, at Twiggs Tea and Coffee Read your original stories and work, there's a 15-minute time limit. Spir up be go at 27-30 pm. Free First Twiggs at 490 Park Boulevard (at Madwon), 1619-296. doi:10.1003/nm.1019-296.

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atrs, 155 West Grand Avenue, 276-735-2491, (SCOMOD)

"A Star-Spangled Summer" "Pen repromeed when the on some waden 619-579-986; ILL CADON 619-345-0347; Free CA-SULA). Avenue. For more information, call 619-454-0347. Free (LA JOLIA)

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Twilight Time, the Twilight in the

Twilight Time, the Twilight in the Park Summer Concert series continues on Tuesday, August 17, with big-bund music by the Swing Sett. the Per-pertual Music. Chorale performs on Wochneadyr, August 18, and dancers from the Grip Ballet his the stage next Thursday, August 19, All of the con-certs run from 615 to 2:15 pm. in the Spin_Selv, Organ Pavilson. Free. The American Legion Woman of the Year Award in 1998 went to author Elizabeth Walter, who will sign 760-931-8709. (CAPLSBAD) The American Legion Woman of the Year Award in 1998 went to au-thor Elizabeth Walter, who will sign her movel Bargolout in the Rubble at 7 p.m. on Wednesday, August 18, at Barness and Noble (1040 North El Camino Real). Free: Call 760-943-6400 for information. (INCN/IAS)

Social Worker and Author Lisa Sny-der will discuss Alzheimer's Disease

BYOP, show, ase your poetry or read a piece by someone else during the open-mike poetry night hosted by Merle Fischlowitz starting at 7 pm. on Wednesday, August 18, at Borders Books and Music (1072 Camino del Rio North). There's a ten-minute limit. 619-295-2201. Free: (MSSION VALLEY)

TV We Never Did See the hauntmels

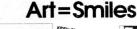
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sourced analide to me! John sim-ber criminal, harry-losers, but they didn't not fall off the tumin princh? Femile police offices learns on me; source produtines on L.A. Prentines, aring Fridar, Sugast 13, at 10 yrm on A&I, Cox Cabe Churnel 41. Sweeting and May 10, the Chica Sweeting August 16, at 12 yrm on LASS Cox Cabe Churnel 42.

So Nach His Been Nation of neutrino Lappe's example shallow placements Lappe's example shallow placements Lappe's example shallow placements and the custs also have holdly made the claysthe offers and "We et mink-ing here of lazed taskons in Plaze Johnsteam off Wisson Adde min as and societies growing samples in Love Plaze societies growing samples samples societies growing for the complex station (on the camples of Sim Diego Mess-series Station).

gal 13 at 10 pm on INTA or Ga-ble Channel 34.

"Blog on in the Sk 11 Channel Cox-Falled Skids or that closed Stoke that bood 116k cup that doed Tome, falleds, made or as and wed. Made somewill available to mel bolom ones coxety this flow on the Cox-Falled Skids or all show one bolom ones coxety this flow on the Cox-Falled Skids or all show one bolom ones coxety this flow on the Cox-Falled Skids or the Cox-Falled

Brian DePalma Does His Best Hitchcock Impersonation with Both Powbir and the basel and mall scenes have an inspired look to them. So Much Has Been Made of Jennifer on A&E, Cox Cable Channel 41.

categories. The first race starts at 765 pm, with equilibring transstart ing it \$100 pm.
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and Go and use the Bindley cost Drave left for two blocks to Wing Street, the might me blocks to the tack on transe. Adult admission \$50 livest incl. and \$100 pm. The Bindley of the information of the street of the street information and incl. \$180 pm. The Bindley in \$100 pm. The Bindley Street of the street in \$100 pm. The Bindley Street of the street in \$100 pm. The Bindley Street of the street in \$100 pm. The Bindley Street of the street in \$100 pm. The Bindley Street of the street in \$100 pm. The Bindley Street of the street that \$100 pm. The Bindley Street Street of the street of the street of the street street of the street of the street of the street street of the street of the street of the street street of the street of the street of the street street of the street of th

A Truly Social Ride is planned by

Competition is set for Saturday, Au-gust 14, at the Sin Diego Velodrome (2221 Morley Field Drive). The track opens at 9 a.m. and racing began at 10 a.m., continuing through the attenuor. States of all abilities will Charger Training Camp, for

cism for all ages and skill levels. Free. The Hall of Champion

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Some of the Strongest 14 to 18-year old tennis talent in the United States will be represented among the 16 teams taking part in the Billie lean King USA Team Tennis National Junior Invitational. The Yee Gads! It's Comic-Con Time! The 30th Comic Con International takes place August 12-15 at the San Diego Convention Center (111 West Diego Convention Center (111 W Harbor Drive). In addition to con tourney runs August 19-22 at the Barnes Tennis Center (4490 West books, Comic-Con represents related popular art forms including science fiction and fantasy literature, art, film Point Loma Boulevard), utilizing a non-elimination draw format. Playoffs and finals begin at 9 a.m. on Sunday, August 22. Admission is free for spectators. For information, call 800-832-6836, (POINT LOMA)

800 837-6846, POPCH (OMM)

The Horses Are on the Track, the
1999 seased-exacing season hosted by
the Del Mar Thoroughbred Clubcontinuers through Wednesdays,
September 8. Racing takes plaze
Wednesdays through Mondays pool
time in 2 p.m. daily except Fridays,
swhen racing begins at 4 p.m.
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The Greatest Show, the Ringling Brox Barnom and Buley Greas hits the Sarnom and Buley Greas hits the Sarnomy Shorts Arena for the adjectives apply describe Ernest Hemiogray's 1938 short ators, The

dia sails one more time this year, and the outing is slated for today, Thurs-day, August 12, from 9 a.m. to 6 p.m. Viewing will be best from Cabrillo National Monument, and from Har-

Stoom and future incruting care from read from the continue and from the continue and from the continue and disputes camming. Expect sectioning, parties, workshops, vice from the continue and a figure camming. Expect sectioning, parties, workshops, vice from the continue and th

Drive to parking for 357 Parking is free in the fixed only during gratus could 1858 793-5351 (201 MM).

Takets range from \$10.75 to \$11.

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Bears, Toys, and Dolls, Oh Myt Linda's 41st annual International Teddy Bear, Doll, and Antique Toy Show and Sale is set for August 14 and 15 at the Scottish Rist Masonic Temple: More than 200 dealers will be there to tempt attendees, along with doll and teddy bear appraisals, identification, and remis computa-sionification, and remis computa-

uith dold and toddy bear approachs, according to the control of th

Fine Vine Time, the third annual Vintners Winemakers Dinner hosted by the San Diego County Vintners Association is slated to begin at 6:30 p.m. on Saturday, August 14, at Bernardo Wincry (13330 Paseo del Verano Norte). The evening includes

Students from the Minsk School of

vation is slated for Sunday. August 15, from 10 a.m. to 5 p.m. The event — hosted by the Barona, Sycuan, and Viejas tribes — Sycuan, and Viejas tribes — promises performances by tribal mu-sicians, mariachi bands, and the Barona Little Hawks Indian dance

Happy Birthday, Moog, celebrate the 30th anniversary of the introduction of the Moog synthesizer and "preview the next generation of musical instru-10 a.m. to 3 p.m. on Tuesday, Au gust 17, at the Piano and Organ Ware-house (285 East Carmel Street). Free. 760-744-9320. (SAN MARCOS)

Students from the Minsk School of Art in Belarus have work on exhibit in the fifth annual "Young Poole". Art Exhibit and Sale." continuing through Monday. August 30, at the La Jolla Branch Library (75%) Diagre Avenue; The show and sale tenditi the Children of Chernobyl, raising funds for 25 children for Bellinin.

Sample the Fine Fore available down by the sea during the annu-Taste of Main Street Internation Food Festival next Thursday, Au gust 19, promising food from 2 restaurants. Tickets books are \$1 For ticket outlet locations and oth

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for those under two. (BALBOA PABRA)

By Sharks Suner'l Is lob Steers walk in their sleep! Find out a Birch Aquarum Museum's slamber parts for adults and shideren (8-12); running from 6-04 pp. on on Irda's, August 11 Bircher bedding down among the aquarum's fishes, patting the slamber of the prehistoric shark fossils

The fee for "Asleep in the Deep sharks" is \$40 per child, \$30 per

Drive 619 667 2870 Free da MESA

First Book Story Time, Minum G First Book Story Time, Mirstan Co-ben's new book, Will Harva Friends will be read at 11 a.m. on Saturdayle August 11 a.d. Barnes and Nobel Bookstore (1040 North, El Camino Real). Kida are enouraged to being a special stuffed animal along. For more information, call 760-943-to400, Free, "NORMAS).

Will Harva a Friends' is also the subsect for the first Book events tak-

ig place at 12:30 p.m. on Saturday agust 14, at the Barnes and Noble ard Cepter Drive). Free, 619-220 0175, MISSION VALLEY:

"Big Sharks, Little Sharks " kis Aquarium - Museum during a class si or Saturday - August 14, from 9:30 t T a.m. - Students will do hands-on ac

aquarium is located at 2300 Expedi

THE MALE BODY

The Male Body: A New Look at
Men in Public and Private
Farrar. Straus & Giroux, 1999;

READING

Farrar, Straus & Coroux, 1999; 320 pages: \$255. Type: nonfiction, merged with memoir What the reviewers say: The New York Times, Richard Ederremarksble, and not just because it is by a female scholar who has been through the gender wars. It is very tough. It is also very

tender. Chicago Sun-Times: "How do men go about being men? A surprisingly loving, thoughtful, and funny answer from a feminist with a lot of sympathy for

the male condition." Kirkus Reviews: "A cheerful but probing look at the male form, seeking to A Brase Reviews: A cheful to 12 pround good at the mate form, seeing to the first similar miths, fantases, and pressures have been applied to men's and women's budies who men surprise parallel effects on the male medical budies who may be supported by the surprise parallel effects on the male and the male who will be falled by the surprise parallel effects on the male supported by the surprise parallel effects on the male supported by the surprise parallel effects on the male supported by the surprise parallel effects on the male supported by the surprise parallel effects on the male supported by the surprise parallel effects on the male supported by the surprise parallel effects on the male surprise parall

magazines, and advertisements as it has done with the female form. In the vein magazines, and advertisements as it as do do with the tenant borni, in the vein of Roland Barthes, Bords plows through some of the more disturbing and graphs miths of the phallos in modern times, using Philip Roth, lockey adstroament, enveloped and among others) to infuse humon into such subsects and serieful among others) to infuse humon into such subsect as at a pressure to perform, the stereotyped mension of hardened booty between the pressure to perform, the stereotyped mension of hardened booty and the pressure to the pressure to the thorner. Her work anotherines some

surprising commonalties and differences between the sexes without a whiff of

Author: Susan Bordo was born in Newark. New Jersey, and raised there and

Author: Susan Bordo was born in Newark. New Jersey, and raised there and went to school there. "At the point at which I went to high school," Bordo said, on the afternoon that we talked, "we had moved to a rather famous section of Newards where Philip Rod prese up. When I talk about Philip Rod in the book, I know what I'm talking about. And a number of other people came from that same area.—Allen Ganberge, Amir Barkas, who at that point was known as Levol Iones. So I grew up in an interesting area. A lot of old left migres, a lot of African-Americans, lews, a real ethicin insi. It was in what now would be called the inner city, but, of course, we don't call it that then." Laked there when the life light grief out the lows sumst. Was it at school? "When the wasn't too depressed — and he was often quite depressed — but hem me taffer was in a good mood there was a onstant superv conversation.

when my father was in a good mood there was a constant snappy conversation going on. I think it wasn't so much that I figured out I was smart. I think I going oit. I think it wasn't so much that I figured out I was smart. I think I knew everyone around me was smart. And therefore I must be too. My family was like that. It was my mother, it was my older sister, who I knew was brilliant. And then there were books all over the place. And stories, constant

storytelling. From the time I was very little, my father, when he was home — he was a salesman, so he wasn't home a lot — but when he was home he

kid. After that I was out of school for a year, and tried going back, and dropped out again, and held a number of part-time jobs. I stayed in Chicago. The year that I dropped out of school — 1965 — I was working in a bookstore

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would tell us stories. Very romantic stories. Stories that made words se would tell us stories. Very romaints stories, Stories that made words seem exciting. They made the world seem exciting and that a lot of mage existed outside in this rather grim, actual world that we were living in. And it was all connected to books and to words, and to mories." In 1964 Bordo entered the University of Chicago, "because," she said, "I heard that that 's where all the radical kids went. And I fancied myself a radical that we where all the radical kids went. And I fancied myself a radical to the control of the control o

and taking home \$42 a week. And doing fine. Kids can't do that anymore." Bordo married a graduate student and when he

Bordo married a graduate student and when he misshed his Ph.D. as the moved with him to Canada. I finished my B.A. at Cardeon University in Canada. But the fine the Canada. I finished my B.A. at Cardeon University in Canada. By the time I finished my B.A. we were divorced. And I saw on my way to be coming a part of the relationship that I verbe in for the last 25 years with my current husband. What I swarted to do was to be a finite incit. But I dolin't see any way that I was going to be able to turn that into a secure livelihood. So, I came back to the State and went to graduate school of Stomptrook and drup Ph.D.

Bordo misored in philosophy at Stomptrook and wrote ber dissertation on lessants. At the time was dispersed from the same of the control of the same of the sam

liberal arts college in Upstate New York. For the post five years the has taught not the ten lights and Women's Studies department at the University of Kentucky, Bordo is author of several previous titles, including the critically acknomic Indexonal Worght Enouncian, Wordern Calmer, and the Rodo.

Bordo opens The Male Rodo with a mini-biography of her salesman man. I sain bow tookings I found the photos.

"Aren't those photographs of him something close! They still have the power to make ney view time took at them. Every review that has come out of that book has talked about my father. My father got to people who can be also shown that the proposed with the proposed wit

has given in talher a little but of immortality.

Then what there are some academics who are going to find the section on my father and my comments on my on the control, they have disclaim for that, But I feet, sthough, fer my charge to be intuinate with the reader is what I want to do. I swant to be able to exhibith some scree for the reader to know that there's a person there. I that's those conversational addes work to do that.

when what there's a person there. I think those conversational addse work to do that the conversational adds work to do that the conversational adds which the conversation and t

believed the case to be some that associated weight, and me way my sectors distingtion to the case of the case of

would cry driving home. The closer I'd get to the beauty of the country, the more I'd cry. Finally, one day, I sat down and I thought. The just got to stop writing about the penis for a while. Stop thinking about men in the abstrac and sit down and work on my father

and sit down and work on my father:

The first darft of My Father's Body' came out in one afternoon. I subbed from beginning to end. I said to myself, Now this soft right, if you are subbing white writing, this cart the a good piece, Because I still had that holddoor from being trained as a philosopher, that if there were that many texts coming out of me, if hed to be entimental. I hat you had to be more tears coming out of me, if host to be senhinental. Inst you had to be more detailed—more the cool observer, four that dish't last, if showed the piece to nature of the book. It opened the book up to material that came from my life and my feelings, My hope is that my feelings are similar enough to feelings and experiences other people have, that it will be more than just my confessional. That, Inever wanted to be."

I said that Bordo did an excellent job of explaining how difficult it is for

men, that the penis must live up to being a phanus. I associate the about this.

That's such a touchy subject. In a sense that's the essence, however, of this book. When I've trend to talk about the book, I say that for the male body, the gentals book. When I've trend to talk about the book, I say that for the male body, the gental phase plens, which is made of fisch and the phase plens, which is made of fisch and the phase plens.

and blood. And then there's the idea of the penis. The idea of the pertect ma-penis that is not made of flesh and blood but that represents a certain kind of co romance with masculinity and what a man is supposed to be like.

"The guiding idea behind much of this book is two-fold: one piece of it is

that the pens is haunted by the philliss. He other part of it is the philliss is haunted by the philliss. The other part of it is the philliss is haunted by the philliss hecause men can never be as masterful, as constantly ready to perform, as tough and impervious to pain, so commanding as the philliss, the idea. But on the other hand, inc philliss is haunted by the pens because every man has a pens. No man really has a phallus. And the penis is always there in a man's life, ready to man reany has a pasains, and the genes that stardys there in a finant site, ready to embarrass him, to make him feel sets than he wants to be. To get stort when he feels it should be had to get hard, when he told it. Stary. So that for men there is constant tension between this ideal of what they're supposed to be like and what they are like. At times in the book, I liken this notion of what a man spenis expected to be like to a dildo. Because a dildo never fallers, it's always ready to perform. But the fact is that men are human beings like everybody else. And the penis, I think, is so touchingly suggestive of how everybody else. And the penis, I think, is so fouchingly suggestive of how vulnerable we all are as bodies, as flesh. So there's such a profound contrast there between the idea — which is like armored steel — and the reality, which is just about as fleshy and vulnerable as a piece of body can be."

Collage Like Carle, hear stones by the prolific author/illustrator Eric Carle and stay to do a collage craft during the Saturday Story Time starting at 1 p.m. on August 14, at Borders Books and Music (1072 Camino del Rio North), 619-295-2201, Free (MISSION VALLEY)

Let Down Your Hair and enjoy Ra-Let Down Your His and enion Rappunzel when the Sn Diego Actors
Theatre presents "Children's Classes" at L'Auberge Del Mar Canden
Amphitheatre on Saturday, August 14, at 11 am. The program
includes. Green Egg: and Ham,
Goldhicks and the Three Rens, Open
city, and songs, 619-268-4494. Find.
L'Auberge at 1940 Camino, Del Mar.
Admission is \$4 p.r person, IDEL MAR)

Family-Friendly Music, the La Jolla Chamber Music Society's Summer-Fest La Jolla '99 boasts a one-hour family concert on Saturday, Au-gust 14, featuring "music written and designed by Bruce Adolphe" for voung audiences. Admission is free for those 18 and younger, 515 for adults. Enjoy the music at 2 p.m. in Sherwood Auditorium at the Mu-seum of Contemporary Art, La Jolla (700 Prospect Street). Call 858-459-3728 for reservations. (LA JOLLA)

Look, Up in the Sky, It's a Young Engle! Brown Field is the site for the Young Engles Flight Day on Satur-day, August 14, from 8:30 a.m. to ay. August 14, from 8:30 a.m. to oon. Kids 8 to 17 years old will hea moon. Kids 8 to 17 years old will hear safety briefs and get information on airplanes, and then take an airplane ride (approximately 20 minutes long). The event, hosted by the EAA Chapter 14, is free. To reserve a spot

tion Way. For reservations, call and set directions, call 619-267-5131. (at Valley Parkway). Call 800-988-

val takes place on Sunday, August 15, from noon to 5 p.m., at the Califor-nia Center for the Arts, Escondido. Organizers promise tours of the cur-tent "Ansel Adams and California" cent "Ancel Adams and Califorma" exhibition, art making activities, and all kinds of activity booths, along with entertainment by the Fern Street Grous, Baller Foldbrick of Es-condisky, Mr. Frizele, and Abel Silvis (a.k.a. Running Grunion). Admissier is \$4 general, free for those (2) and under. Find the center at 340 North Escondido Boulevard

Daisy Books will be read when the Celebrate California, Art, and the

Board Book Buddies gather at 10:36 a.m. on Tuesday, August 17, at

Zany Brainy (1530 Camino de la Reina). Free. 619-291-9500. The pro-gram is for those four and younger. (MISSION VALLEY) Children's Discovery Museum of North County, the museum is de-signed as an educational environ-ment through art, science, and social activities targeted for children 2

Children's Museum of San Diego Worlds/Discrio Mundos," a year-long a central gallery is devoted to specifi

tour times during the year. I ne cet tral gallery opens with an industri design theme, focusing on the rol and functions of common objects. The second component of it show is entitled "Fashion Is," org nized by international designer Za nized by international designer Zan-dra Rhodes. The installation begins outside the museum and continues inside. Vicini through 12. Look for a medieval cas-tle, magic mirror, mini-city, and chilseum at 300 Carlsbad Village Drive, suite 103; 760-720-0737. (CARLSBAD) inside. Visitors may see how they look in historical garb, handle the

MUSEUMS

(Art museums are listed in the Reader's Guide to Art.) Antique Gas and Steam Engine Museum, the museum's activities in-

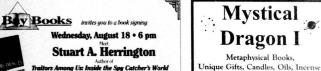
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tion, call 619-420-6916. GREA WISH Command Museum of MCRD, arti-tacts from the beginning of the Ma-rine Corps to the present are dis-played, with special room dedicated to ribbons and medals and to the Boser Refellion. The museum's lo-cated in Building 26, just inside Cate 4, off Pacific Highway, 619-524-6038. MCMAY.

Creation Museum, a museum con-trasting the evolution and creation orld views is found at 10746 Wood mation, call 619-448-0900 x231.

George White and Anna Guun Marshan House, this historic home sits on five acres of landscaped grounds with a formal English Ro-mantic garden. Built for civic leader and department store founder George Marston and his family by New Decembers William Hab. San Diego architects William Heb bard and Irving Gill, the Marston house design is in keeping with the early 20th-Century American Arts

Roam-O-Rama

Rural roads for pleasant summer morning or evening cycling still exist around Escondisc). For a sample, try the following ten mile, loop ing ride over the hills north of town. The route features an elevation gain of \$1100 feet and one long and steep downgade, so you'll want to have a bicycle with a low range of gears and with Drakes in too shape. Jesmond Dene Park, three miles north

House of Pacific Relations, Inter-national Cottages are open every Sunday from noon to 4 p.m. to pre-sent the history and traditions of 30

ethaic groups. Select cottages are also open on the fourth Tuesday of every mooth, from 11 a.m. to 3 p.m., and Children Around the World videos are shown in the Hail of Nations on the fourth Tuesday of every month. 619-538-4069. (BALBOA PARK)

A Guide to Unexpected San Diego • By Jerry Schad

subovisions toward the wild, chaparal-covered hills north of town. Buildozers scraping around in a couple of spots hint at the continuing northward march of housing development, however.

After 2.5 miles, turn right on the initially

Road, which wends its twisty way up a dry slope. The road is graded smooth enough for skinny tred road bikes — at least for uphill travel, which is typically slow. Behind you and to the left, a view opens of Escondido's flatlands. You enter an oak

Mineum of San Diego History, a photographic retrospective of work by Antony die Gest untitled Portrains East and West' is currently on ex-hibit. The artist initially gained recog-nition from his New York City studio and later worked and lived in Ia folla. In a career that spanned more than

six decades, he earned distinction as a pioneer in color photography. "San Diego Ali in a Day's Work." a photographic eithbit taken from the over 2 million images in the San Dego Historical Society's photograph, archives, continues through Monday. November 15, with San Diegons at

work throughout the past 100 years.
Ongoing exhibits include "Eden
in the Desert: San Diego's Quest for
Water." The museum is located in
the Casa, de Balboa building,
619-232-6203. BALBOA PARK. Reuben H. Fleet Science Center,

Reuben H. Fleet Science Center, continuing cubibitions include "Symmetry." Betto Tech. "About Face, "Signable" and Skes-apes. The permanent exhibitions present a variety of hands on exhibite illustrating scientific principles. Explore the sarrow, methods of transmission and storage and storage

San Diego Automotive Museum, take a look back at the "defining in-vention and ultimate icon of the 20th Century" in the exhibit "100 Years of Automotive Progress: Mirroring the Evolution of San Diego from the Early 1900s into the Year 2000." Autom biles representative of every decade of this century are featured in the exhithis century are featured in the exhibition, along with photographs and memorabilia. Example, velocities on clude a 1992 Curved Dach Olds, a 1910 Hant, 1916 Chrysler Imperial Arthus, 1949 Volkousager Beetle, a 1910 Hant, 1916 Chrysler Imperial Arthus, 1949 Volkousager Beetle, a and more. This show remains on sig-ples through Immary 31, 2000. More than 80 automobiles and motorcycle immorables are included in the mission broadco-carriage to future prototypes are included in the missions promised collection. Find the missions most the Sarlight book 1459-211 Sept. mission rouse

Book: 619-231-2886, (MARIOA PARIS San Diago Hall of Champions, the misseam has reopened in its new fa-cility, the restored Federal Building, with the touring earlish? The Art Olympics, Berlin 1936. "On the eve of World War II. Adolf Huller ex-ploited the Olympic Garnes to pro-mulgate myths of a peaceful Ger-many and Aryan racial superiority-



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depicted in the museum's new Chil dren's Discovery Center. "Time Travel to Ancient Egypt" features.

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designed, so that it looked better and was easier to designed, so that it looked better and was easier to consult; in addition, with unprecedented warmth and generosity, it paid tribute to many of the peo-ple behind the scenes who make Summerfest possible, and its pages of musician biographics took on a new, more human flavor. At the same time, Eric Bromberger's intelligent program notes continued to enlighten the reader

The opening concert, although its musical se-lections and most of its artists were familiar, carried this same sense of energetic renovation. The pres-ence, through the generosity of Chris and Sue Fan, of Janos Starker, one of the world's greatest celor jamos Starker, one or the worra's greatest cen-lists (some of us consider him the greatest, bar none), lent a quality of celebration to the pro-gram. And all the performances, by Starker, by the St. Lawrence String Quartet, and by violinists Philip Setzer and Benny Kim, violist Cynthia. Phelps, and cellist Carter Brey, were so terrific - enthusiast as I am - I came out of Sher

during their standing ovalions.

The profession of the La plate chamber Muss. Society Symmetries stated of with a second state of the second of the previous second fill into place, producing what in many save seemed like and of the previous second fill into place, producing what in many save seemed like and with the procession fill into place, producing what in many save seemed like and with the procession fill into place, producing what in many save seemed like and with the procession fill into place, producing what in many save seemed like also with the procession fill into place producing what is made and the previous second fill into place producing the procession of the previous second fill into place producing the procession of the previous second fill into place producing the procession of the previous second fill into place producing the procession of the previous second fill into place producing the procession of the previous second fill into place producing the procession of the previous second fill into place producing the procession of the previous second fill into place producing the procession of the previous second fill into place producing the procession of the previous second fill into place producing the procession of the previous second fill into place producing the procession of the previous second fill into place producing the procession of the previous second fill into place procession of the previous

Hast reported on the St. Lawrence Quartet, a Tast reported on the St. Lawrence Quarter, a youthful group from Canada, a few months ago, when they played Haydn, Beethoven, and R. Mur-ray Schafer (a contemporary Canadian composer) at Mandeville Auditorium, (It was the Chamber Music Society's Neale Perl who first brought this group to San Diego, in 1995, and the UCSD Chamber Music Series wisely followed his lead.) Chamber Music Series wisely followed his lead.) The St. Lawrence's Haydin work last spring was the Opus 76, No. 5, while their Haydin for the SummerFest opening program was the Opus 76, No. 2 — and my recent experience of their Haydin so perfectly accorded with my earlier one that I

so perfectly accorded with my cartier one that it cannot do better than simply quote myself (if you will forgive this self-indulgence), only making some minor changes in the text. This impressive group began the concert with one of the most memorable performances of Haydn's Opus 76, No. 21 have heard. Technical

hese days, so that the St. Lawrence's mastery of intonation, tone, phras-ing, and ensemble came as no surprise (although their sonorities had unusual volume and richness, even in an era of superb string-quartet playing). What distinguished this quartet from others of comparable talent and experience was their degree of risk-taking, the sense of extremity in their fulfillment of such in structions as "rivace assar," the breaking point dynamics in ev-ery hairpin turn, the almost feverish vividness or rapt in wardness of emotional expression, the impression that in interpreting this exquisitely crafted 18th-century masterpiece

the performers were perpetually on the edge. Nothing polite or small-scale here, no relegation of

Summerfest: opening concert
Sherwood Auditorium (La Jolia Chamber Music Society)
Havin, Quarter in D Minse, Opio, 76, No. 2 "Quinten"; J.S. Bach, Satte
No. 5 in Clor Unaccimpatinal Celle, BWV 1009; Mendessolin, Octet for
Strings in E-flat, Opio 20. Havdn to the role of an admired the Mandeville and Sherwood per

the Mandeville and Sherwood per-formances was that the St. Lawrence's amazing first violinist, Ielf Nuttal, was now dressed and coiffed in a more conventionally sober manner, having abandoned his Mandeville costume of purple vedve takeet, trucels torousers, boots, and ponvtaal's knot. He had not abandoned his ex-traordinary modern-dance grations and sposms while playing, most prominently his emphasic manice in no way certacted from the nery power and evalted expressiveness of his playing, traits which — along with flawless technique and won-derfully idiomatic phrasing — he shared with his St. Lawrence colleagues: second violinist Barry Shiffman, violist Lesley Robertson, and cellist



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tempo-keepin; or climay-reenforcing) kick. This acrobatic visual component of Nuttal's perfor-mance in no way detracted from the fiery power

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Marina Hoover, Moreover, for all its intensity and sense of spontaneous creation, this Haydn performance was one in which every detail was given tributions to the Reader's Gu value, including even the witty first violin portamentos — slyly varied each time — of the Fi-nule. (Many other violinists play this odd little rising phrase straight, and so miss its depublication for consideration. Do not phone. Send a complete deception of the event including the date, time, cost, the precise address where it is to be held including neighborhood, a contact phone rumber (including area code), and a phone number for public information to Read Classical Music, P.O. Box 85803, Sur Classical Music, P.O. Box 85803, Sur lightful Haydnesque humor.)
The same intensity, spontaneity, and expressiveness of detail were evident in the Diego CA 92186-5803. Or fax information to 619-881-2401

rich significance and structura

whirlwind performance of th

Mendelssohn Octet, in which

the St. Lawrence musicians

were joined by Setzer, Kim, Phelps, and Brey. The youth ful ardor and inventiveness of

this score virtually always com-

across in a decent perfor mance, but this performance went way beyond the routine, carrying everything before it

with a commitment that

seemed to create the whole

inherent values.
This is the way Starker plays

Bach, and his SummerFest per formance of the Unaccom-

panied Suite No. 3 in C was as impelling as ever, at once

recording, mesmerizing as it is) sounds sentimental, Rostropovich sounds overwrought.

as though he is playing Tchaikovsky — and these are in fact fine cellists, all of whom play Bach brilliantly.

If this year's SummerFest

B this year's summerrest bad done nothing more than allow us to hear Starker's Bach in person, it would have de-served the impassioned gratitude of San Diego music lovers. But, as the first con-

cert of the series already demonstrated, Starker's pres-ence was only one glory among many. What a concert!

Hurray for SummerFest! The La Jolla Chamber Music Society's SummerFest La folla '99 continues through August 21, with concerts, at 7:30 p.m., with Schul "String Quartet in A Major No. 3" and "Andante and Variations for Two Pianos, Two Cellos, and Horn" Rachmaninoff's "Piano Trio in B Minor (Trio Flegiaque)"; and the "Piano Trio No. 2 in E Minor" by

Pann Fro No. 2 nr E Minor by hostalowsh. The pre-concert talk of by Michael Feddman (6:00 pm.). On Startled, August 14, a nor-bout concert featuring 'music seri-bout concert featuring' music seri-bout concert featuring 'music seri-bout concert featuring 'music seri-bout and longing of by time Adolphe for soung endocates' startled 2 p.m. Admission is fore for those 18 and pounges, 515 for adults.

Feddman gives the pre-concert. It is 21 pm. on boundary, August 15 before a preformanisate by nor the Straws Capricion. The remaining the property of the pre-concert is the pre-time of the present by Capricion. The pre-time of the present is the pre-time of the present by Capricion.

seemed to create the whole work anew. Once again, the word "sensational" seems the only suitable one. It is not perhaps the word to use for the venerable Janos Starker, whose cello playing— over a long and admirable ca-reer — has a lways been characterized by sobriety, dis-cipling the avoidance. cipline, the avoidance of annersins, and a perfect bal-ance between form and expression. "Magnificent" is the appropriate word — for along with his discipline, and indeed because of it, Starker ir-"Piano Quartet in G Mimor."
There's a world premiere of Bruo There's a world premiere of Bruce. Adolphe's Couple' planned on Tuesday, August 17, at 7-30 p.m. The-program also boasts Berthoven's Ser-enade in D Major for Flute, Violin, and Viola', Cowell's "Aeolian Harp, resistibly draws the listener's resistibly draws the listener's mind into the shape and mean-ing of the music being performed, evoking the strongest musical emotions out of the shape of the music itself. Banschee, Harp of Life"; and the "Pi

Biomeko, Hapyd Ide Cand the Ph.

Biomeko, Hapyd Ide Cand the Ph.

pre-concert Life will be pre-concert by

Review Adople Pre-Colly pm.).

All churder music concerts further

Review Adople Pre-Colly pm.).

All churder music concerts further

be conditional and the Misseum of

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Workshop sections from from

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Three young closical music exsent
life or young closical music exsent
life or young closical music concert

for the Collider Prison Frix, and

the Collider Prison Frix, a It is emotion without emo-tionalism, control without academicism, a true, selfless representation of the score's compelling as ever, at once meditative and exuberant, in tellectually rigorous vet radiant with the spirit of dance, and carried out with a technique so assured and perfected that the playing seemed effortless. In comparison, Yo-Yo Ma (espe-cially in his more recent recordine, mesmerzing as it is) cun roster. The sessions are free to the public, offering a "behind-the-scenes" opportunity to observe the development of young talent during the festival. All this study culminates in a concert on August 19 (tickets are \$25) with selections by Beethoven, Smubert, Stravinsky, and Brahms. Details on the "Lunchtime Entropovich sounds overwrought, Wispelwey sounds unbearably mannered, Casals (for all his expressive virtues) sounds in-ept, Bylsma sounds like a schoolmaster, Maisky sounds

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righty Musicians and One Vocalist, Bobby McFerrin will serve as both guest conductor and vocalist who the San Diego Symphony presen summer pops concerts on August i and 14. The program include Prokofice's "Classical Symphor

The concerts begin at 7:30 p.m each night on Navy Pier (960 Nort Harbor Drive). You may bring so cohol). Single tickets range from \$10 to \$50. Shuttle buses run from the Count Administration Building every five minutes. Tickets are available by calling 619-235-0804 or through Ticketmas-ter (619-220-TIXS). (DOWNTOWN)

at the Athenaeum Music and Arts Li-brary — and its founder, Glenna Ha-zleton — will be celebrated with :

Mark Menzies, pianist Sandra Brown, flutist Lisa Cella, and violist David Ryther at noon on Monday.

August 16. Listen for early music of Boethoven and 19th-century composer Duniel Godfrey, Free, Find the library at 1008 Wall Street; 858-454-5872, (LA JOLLA)



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Calendar ART

ART LISTINGS

Contributions to the Reader's guide t by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Science (A 92186-5803, Or fax information to 619-881-2401.

GALLERIES

The Struggles, Joys, Alienation, and

Hawaii 539[®] AYS/7 NIGHTS

Los Cabos

First Class TRAVEL

depicted in art by the late Domingo O. Ulloa. An exhibit of work by the artist goes on view at the Centro Cultural de la Raza starting with a reception at 7 p.m. on Friday. August 13. The show concludes on

Sunday, September 12.

The Centro is located at 2004
Park Boulevard, in the Pepper Grove
area of Balboa Park, north of Presi-dents Way, Callery hours are noon
to 5 pm. Thursday through Sunday,
619-235-6135. (BALBOA PARK)

Watercolors of Quails Ranch and

"Shadow and Memory," see the "huge, sensuous panels of abstract feminine forms" suspended from the ceilings and walls by artist Neil

trations. Maps and brochures are evailable. 760-480-4101. (ESCONDICO) available. 706–1801–101. LECOMODO.
The Immediacy of Plasting Qua-doors is said to be captured in the Inadiscapes, still files, and figures by Shirler Calbert. See "New Impres-sions," a slow of energy tipin at prain-ings by Calbert opening with a recep-tion at 2 pm. on Sturday. August 14, at the Artists Callers. The show con-cludes on Standards, August 14, The gallers is located at 745 Gar-ard Avenue, 619–63 5844. Regular focus as et 0.2 m. to 5 pm. Tuedus through Standards, at 26.024. Reno 1191 7-DAY CRUISE from \$73500 based out of San Diego Las Vega tren 127 Puerto Vallarta

Recent Watercolors and Oils by Sherry McClune are gathered in "A Celebration of Nature and Color,"

If It's August 14, it must be time for

2nd Saturday Escondido events for culture crawlers. The 2nd Saturday happenings — from moon to 7 p.m. — are free, monthly, self-guided tours through Escondido's

expanding cultural district. You're

Shigley on exhibit at Siegan Design through August. Meet the artist at the gallery at 5 p.m. on Friday, August 13. Siegan Design, 1702 Kettner Boule-vard; 619-715-1101. (DOWNTOWN) ange Street). Regular gallery hours are 1 to 5 p.m. Wednesday through Saturday and by appointment. 760-839-5271. (ESCONDIO)

Friday, September 24 — boasts new jewelry work by Mac McCall, Marcia Macdonald jewelry work by Mac McCall, Marcia Macdonald, and Kris Patzlaff. The show opens with a reception at 6 p.m. on Friday, August 13, and noon to 5 p.m. Thursday through Saturday. Find the gallery at 451 North Hale Avenue and by calling there are special hours on Sunday, August 15, from 1 to 4 p.m. August 15, from 1 to 4 p.m. Regular gallery hours are 11 a.m. to 6 p.m. Tuesday through Friday, 10 a.m. to 5 p.m. Saturday. Find the studio at 1615 1/2 West Lewis Street; 619-692-0099. (MSS)ON HILLS) 760-738-8337. (ESCONDIDO)

ART MUSEUMS

seum, Ansel Adams lived his entire life in California (1902-1984), and during his 50-year career he pho-tographed many areas in the state, although his images of vosemite and the Sierra Nevadas are arguably his best known. In "Ansel Adams & Calthe selfs Nortake are appairs the foreign 2 specimentals 80 of Admir's California images are gather continuous and continuous are of Admir's California images are particularly as a continuous are of Admir's California images are to Admir's work, then are a continuous are and a continuous are are the same or related subserts, with the same or related subserts, with a continuous are affected as a continuous are affected as a continuous are accordingly agreement to demonstrate boom the photographers, accordingly agreement to demonstrate boom the photographers according a configuration of continuous are continuous co

physical landscape of California through the work of artists said to "question the classic images and fa-

fined the Golden State throughout its history." The five artists featured in the show are Wick Alexander (paintings), Barbara Sexton (draw-ings), John Huggins (photographs).

man (installation). This show con-cludes on Sunday, August 29.

A temporary exhibit of three large-scale outdoor sculptures by Niki de Saint Phalle — Cat, Bird and Bests, and Nama and the Dulphin— is mounted in the arrival court of the is mounted in the arrival court of the center through Sunday, October 31. Find the center at 340 North Es-condido Boulevard (at Valley Park-way): 760-738-4120. (ESCONDIDO)

some intelligit saturation, exceeded and con-trolled the process of the ex-lection and see pulse percent the ex-lection and see pulse and ex-lection and see and ex-lection and see and ex-lection and ex-lection and ex-lection and ex-perimental foodings are designed, and architectured foodings are designed and architectured foodings are de-signed as a see a see a see a see a possible architectured and see a large and see a see

Art. For additional information, call 619-239-0003, (BALBOA PARK)

the dichotomies of space and intellect through bodily senation. The work consists of 15 satisfies set of conserva-tions arranged in a mace the compu-tions. Each container of filled which and performe: Consider Provervi is an increase of the container of the container of the intelligence of the container of the materialisms are part of the misceunic Para American Project and continue through Standay, October 12. The misceunic Paper and container Project series also spields up "Marios Ranning ERRE. Annue Comp France For the exhibit, the artin his created an enormous sets the art displayed.

Acorazado, a pun on the Spanis words coraza (armour-plated) and corazón (heart). In his related instal-lation indoors, ERRE presents severa

other pieces related to the themes of language and love. This show, con-cludes on Sunday, October 17. Find the museum at 1001 | Ket-turer Bouleward (at Broadway), di-rectly across from the Santa Fe Rail road Depot, adjacent to the America Plaza trolley transfer station 619-234-1001, [DOWNTOWN]

649-254-1001. igometrone. Mancam of Candemporary Art, Ia Jolla, contemporary life, art holory, and global cultures are referenced in the realist images of "A Unique American Vision. The Partitings of the Candemporary of the Partiting of Candemporary of the First in depth survey of Gilleyer in over 20 years — includes 65 your image. Justing from the Lite (1968) to the recording in oversets on the could into a fifty of the Candemporary of the C records of his own aging process," are featured. See the exhibition through

Sunday, September 12. Find the museum at 700 Prospect Street. 858-454-3541. (LA JOLIA)

Oceanside Museum of Art, nat and technology are combined in art gathered in "Neon/Nature." gas, electricity, and glass tubing: the exhibit features sculptural designs

rity of objects on displa



Bard Bomb

Using a salmagundi of periods and styles, Shakespeare writes as if this will be his last play.

In Acting in Restoration Conody, Simon Callow feets about body's theater." ... modern treatment of the control Acting in Restoration Comedy, Simon Cal-whatever they can to make it endurable.

impression that the director, and the company would rather do anything but Shakespeare's late formance. And granted, Cymbeline's no Hamlet. Using a salmagundi of periods and styles, Shake-speare writes as it this will be his last play. His whole career flashes before his eyes. Sullivan, using shtick and cutesy touches, provides a running commentary on now ridiculous the Bard can be. The net effect: Shakespeare for people who don't

e Shakespeare.

The stage resembles a shop for war toys; soldiers in pairs, Napoleon, Alexander the Great's Caesar, 63 BCE to 14 CE, who ruled Rome when Cymbeline ruled the Britons). Centerstage is where a motley troupe of eight performers, not enough to play Cymbeline's 24 roles, vow to es-

a nun in a brothel, Erika Rolfsrud's Imogen looks a mun in a brothel, Erika Rollsrud's Hmogen looks miscast, stuck in the wrong play. Her plight is se-rious, but the silly antics around her, including her belowed Posthumous's, undercut her dra-matic moments. If the world's so crazy, why is she still sane? And if Cymbelineis such a clunker, why

stage it at all?
With Cymbeline and his other late romance Shakespeare probes boundaries that remain con-ventional today. The play takes place in Briton. during the reign of Augustus Caesar (King Cymbeline led the resistance against Roman invasion of the British Isles), and in Renaissance Italy two periods, 1500 years apart. Dr. Samuel John-son said the times and places are so absurd that to write about them "were to waste criticism on unresisting imbecility." Shakespeare was tired. say the piece and assure the audience they'll do most commentators contend; he looked back on



Cymbeline, by William Shakespeare Old Globe Theatre, Simon Edison of Directed by Daniel Sullivan; cast

Playing through September 4; Tuesday through Saturday at 8.00 p.m. Sanda

The Batting Cage, by four Ackerman
North Coast Repertory Theatre, Louis Sonta Fe Plaza, Solana Routh
Directed by Sean Murray; out, Gint Angelapar, Sand, Campbell, Michael
Land Banatic automacs, India Knopp lighting, Christopher Hall. Marty Burnett, costumes, Julie Kropp; lig Playing through September 5;

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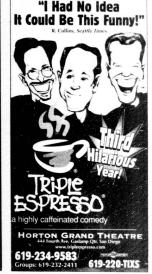














Calendar THEATER

his tricks and exposed them his tricks and exposed them. And now Harold Bloom's put his stamp on Cymbeline, which will stifle fresh locks at the

For 30 years, Jan Kott's For 30 years, Jan Kott's Shakespeare. Our Contemporary dominated productions of the Bard. Kott saw Shakespeare through the eyes of Samuel Beckett and the Holocaust and Beckett and the Holocaust and found an existentially compat-ible companion. It looks like Harold Bloom's Shakespeare and the Invention of the Human (1998) will dominate the next 30. One of the major literary critics of our time, Bloom's Shakespearean pronounce-ments are receiving canonical status in many circles, even though, as he admits, critical tradition he espouses — char-acter-based analysis à la A.C. Bradley and Harold God-

A.C. Bradley and Harold Cod-dard — is extremely old school. For Cymbeline, Bloom sees Shakespeare in a "contrary mood." "Something is wayward about this drama." he adds, "it about this draina. ne adds, will not abide a steady con-templation." Given Bloom's influence (in the Old Globe production and elsewhere), these words could sound Cym-beline's death knell for the next

three decades. But what if Shakespeare. who had written at least 35 plays by this point, was after something quite different: the most radical use of time and space imaginable? Why not a theater in which all time hap-pens at once, synchronically, and one space is all spaces? Thornton Wilder does it in The Skin of Our Teeth, when the Ice Age comes to the 20th Century. Age comes to the 20th Century.

Mystics can "see the world in a
grain of sand." Why not the
master playvright, not tired,
but frustrated with a medium
he'd wrestled with for 20-plus years, trying to push a story into

the fourth dimension? And why don't today's ditoo, combining music, dance, lavish costumes, poetry, and flashy mechanical devices (like the entrance of Jupiter, which the Old Globe's staging elimi-nated). Masques freely combine story and spectacle in ways that snub generic labels and earthly

abandonment, betrayal, sur-vivor guilt, loss, sibling rivalry, grief. Healing ensues.

At the NCRT, nonverbal moments are the most elo-quent, time—represented by music, wind-ruffled curtains, the actors silhouetted by sunsets - almost becomes another character. Both Julianna and Wilson have lost their bearings. Looked at this way, most of Looked at this way, most of the play's "wayward" problems, and Shakespeare's "contrary mood," disappear. Cymbeline remains flawed. But, rather Gina Angelique, artistic direc-tor of Eveoke Dance Theater, has Wilson float, sprawl, and sagon the bed and move in lan-guid, dreamy ways, as if she were a compass that's lost due remains flawed. But, father than slam doors and profire ex-cuses for Shakespeare's leaps, this approach allows for cre-ative experiment. Sullivan's "untraditional" staging, how-ever, is as traditional and as north.

The cage of the play's title the cage of the play's title serves as an apt metaphor for the healing process. Wilson, who used to sit on the bench, becomes a batting cage wizard, a female Tommy, first against ever, is as traditional and as biased as Bloom's and Dr. Johnson's. It's based on ages-old assumptions about theater and the unities of time and slow pitchers, later against "Rapid Robert," the 90-mile

space. Someone should count the number of plays, written in the



THEATER

LISTINGS

Theater listings and committy Jeff Smith. Information

1990s, about the healing pro-cess. The tally would be quite high and, given the persistence of the theme, could make for fruitful speculation about the decade. Ioan Ackerman's Batoccade. Joan Ackerman's Bat-ting Cage covers now-familiar territory with familiar obser-vations (and a few stock dramaturgical devices, like hav-ing the mother show up, to garner easy emotions). The

garner easy emotions). The play, and the North Coast Rep's production, are at their best when they veer away from cliches about the subject. "Learn to let go," urges a buzz-phrase of our times. But and the rollitary. Ask at the box Anything Goes
Moonlight Amphitheatre presents.
Gole Portes's 1994 connects about a lower liner. Ray Jamon directed and chorcographed.
MOONLIGHT MANNING ALL WEDGES DAY, MODIST 18, THROUGH AU.
GUST 22: WIDM SIGN THROUGH SUN

what if you just have to ding? Like Julianna and Wilson, sis-ters who haven't spoken since their sister, Morgan, died two years ago. They've come to the Edgewater Inn, a St. Augustine hotel, for a ten-day "healing va-cation." tulianna also divorced her abusive husband recently, so the sisters brim with issues: abandonment, betrayal, sur-

per-hoar machine. Focusing on Robert, turning an adver-sity into an ally, enables Wilson

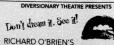
Boogie Nights Obaloc Phillips's 20 minute tribu

the lostest shows in foors, that it, probably good a Surgion General's saming — Caution Roop. Night encourages and encourages and encourages and encourages and encourage encour Play That Funky Music that story the show. The cast, wearing the braine styles of the decade — mini-and maxiskarts, leisure states, gold chains, basketball steed Afros

does a medic of station themsong, shing with a pop quar should be IV-bits if you get been more as users right, you should tear for your sool. The show opened at the 50 such Earls line Thouses Destination of Earls line Thouses to be to his bits of Earls line in the Earls line in the

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The Sage Theoremisers on another of plate sport coars are when should present out the second coars are when should be second on the light second of the sec endearing everything to everyone Terry O'Donnell plays an indetati Terry O'Donneil plays are indetate gable piano and permits himself the occasional piece of always tump business. The set, which is either the Theatre in Old Lown or a purgatory where the Plaids got stack, is awfully drab for such a perky show, though Jane Reisman's

Worth a try

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Fritz Blitz of New Plays

savy lighting knows when to tweak the brighteners. (Note: Cur-rent cast members are Michael Dalager, Scott Dreier, David Humphrey, and Kevin M. Mahon.) The best show in San Diego may be the best show in the country. Based on Charlotte Bronte's nevel, adapted by John Cand (who co-da-rected Nuholas Nickleby and Les Fritz Biltz of New Plays
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rectal Nacholas Nachley and Les Marenheles, the 1 solds Place Marenheles, the 1 solds Place Marenheles and 1 solds Place Marenheles and 1 solds Place Marenheles Mare every aspect of the production feels appropriately in place. Except the ending. The last third of the musical feels aoridged. And the script "normalizes" Jane and Rochester's normalizes Inne and Rochesiers retinionship (thee even have a child) rather than stress, as Bronte does, their differences, and the love their share in spit of them. The immodal's so woodeful in so inany ware, I vish the crading didn't opt for such a part. It adultional, closure Both excellent. Marla Schaffel and Innew Babbous ("W.NX" In stinging voice) hand a buildergood, set on Jane and Bochesters. And

Critic's Pick LA JOLLA PLAYHOUSE, THROUGH AU GUST 29, TUESDAY THROUGH SATUR DAY AT 8:00 F.M. SUNDAY AT 7:00 F.M.

Joey and Maria's Italian Wed-

ARION FAVORW HOTEL DECK

The King and I The Welk Resort Theatre presents Redgers and Hammerstein's musi-cal about the King of Siam and an English widow hired to tutor his

wives and children. Don Ward di-rected and choreographed.
WELK RESORT THEATRE THROUGH AU GUST 28: TUESTAY, AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINET TUESTAY THROUGH THURS DAY, AND SUNDAY AT 1:45 P.M.

Malcolm X

presents August Wilson's one-per son, "inside look" at the life of Malcolm X. Floyd Gaffriey di

THURSDAY AUGUST 12: THROUGH AU GUST 19: THURSDAY THROUGH SATUR DAY 41 8:00 P.M. MSTINEE SUNDAY AT 3:00 P.M.

Missing Footage

must, in the remed apose for Cary LeGov controls channel to a through stage. The set aim our from the set aim to be set aim our from the control of the set aim our from the control of the set aim out from the control of the set aim of the set aim

Murder on the Trail
"The Wild West was never this
wild," in a new dinner theater
whodunit starring Sophic Tyler

iast 10 years. Shee, an actor who got his training doing dinner the-ater, sines corned, from sight gag, and busines, to disk serioil pos-sions. Even his stage directions are crask-ups. And the Lamin's Places. Theater knows Shue. Their third staging of The Need, and when terms summer shows at the Lyceim. Space, is so tresh and assured it.

THE BEST SHOWS IN TOWN! The G GOT Disco? FUNK?



- Ieff Smith, S.D. Reader (Please see review in this section. This interactive, high energy revue features the greatest hits of the 70s, such as "We Are Lamily "Stavin' Alive," "I Will Survive" and many me Don't miss this box office smash! Thurs, Sat. 8 pm • Sun. 7 pm

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ACTORS EQUITY HOTLINE

Pretty Fire Portrait of an amazing artist as a young woman. When she was born prematurely, doctors gave Char-layne Woodard only hours to live layne Woodard only hours to live. Imagin: telling her parents and the MDs, back then, that she wouldn't just survive, one day she'd narrate-her early wouth in a vital, absolutes yeellblinding oloo performance. Woodard, an African-American, tells five stories about her child-hood: learning the ABCs, first en-counter with the "N" word, and her mother's durice; sommers in Dixie; a secret shared; her inspition to perform. Although the events happened years ago. Woodard makes them brand new

She has the eye and ear of a poet, and a physical vocabulary that can

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make us feel a cold Albury rein or Corogo red class spatising between our trees, the threlf of pleaning her grandmother, or the horizon of a flaming, ross on the lasor though the flames create such a pretry fits. 1 Unlike most anisolographi-cal p reformation, the piece is eggo-free. Woodard gladly shares the postified with the practice, grand-portified with the practice, grand-tified from the property grand-tified from the property grand-tified from the practice, and also the nega-tive forces show concumented in this country. Woodard has guaratic, ex-ference and the property of the pre-tries of the property of the property of the pro-tries of the property of the property of the pre-tries of the property of the property of the pro-tries of the property of the property of the pro-perty of the property of the pro-tries of the property of the property of the pro-tries of the property of the property of the pro-tries of the property of the property of the pro-tries of the property of the property of the pro-tries of the property of the property of the pro-tries of the property of the pro-tries of the property of the property of the pro-tries of the property of the property of the pro-tries of the property of the pro-tries of the property of the pro-tries of the property of the property of the pro-tries of the property of the pro-tries of the pro-tries of the protries of the pro-tries of the pro-tries of the pro-tries of the protries of the pro-tries of the pro-tries of the protries of the pro-tries of the pro-tries of the protries of the protries of the pro-tries of the protries of the protries of the pro-tries of the protries of the protries of the pro-tries of the protries of the protries of the pro-tries of the protries of the pro-tries of the protries of the protries of the and a voice that could go plating Critic's Pick. LA JOLLA PLAYHOUSE, THROUGH AL

Red December

The Rocky Horror Show The Rocky Horror Show
I couldn't have caught Diversionary Theatre's staging of Richard
O'Brien's cult musical on a worse
night. The lightboard went haywire; air conditioning ceased. As a result, the actor's rhythms herked and jerked. And yet the show field with enough local references pecually to theaters and long-run-ning shows—and R+-rated durings that the tocky technicalities failed to horrify. Unlike the movie, the show doesn't want audience partic-ipation (usherettes with laser guns make the point brusquely). Squeaky clean Brad and Janet Andy Collins and Melissa Supera when the continuent of the con

design work got cast in an unfavo

able light, but I can say that Linda Gilbreth's set's a winner; it sweeps around the theater, plunking us in

DA- AT 8:00 P.M. SUNDAY AT 7:00 P.M.

MATINEE SUNDAY AT 2:00 P.M.

Showdown in Old Town H.I.T. Productions present

H.I.T. Productions presents an in-teractive dinner-theater mystery. Roland Highranch, one of San Diego's leading citizens, is found dead in his bathtub. An accident?

Guess again. HOLIDAY INN & SUITES, 2435 JEFFER

FRIDAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619 561 867. The Sisters Rosensweig
Patio Playkouse stages Wendy
Wasserstein's comody about Sara's
54th birthday party and how she
and her sisters come to know each
other better
PATIO PLAYHOUSE, THROUGH NO.

8:00 P.M. MATINEE SUNDAY AT

SAN DIEGO STATE UNIVERSITY best scene feels like an improve Riff Raff plays with action figures and pans this summer's movie fare. The

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ARTS TIX

musicians, poets, and actors per-form, for one evening only, for the Keep the Culture (KTC) Scholar-ship Group "Tanglaw means "beam of light" in Tagalog, the dominant language of the Philips.

Tanglaw: Lighting the Arts

Sylvia
The Laguna Physiosie stages A.R.
The Laguna Physiosie stages A.R.
Gurracy Ir.'s connecte about a man
and his dag, who becomes more
than the rims desired. Andreac
Kirricke directed.
Kirricke directed.
Kirricke directed.
Linding A.R.

LYCEUM THEATRE, 79 HORTON PLAZA, TUESDAY, AUGUST 17, AT 7:30 P.M. (RECUPTION AT 6:30 P.M.), FOR INFOR-MATION CALL 619681 5:868

older sister, Orgal, Robert Smyth

done his founge act at the Tripe Expresso Coffeehouse 20 years to the day. While patrons sip one of the house blends — "Grape," "Scandinavian Blizzard," or "Mokoko Cocoa Mocha" — Hugh

plays 70s tunes on the piano. He and his companions, here to cele-brate Hugh's anniversary, got stud

Maxwell, Butternutt, and Bean, a

comedy group that never went far They're "losers," they admit, but

They're 'lioners' they admit, but mot 'ordinary' yous. And they, they reunion could help them face wat ing issues from their mediocr; pasts. A formulaic story line? Yep. Stright from Ferere Plaid Prochem the three comedians are far to tall varied by playing the harders. One can also the could be playing the harders. One's a white a the plant Another's a first-rate mime, and the bird's a crackersisch mage unn 'better so that they when the plath Another's a first-rate mime, and the bird's a crackersisch mage unn 'better so tat element, when the plath Another's a first-rate mime, and the bird's a crackersisch mage unn 'better so tat element, when the plath Another's a first-rate mime, and the

in the 70s. The trio used to be

A cross between improvisational comedy and Family Feud. Improv, making up a funny scene as you go along, is tough enough. Add com-petitive scene-making, with the aufience awarding points to the win ning team. Purists might balk at the odiousness of comparise Theatresports "game show hoot. The 90-minute evening book The 60 editative exemity uses, stations formats. The show I capilly had "Team Spotts"—two parts of players compreted, taking suggestions from the audience; and "Cortilla Theatte"—in the "directors" invented scenes, using the other foot as actions. The winner got a banata, the bore a "foot'eit." Some at tempts went momber of repeat im provi is tought, field in in my, as bimbeglist results, colley synothy belong to the property of the property is alterned crought (and have when to likely, out belong) treats the group is takened crought (and have when to likely, out belong the state of the property is the misses. They request that the misses. They request that the misses. They request that the misses. They frequent than the misses. Their guru, Keith Johnstone, has writter one of the few brilliant books (Imone of the few brilliant books (Im-pol) I's ever read about making theater. And they put his pearls to good use. Their motito-"Remem-ber, when it's not funny, it's art." Worth a try. 50 PDNS STUDIO, SECOND AND FINAL

WEDNESDAY OF EACH MONTH AT 619465-SHOW.

Thunder Knocking on the Door Kenth Glover's blues musscal recalls the fable of Orpheus, in reverse. In-stead of bringing his beloved Eury-dice back from Hades, Marvell could lose his devilish powers if he falls for Miss Glory Dupree. If you took Keb' Mo's music, which ranges from authentic to Tin Pan Alley blues, the script's pretty plain themselves and only exist. truly, during the songs. The music

nandez excels on blues harmonic, He's so good that at one point be plays the "harp" while throwing, punches in a fistfight. Terry Bur-rell, Doug Eskew, and especially Marva Hicks (who metamorphos

Marca Hicks (who metamorphoes from chronic framps to slight ur-banted do quality work. Pail Tazewell's containes are a special treat. The shoes are a show in woods and through the river most bearre— Marvell's neck cloking, gold-branded Egyptian pharash outfi. You can almost hear Rames II bellowing ensy in his sarcophagus.

WELL DAVIES PESTIVAL THEATRE, HOUGH AUGUST 14: THURSDAY HOUGH SATURDAY AT 8:00 P.M.

Till We Have Faces
Lamb's Players Theatre stages
Robert Sonyth's adaptation of C.S
Lewis's "mythic fantasy," which

retells the story of Cupid and Pysche through the eyes of Psyche's

placed). Worth a try. 8:00 P.M., SATURDAY AT 1:00, 5:00, AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M. FOR INFORMATION CAL 6192349583

2 Boys in a Bed on a Cold Winter

2 Boys Ina Bed on a Cold Winter Night 60°Penn Playhouse presents James Edzini Parker's off-Broadwas bit about "that troublesome thing known as a one-night stand," Boll Poore directed. 60°PENN PLANOISE, THURSDAY AN GUST 12, INFODICH SEPTEMBER 12 THURSDAY THOUGH SERVINGAY AT 800 P.M. SUNDAY AT 700 P.M.

Vendetta on Hollywood & Vinc The Mystery Cafe Dinner Theatre new show is "the ultimate Holls wood whodunit," set in the Mc Carthy era at the "star-studde Movie World Awards "Blacklisto celebrities get blackmailed. DAY AND SATURDAY AT R-00 P.M.

directed.
LAMB'S PLAYERS THEATRE, FRIDAY, AU LAMB S-PLAYERS THEATHE, FROMY A: GUST 13, THROUGH SEPTEMBER 19, TUSDAY THROUGH THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT ROOP M. MATINEE SUNDAY AT

kids at Woodsto Trailer Park Queen Friday, July 23, an hour before James Brown took on Emerging Artists" stage,

8:00 P.M. FOR INFORMATION CALL Triple Espresso: A Highly Caf-feinated Comedy
Due to popular demand, the Hor-ton Grand Theatre hosts a reprise of this comedy about three inept performers. Hugh Butternut's done his founge act at the Triple Espresso Coffeehouse. 20 years to the day. White hortons are

THE INSIDE TRACK kicking off the weekend-long event in Rome, New York, Besides being the first band to perform at Woodstock '99, E.o.N.'s lineup includes the

voungest musician ever to perform at the festival: -year-old drummer llan I speak with Ilan on the phone upon the band's

their set? "Most of it " llan Most of it. Ilan responds. "It started raining and the back P.A. was getting messed up. You'd hear radio stations through the P.A.

"Metallica's his favorite band," says 19-year-old F.o.N. guitarist and brother Aaron Rubin. "They did about three encores, but it started raining, so my mom started walking back [to the Emerging Artists stage |- he was pretty pissed off about

Ilan 😭

"What was the highlight of the weekend for you?" 1 "Did you get to see all of

because Metallica was using wireless system. I left with m

the front of the stage, and threw about six sticks out. I

"Were you nervou

playing in front of all those people?" I ask Ilan. "No. When I finished

playing our 40-minute set], got off the drums, got up to

signed one drumstick, a few hats, and a water bottle Did you meet a lot of Nate Rubin, father

0 9

Aaron tells me. "The Emerging Artists stage was in this longe airplane hangar. If I had to guess, I would say between three and four thousand people were immediately in front of the stage. Outside the hangar, there were another ten to twenty thousand people walking back and forth,

he sees the drues, sees the

any questions he has. While purists might consider it pointless to attend Woodstock and not cop a buzz, F.o.N.'s clean reputation has landed them a wholesome gig. You can now

Calendar MUSIC SCENE stopping to listen. You had a find Fo N on the back and

and Ramm-Ramm

agitated the rowdy crowd

headlining act of the free outdoor show. "Grab the mike! Frees

awaiting Eck-A-Mouse, the

A youth reached out toward

the stage for a mike stand as

roadies burried to catch him

"Go back to Hillcrest!" somebody yelled as wadded-

up paper was tossed at a

WWW.SDREADER.COM

find F.o.N. on the back and inside of 9.5 million Cocoa Pebbles and Fruity Pebbles cereal boxes. After covering the Cars. "You Might Think" huge television screen showing the band that was playing [in the hangar] and a second P.A. system blasting.... People could hear for a Rhino Records compilation last year, F.o.N. them pretty much anywhere they went at that hour [11:00] vere asked to cover "The Finstones Theme Song" for Post Cereals — available on a free mail-order CD including a.m. l. because nobody else was playing.
"Overall, I think they did

incredible. A couple of years ago, when they were ago, when they were practicing here in the building [where I work], I had serious doubts.... I was really impressed with Ilan... We were walking through the grounds and topless women and naked guys would be

"So what's the Queen of Sheba's real name?" reggae promoter Makeda Dread asked the allwalking by, and he took it all in stride. He didn't act like a little kid would. . . I would rather be the one to take him ages crowd at Viejas Indian Reservation on July 24. The to one of those places and be question was a response to an adience member's praise of Allah, but nobody knew the answer, nor seemed to care. Dread's question seemed to A him when be a stalling tactic, one that



couple of skinny white guys sound-checking the band's "Hey, gutter-hippie!" another person screamed Eek-A-Mouse's pigtailed

keyboard player as she checked her Roland. "Okay, Fek-A-Mouse is okay, Eck-A-Mouse is not in the house," Dread admitted from stage a few minutes later. More boos. "His limo broke down." Crowd: "Bullshit!

The comical reggae sir didn't show until nearly midnight and sounded mediocre compared to his July 11 Canes show. By the time he took the stage, th crowd had tamed. Many has earlier smoked their joints and finished their beer. Unfortunately for Eck-

songs by Brandy, the Sugarhill had already been upstaged ! Gang, the Knack, and Pebbles alleged gunfire in the mosh pit during Sprung Monkey set. At the sound of a gun Find more F.o.N. info at www.fonland.com -P.S. people dragging children behind — scattered up th

> ground. I think he was tr to break up a fight, 'a with said of the alleved shoote Then everybody started scream, 'Gun!' and ran th

scream, 'Gun!' and ran the fuck outta there. As the crowd settled, fireworks lit the sky and revealed a mess of beer bottles and cans littering the

"Don't label me that. We're not wannabes. warns Cher impersonator Laura Steele, "We are doing a tribute to the star because a star can't always be in a certain place. We honor that star."

The real Cher is coming.

Experience" has been in Escondido for years. She gave up her day job to become an ersatz Cher at private partie corporate events, and grand openings. Her clients fly her in to sing "Half-Breed" or to stand and act like Cher at a

"mix-and-mingle. "It's like you're a breathing statue at a way

Mouse, his late performan

slight grass embant or



more like the tattooed end of Cher [laughs]."
Although Steele usually appears solo, occasionally she'll appear with a fake

Sonny. "I've worked with two or three other Sonnys, but they didn't work out. I work with John Duncan. People love him. He gives out a great Sonny aura.

Steele said she met Cher at a charity function at the Hard Rock Cafe.

Hard Rock Cafe.

"[Cher] went down and did this special luncheon.
They called me up and said, Come on down. They had her posed on a Harley, I took pictures next to her. She pictures next to her. She wasn't thrilled that I showed up. I turned to her and said, 'I want to thank you. Because of you I've given a lot of pleasure to a lot of people.' She didn't even turn to look at me. She looked off and said, 'That's nice.' She was not very gracious. I think it's because she wasn't prepared.

"We played San Diego

and that was supposed to be the end of it," said User Friendly guitarist Ken Cain about his band's Warped Tour appearance. "We were inhurned and we went home and partied. I woke up in the middle of the night with this premonition that w should follow the tour and promote our band. I told Rvan [Walker, bassist] let's

Like the other bands who the San Diego Warped Tour, User Friendly was not invited to join the rest of the tour. "I just woke up and packed the truck with the sleeping bags," said Cain, "We were underprepared. We drove up to San Bernardino. The first ight we slept on top of [a]

didn't know what was going on. It might be a day where you were supposed to have a red guitar pass, but they didn't know what was up. They just let us in.

company noticed that we were doing good promotion work so they asked us if we wanted to pass out stuff for them.

play on their stage. I called Chad

[Schmidt, singer/guitarist] and said, 'Get up here now, we're going on the Warped Tour.' So Chad called Brian [Franklin, drums]." "My parents hate me and they wouldn't let me go," said Franklin 17

Schmidt. "He quit his job making speakers just to go

There were two different

styles of passes, the guitar and the hula girl. And they each came in three different colors. They each had the date on them. But security was different in each town. They

"We plugged the band and gave out CDs. Then we went to Oakland. That's when the people from the Volcom clothing

USER FRIENDLY VERY FRIENDLY IN LITAH Schmidt singer/quitarist because it was too close to an apartment complex and people were complaining about the noise. Canada turned us away. They said we

needed a license to work

there. Boise was great. By this

time we were noticing that as we were getting out of California people were into it more. We signed autographs. One girl even let us sign her

boobs with a Sharpie. Salt Lake City was the best

experience. People were damn into it. They were

cut short. "The wind was

"So I called up our old drummer, Paul Boyer," said We went all the way up to Lake Tahoe, but we got there late so we didn't get to play. But it was the Fourth of July weekend so we got to party together.

"The next day we drove to

Louis there was a weird-ass law that said they could take but all our T-shirts got stolen o percent of everything you sold. So the entire tou Then we drove to Seattle. The stage at Seattle got canceled boycotted St. Louis. They

OVERHEARD IN SAN DIEGO: THE BLUD. 8/6

Val Mart parking lot. Pennywise was cooking hot dogs and burgers for everyone. In that parking lot we sold enough CDs to pay for the whole trip." Another stage cancellation in Chicago and a lack of funds caused the and to turn around and head home

User Friendly appear at the Roxy in West Hollywood August 17. -K.L.

"I grew up in Micronesia with no TV.

singing folk songs was the big hing in my house. There was the Kingston Trio; Peter, Paul, and Mary; and the Weavers. The Weavers are bright Camelot-like moment

writer with a passion for American folk music from the '40s and '50s. Brishi wrote a musical play that tells the story of Woody Guthrie, Pete Seeger, Leadbelly, and the Weavers, the socially conscious quartet that was blacklisted for its pro-labor.

leftist lyrics. The Weavers

show that features local players like Steve White Shawn P Roblf and Steve

Denyes, opens this weekend.

But The Weavers Song
almost didn't happen thanks
to Harold Leventhal, the Weavers, who oversees the Weavers' copyrights and is the executor of the estates of Guthrie and Weavers member Lee Hays.

"When we first started When we first started working on this I thought of Leventhal as a major impediment, "said Brisby. "He said, 'I'll give you some advice: don't do it. What I

interpret that to mean is that If anyone is gonna (ell the legacy, I'm gonna tell it.' If you want to use [his] music you're going to have to get the script approved by Leventhal." Leventhal's stonewalling

led to Brisby retooling The Weavers Song from a musical play to a "documentary revue." In order to avoid potential litigation the dialogue in The Mouvers S was lifted verbation from cordings or written counts of the characters

Brisby thought about standing up to Leventhal's desire to control the Weavers history. Two lawyers, one in New York and one in L.A.,

said, 'Yeah, if you have enough money you can probably fight him and get elbow room. What's your budget?' We probably could have gone deeper into the individual characters. But the

net result is that people have to inter some things from the music, and it seems to work." Two of the three surviving original Weavers, Ronnie Gilbert and Fred Hellerman. onsulted on the script, said

Brisby.
The Weavers Song is
performed August 13–15 at
the Sushi Performance Gallery: August 20 at Templar's Hall in Old Poway Park; August 21 at Mayan Hall, Southwestern Coilege: August 22. Octad-One Theater, Lakeside.

Contributors: Craig Delaval Ken Leighton, Pat Sherman

-K1

Blurt it out at 619-235-3000, ext. 456, or send it to chickens@ix.netcom.com

POP MUSIC EDITOR











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An Outhouse Full of Yuppies

"They invited me to sit in the VIP section when they were with Jewel at Spreckels.... I looked like this street bum to everyone."

Celebrities talk about San Diego.

Tim Burton, the Mighty Mighty Bosstones:
"Sure, San Diego's cool. There was also of sla happening there for a while. When we first started
doing gigs on the West Casst, people looked at our clothes and the
horns and thought we were totally

from outer space. But in San Diego, they seemed to get it right saws. We never felt like we had to break down any barriers or that we had something to prove.... What deed to lyearh, best damned fish taxos I even the UP see had. Gave me the worst runs I ever had, but it was worth it, damn it."

Marky Ramone, the Ramones: "You know what place I really liked that was close was Iguanas, the one in Mexico. I tell you, kids were jumping off the rafters, about 20 feet down on the crowd. A guy lands on your head...and they kept doing

see all these Irish pubs, but how can you have a genuine Irish pub in a place like San Diego? You genuine risis poin a piace in sain Diego: Tou can't even get real Irish liquor...and all the peo-ple who crowd in there for St. Patrick's day, none of them even know who St. Patrick was or what he did. I live in County Cork [Ireland], and I'm playing in real pubs all the time. Nobody there wants to try and copy American bars."

Gene Simmons, Kiss: [To Paul Stanley] "Hey, what do you think of when you think of Tower Records? You think big, right? Like in L.A., a place

the size of a stadium. Huge, glittery, bigger than life.... I was thinking 'San Diego, Tower, big city,

Zapa discover; "In San Diego, people don't recognize me There's SANFORD on pressure to record anymore. There's one band, you know, I really like, and they like me, the Rugburns... After I did the video for them, they invited me to sit in

the VIP section when they were with lewel at Spreckels, the theater on Broadway. I looked like this street bum to everyone there, and they were wondering what the heck I was doing in the spewondering what the bock is was doing in the spe-cial Rughurus section Man, when Seve Philz was up there, thanking his famile, I bet I felt the leggest strike of Jealousy I vece retail. His whole family was there, supporting him. I never had that. I had everyone screaming after. Dan't you dare do that? My family told me! was too crary My mom kept having me committed. There was no encouragement. In fact, there was harted to-me the support of the support of the support of the new document of the support of the support of the new document from people amoded in the music in-dustry. I like them better because — because I'm not doing business with them?

Leslie West, Mountain: "This place [Banx] is a fucking shithole. A goddamned outhouse full of yuppies. The guy who booked this gig, he was the biggest asshole, and then the guy here was an even bigger asshole. As soon as I walked in and saw the waiters in their little vests and ties, I knew

this was gonna suck. How the hell did I end up here anyway? People ac-tually pay money to come? No wonder so many people think rock and roll is fucking dead—they have to come to places like this to see it.

Randy California, Spirit: "There's one radio station that actually plays our stuff. Magic something. We played a private party for them at, um, the bacchand. I see the same ten guys or so every time we play down there, the same guys for, like, 20 years. I've watched them grow down, and now they bring their wives and kick to the shows constitute to the same guys for the l think we get paid less than the lo-cal cover bands when we do clubs. That's one of the reasons we can't get down there too often. It's got the worst [pay] rates I can think of. [Doors tribute band] Wild Child gets more than us to play San Diego."

Phil Garris, Grateful Dead album cover artist: "I like the beach com-munity there. It's very much like the '60s still... In L.A., it's like there's a wavelength that fuzzes up the mind



Rick Danko, the Band: "Not exactly a blues town, huh? What do they say? 'Nice place to visit...' I'd rather be somewhere where there's still some woods to walk around in

Dickey Betts, the Allman Brothers: "I don't un-derstand why you'd want to live somewhere that's bound to fall into the ocean any day now. Same with living in Tornado Alley or in one of those flood plains where your house floats away every couple of years. You actually live there? Okay, I've [ben] to the zoo. We all took a double-decker bus all over the place, and I got birdshit on my hat. At least there's never be

to get back in touch with what I'm supposed to be doing sometime

quake when I was there, lust birdshit."



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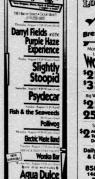
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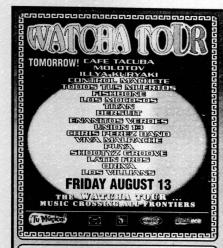
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AΆ

The tone is funny-tough-smart, and nobody does funny-tough-smart like a country gal from Texas.

the contemporary folksinger strikes me as among the most vulnerable of perform-ers. The origins of the folksong reach far back, and traditional folk music is different than

ten in ballad form. Its author was AUGUST KLEINZAHLER ionymous and it was passed

along orally from generation to generation, pick-ing up and shedding variations but retaining its general character: melody, theme, etc. During the Industrial Revolution, many of these songs made their way into the cities, and certain of them

their way into the cities, and certain of them took on broad appeal.

The contemporary folksinger observes a number of conventions, perhaps most of them, even "Sad-Eyed Lady from the Lowlands," which doesn't immediately resemble "Sir Patrick Spens," But the folksinger remains, much as he Spens. But the folksinger remains, much as he or she has always been, telling a story, grieving over a betrayal or lost love, creating a mood with words and music, just a-strummin' that guitar all alone. One of the most memorable of the breed of contemporary folksingers who shaped the sound and style of what we now think of as the sound and style of what we now trank of as folk music is Fred Neil, a share of whose work from the late '60s and early '70s is now available on this reissue from EMI in their Collectors'

It's good to have, especially since I've been hunting around the folk section of record stores for years looking for a Fred Neil disc, a man who sheen a favorite of mine since the mid-60s when I heard his "Blues on the Ceiling" from a compilation called, I think, The World of Folk Music. It was a wonderful record, with Hamilton Camp singing Dylan's "Girl from the North Country," Tom Paxton singing "The Last Thing on My Mind," Dave Van Ronk, and Lean't re-

member the names of who all else, But I re-member the songs and how much of an impression it made on me as a teenager. For whatever reason, "Blues on the Ceiling"

house, and traditional tolk music is different train what we're accustomed to these days or think of as folk music. Historically, a folk-song was rural in nature; its format that of a story or plaint of the folk of the fol Polation, although there's a song called "That's the Bag I'm In," which sounds similar. Regardless, if you want to hear what the New York City folk scene sounded like

York Gir folk sense sounded like-cica 1965 sheet plan and lecound cloben and the rest were first cutting their teeth, here's the place to go. Fred Neil's times have been covered by a swarm of characters whose names you'll recog-nize. Frank Sinatra, India Romstadt, Roy Orthson, I'm Buckley, lose Felixian, Buddy-Holls, and the lefterson Aruphare, Bud the time "Severbody," Edital, "shife has chosen over Bod Patan's 'Lan, Lady, Lar' For the soundtrack of the most Madight Combre.

Bob Dylan's Lay, Lady, Lay for the soundtrack of the movie Madnight Cookey. Neil has a striking baritone voice and a pared-down style. He plays a 12-string, and he plays it well. The teel of the songs is dark mournful. The lyrics are smart, terse, in the manner of someone from the country who says what he someone from the country who says what he means in as few words as possible. His singing is darkly expressive but subdued. If he's unfa-miliar to you, if shecause he took a dim view of touring and promotting his work when his star was on the rise in the late '60s, preferring instead to hide out in Florida, where he hails from.

It's a real treat to have these songs available again. Michelle Shocked was "discovered" at a mu-Michelle Shocked was discovered at a mu-sic festival at the Quiet Valley Ranch in Kerrville, Texas, just west of Austin, in the mid-80s. A visiting Englishman named Pete Lawrence had been chatting with Ms. Shocked around the campfire. He'd met her earlier when she stepped in on his session and played some stomping Ca-

jun fiddle. Her own dems for the songeriting context had been lost in the mal. Lawrence asked her to record a few song on his Walliams. They retreated to a quiet spot, but you can still hear sound growed to passong tracks.

This is one of the most memorable folk collections of the '800, McS hocked from Galmer, a small town in Texas; Shocked just the read name being from a strict Mormon family that probably wasn't too enthused about her new working and the string that the string the string that the string line of work. At her best, she's a wonderful song-writer, and her phrasing is of the first order. The tone is funny-tough-smart, and nobody does funny-tough-smart like a country gal from Texas. The first two songs are my favorites. "5 A.M. in Amsterdam" and "The Secret Admirer." She has Amsterdam" and "The Secret Admirer." She has a sweet little asset." Ms. Shocked has real time, she know a sweet when she migs, She has a sweet little asset." Ms. Shocked has real time, she knows when to hold back a word or stilable and when to rush ahead of the beat with. There's an andful tot of girl "geard" out there, but few this deft or engaging.

The greatest inswed freat among the treats afforded by Smithsonian Tolkwars'. Antihology of American Feld Missio of a few pers back was Roscoe Hokomb. To hear Hokomb sing "In the Pimes" in his paint peding listents on one of the Pimes" in his paint peding listents on one of

the Pines" in his paint-peeling falsetto is one of the stark and glorious moments in American folk music.

This is Appalachian music. — Perry, Ken-

tucky, and environs — born of hard times and hard living. Moonshine country. Poor folks. The white American blues. Holcomb sings and plays thano mostly, guitar some, with harmonica here and there unaccompanied or a few Sullads Itra-ditional songs. "Old Smody," "House in New Oriesus," "Motherless Children," "Darlin' Correy," and 17 others you may not have heard corolled, some Justiss on Harry Smith's nurveleus Smithsonian folk collection.

If this is roots music at its best, if a the white American taproot. As one of the great Stanley Brothers, Carter Stanley, said, "You could feel the smell of woodsmoke in that voice," Hold-comb never thought of himself as a musician comb never thought of himself as a musician. (banjo mostly, guitar some, with harr

comb never thought of himself as a musician como never inougn of nimetra sa a musicam but as a working man: building highways, pour-ing tar on roots, railroad work, lamber mill work. Holcomb's music was recovered by the compiler and producer of this collection, loel Cohen, who also provides the extensive and useful liner notes. (This collection also, contains songs from three previous Folkways

collections.) Holcomb's music was taken up in the folk re-



Fred Neil, The Many Sides of Fred Neil (EMI Music CCM-070-2)
Michelle Shocked, The Texas Campfire Tapes

(Mercury 834 581-2)
Roscoe Holcomb, The High Lonesome Sound
(Smithsonian Folkways SF CD 40104)

vival of the 1960s, and young players like Fred Neil would have been able to hear him play in coffeebouses along MacDougal Street, You can bet young Bob Dylan would have made a point of chesking him out too. Gohen writes that he felt uneasy about introducing Holcomb to New York City for the first time in 1961, when Holcomb would have been around 50 years old. Cohen asked Roscoe if he thought he could live in New York. "It's not that I wasn't cut out for it," Holcomb explained to his young friend, "it's just that I wasn't sewed up right."

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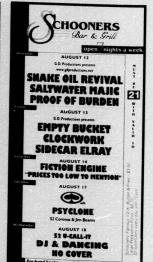
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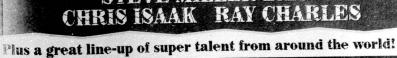




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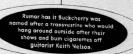
















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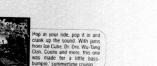






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Nurmai, folk. Sunday, 10 am to 1 pm, Bob Simmous, acoustic, Tuesday, 7 pm to 10 pm, open mike.

Mocha Marketplace, 1020 West San Marcos Boulevard, San Marcos 760-744-2112. Friday, 7:30 pm to 10:30 pm, Tony Ladey; South American guitariot.



The Dream Wester and Twee let Nine", "Augit toured U.S. stadiums on a bill with Peter Frampton and Freet is have under the Show-in gets the mass right. Revisions history lauds the emergence of their to believe, unds that moment, aften I looked in up. that the ansitiation lauds when the decide their first in the second quely not during the tilsk hale of culture that characterises and General to the decide the first of the control of the second quely not during the tilsk hale of culture that characterises and General to the great that the reserved discondend the second put not contributed to the control of the second put to the control of the second put to the control of the second to the second put to the second to the se

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The Boardwalk, 3701 Mission Boulevard, Pacific Beach, 858–488 9484, Sunday, 1 pm to 1 pm, John Cum, piano and vocals

Ché Cafe, UCSD Campus, La Jolla, 619-534-2311. Music is alternative/rock. Saturday, 8 pm, Spuzz, 6 Parts 7, What Happens Next and Run for Your Fucking Life.

The Dog. 4479 Everts Street, Pacific Beach 619-581-0149 Friday, Crucia reggie: Saturday, Wanka Bar, rock Tuesday, Restant, acoustic

Dream Street, 2228 Bacon Street,

Hennessey's Tavern, 4650 Mission Boulevard, Pacific Beach, 858-483 8847: Saturday, the Oliven Brothers Irish tolk. Sunday, the Bine Fauldies. Wednesday, reggie.

Hitton Hotel, 1775 Last Mission da Drive, Mission Bay. 858: 276: 4010. Fundados Bar and Grill: Friday, Rammaker, contemporary. Saturdas call Gob for information.

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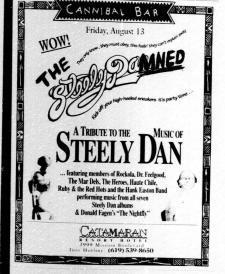


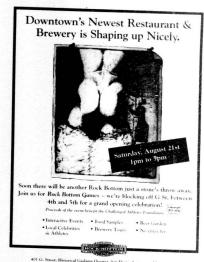
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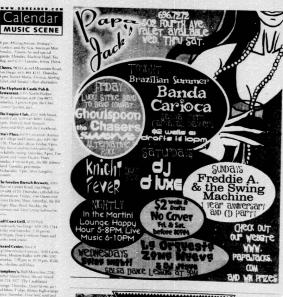
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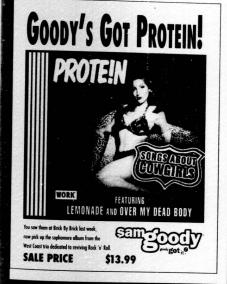


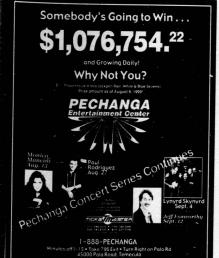


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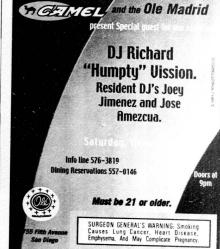
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What Happens Next?: (16

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Smith and Western: Firm

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Bill Coleman: Love's Course

Tony Commine: Rivers Steel Deborah Doon: The Rook

Deam: Ne Dalé Sot Frank Prenam: Ne Dalé Sot Frank Prenam: Ne Dalé Sot Frank Steiner: Ne dendet te Paul Grinvelday: Nesdesk Cathle G. Dann Boath Hart and Barkley: Langs Ira and Cathle Company and Cathle Company Expenses Cathle Deam Mouses; The Sondon Cath Expenses Cathle Deam Mouses; The Sondon Cathle Expenses Univ.

Coffeehouse Mark Jackson: Mikey's Coffeeborse
The Tracey James and
Vance Marino Dec: Polas de

Name Same Price of Same Pales and Sa

The O'Brien Brothers

The Pedestrian Poets: The

Roe's Garage: Hotel del Coonade, McP's tish Pub and Gell Dec Schools: Mkey's

Des Scheck: Mikry's
(offsehouse
Bob Simmous: Hill Sheet
(offsehouse, Mirukes (afe
The Strange Woods: McP's
Inth Pat and Gel
Sejantro and Godher: Lester's
(offsehouse

Carlos Olmeda: Issiggs Teo as

Peter Pupping: The Four Mair Rathburn: The Four Seasons Resent Aviens Reironi: The Bog Ron and Gonzo: Boxfoot Bor

George Svebedic Ray Restorant Kod Yarbre: Humphrey's,

EXTENSION 4009 BLUES/SOUL

Louige
Beyond Blue: Sind Molors
Big Dubby and the Monoy
Shahers: Old Verice Cale
Scattle Bliss and the Thi
Torchers: Id: House

The Blue Daddies

Hat But and Grille
Whitey Conwell and the
Tone Kings: Buffelo Joe's
Tonecat Courtney and the
Bloes Dusters: (*hafeu
Dikens, Island Soloon
Willie Dec: Hazard (enter,
Marchie Grille)

Minotes (ate
Dr. Feelgood and the
Interes of Love: Vejas (a
and Tuf Okb
Dominick Glovannielle: Chateau Orleans
Fred Heath and the
Sildowindors: McP's Irish Pub
and Gill
Rabin Heathet: Coyale Bar and

Gell
Under John's Big Rell Band:
Politon Pub
Dove Linkhorn: Gelf Cost Gell
The Leave Teacs: Old Vence

Cde
The Bill Margor Block Dead-Patrick's II, the Ecolor, the Godon Bersch Brown;
Bob Margolius Hard Motors
Mass Block Cores:
The Ministratopi Markons, coce's top feet for and Galle
Big Bill Margonfold: Sind Motors. Melors The Mode Mues: Bake Belle

Blue Larga: Cryste Bis and Golf, The Blues Venderto: Vego. The Boogle Men: Croce's Top

Top Hot Bor and Golle Jerry Russey: Sind Melon The Mike Rolly Band: Top Hot Bor and Golle

Ruby and the Red Hots: San Pedro Slinc Coyote So

The Shelle Blues Band:

Pe' Boys: Parick's E Quiet Storm: Form

Humphrey's, Patron 1.1 Tim Quinn and Venue

Brewery, Etto's Place The RA Brotherhood: (

(nox's lop het Bor und Grille The Seal Personalers: Dek's lost Reset Servet Blue Onios: NcP's Insh Pub and Grill The Swingin' Kings: Boby Up

The Billy Thompson Bloes Book! Line (of fell The York Kings: Hungley's Trie do Jour: Nemars Bo and

The Urban Gypsies: Box 970 Jenny Vice and the Bise Alisten: Panck's II The Witchdoctors: the Ersten Zydoca Blass Patrait Patrait's

EXTENSION 4010

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pa sex s Isanbo Mosayana: (ambo

Public Mendez and the Salsa Kings: Worthington's Murio Oliveras: Boon Gromo

Gary Rick: The Westness Pro-

The Goliere's: Lester's

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ednesday, Aug. 18 WICKED WEDNESDAYS! \$9.95 Correas • \$9.25 Heinekens • \$1 Ka Karaoke \$1 Tequila Shots • 7 pm Hidnight 8:30 pm-1:30 am \$9.95 U-Call-It 19-1 am



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The matchmaking maneuvers should tide you over until the next Jane Austen adaptation.

Rohmer completes a cycle of four films begun at the of four thims began at the start of the decade (with a couple of extraneous films intermixed). Tales of the Four Seasons, to go along with his carles series of Moral Tales and "Comedies and Proverbs. This

and Proverbs. This seems a good spot to take stock, es-pecially as the director closes in on his eightieth birthday, albeit with no plans for retirement or worse.

My own recent history with Rohmer has been, shall we say, strained, I am among those who have gotten not just a little fed up, but even a little squirmy, over his abiding fascination with lithe and lovely young blabbermouths in and lovely young babourinous in search of their perfect match. It would be useful right about now to remind ourselves (not that it makes matters better) that Rohmer was already close to fifty, a late bloomer, when he first came to international attention with his tales of amorous pursuit; and use-ful to remind ourselves, too, that his

adults. Regression came later, and settled down to stay.

An artist, to be sure, is entitled to

titled at the same time (or after a good

long while) to find the EW
artist narrow, stagnant, repetitious, and diminishingly rewarding.
There was always a degree of justice in the judgment of

the Gene Hackman private eye in Night Moves: that watching a Rohmer film was like watching paint dry. The American male, now as then, must vigilantly guard against a tendency to overvalue the views of hard-boiled detectives - but if in 1975 the degree of justice in that remark seemed to me slight, it has only been seen to increase

in the intervening years.

A flash point of a sort was reached A flash point of a sort was reached a "Season" or two ago, when for the first time in my life I walked out in the middle of a Rohmer film. Enough was enough. I think it must have been A Summer's Tale, not to be confused with just plain Summer (a bland retitling of The Green Ray), but confusion of that kind is an easy state of mind to

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been Winter's Tale. I can't be sure.

There are those, of course, who feel

There are those, of course, who teet that Rohmer's films run together in a different way, that they are all of a muchness, and that the same acco-lades of "civilized," "witty, "wise," "ironic," etc., etc., may be sprinkled over the top of each of them in equal

measure. Either way, given the same-ness of them, and the abundance of them. Rohmer has always seemed to me extremely lucky — as compared, say, with such fellow former New Wavers as Resnais, Godard, Chabrol, Rivette, et al. — to have his films shown so consistently over here. It has I would have happily swapped one of his for one of those others.

Autumn Tale, even without the

extra boost as a Lifetime Achievement occasion, is not one of those times. The first thing to notice about it, al-though hardly a new thing, is that it is not one of his scruffy-looking

d-looking top-quality projects: still a slender thing, still looks great in od-looking top-quanty projects: bright color, open airy images; of space around the people to soom for their environment (the country, this time, of the Côtes-hône). And the typically poky-gues are not as clunkily blockedjeans, still has that winsome way of peans, still has that winsome way of pursing her lips, still has that great tangled bush atop her head, buffeted by the breezes of the Rhône Valley. (Young matchmaker to her former professor: "Don't you think she looks sometimes. Never a vigorou like me?" "Frizzy brunette" is all he'll eile director, Rohmer is doing allow.) She is not, however, still a young hen avoiding monotony. e more exciting thing to notice,

ng to get you to straighten up in seat, the thing to set this Rohmer t from other Rohmers, is the er generational mix in the cast of octers. There are still the slender ig lovelies one of them is actively

g her wedding, and another o

as cooled off in her relation with a middle-aged philosophy sor, wants him only as a "Liend, minot accept him as that until h

ermanent new girlfriend. With

mind, but with a few loos in mind as well, she conspire

n up with the mother of her w boyfriend(!). The girl her

n fact less interested in the boy

ne is in the mother, an impres

independent widow too busy in independent widow too busy in neyard to have any time to play tinggame. She is, from every angle, im's central character. Her life best friend — the contentedly

and mother of the young woman only planning her wedding rown matchmaking scheme for itner, no less screwy, founded as

the Personals. You get this kind

ot gambit in Hollywood, too, bu

plot gambli in Hollywood, too, but in do not get a respondent as gra-sus and urbane as Alain Libolt. All of this will be easier to follow the screen than on the page, and cre is no need now to go further with plot. Suffice to say that the match-aking maneuvers should tide you cre until the next Jane Austen adap-tion, and that the convergence of

and that the convergence of

on, and that the convergence of azious manipulators and manip-ieds at the climactic wedding option brings delicious suspense, ny, and frustration, and that the al accolades of "witty" and "wise" so on can be sprinkled as liberally ou please. With my blessing.

when the professor. With my blessing. What warrants special emphasis is the character of the professor, still a generation.

still a generation younger than cr. permits the filmmaker to ad-

directly his besetting obsession.

not hooked on young girls," the protests, but his prospective blind has her own experience in these ers: "Men who like young girls do their lives."] And the winemak-

oth permits him a metaphorical each to the contrasting concept ing," and more precisely, "aging

e point is underlined, at least se of us who go way back with er, by casting in the role of the allow.) She is not, however, still a young thing. She has aged. Well. Rohmer, so it would appear, has not stopped growing either. The ending of the film, as he has made plain

him, too, but it would be a transcendent one if it were. Let me linger there a moment. We're at the wedding that had been in the planning stages at the movie's start, and had established straightaway the traditional model for earthly happiness, and had set up a goal towards which the heroine c be helpfully pushed and prodded. So even though this is Autumn, the last of the "Four Seasons," the end of the cycle, and the end. If this individual

cock?—sevent sevent survey. Burnacl? seventy-seven. Remoir?—seventy eight Chaplin?—seventy-eight And-severa of these had had long hiatoses before their last films. Kurosawa and Hus-But keep in mind, too, that Rohmer But keep in mind, too, that Rohme, is whatever plans he may be making, is now seventy-nine years old. And while it is common enough for the softary artist — the writer, the painter, the composer — to roll on productively through the next decade, it is almost unheard-of for a film director. Who comes to mind when you think of an

old director? (Few will bring to mind the Portuguese nonagenarian, Manuel de Oliveira.) Hawks? — seventy-four

THE CRITICS ARE CALLING "BOWFINGER" LAUGH YOUR **HEAD OFF!** Martin's script is a masterful mix of wit, invention, put-downs and send-ups. And Murphy is at his incomparable, hilarious best." THUMBS UP! WILDLY FUNNY COMEDY! **INSPIRED!** Inspired funny business. Martin and Murphy are a winning team."

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STARTS FRIDAY ANALYSIS OF SET STATES FROM SECTION SECT

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r the indelible Beatrice Romand first met as a mere slip of a Claire's Knrc (one of Rohmer's is, to my mind), and who has red in a handful of other

ared in a handful of other eest, ever more marginally, over ars. For good measure, the part best friend is played by Marie etc., who first appeared in a graft not quite so voutfully nor so inclibily, twenty years ago, couple of times since. These ac-sum their present roles have displayed to the property of the basecender of the property of the chase employed to the property of the property of the chase employed to the property of the property of the chase employed to the property of the property of the chase employed to the property of the property ple do grow old. And they still es to live. (Autumn is the fit-

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tation might be strong to attempt to sum up the entire cycle if not the entire career, where one filmmaker might reach out to Bach and another to Celine Dion, Rohmer knows better than to try to say too much. A peppy upbeat platitudinous pop song, someupocar plantuumous pays song, some thing for the wedding guests to dance to, from a rustic live band, will do just fine. For bounce and buoyancy in the face of old age, this sign-off would be difficult to match anywhere short of Haydn's choral portrait of (coincidentally enough) The Seasons. There is boundless modesty in the choice, and resignation, and courage, and generosity. I found it heartening as well as humbling. And maybe if you had sat through as many Rohmers for as many years as I have, and if you had had your ups and downs with him over maybe you will have to do as I did at that point and wipe away a tear. If on the other hand you're one of those who has been up with him all the way.

rest assured that there will be no dan ger of a drop-off now, though also less chance of a lift. And if you're new to him — well, there's no time like the

MOVIE

All reviews are by Duncan Shepherd.

Priorities are indicated by one to five stars
and antipathies by the black spot. Unrated

After Life — Japanese travellers to the Next World are detained in a nondescript Next World are detained in a nondescript institutional facility — a mutuane Purgatory — where they must select one (and only one) memory from their lives to carry with them into eternity. A shaky premise (only one) is shaken further by the prossis documentary treatment talking-heads interviews, hand held cameras. Directed by Hirokora Kore-eda. 1998.

Amoricam Pio — Horny teenager update at the end of the millennium. Four buddies, form a part to lose their virginity by prom-night: "No longer will our penises be flaced and unused!" Moments of tastlectures in trude on stretches of mere insigndiess. Chris Klein and Natabala youne can do better for themselves, and already had done in Election and The Slums of Beverh

Hills respectively. With Jason Biggs.
Thomas Ian Nicholas, Tara Reid, and Eugene Leyy, directed by Paul Weitz. 1999.
OFEL MIN BIGGAMENS, A DOLL 25, MISSION VALLY 20, PARSWAY PALAZ 18, RANCHO SAN DIEGO 15, SAN MANCOS 18, SANETE DIRECTOWN AND COUNTRY, TOWN SQUARE 14, UALS-COMPODE 18, ACASSISHOUS 8, UA HORTON PALAZ 14, VALLEY DRIVE BY.

Actingtion Board — Topical paramous thriller about an expert in terrorism on the faculty of George Washington University, who comes to suspect that his summary new substitution neighbor with the Sperido will exclude an advantage and produce the summary of the substitution neighbor with the Sperido will exclude the considerate of the weight and proper to a considerate, the sum of the considerate of the weight along proper conting in ways in which propels more conducted as a son of those energy continues to ways in which propels more conducted and the propel more conducted and the propel more conducted and the summary of the relief of the relief and propel main case of the street, ingo his hand more control of the street, ingo his hand more control forward for the older prices, but his haddown due held, famile, marks. High yet laws clarked the held, famile, marks. Higher Universiterated by Mark Pellington. 1999.

Austin Powers: The Spy Who Shagged No — Mike Myers's one-joke comedy, Austin Powers: International Man

of Mosters, is stretched into a suped. And not only his the re-thest source of untertal discharles been grived will upped out — the anachronism of a swinging Bondium super spr. in the Ninters — is no und to prestra will damahened, with nothing comparable to the control of the superior of the ninters of th

Big Buddy — Adam Sandler adopts a five year old in order to appear mature by com-parison and impress his griffering. It does n't work: neither the impressing nor the appearing mature. Lowers of perspe pales are requested to how him obyeay. With lovy Lourn Adam, Lede Mann, Jon Stew-ar, Joh Schreider, Stew Busseni, due to the

"COOL, SLICK, SEXY, STEAMY,

"A SUPERIOR GOOD TIME."

by Dennis Dugan. 1999.

• (FASHION VALLEY 18: GASLAMP 15: PARKWAY PLAZA 18: VOGUE)

"THE CROWN

IEWEL OF

THE SUMMER.

Brosnan and Russo steal the show."

"DELICIOUS...

The Blair Witch Project — Shocatring independent production that , joerts to be the Found ff outgoing of a trio of student fillmunders who disappeared in the Mary Land woods while shooting a documentary on a local phost story. It shows an intelligent assurement of its own limitations, and a practical spiritude for making the Theories, and a practical spiritude for making the Theories, and a translanding of color video interrepersed with forms black and white, as well as for unundiquidative opport that we have for the property of the counterparty of the counter cole American guitarist, origer, com-and muscologist, rounds up some actual a honess) of Cuban popular tor a series of live concerts, record

the Blue Same. The search for an best is supported for a time of ex-sumed shade, of superior intelligence, quick property, immediately, and the floating content of Augusta's becomes be the supported by the content of the content of the search of the superior in such as the superior in the superior in the support of the search of the superior to the superior in the superior in the superior and summed 1, Jackson (and 1, 1, 4, 4, 1). All however, the superior in the superior in the superior in the superior in possible of the superior superior and the superior in the superior in possible of the possible of the superior in possible of the possible of possible o

Section 2. It discussed abuse on an of some least realization as wellfally generated of some least realization as wellfally generated of some least realization and least realizatio

Brokedown Palace — Claire Danes and Kate Beckinsale as young Americans im-prisoned in Thailand; directed by Jonathan Kaplan.

Kaplan:

(CAMILL MODIFIER, DHEMA STAR 6, CHIMMA
STAR 12: TASHERO WALLY 18; FLOWER HILL ON
MASS, GROSSMONT CENTRE 14, DEAL 32; MEMA
MISS, AMSSON VELTEY OF PLAZA CHIMMS
ODNAY 16, RENDOLOS SHOPEO 17; SAM MARI
COS 16; SAMPER VELTAR 8; DEGRES MEMA-6;
TONN SQUARE 14 LA ESCUNDED 8; UA HOR
TON PLAZA 14; FROM 8/13;

Broken Vessels — Idealistic paramelic comes for I.A. and goes down the drug these, guided by shell seeking ambulance driver. A feetinal of dispart (up-hacking in a task of early fish, etc.), with plents to go around to the filmulances themselves to retrupting the grubby realist for a dissolve-burys. Julie of the compared lowe senes!. We will be for the compared lowe senes! With the control tendow. Told I field, Stuam Taylor, and Board. 2d. directed by Scott

The Dinner Game — A French farce tick eted, like any of Francis Veber's directional and/or arctorial effects for a Hollywood remake. The title is not a verbatim transia. should be a Power die Come, which would be a should be a Power die Come, which would be said distract, our in case, or a general certain of a group of taped broughput to be going another be each broughput of a facility desired of "estimation to another" of the company of a remain when the come broad to going to the form and the made bearing the contract of a local which is the company of a remain when made to made bearing on the facility and the made bearing of the shown conclude to the common for the evening the said the made to be desired on the covering the said the another to the covering the said of the said of the said said. The film's most sampaths to figure a transit can be as on a said. I for this case sampaths to figure a transit can be as on a transit can be as on a said.

troit Rock City — A nostalgic ramble on the road to a KESS concert (ca. 1978), to bouchead and proud of it style of a reconstal music video. The unrelenting of all acciditions the effect. (Co-founder

is neighbors the effect. (Co-founder inc., Gene Simmons, co-produced oc., With Edward Furlong, in Andrews, James Delbillo, Sam tion, Natasha Lyonne, Melanic and Shannon Tweed, directed by

At lost an answer to the perennial on about the Watergate investigation. So Deep Throat? I wo teenage buddeleners, it comes to light, who had gone night to post their entry in the "Wun-with Bobby Sherman Contest" in

with the pool than cutter in the "Wan-ish Adaly Sharman canada" in the Adaly Sharman canada" in the Adal Sharman canada and the adal of the Adal Sharman canada and the adal of the the Sharman canada and the Adal of the the Adal of the Adal of the Adal of the the Adal of the Adal of the Adal of the the the two adalsals. Extract Dunia of What Dance Day Wallers has the Adal of the Adal of the Adal of the Wallershow on explanation to the the Adal of the Adal of the Adal of the Marian Language and positions of the the Construction of the Adal of the Marian Construction of the Marian Construction of the Adal of the Wallershow on the pagetase for the construction appears are to the pageta the Navon gang has never the pageta of the Adal of the Adal of the Marian and the Adal of the Adal of the the construction of the Adal of the Marian and the Adal of the Adal of the the symmetry and the Rev McCalebook. Wallershow and the Adal of the Adal of the the construction of the Adal of the darks angle to have had the last read-

Stone's Nixon, where he was rele-the small part of Bebe Rebozo, will

to the small part of Bele Reboto, will use plents of opportunity to recomble global method for the proportunity to recomble global method for the proposition of the

"IT'S THE MOVIE TO BEAT. One could hardly ask for a better summer pairing than Roberts and Gere: "BIG LAUGHS, GREAT STARS AND STORY.
Director Garry Marshall and a dozen of the 'Pretty
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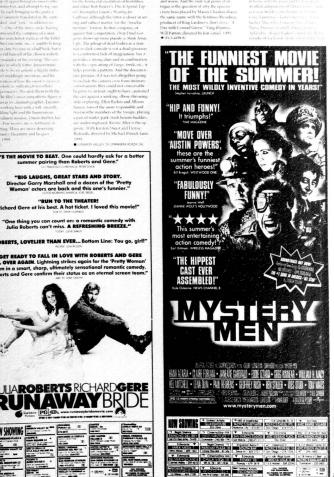


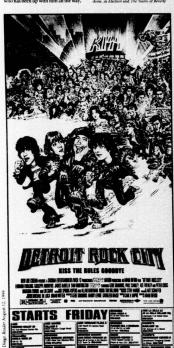
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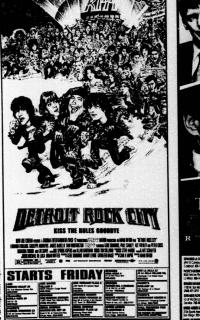
Orap Dead Gorgoons— The appropriate cattersplusd is ordinate as easy to its the Gordon Hoster. Step for this Moreov terming accrete, and define some of minutes of the Gordon Hoster. Step for this Moreov terming accrete, and ladient some of light and the step for the Gorgoon of the Moreov terminate the key host of the Moreov terminate the key host of the Moreov terminate has key host on antimates the facilitation. The Moreov terminate has been antimated the control of the Moreov terminates and the Moreov terminates of the facility of Lance Lectural And Moreov terminates and the ladient terminates and terminat caper thriller: a gentleman art thief? "Most people buy art just to show it off. I collect art for me") and a Mata Hari insurance agent assail the International Clearance of sixty shaves off nine years), still has for of charm and presence, while Catherin

of charm and presence, while Catherms. Zeta Josech and three forms are look, and little to back them up. The ending does it know when to quat it gots worse and worse. And the only real point of my trigge in the question of why the question of supplied by Marry Charkon Justice have me many with the furthers. Fronds any produce of King Landner's Sent story. A try with Command Green. Ving Harton, Justice Marry, Will Patton, directed by Jon annual. 1997.

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Calendar MOVIES

piece, came too near the dawn of the Revo bution for set the page, OF course. Kubrick's contribution to the canon, aside from com-ing to it so late, turns out to be a far cry from the major star, major-director hard-core set film which the rumor mill had sug-getech to once hoped to make.—and which his script collaborator on Dr. Stunneley, Cerry Southern, Jud fanta-Dr. Strangelove, Terry Southern, had fanta-sized about in his novel Blue Movie. The hero's night-long odyssey through the sex-ual Hades of modern Manhattan never really heats up, even when it takes him to that staple of the De Sadean daydream, th that rapie of the 18 Sadora distriction the orgy at an indial country exists complete with most religious nersue, chain and or gat, a very fine collection of creepy Vere and a very fine collection of creep Vere and the compares marked ball on the Hammer horaes. Now of 15 can froblank's speed of it in the fursies Veroper Killers, and a lever—no miller number would and lever—no miller number would and lever—no miller number would such be very lever to be a lever of the subsh he vexual absentures succed-one another is numerable he children for your run of the mill permographer. But klocks here and above his setti reduction fully according participant, consistently shows things down and activities bring out and of plausolistic might be a sheeted, or at facel lacks were said of them beyond the properties of the prop

★ (FASHION VALLEY 18: HAZARD CENTER 7: MISSION VALLEY 20: SPORTS ARENA 6: UA HOR-TON PLAZA 14)

The General's Doughter — Lurid who-dami, adapted from a Nelson DeMile port boler, about a public triansmiss Army po-chologist who is found on the grounds of the post of the post of the post of the base, speed, adapted, lasted to four tent stakes, and apparently strangled. She hap-pers also, if the foregoing is not influen-tory enough, to be the daughter of the base commander, who happens to have eyes for the post of the post of the post of the eyes for the post of the post of the post of the commander, but happens to have eyes for the post of the p who happen also to be ex-lovers, are given thirty-six hours to crack the case before the

THE CON IS ON.

Hill more in a worst time constraint can side ring their hours, for a rainy sung, cute, fix, and fifty with one and one is the constraint of the constraint is never in the constraint in the constraint in the constraint is never in the constraint in the constraint in the constraint is never in the constraint in the constraint in the constraint is never in the constraint Williams III. Timothy Hutton 1999

The Haunting — Ostensible remake of Robert Wise's ghostly classic of 1963. Cer-tainly there looks to be a lot of similarity in storer vice y giostic ractice of 90s. Let us the basic configuration of four people-two...m., how sometic, one of the fature a secural box entire, one of the lature a secural box entire, one of the lature a secural box entire, one of the lature a security been they are secured box on the lature a security of the security with the security of the se





and the scotting rationalist of the recor — the scheduled inheritor of — has here been supplanted by her redundant insomnias. The rch scientist, who has out-

Scrooge. It stands entirely on rather, it falls, Lin Taylor, Liam atherine Zeta-Jones, Owen Wil-ted by Ian De Bont, 1999. CINERAMA 6: FASHION VAL

CLE DERMAN 6- FASHION VAL SHAME 16- MAZHED CENTER 7: 12. MISSION VALLEY 20: OCEANSIDE B-PRAZA 13: RAMONA TRIN, SON MAR-W MRPCOS 18: SANTEE VILLAGE 8: V DRIVE IN. SPORTS ARETHA 6: SWEET TOWN SQUARE 14: VALLEY DRIVE IN. 1999. ★ (EL CAJON %)

hit Friday — Howard Hawks's mis-mode served up version of the titlur Hoth newspaper connels. The Page. The acceptance. Holds, 'via transformed, or rather transsexual-ular Bossilind Rossell Whish's no rec-em causation of the role), and the benar's atthing recomblance to Leo-ners's The Antal Trans, with Cary-tone, again trying to mapters his ex-tra polarity from a her new fance, a hispolarity from a her new fance, a hispolarity from a her new fance, a ded straw man obliggingly played ases by Ralph Bellamy, Russell by a long shot live up to the prece by Irene Dunne, but the gaggle of

ng cigarettes, and cracking wise

al Wushand — Somewhat heavy of Owar Wide's stage comedy of Sward Wide's stage comedy of sward morals, Idialance Moore, as hereley, has the role that makes eve 190, and she is fully present and it, and her diparture before the final gree loss. Rupert Everett veems y uncommitted, and Minnie Driver Inhely uncomprehending, and North unit and Cate Bianchert are with the comprehending, and North unit and Cate Bianchert are with the comprehending, and North unit and Cate Bianchert are with the comprehending and North unit and Cate Bianchert are with the comprehending and North unit and Cate Bianchert are with the comprehending and North unit and Cate Bianchert are with the comprehending and North unit and Cate Bianchert are with the comprehending and North unit and Cate Bianchert are with the comprehending the comprehending the properties of properties of the comprehending the properties of properties of properties of properties of properties of properties tifled. Directed by Oliver Parke

vertication of the control version we can be control that the control duration of the control control duration of the control

ctous sportsmanship, and of which not only qualify him n good stead whenever he stray th (the evil twin here, the devi-

CINEMA STAR GALAXY, CINEMA STAR 6, CINEMA STAR 10, CINEMA STAR 13, DEL MAR HIGH

Instituct. — University of Marin particular plants that the case of a fallow faculty assembler, a primatologist who dropped out to lever among the partillar in Africa. Decoming a worl of groom up Moring, and who mose is returned to the U.S. in chains, lugging a muscle ray and affect that the control of the lever and uniform the control of the control of the lever of the ing Anthony Hopkins in unexpected turns and spins and flips. Donald Sutherland, Maura Tierney: directed by Ion Turteltaub.

re chum up to the little hero through such forms of address as "skipper," "slugger,"
"champ," "chief," and "buckaroo," elicit
the b st laughs, or the closest things to laughs. Based (very loosely) on a children's book by Britain's former Poet Laureate, Ted

book by Bratan's former Peer Laureate. Tell
Highes, with the voice of Harry Connick.

It, and Jennifer Aniston, directed by Brad
Eard, 1999.

A CAMALL MOUNTAIN, CHEMA STAR 6.C. IN.
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LANDS FASHON WALEY 18. GROSSMONT CENICE: HEARD CHEMIS 7. IA. COSTAR.

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Lake Placid — Grusseme but uncon-cernells lightward monster movice to-turing a thirty-food Asian croscodile who has somehow migrated to backwoods Marine. The dialogue, by the TV writes-producer David E. Keller, has some unay and craskle, and Bridget Fonda's respecially fanny as a pulcontiologist who has no field respecience but is not hesitant to stak up for ber princi-ples and preferences (pro-todies, anti-

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ticks). In true TV fashion, the snappiness more by metronome than by circumstance With Bill Pullman, Oliver Platt, Brendan Gleeson, and Betty White; directed by Steve (GASLAMP 15)

The Madrix — Indecipherable cyber-ficion postulating that what we accept as-culajor in the present day is actually a com-puter-dicated virtual reality a centural tent, what is the matter of Unfortunately, no-one can be fold what the matrix is You have to see if its protestic? Unfortunately maked. If the Washowski irreduces, bullength maked in the Washowski irreduces, but the tall the washowski irreduced to the con-traint writter, and differents, have daded up a chunk of come book Kaffa, with a super-tor society claume of Nos, assignant of One. hero savior (name of Neo, anagram of On as in Chosen One) in place of an antihero rictim. There's enough going on to occur your mind (allusions to Alice in Wonder and and The Wizard of Oz, borrowings less color, video-game violence, cartoony special effects, a mystical-mythical Wagnerhe total effect is not so much a big wow as

a big nuh. With Keanu Reeves, Laurence Fishburne, Carrie-Anne Moss, Hugo Weav-ing, Joe Pantoliano. 1999. ★ (EL CA/ON 8)

The Mummy — Gagged-up resurrection of the ancient Egyptian monster, mated here with Indiana Jones, renamed Rick O Connell. (He announces his mission like so "Rescue the damsel in distress, kill the bad "Resue the damed in datress, till the bad guy, save the world." So contemptuous of their material are the filmmakers, they felt compelled to sprend a jillion dollars on computer animated special effects and splashy preduction values. Self-worth comes steep. Director Stephen sommers showed better sense with similar material in the remake of The linglie Book Brendan Fraser, Rachel Weise, John Haumah, 1999. © CLADON &

Mystory Mon — Fractured superhero fantasy about a feam of gotta-have a-gimmick wannabes (a shovel, forks, flatu-lence, fury, a bowling ball as weapons), some of whom are demonstrably more super than others. The mood of wise-ass whimsy does not really create a fertile cli-But the amiable cast, particularly Ben Stiller, William H. Macy, Hank Azaria, Wed Stude, william H. Macy, Hank Azaria, Wed Studi, and Janeane Gardalo, make the most of their chances. Lena Olin (what's she do-ing here?) has absolutely no chance in a nonexistent role. With Geoffrey Rush, Greg Kinnear, Paul Reubens, Tom Waits, and

Claire Forlani, directed by Kinka Usher.

With David Arquette, Molly Shar non John

C. Reilly: directed by Rain Gounell, 1999

Forting [40]. A recuisor of the star and the writer of Four Waldings and a Fanoral. High Goart and Richard Curis respectively, both very skilled in their districtionly intoles and fully were. But note intol. Intelligent of their districtions and fully were, but note intole intelligent to the start of their particular of their start of London. The script is burdened, as that of their Veddings was only, the requirement of the West's fast there of the four Veddings was only, the requirement of the West's fast there will be the search of the west of the search of the west of the search of the west of the

art house by interrupting his misty eyed adoration of the stars for some Mile Leightype mockery of selected satellites, leaving out, however, the crucial Leigh ingredient of playing no favorites. If does not, in particular, help Roberts to be accepted as an ordinary people are treated as poor unfortunates. The director, just to say something race about him, oversees one graceful tracking shot of a stroll down a city block and through three

changes of season, 1999.

★ (EL CAJON 8: HAZARD CENTER 7)

The Red Violin — Omnibus film along the lines of Taics of Manhattan or The Yel-low Rolls-Royce, only instead of a coat or a car, the linking thread is a 17th-century musical instrument, passing through many hands on its way to a present-day auction hambon in som to a present day auction boson. There is a digreg of unsprease about the boson. There is a digreg of unsprease about the boson. There is a digreg of the property and there is even is touch of the caper film about in the three indeeds and produced, in Italian, German, French, Inglob, Climese and opin flightly, an elunder in weiger, and opin flightly, an elunder in weiger, and premise to standorffishly minted. The image premise is standorffishly minted. The image premise is standorffishly minted. The image premise is standorffishly minted. The image premises in standorffishly minted in the continguous artificial flightly and in the continguous distribution of its composed for figure spike mines, lobolius field performs the voisin sodes. With Sammel L. Indoor, Crist S. Sac, B., Boom and C. of the continue of the Chang, and Colm Fever directed by Engages etc. rard. 1999.

Runaway Bride — The reunion of the stars and director of Perry, Viornase (not to longer supporting actor Hector Elizondo) is a Nimetes-style screwball connedy, tolerable to the degree that you can tolerate the two stars. For many, presumably, that will be highly, bulk Robert's constant sending out of signals in an effort to explain herself and of ognals in an error to explain nersen as cudear herself is what many others might call counterproductive. At the very least, the "funny loce" she produces on demand—that of a duckbill platypus is 'hum's her: the prostices own

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ung Irene Dunne and the voung Melyyn

e number of her flights and not bothering check any facts, she gets him fired. And off the goes — to her hornetown, to await indication at her next scheduled nuptials, tumble for her himself. If they were the

one of the three alternatives ir more "real" than the others, unless the first one gains priority by virtue of placement, relegating its successors to the status of might-have-beens. The conventionally "happy" ending, really more of a slap-happy ending, is saved really more of a Stap-happy ending, is sweet for last, but solds for scrowl pleasing purposes. All three scenarios are faile and care in the stap of the control person of the c

ward situation: the heroine's boyfriend, a gangster's bagman, has carelessly left be-hind a sack of loot on the subway, and his band a sake deske on the subsex, and ha-golferind now has been simulate to each ham and somehors to come up with the the sake of the sake to sake of the sake of

tion, split-screen images, everything but the kitchen sink, all to a pulsing techno-pop beat, in a hectic hodgepodge that might call

ealities. And to each, as the saving goes, his

to mind the term "postmodern" (whether

or not you know what you mean by that). It

The Sixth Sense — Chost story about a doicful little boy who sees dead people all around him and a wobbly child psychologist who tries to help him. It delivers three or four really good scares and a surprise.

ending that makes you want, or need, to sit through it a second time. The surprose, ex-cept for the here's apparent sharing in it as big exception), seems pretty fair and square after only one sitting. The first order of business, following a tightly packed pro-logue, as the bonding of doctor and patient (Prace Wills her sucked away his smirk in (Bruce Willis has fucked away his smirk in his back pocket, and Haley Ioel Osment suffers sympathetically), and the approach to the supernatural is very gradual, so that while the movie evades any charges of cradeness and conventionalitis, it musts beser charges of sugarress and lack of to cus. The plondly visitations, some we are low of the man behalf with a modelle with a modelle of the mo

ARENA 6. SWEETWATER 9. TOWN AND COUNTRY TON PLAZA 14: VALLEY DRIVE IN: WIEGAND

Star Wars, Episode I: The Phantom Menace — The long-awaited (by some) prequel to the Star Wars trilogy, and such a letdown as to make you feel almost sorry

MOVIE SHOWTIMES

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Bowfinger (PG-13) Fri. Sun. (11-40, 2:20)
450, 715, 9-40. Bon.-Thu. (11-40, 2:20, 4:50)
715, 9-40. Brokedown Palace (PG-13)
Fri. Sun. (10-35, 12-50, 3:15), 5:40, 8:00, 10-25,
Mon.-Thu. (10-35, 12-50, 3:15, 5:40), 8:00, Fr. Sun. (10:35, 12:50, 3:15):5-40, 8:00, 10:25. Mon. Thu. (10:35, 12:50, 3:15, 5:40):8:00, 10:25. Mon. Thu. (10:35, 12:50, 3:15, 5:40):8:00, 10:25. The Sixth Sense (10:13) Fri. Sun. (10:25, 12:40):4-40, 5:10, 7:20, 7:50, 10:35. Mon. Thu. (11:30, 12:30, 2:10, 2:30, 4:30, 10:35, Mon. Thu. (11:30, 12:30, 2:10, 12:30, 13:30, 2:30, 3:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12:30, 12 9.10, 10.20, Runaway Bride (1%) Fix. Sun. 11 (10), 12.20, 5.00, 6.00, 6.55, 7.10, 8.10 100, 14.00, 5.00, 6.00, 6.00, 6.55, 7.10, 8.10 100, 4.00, 5.30, 7.10, 8.10, 9.85, 1.00, 7.10 1.00, 4.00, 5.30, 7.10, 8.10, 9.85, 1.00, 7.10 1.20, 9.20, 7.30, 1.00, 8.10, 9.85, 1.00, 7.10 1.20, 7.20, 7.30, 1.00, 8.10, 9.85, 1.00, 7.10 1.20, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30 1.20, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30 1.20, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 7.30, 930, Mon. Thu (1045, 1235, 320, 320) 7-15, 930, American Pie (R) Fri. Sun. (1130) 500, 1015 Mon. Thus, 1130, 500, 1013, The Iron Giant (PG) Fri. Sun. (1210, 200) 405, ed.9; Mon. Thu. (1210, 200, 405) 630. Dick (PG-13) Fri. Thu. (230) 7-25; The Haunting (PG-13) Fri. Thu. 820, 1040

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Village 820 Orange Ave., Coronado (619-435-6161) Bowlinger (PG-13) from 8/13

DOWNTOWN

Gaslamp Stadium 15 f 5th Avenue (619-232-0400) rtroit Rock City (R) Fri. Sun. (12:50, 3:00; 15, 7:30, 9:45; Mon. Thu. (12:50, 3:00, 5:15 10. 9:45: The Thomas Crown Affair (R)

8:10, 9:90, 10:40; The General's Daughter (R) Fri.-Sun. (12:30, 2:10, 3:90):4:45, 5:45, 7:25, 8:39, 10:15; Mon. - Thu. (12:30, 2:10, 3:00, 4:45, 5:45, 7:25, 8:30, 10:15; Dick (PC-18) Fri.-Sun. (12:30, 2:40):5:00, 7:10, 9:30; The Wood (R) I.-Sun. (12:25, 2:50):5:15, 7:45, 10:15;

(PG-13) Fri.-Sun. (12-45, 2:55) 5:05, 7:20, 9:4 Mon.-Thu. (12-45, 2:55, 5:05) 7:20, 9:40; Big Daddy (PG-13) Fri.-Sun. (1:30, 3:35) 5:35 7:40, 9:50; Mon.-Thu. (1:30, 3:35, 5:35) 7:40, 9:50; Lake Placid (R) Fri.-Sun. (12:35, 2:30)

Mon. Thu. (1903, 330, 350) ROS, 10-30
UA Horton Plaza 14
657 Hornor Plaza (19) 234-46611
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658 Hornor Plaza (19) 134-6611
6

LA JOLLA

Cove Theatre 7730 Grand Ave (619) (459-5404) The Dinner Game (PG-13) Frs. Non-Thu. 5-10, 5-10, 7-30, 9-30, Sat. Sun. 11:30, 1:30, 3-30, 5-30, 7:30, 9-30

La Jolla 12

La Jolla 12
Sey Yilli La Jadai Dr. (619-588-2244)
Bowlinger (NC 13 throw 81 8 Detroit Rock
Up (8 from 87 18 Rockedown 81 8 Detroit Rock
Up (8 from 87 18 Rockedown 91 8 George
UPC 13) from 87 18 The Thomas Crown AfLair (8). Mystery Men (RC 13 5 The Broom
Gaint (NC) Dick (N) 13 R. Runaway Bride
UPC III Sepector Cadget (NC) Re Such
UPC III Sepector Cadget (NC) Re Such
American Fig. 18 Deep Blue Sea (R) La Jolla Village Cinemas 8879 Villa La Jolla Drive (619) (453-783) Autumn Tale (PG) Fri., Mon. Thu. (2:20

20, 950, Sat. Sun. (11:50) 2.20, 4:50 20, 9:50, The Blair Witch Project (R) Fro 1209 5-200 5-200 7-200 9-200 11-200 5-200 11-200 11-200 12-200 5-200 7-200 9-200 11-200 5-200 5-200 7-200 7-200 11-200 5-200 5-200 7-200 7-200 7-200 7-200 11-200 5-200 5-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200 7-200

MIRA MESA

Mira Mesa Four 8118 Mira Mesa Blut (e19-56e-1912) Brokedown Palace (PG-13) from 8118 De-troit Rock CHy (8) from 8118 Dick (PG-13); The Iron Giant (PG): Inspector Gadget (PG)

Mira Mesa Seven
10550 Camine Rutz, Mira Mesa
(619-689-1661)
Bowfinger (FC-15) Trion 81/3; Deep Blue
Sea (R): The Sixth Sense (FC-15): The
Thomas Crown Affair (R): The Blair Witch
Project (R): Myslery Men (PG-15); Thratter 7
Runnaway Bride (PG)

MISSION VALLEY

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Fashion Valley (19-582-202)
B 7027 Fash (or Valley 19-582-202)
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Hazard Center Pr.

5360 Hazard Center Direc (619-29) -77777

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5400 Hazard Center Direc (619-29) -77777

5400 Hazard Center (619-29) -7777

540 10-36. The General's Daughter (R) Fri - Thu (1240, 2396, 5141) Powers. The Spy Who Shagged Me (PC-13). Fri - Thu (1215, 243, 520) 720, 1000. Eyes Wide Shut (R) Fri - Thu 45. Notting Hill (PC-13) Fri - May 45. Notting Hill (PC-13) Fri - May (220, 855) Wide Wide West (PC-13) Fri - May (1206, 520) Fri - May (1206, 520) Fri - Thu (1

Mission Valley 20
Mission Valley 20
Mission Valley 20
Mission Valley 20 1640 Camino Del Rio Worth (619-358 2282) Bowlinger (94-33 from 813.5) Detroit Rock City (R) from 813.5 Brokedown Palace (PG-43) from 813.5 Dick (PG-13); The Saxth Sense (PC-13), Runaway Bride (PG); Deep Blue Sea (R); The Haunting (PG-13); In-spector Gadget (PG); Tarzan (G); American Pie (R); The Thomas Crown Affair (R);

SPORTS ARENA UA Glasshouse 6

(PG) Dick (PG-13); American rise (R)

Sports Arena Bird (e19-225-5333)

Bowlinger (PG-13) Fn: Thu. (12:30, 2:45, 500) 213, 930, Brokedown Palace (PG-13) Fn: Thu. (12:00, 2:45, Fn: Thu. (12:15, 2:30, 4:65) 7730, (6:00) The Sixth Sense (PG-13) Fn: Thu. (12:00, 2:40,

5:15) 7:45, 10:15; Runaway Bride (PK) Fri. Thu. (12:25, 4:30) 7:10, 9:40; Deep Blue Sea (R) Fri. Thu. (12:10, 2:35, 4:55) 7:25, 9:50; Eyes Wide Shul (R) Fri. Thu. (12:20) 7:00; The Haunting (PG-13) Fri. Thu. (4:40) 10:10 STATE UNIVERSITY

STATE UNIVERSITY
Cheerant 6
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The Starth Sense (1425 N)
The Starth Sense

Ken Cinema 4061 Adams Avr (619) (283 5909) Broken Vessels (Not Rated) Fri., Mon. Thu. 5:00, 7:00, 9:00; Sat. Sun. 3:00, 5:00, 7:00, 9:00

UPTOWN (619-295-4221) His Girl Friday 8/12 through 14; An Affair To

The court of the Part of the Court of the Co

EAST COUNTY

EL CAJON EL

(R) Fri. Thu. (9:10); Entrapment (PG-13) Fri. Thu. (11:15, 1:45, 4:20, 7:95, 9:35); Never Been Kissed (PG-13) Fri. Thu. (12:10, 2:35, 5:00, 7:25, 9:50); The Mummy (PG-13) Fri. Thu. (11:20, 2:00, 4:45, 7:15, 9:45)

LA MESA

CHULA VISTA

Cinoma Star Chula Vista 6
30 3rd 3rd. Chula Vista (649-525-3512)
Bowfinger (PG-13) from 8/13; Brokedown
Palace (PG-13) from 8/13; Brokedown
Affair (R); Dick (PG-13); The Iron
Giant (PG); Deep Blue Sea (R); Inspector
Gadget (PG)

5th and I State: Chula Visita 10.9-687-FILM: Bowlinger (PG-13) from 8/13: Detroit Rock (Dy (8) from 8/13: Dystery Men (PG-13); Inspector Gadget (PG). The Sixth Sense (PG-13): Runnway Bride (PG): Deep Blue Sea (8). The Blarr Witch. Project (8): The Haunting: (EG).

Rancho Del Rey

Sense (PG-13) Fri. Sun. (12:00, 245) 5:30, 813, 10:40; Mon. Thu (12:00, 245, 5:30) 8:15, 12:40; The Suth Sense (PG, 13) Fri. Sun. (12:00, 2:00) 4:40, 7:15, 10:00; Mon. Thu. (1:00, 2:00, 4:40, 7:15, 10:00; The Thomas Crown Affair (8) Fri. Sun. (12:00, 2:455 5:20), 1230, 500, 5.00, 740, 1000. The Iron Giar (PG) Fr. Thu. (1130, 130, 300, 500) 730. The Sixth Sense (Pc. 13) Fr. Thu. (1135, 290, 445) 750, (Pc.) The Thomas Crown Affair (R) Fri. Thu. (1130, 230, 430) 730, 10.15 Mystery Men (Pc. 13) Fri. Thu. 10:39. Mon. Thu. (12:00, 2:45, 5:20) 8:00. The Thomas Crown Affair (R) Sun. (11:10, 1:50) 4:30, 7:05, 9:45. San. (13:10, 15:0) 4-30, 293, 9-45, in Thia (11:10, 13:0, 43:0) 7-35, 9-45, Run-ay Bride (PG) Fri. Sun. (11:30, 2:00) 4-30, 3:10:10. Mon. Thia. (11:30, 2:00, 4-30) 7-30, in Runaway Bride (PG) Fri. Thia. (3:30) brick (PG-13) Fri. Thia. (1:00) 6:30 0:25; Runaway Bride (PG) Fra.-Thu. 110:30

 S. Runaway Bride (PG) Fra. 1 Inc. 10:50
 H.S. 1:55, 4:50, 4:50, 4:57, 5:75
 H.S. 1:51, 5:50, 4:50, 4:50, 4:50, 4:50
 H.S. 1:50, 4:50, 4:50, 4:50, 4:50
 H.S. 1:50, 5:40
 H.S. 4:50
 H. SANTEE Santee Drive in 1090 Wandsde Ave. Santee (619-488-7447 Bowlinger (PG 13) and American Pie (R) from 8/13. Runaway Bride (PG) and Deep Blue Sea (R) (11:10, 1:10, 3:10, 5:10) 7:10, 9:20; Deep Blu Sea (B) Fri. Thu: (10:45, 1:15, 4:05) 7:10, 9: The General's Daughter (B) Fri. Thu 9:00 The Haunting [Pi. 13) Fri. Thu: (11:00, 1:3 4:00) 7:00, 9:90; Tarzan (G) Fri. Thu: (10:50 12:20, 2:20, 4:15) 6:15. American Pie (B) Fri. Thu: (11:15, 1:35, 3:40, 3:43) 8:15, 10:20

Santee Village 8 Theatres

RANCHO SAN DIEGO

RANCHO SAN DIEGO

RANCHO SAN DIEGO SAdium 15

2014 Ilamada R.L. El Capro 1618-660-3800

Rowlinger (R.V. 1873). The Managar R.L. El Capro 1618-660-3800

Chy (R. 1806-861-3). Brokedown Palase attended to the Company Bridge (P.C. 19). The Salies attended to the Company Bridge (P.C. 19). Expenditure (P.C. 19). Runaway Bridge (P.C. 19).

SOUTH BAY

Cinema Star Chula Vista 10

10:30

Grossmont Trolley 8

8555 Facebor Flow; (619-466-4401)

Bowlinger (PG-13) Fir. Sun. (11:20, 1455-420)

7:00, 92:00 Bowlinger (PG-13) Fir. Sun. (12:20, 1455-420)

7:00, 92:00 Bowlinger (PG-13) Fir. Sun. (12:20, 1455-520, 800, 10:20) Mon. Thu. (12:20, 1455-520, 800, 10:20) The Sixth

NORTH INLAND

BONSALL

Cinema Star Galaxy 6 Liver To and Minister Road Remodil
(ToO 945, STR4)
(ToO 945, S

CARMEL MOUNTAIN

Carmel Mountain 17620 Carmel Mt. Rd. (619-674-9770) Bowlinger (PG-13) Fri.-Thu. (11:05, 1:30, 3:50) 6:10, 8:25, 10:40; Brokedown Palace (PG-13) Fri. San. (12.25, 2:50) 5:10, 7:50, 9: Mon. Thu. (72:25, 2:50, 5:10) 7:30, 9:50; **De** troit Rock City (R) Fri. Sun. (12:15, 2:40) (1230, 350) 550, 800, (1639, Mon. 1 hu. (1230, 350) 550, 800, (1639, Mon. 1 hu. (1230, 350), 350 800, (1639, The Thomas Crown Affair (R) Fri. Sun. (1123, 250), 433, 720, 955; Runaway Bride (176) Fri. Sun. (1200, 243) 523, 805, 1035; Mon. Thu. (1200, 243, 523; 805, 1035; Mon. Thu. (1200, 243, 523; 805, 1035; Mon. Thu. (1200, 243, 523; 805, 1035; Mon. Thu. (1200, 243, 525; 805, 1035; The Blair Witch Project (R) Fr. Son. (1235, 240), 820, 620, 635 50, 10:50; Mystery Men (PG-1 Mon. Thu. (12:15, 2:35, 5:05) 7:23, 9:45 spector Gadget (PG) Fri. Sun. (11:00, 3:05) 5:00, 7:05, 9:06; Mon. Thu. (11:00 3:05, 5:00) 7:05, 9:00; Tarzan (G) Fri. T (11:10, 1:15, 3:20); The Haunting (PG: Fri. Sun. 5:20, 7:45, 10:10, Mon. Thu. () 7:45, 10:10; The Iron Giant (PG) Fri. Sun.

Harbor Drive In Stud and D. National City (619-477-1592) The Sixth Sense (PG-13) and Inspector Gad-South Bay Drive In

Mon. Thu. (12-9), 500, 550) 800, 10-30, for-spector Gadge (19); fri. San. 12-38, 2-39, 4-39, 6-25, 8-20, 10-15, Mayser Men (17), 13-509 6-25, 8-20, 10-15, Mayser Men (17), 13-Fri. San. (1-30, 4-15), 700, 3-40, Mon. Thu. (1-30, 4-13), 700, 3-40, Mon. Thu. (1-30, 4-13), 700, 3-40, Mon. Thu. (1-30, 4-13), 700, 3-40, 10-00. The from (18), 13-35, 8-10, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36, 13-36,

Vogue 226 3rd Av. 619-425 1436 Tarzan (G) Fri. 17hu, 12-15, 3-45, 7-30. Big Daddy (PG-15) Fri. Thu, 200, 5-35, 9-15

827 Palm Arenuc, Justicial Beach (619-429-9-80) Bowfinger (PG-13) from 8/13; Inspector Gadget (PG); Deep Blue Sea (R)

IMPERIAL BEACH

NATIONAL CITY

Studio Cinema 3

2170 Coronalis, Improval Reach (e) 9-423-22 Bowlinger (PG-13) and Mystery Men (PG-13) from 8:13. Runaway Bride (PG-13) The Haunting (PG-13). Deep Blue Sea (R and Wild Wild West (PG-13) ESCONDIDO Carousel Cinema 6 200 5:15, 7:50, 10 20; Mon. Th. (12:25, 2:50, 5:15) 7:50, 10:20. The Blair Witch Project (R) Fri. Sun. (1:20, 3 ra. 7:20, 9:25; Mon. Thu. (1:20, 3 ra. 7:28; Russell (1:20, 3 ra.

City (R) from R(E). The Sixth Sense (PG-13): Inspector Gadget (PG). The Thomas Crown Affair (R): Runaway Bride (PG) UA Escondido 8

POWAY

Poway 10 Cinemas

Palace (PG-13) from 8(13) inspector Gadget (PG); The Sixth Sense (PC, 13). The Blair Witch Project (R) Deep Blue Sea: Dick (PG-13). The Iron Giant (PG) Mystery Men (PG-13). The Thomas Crown Affair (R). Runaway Bride (PG)

RAMONA Ramona Twin Cinemas 626 Main Street, Ramona (760-789-422) The Iron Giant (PG), Inspector Gadget (PG); The Haunting (PG-13)

RANCHO BERNARDO

Silver Cinemas

SAN MARCOS

San Marcos 6 Cinemas Highway 78 at Nordahl, Nan Marcon (700-480-8900)

Bowlinger (PG 13) from 8 (1) A Inspector Gadget (PG). The Haunting (PG 13) TI Blair Witch Project (R. Tarzan G.) De Blue Sea (R.; Dick (N. 13)

West Sim Marion Red at third authoria. It is a Marion Red at 1811 at 1812 at 1

NORTH COASTAL

CARLSBAD Plaza Cinemas

2565 El Cammo Real, Caribbad 1:60-729-711. Brokedown Palace (PG-13) from 8:15 Run-away Bride (PG), Mystery Men (PL-13). Tarzan (G)

Del Mar Highlands 8 Bowlinger (PC-13) from 8(1). Inspector Gadget (PG-13) from 8(1). Inspector Gadget (PG-13). Dick (PG-14). Deep Blue Sea (RC. The Iron Giant (PC). Mystery Men (PC-13).

Flower Hill Cinemas

26:80 Viai de la Valle, Lei Alla (e.19.7% SS)
Detroit Rock City (R) from 8/13. Brokedown
Palace (PG-13) from 8/13. The Blair Witch
Project (R): The Thomas Crown Affair R

ENCINITAS

DEL MAR

La Paloma Rocky Horror Picture Show (R. Fri. Mid-night 12:00: Windhorse (Not Rated) Sun

Wiegand Plaza R

City Refront 8 13. The Thomas C fair 18. The Sixth Sense 19. Witch Project 18. Mystery Men Runaway Bride 19. The Hauntin 10; The Iron Giant 18.

LA COSTA La Costa 6

Bowfinger Pt. 15 India 4 To Inspector Gadget Pt. Runaway Bride Pt. The Iron Giant Pt. The Thomas Crown Affair II Deep Blue Sea R., Dick Pt. 15

OCEANSIDE

Cinema Star Mission Marketplace 13 Bowlinger to Brokedown
Palace to Detoit Rock City
From S. The Suth Sense Des
S. Town S. The Suth Sense Des
S. Deep Blue Sea - The Bron Guart
Mystery Men - The Thirty
Crown Affair - Runsway Brinde - The
Haunting Town Inspector Gadget in
The Blair Witch Project

Oceanside 8

Thomas Crown Affair B. I. The Iron Giant The Blair Witch Project

Star Theatre Box Singer 19 10 10 100

Town and Country

Valley Drive In

Bowlinger 15 11 A Mystery I



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AUTUMN TALE



Calendar MOVIES

such a privage composition, code. And perhaps, the best on winds center of this move — a mething other than a mone; making making— to two exit at the late their point of decelerate in the evolution of lever at the most of the analysis of the extreme mode of handsom to the extreme mode of handsom to the extreme mode of the labeled wars of the extreme to the labeled with a second to the warsers, so staller the overgrowth. Cuttered, cheled, strangfelf with Lam Newson from Mexagon, "Natian Personal Season Mexagon," Natian Personal Season Mexagon, "Personal Personal Personal Season Mexagon," Department of the long 1999. And a Personal Like Liquid 1999. "And a Personal Like Liquid 1999." And a Personal Like Liquid 1999. "And a Personal Like Liquid 1999. "A Personal Personal Like Liquid 1999." AND COUNTED IN MEXAGON PERSONAL SEASON PERSONAL PROPERTY AND PERSONAL PERSONAL PROPERTY AND PERSONAL PRO

Parties — The Direct smallest version.

Though a may be bot for work operations on the dense life fined subset; core in a plodge of fidelity to the original fulgar Rice, the control of the company of the parties of t

"Does for the woods, what 'Jaws'

THE REAL PROPERTY OF THE PERSON OF THE PERSO

kept to shandlid, are written and per-formed in the capacit of a single-party to, methat af an across represence by rack and roller Phil Collins who pare the backs on Direct's downful filled into in-tration Brookhav caraptores. The time, size, the saving research of Pic could policies this is Tarrais trust, and later to decrossorly green. The toe Fundam and not New Val-wace of Boost O'Downell, in the vole of our of the decrease of the could policies the saving research on the dokes. As one of the vole of the could policy of the other solicies, a very like the could general other solicies. As Servous Nellie eliphant wocolly where the pleams transcent at the climatic moment of cross. With the could be solicies and the could be com-tained to the could be solicies and the partial go with the layer like a solicies. With College Line Christiane, Negli Handleme, Brass Bloods disrested by Kein Linus and Chos Book. 1999.

Chris Buck. 1999.

** (CAMMEL MOUNTAIN: MISSION VALLEY 20.
PARKWAY PLAZA 18. PLAZA CINEMAS, SAN MARCOS 6: VOGUE)

Tax with Mussolita — Decidelly west-tea and not so lot, ether; with filmuster Teano Zefficid solding forth from the bead of the table as a rambing taxontext, recurrencing the day of this youth among the properties of the sold and the solding tax Hortese (The sazaned both hards be-fore the fires of Bottell and Meshads be-fore the firest between the Bottell and Meshads be-fore the firest between the Bottell and Meshads be-fore the Bottell and Meshads be-toned the Bottell and Meshads be-toned the Bottell and Meshads be-toned to the Bottell and Meshads be-

on the rise of fascion and the slow uptake of decent people, operally derty del ludies of decent people, operally derty del ludies ("Musoolini is the gentleman is do makes the trains on in time"). The defit of the time is colded and quest letterally depression and time is colded and quest letterally depression. I be the desired of the long through the desired people delivered and to the desired and the desired people delivered and to the desired and the desi * (LA PALOMA)

The Thomas Court Affile — Needles to New Thomas The Water of the But see had diready as 1986. Early Philipses, the final lead of the Original, as thrown a small bear the montanctional role of the threst whereage. Here Places, meanwhale, inherits the demicining lead role — the in-terior was the contract of the "man given of a least the demicining of the "man given of a least three three three three three three 1930 million — with the added and "data materially institled" impedient of multip. Facts: Bloomath Pains Carry directed by Park Roberts Herm Special Carry (1998) Park Roberts Herm Roberts Herm Roberts Herm Roberts Park Roberts Herm Roberts Herm Roberts Park Robert The Thomas Crown Affair - Needless

shirted tawny stud (John Paul Pitoc) who catches his eye when he enters the same subway car in momentous slow-motion. or ecogimon for insaers, or ports of ear action for outsiders (pick up line at a gas bar. Where do you work out?), but these points get d'owned under a tounam of am acturishness. Tort spelling: Aaron's daugh ter, in the stock part of fag hag, was per

Twin Falls Idaho — Filmmaking debut of Michael and Mark Polish, real-life twins who play conjoined twins on the screen; with Michelle Hicks.

Wild Wild West - Just another megabudgeted plunder of an innocent in-offensive little TV series. The series, dating from the late Sixties when spy spoofs and Westerns were both thick on the ground. from the late States when yo spoods and Western were both this on the ground, when the work of the states of the HERE:

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Fast food often means you sacrifice quality for convenience. At Nijiya Market you don't. Al-most all the to-go foods its kitchen prepares are honest and only a little more expensive than other kinds of ethnic fast food. Nijiya Market does well because the Japanese have a strong take-out tradition. Even the common bento, or box lunch, is a revered folk-art. In Japan, mothbox lunch, is a revered tolk-art. In Japan, mothers who send off their chaldren with unappetizing or unimaginatively arranged bento receive written reprimands from schoolteachers.

I'm sure the women who prepare Nijiya Market's bento were never humiliated that way.

Market's bento were never numinated that was Their bento are pretty to look at. Their chicken katsu, or chicken cutlet, bento comes with feath-ery slices of pink pickled ginger, tidy cubes of scrambled egg, pale las y wheels of stewed lotus root. Their grilled salmon bento is also attractive — rosy salmon wrapped in its silvery skin stines on a feet of oritinant winte rice. In other bento the rice is decorated with black sesame seeds, or with a single salted plum at center— the "rising sun" motif of the Japanese flag. What I like most about Nijiya Market's fast

What I like most about Nijiya Market's Isast food isn't its presentation but its integrity. Much of it is home-style food that many Japanese eat for lunch. One of my favorites — something that Nijiya doesn't make every day — is onigiri. These triangular or oval cakes of steamed rice are filled with pickled plums, or salted salmon, or a few with pickee piums, or safees saintin, or a rew bonito flakes and are wrapped with a strip of toasted nori, or seaweed. You cat them just as they are, without sauce or garnish, Nijiya's are clean-tasting enough that they remind me of the ones 1 schlepped along when 1 visited temples or waterfalls when I lived in Kyoto as a very young

man.

Because I've eaten so much Japanese fast food, I can say Nijiya's take-out sushi is a bargam. This isn't funtastic, sushi-chef su-hi, but the women behind Nijiya's sushi counter are meticulous and use fresh fish and competent ushi rice (only once or twice has it been gummy or dry). On good days Nijiya's sushi is on par with that served in many local sushi bars, and it's always much less expensive. Even on not-so-great days, Nijiya's sushi is far better than the prepackaged stuff you find in supermarket deli cases and the weird, leaden rice-lumps CostCo



When you go to Nijiya and peruse the re-frigerated case holding the box lunches and sushi, look to your far left and you'll see packages of noodles. Zaru soba, the dark ones, are made from

noodes. Zariu sous, the daris ones, are make from meant for six the bushwarks. You may be supprised by childed noo diles, but that's how you ent zaru solu. In Japan. it's a gented summertime dish and the noodles are traditionally served in square bamboo baxes with slatted bottoms, or on baseketwork plates, At Niivia, Ah. ketwork plates. At Nijiva, the

noodles come in a plastic box with a small cup of clear, cold dipping sauce. In one corner of the box you'll find a blob of wasabi and a mound of minced green onion, which you mix into the sauce. This isn't ideal zaru soba — the noodles sauce: This isn't tideat zaru soule — the nootines then to clump together, manipulating them with chopst.cks from box to sauce to mouth is nerve-wracking — but it's a fair approximation of the read thing. For \$2.99, you can't complain. You can complain, however, about Niiju's hot foods. Sweating in steam trays, stacked unstanding the properties of the

der heat lamps, they remind me of institutional

Japanese food, which, because Japanese cuisine relies on freshness, is probably some of the worst institutional food in the world. Tempura wasn't meant to sit hours under a heat Jamp. "Beef

powns and cincken downs were, as tat as I mi concerned, never meant to be eaten. Yet you see folks, mostly white, lining up to buy, not to mention eat, Nijiya's hot foods. Snicker as you pass these dupes on your way to the box lunches and sushi.

box lunches and sush.

As you snicker, you might as well continue
on to choose a dessert. Nijiya has a nice selection of the sweet bean paste-filled rice cakes that
Westerners find unpalatable. I happen to like
their tender elastic texture, but I don't kid mytheir tender elastic texture, but I don't sid my-self that getting you to try one is anything other than futile. You might be surprised, however, by on pan, a sweet bread-roll filled with sweet bean paste. An pan'is no eclair: if s a good example of digath, the cheap, popular sweets eaten every day in Japan.

This ordinariness is what makes Nijiya fun.

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WHAT THE STARS MEAN:

(None) Poor to satisfactory

** Cond

** Very Good

** Excellent

*** Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

The food gives you an inexpensive experience of how and what most middle-class Japanese eat, and it's an experience that chidren would enjoy. (Betto, with their bright colors and numerous compartments, are coste. Happy Meals.) The sush and betto are reliable and authentic, and out can eat them, where on down one like soil. you can eat them where and when you like with-out removing your shoes.

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The plan was to go loaded with a secret peanut stash and stuff them down when the waiter wasn't watching.

uf. It is exactly the language lesus spoke, at changed in 2000 years. I speak it also.

But the best laid plans. I run walking toward the Hub past a bunch of CHP officers and U.S. Marshals and security officers.

at his mora's restaurant. ED BEDFORD

hould have known. When the "small" salad out, it was the Full Monty, even though urry deal. It was a large earthy-colored oval a plate loaded with lettuce, onion rings, to stokes, accumber, yellow pepers, and olives, the other cook, brought a plate of warmed treat to go with it. I renembered this genity from the Gulf. No no. Not the war, Just Barrentine. imming around. Way back.

oming around. Way back, oming here was impulse, as usual, I was ering down Sixth to E to the Hub market a lousy pack of peanuts. I need to sneak with me to the bar where I'm meeting loc, has no snacks to help your beer go down, to be a top to the proper of the property of the con-

ou met Jesis, he would probably say to you
ushhous?

"Its Aramus," says Ray. "It means, How
out it is exactly the tanguage Jesus spoke.

"It is exactly the tanguage Jesus spoke.

"It is exactly the tanguage Jesus spoke.

Reconser and "I man fine".

I have speeds A rabbe, Talling and the speeds and the

Fifth. It's so off: Broadway when seed he me imbuckthere. But the seed he me imbuckthere. But the means Vercheked, bit he the Part of Grill or the "Southern French" Vignola Artons the road why the Kamada, they reasy past my budget.

See "The King" Shish Seed of the Medical State of Arabic? It's marinated tenderloin "rotisserie broiled" with rice and salad, \$4.50. Or, you can

1 can't believe the prices. I take a peek inside.
Walls are fairly bare. White and maroon. Looks like two shops thrown together. The odd Wilder-

got maroon fabric table cloths! Linen napkins! Soft cushion chairs! All my fetishes taken care of! I wander in and sit down. Couple of guss are waiting at the counter for take out. Apart from that it's me and KIOY playing "It Takes Two.

Ba-aby!"

Kose comes bustling out. Guy's asking her for a Philadelphia cheese steak, with bell peppers, onions, and "tons of melted cheese." \$3.99.
"I'll pay for extra cheese. I'm from Boston," he in pay for extra cheese. I'm from Boston," he says, Robert, Plumber, Been working sun, e five this morning. Can't make it home without something. "Far as I'm concerned, this place is it. Nearest thing to East Coast phillies." I'm just about to order the \$1.99 burger and fries, when I see the word 'curry,' Vegetarian

curry, served with small salad and Basmati rice \$4.99. Why not? It'll line the gut better than peanuts for the Point Loma stout Joe wants me

comes, and heated pita bread with it, it fills me up. Then my curry — one whole eight inch oval plate for the saffron Basmati rice inch oval plate for the saffron Basmati rice, and another for the curry piled with grilled tomatoes, mushrooms, onions, carrots, and broccoli. They jostle for the deep end of the pool of reddish sauce. I upend half of it onto my yellow rice plate. And by the time I am

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I should be drinking and what I should replenish and things like that. There's not a person with a large cellar who hasn't regretted some of the wines that were in the back. So began his ca-reer as a cellar consultant.

Besides advising on drink-

his own temperament and the de-

to last ten plus years, top-growth Bordeaux, Grand Cru Burgundy, the chic boutique Cali-

o me," says WineSellar wine buyer David Derby, 'the joy of a cellar is to have seen the evolution of a wine from whatever beginning point you jumped into it on though just development. I have a different relationship to one of my '88 Bordeaux that I beauth on futures than and blot.

bought on futures than an old bot-

bought on futures than an old bottle that I just went and bought.
With the latter!, Hawent felt that
age.

David got serious about his
own cellar in May of 34. After
varsot opening and clouring base
ment windows to entite and stray
cool evening air, laying ceramic tales about his
bottles, and drapped those times with cloth, he built
better, and drapped those times with cloth he built
staters counted unit, and smilled as his home frow
a turn counted unit, and smilled as his home frow
the stray of the butter summers in its
time these base
taken a long pri
taken was hit with one of the hottest summers in its

history. His collection would not be cooked.

As his wines began to reach maturity and so require consumption, the happy souls who joined him in this work began to seek his advice regarding their win collections. "Some people go into their cellar twice a year — Christinis and Thanksgiving. They would say, 'David, I have David balks at this shopping list of status wines. "I could build a cellar that I would love, or a cellar that would impress someone, but it may not necessarily be the cellar that's going to bring them the most satisfaction. The problem is, people want something, but they don't want to do the want someting, but they don't want to do the work that's required." I share his hesitation; it smacks of borrowed enculturation, as if money could buy expertise. It can't. Example: "I have a guy that buys only 95-point

Example: Thave a got that bursonly 95 point wines. Or more than one occasion, he read the review, saw the number, bought the wine. Six months to a year goes by, and he finally gets around to trying that special, great wine, and he finds that he doesn't like it. The advantage of those wines a that they're generally very sellable, but it probably would have been just as wise to use his money to much have sines he studies tasked.

use his money to much as we been just as wise to use his money to purchase wine he actually tasted and liked and then put away.

"I want an active participation. I want them to be involved in their cellar. I can set them up with the first three or four hundred bottles.— Besides advising on drink-ing and replenishing. David found himself called upon to do the ini-tial stocking, and here he encountered a conflict between that's enough to carry them through the first year VLICKONA
is son temperament and the desires of his customers. Most
people don't want to wait. By the
time thee have the mone to have this cellar, it's
taken a long part of their life. They want this great
cellar and they want it now, and they want you
to give it to them. They say, I want the best wines that's enough to carry them through the first year or so. I like to go back in a year and say. What have you drunk? What did you like? What did you not like? I'try to give them enough to get started, to show them the hobby, show them the skill, and have them take it from there. I won't do it for them; when you have children, you don't do without having an idea of what they like. Most of them are talking about most like, arost of them are talking about most to a hundred dollars a bottle on average. That's not because I recom-mend it, but they say. I want wines that are going

their homework. You show them how to do it, so that they learn."

David admits that his adherence to principle on this point has cost him some customers who just want someone to get the good stuff and put

it in their home. They'll taste differently in their then their home. They if laste differently in their home than out—it's the old idea of the great wine we had in Europe. 'Well, you were in Europe, and everything was great.' At home, 'they're more relaxed. This is where their wine is going to be, these are the glasses they'll be drinking it from

"The first tasting is to get an idea of the gen-eral style of wine—very basic, very broad. For they like white or red? Are they looking for things to drink over the next five years? Ten to fifteen years? What I pour depends on what they say they re looking or, but not entirely. Once, a per-son said, 'Oh, I like a mee dry white wine, like a Chardonnay, 'So I poured a Sonoma Chardon-nay, some French white Burgundy. I did some with real heavy oak and malolactic fermentation, and one that was mostly | made | in stainless steel.

For variety, "I slipped in a Riesling and a Gewurztraminer and a Viognier, and those were the person's favorites. The Chardonnay they called bitter." Further proof for the adage "People talk dry but drink sweet," and a good argament for

dry but drink sweet, and a good argument for tasting before stocking.

So, 'the first tasting is to determine the style. The second is usually comparing young and old. Often, if people buy a 20-year wine, they drinks bottle and say, 'This is awful, 'Losy, 'Yes, it's re-ally not very good now. Post, for example, I think is no fun to drink when it's young. But when it's 'Described here.'

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Patagonia
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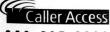
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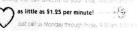
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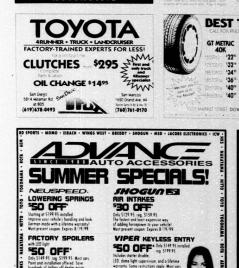
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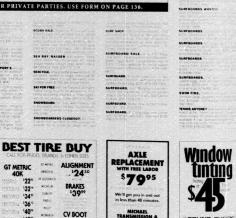
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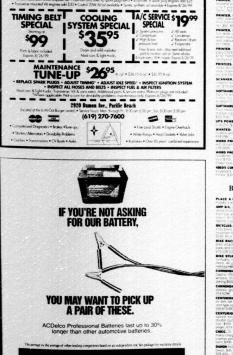


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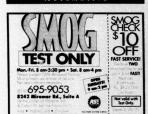
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Kid

Stuff

kids. Just me. All four kids. We are

vacationing this year with m husband Jack's brother Mark, sister in-law Katy, and their seven childre

in a lake house in the northern Seattle suburb of Lake Forest Park.

lightning lit up the sky and thunder

take a week off work."

involuntarily flinched each time

heard Johnny holler.

When I stepped up to the counter, the smiling blonde customer-

suburls of Lake Forest Park.

I hate to fly. I get especially nervous during take-offs and landings. The last time I went on an airplane, Jack and I took our kids to vist I ack's parents in Obio. We had only three children at the time. I nursed then-infant Lucy while Iack entertimed however, all Annals and "You're traveling with three children today?" she mercumarti many: see asked as though some mistake had been made.

"Actually four." | answered. "Myself, three children, and minutes later. "Chew this while we entertained two-year-old Angela and four-year-old Rebecca. We changed four-year-old Rebecca. We changed planes in Chicago. After reboarding for our final leg, we sat on the tarmac for 2 hours and 45 minutes while

ingitting it up the sky and thunder rattled the plastic airplane windows. I vowed never to fly again until my kids were old enough to comfort me if I had an anxiety attack.

This year when we made our travel plans, Jack told me, "I can only

"And is that John now?" she

"That's okay," I said. "I'll fly up a asked "Yes "Lanswered "Sorry" A few minutes later, Jack kissed

two-and-a-half-hour flight. How bad

"Are you sure you want to fly by yourself with all four?"
"Sure," I answered. "It's only a

us all good-bye, and we got on the plane. Reoecca and Angela bounded down the aisle ahead of me. "Is this

Tuesday morning when we got to the airport, I began to sense hos bad it could be, lack stood with the girls by the terminal window looking out at the runway. I waited in line to check in at the gate. Thirteen-month-old Johnny toddled around the waiting area smiling and waving at other travelers. When Johnny strayed too far. lack ran after him, nicked him up, and carried him back to the window. Every time Jack caught him, Johnny let out a blood-curdling shout of frustration. The hair stood up on the back of my neck, and

"No, sweetie. Let's wait until we take off. Just relax for a little bit."

service representative took a look at my tickets. When I reached down to flush the toilet, I banged Johnny's

take off," I told them. "And keep

an infant." "Oh, my," she said, writing the

"Oh, my," she said, writing the worlds 'and inflam' on my ticket in boild black mk. 'And what is the inflam's name?" ['lofm,' I said as one of Johnny's "lofm,' I said as one of Johnny's conditting shricks filled the strength of the said of the sa

to take off, I gave Johnny a bottle. He fell asleep in my arms. I relaxed a little and prayed he'd stay asleep for the rest

our seat. Mommy? Is this it?"

The moment we sat down Rebecca asked, "Can we play our

games now, Mom?"

"Here we go." I told the girls as the plane accelerated and left the "This is fun," Lucy laughed and

By Anne Albright

our seat, Mommy'l 5 this it?"
"No, just a little bit further."
"No, just a little bit further."
"No, in a little bit further."
"No ever a little bit further.
"Subject of the little bit further.
"Subject of little bit further.
"No every subject of little bit further.
"Subject of little bit further.
"No every subject of little bit further.
"Subject of little bit further.
"No every subject of little bit further.
"Subject of little bit further.
"

Angela announced "In a minute, Angie, We can't get

"Hang on

light blinked, I grabbed Angela's hand and headed toward the bathroom Johnny stirred in my arms. Lucy began to sob in her seat, "I'll be scared

1 gave the girls gum to chew as "Mommy," An me pulled away from the gate 20 me, "I need to go now "Mommy," Angela reminded

nic, "I need to go now."
Lucy came with us. In the tiny
bathroom, Lucy stood with her face
pressed against the sink while Angela
balanced on the seat and I held
Johnny, When I reached down to
flush the toilet, I banged Johnny's head against the faucet. He woil

buckled Appela's and Lu belts and clicked mine shut seconds later. I felt the bump

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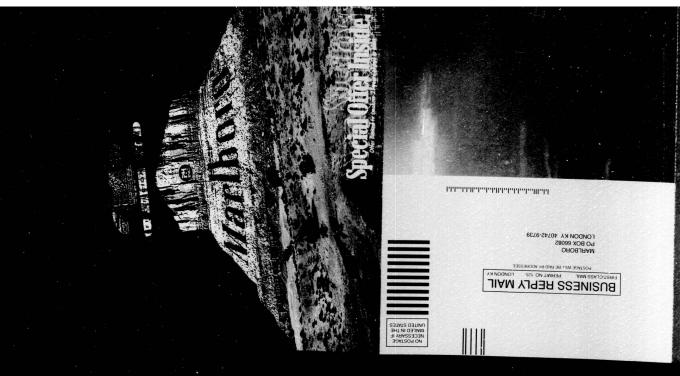
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