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LETTERS

to the contents of the Reade you may phone them in by call-ing 619, 235-3000, ext. 460; ad-dress them to Letters to the Ed-itor, Box 85803, San Diego CA 92186-5803; or e-mail them to 22180-3805; or e-mail them to letters@sdreader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

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Roger Pyes San Diego

Tease And Kill In Poor Taste

I have found your paper to be a wonderful source for cultural events in San Diego, and as a patron of the arts, I thank you for providing this service each week. Your listings are always extensive, and I enjoy reading your articles. I would, however, like to

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Paulina Beaurovre

He Dreams Of A Less-Harsh Duncan

I greatly admire Duncan Shep-herd's writing ability and his inexhaustible capacity to analyze the cinema and dispense noteworthy criticism on it. In-deed, much of what he says yields tremendous insight into the moving image, and reading the reviews is often more enthe reviews is often more en-joyable than watching the films themselves.

However, I've recently found it demoralizing seeing how harsh his reviews truly are. Briefly ex-

amine the capsule reviews of movies now playing and you'll immediately notice a contin-ual, almost completely unin-terrupted chain of single-column ratings, many of them the dreaded dot of despise. I can understand his distaste in much of modern cinema, see-ing as how most Hollywood

movies these days adhere to a movies these days adhere to a one-dimensional formula that hardly goes anywhere. It's frus-trating for anyone who views film as an artistic medium more than an entertainment medium (or as Robert Altman might say, with a lot of what comes cut. Yet I refuse to concede that mainstream cinema is totally devoid of quality. In many ways

it provides concrete statements about the current condition of popular culture and com-mon sentiments. Granted. American Pielacks any notable directorial style, but it approaches a common issue siveness takes a fresh perspec-tive and adds a more human-ized element to sex. It does that in several ways - first, by mak ing light of common adolescent awkwardness, and secondly, by awkwardness, and secondly, by having the character who actually falls in love with someone not have sex with her. I watched it and felt that it actually discouraged the reckless sex normally glorified by TV shows such as Friends or anything on MTV And Austin Powers 2?1 though it was delightful most of the

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Brad Guttine St. Louis, Missouri

Reader

August 26, 1999

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Jeff Smith reviews a world premiere at Lamb's ...

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Brad Guttine.

St. Louis, Missouri

And Austin Powers 221 thought

Reader

NEWS & FEATURES

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Marxists descend upon Mission Valley:

San Diego's Persians find a home in Balboa Park

and City Lights shorts

Last Light

City Lights

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Moonlit roses give Anne Albright pause.....

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An archive of City Lights stories can now be searched on the Internet

Death business A San Diego company specializing Death Business A San Diego company specializing in scattering certainton ashes at sea says business is up since the Kennedy family deposited the cremated remains of John E. Kennedy, Jr. Last month off Martha'. Vineyard, Anya and Ken Shortridge, who run Askes on the Sea, say that hits on the company website jumped from 150 times a week prior to July 17 to 450 afterwards. "My husband and I were jus talking about this," Anya told the magazine Death Care Bus ess. "I really think that IFK Ir, was looked at as such a good. ness."1 really think that JFK Ir. was looked at as such a good, humble man that his family's decision to scatter his ashes at sea...will make scattering at sea more popular." The Short-ridges company handles all details of the ceremony, and ashes can be mailed in. "We videotape everything, especially the unattended ceremonies." Anya told the magazine. "Anyone unattended ceremonies. Anya total the magazine. "Anyone can request [the tape] at any time"... Sign-on San Diego, the website of the Union-Tribune, ran into a boat of bad timing two weeks ago. Just as a new advertising campaign for the site was breaking on local bas-stop shelters, one of the dectrified knocks shorted out and electrocuted an innocent bystander. The ads proclaimed, "We really know San Diego

Super bill A big San Diego law firm is drawing the outside lawyers to handle state business. Luce, Forward, outside lawyers of annale state dustriess. Luce, roward, Hamilton and Scripps billed the state for about \$1.5 million between 1996 and 1998, for "work involving investments by state retirement systems in California. That's the highest amount of any out-of-state firm," reports the Dayton Daily News. The Luce bill was second only to the Columbus, Ohio firm of Vorys, Sater, Seymour & Pease, which charged the state \$3.2 million, according to the paper ... The Pentagon is trying to find hundreds of millions of dollars of excess senstive military equipment that were shipped off for disposal but later lost track of, according to the magazine Defense Weekly. A study by the House Armed Services Committee re-ported that the lost loot included two shipments by the Navy to San Diego of a "sensitive wiring assembly used for en-

Crash and burn A record-setting \$30 million set Crash and Durit A record-setting 50 milion settle-ment between a United States-based manufacturer of cloth-ing in Mexico and the families of 14 Mexican workers killed in a contpany bus crash in it sitting well with Luis Alberto Pelayo, director of the Maquiladora Association in Tijuana, the nation's twin plant capital. The company bus had run nto a ditch, overturned, and caught on fire en route to work n lune 1997. Fourteen sewing-machine operators were killed in June 1997. Fourteen sewaig-machine operators were kineur and 12 others injured, according to the Houston Chronicle. The Salant Co. of New York settled the case after a trial in Ea-gle Pass. Texas, and there's the rub, according to Tijuana's Pelavo. 'I think that the cases that happen in Mexico should e tried here in Mexico," the paper quoted him as saving thino Limings, U.S.A., a San Diego outfit that makes plasti s for the beds of pickup trucks, is causing a stir at coverings for the beds of pickup trucks, is causing a stiff at the Indiana State Fair. But the ruckus is not stiffing well with the company's competition, It seems Rhino locked up exclusive exhibition rights at the fair for three years by paying a \$51,500 fee. "It's really very upsetting" competitor Michelle Hutchek told the indianapolis Star. "What it boils down to is that they're some use transamposes seat. What it boils down to is that they re solocking free enterprise. They're not giving people a choice." suffering from lung and brain cancer, a former star of the NNBA's Houston Comets returned from a Tijuana cancer last week to enter a Texas hospital. The condition of Kim Perrot. 32, was said to be serious

Stomping on Stamper Ex-San Diego cop Norm Stamper is still in hot water up north. Stamper, now police chief of seattle, has been the target of an ongoing investigation into his manage, cent style. According to the scattle Times. 'a stinging report to be delivered to Scattle Maroy Paul Schell later this month will contend that Police Chief Norm Stamper became dissonmented from the daily operation of his desurtment, leading to serious breakdowns in internal invesgations." Some blame Stamper for interval oversight failures that allowed homicide detectives to steal \$10,000 from a dead man's belongings in 1396 and hide the theft with assistance

Contributor: Matt Potter

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.



Painting the Town Red

By James B. Kelleher

Three years ago this summer, when the Republican National Convention came

have a large progressive move

ment, the DSA chapter is a factor in the progressive movement here. We're bigger fish in a little

pond." Shore, Ertle, and Franco,

members of a local chapter with

about 120 members, insist the

confab won't be anything like the carefully orchestrated, me-

dia-driven Republican event of three summers ago. For starters,

the general public is invited to

attend the event, where spon

to be as prevalent as brown suits and bad comb-overs at the GOP

fully scripted conventions, says Franco, a third-grade teacher in

East San Diego and a member of the group's national political committee. There will be a lot of debate. When chapters feel

like they're underserved, or

taneity and silly protest pro

to town to nominate Bob Dole and try to breathe life into the GOP's blue-lipped effort to reclaim the Even though San Diego doesn't

White House, San Diegans witnessed wishful thinking from one end of the political spec-trum. This fall, they'll see it from the other end.

For four days in mid-

November, the banquet halls and breakout rooms of the Handlery Hotel & Resort in Mission Valley will reverberate with dewhen the Democratic Socialists of America, the country's largest organization for unrecon structed, unapologetic Marxists, gathers here for its biennial na-tional conference. Socialists? In San Diego? The

military town Dick Nixon called his lucky city? What are they

thinking?
"Basically, it was our turn," "Basically, it was our turn," says Herbert Shore, an SDSU physics professor and demo-cratic socialist member helping to organize the event along with fellow members Jeanne Ertle

come up on the floor. It's no-holds barred."

For anyone who remembers and Virginia Franco.
"The convention is held every other year, once on the East
Coast, once in the Midwest, and the GOP gathering, the socialist get-together promises to be a study in contrasts. In 1996, once on the West Coast. That's the cycle. It was the West Coast's when the Republicans rolled do it, and we thought about it

National Review In 1999 when the reds roll into town, it will be bone bracelets, dreadlocks, and

And what will the help at the

Handlery (chosen, Ertle says, be-cause it's a union hotel) make of all the "Free Mumia" T-shirts? Founded in 1983, in the middle of the Reagan adminis-tration and just six years before Germans dismantled the Berlin Germans dismantled the Berlin Wall, the party is the American affiliate of the Socialist Interna-tional, a worldwide association of left-wing organizations that includes some ruling parties, like Britain's Labour Party, as well as

Owens (D-NY), are members of Instead, the group cries to implement its socialist vision by lobbying the Democratic Party nity groups and labor unions. The organization's goal, accord-

Nicaragua's Sandinista National Liberation Front. But unlike many of its coun-

terparts, DSA remains firmly on

the fringe. It claims fewer than 10,000 members nationwide

and doesn't even run candidates in elections, although some pols, including former Rep. Ron Del-lums (D-Calif) and Rep. Major



Through the Flames

By Abe Opincar

he first thing you notice about Iranians is their language. Farsi is filled with soft a's, like the a in father, and sh's, as in shore.

no hope of ever returning to pears in shoma, meaning you, and in suffixes indicating possession:—ci., for his, bers, and its, —cishan for their, I. Nan, bread Nimeshan, their bread about Farsi; Sh" also appears in many

"When I was in elementary

prepositions. From a distance, school," remembers 22-year-old Farsi speakers sound as though Ghazal Badiozamani, "I'd come

North Carolina. Estakhry is a small woman

who wiggles in her seat when she talks about Persian culture Mention the 14th Century poet Hafez and Estakhry's delicate hands shoot into the air, "Oh, my! Hafez' Our greatest poet.

Don't speak to me in English." read the verses to see if they ofshe'd say. 'Speak to me in fer some insight, some answe Farsi."

Badiozamani just graduated You'd be surprised at how often

from Stanford and will attend the London School of Eco-nomics this fall. When she was Estakhry comes from Shiraz a city in southern Iran famous for poetry. Hafez lived and died a little girl her parents sent her there, as did Saadi, another great to study Farsi at the Iranian Persian poet. Estalihry thinks, School of San Diego. Shahri Es-takhry Aghassi established the school in 1987 after she'd but does not know, that many moved to San Diego from speaks of Shiraz with longing but she says "There comes : but, she says, There comes a point when you realize how happy your children are in America, when you realize that

Farsi classes and Persian history classes for adults. This is how the Persian Cultural Center grew out of the Iranian School

sors six or so cultural events poetry readings, Persian classical music, guest speakers.
"Tam, of course, most p, oud
of our students, of the children. Of all that have graduated from our program. I can't think of a our program, I can't think of a single one who hasn't gone on to obtain at least a bachelor's de-gree. Almost all of them are proyour children are American, and you understand that this is now fessionals — doctors, dentists, engineers, computer scientists.

tional Persian dance. We have sian Cultural Center mailing list. Each year the Center spon-



they're lulling a tired child, home filled with news. Things "Shhh, shhh, " l couldn't wait to tell my

Shhn, shhn, shhn.
Listen closely and you might hear a few words you recognize. Farsi is an Indo-European language: madar, mother; pedar, father; baradar, brother; dokhtar, daughter or girl. There aren't enough familiar words for an English speaker to under-stand Farsi conversation, but its sound is seductive. You can understand why Iranians who've speak Farsi, 'But Mom!' I'd say.

THE DIE OH

mother. I'd run through the front door, and I start talking to my mother in English and she'd say, in Farsi, 'Wait, Stop, I can't understand what you're saving. Tell me in Farsi, I'd get so angry, so frustrated, because I knewshe spoke and understood English. My parents were adamant that my sister and I

J. MRONE DEM

PILLARS OF THE COMMUNITY

Fvery Iranian knows his poem They're so, so beautiful, If only you could understand them in the original! The man who cleans the streets, intellectuals, rich, poor, everyone has memorized some Hafez. In Iran it's common to keep a book of his common to keep a book of his poems by your bed. It's like a custom. If you have a problem, a question about your life, you open the book at random and where your finger lands, you

your home. You're not going back. Iranians, you see, who've come here have gone through a revolution in their heads and the Iranian School of San Diego came to me one day when my daughter called to speak to be

grandmother, my mother, in Iran. My mother told her, 'Lis-ten, phone calls are too expen-sive. Write me a letter.' My daughter couldn't read or write Farsi. The idea of giving her time, very busy with work, So I out up a little note in a Persian put up a ittle note in a Persian supermarket in Pacific Beach announcing that I was thinking of organizing Farsi classes for children and that interested parents could meet with me on Saturday at the All Hallows library. I don't know what I expected, but 80 people showed up. From

"Very soon we had a board of directors - wonderful peo ple, professional people — who wanted to donate their time to the project. We started our classes at All Hallows and have moved around from various locations ever since, renting class-rooms from public schools on Saturdays. So far, more than 1000 children have attended our classes, kids from every kind of Iranian background - Muslim. Farsi, but we also teach tradi-



Estakhry has a point. Only one in ten Iranian immigrants holds a blue-collar job. In 1980, the last year for which statistics of this kind are available, 40 per-cent of Iranian immigrants held a bachelor's or advanced degree — a percentage twice that among all other foreign-born immigrants, and two and a half times as great as native-born

Americans.
"In that respect," says Badiozamani, Estakhry's former pupil, "I guess I'm pretty typi-cal. We came here when I was two years old, and among the Iranian families I grew up with in San Diego, it wasn't a quetion of if you were going to col-lege. It was which graduate deenter a profession. To become a doctor. Even I did two years of and had to have a blood test. I had to be literally dragged so long, that every doctor and nurse in the clinic came run ning into the room to see what

It's hard now to imagine for diozamani screaming and ar-ing. She's a lithe, self-assured, pretty young woman with large dark eyes that shine when she talks about her move to London

ing to its manifesto Where We

ingful work, a healthy environment, sustainable growth, gen-der and racial equality, and

and, is "to achieve equitable

Reds

around the country are expected to attend the San Diego con-

ference, where they'll elect a

new 24-member national no

litical committee and set the

party's agenda for the next two years. Cornel West, the Har-vard professor, and Barbara Ehrenreich, the author and for-

About 200 delegates from mcr Time magazine contribu-ound the country are expected tor, are among the leftist lumi-

naries expected to address the

faithful during the weekend.

Gloria Steinem, an honorary

chair of DSA, is not expected to

the central topics of this year's conference, shore says, will be the evils of economic global-

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Next to the Republican contions like that "says Shore "and tions like that, says Shore, and individual chapters can take them under guidance and if they like them, they'll pay some at-tention to them. But if there's a

Next to the Republican con-vention, a mammoth event that attracted 1990 delegates, 6000 delegate alternates and guests, as well as 12,000 members of the media, and required 2000 cops

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ratic socialists get-together will e easy to overlook — or ignore. But life as an American so-Ten years after the fall of comunism, it can be downright depressing, too, says Franco. The biennial convention recharges the party's activists, who can sometimes feel irrelevant in a world where even the Chinese mmunists are crazy about tocks and bonds

"I think even [author and DSA founder] Michael Harring-ton was demoralized by the whole thing," says Franco, whose personal low point may have come a few years ago, when her daughter begged her to read Rush Limbaugh's book.

won't all be pep talks, politicknight, a kind of Socialist gala open to party members and the open to party members and the public. Tickets to the event, which will take place in one of the Handlery's banquet halls, will be about \$30 a head. (Tickets to a similar event hosted by the Republicans at the Embar cadero Marina Park South cost \$1000 three years ago — and about 6000 people ponied up to

There will also be a youthoutreach rock concert (all they

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"We're not a big organiza-tion and never have gotten to the levels Harrington thought we would.... It's been be a diffi-The San Diego meeting

rington and Today's Other Amer-ica: Corporate Power and In-equality. Harrington, the author of the 1962 classic The Othe America, the "Silent Spring" of Socialist Organizing Committee, a left-wing group with strong ties to the Democratic Party, with the New American Movement, an offshoot of the Students for a Democratic So-ciety, Harrington died in 1989. Although the group doesn't expect a lot of media attention, the conference of the co

he conference may generate ome news. For starters, it will vention since Horace Small took the reins of the socialist group. Small an African-American, is a product of the party's Philadel-phia operation, one their most radical.

Already, Small is pulling in his own direction. Although globalization is supposed to be the primary theme of the November event, Small told Shore and other local members during a recent visit here that he wants the conference to look inward, too, a request communi-cated in the local chapter's monthly newsletter, San Diego

screening at a local theater of a

new film called Michael Ha

"Not to grapple with the question. Where will we be and what will we be doing a year or two years from now?' is to con-

demn DSA to shrink and die. the newsletter says, "Small was brutally frank that the Left as a whole is in trouble. Failure, he says, is not an option."

great political theater at this year's event. Through a schedul-ing coincidence that has the party delighted, Commerce Sec-retary William Daley's "U.S. Trade Education Tour" will be passing through San Diego du passing inrough san Diegotali-ing the conference to tout the advantages of increased global trade. The democratic socialists, which believe current trade agreements threaten American iobs and encourage the ex-

ploitation of foreign workers, is already printing the picket signs. "We'll have a couple of hun-dred of the most active activists protest, says a laughing Shore.

among some groups on the right that the group has infil-trated Capitol Hill. The rumor rated Capitol Hill. The rumor apparently began when some one noticed that the party's web-site (www.dsansa.org) has links to the website of the Progressive Caucus, a group of about 50 left-of-center Democrats in Congress, including Bob Filner (D-Calif.), that the DSA lobbies

from time to time. earlier this year when Frank Llewellyn, a member of the party's national political com-

talk about the organization. His appearance generated "a lot of hostile callers," says Franco, who demanded Llewellyn "name names." When he told the audi-Why would I go there? To a ence that the party was only loosely associated with the Pro oice, where you can be arrested ssive Caucus and that only for wearing makeup? I may be from Iran, but I'm not from the country that it's now become No. There's no place for m there. My father went back in: Llewellyn responded by en-couraging doubters to come to recently, and I begged him no to go I knew it would break bu art. He was there during the student protests, and he say how the students were beater ing," says Franco, who admits they haven't even thought about Everyone he talked to there was security. I can't imagine we're going to have riots. Then again,

Flames

married until you're 40, there's no reason for you to start dating now. So, when I was in high school, I didn't date. I didn't go to the prom. Not to be able to have that choice was hard. But without dating. I was able to have friends from high school who now say, I wish I hadn't been so caught up with boys. With who liked me and who didn't. With dating, I wish I'd

spent more time studying."

While at the London School

and perhaps Israel. She has no

without hope. None. They're completely nihilistic. It did break his heart. He came back with a bleeding ulcer. I have no

Forty-nine-year old Rez. Khabazian has no plans to visit Iran, either. Tall, lanky, with long graying hair, Khabazian, like many Iranians, is hard to place ethnically. He could be Hispan or East Indian. His accent, to which is very slight, is difficult to define. He left with his wife Raised in Teheran, he w studying horticulture in Shira when the Shah's governmen

ily. Of my entire extended fam

CITY LIGHTS

people think

"It was only after Heft home when I was 18 that I could begin to study music. I had wanted to learn the violin, but to religious

people, secular music is a sin. The violin was an instrument of

the devil. My family would have never allowed me to play it. The funny thing is that when I first

came to America. I went to

Texas A&I, a private university

in Kingsville, Texas. It was very

in Kingsville, Icxas. It was very inexpensive. There were about 1000 other Iranian students there, and 900 of them were re-

ligious. They were from lower-class families, and they came to

thought it was a wonderfu

thing. They wanted to go back to Iran. Secular Iranians were

definitely a minority. We were afraid to speak out. Here I was in America, with freedom of

speech, and I was afraid to eak out against Ayatollah

Texas for long. Shortly after I finished my degree, a friend from

ished my degree, a friend from San Diego came to visit and he said. What are you guys doing here! Move to San Diego! So we did, and it was here that I began to get involved in Iranian clas-

ical music. I began to study the

etar, which is a four-stringed

traditional instrument. In 1984, I and six other people who played traditional Iranian in-struments started a group called

Darvak - it's the name of a

bird who sings before it rains. Since 1984 we've gotten to-gether once a week and prac-

ticed. Twice a year, in conjunc-tion with the music depart-

ment at San Diego State, we

"I have my own landscaping usiness, and that allows me to

devote two days a week to my

music. For me, traditional Ira-

music. For me, traditional fra-nian music, playing it, is a kind of prayer. I don't even associate it very much with fran, with the place or the people. It's not painful for me to play it. The

music is, I think, very universal. It's a way, a nonreligious way, of experiencing God. "For the past three years I've

"We didn't stay in south

of Iran, there were only about 500,000 people like me, people who'd made the transition of oming from an exclusively re alar one. Because I came from me to live under a religious gov rament I knew how narrow minded religious people could be. I knew that using religion to run a government, a country, simply couldn't work. There who'd been opposed to the Shah's government — who were optimistic about the rev-olution. They thought religious leadership would be only a transitional phase. But these people came from educated, secular families. They had no contact with religious people. They didn't know how religious

Jolla Museum of Contemporar Art. From there, I hope, it will Estakhry is excited about it." She is. She's also excited be

timent, she sees the House of Iran as a victory. "You must understand," she

says, "the attitude toward Iranians when we first came here. The revolution. The hostage cr sis. People thought we, who'd fled the revolution, were all ter-rorists. We were all suspect. Now, I think, finally, that's all behind us We're Americans We fit in Like other nationals we'll have a little house in Bal-boa Park. Some local Iranian didn't think it was a good id They were afraid. They didn't want Iranians to be too visible I tell them not to worry about

pects of Iran. "I was on an Iranian televi sion show recently, a cable-ac-Suri. It's a very old, pre-Elamic holiday, and one of the things we do on it is build a fire and jump over it. It's for good luck, for purification. People were de-bating whether or not it's a good idea to go to the beach to build the fires. 'What will people think? What are those crazy nians doing at La Jolla Sh jumping over fires? Are they crazy? My answer was not to would be better if we ail didn't congregate at La Jolla Shores. It would be better if we did it in our own neighborhoods so we could show our neighbors wha the holiday was and how we ce

CITY LIGHTS

alled Arash that's based on book that was written in verse by an Iranian poet 30 years ago. ancient franian story about a ancient framan story about a war between Iran and Turkey and a bero named Arash. At the end of the war, when it was time to reestablish the borders between the two countries, the Turks said to the Iranians Okay, we'll let you decide where ting you choose an archer to shoot an arrow into our terr tory. Wherever his arrow lands, that's where the border will be and a half days for his arrow to

"Tye set the book's verses to go on to other cities. It's being sponsored by the Persian Cul-tural Center, and I know Shahri

cause in the fall, she hopes, or struction will begin in Balboa Park, among the other Houses of Iran. The project has taken two years to realize, and altwo years to realize, and al-though Estakhry sometimes wonders if the length of the pro-cess, the incessant bureaucratic wrangling didn't have something do with anti-Iranian sen-

ebrate it. There's nothing worry about. We belong here said. Go ahead and jump!"

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long shadows. Nick, a seven-year-old boy, and I are playing catch in the park. Dinr is done and dishes washed. Yesterday, I bought to Rawlings gloves and

major league baseballs t would be soft enough, mai leable enough, for his small, small hand to fit in and work. It's been somewhere near forever, or at

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least several decades, since I've hung out with a seven year-old boy. I am alarmed to note that this is not a bad way to pass time. So far, I've had more fun with Nick than the last hundred adults I've been with

Nick has recently trin hair and unworried brown eyes. His olive, smooth skin is flawless. He stands three feet and weighs 68 pounds. His expression is wide open; eyes moving, nose sniffing, mouth working. This is a kid who's not afraid of the TENNESSEE

world, or afraid of him-self. Lucky. tions 20 feet apart. He throws. The ball comes in head high, surprisingly fast, eight feet to my right. My left hand holds a glove, I move right, fully extend an arm, and catch the ball barehanded. I smile to myself, pleased that my body still remembers

San Francisco 21/2 how good this move feels. s some more. Nick's got his We toss some more. Nick's got his throwing down. He's got distance, speed, and good accuracy. I decide to work on his catch-ing. Follow the ball all the way into your mitt. "Always keep your eves open." That's good." "Great." "Nice one." Over and over worth.

He catches as many balls as he misses, which is excellent, although there's a cheer in here, since I'm aiming my throws so the ball land in the center of his intil. I his him mit had the time. He catches the ball had the time. A good beginning.

We step backwards until 30 feet separate with the solid had to the time. A good beginning.

We step backwards until 30 feet separate so Nick throws a strike. I'm not throwing hard, but I'm not lobbing the ball either. The sheadhlist strateging fast enough so it only requires a moded arch to make its way from wy hand to his mitt. Or, to put it another my hand to his mitt. Or, to put it another way, my throws are fast enough so, with bad luck, or a lack of focus, Nick could be hurt. Probably nothing more than a black eye at worst, but you never know. There is no way around this risk, although, thankfully, the risk is slibit.

with the control there will be the control of the c

Georgia. I am 11 years old. Georgia. I am II years old, standing on a pitcher's mound, surrounded by the hard clay, deeply pocked baseball field of Sandy Springs High School. I can teel the righteousness of hard-earned dirt layered over my face, chest, and inside my

am playing catch with Dalton. He is quite chubby, but has big, muscled arms. He is the only boy I know who owns a catcher's matt, which makes him distinctly exotic. Best his left hand, thereby bestowing upon that digit a pink, round, knobby core

er, which, looking back it seems odd. He could, and often would, throw the ball with such velocity that my fingers (ensconced inside a glove), would throb for two days. Dalton and I were

always on the baseball field first, sometimes showing up at 10 a.m., more than three hours before we could reason ably expect any other boys. Usually only five kids played in our pickup games. On a good day we might have eight boys on the field; on Saturdays, maybe a dozen or more. We always played with a hardball; a

edge of a county road, sky purple passing to black, timing it to the last second of arguable twilight, knowing this would assure us of a half-hearted, and therefore acceptable, scolding from our parents. For a long time, sum mer stood still.

Dalton and I played everyday except for the odd date when parents interfered. When we met to play ball, the following day, nothing was said about the other's absence. By the end of that summer I could catch. Grounders, one-hops, line-drives, no problem. I was fear-

Nick will never know any of this. His favorite sport is soccer, baseball is number three, possibly number four. He will never spend hundreds of hours throwing a baseball back and forth to a buddy or stand close to a radio when his favorite player swings out, or dream of attending a big-league baseball same. There is no reason swite should, and game. There is no reason why he should, and a thousand why he shouldn't.

"Keep your eyes on the ball!" "That's



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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Latinos, more Spanish-speakers, we'll have more people studying. I'm sure that, in time, we'll produce

169 ordinary; it's just that there are so many of them. ordinary; it suis that there are so many of them. Dominating a large lot off 54th Street in City Heights, Ward 20 is a handsome, tall white church that for most off its 30 years was home to an English speaking congregation. Five years ago the Anglos moved to a new build-ing in Mission Valley, and Ward 205 His-149

Ward 20's recent history can be traced to the evening of Septem-ber 21, 1823, when

in the Book of Marmon, Among this spiritual obscument's more remarkable receivations, the Book of Marmon asserted that Latin America's indigenous peoples discended from one the the lost firthes of Israel. Morrono demographers estimate that by 2023 more than 60 percess of the church's by 2023 more than 60 percess of the church by 2023 more than 60 percess of the church by 2023 more than 60 percess of the Company of the State of Marmon 1884 that of the State of Marmon 1884 the Tasked to 60 ft Book of Marmon 1884 the Tasked to 60 ft Book of Marmon 1884 the Tasked to 60 ft Book of Marmon 1884 the Tasked to 60 ft Book of Marmon 1884 the Tasked to 60 ft Book of Marmon 1884 the Tasked to 60 ft Book of Marmon 1884 the Tasked to 60 ft Book of Marmon 1884 the Tasked Tasked to 60 ft Book of Marmon 1884 the Tasked Tasked

is in this book.

Perez works as an engineer for the City
of San Diego and serves as See and Goundedr
to the San Diego Stale Presedency (a Mormon "stale" is comparable to a Carlobic diomon "stale" is comparable to a Carlobic
mon "stale" is comparable to a Carlobic
mon "stale" in Education and the Sale
went to New Orleans to attend college, howwent to New Orleans to attend college, however, he experienced a profound crists.

"I felt as though I had no connection to
Scripture
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come over me. I believe what

Soon after. Percz began to attend a Mare

mind. It wasn't a quick decision. For seven years I attended a Mormon church before I

"Now that there are many more felt about the absence of Hispanics within the church's Salt Lake City

"Of course we'd be pleased to see Lati-"We'd be honored."

"But perhaps," said Bishop Garcia, "the reason it might take a while for that to happen is that so many of us are new. We haven't

been in the church for a and teachings. If we don't know enough, how can we teach others? How more Spanish-speaker

we'll have more people studying. I'm sure that, in time, we'll produce leaders in the church." Yes, " said a man who'd overheard our ersation as he wandered by the office. probably by the Third Millenr

"Do you know what we believe?" "We really are Christians," they assured me, several times. "You know," said Counselor Magadan.

among Latinos we're considered unusual. It's our conservatism. Our conservative way of

work within Mexico. He'd recently even heard a report of an African-American convert. a young woman, who'd completed 16 months of missionary service in Central America.

inssionary service in Central America.

"She speaks fluent Spanish now."

Before leaving he took my hand again.

"You know, I was 27 years old when I werted to the church. You've still got time. There's still hope for you."

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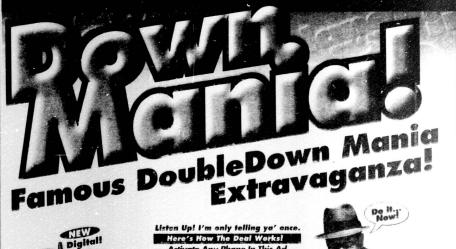
on the contraction of the property of the second of the se

leaders in the church."

out just what it was that I was up to. "Hay

Outside in the bright morning sun, Perez thanked me for my visit. He pumped my hand and teld me that more and more Mexican converts were volunteering for missionary





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Thomas Hill and

Albert Rierstadt of

the Hudson River School often set up

easels in Yosemite

Valley, dramatizing

their transcendental

views of nature -

magnificent valleys, mystical dawns, heroic overlooks.

the golden warm of San Diego's presunset hour, the painter, William Glen Crooks, replies, "Oh, yes, that one. Now that was a California moment."

That is Portico. It's a four-by six-foot painting that depicts the semishabby, four-door entrance to an apartment house, built in the Craftsman style. Its four doors, side-by-side, are numbered 1, 2, 3, 4 in italies. Each door has latticed windows at the top and each has has latticed windows at the top and each has its own character: I is opened, 2 has a wreath and a bamboo curtain behind the windows, 38 green window curtain is drawn, and 4 picks up the glare of a near-setting sun. Doors 2 and 4 sport floor mats of different sizes; several rect-angular mailboxes are off to the left and a potted plant on a curved-leg stand is on the right Across the entire golden-to-yellow surface— or is it that the surface is being goldened by the sun?— courses a modulating, glaring light. I ask Crooks how he found this image. In

Coronado one day, after lunch with a friend he went into a CD shop while his friend waited outside on a bench. When Crooks came ou he noticed his friend staring at an apartmen house across the street. "Don't bother me, the other said, "I'm having a California moment." Before them was Portico, bathed in a glowing hyperreal light. Crooks returned at the sam hyperrea light. Crooks returned at the same hour the next day to photograph it. Perfect, he thought. One door is partially open. Suddenly a man appeared and shut the door. "It had to stay half-open," Crooks says. He knocked and begged, "Excuse me, mister, but I'm a painter osget. Excluse me, mother out in 4 pinner, and I need to photograph your front porch here with your door open, so would you mind? The man gave him that look of "so who isn't la-ta three days in California" and obliged. From photograph to carwas and with a bit of tweaking in the studio, Crooks says the

nnt of tweating in the studio, crooss says the painting is the instant he saw, that day's late light trapping the architecture, giving the four-plex its peculiar life. The palmy artifies of Crooks's palette has trapped something else too. Four lives, unwary of his eye, are also pre-sent beyond the four doors—four singles who work at banks or software firms, in their 20s work at banks of software firms, in their 20s, maybe friends but more the keep-to them-selves type. The four people in Crooks's vision are, like each door's timid individuality sim-lar yet different, alone and equalized in the archi-tectural division. The isolated, rambling young.

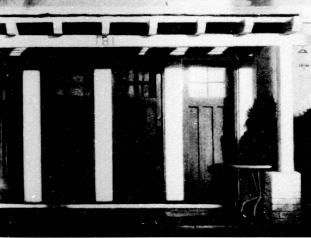
which he's suggested by the light and the arrangement of doors he's captured, causes us to stop and stare, but as his friend did. Though many of us crow about the warmth here that drove us from other climes, San Diego's draw is also — maybe more because it's less noticed — the light, the sun's parallel flought. The light is the reason near the beach we face the Pacific at sundown, the reason farther inland we turn toward the opalescent glow off the Cuyamacas. Light shiming upon may their timato section to our disciplines can give their timato section to our disciplines can graph in our of our and to Angeliens calls the Southand's 'epoles blass'. Nothing is as mividly present in Southern California as the hours and seasons of light and are upon hand out;— the during layer of log and near-day long nountmen sun, the stress speaked hand, the deep last light, the white-speaked hand, the deep last light, the white-speaked hand, the deep last light, the first hand of the season of the

ingut to see the light and what the light shoulds, what is offers, handered flumings, cliticises, Artisticated in the light and where it is one, and they have been been been been been been been as the light and the light and the light in the plen size of undoor parties colling capturing the object in the sun or shade despite its passing. The less parties of some region for a seen and the light in the plen size of the light in the plen size of the light in the light in



moment held at bay - what is interpreted to us we regard as our history.

us we regard as our history.
From Cearmide and Sun Hijo down the
court to Ia folla Shores and San Diego's hopatible hay is California's Costade Sol, a sunhcerth where temperate desert abute balms solcerth where temperate desert abute balms solcerth whore temperate desert abute balms soland son on-developois keepe supraming east
ward too, from palms to punes to desert senhand son on-developois keape supraming east
ward too, from palms to punes to desert senhsan Diegons have a surfect of dramatic vistation sen, in recording these vistas, San Diegopainters have revealed a permanent mostalipa
to something age in the land-seq., an unpeosomething rare in the landscape, an unper



the 19th sentury advent of French Impressionism, a style that featured spontaneous and interex painting often of an outdoor sciene. The homegrown California Impressionists thourst the California Impressionists flourant the Southland, Collectively these artists changed painting forever by going outside, coroling the series of the California Impression and influencing how we see the region for more than 100 years.

The best cards who Bega artists were Manrice Braun. Affred Mitchell, and Charles Beld, who readeed our beade with feeting and

lasting impressions of the land, the coast, the sea, and the city. Among the finest contemporary painters who've carried on this tradition are Holly Weston, brothers Ken and Robert Goldman, Wade Cline, Carol Leach, and Glen Crooks. Those who sell, buy, or preserve these artises work — gallery owner, collector, museum curator — are enraptured by San Diego's beauty out their windows as well as on their walls. They know, for most of them connect the frag-

cious about our light and land is also just as difficult to paint and preserve.

Glen Crooks's Iraperial Beach studio smells of turpentine, paint thinner, faint odors of paint. It's a gritty artist's lair with dribbles on the tacky vinyl, piles of boxes, discards, cans, rags. To one side is his paint application table — hundreds of scrunched-up tubes, a sheet of

mixed oils from which he creates blue shadows and yellow light. On one wall is a picture of his SDSU mentor William Bowne ("an unsung great teacher"), postcards of several Edward Hoppers, a few Wade Cline paintings (a local cityscape artist) that Crooks says he rescued from the trash. "The better ones are in the house." he laughs. In one corner are a dozen canvaframes, leaning on each other, away from view

trames, learning on each other, away from view, paintings or paintings to be.

The messiness belies his marvelous, crys-tal-light, soft-strong paintings of San Diego city scenes and landscapes. Crosoks is pethys San Diego's finest representational artist, a judement most everyone I talked with confirmed. His paintings mix and develop glow-ing and glaring light in a palpable vellow that preserves or (perhaps) creates a primal atmo-spheric drama in San Diego spaces we recog ze with a fond intimacy. The glowing our ity of Crooks's paintings is nearly too much

not to touch.

Suddenly, in midinterview, he turns a painting from the lean to stak around to ollips, a tratea point—"is like this, this is the trustom of some of what we've been talking about—and it's a stimmer. These are four guss ur it the beach during the sand, castle, context—four almost file seaders skarbsounding terrapars, three foregrounded with shirts off and sign-bugging manis, garket is no hardbady nows before a foregrounded with shirts off and sag bugg-punts, gark at its in hardbash posses before a taco shop. The fourth behind them swih a white I-shirt, or ship low, contrasts the three semtough poses. I humb and fall it lingar stark out in a "hang lowe" gesture. They com-manded me to photograph them. — Hee man, hobotographus I in hee ned. I think the gas leep units to the covered one with the cap ship low — "becomes this engine." As the start of look-with they gave one health of the pulls is call-with they are the start of the start of the with they are the start of the start of the with they are the start of the start of the with they are the start of the start of the with they are the start of the start of the with they are the start of the start of the start with the pulls is call-wish the start of the start of the start of the with the start of the start of the start of the with the start of the start of the start of the with the start of the start of the start of the with the start of the

ter — the fift to his body is most severe, he sucks a cigarette excessively, and his middle-parted hair curls around and then appears under his ears, poised to pop out of place— is not going to do well in life. He's a wise-cracking guy, looks withered... like a person who had an abusive home life." These boys are all

Thus, that artist-shaped scene of La Jolla It is San Diego as it was and, some say, as it be. This may be the foreniosi delight

ile nature of painting the environment to the dwindling environment itself, that what is most of 17.

Photographing these four was screndip-ity for Crooks. When he was younger, he saws, he might have altered the arrangement of the boys in the photo for "compositional integrity." But he has quit trying to change what the can

ra sees. "Liust left what life had done in the first place stay put. I found it rather than made

ught me that if I start doctoring things and decide this tree does not look like every of fix then I take all the life and character out of it. I turn it into stereotype and it's not she tree that's there. Trying to be still and allowing this thing to be itself is half the whole pro-cess." His term is "non-ego-

it; they just do it." He timer, he estimates he is ten times the amount theirs do, those who must at other jobs.

He began at 4 with draw at 13 progressed to comes, after disastrous unhap-ess in high school, where ad no instruction in art, as "saved" by two teach-

ing I was given Modernism. And I felt kind of humfliated for it. I made an assignment for myself. I would buy a notepad filled with a hundred pages of newsprint and I would fill that up with gestural drawings every day. I'd get on the bus and just draw; I'd go someplace, draw on the bus, draw at the place. I did thousands and thousands of drawings because I was trying to teach myself.

ing to teach miself.

Crooks says he "blundered" into landscape painting after he had learned to draw the figure. "I had this thing lodged in my head that the figure was harder than the landure was harder than the land-scape, but now I think they're both pretty hard. Painting a landscape without a figure has to have another kind of rhythm to it, a whole structure, and there's a meaning to it that is more divine. Or sacred, Land-scape has a biblical quality, but the human being has this — Norman Rockwell, there's an

Norman Rockwell, there's an undercurrent of tragedy. You can have an undercurrent of tragedy in a landscape but it's a different kind. It's a big, nat-ural, sweeping thing, it has a about it. That's a thing that human beings get out of land... If we don't turn everything into condos, he says of an Alfred Mitchell print on his wall, Landscape, he says, "is an eter-

natural progression to his artis-tic evolution. "This last show especially," the one at the SOMA Gallery in La Jolla late last year, "the figure has been creeping back in and I can't stop it. For back in and I can't stop it. For years, there hadn't been a fig-ure in my work. There was one last December that was this big." He squinches out an inchsize value with thumb and finger to show me. "It's like you can't repress certain things because they [the figure] just with something homely and simple and a little battered. You take that and put any amount cern for light into it that you

there, or what he wants to be

there? "I desperately try to put

plem-ar moment, because the speed of light really means something when you're out there. He says that human beings are "unfortunate" as a species "because we are always

busy. Things are constantly glowing and flowing with huge amounts of color and light, and it's all just blazing in at us."

The process of art for him

Once San Diego's serene climate was discovered by the summering artist, slipping south by train from Laguna, the Impressionist style appeared in most painters' views of San Diego's pristine vistas.

want to come back. Is that a Crooks squality, I wonder, and he balks. "Oh no. if I ever thought I was getting to a 'Crooks's quality I'd probably shoot myself." Many of Crooks's images

are of the South Bay - Impe are of the South Bay — Imperial Beach, Coronado — and east to the "severe and arid" Otay Mesa. "I don't want paintings that are too pretty. I like them to start out a little on the with beauty and then you add the passion and beauty of art, you get gunk, It's just sickenhat every single second is a dif-ment set of light circumstance

and then you're on to the next thing and in a very short time de property, I'm not up to that, think, though, that because i time, though, that because we have more sumy weather, we have a tendency to have a more golden tone to the light. It's real easy to see a lot of yel-low light and blue shadows. And a certain lavender-pink

netimes feel like I can't even

Glare with its vellow and

orange, is often in his works. He doesn't paint San Diego noon,

softer. The glare colors of the

sunset. Lask him to character

quality is a very San Diega look.

I think glare is what light really is. The basic property of light is, it's always moving. Less so on cloudy days but on sunny days that's a strong character-istic. That's a San Diego thing, the lack of cloudy days. We have this incredibly voluptuous set of modulations of light. A constant arabesone. Now mind

se things."
A year ago, Crooks exhibited 18 paintings that were about glare." Before that he had done a series of "glare" paintings but nobody saw his intent. They just looked bright. So in the next set he emphasized the glare and light modulation and everyone got it. They all sold

Crooks talks about hall tion, a blurring or spreading light that can ring the bright areas of an image. He say color is added whenever had right next to the glaring light a color that's jumped from the light spectrum into the shadow proximity. He calls this coio leap a "glaring effect. As i refracting out into the room, and you're seeing the path of that refraction like a comet. And if s bleeding onto a flat surface. A painter has to think of these things as going onto a flat sur-face. So the flat surface sees as the light actually coming in this color. And that's what I been trying to paint.

painting of the four doors, he reminds me, "where you can see a sunset in one of the win-dows. It's got glare, a very light application of sunset gla which could have, as I saw







I recall the startlingly per-fect Portico at SOMA. In the same show were several other glare paintings - Straw Geom-etry with its stacked hav bales on the straight-plowed furrows of a field that become more curved as they approach a road; Morning from Above with its cantilevered hill over the gra-dations of a traveling yellow light; an exquisite South Bay painting called Slow Dance. with a lazy estuary in the fore with a lazy estuary in the fore-ground, a paint-topped sub-urb that peeks out on the mid-dle horizon, and a sky of pur-ple that feeks squeezed by the pinkish glare of a rising sun. And that's just the begin-ning. Crooks also produces dozens and dozens of scene

dozens and dozens of scene paintings. A brilliant painting of the Ramona Theater with its soft 1930s curves and Palace at Sunset, an all-you-can-eat Chinese buffet sitting shabbily before a fully rendered 40-foot

For the light of Portico, tooks tried to "transform the ordinariness of the image" into something like a celestial event. Something like a celestial event.

The teeling that you are in the presence of a huge celestial light pouring down out of the sky—that's exactly what that is. But we forget that, that there's a

much religiosity. Lask, which may not be what he means? He



untouched physical terrain a it did the psychology of a young

sarro, and others portrayed the fluctuating moments of sun-light and shadow as they passed before their easels. Jean Renoir's

into the divine all the time

aesthetic, was bred on their

romantic images of the High Sierra. The spectacular end to America signified as much

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expanse was out there, in the spaciousness of Yosemite, then a similar expanse might be found inward, by the seer and Before California reached state American artists came west to paint breathtaking scenes of the state's natural beauty. Around 1870 some Euro pean and American pain pean and American painters turned away from the ideal-ized vision of these romantics, toward more personal, inti-mate approaches. Using the open-air techniques of land-scape artists, the Impressionists reinvigorated art by painting their subjective views of the

Thomas Hill and Albert Bier stadt of the Hudson River School often set up casels in Yosemi'e Valley, dramatizing their tran-scendental views of nature— magnificent valleys, mystical dawns, heroic overlooks. Such views were unknown to Eastern buyers and became sud-den emblems of a new, spiri-tualized America. Westward scene. Centered in France Claude Monet, Camille Pisexpansion, commercial and

Party emphasizes the dappled light-coloring of a Sunday 32 years earlier, portrays the tealistic planness of a peasant funeral. The light effects of Renoir and other French

Impressionists recorded life and life's passing, from objects like cathedral facades, corn-fields, rivers, and bays with bold evening hours, in fog, mist, or steam. To intensify the pass-ing tableau, color evokes mood; brush strokes are broken, flecked.

and daubed quickly.
In the early 1900s, American Impressionists like Childe
Hassam summered on the California coast to paint the ocean coves and cypress bluffs around Monterey. In the south, Elmer Wachtel and his wife, Marion. William Wendt, Guy Rose, and Granville Redmond painted the soft light and high-keyed colors around Laguna Beach These California Impression colonies that sprang up at Laguna and Pasadena, flour ished until 1936. One reason for the Southland's growth was obvious: Less rain meant more days out painting. And clearer light meant that more of the light itself was seen. Art histo-rian Joachim Smith writes that "To the Southern California painter..., light does not always exist to reveal form; sometin form exists to reveal light. Available light also conterred director of the loan Irvine Smi of mist, against the American "solidity," as in the Wachteltrarily, a tonalist style, darker



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bues and less light, fit Northhues and less light, it North-ern California. Southern Cal-ifornia paintings were occa-sionally mistaken for the real thing (as opposed to the artist's painted reverie) because what

painted reverie) because what these sootten peture is the flect-ing impression of the land, the sky, or the sea we recognize. As Lastern and Midwest-ern Impressionists migrated west to paint what State Hara-ian Keem Starr, calls Califor-nia's geography of expecta-tions, so too did people to the company of the product of the date peaks on a purchase. What they recognized in the images was as beautiful as it was spir-rual. Romantic, realistic, or meditation.
Once San Diego's serene climate was discovered by the trial. Romantic, realistic, or impressionistic, California land-capes possess this comple-nentary inward and outward

528⁹⁹

bounty: They are as private as for - and would, so rendered.

climate was discovered by the summering artist, slipping south by train from Laguna, the impressionist style appeared in most peinters' views of San Diego's pristine vistas. Clear or occasionally hazy, painting the light was primal. The first impressionist here was Maurice

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large and his style so recogniz

able that his work occasionall suffered from overfamiliarity

dunes in the foreground are matched by soft-lined hills in studio on Point Loma, and the distance though clouds parade by, few shadows fall. Today, there is little doubt how important a painting Bay and City was — it combined sea, land, and city in one view, it never left. He is identified as San Diego's first artist because his images of the rural areas were often exhibited in the art centers of Los Angeles and New recorded a historical image

1910. His characteristic muted colors and harmonious hues are upstaged, even glorified, by the panoramic brightness of the light. Lofty, sensual thinking permeates Bay and City a sparse and distant San Diego sits unassumingly across the bay, under a robust sky of flat bottomed clouds. Sky and sea share the same baby blues. Soft the line of the bay is entirely changed by dredging, a man-ofacturing plant and an airfield





art records what has changed

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nostalgia for something imme-diately bygone. Braun's 1910 masterpiece captures a San Diego that would have to

change, in part, because he has painted it, thereby eliciting the romantic, sensibility in subsequent viewers and initiating collectors to preserve it.

Beam is seens, of the hackboards of particular, are richly impressionistic, his color high-keyd, ocasionality virid. The landscape is clear, classic, and intimate, yet cushioned with a soft haze. His painted seruh is his liveliest element—the sea is liveliest element — the sea-onal rusts and oranges that sonal rusts and oranges that overlap the summer greens have great subtlety and drama. His motils, seashores, meadows, desert vistas, and lakes, lie gen-tly before placid hills. His decrative palette, when seen, cre orative palette, when seen, creates a hush, then a spell; his work quickly quiets us. And yet despite his way with the light's softness, the harmony can be overwhelming — the Summer Moon over El Capitan Mountain, the lavender daring in The Road to the Canyon, the balance of invstical longing and openness in Land of Sunshine

openness in Land of Sunstane.

San Diego's landscape tradition begins with Braun's soft,
exquisite, serene Impressionism,
a meditative space evoked by his
impeopled vistas. Even today,
artists like Glen Crooks or Carol artists fixe Olen Crooks of Carol Leach, who picture San Diego in harmonious color and rev-erent spaces, owe much to Braun's delicacy. He is the one painter before whom curators and collectors remain speech-less: What is California about Sen Diego's art — a lack of fig-urative presence, a commu-nion with the countryside, an independence that supersedes competition, an escape into the solitary self — are all unmis-takably Braun's. We are under his spell as much as we are lifted by his spirit. He has captured the peacefulness of San Diego's landscape so well that we seem poised to value its replication

What painters admire about their subjects is not necessar-ily what viewers share. Sure, artists love to be praised for their latest oil or pastel, but what they believe they've capwith Postimpressionist and Expressionist techniques, at times emphasizing abstraction or Fauvist coloring though their

or Fauvest coloring though their images remain representational. A litelong resident of San Diego's North County, Holly Weston recently exhibited Pa-sages. Landscapes, from 1988–1998. These subarban-

"Smog is pretty helpful. Sometimes it makes for good atmospheric effects."

subjects but, rather, what they find paintable in those subjects."

one of calm and loneliness, and the look, so close to abstrac-tion, is the artist s intimate land-Such is the case with con-temporary painters. Holly Weston and the Goldman brothers, Ken and Robert, These three artists paint San Diego

scapes are restricted to hedges, lawns, streets, house or garage corners, in glassy, geometric swaths of geen, blue, and laven-der with the green outmuscling the other colors. The effect is

mate the extra details and busy ness that we have," she said at a talk last December at the Pacific Beach Library gallery. For me, it's calmer, more peace ful. You will not find people or carsor much activity going on. They seem very isolated and quiet. At the same time, you don't know what's around oward to the walk standard the corner or where the shadows are coming from. There is some tension; it's not always peaceful.

She likes to paint the fantastic images of Banker's Hill.

where everybody shapes their hedges a little bit different. hedges a little oil different. These neighborhoods are abso-lutely empty during the day, there's nothing stirring. So, even if I wanted to eliminate anything, I didn't have to think about it."

about it.

Why such strong purples
and greens for San Diego?

Even though it's dry here, she says people often "Mira-cle Gro" their lawns. "When the light hits the grass, some

times, it's just... it does some-thing for me. You can get high from seeing it. The greens are there. If you go out and look, they're really there. As far as the lavenders and the pinks, it's a play on the cements, and the light on the asphalt, which, at times, becomes gorgeous tavenders." She calls the color changes in San Diego "glori-ous. I may punch it up a little bit, so it's how I see it. All my areas have well-watered lawns. "What catches my eye first

is the contrast between dark and light." Her eye is also caught and severely angled pavements and sidewalks. Abstraction to let go of the representa and that, by itself, can be yet what is it? It just feels good to

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the painting. If there is dark-ness in her paintings, then "so be it. There is isolation. In gen-eral, artists are always tucked away, so it's always interesting to see how we deal with it. You're not in an office building."

An alone life?
"Yeah. By choice."
Weston shows me her
work at her home in Leucadia. Evening Walk comes from dog walking at night through the suburbs; the painting's "strong colors of the day would turn into these sinister dark shadows of the evening." Its bold oranges are cut by the shadow of a coming from out

side the picture plane.
Of the light in San Diego,
Weston says, "I like how light can ground your subject mat ter, either be flat with nothing or have such strong shadows that it holds everything down, pulls you in. I try to capture what time of day I'm seeing. I paint in Hawaii a lot, and the light is much different. There's eally never any muck in the sky ream never any muck in the sky in Hawaii with the trade winds. It's just clear. You don't have a lot of yellow in the sky like here; you get more yellow and oranges and pinks. [San Diego light] can be fuzzy. It gets muted, a lot of gray days. Even when I go out and paint on a gray day. I may not make it as gray is it is."

Despite the rampant hous-

ing development on the coast, Weston says she can still see "the simplicity" in the land-



make it." Ghosts of Batiauitos make it." Ghosts of Batiquitos, 1991, shows the lagoon between Leucadia and Carisbad and the veright years ago. It's now Aviara, hill-combing condos girding the Four Seastins Resort and redefining the landscape. "Every year with the rains these hills would glow green and hash." Vivid or these wonderful shale. You'd see these wonderful shadows and reflections of green in the water." Ghosts has hor in the water. Chosts has nor-izontal sinewy shapes, shad-ows. lagoon lines. long undu-lation of hill, and darkening greens. The slough mirrors what's in the middle-ground, while the sky appears fingcred with tendrils of fog from the

bushes cast heavy skadows. Westors style makes an instant memorial to what has passed.

"What I like to do,' says ken Goldman, who has pointed all over San Diego Countv and lately likes to render in multitoned pastels the alleyways of Ocean Beach, where he lives, "is to go into areas that are ordinary and try to do something different or new sidt thing different or new with thing different or new with them, bring an artistic sense to what most people would consider mundane." He acknowledges that many peo-ple don't understand the lure of the ordinary for the representational artist, "For exam ple, I'll be painting [in O.B.], looking up the street with my

back to the ocean, and people will say. What are you paint-ing? and I'll say. Trn painting the street, and they'll say, Why. you've got the ocean, facing that way, isn't that much more beautiful? And I have to think about it for a second and say, 'No, not really, if you're interested in the play of light and darkness and values and design actually there's more going on

actually there's more going on up the street for me. "
When Goldman makes that point, the observer of his work stares at him and says, "Whatever." He calls it "another score against the eccentric artist.

me] you do so many styles, you do so much of this and that, it's almost as if they're holding it against me. I just say I'm curiagainst the Tigus skyl in Herica ous about a lot of things. Land-scape painting is very relaxing, though. To go outdoors, I feel, it's nice to be surrounded by the elements. It's not relaxing psychologically because you're often battling nature and the tyranny of what nature has t become."

Goldmar likes to paint the inland mountains, close to Mexico, around Tecate, he says. "especially for the boulders." He likes Sunset Cliffs for the "play of light and shadow on

the water." He compares Cal-ifornia light to New England's

or the Pacific Northwest's here. Here it's sharp, almost desertlike, but it still has the moisture. It's either sharp or misty. It doesn't have that con stant mist, which other coastal places have."

places have."
"Smog," he adds, "is pretly
helpful. Sometimes it makes
for good atmospheric effects."
From his lean-to stack.
Goldman shows me several
views of Ocean Beach allevways with steen inclines and ways with steep inclines and stacked vanishing points that intrigue him. The shadows are a rich blue, the pastels not quite bold but colorful. His other pastel plein-air works are highly impressionistic. A view of Kate Sessions Park in early morning



self as a contemporary artist (who's 'still alive') whose work is not purely representational because "they don't look like what's out there. There's a lot what's out there. There's a lot of inventing going on," He "inclines" toward representa-tion, he says, putting in some-thing "for the viewer to grah ahold of." In a long cacer he has done a surprising number of different styles — wildlife drawings for the San Diego Museum of Natural History, oriental bus bounds.

oriental brushwork, murals, portraits, landscapes, wood carvings, still lifes, cloud cel-ings for theaters and private homes, and continuing work with valied watercolor painting. "A lot of people say to

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of light over the Prado, "a clascal painting with a lot of atmo scal painting with a lot of atmo-sphere." A fog rise that plays with several blue shadows in the California palms, wonder-fully angled distances and an ambivalence about entering what looks in part forebodin in even more mysterious dark an even more mysterious dark green and gray look at Famosa Slough, the last of Ocean Beach's neighborhood sloughs where shorebirds still reside.

Goldman's paintings of Carlsbad flower fields in bloom are, like Holly Weston's view very distinctive, Goldman play with the perspective by focutance and blurring the foreground. It works well with fields of red ranunculi: You feel your

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of the color awakens like a scent. the clarity of the distance. A he says, "representa with lots invented." entational but

One of his linest San Diego paintings is Morning Shadows on Redwood Street, Goldman remembers painting in Balboa Park with his brother, Robert "[We] used to work in this field a lot. We called it 'Brothers' Field." In the work, palms line a skinny street before several Spanish-tile-roofed homes On location Goldman renders the field in watercolor, reds purples, and golds. Back in the studio he deliberately overcolors with pastels to enrich the undercoat. Goldman's streetscapes of San Diego ofter

transform our vision with their sharpened values. "I'm not afraid to use color," he says. "I Ken's brother Robert



moved recently to Tucson and are hard to find, they can be seen in the Pratt Gallery, Nancy Cary, who teaches writing at City College, owns Robert Gold-man's Last Light, a large image that is dominated by a purple road, radiant sky, and orangedaubed houses. Goldman told

and she and her husband hunted down the actual scene "He widened the road and took or all of the telephone poles and wires. When we came back and looked, we noticed a lot more emotional intensity in the painting from just standing there. Robert Goldman's pain

the emptiness of the scene. Cary told me that "With the title, Last Light, and that time of day, an empty street with cars parked, with no people present. I like the idea that there san absence in the paint-ing. I tend to focus on the nat-ural elements — the trees and the light. The road itself speaks bout absence and something about suburbia, but I've nev put it in words. Why would put it in words. Why would we pick a painting that had such a big road an 1 sky in it? Somehow we just liked the bal-ance and the setting. "It has that San Diego feel

to it. One of my student a [paper] where he said San Diego, for all its attraction with the weather, is kind of a junkywas much less consistent than

his teacher's.

And yet some of his many images (Mitchell is among the most prolific of the locals) can dazzle. One of his best is More ig on the Bay, 1923. It's a wor derful view from Seventh Street between Cedar and Date, past the spire of St. Joseph's Church, toward North Island and what appears to be a smog trapped Point Loma. Compacted rooftops run along the near horizon with blooming, green, and (seemingly) dead trees The distance, which the tight The distance, which the tight-ness of the foregrounded homes and church stand guard against, is ominous and otherworldly. Mitchell's characteristic high contrasts are here, but the pun-

ishing haze has an equal say. Mitchell's work can be

tudied and picturesque. One ollector told me that there are very good Mitchells and very bad ones," Some of his paint ings have merit as teaching tools, examples done while instructing in the plein air. Mitchell did a good deal of traveling and painting out-doors, but these pictures show off the proverbial tourist cuthralled with paradise, as in his images of Mt. Shasta, the Delaware Valley, and Mendocino County. But then his La Jolla paintings can be stun-ning. Look at Summer Sea (on your left as you enter Social Sciences, third floor of the Cen-tral Library): It's a dramatic view of the white cliffs above Black's Beach seen from La

Jolla Cove — five wave-obscured boats either ply or struggle with the rising tide. Aesthetic Claim #3: A Aesthetic Claim #3: A landscape painting surely must depict. But that's naver enough. Something else, beyond the decorative portrayal, must emerge. It's not easy to corral, but it's the artist's personal stake in the depiction that capstake in the depiction that cap-tures use I's immediately felt in Mitchell's I a Jolla paintings. How For some reason he den-tified emationally with the ten-sion between the inviting core and an ungenerous sea. Ho awe is pulpolic, and he resist the decountse closs his be said-ous the contract of the law of the con-tractful side of beauty. Perhaps the most con-troversial of our former mas-tres was Charles Reffel, who, like Adaruce Braum, jettered

like Maurice Braun, pictured San Diego with utter original-ity. Before moving west, Reif-fel achieved fame in Connecticut as a fellow traveler of the Ashan School of painters, "apostles of uginess," as they were labeled. These artists, during the aughts of 20th century New York, caught the uncompro-mising chaos of cities— smokestacks, horbors, traffic, smokestacks, nervors, traffic, poverty. Their most famous members were the passionate George Bellows and the under-stated Edward Hopper. Reiffel movedto San Diego in 1925 and painted here until

his death at 79 in 1942. His style combined a near-abstract style combined a near-abstract rendering of almost flattened surfaces with an improvisatory brush rhythm, perhaps too lively (at the time) for the staid. harmonious views that Braun had accustomed San Diegans to. Reiffel's vitality helped drag San Diego, along with the changes wrought by Modernsm and the birth of government-sponsored public art, closer to San Diego inventing itself as an art destination.

Reiffel's brush stroke undulates as it goes, creating a surface motility that resembles

(although a tad less flamboy antly) Vincent van Gogh's. Reiffel's Near Old Town, 1929. actively bunches together a rich scene of foreground vegeta-tion from which three things emerge — telephone poles, a squat red house, and the Presidio on a mid-distant hill. Unlike Braun or Mitchell, there's a forced temporality, a busy-ness that Reiffel captures — the jittery surface is like painted

the art leagues of weekend painters spawned copycat Brauns and Mitchells by the hundreds. In his portraits of San

wind, a bit out of focus. It's a

painting that involves you musi-cally with its near-audible bal-

ance between movement and

stillness. His style was wholly new to San Diego art; it has, to my knowledge, seldom been

copied by another artist, while

Diego, painted in his 70s, Reiffel further refined his Expres-sionistic vision. Harbor Night and Rainy Evening, both 1937, are superb urbanscapes, done by a mature and visionary artist. We see clearing and overcast skies, a bumptious city skyline as yet unlofted but full of promise, and a natural evening light that is counterbalanced y the electric lamps and the slickered streets. Reiffel was a

twist—though he established a clear vista, there was a dra-matic confession, a surprise to what he saw. San Diego had done more than aist arrive. It



looking city. One of the next things about this area is the fact that we've got great sun sets and interesting weather that makes things look better than what they are."

Maurice Braun's most famo pupil was Alfred Mitchell, who lived from 1888 to 1972. He arrived in San Diego early in his life but as an artist bloomed much later. He was seduced in part by Braun's challenge to make subtle impressions; but he preferred to use sunnier nes for greater contrasts. Hi landscapes possess a sort of high-toned serenity that often feels more decorative than original. Braun's expansive colors harmonize and veil his backcountry subjects in mystical light. Mitchell's particular style





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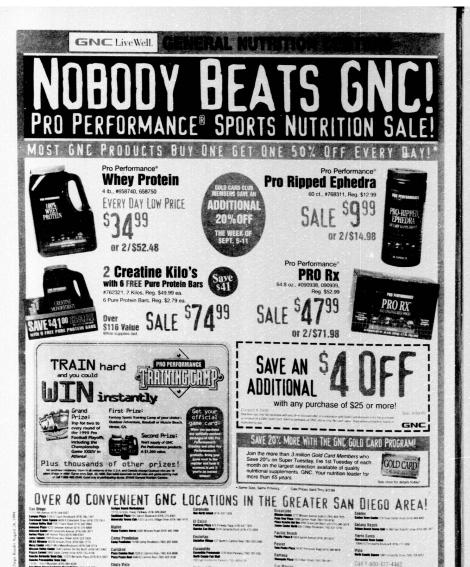
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ate '30s, must have felt both old and new. Another work, San Diego Waterfront, 1938, is also Diego waterfront, 19-8, is also alive with an arrested progress — the "waterfront" is now all harbor, teeming with activity, ropelines, docks, lad-ders, piers, masts, the smoke of tires. Finally, on display at the tires. Finally, on display at the san Diego Historica! Society is one of Reiffel's very large WPA murals, over 20 feet high, originally hung in Russ Audi-torium at San Diego High School. The work shows the School. The work shows the city's ongoing settlement and industrialization aimid a benign landscape. Reiffel's message is clear: The landscape is the source of San Diego's beauty, and it must remain in balance.

mal work remains underap-preciated by the public. But not by artists and critics. Brain Dijkstra's reprimand of how the San Diego community has treated him stands as the last of word about this master. hould have a number of the et refuse to place any of them is a sad demonstration of the



ception of sophistication." less of that. She paints the struc tural elements — the play of light and shadow on buildings, for example — and leads view-ers to complex meanings about

painters have not only captured the county's rural land and light, scapes are often incapable of they have also rendered the city Indeed, cityscapes surpas growth from 75,000 in 1920 to landscapes in their portrayal of humankind's time and place, and thus offer up two essential elements to the idea of land-1.5 million at the millen ogy of city life (with or with-out the actual presence of peo-ple) and the abstract (that is, an industrial lot, a strip mall, or the natural environment seen

intensifies the abstract. The

nonartist may see obvious dis-

tinctions between Mission Val-

architecture creates. Of San Diego's current cityscape painters, Wade Cline is among the most compelling and self-deprecating of artists.



Callery recently, where he and other cityscape painters were teatured in a shew called Bridge. Cline is stocky and solid, with blue denim shirt hanging our, the burn of his slouchy hoater's honest and playful, candid and critical about himself and his first love — making images of

the accomplished painter others think he is. He says his paint-ings have only a "innited scope." They are "delicate" while othative painter. He just sees it, if he can see it, and then paints it. He accuses, with mordant humor. San Diego's rich of spending \$300,000 for home

any good art in them. In the next breath, he celebrates the private "self-pleasure" of doing street scenes and still lifes.

light just visible behind a tree Cline walks me toward this painting radiates. Lask him if he knew ahead of time how cru-

lights in the fog. It's furny but I hit that just right — with one dab of the brush I got the porch light. The light on the car touched with white or spells all the difference

The composition is won derful, I say. A telephone pole with a hair-breadth tilt, split the canvas, and the foreground covers half the painting. There a wide sidewalk alongside th street that curves suddenly to th left, and seems to rise from th air in front of us. "Foregrou are hard to paint, to get right

he says, wagging his head. Just then Cline introduce me to another artist. You ough to talk to him about all this con tent-and-light stuff. If you want to know the difference between us. I'm an 'eye' "— he points to his own — "and he's a 'soul' "— and he points to the man's chest. The other artist. taken aback, grimaces as though he's been arrowed with a com-pliment he had no idea wa

shots, several in fact, from which he cuts and pastes a unique scene. He drives by places he wants to paint but doesn't alway other artists, like Suong realist from Los Angeles, c does, photograph it, and late



, whatever it is that's there. Cline says. "It's discouraging to pursue something which doesn't yield up enough of these doesn't yield up enough of these paintings. I only get seven or eight of these [paintings] done a year. That's not very much." Discouragement is a word Cline returns to, like an itch.

Cline returns to, like an itch. He says that it was discourag-ing to go to school in the 1950-when the art departments at UCLA and Berkeley were teem-ing with Abstract Expression-ists, the opposite of what he is drawn to. "I tried to get as con-servative an education as I could get." he says, noting that the teachers couldn't give him what he wanted. "They did teach me-things but the nainting early things, but then painting can't really be taught. It can only be learned by doing it. And it takes years to learn how to do it." Cline often paints scenes that attract him more than once. One favorite is the Georgia Street Bridge across University, a block east of Park Boulevard. When Cline heard that the bridge might be torn down, he started painting it and, by now, has done seven renditions. "I'll paint something a dozen times. Do it over and get it right, get it a lit-tle better. Then do it again, hop-

God," he says, with desperaion, "painting is hard to do."
San Diegans know the
Georgia Street Bridge — know
where it is once it's identified.
But how many of us have actually seen it? Wade Cline sees it as atmospheric, looking east, toward a dawning sun. It's all gray, in early fog, perhaps a brilliant day coming on. Earliest and last light is, for Cline, much esting than the bright sunlight, which always reveals too much. What he paints — or hopes to — is an image that actively resists showing itself. In his latest Georgia Street

Bridge painting, the Roman architecture is emphasized, the dearest image in the fog. The long deixate arch is surmounted by smaller, more vertical arches above it. One car, with lights on and a green traffic light above. on and a green trains light above, is coming at us from the picture plane, seemingly from the sun itself. The car has passed under the bridge, balancing two inclustrial powers, one moving, the other stationary. Interpretations abound: The car is con

wishing something more were unveiled. Perhaps all this complex ordinariness is imposing itself onto the artist who, in turn, imposes it upon us, bela-boring the obvious so that we

see where we are and what we have made of this place. Cline, like the precision-ist American painter Charles Sheeler, is giving us the mini-mum to work with, and we end up working it until we find meaning or else accept its con-trariety. Aesthetic Claim #4: The grittiest cityscape painters purposely remind us of things we may not wish to recall. (Sometimes, because of their grit, no one buys them either.) Paint



ult it is to get any scene onto doubt that artists (certainly the best ones) face in the fire of

On another afternoon, Doug Pratt says, while we sit among the paintings of local scenes in his gallery, that if anyone wants to see contemporary San Diego, they should look at Wade Cline. "That's San Diego," he says, nodding his head in the direction of several of Cline's paintings that line the wall. "He captures it, and I'm not sure I can say exactly what it is. When you've looked at his paintings long enough, you start seeing this place differently.

It's impossible to corral all the fine painters who have pic-

though. I come upon two painters whose individual approach to painting our locale is irrepressible; Belle Baranceanu and John Baldessari.

Baranceanu, who spent the majority of her 86 years in San Diego, had a flair for so, ta realism and modernist tech-nique. She is most regarded for her WPA murals of the 1930s. technique in which case in pig-technique in which case in pig-ment was applied directly to the dry surface. "Unfortunately this arch along with much of La Jolla High was torn down

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One of two murals still standing is Scenic View of the Village 1935/36, in the foyer of the La Jolla Post Office, Though soiled, this view shows off Baranceanu's talent: Everything Baranceanu stalent: Everything in this dreamy image of La Jolla and the Cove, as seen from a hill, swirls and curve: —roads, cliffs, horizon, sky. Scattered telephone poles without lines and Spanish-style houses hidand spanish-style houses ind-den in clumps of vegetation reveal a human presence. No traffic, no people — how perfect, the artist seems to say — only the ocean—and wind-whipped fantasy of La Jolla as it was, the fan vilization. The hardest part time I tried to build the comosition...it had a tendency to position...t had a tendency to fall apart. I had to work so hard to get all of it organized. Then, too, the La Jollans wanted La Jolla. So I climbed Soledad Mountain. As I went up I made sketches of a little bridge, and some houses, and roads that lead over a hill and seem to just drop off into eter-nity and the Cove, and the ocean

Baranceanu is a unique Modernism, which flattened and

Treadmills from 199



abstracted the picture plane, and less admired than ever.) It wasn't she insisted on picturing and celebrating recognizable objects. Her play with perspective did not distort the idea that artists until the 1960s that a new method of picturing our locale was attempted. And this in a style that was, like much during the produce harmonious, beautiful era of protest, adversarial to the produce narmonous, beautiful images. But the question of what paintings should depict was changing fast. Once nonrepresentational forms became central to artists during the 1940s and traditions of painting itself: Con-

During the '60s John Baldessari was San Diego's anti-romantic, anti-art artist. His deliberately mundane photo-text landscapes in his National City series portrayed his home-town (he later moved on to Santa Monica) in tongue-in-cheek

Super smoot glide miction



sees (and forgets) while stopped at an intersection. Street-labeled images like 18th and Highland or Econ-o-Wash, 14th and High land had the "artistry" of cast

aside photo sets from Sav-On. Each photo shows a car going by stores, telephone poles, and lamp-posts. Drive-by art, Baldessari wanted his art to knock the chip art" that would take minimal effort to produce - stretch a canvas, attach via photoemul-sion a photograph, send it off to a trained sign painter to letter the title on the lower half of

eeing Baldessari's cor ceptual art in the broader co text of California art history. sympathize with his taunting depiction of San Diego's artis-tic provincialism. The artist in 1996) described his "fond frustration" with San Diego, a place he says he had to leave: "There should be more than one news paper in the town. There should ics. That's just for openers. The same things still remain 20 ple years after I've left Sun Diegs Why' Everything else has grown I don't get it."

and yet because one avail-garde artist is gone for criven off does not mean that traditional artists styles have won. Baldessan merely limped the outsider's limp, called as he was to protest show of these phototexts. Baldessan returned to the form this time with color. One par-ticularly loud piece is Sunny the previously accepted means of being original and making beauty in art. Thus, Aesthetic Claim #5 is a lesson in simple National City, Calif. The photo catches a Yellow Cab with a Pacers sign on top driving by, a yellow Checks Cashed sign on a tolerance. To favor represent ver overhead, a red pickup tion over the nonobjective, o vice versa is a conceit that excit few people anymore. Gone the skirmishing of the past years when artists, polition ian colors advertising Espresso which is for sale in Sunny Donuts The red pickup and the yellow taxi clash so strongly that we see by abstraction, Vietnam, an now color demonizes (or beau feminism, discovered that the tifies, depending on your point of view) the city in ways black-and-white photos never did.

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via marriage, like lim and Estelle Milch and their home chock-full of paintings or inheritance, like the lour generations of the Setton family, former owners of San Diego Trust and Savings, who've acquired a small museum's worth of regional art. The most joyously obsessive of oral surgeon and lifelong resident of San Diego, along with wife Sharon, a fine painter in her own right, have devoted

much wall space in their new much wall space in their new University Heights home to rep-resentational paintings by early San Diego and California Impres-sionists as well as the occasional contemporary master. The Cutris began collect-

ing 12 years ago when they were aptivated by the work of San Diego plein-air painter Christo-pher Geriach. "We saw him painting at La Jolla Shores," Sharon says. "The next day we saw a notice about his own show at the Orr Gallery. We bought three paintings that night." One of his Ocean Beach images, a



placid Pelican Rock and Doberts placid Pelican Rock and Doheny Cove with a foreground field of marguerites or coastal sun-flowers, is a lofty centerpiece on the archway of their foyer. Another Gerlach Albert describes as "a view from the First Avenue Bridge looking down to the har

bor and North Island, "with an "expressive palette" reminis-cent of Charles Reiffel, in the 1980s, Albert, whose text, the way San Diego used to be, and he's in love with that handlebar mustache lends an air of play to his passion, would prowl the swap meet on Satur-days, often finding gems any-where from \$10 to \$200, Nowabecause he still remembers San Diego as a lovely rural town." Albert Cutri was born and raised near the spot where he and his



soft five today, for Sharont-though, a paining law To-sing before I own it. If's something that I want to look at ever day and say. How did they do that! How did the capture that light and that color It's so specta-lar there pains and then there. Other my sold that the second of the color of the second of the defail. And that when we dig a little deeper and "she laughs," "I'll our kids to toget college. Their collection grees so large that thes built a new home at the second of the second of the looks the hourt of Missian Valley. What about investing in art? We started buying these things. "Allert says. "Inhaling these things." wife live today. For Sharon, days, he says, "the dealers are out there before I am."

With collecting, Sharon says she puts "the brakes on 1 love to see [a new work], but I door tined to own any more. They both acknowledge the habit. "It's not a bad habit. You could certainly find worse ones. "Albert," she goes on, "sees them more in the historical con-

they'd be a great for [the kids'] college educa-tion, but they're not. "If you don't like it, don't buy it." Sharon in, "You better like it because you're going to live with it a long time. It's much easier to buy a painting than it is to sell

The Cutris first show me their "high-profile" Alfred Mitchell laundry room, with washer and dryer and a dozen gold-framed paintings and draw-ings. There are several of Mitchell's small field studies done with his plein-air classes.
"He used to take his little ladies
out in his Model-T Ford," Sharon



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says, "and they'd go into the backcountry. He'd flatter the women so they'd bring pies. At the end of the day he'd done

the end of the day he d dore tour little canvases and then he'd cut them into fours) and gave them to the lades. Aren't, they wonderful?" Moving through the tri-level house, we admire paint-ings that outlines stake, crowd, and edge the wall space of each room. The bathrooms and ton-let stalls, the dens and fovers. They are hung along a starway, or are house, beside and behand I dable larges—all impression-rits series of Sun Dogsiot early Ladornian second. See add Falls

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Southern California gone by have made the Cutris' home a gallery. A backcountry view near Santa Ysabel by Charles Small. Drego Bay, 1921, by Charles Fries, whose Impressionist works are highly valued by local col-lectors. Another gouache by Charles Reiffel, Commount Care, in La Jolla, A Maurice Braun Braun's Point Loma hom

by unknown artists who painted sea- or cityscapes in the 1930s, no doubt vacationing at the Hotel Del Coronado. A paint-ing of the old San Diego Row-ing Club, which is now the Chart ing Clab, which is now the Crair. House by the Convention Cen-ter. Cutri shows me the backside of this painting. On the brittle brown paper is written "Gladys Nelson, O.B. \$5,00." Names.



the Cutris George Spangenberg collection. He's an almost trage figure. says sharon. "A little bit later, a Postimpressionist feel, he had an alcohol habit and paid off his har bills in painting. One is Snow in the Back Con-try Around Diseasms, another, Early Snowlab (Foruman).

nwfall, Cuyamaca.

On the second floor, Sharon exclaims after looking at an unlighted painting in a dark corner, "We need more light,"

the area of their University Heights home—was once part of Sur Diegos Botanical Gardens, a trolley barn and park where, according to Albert, Sundays 100 years ago were spent at a

"Do we! Do we really!"
Albert replies. Sharon then adds with a laugh, "We're praying for the 100 year flood. We'll

have ringside seats."
How utterly different from what's now overtaking the val-ley is the next painting they show Pearce, and it's squeezed among other pictures to the right of their bed, a 1922-view looking east from the same spot where alfalfa field, a graded road that is today's Texas Street, and view

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the San Diego artists. They were low-priced. They weren't sexy After my wife and I were mar-

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them," he laughs. "The rest of 90s until the depression or rece



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much like the Cutris'. Milch and wife Estelle have been buying San Diego plem-air paint-ing San Diego plem-air paint-ing for 33 years. "It's a disease that some people have," Iim Milch tells me from behind the

cluttered desk of his 18th-floor office. "Death is the cure, and then it's an acute burden on

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ach a division in the art world. There's horses for courses." accepted high art. The San Dieg Museum of Art has a cellar of this stuff and they don't show it. It's individual; I like the col-

do it on a skateboard in five

Lisk why he thinks then

ors, and the movement. To the query of paintings as investment, Milch says, "It's beyond belief. I saw a Braun that went for \$140,000. And

[that painting] may have been bought for \$2000 25 years ago." Lask for his favorites. "You Lask for his favorites. You can't favor one child over another, he gently solds and takes me on a tour of his small exhibition, which spans more than a century. Prominently hung in the waiting room is what's been

ting room is what's been touted as Charles Reiffel's best work, Rainy Evening, 1937, a citescape whose panoramic scene of a bustling San Diego night tocks with rhythin and light. "People have tried to buy that from me, but I don't have it for

Sunset Near La Jolla, done about 1885 by F.L. Heath, shows Black's Beach and a grand romantic beyond, a come-lesus sunset, washed in carmi A couple vistas of alpenglow hills by E.H. Pohl. Another Reittel urbanscape of an old lum-beryard down by San Diego Bay: Woodfire tanks are burning in this post-Depression industrial

scene of working-class San Diego. A few days later 1 am at their Spanish-style, 1920s Eens-ington home. By design, large windows and several windowed doors from outside to mix like a gar-den in Procence with the colors of their Impressions gallers. Here I find another 50 paintings by San Diego artists. Milch and Estelle, a trim athletic woman, begin the four by prasing a work mounted above the fireplace—four very dark. Liced and tough; counternanced cl. and tough; counternanced cl dows and several windowed fornia Indians, with wrapare blankets, by the legendary George

of George Spangenberg," Estelle says. A resident of San Diego for 20 years during the 1930s and 1940s, Spangenberg, as the Cutrus revealed, often traded paintings to pay for bar tabs. Estelle's father patronized his work to a total of 30 images. work to a total of 30 images. Spangenherg painted country hoedowns, ballet dancers, Gramercy Park in New York Gramercy Park in New York Gramercy Park in New York Garbert Stelle, which hangs in their foyer.

Twos the youngest of four, Estelle says, and he did one of each of us, I was thrilled to have this special time (with him! He.

each of us. I was thrilled to have this special time [with him]. He was particularly good with lit-tle kids. We just chattered away. We went up to our porch over the garage. looking out to San Miguel Mountain, and that's where he sketched me. He had

to a contract of the contract of the property of the property of the contract of the contract

held the brush in an interest-ing way. I don't think I'd ever seen anybody with fingers or intrigued with his gentleness

half of las thumb out off so he

"The good combination was that my dad had a good eye and a keen interest and not a tremendous amount of funds to spend on fine art. And George Spangenberg had a real need to have a patron. My dad helped set him up with a place to live in Alpine

About Spangenberg's lack of money and purported habit for the bottle: "It's bard to dis-tinguish if someone has no money because they spent it on booze or if [he] didn't have much of an income." Wha

of the painting shows the circular construction of the Fifth Avenue Auto Wash, the first car wash in San Diego. Now the pillars have been incorporated into a Japanese

rs ago, nobody wanted these

lim says.

Today the majority of these old paintings are in the care of what we might describe as private-home museums. Not available for all to see but certainly better off than in a museum

Captain Ted Davies, retired U.S. Navy, a finely dressed and soft-spoken man in his 70s, is my guide for the public side of the

A catalog of artists, collections, museums, and paintings featured in this article:

Artists
Maurice Braun, Alfred Mitchell, Charles Reiffel, Charles Fries, and other early local painters — K. Nathan Gallery, La Jolla; William Glen Crooks — SOMA Gallery, La Jolla; Robert Goldman, Geoffrey Krueger, Wade Cline — Doug Pratt

Gaisery: Daryl Millard — K. Nathan Gallery:

Holly Weston — Metro Bosolids Center; Carol Leach — Union Bank, El Camino Real branch, Carlsbad; Suan Street Fine Art Gallery in Solana Beach; Members of the California Art Club, San Loego chapter — Santa

Collections Sefton Family (by appoint

Museums and other sites
La Jolla Post Office — Wall Street:
San Diego Museum of Art — El Prado, Balbou Park;

San Diego Historical Society — El Prado, Balboa Park; San Diego County Administration Building (Rooms 310 and 402) — Harbor Drive;

entown Central Library - F Street.

Specific artworks
Ramy Evening Charles Reitfel — Attorney Offices, Milch & Wolfsheimer City Schools Curriculum Project Charles Reiffel — San Diego His-

torical Society;

Harbor Night Charles Reiffel — City of San Diego Mayor's Office

Scen. View of the Village 1935/1936 Belle Baranceanu — La Jolla Nome, verw of the Village 1939/1936 Belle Baranceanu — La iona Post Office; Belle Baranceanu Mural — Balboa Park Club; The Campon A'fred Mitchell — Lirst Unitarian Universalist Church.

the case. Spangenberg left San Diego in 1950 and wandered back East. In 1964, he died, an apparent suicide.

After viewing Charles Fries's Rambow Fleet, 1936, of sailboar Ramfow Feet, 1986, of sailboats on San Diego Bra, and Alfred of Morchell Swary Pay, a view of Coronado with bleg lights beam-ing off a night sky, we stop a white between image by slice Klauber. She was sore of the patrons of the art of San Diego. Tim says. She had special relationships with some of the great Ameri-can Impressionsits ble Robert Henri and Nicolai Fechii and Incouraged their participation. Henri and Nicolai Fechin and encouraged their participation in the carbibition of 1915; in San. Diego]. "This work, from the carbibition of 1915; in San. Gatures Mikh's synapsine. One he bought the painting, he says, "I took it down to Fifth and Laurel and put it up on the street and suddenly these buildings came into view. This is the Church of Christ Scientist." Part

Sefton family collection at the Fifth Avenue Financial Centr home of Sefton Capital Man-agement. Hirst ask him to recite the family history: Joseph W. Sefton Sr. was a well-known businessman from Dayton, Ohio who came to San Diego in 1888. built a house at Sixth and Lau-rel, and founded San Diego Trust and Savings Bank. His son, Joseph W. Sefton Jr., and his grandson, Tom Sefton (who is now in his 90s), sold the bank a few years ago. Harley, Tom's son, now runs the family's mutual fund business

Mr. Davies, an architect, came to the bank 21 years ago. "I did a small book on the archi-tecture of the building downtown at Sixth and Broadway, which is about to become a Marriott Hotel." Davies calls that building one of the city's finest. "It's a Romanesque Revival build-ing, and I must say the Marriott



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mental in decorating their new Fifth and Laurel offices, only part of which is devoted to San Diego and California Impressionists. (Also on view are Lionel model trains and dinnerware

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of Braun and Mitchell. Davies up with the value of the paint

Next, a hallway of back-country paintings by Maurice Braun. "Braun did so many paintings that it's difficult to match them up with periods

He painted a long time. He was a master of color." Davies shows me three 40- by 50-inch Braun landscapes, which were Tom Sefton's first purchases. Braun's characteristic softness in these characteristic softness in these images is sublime. Davies says that one of Tom Sefton's favorite artists.

night by phone. [The price] got up to where I thought it shouldn't

work out. He'd try to put in a mist or have fog rolling in, and it didn't work. I've turned down some of his paintings." One painting of El Cajon in 1968 by Mitchell (this, toward the end of his life) Davies states is not very distinctive. Though Davies is a very selective buyer, he says he still makes mistakes, which

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Harley Sefton, in bet Harley Sefton, in between neetings, comes by with files n one hand, coffee in the other He nods appreciatively at the large Brauns. "They do glow," he says. "You stand back from them, and they come alive. They himmer with movement. You can see it, you can feel it, it's

I ask him what he like about the older ar

"it's not me, personally, he says, "this was all my dad's He liked their impressions of where he grew up in the back country and spent time. I think that was the basis for his inter-est; it wasn't to be an art soi a bit of a collection. He wasn an art aficionedo, wasn't anybody who knew mach about it. He liked what he saw. These things were far more affordable bac then too. There wasn't the pre-mium there is now. There's a much bigger following than ever for — what do they call this. plein air painting? I know other people who are my age who love these things. My interest is purely superficial. I just like to look at them. But other people really get into it, the history, the preservation. That's why I think it growing. It's awareness; it's that simple. These [painters] are now being revered as the masters. As

Regional representational paint ing, as Harley Sefton has noted is currently undergoing a renais-sance in sales and esteem. The man who jump-started much local interest was Bruce Kamer ling. As the San Diego Histor-ical Society curator for 20 years Kamering staged in 1988 the Sunlight and Shadow retro-spective of Alfred Mitchell. In 1991 he compiled the catalog. 100 Years of Art in San Drego. from 1850 to 1950, selecting one or two works from 50 artists (mostly oil painters) out of the society's stock of some 900 works of art. With his articles and exhibitions, Kamerling, who died in 1995, led the charge for greater exposure of local masters. Gai Goldman, the public art direc-tor of San Diego's Commission for Arts and Culture, told me tha Kamerling was "a passionate advocate and incredibly knowledgeable individual on California art and architecture. He was very generous with his knowledge." It was Kamerling who began cataloging the City of San Diego's 450 works of art (a different lot than what the histor ical society has stored) and each year successfully solicited the city council for restoration and maintenance funds for this

One beneficiary of Kamer ling's research is San Diego downtown Central Library. In 1994, he recommended that 5 of the 14 paintings by Califor nia artists from the 1936s owned by the library be restored. The best of the 5 is Springtime in the Orchard by Alfred Mitchell, an impasto-rich impression of a







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tiful job of preserving it."

Davies has been instrufrom passenger trains that once crisscrossed the country.) First up on the tour is a tableau of says Bonnet is "a subdued and restful painter, [whose works] seldom ever come on the mar-ket. One of my roles is to keep ings for insurance purpo The family never sells any

go any farther. And I quit." Of the few Alfred Mitchells whose publications he financed, was Everett Gee Jackson, a local on view, Davies says, "I found that he did very fine dramatic paintings, always very crisp, but painter who taught at San Diego State for 30 years, "lackson went BUY . SELL . TRADE . REPAIRS & UPGRADES 56K MODEM 119.95 -FREE INSTALLATION -COLOR SCANNER **AUTO ALARMS** PASSIVE ALARM SYSTEM IBM LAPTOP

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through a period of painting like Diego Rivera, the Mexican

artist. One of his paintings came up for auction in Pasadena, and

we went up and looked at it and decided I would bad on it that

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Helga Moore, the deputy dire tion, said that she is hoping get more funding from the Commission for Arts and Cul-ture so we can get more [paint-ings] restored and securely disings restored and securely dis-played." Moore also stated that the architects of the new library—wherever it ends up— are by city policy designing the building to include exhibit space

lectors say that the art market for older California landscapes shooming It began in the 1980s

their stressful work spaces." Harty also thinks that buying landscapes is a reaction to "all the canned things we deal with every day. These paintings are omemade, one-of-a-kind

Keith Kelman of the K. Nathan Gallery in La Jolla echoesthe sentiment. The Calformia impressionist paintings, he deals in remail people "what California was, lwhul the potential for California was, white the potential for California was, and even though we's, got so much deed-opment, there's still some of that left. People can still see the natural, unspoiled areas of land. That so what they're looking for. The problem, he says, is not selling Sim Deeps lankscape pointers, the problem is finding their work.

Nancy Moure, a freeland Nancy Moure, a treelance curator and author of Califor-nia Art: 450 Years of Painting and Other Media, writes in a recent article for Southwest Art that in addition to an economic turnaround and the galleries' proximity to the tourist trade, two other causes are feeding the trend in Southland art. First is ttend in Southland art. First is "the coology movement of the past 30-years [whshi] has touched many parts of the art world. Not only have we seen real-estate developers collecting painted views of areas hely are about to despoil, but [one painter] tells how he and others now travel to little-known Penasquitos Canyon in San Diego's back-country to find undefiled nature. Canyon in San Diego's back-country to find undefined natur-in Pasadena, the home of the California Art Club, one of the Oddest plein air groups in the after, a weeking ocean was relied acted. The second of the control acted in the control of the control acted in Riversade Country and acted in Riversade Country and for preservational activities. Second, Moure cites the policy of the control of the control passing and the control of the policy of the control of the control passing and the control of the control of the passing and the control of the control of the passing and the control of the control of the control passing and the control of the control of the control of the passing and the control of the control of the control of the passing and the control of the control of the control of the passing and the control of the control of the control of the control of the passing and the control of the control of the control of the control of the passing and the control of the

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nia. "These immigrants," she writes, "have been 'encouraged' toward realism and away from volutionary modernist styles They have settled in South ern California, joined art clubs and turned their technical experand turned their technical exper-isse to subjects that are salable to an American audience." She motes that the cashless Russians are selling their hoards of rep escutational art, some of it by

with deep pockets.
Doug Pratt of the Pratt
Gallery tells the proverbial getrich-quick anecdote about the unidentified family lewel. "One unidentified family jewel. 'One guy saw the name 'Mitchell' on a painting in a La Jolfa gallery where it was selling for a lot of money. He said to his wife. Honey, that's the name on the painting we have at home Theirs was of the Emerald Cove in La Jolla, so you can be sure it would command a good price. The man had it appraised It had the original price tag -

325 bucks - on the back."

Pratt describes the painters he shows (among them Wade Cline, Carol Leach, Suong Yangchareon) as "the embod-iment, the natural progression of the early California landscape painters." One artist Pratt exhibits and admires is Geoffrey Krueger Krueger paints landscapes i symmetry — orange groves and banks of trees in slant light, crishrouded in mist. The paintings are mysterious, dense, tae tile, and each one, in spite of its symmetry, contains hints of imbalance a tiny light on a tele-phone pole, for example, that's not repeated on the other side. The effect is eerie because we feel what's missing is more sig-

nificant than it actually is. nificant than it actually is.

Artists paint, collectors
buy, galleries show, and the three
seem synergistically cory. With
so many giorously painted senes
of San Diego's natural and
humanmade surroundings
watched over by the eyes (and
security systems) of collectors, there'd be nothing but open arms and shared resources in San Diego's arts San Diego's arts community.

Wade Cline's claim about the "real value" of painting - to help us see our world more dearly - would be, just as clearly.

not public museums. Nor are collectors the best critics of what's good. They're more like the artists' champions. It falls to the curators (critic cum-pre-server) to label good art aes-

Spangenberg painted country hoedowns, ballet dancers, Gramercy Park in New York City, backcountry views of Alpine, and a touching girlhood portrait of Estelle, which hangs in the Milches' foyer.

Hollywood schlock and Elvis But it's not that simple. Collectors are conservationists by nature - what they own fine art and thereby make judgments, but the museums exhibit

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What these institutions show what these institutions show determines, especially as long lines of docent-led schoolchil-dren snake their way through the galleries, what the public believes art is, and should be. What museums don't show is what people define as not art. Thus, as long as there are cura-tors making such decisions, there For most of San Diego's

ror most of San Diego's history, the decision of who decides what is shown is found in the community's shifting self-image. San Diego as both a provincial and a cosmopolitan enclave. Bram Dijkstra, in his preface to Robert Perine's 1988 San Diego Artists, cited one orig-inal culprit. In 1915, Alice Klauber, who had studied with major modern painters in New York, and was a San Diego artist of some renown, wanted to put our fair city on the artistic map. She invited her teacher, Robert Henri, to plan the Panama-Cal-ifornia Exposition in newly con-

structed Balboa Park, Henri, in and Maurice Prendergast. The exposition itself, however, was bent on celebrating San Diego's uniqueness — its proximity to the new Panama Canal, its Span-ish heritage at Old Town and along the Mission Trail, its impending boom in rail-end real estate. A though local painters did have their own juried show, the majority of the artwork was brought in from elsewhere. Why To make it seem as though San Diego was just as well-bred as any other emerging metropolis in its ability to recognize the finest art in the country.

San Diego's art face was cast as a mask - the inward cast as a mask — the inward-looking grimace behind the out-ward-appearing grin. Dijkstra-called it "a problem which has consistently dogged the San Diego art scene to this day." We seem to continually play out the farce: Enthralled with the pos



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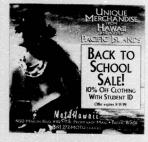
sibility of being more than a western province, we look else-where for self-definition and thus shortchange our finest artists who have said, in their artists who have said, in their paintings at least, that our strength is our tradition, our locale, our light — not our sub-servience to another venue. Which in the American art world means, first, New York and sec-ond, San Francisco, Such is the tale Modernism tells in a sectale Modernism tells in a geo tale Modernism tells in a geo-graphically hierarchical culture. the shock of the new so belowed by the critis versus an allegame to the past embraced by the puls-lik. Every museum and histor-kal so-sicky cantor, every pic-nair and studio painter, every collector who may or may not collector who has faced—and lost face to—San Diego's cul-tural insecurity. tural insecurity.
Though civil, the contro

Though civil, the contro-versy surrounding San Diego's art scene is more pressing than ever, now that so many fine can-vases have been painted, now that the private collections are that the private collections are bursting their seams, now that collectors, curators, and the public are aware of how grand our regional art history is. All this raises a big question: What responsibility do our museums and historical societies have in preserving and showing regional masters?

Answering that loaded query is Answering that loaded query is not easy for an museum head. It's especially tough after Martin Petersen, his former curator of American Arta the San Diego Museum of Art, responded enthusiastically to our local piens air brattage by writing Second Nature. Four Early San Diego Lambsurp Pauliers, With two dozen selections each of Charles, Fries, Maurice Featur, Alfred Mitchell, and Charles Reifel, deep the Charles and Charles Petersen's 1991 book cataloged a very successful show at the museum that has galvanized a new appreciation for San Diego's historic artists.

Petersen's successor at the museum is Scott Atkinson, who, with Rochelle McKeynolds, the deputy director of development, spoke to me recently in the rab-bit warren of administrative bit warren of administrative offices that crowds the build-offices that crowds the build-ing's basement. I first ask them to define the museum's role, "Its main role," says Akinson, aveteran-cursor rised in 1997, aveteran-cursor rised in 1997, is to collect and preserve and present examples of fine at that represent American and world cultures. And to interpret later pret to the public so that they not only see an object but they understand it and its relevancy to them or to a collect. to them or to a culture. McReynolds, who is response McReynolds, who is responsi-ble for raising funds for exhi-bitions and programs for the museum, says that part of her museum, says that part of her mission is to entice people to come in via programs. There is a way of building an audience for a museum through youth-education programs, all tied directly to the exhibition."

Atkinson says the museum serves, first, the community of



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visitors. McReynolds adds, "Wi visitors. McReynolds adds, "We serve locally, we serve regionally, and now we're serving globally. Because of the high influx [of tourists] with exhibitions like Monet"— Monet at Giverny show, the term for the museum

indeum—one each for American, European, Contemporary, and Asian art—the focus has become "much more global in thinking than just localized to San Diego," Atkinson calls the art-view

exth largest in the country, are expecting to see international exhibitions. These exhibitions are the kind that please, that bring people into the museum so they become familiar not only with that exhibition but with our

Is there a conflict be

"There's definately a puli," unson says. "It's easy for the regional mission to get pushed aside when we're dealing with Monet. I with I had a gallery, even a small gallery, where I could keep the California school up. We do that with our contemporary area, and it would be nice to do it with more histor-

scal work."

Although I'm shocked to hear it. McRes mod's remarks with a plomb that on off a per-cent of shat the measure most. as a sign and that is she material mascum average. Tempercent of what the measure mound he a lart, "Addingsom explains." But when you take mounder, you have to be careful. We re counting every mode per coll perse, minus, may per per coll perse, minus, may per perse of perse, minus, may perse to the perse of the pers

How does all that affect what's defined as the "perma-

"The old master galletie are pretty permanent," Atkin on says. There are certain long son sos. There are certain long-term things that are always going to be up. The Giorgione is always going to be up. There are sig-nature works of art for every institution. We have to consider verything we collect as imp ant, but within that there tant, but within that there is a hierarchy. Some things are more important than others. So if you have the only Giorgione in North America, it's pretty darn impor-tant. We have Spanish baroque paintings that are unusual to

one response to the call for showing more local art will be Pacific Arcadia, an exhibit organized by the Stanford Uni-versity Art Museum scheduled or later this year. Atkinson sa it will focus on representations of California from 1600, the time of the Spanish exploration, to 1915. "California is a unique state in that it's been packaged

She prefers Angora.



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and sold to the rest of the country and the world in a way that really no other state has. What I want to do, to spin off of that show with my own little exhisic's been in the business of "material culture" for 20 years. She oversees the collections at the Balboa Park site and th the Balboa Park site and the Serra Museum, the Villa Mon-tezuma, and the Marston House, three San Diego architectural landmarks. Also, she's planning new exhibits at the historical if you will, is to talk about San Diego as an Arcadia and brin mages to bear on us locally e live in, as well as the artifisociety and a capital campaign to raise money. Only half of their Balboa Park site is finished. The back room is as large as the ial environment we built in Balboa Park, San Diego was really envisioned by the founders of the city as an Arcadian land-scape. I'm looking to pull together front display area. Luksic, a native San Die-

Luksic, a native San Die-gan who worked at the Smith-sonian, becomes animated by a question about our self-image. She believes people here are perennially trying to define themselves. "We always try to some paintings from about 1870 to 1925 that do this." Down the Prado at the San Down the Frado at the San Diego Historical Society is Bruce Kamerling's successor, the new curator of collections, Jennifer

look to other areas to compare ourselves. Even the structure here [in Balboa Park] is a Span-ish Colonial. Who are we² It's a big idea but I'd like to address chical - to fit the curriculum represented, and to emphasize different learning styles, me

"He had half of his thumb cut off, so he held the brush in an interesting way."

days, the curator, usually a white male, had the attitude that "because I'm the curator, I'm going to tell you what I think." The new thinking is to overthrow the Great Man View with

differently at different times."
Luksic says. She hates the word
"permanent" when attached to
exhibits because it precludes updating or changing an insti-tution's persona. "If we're going

be something we can apply to our lives now. Yes, there are basic facts. This event happened, that event happened. But how you interpret that event or the significance you place on that event is going to change.
"One thing we don't do

well in San Diego is [focus on] other groups. We basically have white male groups represented. We don't have a lot of Chinese American or African-American artifacts. You look at images of the Horton days in New Town with muddy streets, and there's a Chinese restaurant. The result of that, you've got the Chinese Historical Society because we didn't fill those needs." In the building's basement,

Tammi Bennett, the registra joins Luksic and me. Bennett's job is to put her eyes on and record everything that comes in She walks us through an administrative area, where filcabinets and paper-piled desks are packed together, then into the huge main storage room. The sudden odor is a mothball musk like an old universit shelves hold hundreds of arm boxes inside which are textiles or other artifacts, wrapped in acid-free paper and identified by color photographs on each

box's edge.

Bennett insists the historical society is a museum, more than just an archive, which is what most people regard it as

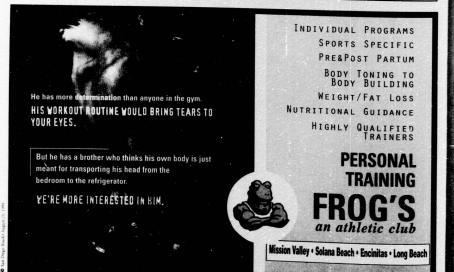




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"We're more than just collectors of Grandma's quits," she says. The society has around 20 percent of what it owns on display cent of what it owns on display, which includes the three properties they oversee and which also compares tavorably to the Museum of Art's percent. Their total, Bennett says, not including photographs, is "17,000 pieces, from tie tacks on up to a Model-T."

a Model-T."
Bennett, who worked with
Kamerling, says that when he
started in the 1970s, "the bulk
of the L-instring' collection was
portraits of local citizens." Sur
prisingly, many portraits of
noted and less noted San Die
was server less than the collection was
provinged to the collection of the c and less noted San Die-gans were done by sumen ariess. It was Kamerling, she tells me, who started acquiring the local plein- air painters. Mitchell, Braun, and Bonnet. While Bennett ecoorts us into a darkened, sequestered air room and shows off rack after

rack of portraits by women artists and landscapes by men, Luksic reminds me that the goal of the historical society is not "neces-sarily to collect. We don't want sarily to collect. We don't want to get our hands on this stuff just to collect it." I may be wrong, but I hear her voice strain on "this stuff" as too much — as if a great (and exhausting) divide custs between the small amount that the curator can exhibit and the mounting mass of mater-als that she must hold on to because one day even the tiniest treasure may be resurres ted

And yet regardless of the museum's and the historical Removal

museum's and the historical society's intentions to preserve and exhibit what they can, the view from the gallery owners and the collectors is much different.

Most I spoke with centuring the regional master. Keith Kelman of the K. Nathan Gallery says that even though they make the view of the K. Nathan Gallery says that even though they mistall the exhibit the control of the K. Nathan Gallery says that even though they mistall the control of the K. Nathan Gallery says that even though they mistall the control of the control continued to the contin

definitely behind the time. Let's face it: they've got to make money. They've got to bring in what they hope are blockbuster shows, that will draw attention, pay the revenues, raise some funds, and keep the museum going. Why not try to bring the contemporary collector and the traditional collector in and merge

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those two interests. Why not do an exhibit that shows these great painters of 1915 and after and take it upon themselves to cre-ate something uniquely differ-ent. That would be more interesting and increase their

Perhaps most worrisome is the effect of the museum's policies upon potential donors like the Cutris and the Milches. Albert Cutri says he would like to see a regional museum that would keep and show his and others' donations, even peri-odically. Such a project needs a wealthy person to fund it, he says, and someone else to "spear head" the acquisitions, "a cura-tor who gets people to donate or loan their paintings. Just insuring a collection would be hard."

entities because they're not obli

to San Diego art, there's a be

them on a regular basis? "It always dampens the Estelle and Jim Milch are interest of prospective donors," he says, "if their work is going less hopeful about the future of their collection. "I've recently become involved on a Museum stored. But again, most of the colof Art acquisitions committee," Jim Milch says. "Maybe we can lection is stored. It is a rare, happy painting that is out most of the time. The value of a colgenerate a greater interest at the museum level of taking some pride in our local artists to the point of showing them. It always hurts me to see at auction paintlection is not that it's all up, all the time. The value of a collection is that it is part of a whole. If a person's donation is accepted into a collection, it's therefore stated as being valuable." ings of these artists that have en deaccessioned from the historical society because they have no room to display them. To me and people like me that is a turnoff to giving to these

past. "Be mature enough as a city. Until there is enough appre-

ciation for what San Diego has

produced in art, we're going to have trouble having a perma

I put the question of donor demands to Scott Atkinson.

Some donors say, Td like to

donate this, use it as you will, or you can sell it. Others say, 'I'll give you this collection, but you

have to build a wing and name it after me." This happens," he

says, "but generally people are much more on the accommo-

And what about collectors who feel they don't want to give you their works because the

useum probably won't show

Cashless Russians are selling their hoards of representational art, some of it by California artists, to westerners with deep pockets.

gated to keep the paintings and, depending upon the vagaries of the administration, they'll say let's get rid of this crap. And sell them, That's always the right of the administration, to sell them.
"Nothing lasts forever,
obviously. Three hundred years
from now no one will know
much of what we did. But when a quality donations of any kind. Atkinson stresses, and he doesn't want anyone to think it's not. "One of the reasons I want to do San Diego Arcadia is to send a you have a structure dedicated message that we are interested in here. I'm the new curator of to San Diego art, there's a bet-ter chance of those things stick-ing around. A few years ago the historical society had a great scholar, a wonderful man, Bruce American art, and I want peo-ple to know I'm interested and the institution's interested, and I hope they are."

Kamerling, who was one of the major researchers about San Atkinson and McReynolds Diego artists. He has passed away, and nobody has filled his confirm that there is talk of a new wing at the museum, but it's too early to provide details. There's no scret agenda here. Estelle Milch thinks there is no "hard core" at the museum lust stating the obvious," Atkin-son says. "You can only build up so high in the park." Despite the large amount of collected or the historical society that is pushing for a new space. If there were something permanent, she says, people would donate. But, at this point, I wouldn't con sider donating any of our paint-ings. If I knew they had a secure place where they would be shown and appreciated, I'd feel comregional museum. "I don't know of any municipality in the region," he offers, "ihat's going to say we want to build a museum dedicated to Southern Califor-nia painting. Maybe Joan Irvine will..." ortable, Otherwise, noi-

"People who have collec tions love to share. I've reached a point in my life now that I can see clearly: I am a caretaker for these. For the brief time I'm going to be around, they've really enhanced my life, and I've loved having them. But I would feel more comfortable if even a pormore comfortable if even a por-tion of them could be in a per-manent collection in San Diego where everyone could see them." As for San Diego's self-

At the historical society lem-min I takes, any shart every dona-tion is evaluated case by case. We try not to take restrictive gifts, Anytimac approximacy, Till give this, but you have to — base, all what sertificing the public. If they say, Tim going, to give this to you, but I want to melaplar forever, two things, happen there. One is the pub-lic has to look at it forever, and that's a restriction, and image, she says, "We're still get-ting over the inferiority com-plex of being a backwater Los that's a restriction. And second, that doesn't help us do our job. If it's not in the right condition to be put on display forever, it Angeles." Estelle Milch maintains that we have to "grow up"

William Control of the second of the second

At the historical society ton

children." She rejects the notion that donations are taken only to be resold later. "The money is not an issue with us." What is an issue, she reiterates, is their commitment to keeping and exhibiting what they already

rould be better for the paint-

ing to be put in storage, [bur

because we've got a restriction on it, we can't do our job. We try not to take any restrictions. If this is a gift, it is a complete

gift, copyright, ownership, every thing. That way we can deter

mine whether it can go on dis-play, when and where, because

those who are wary of giving artwork because they feel the historical society may get rid of

ask people about their inten

tion to donate a particular work. She describes two classes of

gifts — an object will go into the collection or it can be used

for educational purposes; in other words, it won't follow the

rigorous standards of preser-vation. It's rare that they sell something unless the donor has

stipulated it can be sold. "My

approach is, you don't accession [a piece] if you think you intend to deaccession it. I pre-

intend to deaccession it. I pre-fer not to take it on the front end. I don't like deaccession-

ing. The whole point of why people donate to you is that they feel these things are like their

What does she think of

Luksic says that they first

everyone. One man told me he

O'Keeffe paintings have been

on "permanent" view at the

museum for years, yet not one piece by a regional artist is on display. And, he scoffed, "those O'Keeffes are not her best works!" Timothy Field of the San Diego

Art Institute wondered why the

museum has set itself up as a

global entity. What was so wrong with its pre-blockbuster status?

What happens, he asked, to all the money that these big-top

shows generate? Should the pro-

exhibitions? At what point does our museum's ledger (and this

in America) get so bloated on

its blockbuster mentality that

it exists only to feed that 300-pound gorilla? Will the for tunes of the regional artist be

any different in 1999 now that Rea and Lela Axline have

bequeathed \$30 million to the Museum of Art's endowment? Museums are institutions

that both privatize and make

public the vagaries of art and

taste. As museums interna-tionalize themselves with large popular to the influx of

acquisitions makes their exhi-

bitions more selective. The mor

they own, the less they show

And yet, if museums don't show with any regularity what col-lectors have donated, are those

works and their history neces

ums are the sole entity respon

sible for a region's cultural preser-vation. While I agree that San

Diego's art venues should show more of our local treasure, it is difficult for museums to ade-

quately represent the work they have and continue to acquire.

Diego museum, once showed the

collect world-art treasures along

with the phenomenal productivity of good art in the 20th Century are fueling more, not less, interest. The accumulation

of quality work, which one tele

vision tour of the Guggenheir

sider the oceanic Getty Museum

museum can neither hold nor

sarily lost? Is a region's past also

One hundred years ago a museum was more like a gallery, collecting and showing the best of the local work. In fact, Sun California Impressionists on regular basis, before so muc new art demanded to be seen Today, though, the desire to emphasized the buying habits of loan Irvine Smith as has revealed makes the trad in Orange County and then turning the profits into new profits by purchasing works for her Irvine Museum. In effect, in Los Angeles which accord she has bought up — and raised the aute on — the California Impressionists who painted what she, in part, helped to destroy show all of its art.

Nowadays people travel so effortlessly and read so widely that their tastes outpace what museums offer. In addition, fix proliferation of galleries, public artwork and public art pro grams, artist's studio tours, at on the loternet — which are a ubiquitous and free — mak up an open, accessible network of venues where art reaches at

and collectors have preserved and argue about showing — their selections do not begin to

up and go.

Nor is it practical to think
that building a home for regional
ari will give San Diego its artis
tic terra firma. Consider that even the regional art museum would eventually become an institution, would be unable to show all of its holdings, and, in the age of multiculturalism would be susceptible to argu-ments about which of severa

scious of what we've collected nd dispelled. Once the pro And the province will finally have grown up.
Is that it? Is that what we

Aaron St. John, Tom Voss, Mar-

Keith Kelman says that even though the Museum of Art installed Monet at Giverny, "those paintings are not his best work. They are late in his life when his creativity was failing."

sated by our institutions. But sking institutions to fix the casels on sandstone ridges along troblem is like asking the gov.

Surset Cliffs Boulevard in O.B. problem is like asking the gov-crament to fix poverty or edu-cate its citizens. They play a role in the great mix, and nothing

Mark And yet something deeper remains, a psychology of place that San Diego still can't shake. This psychology goe: beyond what is California about San Diego art. It runs to what is San Diego about San Diego's mages of itself. Nature, independence over competition, freedom from the academic and curatorial the ecologic and curatorial hierarchies – these are the trans-that drive representational pointers in Cultorina But in Sur Diego there san ad-litional level to contend with, a sort of guilt in paradise, he's almost as though we feel it's wrong its complain about anything because as San Diegan; we've grown used to avoid the service of the con-plaint of the con-tended to used to natural beauty and inde pendence, to escape and glori-ous victas. We re insurally pro-tective of what is undespoted in this locale because we believe it is also in ourselves. San Diego sion of the

They call it a "paint-out," and the artists have spaced them selves 50 feet apart while two screwed into place, stand like tickety Trojan horses — four spindly legs support a pyrami-dal rack on which the carvas is held; a palette shelf sticks our waist high for the oils, whose curled tubes are stuffed in a tiny drawer. The overcast persons — no breaking through light as yet — and the sea is roning 40 feet below the edge, in eddies and vengetul pools. The tide surges, slap S. P. R. A. Y. ong the

Sometimes you're halfway so he's quickly sketching the horizon line on a canva. "pre-pressured" with a textured primer

arranges a chromatic palette spatula knife. Pointing to each color group, he says, "there's my cools, the water. There's the

the dry area? He points with his brush like a constance, it, got a slick feet to a which ? It got a slick feet to a which ? It yo re-produce. He begin "blocking," in the basis forms. "How don't take through limit the beginning, then you spend all your time at the edge rings to fix a. "Tall Ken Roberts with a full east for match grays he's looking, first for," masses and cutterns out the formatic grays he's looking, first for, "masses and cutterns out the same and cutterns out the same and continued to the same and continued to the same and continued to the same and the s patterns of the sky, the ocean, and the cliffs. I get my general colors for those, then fill in the

color [a touch of brown] to

iff a white wool sweater, Marjorie Taylor is painting quickly. She likes the contrast between the darks of the cliffs suc paints right on the canvas, wants to "get away from draw-ing," a technique too riggling for those skilled in landscape. "When I paint I want to look at the big shapes," Twenty minutes later, after I've made another round. she tells me that considering th occan and the time of day, the tide is changing. "The waves are going to be different, and so



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In a society that tends more and more to devalue the public own ership of its material culture, preserving art for the people falls to those who can afford it. The privilege, though, comes with a paradox, Sharon Cutri ical." She is the one developer who has made money off both building housing developments

she, in part, helped to destroy,
I'm not sure that san Diego has
the deep-pocket equivalent to
what one art dealer cailed "Joan
I-Own California." But, if we
follow Orange County's lead,
our 'paintable' landscapes will
fall to the developers quicker
than we can blink
Another certainty. In San
Diego's art seem measure.

Another certainty. In San Diego's art scene, museums are the haunted woods and the cura-tors are the bogeymen. Damned if they do or don't, their jug-gling act between popular taste and regional identity vexes nearly

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work kent to fad, I start of with a turpentine tone and go over that work my oils. The CH stand and the CH take 'Indeed. This painting appears as though it is coming out from the carries as executing out from the carries. Free must show me the isoff min-wide brush and rel'sme of whe edges' between forms, water and rock that he straying to get. The Secanse I melevising with the control of the piece and the charter of the piece and

line, Daryl Millard also instructs while he paints. The real aspect and did twice as good a job. This is better than taking a snap-shot. I can always delete what

They are like riders, in ond-iourner, stopping to feed their horses. Evel partners arris-Each is beautifolds alone, at work, in lose with work, acti-cuting what we will meditate upon later with a quite eye. Around them surfers shiver, tournest ode-sequilis pose. The pointers lean in again, faces unyelding, pressing back the wind.

By now I've been hustling for an hour between the seven artists whose paintings are done in a few minutes, that the

Joan Irvine Smith has bought up and raised the ante on — the California Impressionists who painted what she, in part, helped to destroy.

any more than by vantage. In fact, the depictions are similar: The sea is roiling and heroic, the rocks defensive and aloof. Each painter is also capturing the skirmish between water and rock protruding into the other's space, although at Ocean Beach or at any ocean beach, for that (or at any ocean beach, for that matter) it's obvious who's win-ning. And yet each artist is ren-dering a different "reality." copying the scene at all. He's painting it. "If I find that some thing relates better, then I'll nove it slightly. It's a constant shifting: Do I want it exactly as it is or do I want to shift it?" to

Ken Roberts says he must take a break, walk away from it, think it out, step back in, work it out some more. Yet his technique may achieve something mysti-cal, despite his fastidiousness. If you learn to make the masses

Hyou Carn to make the masse and shapes correctly and get the lights and darks just right, the lights and darks just right to give the lights and the season of the season out. It feels sinister, coming-at-us and lying-in-wait. St. John.

becoming distinct by person-light he's painted looks like

and the control of the impression of the control of think I got it. Remember, these aren't postcard. What they are is moods and poems as opposed to advertisements." Aarou St. John says, "the way I work" it comes together, "at the very end" of the afternoon. I wish I

the first the second and the second of the second s

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Calendar LOCAL EVENTS

EVENTS LISTINGS

OW TO SEND US YOUR

BAJA

munities, along with some geomorphology. To take the three's to fixe-male hike starting at 3 p.m., som the group in the main parking lot (on La Honda Drive) with water and hiking boats, 760-839-4680. Free, No pets, 150004000.

cal Reserve when "A Walk Through the Reserve" is conducted on Satur-day. August 28. Learn about "Our impact on the Environment" during the nature walk on Sunday. Au-gust 29. Both hikes begin at 9.a.m. Fee information, call 619–629, 5469. ported to Case Dobson in Tiusina for dinner, marsiem music, margaritae, and then on to the bullight at Plaza Monumental in Plazas de, Tiusina. The \$73 fee includes round rip trans-portation, the food, and admission to the bullights. For reservations, call 519-234-677 or 011-52-66-80-22-18 (DOWNTOWN, TRINCE). Wear a Hat and Bring Plenty of Potable Water when ranger Dan Bylin leads a park beautification pro-iest in Clevenger Canson in the San

Who Was William Heise? What

OUTDOORS

August 26, rises dramatically in the cast, like an orange hubble, at (40 p.m. during deep evening two

Sing Around the Campfire

Many of the 150-Plus Species

cording to Downtown Sam, who plans a Walkabout adventure of Tuesday, August 31, to find the he-burgers money can buy in the Gaslamy Quarter, Expect to see three-spots to find his favorites. The casu

Join the Club, the Carmel Valley D.

DANCE

hosts a dance (with recorded mu until 10:30 p.m. Beginning da lessons start at 7:45 p.m. The cov \$3. To find the hall, take Preside Way off Park Boulevard and p



PZZ N W

SCHOONERS BAR AND GRILL

CROW BAR

THE LAMPLIGHTER

KENSINGTON CLUB

BUFFALO JOE'S

CAFE SEVILLA

959 Hornblend St. 272-2780 Summer's end is near; check out the beach bunnies while they re here.

817 W. Washington 298-3624. What a wonderful feeling to be drinking and singing again.

3221 Adams Ave. 281-0263
FYI - no Happy Hour. It's an ale house of continuous pure delight.

4079 Adams Ave. 284-2848 Swing by on Wednesday for cocktails with DJ Wendy O' Rourke.

In those red embossed scats, I find the seductive pleasures of luxurious company.

2812 Kettner Blvd. 692-1080 Always hard, always fuo, always intensely imprinted with chaotic musical inclinations.

600 Fifth Ave. 236-1616 Serving delicious eats, treats and drinks to all who search for downtown intensity. 21-

Tuesday. Wednesday and Thursday, it's Club Salsa with guest salsa bands from LA

11 mg. "tar", 0.9 mg. nicotine av. per cigarette by FTC method.

CAMEL PRESENTS

The Aero Club

3365 India St. 297-7211 this of wine, a complimentary buffet and at 11pm, be prepared to win a mored from o Laz Vegas in Aero's famous zaffle. Thank you for flying Aero Airline, where you?

The Pennant

2893 Mission Blvd. 488-1671 ission Beach, it's beer and shoes all day. Close does count'll 21+

Winstons West

1921 Bacon St. 222-6822

The shows have begun. Welcome all to the musical dive bar of Ocean Beach, foreigns 8. tin us in celebration of Allison's Birthday as SuperUnloader brings in her new secur riday, 8727, Wise Monkey Orchestra hits the stage. And Saturday, 872K, it's time to parts with '80s Sumthin'.

SUN STREAKED

Tio Leo's 5302 Napa St. 542-1462

hight Thursday, 8/26, we're swinging with SPO-DEE-O-DEE and Hot Rod Lincoln. Friday, 8/27, 3 Bad Jacks: tride through the room preparing their audience for the erful Majestics. Saturday, 2/28, we all hit delinium as we add Method to our audio

Club Elements

5 University Ave. 296-8160

risday night. DJs Sonny D and Dave Strak glide you into a hypnotic Trancemission of passion, which will prepare you for Saturday's illusion of Paradise from its creators DIs Barry Weaver, Dino, Phil Aye and Sotero Enjoy all the sensations of living enhanced by he visuals of Club Elements: 21+

Olé Madrid

755 Fifth Ave. 557-0146

Enjoy fine Spanish Mediterranean cuisine on Sunday. But first – jam in the Jazz Session uesday, trip on Club Bionic Wednesday, have a seductively splendid time with DJs Matty A and Jesse on Thursday and taste the sweetness of 100% Pure Olé - Samenco with dance and guitar on Saturday 71+

Blind Melons

0 Garnet Ave. 483-7844

STINGERS ou got me running all over town. Good up and gold down. I keep missing all my cues, bety 1038 Garnet Ave. 581-1234 The beach scene, it's a little too... well... beachy. Join us in our protected PB fortress. e got the blues - the down home blues. Thursday 8/26, Robert Bilbo Walker & Al Garett jam with Len Rainey & the Midnight Players Check out this crazy mix. 21+ KIRKLANDS

Dream Street

2228 Bacon St. 222-8131

ways carrying the groove and funk of OB is Dream Street, where you can find 52 pints, 51 emikares and S8 buckets. Sunday, get on your knees and pray to the sun goddess as she es above the wandering bodies, bringing on the intense heat of the morning. 21+

Open Bar

ead on down to the beach this week to enjoy the last days of summer freedom and the aryday low prices at the Open Bar. 16 oz. import microbrews, only \$3, domestic drafts, \$2. 60 oz. domestic pitchers, \$6.50. Play a little foosball, shoot some pool and enjoy the atmosphere of PB. 21+



SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease,

Emphysema, And May Complicate Pregnancy.

Time to Celebrate Dance, the 1999 elebrate Dance Festival runs Friday Frough Sunday, August 27-29.

Enjoy English Ballroom Dancing to bands such as loc Loss and Victor Si

FILM

Film Festival Finale, the Cox Communications Film Festival continues with Butch Cassady and the Sundance Kidtonight, Thursday, August 26, at Tidelands Park. (CONONADO) Goldfinch Street: 619-295-4221 (MISSION HILLS) The season closes with screen-ings August 27-29 at Robr Park

NASSON NELSS:

Note for Those with Refined artistic Palates; it's how the lidits at So, size and Make's Me. So "resided Festeds of Animation describe there'related of Animation describe there'related of Animation describes there'related those, returning and the Moseimon of Constrengourary, Art. La folls (700 Prospect Street) with excensings on stations dates through November 21. This works are the 30-bett animation? This works are the 30-bett animation? This works are the 30-bett animation and the station of th ings. August. 27: 29 at. Rohr Pari.
(548 Sweetwarker Road). On Friday,
see Dance With Met take in A Longue
of One's Own on Stateday, and enios
Star Test. — Insurection on Standay.
(6904.8 VSSI).
Per-film activities, begin at
6 pm. with a cartoon short and the
feature film variting at 8 pm. Free.
Call 888-92; 24:56 for information.
Bring blankets, chairs, pillows, and
picnics.

fice: tickets are also available through Ticketmaster (619-220-TIXS). For Five Academy Awards went to A Place in the Sun, directed by George Stevens. In the film, Shelley Winters is a plain working girl who loses Montgomery Chiff to the alluring and wealthy Elizabeth Taylor. See this information, call 858-454-0267. Viewers must be at least 17 years old. (LA 20LLA)

The Haunting Japanese Anti-War

1956 by Kon Ichikawa, screens for the Film Forum on Monday, Au-gust 30, at 6 p.m., in the third-floor auditorium of the San Diego Public Library (820 E. Street). Free. In

Rare Documentary Footage from

the building at Park Boulevard. For

soum with the sharks in the new falm Island of the Sharks, exploring the wonders of Cook Island, located 100 miles of the coast of Cook Roca and following its life cycle. Some of the inhabitants of the waters have never before been recorded on film. See the sharks through Monday. September 6. Based on the belief that death ticket prices and showtim 619-238-1233. (BALBOA PARK)

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Read on the belief that death
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Don't Bring a Gual Hunter safety education courses sponsored by Ducks Unlimited continue on an on-going basis, with the next class set for Saturday, August 28, from 7 a.m. to 5:30 p.m., in building 7 West [Human Resources] at MCRD.

Classes are also offered on Sendar and Monday, August 29 and 10

day and Monday, August 29 and 30, from 5 to 10 p.m., at the San Diego Police community room in Claire nont Town Square (4731 Claire

mont Drwc).
Carriculum covers gm salety,
gna handling, archery, black - youoer salety, man and brid skindication, and brid skindication, and more. The series is approved by the Mact or California
Department of Fish and Gamebeg a mee pad an enumber to be
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Childhood Memories of Califor-nia's Orange Groves inspired artist Johnny Coleman to create the installation he contributed to "California: A Second Glance," cutrently on exhibit at the California Center for the hibit at the California Center for the Arts, Escond-Go. Coleman, a San Diego artist now living in Ohio, will docus his mitallation at the moscum at 2 pm. on. Sunday, August 29. The talk is included in regular mescum admission. Find the center at 340 North. Escondido. Boulevard. 760-89-4120. d.SCONDOO.

How Is Mooschair Embroidery
Done! Find out when Cherokee and
United Lumboc arrist Diane Clark
joins. nany other Native American
artists taking part in the symposium
The Legacy and Continuum of
North American Indian Adornment
hostel by the Minnis Internation hosted by the Mingei Internationa Museum of World Folk Art on Sun

Mescam of World Folk. Art on San-day. August 29: The lectures and demonstrations are being offered in conjunction with the opening of the exhibition "Arrows of the Spairt — North American Indian Adornment from Pichistory to the Present."

The symposium runs from local to depart of the Spairt — North American Indian Adornment from Pichistory to the Present."

The symposium runs from local to depart of the Spairt of the local to depart of the Spairt of the local to the Spairt of the San Diego Museum of Art and the Timben Museum of Art. To register. cell 619: 239-6001. (BMDOA 1986).

Heart to Heart, local pediatrician, puthor, and mother Dr. Chrystal de Frotas plans a "Heart-to-Heart Con-versation for Mothers and Daugh-ters" (aged 9-11) on Sunday, August 29, from 1:30 to 3:30 p.m., at Scripps Mende Well Being (4305 La Iolla Village Drive, suite L-5, located above the Peking Palace restaurant

preferns can experience during pu-berts. The \$55 fee per pair includes a growing-up beg* for girls and a copy of Freitas's book Keys to Four Cindfa Healthy Sexuality for the adults. To make the required reservations, call 800-727-4777, IGOLDEN BROWGE)

Insight Gallery Talk, lorge Valcar insigni Gallery Falk, lorge Valcar-cel leads a "Sculpture Garden Dis-covery Tour" at the San Diego Mu-seum of Art at noon on Sunday, August 29. This talk is included in egular museum admission 19-696-1966 (BALDOA PARK)

What's Going Up in La Costa? Fund

A

"Through the Eyepiece," Dennis Mammana, resident astronomer at the Reuben H. Fleet Science Center, plans a lecture to assist backyard as-tronomers in finding their way among the night sky with a small telescope at

the might sky with a small telescope at 7 p.m. on Wednedas, Sperimler I. After the talk, the San Diego Astron-omy Association offers belees ope-viously and Mount Lagura Observa-tory Associates give astronomical computer demonstration. Admission is 55 general, for information, call 619-288-1233, makings. Historian, Artist, Teacher, and author Eldonna Lay is currently com-pleting San Diego's East County:

Oil Painter Andrea Gaye attempts to Capture a moment in time "with her paintings, at 7:30 p.m. next Thurs-days, September 2, she'll present an art demonstration for the Foothills Art Association meeting in the Lamplighters Community Theater (8051 University Avenue, between Allison and Baltimore Drive). 619-464-7167. Free (LAMSS)

Mean, Valleys, and Mountains. Lay, who is also president of the El Cajon Historical Society, will discuss "The History of East County and Histori-cal Landmarks of El Cajon" for the Lemon Grove Historical Society at 1:20 p.m. next Thursday, Septem-ber 2. Take in the talk at the Land-Grove Library, 8073 Broadway, For information, 633 e15 (1997). art teacher Claudia Taylor Brown for the San Dieguito Art Guild next Thursday, August 2, at 1:30 p.m., in the Ecke Room at Quail Botanical

Dirty Business, get the skinns white-collar crime when Deputy

Grove Library, 8073 Broadway. For information, dial 619-462-6494. Free. (LEMON GROVE) Collage Techniques in a variety of Community Center (1230 Vermont Street). Admission is \$3 for non-members. For information, call 619-238-1779. (HILCPEST)

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What Exectly Does Kurdish Mu-sic Sound Like? Find out when the Kamkars present "Kurdish Music of Iran" at 8 p.m. on Friday, Au-gust 27 in ICSEV. ditorium. Tickets are \$22. Ca advance tickets, tickets are also available through Ticketmaster

Evening Among the Stars with the Bard, enjoy A Midsummer Night's Frame when the St. John of the Cross frama group presents the ShakeSt. 619-464-6340, ILEMON GROUP

The Open Poetry Reading hosted by Poetry Unlimited Art and Music starts at 7 p.m. on Friday. August 27, at the La Jolla Recreation Center (615 Prospect Street). Free. 619-552-1658. (LA JOLLA)

Open Mike for Entertainers, the venue offers an MCL sound, grand plano Come show your stuff, Friday, plano Come show your stuff, Friday, August 2.7, p.m. sign-ups, show at 7.30. Senside Hall 1010 Second Street (corner of 11. Sponsared by Sesside Church. 56: \$3 for performers. 760-486-5431 (ENDRITAS)

series on Friday, August 27, at 6 p.m. Bring a blanket and picnic dinner. The park is found in the 1900 block of Adams Avenue. Dial 619-297-3166

University Towne Centre shopping mall, Mariachi Real de San Diego

on Friday, August 27, 838-340-8638. (A JOLA)
Flashback performs for the Scripps Summer Concert Series at Chula Vista Center (555 Broadway) at 3 p.m. on Saturday, August 28.

faime Valle and Equinox entertain for the final Music in the Park con-cert at 4 p.m. on Sunday, August 29, in Chola Vista Memorial Park (1060 EastLake Parkway), 619-585-5627.

Savannah Washington place ise Straintal Washington plays jazz at 5 pm on Sunday, August 29, at the Standley Park Recreation Center (3585 Governor Drive). Call 619-552-1652 for information. (UNIVERSITY CITY) "A Salute to the Duke" is promised

Address to Duke any proposed by sensor 20 cms not 31, Sponsord by Sensor 20 cms not 32 cms not

able by calling 619-235-0804 or through Ticketmaster (619-220-TIXS) (DOWNTOWN) (1001 Prospect Street). Free D 858-456-0402 for details. (LA JOLLA

Oceanographic Researcher Turned Author James Pawlik visits the UCSD Bookstore on Saturday, Au-gust 28, to sign his latest hio-tech-nothriller, Sac Change Hell appear from 10 a.m. to noon and trom 5 to 5 p.m. Free. The bookstore is found in the Price Center on the UCSD campus; \$58-534-3149, (J.A. OKLA)

Author Mimi Latt signs Un Time for Show Tunes! The Gay Justice at 2:30 p.m. gust 29, at Mysteric (3904 Convoy Street), 619-2 Free (REARNY MESA) Art! Music! Film! What The 70-member chorus plans to ap-ply 'their energy and come flair to 30 songs' by the duo. Shows start at 8 p.m. on Saturday and at 2 p.m. on Sunday. Tickets range from \$18 to 525. Tickets are available by calling 619-275-ARTS or Ticketmaster (619-20-TTS).

present "Lodge no. 168" from 4 ; to midnight on Sunday, August 2 he Elks Lodge (2720 Fourth

Inspirational Writer Diana Marie Weitzel signs her autobiographical novel The Affair at 11 a.m. on Sunday. August 29, at Georgiou La Jolla keyboard strapped to his back, pr-anist and composer Rick Erlien will present "The Music of Yosemite" at 3:30 p.m. on Sunday, August 29, at the California Center for the Arts, Es-condido. The concert is accompa-nied by a presentation of Ansel Adams' studies.

What Do Men Want? Secrets will be what Do Men Want? Secrets will be divulged when Kara Oh signs and discusses her book Men Made Easy at 7 p.m. on Sunday, August 29, at Borders Books and Music (1072 Camino del Rio North). For mation, call 619-295-2201 Free MISSION VALLEY

titutes the "Other"? Post Who Constitutes the "Other" Post Manuel Veler sophore, life among migrant workers in border towns at 8 p.m. on Tuesday, August 31, for Poetis Berw at Chire de Lune Cof-lechouse (2006 Universit' Avenue). Open-mike readings precede and follow Veler's reading, sign-ups start at 7:30 p.m. 619-688-9835. Free DOORTH PARIO. evening of Torah, stories, and songs based on the teachings of Rabbi Shlomo Carlelsah is promised when Emunah Witt from Jerusalem per-forms at 7:30 p.m. on Wednesday,

Center (32.32 Governor Drive, at Radcliff). Muscal accompaniment will be by Shlomo Katz. Admission is \$10. Call 619-457-7920 for information: (UNIVERSITY CITY) Self-Billed "Openly Gay Comic" la-

son Stuart plans shows on Wednes-day and Thursday. September 1 and 2, at the Comedy Store (916 Pearl Street). For tickets and show times, call 858-454-9176. (LA JOLIA)

TV

If, as He Claims, Howard Stern Is an Average Guy who does what he does as a performance engineered to make money, then more's the pity. If he really were slime, at least he'd be sincere. Of course, one might wonder if truly average guys would concoct such a persona. Private Parts airs Friday, August 27, at 9 p.m. on USA, Cox Cable Channel 2.

Like the Aforementioned Mr. Stern, letry Springer makes his money by, as one critic so bluntly put it, "kicking humanity in the crotch." He appeals to the sorriest, most pitirie appears to the sorriest, most petr-ful cravings in the damaged human heart, then exploits them. Shame is in short supply in these days of free expression. The Jerry Springer Show airs Friday, August 27, at 11 p.m. or, KUSI, Cox Cable Channel 9.

MUSI, Cox Cable Channel 9.

Our Entirely Arbitrarily Ranked First Rule of Cinematic Stery-telling: Narration is capitulation. Generally, when the voice comes floating in, the genius has petered out. Often, it's superflower, careful watching of what's on the screen would widel the same knowledge. Other times, it's artiess binder, Star (S. Valbrick's otherwise mysterial). ley Kubrick's otherwise masterful film The Killing airs Saturday. At

gust 28, at 5 p.m. on TCM, Cox Ca-ble Channel 74. Our Internet Service Provider's En-tertainment Link let us know that Scan Connery was named the Seviest Man of the Century (or some such

time frame) by Woman's Day maga-zine. These people should be made to watch The Avergers, or, for that mattee, Modiem Man. Of course, sexiest doesn't mean best actor. Medicine Man airs Sturday, Au-gust 28, at 8 pm. on KTLA, Cox Ca-ble Channel 14.

Say This For As Good As It Gets - it had a real story to tell. Newman goes Nicholson one better in Nobody's Fool, which not only tells a real story, it tells it in dreary midwinter Bath, New York. No NYC fabulousness, no famous writer, just a gruff, aging loser. Airs Saturday, August 28, at 9 p.m. on KNSD, Cox Cable Chan-nel 7.

the tim That Defined, once and for all, the difference between the gock and the need — Say Anything, other consistency of the Charles — a quirky loner, underathering and unexceptional — the gock lone Saye — grogeous, but he feathy holden behind a wall of her gock lone Saye — grogeous, but her feating had been been a social middle process of the good of the control of the control

Score One for the Brits, they can may seem a pathetic behavior, but dress the vacuum up like a blond bombshell, give it a voice chip and a raging libido, and you're talking sci-fi fantasy — the love android. As a

young Melanie Griffith implies in Cherry 2000, it's still a machine. Airs Sunday, August 29, at 3 a.m. on KSWB, Cox Cable Channel 5. We Were as Curious as the Next Punk who wasn't born at the time of JFK's assissination (and the after-math) to see Oliver Stone's JFK "Back, and to the left "was a mem-orable scene. But we got stuck sitting on the floor of a sold- out theater, and it started feeling convoluted. Airs. Sunday, August 2°, at 4 p.m. on KSWB, Cox Cable Channel S.

Referring to Los Angeles as "La La Land" is passe, but it was it is ing the cultu "I'm trying to stop trying, guru. Sunday, August 29, at 5 p.r TCM, Cox Cable Channel 74.

make the wretched sompathetic way that Americans seem unable

SPORTS

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Physician-assisted suicide would create a deadly public policy by legalizing a physician's ability to prescribe lethal drugs to patients. The lethal prescription costs only \$35. Long-term treatment for life-threatening or chronic illnesses such as cancer, diabetes, ALS, Parkinson's disease, polio, etc., can run into thousands of dollars. Low-income people, the disabled, minorities, the elderly, overweight people, smokers, and others will be targeted for a "forced exit" by profit-driven Health Maintenance Organizations (HMOs) or dwindling government-funded medical programs. A physician-assisted suicide is certain to be the last medical insurance claim from an "unprofitable" patient!

WESTERN SERVICE WORKERS ASSOCIATION (WSWA) has led the fight for preventive and comprehensive health care on behalf of low-income working people for over 22 years in San Diego County.

WSWA presents:



WESLEY J. SMITH

Author of Forced Exit: The Slippery Slope from Assisted Suicide to Legalized Murder Random House, 1997

Mr. Smith will present data and argument on the danger of legalizing physician-assisted suicide and euthanasia

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See Some Psychic Friends when chic fair and metaphysical co day and Sunday, August 28 and 29 arot, palmistry, numerology, and ther psychic arts will be featured Pay \$20 per reading. The shop is lo-cated at 3545 Midway Drive, suite G: 619-298-3422. (SPORTS ARENA)

We All Scream for ... the Alpine His normal Section Inc., the Appine Has-torical Society Amnounces its second annual Ice Cream Social from 2 to 5 pm. on Sanday, August 29, at the Alpine Historical Society Museum 121 to Lavern Roadi. Expect games to children, museum tours, and 'a lot of firm.' Call 619-445-5716 for im-formation. Admission is free pay \$1 for sundacs and root beer floats.

Students from the Mink School of Art in Melation have work on eshabit in the 6th annual "Young People". Art I shabit and Side." continuing through Monda, August 30, after La Jola Branch Ebrary (7355 Draper Avenue). The Monda and Sale Dennich Avenue). The Monda and Sale Dennich the Choldren of Chernolols, raising funds for 25 shiften from Beltaria for 32th different from Beltaria to spend time in the San Diego area suit host families. For information, call 619 439–4650, LA SCILA. Students from the Minsk School of

Locally Grown Produce Stars when the Women Chefs and Restaurateurs meet on Monday, August 30, at 6:30 p.m., to tour Whole Foods Mar-ket (711 University Asenue). Fruit and vegetable demonstrations are planned by WCR chefs. The fee for requested reservations, call 619-702-5594. (NORTH PARK)

The Consulate General of Israel in Inc Consulate General of Israel in 10s Angeles is mounting an exhibit entitled. Migrating Birds Know No Boundaries Winough August in the second-fleor gallery at the San Diego Palols. Elwary (830): Stored, Israel is said to be crossed by approximately 500 million birds toke oach year in the course of their migratums. Ear information, call 619–236–5821. Free proportions.

A Bonnet That Traveled on the all part of The Fabric of We

THE ELUSIVE EMBRACE



The Elusive Embrace: Desire and the Riddle of Identity; by Daniel Mendelsohn. Alfred A. Knopf, 1999; 207 pages: \$24

WHAT THE CRITICS SAV-

The Washington Times:
"Not the least of the pleasures of Mr. Not the least of the pleasures of Mr. Mendelsohn's book is hos schewing of the ideal or Mendelsohn's book is hos schewing of the ideal or Sarpho.

Daniel Mendelsohn and a menderstands and accepts Greek Sarpho.

Daniel Mendelsohn and the schemistic schem

Newswee:

Mendelsohn brings an unpolemical intelligence and astonishing erudition to his task. He writes about his own hybrid life — suspended between straight and gay worlds, between promiscuity and paternity — in a book that is itself a hybrid. worlds, between promiseant and patentry — in a book that is field a hybrid part personal memoric, part earther lesson. Fire lesson. He can bounce from the Naticesses mith in Osaft to enthuring the less in Cheles to a meditation on the difference between homeocast and medisaries with no sense of strain. The pleasure of this book is the pleasure of find-less with no sense of strain. The pleasure of this book is the pleasure of find lesson the property of the pleasure of the discourties previously untritudated, being out of the classics is refreshingly free of the academic, usia shis thinking along the other pleasures of the pleas It's a one-of-a-kind book — wise, startling, and wonderfully unclassifiable.

It's a one of a kindl book — wee, starting, and wonderful werksolide?

Author: Daniel Mendelsohn was born on I ong Island in 1803 and gree up there. After galaution from high skool, he entreet die Université of 9 gans where he receved his R.A. in 1882. "And then." Mendelsohn sade of 18 gans where he receved his R.A. in 1882. "And then." Mendelsohn sade on 18 gans where he receved his R.A. in 1882. "And then." Mendelsohn sade on 18 gans where he received his R.A. in 1882. "And then." Mendelsohn sade on 18 gans which was a feet to 18 gans which was a feet to 18 gans which was a feet to 18 gans with the 18 gans which was a feet to 18 gans which was the feet to 18 gans which was the feet to 18 gans which was a feet to 18 gans which was produced with was a feet to 18 gans which wa

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READING

A single review Andrew Sallican's Virtually Normal: An Argament Annu Homoscounling and Urvash Vaid's Virtual Inpution. The Maintenaming of the Sallican's Industry of Debation.

It thought that both these people, as politically as Industry of the American Company of the Compan

complexite and conflicts and contradictions that have become the locus of my soft was to pur mostel in it. That show that happened?

I said that parting have been.

The reviewed a thousand books on gay culture, And one thing that impared no to follow the path that I ended up following, sace I had to review an attribution of level of metaphor for sameness and difference and opposition of level of metaphor for sameness and difference and opposition.

had similarity in the book."

Linterrupted again, asked, "And in identity?"

"Yes, In identity. And within one's self. That we hink of ourselves in relation to 'other' rather than to discrete in relation to other rather than to the cultures we come from, as being both part of them, but also different from, because those are two definitional modes, right? I am 'x' because! look like another 'x. But you can also be 'x' because you don't look anything like 'y.' And so I just found

don't look anything like 'y. And so I just found these two conceps incredibly helyful. I went home, and I just started writing it, because I thought this is the perfect mechanism; it is the linchipin to describe sameness and difference that keeps blending into each other and then pulling apart. And that was the perfect and then pulling apart. And that was the perfect with the internal opposition. And yet sometimes the opposition was used to describe, that sometimes with the internal opposition of the perfect with the internal opposition was conceined because it of the perfect with the internal opposition was the perfect with the internal opposition of the perfect with the internal opposition was the perfect with the internal of the 20th Lecture than internal the perfect with the limited of the 20th Lecture than amply demonstrates why ideologies are bad. They kill people rather than help them.

help them.

"But the men de structure is the linchpin of the book. It has an added symbolic value, as I point out in the book, of being port of my own name— Mendelsolms. On bait into seemed at that point when I was starting the book that I had to use it. There was a surfact of over-determined reasons why I had not talk about this. I thought, O.A., I'm cray enough to mokede Greek gramma-in my surface and identity book."

It was not the surface of the surface of the surface and of the the

book's Virgil, leading me through his argument. And, I added, this men-de structure led beautifully into Mendelsonn's explication of tragedy as two

structure led heaunfully ann Mendelsonn's explication of tragedy as two 'rights' in opposition.

Tasadt', 'he siad, 'the Greeks never liked case, gild anweres.'
They would find that he liked self help books. I said.

Mendelsolin agreed. 'It would not have been a genre that would have been popular. But, a sto tragori, if ob this that why trageds is so compelling is that it's not an easy right versus wong. In current American thinking, that's tragedy.'

"But really,' I suggested, 'in popular American films and books, tragedy has become mederlama.'

"Fasards, With exaggerated qualities for the right and the wrong. But tragedy is so compelling became you can see both sides, the men and the de, so typed. American flow of Creen is the de. And yet, true to the complexity of the men-de model they're also surprisingly alike in a lot of ways. They both are like a dog with a bone, and that is why it doals to tragedy. If either one of them had been a little less headstrong, the tragedy would never had

happened. So I think that that's a more interesting way of thinking about the world.

Too, I think it's less popular and populist. I don't think it's going to Too, I think it's less popular and populist. I don't think it's going to endear me to a lot of gay people to be thinking in these terms But I think the American fallacy, as I call it in the book, is that you think you can, if you work hard enough and det enough and eat the right fooks, make your life perfect. I'm still close enough to Europe in time and disposition to be suspicious of the man and the properties of the properties of the perfect of the properties of the propert

I said that it seemed that much popular American fiction and nonfiction is

I said that it eemed that much popular American fiction and nonfiction is founded on the bosterap notion that anywhele one do subter the total minutes of the control of the first that expectating which go within a volume it is problematic to think that way tallout has a lost of people don't want to hear the things. I'm saving about gay make exaulty, Because it conflicts with this utopan notion that all we do so be very good and then you get a lovely bushand and this happy bourgoos middle-class exacts. Which is not to say that don't think that pare people can be placed because. Which is not to say that don't think that pare people can be placed because. Which is not to say that don't think that a trage, in the Greek error, view of the world makes you less think that a trage, in the Greek error, view of the world makes you less than the don't make the problematic that the world make you less than the don't make the don't make the world make you less that the don't make the don't make

pertains to heteroexual males.

"I tried to make it clear that what I'm thinking about and interested in is
not exclusive to gay men, but it's just about men. For that reason it's actually
interesting, and rather gratifising to me, to have quite a hig response from
women who have read the book, because it helped them think about men. Not women who have read the book because it helped them think about men. Not up as gave me. Because I think, and I've always sain that gav culture is a wonderful laboratory for examining how men act without the cultural or monitoral restaints imposed by women. It's kind of a bald was of putting in But I do think that's true. Instead of being, as is the sort of common pepular antaxy, a kind of threid between masculine and feminine. I think gas men are hyper-masculine. I think it's a culture of aggression and display and competition and sort of erotic aggression easy and possess trues and impusiteness. At some level, certainly the book in its thinking both does in discussion of a consideration of masculinity. And not usage stuff. Because I think that the only high that the confusion of masculinity. And not usage stuff. Because I think that the only high that present a discussion is a discussion. exploration of mascularity. And not just gas wiff. Recause I think that the onth-hing that prevents adult straight men, in Western culture, from acting the was that a lot of adult gas men act, in terms of the sexual free-for-all, are the historical and institutional retrained of family, money, iob, legitimaxy. I asked, "And not having time?" "And not having the time, yes." "And not having the time, yes, "I have have been all time have been a support of the properties of the time, and the properties of the time of the properties."

aware of

Lives: Women's Clothing from the tions are encouraged, 619-233, 7963 Lives: Women's Clothing from the 17th to the 20th Century, on eshibit through September at the Women's History Reclanation Project (2823) Broadway, sure 107). The Jothing was donated by collector Midge Netl LeClair. See the show from 10 a.m. to 4 p.m. Tuesday through Friday and by appointment. Dona-

IGOLDEN HILLI Celebrate First Thursday through out the "village" of La Jolla next Thursday, September 2, with fine arts to view (galleries will be open late). food, wine, and "culture" from 6 to 9p.m. For details, call 838-454-5718. (IA-90LA)

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Henkes Heyday,

Boomalacka, Boomalacka, Whack, Whack, Whack, JUST WHAT IS THE REFERENCE HERP IF IT'S "WALK THE DINOSAUR," IT'S BRILLIANT BUT IT'S MIS-QUOTED head to Sarryday Street

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The Theme Is "Dog Tales" when the Helen Woodward Animal Center hosts "Animal Tales at Twilight" on Saturday, August 28. The event is geared toward families with children aged 3 to 10 years old. Kids enjoy music and crafts from 5 to 6 p.m. and then professional storyteller

perform from 6 to 7 p.m.

Tickets are \$5 for adults, \$3 for children under 12. To make reserva-tions, call 858-756-4117 x318. Find the cente, at 6525 Calle del Nido. (RANCHO SANTA FE)

A Blooming Tale, storyteller Har-Anoming 14th, Moryteller Har-pinne Geisler tells whimsical stories about flowers during an event begin-ning at 10:30 a.m. on Saturday, Au-gust 28, at Bell Gardens (30841 Cole Grade Road. Participants will take a hay ride and a train ride. To regis-ter, dial?60:749-6297. The fee is 55, for those 5 and older. WALLEY CENTER

Golf Camp, the Lawrence Well De von Camp, the Lawrence Weik Re-sort is hosting junior golf camps ev-ety Tuesday and Thursday through Labor Day, from 2 to 5 p.m., for those 6 to 17 years old. The camp fea-tures equipment, 1.5 hours of in-struction with a PGA instructor, and me spent playing the game with an inphasis on golf ctiquette and

Davis

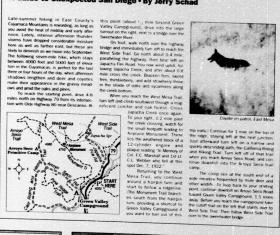
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Every kid's a Winner in the Kid's Trathlon slated for Saturday, Au-gost 28. Competitors are divided into two age groups. 10:12 and 13:14, and both groups swim, bike, and ma-A duathlon will be offered as well for those uncomfortable swimming in the ocean. To register, call 6:19:689-8530, (MPERSA, BEACH).

Creatures That Cling, Hide, and subject during the tidepool craft class for children four to kindergarter cases for children four to kindergarten (accompanied by an adult) planned at the Birch Aquarium Museum from 9:30 to 11:30 a.m. on Saturday. August 28. Activities include explo-ration in the aquarium classroom and

construction of a tidepool diorana.
The fee is \$15 per child/adult pair. The aquarium is located at 2300 Expedition Way. For reservations, call 619-534-7336. (LA IOLLA)

call 619-534-736 (IA-RILA)

Books for Toddlers from the Dor-ling Kindersley publishing house swil-be showcased when the Board Book-Bouldies gather at 10:90 am on Tuse-dar, August 31, at Zany Brainy (15:80 Camino de la Reina). Free: 659-291-9500. The program is for those Sour-and younger, MSSSON VALEY)

MUSEUMS

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

Reader's Guide to Art.)

Antique Gas and Steam Engine
Macrum, the mocum's activities include locating, collecting, documenting, and preserving historial
gas-steam, and horse powered
quipment eladed bot only to agriculture, but to the general development of America. The collection or
made up of equipment seed in hum
bering, mining, old reling, and comstruction industries. In addition, thy

Bonita Historical Museum, the Turied Fine Art Fshibit 1999," honor-ing the talents of South Bay artists, continues the show through Satur-

da, August 28.

The museum highlights the his-tory of the Sweetwater Valley froin the mid-1803s, with Isotonical pho-tographs atthacts rooks, and farming implements, the distracts 1953 fire-tegine, and bound copes has known 193bs of the Child Vora Sur-News Find the museum at 4035 Roots Find the museum at 4035 Roots Road, Dial 619-267-543 for addi-tional referension, 1900-18. Boxer Rebellion The r

Chince Historical Vascum, pho-logopulous Vasu II, respective Com-lador of China's Profes's Padir, and china's China's Profes's Padir, and china's China's Star Adorp Com-denge, Union." Star Adorp provinces leasted in the earl of China, most of feath of the China's Star Adorp Com-les of China's Star Adorp Com-les of China's China's China's China's Continuing colibers for con Chi-nese American vetters, the Chinese Inter-as A chaevingscal artifacts from old Prositions stee, and change the China's China's China's China's China's The most desired produced and china's the China's China's China's China's China's The most desired produced and china's Padirial China's China's China's China's The most china's china's China's The most china's China's China's Padirial China's China's China's The China's China's China's China's Padirial China's China's China's China's The China's China's China's China's Padirial Chin

photographs of downtown Chula Vista, doors and adobe blocks from

Vista, doors and adobe blocks from the original Stan newspaper building, and relect from the Oray Watch Company. Find the museum at 360 Third Avenue. For further informa-tion, v31649-420-6916. (CHULAVSTA)

trasting the evolution and creation world views is found at 10946 Woodmation, call 619-448-0900 x231.

Chula Vista Heritage Mus

George White and Anna Gunn
Marston House, the huston, bean
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unteres from Nan Diego, and California militis. A narraned side; show screen shroughout the day, telling the story of the axis or Mexico and California. A self-guided four recounts the events of the little recount of the control of

cility, the restored Federal Building, with the touring exhibit "The Nazi Olympics, Berlin 1936." On the eve of World War II, Adolf Hitler ex-

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San Pasqual Battlefield State His toric Park con

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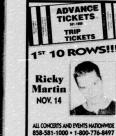
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Happy Birthday!

The "Baroque" pieces were a tribute to a superb artist and teacher, and only secondarily a musical experience.

ear's SummerFest devoted an entire ram — or virtually so — to a celebra-of Janos Starker's 75th birthday. It was n marked by high spirits, due reverence an occasion marked by high spirits, due reverence for a very great cellist, some charming instances t humor, and a moving mar REVIEW

estation of the love and devotion

festation of the love and discortion
Marker has built up among eyeeral generations of cello students
the has taught at Indiana University in Bloomington for the last four decades! of
the reverse of the students of the concert
search of th was at the same lofty level.

This is not to say that any of the performances were notably defective, or lacking in the highest professional polish. Neither Starker (who played in three of the four works on the program) nor his collaborators are carable of anything less than his collaborators are carable of anything less than first-rate playing. Bet this venerable artist has been heard in far more compelling music making than what the a lolla Chamber Music Society audience was treated to. A case in point was the entire scond alard of the program, in which Starte was issued by an ensemble of 14 (1) former students, in effect a whole or chestral cello section, with sich eminent cellists as Gary Hoffman and SammerFest's — and the Emerson Quartet's David Finckel among their number (San Diego stalented Felix Fan was there too). The group-companied Starker in the performance of some Baroque' music, playing warmly and skillfully (and with a well-judged balance between solone).

Barogue muse, playing warmly and skillfully and with a well indeed belance. It was a few solution and expensive members with his pupils, culimating programming was the reunting programming was the reunting programming was the reunting programming was the reunting programming with his pupils, culimating—during the prolonged final appliance—with individual huge for all 14 of them a truly string speciale validating the human relationship that he at the basis of the human relationship that he at the basis of the human relationship that he at the basis of the human relationship that he at the basis of the human relationship that he at the basis of the human relationship that he was the human relationship that he was not much and the human performance of with Berderich William and the applications on "Happ Birthalps," with W. Han dings the human performance of with Berderich was one human that had to be a successful to the successful that he was not much authentic museal evaluation of the action of th

torning forces at hand. In the pro-cess, the vivid style and spirit of the originals were pretty much jost; and while Starker played with his ha-bitual firmness, clarity, pure

and only secondarily a musical ex-perience. The performance of Kodaly Duo for Violin and Cello, Opus 7, however, on the program's first half, demanded to be taken se-nously, and it, too, did not showcase Varlor's period. Starker's most impressive qualities in a completely idiomatic way. Starker has had a long association with this unusually scored work by his fello

this unusually sorted work by the fellow Hungarian. Here he was isomed by his sor in-law, softmet William Peracil, and while the two musicans may be happily computible as relatives, their styles of string playing diverge so syiles of string diverge sorted and the string content of the Charles of the string playing and content of the charles of the string playing and syiles of the string string string the string string and syiles of the string stri

erate when the two musicians are better paired.

Preucil — currently concertmas-ter of the Cleveland Orchestra, former first violinist of the now unhappily defunct Cleveland Quartet, and well known to San Diego audiences through his longtime participation in Manily Moratt here. — is an exm.



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plary fiddler, with a sweet tone, plary tiddler, with a sweet tone, an overtly ardent temperament, and a highly expressive, Ro-mantic manner of playing. Starker, in contrast, has anways been a more reflective, re-strained, and austere artist, achieving his emotional effects through perfect by the activity. through perfectly shaped phras-ing more than through outward display of explicit feelings. These characteristics have beome more prominent through the years, so that today his man ner of playing, while as powerful and fascinating as ever, seems even more self-contained — some might call it cooler — than before. The combination of Preucil's heat and Starker's coolness in the focused on Starker, Preucil-sounded overwrought and sentimental: if you focused or tant and dull.

In fact, both musicians were

playing beautifully and intelli-gently, but the radical contrast of ertain from the SummerFes

certain from the SummerFest performance.)

On a purely musical level, this concert was paradoxically at its best in the one performance that had nothing to do with Janos Starker. The work was George Enesco's Sonata No. 3,

violinist, of extreme intensity with a big, passionate temo with a big, passionate temper-ament that expresses itself through all the music he plays, and an immensely forthright, rich, vibrant, voluminous tone, which is as commanding when he has distilled it to the mo finespun pianissimo harmonia as when he unleashes it in fort as when he unleashes it in forte passage work that seems to re-produce the sound of a whole string orchestra. O'Riley has a brilliant, glittering style that can produce effects of incredible delicacy and iridescent color. The two were perfectly matched to each other and to Enesco's rhapsodic score, which, it its structure is far from lucid, captures the mind (at least in a performance like this one) with its dazzling devices of sound and texture, its perfumed at mosphere of exquisitely refined folklike material (Romanian and gypsy), and its constanti-self-transforming passions.

CLASSICAL LISTINGS

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Calendar

ART LISTINGS

GALLERIES

They're Planning a Party at the San

was 1,700 28 4120 MSCONDO.

Mingel International Moureau of Polls Art, the relationship of great features from the Art, the relationship of great features, designs of the Mingel International Moureau Indian Moureau I

German Expressionist Painter Lam-bert Maria Wintersberger has eight paintings created between 1984 and 1996 on exhibit through Saturday, October 9, at the Tasende Gallery. The Actions 9, at the Taesonde Gallery. The pressors reception is dated for Firlday, August 27, at 6 p.m. To RSVP for the reception, dial 888-454-3691; Regu-lar gallery hours are 10 am to 6 p.m. Tuesda: through Friday. 11 a.m. to 5 p.m. Satroday Find the gallery at 820 Prospect Street. [LA 80LA]

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Gen Hick, Himmarkie Wagen, you don't he was garbered in 'Composite and Californ. The commission of the Composite and 'Composite and 'Composit

ART MUSEUMS

California Center for the Arts Mu-

during his 50-year career he pho-tographed many areas in the state, although his images of Yosemite and the Sierra Nevadas are arguably his The museum's Pan-American Project series also yields up 'Mar-cos Ramiree ERRE-Amor Como-posage). For the exhibit, the arma-lass created an common steel heart deplayed outside on the usual played writted Acaracanda, a pun on the writted Acaracanda, a pun of the control of the control for the petited of the control farmous-plated) and office of the project series related installation induced by precents several other process related by the control of the project series of the projects several other process related. the Sters Novado see argually his bed some in Vinde Idams of Children See Idams of the Idams of Children See Idams of the Idam of the Idams of Idams of

ous feudal states bar of the area now er China. Many of the vated from the tomb of the Yi, who was buried as bet

The stall role that foll art has played in Spanish sciency since the 16th Century — from politics, as cheeture, music, and dance to re-gonal custine— to explored in 17th Alma and Paetho Spanish Folk Art and fix Transformation in the Annacias," opening on Saturada; Augura 28. The bettering of celtular additions that have played a part in Apain's history (Critic, Roman, Centurie, Mooreh, French, and American's said open it an uniquality.

biton provides an overview of Sput is for the Markon and explores examples of Lain American tota art furth has roots in their Spatial materials and explores the Spatial materials. The children concludes on Spatial Control of Lain and Through express the Special materials are the Special materials and the Special Control of Lain and American Control of Lain and American Control of Lain and Lain and

raintings, Spanish old masters pings. American art, 19th-Centur ropean paintings and sculpture, the Weisman Galifery of Control art California Art. 617-557



Love in the Seed Pile

How do you play a character who narrates a story and disappears at the same time?

and disappears at the same time?

The poop people are deeply in love. Then one discovers a new, all consuming interestations are seen and possible of the properties of the properties of the possible of the properties of th

deaths.
Lewis frames the myth from an "unusual an-gle." Instead of concentrating on Cupid and Psyche, he follows the fate of the jealous sister Orual. It is the story, he worde in a letter, "of every nice affectionate agnostic whose dearest one suddenly gets religion. Never,! think treated sympathetically before. In the book, onest former.

In the book's most famous scene, when Orual comes to Psyche's palace, Orual sees just rock

The story is post-Socrates, since it mentions him, but that's all we knew. Glome — you can't miss it — is a day's journey north of Ringal on the left

bank of the Shennit River. It's also nea bank of the Shennin River. It's also near Greece. From these vague coordinates, the designers build a believable world. Each of Jeanne Reith's costumes con-tains a history of Greek, Turkish, and Albanian Isabinon. Her palette—cop-per, amber, maroons, and muted reds—gives the stage an elegiaca, us turnnal look, as if Glome may never see another summer.

tumnal look, as if Glome may never see another summer.

Mike Buskley's versatile set, a cir-le of sand with platforms rising behind, resembles a min bullring, shahan Person's pobbo-rish lighting dapples the stage with leafy, autumn-lation of the stage of the stage of the lighting, and misses and stage of the extraworldly feel of the stage of the cartraworldly feel of the stage of the stage of the cartraworldly feel of the stage of the stage of the cartraworldly feel of the stage of the stage of the cartraworldly feel of the stage of the stage of the cartraworldly feel of the stage of the stage of the stage of the cartraworldly feel of the stage of the stage of the stage of the cartraworldly feel of the stage of the stage of the stage of the cartraworldly feel of the stage of the stage of the stage of the cartraworldly feel of the stage of the stage of the stage of the cartraworldly feel of the stage of the stage of the stage of the cartraworldly feel of the stage of the stage of the stage of the cartraworldly feel of the stage of the stage of the stage of the cartraworldly feel of the stage of the stage of the stage of the cartraworldly feel of the stage of the stage of the stage of the cartraworldly feel of the stage of the stage

Olie Nash plays a monstrous king as fickle, and as leithal, as a Greek god. Dorne Elias makes the Fox, Ornal's Greek ments as humorous as he as well as the state of the control of the co

lives the practical life and is, after many sins, saved. As for Redival — we'll all hope the best for everyone!" Deborah Gilmour-Smyth, her hair clipped short, her eyes like lasers, make, Ormal, a few-sers. makes Orual a ferocious warrior, as much in love with violence as she was with Psyche. It's a dynamic perfor-mance the story undercuts, however.

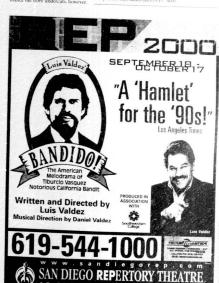
Till We Have Faces, by C.S. Lewis, adapted for the stage

Robert Smyth

Lamb's Players Theatre, 1142 Orange Avenue,
Directed by Robert Smyth; cast, Kerry Mende

Playing through September 19: Incular





AT THE LYCEUM . HORTON PLAZA

Calendar THEATER

Throughout much of the book Throughout much of the book, and the Lamb's adaptation, it's hard to tell what's going on. The usual signposts point the wrong way because Lewis's "unusual angle," telling the story from Orual's point of view, clashes Orual's point of view, clashes with what happens to her. It's with what happens to her. It's with what happens to her. It's with what far word of the word of th

thetic 'treatment of Ornal.
Many readers found Face
obscure. One problem is that
you expect a protagenist to grow
and change. Ornal changes but
doesn't grow. In fact, she ungrows, becoming a scelles.
Queen/Warior and losing herself. How do you play a character who anartates a story and
disappears at the same time!
Scond problem: how does,
a mortal relate to a good? The
end of Enero under Subersule.

end of Faces offers the traditional Book of Job answer: never question the god's motives. But the whole narrative is built on defiance. Orual will write "in this book what no one who has this book what no one who has happiness would dare to write." She will accuse the gods of myr-iad crimes. The ending, however, feels anticlimactic, it's intellectually intriguing but emotionally empty. Like the book, which was Lewis Sarvite Rober South

Lewis's favorite, Robert Smyth's almost literal adaptation feels symbol heavy: characters exist to make points. Psyche, Redi-val, and Orual, for example, form a superstructure, which stifles their individual qualities (Psyche becomes a saint, etc.). Revisions could substitute char-acter for stereotype and myth. I don't know how to get past the claustrophobic impression, throughout, that the three

women will end up a certain way, regardless of what they do. The story also needs tighten-ing, It's almost three hours long and actually winds down before the deux ex machina ending. Writing and rewriting a book or a play's an enormous enter-

or a play's an enormous enter-prise. The Lamb's world premiere — which, with work, could flourish — is in the midcould flourish — is in the mid-dle of a process Orual describes succinctly. Writing, she says, is "a labor of sifting and sorting....! thought I had before me a huge, hopeless pile of seeds, wheat, bar-ley, poppy, tye, millet...and I must sort them out and make separate piles, each, all.

separate piles, each all of one kind. Why I must do it, I did not know, but infinite punishment would fall upon me if I rested a moment from my labor or if, when all was done, a single seed were in the wrong pile.". THEATER

LISTINGS Theater listings and commentary and by leff Smith. Information is

accurate according to maternal given us, but it is always wise to phone the theater for any last-minute changes and to impure about ticket availability. Many theaters offer discounts to students, senior conand the military. Ask at the box

the control of the co

Anything Goes
Moonlight Amphitheatre presents
Cole Parter's 19-34 comedy about
complications aboard a luxury
liner. Ray Limon directed and
choreographed.
MOOREIGHT MAPPELLEATEL THROUGH DAY AT 8:00 P.M.

The Batting Cage
Somoone should count the number of plans written in the 1996, about the sevent some familiar territory with vome familiar and Wideon haven trapaden since about the plans, and the vome familiar and with which will be with the plans of the

NORTH COAST REPERTORY THEATRE. THROUGH SATURDAY AT 3:00 P.M. SUN-DAY AT 7:00 P.M.

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FORMATION CALL 619-280-5177.

Cymbeline
The Old Globe's staging gives the
distinct impression that director
Daniel Sullivan and the company
would rather do anything fear
Shakespert's late romance.
Granted, Cymbeline on't Hamler.
Using a salm month.

stiles. Studiespears writes as of are, bit can play—and parts all the cabe control. Describe State 1992—and parts all the cabe control. Describe Daniel Stalling State 1992, and parts all captures are stored to the stage is a slope from an interest por how ordicalism, the Bard can be. The stage is a slope from a first state the stage is a slope from a first stage is a strength or part Came State 1992, and the stage is a slope from a first stage is a slope from a first stage in the stage is a slope from the stage is a slope is a slope from the stage is a slope is a slop

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offers an evening showceing puppit plars, stories, sketches, variety,
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SUPPLINIES TO PRESENT A THROUGH

Hit the Deck
The San Diego Comic Opera and
San Diego Muritime Museum present a new summer show, written
by I. Sherwood Montgomery, on
the decks of the tall ship Star of in
dia. Leon Nather directed.
SANG OF ROLE, HORIGHA AGGIST 28:
THURSDAY THROUGH SATURDAY AT

EXTENDED TO SEPT 19!

-LATIMES

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until it broke all local

records"_READER

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Players have hit a vein of pure

George Weinberg-Harter, Backstage West

LEWIS

It's Only a Play OnStage Playhouse pre rence McNally's comes rence McNatly's comedy about opening night of a Broadway play and antics in the producer's pent-house as reviews come in Brent A. Stringfield directed ONSTAGE PLAYHOUSE, THROUGH SEPTEMBER 4, THURSDAY THROUGH SEPTEMBER 4 THOUGH SEN-DAY AT 200 P.M.

Jane Eyre
The best show in San Diego may be the best show in the country. Based on Charlotte Bronte's novel, adapted by John Caird (who co-directed Nicholas Nickleby and ! — Miser-ables), the La Jolla Playbouse's Jone Eyre is one of the fines; production farm on or the fine, protection, for the procession flow expecting the procession flow for the procession of the file, however, both for the procession of the file flowers of the procession of the file flowers of producing for the file for the procession of the file for file for the file fo





LA JOLLA PLAYHOUSE, THROUG SEPTEMBER 5: TUESDAY THROUGH URDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Jekyll & Hyde

San Diego Playgoers present the musical — book and lyrics by Leslie Bricusse, score by Frank Wildhorn — about good and evil the good doctor, CIVIC THEATRE, TUESDAY, AUGUST 31. THROUGH SEPTEMBER 5: TUESDAY
THROUGH THURSDAY AT 7:30 P.M. FR DAY AND SATURDAY AT 8:00 P.M. S DAY AT 6:30 P.M. MATINEE SATURDAY AT 2:00 P.M. AND SUNDAY AT 1:30 P.M.

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The Welk Recort Theatre presents
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about the King of Sam and an
English widow hired to tutor his
wises and children. Don Ward dewises and children. Don Ward derected and choreographed.
MERI RESORT HEROLDE ALL
MERI SERVING HEROLDE ALL
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MERI S DAY AT ROOP M. MATINES THUR AT 1:45 P.M.

Meet Me in St. Louis

Meet Ne in St. Louis
The Veril Resear Theatre offers the
musical about a family is file as they
musicapse the 10-4 World's Fair.
Joe Tingstrom directed, Songs inJoe Tingstrom directed
Tingstr

Mining Turber.

The root arresting future of the CM (Allew) Services and the CM (Allew) Services and the CM (Allew) Services on the Case (Chee's production in the Case).

Carter Cortle Stage, An intimute, in the road space, for Gen LeBoy.

You'd have pleme of time stage.

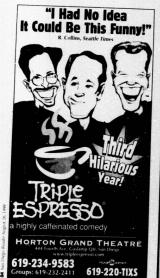
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You have been stage of the stage of t





⇒N ← SAN DIEBO PLAYBOERS SERIES





The Need Larry Shue's comedies. The Need (1981) and The Foreigner (1982), are two of the funniss plays a last 30 years. Even his stage direc-tions are crack-ups. And the Lamb's Players Theatre knows Shue. Their third staging of The Need, and their tenth summer shows at the shows at the Nend, and their tenth summer show at the Lyceum Space, is so fresh and assured it could run unti-it broke all local records. Directed with a deft touch by Robert Smyth.

nust survive, one day she di narrat her early youth in a vital, absolut spellbinding solo performance. Woodard, an African-American, tells five stories about her child

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FIGURE AND DATURGEN OF RODE NO.

TOWN OFFINATION COLL (\$10.006.007.)

Some different collection of the collection of the

makes them funny nonetheless. A a tandem, each plays to the other

a tandem, each plays to the other's strength. As Sugar Kane (the Mari lyn Monroe character) Alexandra Auckland can't crase memorses of Monroe, though she's trying not to replicate them. One could wish

econdary roles were as polished, and the sets were less scruffy, but

Worth a try

The Tempest

ber, when it's not funny, it's art."

Worth a try,
69 PENN STUDIO, SECOND AND
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Till We Have Faces

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2 Boys in a Bed on a Cold Winter Night 60 Penn Playbouse presents James Gebren Playbouse presents James Edwin Parket's off: Broadway hir about "that troublesome thing known as a one-night stand." Bill Poore directed. Gen

new show is "the ultimate Holly-wood whodunit," set in the Mc-Carthy era at the "star-studded Movie World Awards," Blacklisted celebrities get blackmailed, MYSTERY CAFE, OPENENDED 9UN. FIB.

The Weavers Song
Teatro Mascara Magica presents
k. Lee Brisby's new musical about
the folk quartet — Pete Seegar, Lee
Hays, Fred Hellerman, and Ronnic
Gibert — that sang of social justice, racial tolerance, working

Who's Afreid of Virginia Woolf? The newly formed Naked Acting ompany stages Edward Albee frama about a small college per drama about a small college profes-sor, his wife, a young prof, his wife, and the time they had a nightcap. SWEETOON HIGHER. THEOLOGY SEPTEMBER 16, FRODAY AND SAUDOMY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. FOR INFORMATION CALL 619:516-5843.

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Calendar MUSIC SCENE music, giving many local artists like Carlos Olmeda, Switchfoot, Mario Olivare have nothing but respect for Mike McKinnon. He's Jeff's

KUSI's wishes.

first helper boy, "said Sablan.
Davis suggested that the
underwear segment did not
help KGB's relations with

KUSE's newsroom.

KGB program director.

much to say "If [KUSI] doesn't want the number-one morning show talking about them, that's their choice."

- 61

Todd Little did not have

and Latin Spice a chance to get TV exposure. Because of the Clipart Chef scam, Dorrance Davis news planner, said bands will

THE INSIDE TRACK

luxton announced the were technical difficulties

A band called Clipart Chef had its one and only

gig broadcast live on KUSI-TV and on left & ler's

morning show (Star 100.7). In the middle of a song the

frummer threw his sticks down. The bassist abruptly



CASTELLUCCI GETS BURNED

back to that morning's local KUSI had been had. The fake band was put together by left and Jer show producer Tommy Sablan in order to create an embarrassing spectacle on live TV. Jeff and Jer's listeners were in on the scam as Jeff and Jer gave live play-by-play on the air. KUSI's morning show has

become a champion of local

During the bit we told everyone to watch [KUSI]

appearing on air. (She had booked the band based only on CD and promo package.)
"Now I go through a
publicist." Davis admitted the publicist. Davis admitted policy is unfortunate for bands who can't afford publicists.

Tve had so many people call me up and say it wasn't even funny," she said. Unfunny and also illegal according to one broadcasting insider. Star 100.7 rebroadcast KUSI's audio feed without permission. Davis said she could not comment on possible legal action KUSI possible regal action KUSI might be taking against Star. News director Greg Rawdin and Mike McKinnon, KUSI's vice president of broadcast operations, both had no

"It was just a fun little thing, said Sablan, 'I assumed they would have fun with it. We've been on-air buddies for a long time. Derrance and I work well together. I apologize to her. I

Jeff and Jer's biggest loss bridge with the KUSI newsroom. Will it be harder for Jeff and Jer to get coverage on KVIII coverage on KUSP "Definitely. If not harder,

impossible," said Davis, Last week KUSI was nged again by a wacky ing show. This time i was by KGB's Dave Shells and Chainsaw sidekick Dave Brandon, who uses the name Abromowitz on the air. Reporter Mike Castellucci was out doing a piece on the
"Real House." ("Real House"
broadcasts the activities of its
five residents live on the
Internet. The location of the
Real House is kept secret. Word is that it's in the SD-31 area.) Abromowitz s

the producers of KUSI by the producers of KUSI by crashing Castellucc.'s segment in his underwear. It made the airwayes against "It was not good IV," said one KUSI staffer. "It was not even funny. He's not funny, and he's never been funny. He's their fall gay. ining. He is their fall gay. (Abromowitz main radio job is to make sure the Howard stern satellite feed is recorded between 3 a.m. and 7:30 a.m.) Before that he worked for Jeff and Jer. "He was our

Fontaine, is "the gauche Naugahyde underside of Red Iracton's and Bully's. Those are two main Del Mar places that haven't changed their

Keyboard player and Keyboard player and crooner Fontaine started the Swingers nine years ago with other Del Mar rockers who wanted to play "Fly Me to the Moon," bossa nova grooves, and tunes first made famous

onnection, and eve knows that," says Randy Fontaine who fronts the Swingers, Del Mar's resident

movie loange act, says Fontaine. He contends that Del Mar is as inhabit the b red booths at

about the "This is a seasonal band that flourishes around the proof that Del Mar is not just about yuppies driving sport utility vehicles, hitting Starbucks, and pushing baby carriages and walking bred poodles, and talking on cell

he Swingers is not a goof. This isn't a retro thing. We phones all at the same time. The beauty is that we can exist side by side with the old like to do music that people can still talk over. It's more of well as the kitsch. We like heard, from Burt Bacharach

by Buddy Greco and Mel

fashions like you might has 60s. Like what you might have found at department stores like Walker Scott. When we get lush, I'll wear

mid-length robes, smoking

jackets...then we'll move up to slacks with a dinner coat. Sometime's I'll wear

jumpsuits. That's real blue

Tm a real man more than a

But Fontaine stresses that

collar. But nothing screen

COCKTAILS Surf & Saddle

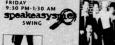
"If we see nothing but 50 to 60 guys,

*

Occarisade. It san area knose to dis cleaners and frombe to dis cleaners and frombe to the knowledge of the total control of the total



Cabaret Shows Featured Every Friday in August THIS FRIDAY, AUGUST 27 **Anthony Bollotta**







Ruby & the Red Hots



THURSDAY, 8/26 Bedbreakers Blues 7-11 pm

rottaine says some of the nationally known lounge acts overdo it. "They are like |Biil Murray character| Nick Rails It's almost like theater. We

Combustible Edison

FRIDAY, 8/27 Anthony Bollotta Cabaret 7:30-9 pm Speakeasy Spies

SATURDAY, 8/28 Bossa Nova Trio 6:30 9 pm Ruby & the Red Hots 9:30 pm - 1:30 am

SUNDAY, 8/29 Keni Yarbro Pop Solo 7-10 pm

TUESDAY, 8/31 Big Daddy & the Moneyshakers

WEDNESDAY 9/1 **Miles Moynier**

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Kissinger said the interior underwater." He said Club Atlantis will have a dress

Club Atlantis will have a dress code, said Kissinger. He said recorded dance music will be the principal entertainment. "We're in the process of hiring a disc jockey." Any techno or house? "That might be a little raw for Occupied We're.

for Oceanside. We're going to do mostly Top 40 dance. We'll also have theme nights,

like '80s night.'
Kissinger is clear on who
he wants at Club Atlantis. multiplex next door on ne wants at Club Atlantis.
"We're not opening up to
draw a hangour for beer-type
drankers. We're into providing
entertainment for couples. We
want to draw people who like
to dance. We don't just want
it to be a singles hangout for
single men." Highway will open this "Our whole marketing

single men. single men."
He opens Club Atlantis
across the street from the
Leatherneck Lounge [formerly the Capri, known
for its pay clientele]. A block
away is an adult book store
and the Playgirl, an 18-andup topless and bottomless
dance meca. Oceanside. Everyone was afraid of Cuba until they started producing great cigars.

campaign is geared

perception of the City of

"We are completely going

against the grain of the against the grain of the existing businesses. But within three blocks there is \$660 million worth of construction going on." That business is a 472-room that grain was a 472-room time share and hotel complex pushed by controversial San Diego developer Doug Manchester. Although initial state Coastal Commission. state Coastal Commission rulings have not been favorable to Manchester's planned development, most Oceanside residents agree that one developer will inevitably site a major seasid hotel project near the pier.
"We want to please the
clientele that a \$600 million
development would bring to
the area," said Kissinger. He
added that no matter what

Michael Mixt of Flooded decided to experiment with fire while he was onstage happens to Manchester, a

playing guitar.
"So he pours lighter fluid
on his shoes and lights those

fucking things on fire," says

OVERHEARD IN SAN DIEGO: CINERAMA 6

disgusting — how could I have said that? If I've offended you, please PLEASE

Frgive me. Fll make it up to you with a wonderful and dandy REVIEW. The fire went up into his pants and shit. Nobody knew pants and shit. Nobody knew what to do 'cause they were holding alcoholic drinks, and I had to put it out with my bare hands."

Mixt had a nice sized bare dandy REVIEW.

Brown & Sinkiewicz, the band, are two guys plus two guys plus two guys plus a guy. Five guys. Brown & Sinkiewicz, the two guys, are a four eyes, impeccably groomed (the both of em). If you brought them to your home, your my would.

spot on his leg, a patch of scar about the size of a compact

"I like to try new things at every show," says Mixt. "I'm not sure why I did it."

Sinkiewicz, B&S Records BSCD1

who have red hair on head have red hair...by cracky." Gawd — that's

ome, your ma would say

home, your rna would say.

Well, now, you new you meaning.

Well, now, you new you will get in from a people, many people, an inge you new you

guitar lyrics, alternative pop-rock, and electric live acoust

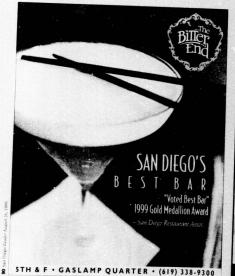
like that.

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JAY ALLEN SANFORD

Richard Meltzer, Ken Leighton

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I Drank Jim Beam With a Naked Hermaphrodite

Their official message: "Warning: May get sticky

Their official in...

upon entry."

I me going to Burning Man because it's like a pre-evel-tration to the Armaged-like at the work. The good free states the work of extending the event has tars thounds and general form the north and south tips of treatment stars thought at the root of the week. This point is a star of the week. The property of the like and the ugly."

I met Voider at last year's RUSSELL BAUDET was required and the like and the ugly. The work of the work of extent is a star of the work of extent in the like and the ugly. The work of the work of extent is a star of the work of extent in the like and the ugly of the work of extent is a star of the work of extent in the like and the ugly of the work of extent is a star of the work of extent in the like and the ugly of the ugly of the ugly of the like and the ugly of the ug I met Voider at last year's event he was one of six or seven event he was one of six or seven the was one of six or seven the was one of six or seven the met of search panel phondreds at the event. Burning Man is held by inear the town of Gerlach, Nevada, abort to held the six of the last Rock Desert, Nevada, abort at the Black Rock Desert, where human seven the met of the six of th

Voider went to last year's Burning Man with his creation, the 20th Century Artifacts Sound Station. "Z.O. Voider is the post-Ar-mageddon; he comes out of the rubble of a



collapsed global world and begins to develop a sound station out of found pieces and artilacts, surv voider. The greatest in the rubble of buildings he finds effectively with the constructs he sound station, who have to come but for the global inclosion has yet to come but for the global inclosion has yet to come but for the global inclosion has yet to come but for the global inclosion has yet to come but for the global inclosion has yet to come but for the global inclosion has yet to come but for global inclosion has yet to come but for global inclosion has yet to come but global inclosion has global inclosion. The global inclosion has yet to come but global inclosion has global inclosion. The global inclosion has global inclosion. The global inclosion has global inclosion has global inclosion has global inclosion has global inclosion. The global inclosion has global inclosion has global inclosion has global inclosion has global inclosion. The global inclosion has global inclosion h

reverberations along the triped, in the mid-30s, Voider started building a metal cage, with the items screed into the framework. Now, two acoustic pi.kups are the form the state tion, and their signals are predict on the sta-tion, and their signals are predict of the state of armsticks. Voider creates sunds the mode-duranticks, Voider creates sunds the mode-duranticks, voider creates sunds the mode-grings, a film reel, a fair from a generator, bi-cycle fork, door-stopper, a star-shaped c.de-pan.

pan.
Several wind storms whipped through the camp during the week last year, covering Z.O's equipment with a fine film of sand.
"I'm going to allow the equipment to be





as it is, to take on some of the residue from Burning Man, and let it manifest into the hardware, says Z O But what does need to be cleaned to the electronic equipment. his mixer, amp, and various effects boxes. So Z.O. spends part of each day vacuuming and swabbing with a Q-tip, f-vervone attending Burning Man was warned about the extreme weather circum-stances; sandstorms, rain

be rocked by an apocalepse of some kind, the event was like a dress tehearsal. "It took me months and



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from all the components," says Voider. "This year, the sound station will be simpler to use and much more mo-bile. I want to have it on wheels of can move around. I'm designing it so it can run on batteries but also be able

on outeries but also be able to plug into an AC adapter.
Z.O. jammed with other san Diego musicions, as part of the 2012 A.D. sub-camp. There was Angel, who lives in Clairemont. He worked up the acceptance of the acceptance of the sub-camp. heads up the musical collab-oration Poly Vmyl Chloride, had constructed homemade

drums. Naked people seemed to flock to the drums.

I remember getting up on Monday morning, and going to have breakfast, says 7.0. "I sat there and ate watermelon and drank lim Beam with a naked hermaphrodite. That kind of summed up the experience of

Voider isn't a fatalist — someone who thinks that the world will end on a specific date — but he does believe te year 2000 could spell

Anything can happen. because nothing is written in stone, "says Voider." There a things in the works that could tip one way or the other. There are problems in Pak-istan and India. Of course, we all know that an exchange of nuclear weapons, even a small amount, could result in a se-

vere ecological impact. At Burning Man, there are examples of generosity. Many camps offer food and drink to anyone who wanders over. One morning. Voider and I went over to another camp to have some chocolate chip

There are examples of self-istness. Last year our camp pooled money to rent a gen-erator. It was needed to

power our sound system. A large contingent from our camp hogged the generator and pretty much mused the recording plans of our group. There are examples of malevolence. At one point things got so heated in our camp regarding the genera-tor that people armed themselves with wooden clubs and metabor, treues? unfounded— the other members of our camp had been screaming for hours about how they were going to kill us. Still, Voider saw things in

Still, Voider saw things in Burning Man that he doesn't in regular society. There was a certain de-gree of sharing because people were away from that system, but it was limited by the fact that people knew by the end of the week they il be going back to the world they came from. It was like the where they have to compete with each other and having to push and shove through

first year [1997] we went," says Trevor Henthorn, a San Diegan who organized the 2012 A.D. sub-camp last year and brought in all the record year we planned far in ad vance and tried to be part o the performance. I think there was a difference be-tween the years. There were a lot of complaints about people stealing and breaking stuff last year. I think there

were a lot of people who thought that since it was Burning Man, they could do whatever they want. Going to the desert and inviting

is insane. Ticket prices are \$100 per person, and prices go up \$5 a day once the event starts.



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MGD

Lucinda Came Back Gangbusters

I don't know how many white professors' daughters get recorded on the Folkways label.

search back from Austin, Texas, a fortnight order I turned on TV and listened to a southern university towns as well as Mexico Chersolet pingle I hadrit heard in vears, the control of th

subs was that, Dinah Shore?; This was a whole with the way of singing. "See the world today in your Cheroled a feekingtoner; I would have liked to get mit the backest of the Cheviolet with whoever was singing. Next day of dawned on me that's I kernden Williams.

Cherrolet with whoever was singing. Next day it dawned on me that is Lucinda Williams. Darin, Then I read that she appeared on Sarinday Night Thee, Friends from Vancouver to Washing Market and Sarinday Night Thee and Sarinday Night Thee Sarinday

ompliment. Who is Lucinda Williams and how good is she? These three CDs precede her recent dou-ble Grammy-nominated album Car Wheels on a Gravel Road, which had a few terrific songs and come for electric transfer. a Gravel Road, which had a few territic songs and some fine electric slide guitar playing by a gentleman named Johnny Lee Schell. Her first album, way back in 1979, from legendary I olkways, consisted of traditional blues, folk,

Turns out the lady has an interesting back-ground. She's the daughter of poet Miller Williams, whom you might remember reading a not very unspring poern at Present ending a not very unspring poern at Present Clinton's manguration for his second retm. (Perhaps a harbinger). Ms. Williams's mother was a mu-sic graduate and, I have read, influenced her daughter. Lucinda was born in Lake Charles, tourisana, and there's plenty of Louisiana in her songs, but the daughter of a literature pro-

ses, formight listened to gard in years and the sum of sal in the young singer. I don't know how many white protosors doughts sper recorded on that label. I'm thinking message should be said gray-harded Southern blacks. But Mr. Asch knew what he was about, and it's in-triguing to hear the big, sweet voice of the reguling to hear the big, sweet voice of the Asch Williams without what have be-come better than the best of the best of the passing — primary and the best of the Chevy al, where she is hamming it is not the first time. Talayette, with its Carun flavoring, is the prize.

is the process. The distribution of the distri The disc Lucinda Williams is her best and

the heart. It's a rocker kind of collection than the followers, and she's pot an electite hand with a large-state hand her including Gurf Mortle on ground behind her including Gurf Mortle on ground behind her including Gurf Mortle on the State of the S

If you want to know what a Texas road—
If you want to know what a Texas road—
saturday night, as more and odd durking long-needed been some and odd durking long-needed been seen and the properties of the saturday night as the saturday night and saturday n



that wonderful bartone—comeplace between Buck Owens and Marks—and the things he does on that care guit store guitar force string, and a seef guitar) he's effective force control sound going, and the song a control them are straight—shead heartfelt country but with fying that are just a bit mairer and tang-ier than any of the commercial Nashoulle junk-you any across. Wy favorite would have to be My Wife Thinks You're Dead.



Wills and the Texas Playbox's lag band sound of the '30s and (lbs. cone of the classis sounds of the era (Wills records outsold both Tommy Dorses and Termy Goodman for over a decade). And speaking of good roadbause musis, here smother Junior Brown disk worth hav-ing, Goot With Ir This gay is a real find. With QUEIMANS. WORD OF MOUTH
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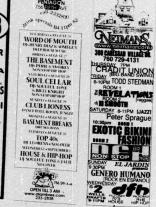




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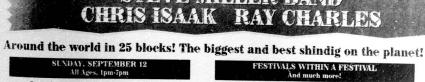


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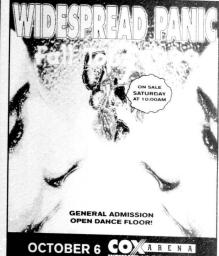




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would be wish if you would please jets de comparate, true his and think of a me.

Of to put if another: trink whip you jets. While jetkin, During, Have you? I would be no hoppy if

While prietin. During, Have you? I would be so hoppy if so hoppy i

yrs.) You oughta should write like me. What fun! Write like me exackly

Write file me exactly (glad you, old).
Bay bay, Come hack? You gerk ey? Did not? Tell Richard, bay bay, Warit to know!
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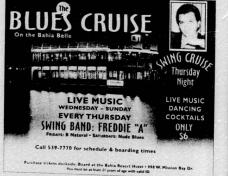




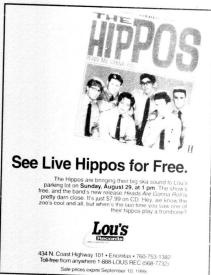
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Jee Byrnes: The Oold Sod
The Celtic Ensemble: Iwage,
lec and Celter Company
Chewbacca Delense: The

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Vance Marine Dee: Poles de

Joek Johnson: the (rok and Charm Restaugat James Johnston: the Four Season Restaugat James Johnston: the Four Season Resear Away The Joshin Kortcher; this you charm the Combon Cate, the Beach House John Kortcher; this y

Coffeeligue Jess Kleiu: Claire de Lune Coffee courge Steve Langdon: Etta's Place Tony Lasley: Mazard Center, The Rombine, Muscles Cafe, The Book House

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and Grill The Uptown Boys: Juke Jour

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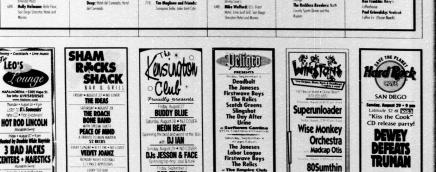
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MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

American Pie — Horry-teenager update at the end of the millennium. Four buddies from a part to be then virginity by prom-night. "No longer self our prints be flactal to the piece of the piece of the piece of the trade on stretches of mere insightness. Chris Kien and Natabal Lyonne can do-tester for themselves, and already hard-port of the piece of the piece of the piece of Julia (Proporties). With Ison Higgs. Thomas Lan Nakolos, Tars Roid, and Eu-pen Levy-directed by Paul West. 1999. 9 7 75000 Will 1: a / ROIA 12 500 MIL OOD 8, 10 8 1000 FLAST 181

Artisgion Bond — Topical parameta throllar about an expert as terrorism on the faculty of George Wadington University, who comes to suspect that his summary now solutions register with the Sperdod either through the sum of the Sperdod either through through



below the belt. Joan Cusack, Hope Davis, directed by Mark Pellington, 1999.

The Astronaut's Wife - Chiller star ring Johnny Depp and Charlize Theron written and directed by Rand Ravich. written and directed by Rand Ravish.

CARMI, MOUNTAIN, CHEMA STAR GOLAXY, CINEMA STAR 10. CHEMA STAR 13. FASHON VAL.
EVEY 18. FLOWER HILL CHEMAS, CHEMS-SMORT
FROLLEY, HAZARO CHITER 7. LA JOLIA 12. MIANMSSA 7. PLAZA CHEMAS, FORMY LOR RACHODEL REY LE RANCHO SAN DEGO 15. SAN MAR

SOUTH BAY OPINE N. SPORTS ARRIVAS, SAFET

SOUTH BAY OPINE N. SPORTS ARRIVAS, SAFET WATER 9. TOWN SQUARE 14; UA HORTON PLAZA 14; WIEGAND PLAZA: FROM 8/27)

Austha Powers: The Spy Who
Bhagged Ste — Mac Myrer's one piac-comely, sturn Power. International Man
of Miritis, is stretched into a sugard And
of Miritis, is stretched into a sugard And
dischale here greatly of Happed on — the
anakhrounn of a swinging Bondan superyer in the Ninteir — in non-skip series with
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than some disapped to regular has no longer
than the single for the single for the single for the
his arch enemy. Dr. Foll is now a retread,

Autumn Tolo - With this, the sevent Autumn Talo — With this, the seventy-nine year old Eric Rohmer completes a cy-cle of four films begun a decade before. "Tales of the Four Seasons." What sets it apart from other Rohmers, what greates it straighten up in your seat, is the greater generational mix in the cast of characters.

There are still, as is his habit (fifthy or not the slender young lovelice; one of them is actively planning her wedding, and anothe of them has cooked off in her relationship of them has cooled off in their relationship with a middle aged philosophy professor, wants but only a sa "friend," but cannot accept him as that until the loss a jermannit new gotfriend. With that in mind, but with a few losses screen in mind, as well, she conjures to set him up with the mother of her casual new boyfriend!! an impressed in the casual new boyfriend!!! an impressed is the conjunction of the casual new boyfriend!!! an impressed is successful. could no beyfriend!\(\text{\text{.}}\) on my recovery in dependent whose to be some her recovered to have on me to contact to have on the contact to have on the contact to have one had been as the contact to have one had been as the contact to have one had been as the contact to the contact of had been as the contact to the contact of had been as the contact of her positions of had been as the contact of the positions of had been present the fall made to a had been as the contact of the positions of had been as the contact of had been Robiner towards an admission he has seemed reluctant to make: that people do grow old. And they still have lives to live. (Autumn is the fitting season to turn one's thoughts this direction.) Romand, let it be



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SCHIELL, Edice Number : Heather Graham, Christine Baranski, and Terenice Stamp; directed by Frank Oz. 1999.

© ICARMEL MOUNTAIN: CAROUSEL CINEMA 6: CINEMA STAR 6; CINEMA STAR 10; CINEMA COS 18: SANTEE DRIVE IN: SOUTH BAY DRIVE IN SPORTS ARENA 6: STAR: SWEETWATER 9: TOW DRIVE IN, WIEGAND PLAZA

Brokedown Palace — Director lonathan Kaplan out his teeth on exploita-tion films for Roger Corman (The Student Teachers, Night Call Nizares), so it might seem only natural that he would get around to the women-in-prison genre. But by now he's serious and sensitive, the director of The Acusord and Homediate Family, so the sensationalism is limited to some yellowsensationalism is limited to some vellow-devil stereotypes and a handful of roaches (this is, to be exact, women-in-prison-in-Thailand). And Claire Danes, who has mul-Kate Beckinsale take no part in the noprurient shower scene. With Bill Pullmac Jacqueline Kim, Lou Diamond Phillips.

FASHION VALLEY 18; RANCHO DEL REY 16;



Deep Blue Sea — The search for an Alrheimer's cure produces first a trie of ex-perimental sharks of superior intelligence.

Detroit Rock City — A nostalgic ramble

VALLEY 18: HAZARD CENTER 7: RANCHO DEL RCY 16: RANCHO SAN DIEGO 15: SAN MAR COS 18: SOUTH BAY DRIVE IN: SPORTS ARENA 6: UA HORTON PLAZA 14)

Doktool Book CHy — A nottalga tumble down there and to ASS connect i.e. a 1978, in the bonehead and proud of it syle of a heavy-med lums video. He nureling songtrack heightens the effect, if c. founder of the band, Gene Simmons, co-predict plant for the band, Gene Simmons, cap the best of the band, Gene Simmons, cap the charles of the band, Gene Simmons, cap the best of the band, Gene Simmons, cap the best of the band, Gene Simmons, cap the best of the band, Gene Simmons, but and the band of t ● (CASLAMP 15; RANCHO SAN DIEGO 15, UA ES

Dick — At last an answer to the perennial question about the Waterpate investigation: who was Deep Hrosel. Two teenage bubble gummers, it comes to light, who had goine out at night to post their entry in the Win a Date with Bobbs sherman Contest in Figor Boat magazine, had toped open the parking gange door to the Waterpate apartiment building so they could sneak back in these. Both apartment building or they could meak hould an eye, Margor of Tapel, and had build an eye, Margor of Tapel, and had build an eye, Margor of Tapel, and had statistics upon their return. Several logic statistics upon their return several logic statistics upon the same building of the ack in (yes, that piece of tape), and had

■ 18-2000 (NRLY 20).

The Disnose Gambo — A French trace tak-took like are of Frajaco Veler's directorial cotol like are of Frajaco Veler's directorial cotol like are of Frajaco Veler's directorial cotol like the cotol like the cotol which would for cotold have been The Disnose of Asindose, or any cotol cotol like have been The Disnose of Asindose, or any cotol cotol like the cotol like the cotol like the cotol like the cotol cotol like the cotol like the cotol like are been directorial cotol like the cotol like are been directorial cotol like the cotol

Jonots, working here with a soft, smooth-ing, modding light and the harm-mousu-huse of salmon mouse; lemon sherbet, key-lime per Few movies are so fortunate in their setting. Many are more deserving. With Thierry Lhermitte and Jacques Villeret, 1999. I CODE, THOROUGH 8/26, LA ZOLLA VILLAGE, FROM 8/27) A Dog of Flandors — Kevin Brodie's re-make of the children's classic, with Jack Warden, Chervi Ladd, Jon Vought, and Jesse Lames.

Dudley De-Right — Brends Trace is the leve action incurrent on the amount of Mounted Arested by High Wilson.

CHAPEL MOUNTED, CROUSEST, CORMA & CON-TAN STAN 6. CORMAN STAN 12. DES MAR HIGH STAN 12. DES MARCH LEW 12. DES MAR HIGH STAN 12. DES MARCH LEW 12. DES MARCH STAN 12. DES MARCH STAN

Election — The depiction of dirty politics in an Omaha high school, and by extension dirtiness in the national politics, or dirti-ness in the national character, observes the one-tested saturical strategy of making a org deal out of a fittle deal, namely a can up deal out of a fittle deal, namely a cam-agen for the presidency of the student sound. It manages to be modishly "data" athout a pileup of corpses (the unimagina-tes shortcut to darkness). And in a fertish-ity switch from the John Hughes pattern of soch films, the adults are more subtly and adiata-ally drawn than the youths, and all concer tuning for it. Most of the adult of sounces benefit from their relative units. of the body of the Man the young, and a second many district of the shall man the latest of the latest field for yellow the latest field for yellow the latest field fie

and relative visual factor highest and direction and advanced management discussion. He does be result in the beauty in the does in the direct of the side of a formation and filteriors which the side of the sid

Eyes Wide Shut - stanley Kubrick's ne with an off puttingly grain the image, it gones beauti peckly image of is not hard to be had wanted to make it for a long. There's a molely Sexual Revolu or decades. The fact that it was "in

with the passe fad for European Adaptations of library tomes such Wilde's The Picture of Dorian Masoch's Venus in Furs, Zola's

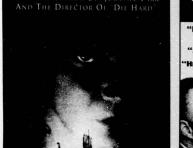
Jumas's Camille, Pierre Louys's
the (Roger Vadim's modestly fleshy
of La Ronde, from a Schnitzler stage et too near the dawn of the Reco-et the pace.) Of course Kubrick's

thatty-six hours to crack the case before the FBI moves in a severe time constraint con-sidering their isoutly allowance for acting simug, cute, flip, and firity with one an other, kind of like a Ni. k and Nora in un-form. (Without, however, the pet dog to provide a sympathetic figure.) Dire mon West faces severe constraints himself in pumping up the flatfooted action — exin jumping up the flationed action—ex-amining evidence, questioning witnesses and supports etc.— to the heights of thi-cor Art, though there is nothing to deflect him from the sami overheaded syle of plot opegably, seemingly putting its subject by the desired of the control of the con-trol of the control of the control witnesses which the control of the move that the control of the control of the Williams III, Table VI (Fire Action of the distance of the control of the con-trol of the control of the control of the williams III, Table VI (Fire Action of the con-trol of the control of the con-trol of the con-trol of the control of the con-trol of the con-trol

that trajes of the Ich Sudana shorbeam, the one of an indirect country counter complex or property at an indirect country counter complex or parts a very fine colors from the country of parts a very fine colors from the country of parts and the control of the colors of the control of the colors of parts and the parts and the colors of parts and the parts and parts The Hounting — Osternish e emish of Robert Wise's ghoult, classe, of 1905. Certain the reference of the set of similarity and the ference of the set of similarity and the ference of the set of similarity and the set of t * (FASHION VALLEY 18: UA HORTON PLAZA 14) The General's Daughter—Lurid who-dunit, adapted from a Nelson DeMille pot-boiler, about a pulchritudinous Army ps-thologist who is found on the grounds of fictitions Fort McCallam, Ga., stripped bare, spread eagled, lashed to four tent stakes, and apparently strangled. She hap-pens also, if the foregoing is not inflamma-tory enough, to be the daughter of the base

brought together by a common bond of or dinary insomiti, not by any special occul-fications, and the softing authorized of the earlier version — the scheduled inheritor of the bouse—has here been supplainted by just another redundate insomines. The purpose of the project is not to study any supernatural phenomena, but rather the very natural phenomena of human fear and the research scientist, who has out-and out lied about the experiment's pair and out lied about the experiment's pair. and-out lied about the experiment's pur-pose to its participants, seems as surprised





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speed, strength, cunning. And the floating laboratory of Aquatica becomes for the sewert a graceone touture chanter (arms lopped off, bodies forn in half) and a real strain on the nerve. With Sattline Burrows. Thomas Inne, 1, Lood J. Michael Rapport. Nellan Sharagad, and Samuel L. Jackson. Medical Sharagad, and Samuel L. Jackson. Medical Sharagad. (and Sharagad. S

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own. Or rather, it falls Lili Taylor Line

Neeson, Catherine Zeta-Jones, Owen V son; directed by Jan De Bont. 1999. • (CINEMA STAR 10; FASHON VALLEY 18.

A FEARLESS COP.

An Ideal Henhand — Soncewhat heavy reading of Oscar Wilde's stage; comedy of manners and morals Indianne Moore, as Mrs. Cheveley, has the role that makes everthing go, and she is fully present and adert in it, and her departure before the final act is a garse loss. Rapert Everett seems strangely succenmitted, and Minne Elviere strangely succenmitted. and Minne Elviere

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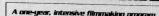
Backstage comedy, set a century ago in New York City, though most of the characters have quaint Italian names (Tuccio, Flavio, Pallenchio, etc.). It man-MOVIE TRADER PAYS MORE CASH FOR VHS, DVD, LASER DISCS & VIDEO GAMES! 50,000 VHS MOVIES

Impactor famiget — Eve action version of the TV carbons show. It uses up half an lower past to get a single past of the TV carbons show the central character is — "a good from Kamss who became accurity guard"—and how he got to be a Trottoppe, where poles officer, "equipped with all manner of junes Bondam voice and the condition and thingmandosts, quite the condition of the properties of the condition and thingmandosts, quite experience of the condition and thingmandosts, quite experience of the condition of the lattice ready than he is faced with a synthetic, cell junit, aftential in excey detail except for its bown, identical in excey detail except for its

types, if and the entire thing feels like links more than a predict. Thus, one of the high gratications of the movie — in hours and a quarter running time. — fails to prove the same of the movie — in hours and a quarter running time. — fails to prove the same of the provided to the pro

In Too Doop — Crime story with Omar Epps, LL Cool L Pam Grier, and Stariley Tucci, directed by Michael Rymer

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comic-book style, though the anti-violence message (specifically anti-nuke message) is hardly dated at all. The saccharine relation mesage (speeds all) and make mesage is mesage (speeds all) and make mesage is made before the such area relation before all of the such area relation buttomergous metal eating reloted from outset to the summer and support of the sum of the su

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SENDING PROPERTY OF THE PROPERTY

The Blues — Reviewed next issue. With Albert Brooks, Sharon Stone, Andie Mac Dowell, and leff Bridges; directed by Brooks. # (CARME) MOUNTAIN, CREMA STAF GALAXY.

W (JAMASEL MOUTHAN, CHEMA STAR GUALNY) (DIEMA STAR 13, COVE: 18-880EN VALIETY 18. FLOWER HALL CINEMAS, GASLAMP 15, GROSS MONT TROLLEY, OCCANSIDE 8, RANCHO DE REY 18: RANCHO SAN DIEGO 15, SAN MAR-COS 18: TOWN SQUARE 14, FROM N/27)

here is to the dependent of the state of the

1999.

(FASHION VALLEY 18: GASLAMP 15: LA JOLLA 12: RANCHO DEL REY 16: SAN MAR-COS 18: TOWN AND COUNTRY: UA ESCON-DIDO 8; WEGAND PLAZA)

Morth by Merithment — The hopper of all of Hillshock's ross country as and of Hillshock's ross country as and mouse thirlers. The epocies that was spounded in the Thirties with Young and In amount mild. The VSopp hos markeypone mount and The VS Sopp hos markeypon and the country of the VSopp hos markeypon and the country of the VSopp hos markeypon and the country of the VSopp hos markeypon and the third that the country had the plants in the Madeset coin fields, and granter the three Madeset coin fields, and granter that the Madeset coin fields, and could be considered that the country had the constraint of the Madeset coin fields, and thirds very slightly to Dimer Manon; and thirds very slightly to Dimer Markey, and thirds very slightly to Dimer Markey, and thirds very slightly to Dimer Markey to prove villainty by Alares Sant done over your working to be force of Hillshop to the fo



and director of Peerly Woman's not to supporting actor Hector Elzondo) is stile; style stressball consedy, tolerable edigiter that you can tolerate the two but many, presumably, that will be

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HEAD FOR 'AUTUMN TALE'."

ERIC ROHMER'S

AUTUMN TALE

THE LAST CHAPTER OF THE CRITICALLY ACCLAIMED TALES OF THE FOUR SEASONS STORY HERE THE STATE OF THE STA NOW PLAYING STANDARD STANDARD

is to be performs the violin solos. Will is I. Lackson, Greta Scacchi, Jason tog Jean Luc Bideau, Sylvia Chang, olin Feore, directed by Francois Gre-

ware store, with a sadeline as a designer of funkly lamps, and she has literally run away from the altar three omes. When, up-against a deadline, the newspaperman dashes off a column about her, exaggerating the number of Jer flights and not botherin to check any facts, she gets him fired. And so off he goes—to her hometown, to awai

tion arrives at a deadly resolution point, and I cale soft and training all our-agines with sight sentations in her runs' and a completch directed but as better per and a completch of the control of the con-cording to the con-pensate by some of the con-pensate by some of the con-pensate by some of the con-pensate by the con-pensate by the con-pensate by the con-trol of the con-trol cepts, same basic truths, as such other alt native-teality movies as Sliding Dears. To upon a Vesterday, and Restrats's Smoking Smoking. Inasmuch as the basic truths. from movie to movie, remain the same, the differences lie in areas of form and treat-

vintication at their next scheduled muprials to tumble for their himself. If they were the young Irene Daume and the young Melvy Douglas, the idea would Itake's have seeme quite good. With Joan Cusack and Rits Wilsons directed by Garry Marshall, 1999.

• "AMMEL MODIFIANC CHAINS STAR GRANS-CHAINS STAR GRANS-CHAI

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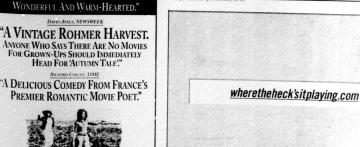


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the lines of Tailes of Manhatas or The Yellow Rolls. Royer, only instead of a coat or a car, the linking thread is a 17th-century musical instrument, possing through many hands on its sery to a present-day auction.

** (HILLCREST CINEMAS)

Rushmere Terr councy for groungs, but mis from the season, down an assumed to sold allo accreting off one another, never of sold allo accreting off one another, accreting together flow, of an exclasive private school called Rushmere Anademy. The contrast of the season according to the season a Rushmore — Tern comedy for grownups and director Wes Anderson (Bottle Rocket



does not always sidestep the danger. At the same time, he earns our respect for not try-ing to orchestrate fortissimo laughs in per-fect unison, but instead drawing out widely dispersed dribbly little delayed-reaction titters. Every individual viewer must find his own fun. This is not, to reiterate, a teen

10.50; Mickey Blue Eyes (PG-13) Fr: Thu. (1:10, 3:40) 6:10, 8:40; The Thomas Crown Affair (8) Fri-Sun (12:30, 1:15, 2:55, 3:45) 5:25, 6:15, 8:00, 8:45, 10:25, Mon-Thu (12:30, 1:15, 2:55, 3:45, 5:25) 6:15, 8:00, 8:45, 10:25, Mystery Men (PG-13) Fri-Sun (12:40, 1:30, 3:10) 4:10, 5:45, 6:40, 8:20, 9:10, 10:50,

(45) 8:15, 10:45, Wild Wild West (PG-13)

son Schwartzman, very carnest and joyless, vaguely Stanley Tucci-esque in his resem-blance to a chisel, is a marvelous discovery as the here, who, in addition to (or as part of) his extracurricular activities, develops a bit of a thing for a two-inches-taller, British-accorticel, widowed first serada

teacher (Olivia Williams), a thing that's more than a mere crush but perhaps a little less than Famour fos. Unhappily, the school's leading benefactor (a restrained Bill Murray) develops a thing for her, too, and although no closer to her in age, even if closes in height, he gains the inside track as a tull-fledged adult. When (or if) you catch

nice Assan girl his own age at Grover Cleve land, you will realize with mild amazement that these oddballs have come alive as human beings. Mason Gamble, Sevri

The Sixth Sense Choice short documents of sixth Sixth Sense Choice of people of a count of limit and a worldo's shall people of a count of limit and a worldo's shall people be got who trace to help him. It delivers to the readily good scores and a surprise of four roadily good scores and a surprise counting the midses were a count of the sense of the sen

Star Wars, Episode I: The Phante

director's hand to be tool behind his back when he depends so heavily on computer amoustion, when, in other words, what's in front of him on the set so only a fraction of what will certurally fill up the secen. Or if no technical reason, their mustbe a mental reason. Maybe the mind begging possibilities of computer aimination are too huge, a distraction to desire resear in conscious chought for any attention to little matters.

5, 10:30, Bowfinger

Mon. Thm. (12:20, 2:40, 5:10) Runaway Bride (PG) Fri. Sur

13th Warrior (R) and Runaway Bride Bowfinger (PG-13) and Mickey Blue

ANTEE

antee Drive In

antee Village 8

SOUTH BAY

inema Star Chula Vista 6

CHULA VISTA

tuch as pacing, composition; color. And gerhaps the best was to make exec of this movie — as surfaining other than a requirementaling machine — is to vice if as the farthest point of deadence in the colution of low action mixed with animation. The primitive Two of other linked! series would be the seed. Whe Framed Regge Rail-time to the color of the color of the color of the color of the color mixed with animation. The primitive Two of other linked! series would be the seed. Whe Framed Regge Rail-time would be the full thour; and the State would be the full thour; and the State Winsersec, or rather the first installation of the color of the color

● (UA HORTON PLAZA 14)

Tarzan - The Disney animates Though it may be hard to work up enth pledge of fidelity to the original Edgar Ric

RANCHO BERNARDO

Silver Cinemas

SAN MARCOS

San Marcos 6 Cinemas

(760-480-8960)

Dudley Do-Right (PG), The 13th Warrior
(R), The Astronaut's Wife (R), Bowfinger
(PG-13), Mickey Blue Eyes (PG-13), Universal Soldier (R): The Return (R)

Wat San Many Roll at Old Conferent Work.

The 18th Warrier III. The Anthrona's Wife

The 18th Warrier III. The Anthrona's Wife

The 18th Warrier III. The 18th Warrier

III. The 18th Warrier III. The 18th Warrier

III. The 18th Sense (W. 1). Teaching

Mrs. Tingle (PG. 13). Middey Blue (PG. 18). The Vine

III. San Mingle (PG. 18). Middey Blue (PG. 18). Bendingson

III. Marrier (PG. 18). Deep Blue

Sea. III. The Blue Witch Project. III.

NORTH COASTAL

CARLSBAD

Plaza Cinemas

San Marcos Stadium 18 Cinema

** (TOWN AND COOKING

Teaching Mrs. Tingle

A Dog of Flanders. Phys. The Astronaut's Wife IR: Dudley Do-Right In: Mystery Men IR: 30: The Thomas Crown Affair IR: Runaway Bride IR: Bowlinger IR: 13:, The Sixth Sense IR: 12: Teachi Mrs. Tingle IR: 13:

The 13th Warrior H. Mickey Blue Eyes
175. 13. Runaway Bride IN. Bowlinger
175. 13. The Thomas Crown Affair H.
Universal Soldier. The Return. R.

Cinema Star Mission Marketplace 13

Chemie van de Monte Liveau Congresion de Monte Liveau Congresion de Monte Liveau Congresion de Monte Liveau Constitution de Monte Congresion de Mo

The Winslow Boy

Wiegand Plaza 8

LA COSTA

OCEANSIDE

Oceanside 8

Dudley Do Right Pro In 19

La Costa 6

MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

CENTRAL

CLAIREMONT Town Square Stadium 14

1665 Clairement Dr. (274-1234) The 13th Warrior (R) Fri. Sun. (11-10, 1-50) 430, 7-10, 9-45; Mon. Thu. (11-10, 1-50, 4-30) 7-10, 9-45; The Muse (PG-13) Fri. Sun. 10-35, 12-50, 3-10) 5-40, 8-00, 10-25;

100.55, 12.50, 31(0) 540, 850, 10.25, Mon. Thu. 110.35, 12.50, 34(0, 540) 8.00, 10.25. The Astronaut's Wife (R) Fri. Sun. (10.40, 12.01 410, 744), 10.30, Mon. Thu. (10.40, 12.01 410, 744, 10.30, Dudley Desight (PG) Fri. Sun. (11.20, 13.0, 340) 5.50, 805, 10.20, Mon. Thu. 111.20, 12.30, 340) 5.50, 805, 10.20, Mon. Thu. 111.20, 12.30, 340) 5.805, 10.20, Mon. Thu. (11.20, 12.30, 340) 5.805, 10.200,

PG 13) Fri. Sun. (10:50, 1:10) 4:50, 7:15, 9:40 don. Thu. (10:50, 1:10, 4:50) 7:15, 9:40; Uni-ersal Soldier: The Return (R) Fri. Sun. versal Soldier: The Return (N) Fn.-Sun. (10-55, 1-00, 3-20) 5-30, 7-45, 9-55; Mon. Thu. (10-55, 1-00, 3-20, 5-30) 7-45, 9-55; Teaching Mrs. Tingle (PG-13) Fri.-Sun. 5-20, 8-20, (10-40, Mon.-Thu. (3-20) 8-20, (10-40; The Iron Glant (PG) Fri.-Thu. (10-30, 12-40, 2-50)

CORONADO

Village 8.20 Orange Ave., Coronado (619-435-6161) The Sixth Sense (PG-13) DOWNTOWN

Gaslamp Stadium 15 701 5th Avenue (619-235-0400) The Musse (PG-13) Fri. Sun. (12:35, 2:45) 500, 7:15, 9:30, Mon. Thu. (12:35, 2:45, 5:00) 7:15, 9:30, The Musse (PG-13) Fri. Sun. (10:5, 3:30, 3:30) 5:40, 8:10, (10:35, Mon. Thu. (10:5, 3:30, 3:30) 5:40, 8:50, (10:35, 3:30, 3:30) 5:40, (10:35, 3:30, 3:30 § 3:00 5:40, 8:10, 10:35, Mon. Thu. (1:05, 3:30, 5:40) 8:10, 10:25, in Too Deep (R) Firs. Sun. C (12:35, 3:15) 8:35, 7:30, 10:10, Mon. Thu. E (12:25, 3:15, 5:35, 7:30, 10:10, Mon. Thu. Eyer (FC, 13) Firs. Sun. (12:30, 3:30) 8:30, 8:30, 10:30, Mon. Thu. (12:30, 3:30), 8:30, 8:30, 10:30, Mon. Thu. (12:30, 3:30), 8:30, Dudley Do-Right (PG): A Dog of Flanders (PG): Universal Soldier (R): The Return (R) Teaching Mrs. Tingle (PG-I3): The Blair Witch Project (R)

Mira Mesa Seven 10550 Camino Ruiz, Mira Mesa

The Astronaut's Wife (R). The 13th Warrior (R). The Stath Sense (PG-13). The Thomas Crown Affair (R). Mickey Blue Eyes (PG-13). Theater 7 Runaway Bride

MISSION VALLEY Fashion Valley 18

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\$60.9855 Duelly Du Bight (Fig. Apr g) of Floriders Oxide John Bight (Fig. Apr g) of Floriders (Fig. 1) and the Jahr (Fig. 1) fire Mose (Fig. 1) and the Fig. 1) fire State Sense (Fig. 1) fire Research (Fig. 1) fire State Sense (Fig. 1) fire Research (Fig. 1) fir

Drive (618-291-77

Mission Valley 20 1640 Camino Del Rio North (619-558-2262)

UA Glasshouse 6
3156 Sparts Arma Blud (619-223-2546)
Dudley Do-Right (PG): The Thomas Crown
Affair (Rt. Universal Soldier: The Return
(Rt. Inspector Gadget (PG); The Iron Glant
(PG): Teaching Mrs. Tingle (PG-13)

Sports Arena 6 33:0 Sports Arena Blad (619-22)-5333) The Astronaut's Wife (R) Fri. Thu. (12-00, 230, 5-00) 7-30, 10-00. A Dog Of Flanders (PG) Fri. Thu. (12-05, 2-20, 4-45) 7-10.

SPORTS ARENA

Horton Plaza 14 Horton Plaza 14
57 Herror Ricci (49-24-466)
The 13th Warrior (R. The Astronaut's Wife
R. Dudley Do-Right (19-), A Dog of HanRicci (19-24-466)
Herror Ricci (19-24-466)
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Herror Ricci (19-24-466)
Horton Gard (19-24-466)
Horton Gard (19-24-466)
Horton Gard (19-24-466)
Horton Marie (19-24-566)
Horton Marie (19-24-566) Hazard Center 7 7510 Hazard Coster Drive (618-291-7777) Mickey Blue Eyes (PG-13) Fri. (12:00, 2:30, 5:00) 8:00, 10:15; Universal Soldier: The Re-turn (R) Fri. (12:30, 2:45, 5:30) 8:30, 10:30. \$00.80, 10.15. Universal Soldier: The Re-um (R) Fin. 1220, 263, \$30.98, 10.80.
Feaching Mrs. Tingle (FG.13) Fin. 11215, \$0.5, \$15.98, 10.55. Detroit Book (City/R), Fin. 1229, 5.35) 10.20. The Iron Gaint (FG. 11.100, 315, 300) Ceep Blue See, (R) Fin. 805, 10.15. The General's Daughter (R) Fin. 11205, 2.75, 5017-20, 1000. Austin Powers: The Spy Who Shagged Mre (FG.13) Fin. 1224, 5.30 10.20. Netting Hill (FG.13) Fin. 1224, 5.30 10.20. Netting Hill (FG.13) Fin. 2255, 7.55. Arlington Road (R) Fin. 1230) 7.45.

LA JOLLA

Cove Theatre The Muse (PG-13) Fri , Mon -Thu, 4:45, 7:00, 9:15; Sat.-Sun, 12:15, 2:30, 4:45, 7:00, 9:15 La Jolla 12

La Jolla 12

NOST Villa La Jolla IV. (6:59-556-2234)

A Dog of Flauders (PG): The Astronaut's

Wife (R): The 18th Warrior (R): Dudley DoRight 19C): Bunaway Bride (PG): American

Pe (PG): Musaway Bride (PG): American

Pe (PG): Musaway Bride (PG): American

Bowlinger (PG-13): The Thomas Crown Afsize (R): Teaching Mrs. Trigle (PG-15): The

Stath Sense (PG-13): Universal Soldier: The

Return (R)

MIRA MESA Mira Mesa Four

(RG) Fr.: Thu. (12:05, 22:0, 445) 7:10.
Mickey Blue Eyes, (PG-13) Fr.: Thu. (12:10, 2:35, 4:50) 7:05, 9:25. Bowlinger (PC-13) Fr.: Thu. (12:30, 2:45, 5:10) 7:20, 9:45. The Stath Sense (PC-13) Fr.: Thu. (12:15, 2:40, 5:05) 7:25, 9:55. Runaway Bride (PG) Fr.: Thu. (12:0, 4:30) 7:30, 9:30. Deep Blue Sea. (R) Fr.: Thu. 9:35.

STATE UNIVERSITY

Cinerama 6

Closerana 6
S11 Chairman 6
The 12th Warrier (817-267-2990)
The 12th Warrier (817-267-2990)
The 12th Warrier (817-15 San (128) 8351
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10-30. In 160 Deep (10-11 As San (1283, 320)
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\$107 (20, 9-30) Ken Cinema 4061 Adams Ave (619) (283, 5909) Autumn Sun (Not Rated) Fri., Mon. Tue. 500, 7-20, 9-40, Sat. "un. 2-40, 5-00, 7-20, 9-40; Rushmore (R) Wed. Thu. 5-05, 9-05, Election (R) Wed. Thu. 2-00

UPTOWN

Garden Cabaret 4040 Goldfinch Street, Mission Hills (619-295-4221)

A Place in the Sun 8/26 through 28: North by
Northwart 8/29

Hillcrest Cinemas 3965 Fifth (619) (299-2100) Better Than Chocolate (Not Rated) Fri better inan Chocolate (Not Rated) Fr., Mon. Thu. (230) 450, 715, 940; Sat. Sun. (1130) 230, 450, 715, 940; Twin Falls Idaho (R) Fri. Mon. Thu. (215) 440, 720, 1050; Sat. Sun. (1140) 215, 440, 720, 1050 Trick (R) Fri. Mon. Thu. (220) 430, 739

9.50; Sat. Sun. (11:50) 2.20; 4.30; 7.30; 9.50; The Blair Witch Project (R) Fri., Mon. Thu. (2:00) 4:00; 6:00; 8:00; 10:00; Sat. Sun. (12:00 2:00, 4:00, 6:00, 8:00, 10:00; Run, Lola, Rur (R) Fri., Mon. Thu. (2:10) 4:45, 7:45, 9:45, Sat. Sun. (11:45) 2:10, 4:45, 7:45, 9:45

EAST COUNTY

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EL CAJON EL

Parkway Plaza 18

Packing Plaza, 18
Park Picker, Plaza (1949) HTM.
The Tilb Warrier (1974) HTM.
The Warrier (1974) HTM.
The Tilb Warrier (1974) HTM.
The Warrier (1974) HTM. 12:45, 3:451 (-85, 7-55, 12:30, 3:50) 7:45, Affair (R) Fri. Thu. (9:50, 12:30, 3:50) 7:45, 10:20: Star Wars, Episode I: The Phantom Menace (PG) Fri. Thu. (10:00, 1:00, 4:00) 7:00, 10:00; Deep Blue Sea (R) Fri. Thu. (10:40, 1:45) 7:30; The Haunting (PG-13) Fri. Thu. (4:10) 10:25

LA MESA

LA MESA
Crossmot Create 9
Stoll John Seed 2-101
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e 13 Moor, Chula Vinta (619-680 FILM)
e 13th Warrior (R). The Astronaut's Wife
inspector Gadget (PG). The Sixth Sense
13. Bowlinger (PG-13). Deep Blue Sea
Universal Soldier: The Return (R). The
air Witch Project (R): The Haunting

Mon. Thu (230) 7-00, 1000
Grossmont Though 2
2017
Gros

Men (PG 13) Frt. Tue (1.1), 4.05) 9.35; Mickey Blue Eyes (PG 13) Frt. Tue (11. 1.35, 4.45) 7.50, 10.25; The Sixth Sense

(PG-13) Fri.-Toc. (11.15, 2.00, 4.45) 7.30, 10.15. The Astronaut's Wife (R) Fri.-Toc. (10.55, 1.15, 4.45, 7.00, 9.45, In Too Deep

Vogue

A Dog of Handers. The Astronaut's Wife
A Dog of Handers. The Astronaut's Wife
The 13th Warrior (R). Dudley Do-Right
The Thomas Crown Affair (R). Runaway Bride (R). Mickey Blue Eyes: The
Sixth Sense (R). 13; Teaching Mrs. Tingle

RANCHO SAN DIEGO Rancho San Diego Stadium 15

and the state of t The 13th Warrior (R): A Dog of Flanders (PG): Deep Blue Sea (R): Bowfinger

Harbor Drive In

South Bay Drive In

Av. Chulc Vista (4)9-525-56721 vy Do. Right (PG): A Dog of Flanders Teaching Mrs. Tingle (PG-13), The islant (PG): Bowfinger (PG-13): Run-Bride (PG): Mickey Blue Eyes (PG-1 nema Star Chula Vista 10

ancho Del Rey

hing Mrs. Tingle (PG-13) Fri., Sun. Tue 10. 1.20, 3.20, 5.20) 7.30, 9.40, Sur. (11/10)

NATIONAL CITY

2170 Coronado, Imperial Boach (Af9-423-277)
The Astronaut's Wife IR, and The Haunting PG-13/Bowfinger PG-13/Bod Runaway Bride (PG). Deep Blue Sea (R) and Mickey Blue Eyes (PG-13)

90, 7:50, 10:15, Mon. -10u | 12 90, 10:15, In Too Deep (R) Fr 50) 510 730, 950 Mon. Thu (12.30, 2 (0) 730, 950 The Astronaut's Wife (R. n. Sm. (12.45, 520) 545 810, 10.35 5-35, 8-00, 20-50, appli 6-00, 10-30, A Dog of Flanders (PG) Fra.

Project (R) Fri. Thu. (100, 300) 9-40. Teac ing Mrs. Tingle (PG-13) Fri. Sun. 5-03, 7-2 Mon. Thu. (5-05) 7-20. Deep Blue Sea. (R) Fri. Thu. P.M. 10-00

NORTH INLAND

Cinema Star Galaxy 6

[760-945-8784]
The Astronaut's Wife (R); The 13th Warrior (R) The Muse (PG-13); The Sixth Sense (PG-13); Mickey Blue Eyes (PG-13); Runaway Bride (PG)

Zas 3rd Ave. 619-425-7436 Tarzan (G) Fri. Thu. 12-30, 6:00, Wild Wild West (PG-13) Fri. Thu. 2-15, 7-45, Big Daddy

IMPERIAL BEACH Studio Cinema 3

Sweetwater 1920 Sweetwater #2 (619-474-8571) The 13th Warrior (R) Eri. Son. (12-50, 3-10) 5:30,7:50, 10:15, Mon.-Thu. (12:50, 3:10, 5-30) 12:40, 2:55) 5:20, 7:40, Mon. Thu : 12:40, 55; 5:20, 7:40; Bowlinger PG-13) Fri. Sun. 12:30, 2:40) 4:50, 7:50, 9:20; Mon. Thu : 12:30, 2:40, 4:50, 7:50, 9:20; Runaway Bride PG-Fri. Sun. (1:30) 4:20, 7:10, 9:45;

POWAY Poway 10 Cinemas

BONSALL

The Astronaut's Wife (R): The 13th Warrior (R): Runaway Bride (RG): Bowlinger (PG-15); The Blair Witch Project (R): The Skith Sense; (R): 13). Mickey Blue Eyes (PG-15); Teaching Mrs. Tingle (PG-15); Universal Soldier: The Return (R): The Thomas Crown Affair (R): RAMONA Ramona Twin Cinemas The Iron Giant (PG). Inspector Gadget

CARMEL MOUNTAIN

Carmel Mountain
116.30 Carmed Mt. Rd. (619-674-9770)
The 13th Warrior (R) Fri. Sun. 12:15, 2:40)
509, 723, 9-50, Mon. Thu. (12:15, 2:40, 5:00)
223, 9-50. The Muse (PG 13) Fri. Thu.
11:10. 123, 3:45) 6:00, 8:15, 10:30, Dudley
Do-Right (PG) Fri. Sun. (11:05, 12:0, 3:35)
435, 7:50, 9:55, Mon. Thu. (10:05, 12:0, 3:35) 545, 7-50, 9-55; Mon. Thu. (1105, 1-20, 3-35, 3-45) 7-50, 9-55; Mon. Thu. (1105, 1-20, 3-35, 3-45) 7-50, 9-95; The Astronaut's Wife (R) Fri. Sun. (1145, 2-20, 4-50, 7-30, 10-00; The Sixth Sense (PG-13) Fri. Sun. (12-30, 3-30)

530, 745, 10.20, Mon. Thu. (12.00, 2.35, 5-1 745, 10.20, Inspec. for Gaoget (PG) Fri. San. (11.00, 1.95, 305, 15.00, 700, Mon. Thu. (11.00, 1.95, 305, 5-00) 700. Universal Sol-dier: The Return (R) Fri. Sun. (11.10, 1.20,

ESCONDIDO

A Dog of Flanders (PG), The Astronaut's Wife (R): Runaway Bride (PG), Mickey Blue Eyes (PG) 13 Carousel Cinema 6 DEL MAR Del Mar Highlands 8

1760-480-4660 Dudley Do-Right (PG), The 13th Warrior (Rc The Sixth Sense (PG-13); Mickey Biue Eyes (PG-13); Universal Soldier; The Peturn (R), Bowlinger (PG-13) UA Escondido 8

[760-745-4470)
A Dog of Handers (PG): The Muse (PG-13):
Mystery Men (PG-13): American Pie (PG-13):
The Sixth Sense (PG-13): American Pie (PG-13):
In Giant: The Ideal Husbund: Teaching
Mrs. Tingle (PG-13): The Thomas Crown
Affair

ENCINITAS

Excumino Real at Lef Mar Heights. Road, Jie Mar [6]9.29 6e10].

Dudley Do-Right [PG]. The 13th Warrior (R). The Sixth Sense [PG. 13]. Universal Sidiet: The Return [R]. Runaway Bride [PG. Teaching Mrs. Tingle [PG. 13]. Inspector Gadget [PG. Bowlinger [PG. 14].

Flower Hill Cinemas

Star Theatre Town and Country

> Valley Drive In



Holmes, Molly Ringwald. Holmes, Molls Ringsold.
STAR 13, DEL MAR HOPHANDS, FASHON.
STAR 13, DEL MAR HOPHANDS, FASHON.
WALLY 18, CARLAME 15, GROSSMARY CTM.
WALLY 18, CARLAME 15, GROSSMARY CTM.
WALLY 18, CARLAME 15, GROSSMARY CTM.
WALLY CARLAME 15, WAS AS SOCIETATED 15, TOWN THE AMERICA CHARACTER CTM.
WALLAM 18, WAS PROFINED 19, TOWN
QUART 15, U.S. SECONDOIS 19, UA
QUART 15, U.S. SECONDOIS 19, UA
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Wild Wild West year, where do ron work out? Job these points get favorated under a tsumm of an ateurishness. Ten Spelling (Aaron's daugh far, in the stock part of the hag, was per hape enheated to supply some manistream credentials, but all she supplies is terrible

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in Kensington?

I was prepared not to like Kensington Grill.

Then the waitress trotted out our salads—
Mediterranean greens for ne and haby spinach
for my dinner companion. These complex concoctions would be easy for a kitchers to mulfi if it. coclosis would be easy for a kitcher ro mutilita-had no feel for proportion. Roasted pine muts, feta, misms, and dried cranberries dotted my or-ganis-greens. Radicchio, cranmelized pecans. Gorgonzola and Antou pear dadn't overwhelm my triend's plate of baby spinach. Kensington Grill managed our salads' ingredients with

intelligence. Penty of lishers around norn entry draming up complicated dishes. New have the sources to see the disher through. Kennington follar, one scientisms. The kitchen somoled that appetiter comes with a those bread publing and a summer herb salest. An indifferent chef could turn the estrong risk laters into appretiona smild. It much Kennington Grill's cheese bread pudding with your folk and the polyden dome give-end a pudding with your folk and the polyden dome give-end a pudding with your folk and the polyden dome give-end a pudding with your folk and the polyden dome give-end a pudding with your folk and the polyden dome give-end a pudding with your folk and the polyden dome give-end a pudding with your folk and the pudding with your folk and your gives on a puri of savory steam and coors - teemse cheese. Famined out on one side of the plate, the mahoguny duck-breast slices are as smoky as Virginia ham, but less salty, and lighter. Back and forth, one go — a bite of cheese pudding, a bite of duck breast, a bite of arugula — experimenting with the textures and flavors. What I enjoyed most about this dish was savoring the contrast be tween the hot rich cheese-bread pudding and the cool, crisp herb salad. With a glass of wine, this would make an excellent miniature dinner.

Hot-rich with cool-tart is a convention of so-phisticated cuisines. In the Middle East I've eaten



spooned over dieed cucumber and tonsto. In spooned over dieed cucumber and tonsto. In France, I've eaten crisp, sour endive salads topped with soft-posched eggs. Kensington Grill rest: its grilled salmon on a mound of pea greens and baby lettuces. As you cat your way through the soft pinks and vivid greens, you discover another

soft pints and vivoid gereins, out discover another
taste of meat,
example of the kitchen's inventiveness. Hall-indder beneath the
pea greens, you find a mound o'
stickly tick nestled against heaped
jections slaw. This is a clever translation of a readitional That and Lao dish—
within, grease shredded green papaya salad served with stocky rice. My plate was filled with things to think about bittersweet pea greens versus oily, meaty salmon; sweet versus salty; soft versus crunchy, hot ver-

hot. To me, the lamb's wild mushroom cherry ind omnou and and to tranto. In a central state to a section of the central state o

tenta that came with the lamb was ctuncley or it to outside, goocy within greaseless. Forgave the same, While I'd like to say some good things about Kensington Grill's desserts. I'll univead say they re no better or worse than those some larger of the prono better or worse that those of other restai-rants in tspice range. Which is to say they is not spectacular, Instead of serving us "decadent" deserts, I wish more local chefs would offer sim-ple, and lones fruit tart. I know the crust is tedious to prepare and is difficult to get the hang

Kensington Grill

SERVICE: Efficient cheerful A lattle sless

RECOMMENDED DISHES

WHAT THE STARS MEAN:

ot, but a fruit tart is an infinitely adaptable thing. Forget nurshy "che olate decadence" cakes and stolid pots de creme Give me something seasonal. Kensington Grill has a talented, hard-working, kitchen, just a few adjustments away from

RESTAURANTS This Is Madness

Getting my legs up into the lotus position isn't as easy as it used to be, and it didn't used to be easy.

thing. Guess I have lost pounds, 195. Worst thing is pound off adds to the fire of m in Carla's eve.

indisting the carta seese, individually an experience of the carta seese, individually and the carta seese place in my heart. That's tell-lived my stripling, lean shands when the carta to Nam ankle length the window. "Uh, Carta. This carta to Nam ankle length ankle length the carta seese the carta seese that the carta sees

for us," I say. Inside they're laying out what slike a banquet table. Flowers, candles, cream table cloths over green linen table cloths. Live

no! Don't worry. Come in. Come in." is the aristocratic owner. Tana Pongsuwan, lecked out in a royal blue and gold That silk with gold bangles and carrings. "We have as prince coming tonight. An old friend of minly Party of 20. But we're still doing lunch." are as a says Carla. "We just want something

arla," I whisper, "It's still going to be 50 Ed!"

ks. This is a class joint."

Trust me, "says Carla, and sweeps through

tont door, uside it's a jungle of big-leaf banana plants live purple Thai orchids. They have solid

see. This should fit, "says Caith," Asam food always has a good balance of carbs and protein.

See and protein the standing oursale Swaddee ("Hello", a bar estainant oposite the Presbertain.cinrch is seen to see the seen of the seen o

Carla passes through the ta-Carla passes through the ta bles and plumps herself down or bles and plumps herself down on a kind of settee with wedge-shaped golden cushions to lean against. "This is madness," I hiss. "I'm not getting paid till..." FORK

"Lunch menu, please," say

"I unch menu, please," says.
Carla to Nam Puang, the beautiful server, also in
ankle-length Thai silk. Nam Puang brings a smali
two-page menu. "Lunch Special. 55,95. Includes
soup or salad, spring roll, and steamed rice."
"Well, ain't you the clever one," I say. Relief runs down me like sweat. "And here on the island of a thousand admirals! Who would have

guessed?
"I wanted...! guess I wanted to remember
those Bangkok days," Carla says, "Our first rainy
season together...Uh, what are you doing?"
"Relaxing, Taking off my shoes, Remember,

we always sat cross-legged..."
"Ed! I don't think your socks...oh my God,

"It'll pass. It'll pass. Wave your hands around." But getting my legs up into the lotus position isn't as easy as it used to be. And it didn't used to be easy either. Somehow my knee's lifting the table up instead of bending underneath it. Fi-

nally I get both feet tucked and fall back against nany i get both feet tucked and fall back against the cushions, exhausted.

"Can we eat, or does the performance go on for a while?"

The lunch is a choice of 20 dishes, from satay

Calendar

to garlic chicken to pad prik khing pock, a spicy nixture with curry and beans, to sen yai lard nar, large noodles with beet, chicken, or pork. All \$5.95. Carla goes for a green chicken curry and egg-drop soup. I choose the Drunken Noodles and salad with peanut sauce. We take the That ices tea (99 cents). They have sodas too, but with the

tea 199 cents). They have sodus too, but with the tes you get fire certifils.

Nam Puang — Teasus says her name means 'Honey' Be' — put down two outplates. We each lean over the other's. They rechalf filled with lettuce, shredded carrot, and a spring roll. My noodles dop around drunkenly in a brown liquid with mushrooms, carrots, onnous and a dark-leaf vegetable that looks like collared greens. They reb to — and taste seeds trively tart and sweet. Teans won't say what the taste is except "my sever thome, made child justice."

tart and sweet, tasha won't say what the taste is except "my secret home: made chili paste."

Carla's chicken curry comes in a brown ceramic pot beside a pile of white rice. Ooh. That smell. We each take a piece of the chicken out, scoop some rice, and taste it together.

We fall silent ... something about the hot sweet

flavor of the chicken, the chili, the eggpiant, the bamboo shoots, the sweet basil, the coconut milk.

"That first meal we ever had, remember it? says Carla. "On Suriwongse Street. I didn't know what I was getting into. I never intended to run-off with you."

You know how men get un omfortable with dramad? Specially dramas they were part of Carla's eyes glisten. Then some Thair music consis-on. Tord. Masic from Songhram, the Testival at the start of the ram yeason. "Idl We Meet Again." Why did we have to leave? "Carla says. "We were so happy then, Ed." "Marbe you should come back this evening." SYN TANN. "The sea the more

says Tasna. "They say the prince is looking for

It takes a moment for Carla to register. "And leave this mut? Never!" I feel a flood of love. So much so Lask Tasna

whether she has any mango and sticky rice. That land's most popular dessert, Carla's favorite. "Ye-

of course!" says Tasna. "How much?"

P...
I know that look in her eye. "There's just one

rknow that took in her eye. "There's just one problem, darling."
"Oh. Don't spoil it. What?"
"My legs. Won't unwind. Seem to have got locked in the lotus."

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ity, that's when you have to work the hardest, but [in this case] you have only two tough calls to make instead of five

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"I've never taken so many notes on a Chenin Blanc in my life!"

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MATTHEW LICKONA

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making qualitative judgments

washing qu exta and my second year of judging there. Both times I have judged, we gathered in a great dim box of a conference foom at Hotel Coral some-time after nine on a staturday morning. The 20 or so judges, from Southern California and Mex-teco. are divided into two groups. Each group taster different wines, this year, my group seathered Chardonnay, Meriot, and Bordeaux blends. Cabernet Sauvignon, Merlot, and Cabernet

ing of a round, each of the judges is served a flight of a particular varietal, blind, usually ranging from 5 to 11 glasses. The judges examine color-swirt smit, swirt snift faste swirt laste again ponder and finally rank a given number as the

tough calls.

Things get trickier when you taste 11 different wines, though there are still helpers, particularly when it comes to flaws. Says Bob, "Four of my Cabernets had heavy doses of Unlike other competitions.

orless Chardonnay that I recognized on sight. vortess Chardonnay that I recognized on sight, laws were my biggest help in relocating my original choices. My notes on three Chardonnay rejects: Marshmallow/burnt marshmallow nose. Sour milk—bad wine, Green nose/green flavor/butter finish, "I found them easily in the econd round and so narrowed my odds. My inihal note for my second-place Chardonnay was less helpful: "Not bad." I had been keving or

flaws so much that I had trouble switching gears to describe virtues.

The relative ease of recognizing flaws creates it better? What were the qualities that I can de in series What were the qualities that I can de-scribe in it, and describe so that I can differentiate that from the second-place one? Unless your palate memory is exceptional, all those terms and layors that trip off the tongue so easily in easual circumstances suddenly become your lifeline. an easy out for the unscrupulous judge, some thing that worries Bob. "The difficulty is, do you thing that worries bob. The difficulty is, do you go for consistency or for what's good?" he asks. There's always the temptation to do well on the test. It would be really easy to pick the four Cabernets with breitanomyces and the two that connecting your second round to your first Small flights are easier to handle Bob who worked in the other group of judges tells me. "We had five Tempranillos. One of them was were massively tannic and get a perfect score for consistency. But they d be lousy wines for consistency. But they d be lousy wines, and the medals would be given out in error. My own failing in this department, though less egre-gious came when I let a rather blab. Merlot creep up in the standings because it was easily spot-ted and moffensive. severely oxidized; it tasted more like a sherry. It

Bottle variation is another concern, and "one thing I've never gotten an answer about is this say we're going to taste Chenin Blanc. We have five Chenins, so we have a total of ten bottles; tive for the first flight, five for the second. Do they open those all at the same time, or do they open those all at the same time, or do they open five, pour, then open the next five and pour? In other words, is the amount of breathing time the same? Bod goes on to answer his own question, at least from his palate's point of view. With some of the reds. | time | made an ama some of the feast time through, they were hard and tamne; after 20 or 30 mmutes of swarling and letting it sit, a couple of them blossomed. If, like me, you are not schooled in tasting through tannins to get at that closed blossom, the second flight can seem markedly different from

After a few months, the Fiesd's organizers send the judges the results, telling them where they ranked in their group. Last year | vaciliated between the middle of the pack and — as each of the two sessions were on and my con-centration started shipping — the bottom. Not use had for a rookie, good enough to be me in-vited back this year.

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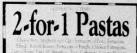
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MAKAS 7308 Mission Boofecard, Mission Beach, 619 488-7311, Sarka's tisk usion Beach, 619 488-7311, Sarka's tisk usion Beach, 619 488-7311, Sarka's tisk usion Beach, 619 488-731, Sarka's Sarka's Maray Fredarda Sarka, Sarka's Sarka's Maray Fredarda Sarka's Sarka's

dinner moderate.

THE VENETIAN 3663 Voltaire Street.
Lonia Portal, 619-223-8197. For bargain hunters who like vast portions and
home-style Islain cocking, try this family restaurant. The pizza 6 mare-lous
for entries, try shrimp scampic were line
coniner or egosiant parmigisans. One din

Online Restaurant Coupons!

O Indicates at least The Alamo Mexican Food

50% off dinner Ashoka 50% off lunch or dinner Bahia Cafe Prime rib buffet \$12.95

Bertas Free appetizer
The Boardwalk Free fried shrimp appetizer

Bollione Free lunch or dinner entree

Broken Yolk Cafe

Broken Yolk Cafe

S2 off breakfast or lunch

Buffalo Joe's 2 for 1 dinner Cafe India 2 dinners \$19.95 O Calypso Cafe Free Sunday, Monday dinner

Casa Blanca Dinner for two \$9.95

Casa Sanchez
Chateau Orleans
2 for 1 Cajun/Creole entree

Comoy Totu House Free appetizer Cucina Fresca Free appetizer
DeLuca's Cucina Italiana
DeLuca's Cucina Italiana

O Don Chuy 50% off dinner Elephant & Castle Complimentary appetizer

Fairouz Cafe & Gallery \$1-53 off buffets Firehouse Beach Cafe 50% off dinner

O Formosa Free organic spring roll Ginza-Sushi Sushi dinner for two \$13.95 Grangers & Ethiopian Cafe 2 Ethiopian entrées \$15

O Greek Village Restaurant 35 Greek dinner Hang Ten Brewing Co. 50% off lunch or dinner Harborside Bar & Grill 2 for 1 lunch

Hard Rock Cafe Free fudge brownie for two O Joey's Place Free entrée

Juke Joint Cafe Complimentary dessert

Khatoon 2 for 1 lunch or dinner O Kris Restaurant Free breakfast

Kobe Sushill 2 for 1 lunch 50% off entree

\$10 off Moroccan cuisine 50% off sushi

Moondoggies Ole Madrid 20% off entire bill 50% off entree

Complimentary dessert O Papa Tonis Pizza 2 for 1 pizzas

Papa's Place at Papa Jack's \$5-\$10 off meals for 2 O Passage to India Free dinner

50% off Argentine tapa menu Peking Dynasty Lunch buffet \$4.25 O Peter & Harry's Restaurant Dinner for two only \$24.95

O Pizza Nova Dinner for two only \$11.99 Pizzeria Unio Free Tuscany bread

Raw Mana \$5 off sushi Red Sea Ethiopian
RT's Longboard Grill
2 for 1 lunch

The Rusty Pelican Free Ichiban skewer O San Luis Rey Downs Golf and dine \$38

O Sandbar Cafe Free appetizer Sanfilippo's Pizza or lasagne for 2, \$10,49 Shanghai Mongolian BBQ dinner \$8.50

Shelby's \$14 off dinner entree Society Billiard Cale Free lunch or dinner entree O Star of India 50% off entrée

Such Deli Ing 10% off total dinner hill

O Sydney's Australian Griffe Buy one entree. 2nd free Terra 50% off brunch lunch or dinner

Thai Orchid Cuisine 2 for 1 dinner O Tio Leo's Mexican One free dessert flan Tony Roma's SS off lunch or dinner lony's on the Bay Free calamari appetizer Trattoria Mannino Free tiramisu dessert

Zeena's Mediterranean Grill Free hummus & pita bread www.sdreader.com

lay to 3:00 p.m. Breakfast, lunch, and linner daily. Low to expensive.

OLD TOWN & MISSION VALLEY

CAFE COYOTE 2461 San Diego Ave

hand, had domented the second sections. He was a second section of the trans fluid three forces in 100 miles fluid three forces in 100 miles for the transport of the section of the secti

FAIROUZ CAFE AND GALLERY 3166 Midway Drive, 619-225-0308. Seek out this family-owned-and-operated restaurant for wonderful Lebanoes and Greek food. The owner, a noted artist, displays his paintings on the dining room walls. The extensive menu offers room walls. The extensive menu offers excellent laims, suttled grape deaves, and a wide selection of exotic vegetasian meals. Copious all-you can earl buffer available at hunch or dimer in addition to the regular menu. Given 42 hours, this cafe will prepare an astonishing. Lebanese feast at low cost. Open dails, lunch and dimer. Moderate.

JACK AND GIULIO'S ITALIAN RESTAURANT 2391 San Diego Ave-nue, Old Town, 619-234-2024. The for-mer owners of Giulio's in Pacific Brach now operate lack and Giulio's. Best bets asual food. Open daily

EAST COUNTY & STATE COLLEGE

ALPINE INN 2225 Alpine Boulevard, Alpine, 619-445-5172. If you're a beef lover, try the Texas burger served on a kaiser roll with steak free. Stay with beef here. Dark interior with large booths. Very crowled for both brunch sections very crowned for both brunch and dinner on Sunday, Early bird din-ner Monday through Saturday for \$795. Call for bours. Open daily Louner Monday through Saturday, dinner mightly. Brunch Sunday, Low moderate

CASA BLANCA 7856 La Mesa Boule





Center Drive (across from Montgomery Ward), La Mesa, 619–469–3927. The portions are so large they elicit gasps (the prime rib served weekends is 26 ounces). The food isn't memorable, just ounces). The food isn't memorable, just more than any one person can eat. Among the attractions every day are the luge salad bur, barbecued chicken, ribs, and turkey dinners. Open daily, call for hours. Count on wait on weekends. Low-to expensive

VALLEY HOUSE RESTAURANT

CENTRAL

SAN DIEGO

LAO & CHINESE CUISINE 4212 Na-

large and spare around formica tables, that serves uncomplicated, home style law cissine. I highly recommend the law cuisine. I highly recommend the law cuisine. I highly recommend the law cuisine. I highly recommend the law and seasoned lovel, shocken, or pork and seasoned lovel, shocken, or pork and seasoned lovel, schoken, or pork and seasoned lovel, colatino, onious, fresh mint, and ground outstell lovel. This dish is earthy and wild, speciatory. Other tasty dobtes include para year post good (paper), chilic, and you you good per law dish (paper), chilic, and you you good per law of the law of

On balmy La jolla nights, enio the great people-watching and

lively aperitif scene at our

sidewalk tables. Savor a cozy

dinner from our brand-new

California gnll menu. Make it all

nemorable with an intimate,

late-night espresso. Only at

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(4)

PUTNAM'S

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The state of the s

ZIA'S AFGHAN CAFE 4118 30th

bread. Chicken fares better here than beef, which tends to be chewy. Chicken war (stew) with hard-boiled egg and the vegetarian plates are among your best bets. On weekends students congregate here, so it's very lively. Open dails, lunch and dinner. Low.

UPTOWN

BANZAI CANTINA 3667 India Street, 619-298-6388. The menu offers lapunese specialities as well as Mcxican others. Service in fast, the atmosphere is soothing, and you may dire here at at-fordable prices. This places full of sur-prises. Open daily, Moderate.

VALLEY HOUSE RESTAURANT
10/767 Woodshide Arenue (Mission
Grap Road becomes Woodsdide after
Magnolia). Santee, 40/9-562-2382.
Vool If and your dream 'loos Porker'
ber.—pork teeleden until synometal,
placed in batter, deep freid and served
on a bour if your you will you
are a bour if you will you
are a bounded to be the company of the
following t BIG CITY BAGELS 1010 University Avenue, Hilkrest, 619-574-7878. The big attraction consists of about nine sa-rectios of light cream cheese vegetable, sun-dried tomato, strawberry, and cin-namous walnut raisin. Lunch specials available. Open daily.

BOMBAY EXOTIC CUISINE OF IN-DIA 3975 Fifth Assets This Indian restaurant our community. All-et lunch \$7.95 daily. C and dinner. Low to up

and disner. Low-to-upper medicane.

COTTAGE CATE 232.1 Infl. Avenue.

Cate 2 den patio. Open daily. Low to los moderate.

RED SEA RESTAURANT 4717 University Avenue. East San Diego, 619/285-9722. This Ethiopian restaurant offers a charming bar and authentic Ethiopian cooking. All preparations are served over impera. a sponge-like moderate
STRAOGIDINARY DESSERTS 2927
Lifth Avenue, 614° 292 2901. If you become controlled to the cont Where summer evenings begin and end.

FIFTH AND HAWTHORN 515 Hawthorn, 619-544-0940, Excellent Hawthorn, 619-544-0940. Excellent are fresh find and seafood dimentary fresh find and seafood dimentar to be found here. The price of the entire includes soup or stad. Beet between ficuldes soup or stad. Beet between fixed soup or stad for some fixed sources, pulse diffuser, which come sixts of four courses; pulse full beautiful of white. This restaurant is often frequently of white. This restaurant is often frequently of a contract of the section. The seafort fixed for the section of the section



FISH MARKET 750 North Harbor Drive, San Diego, downtown, 619-232

party (give at least four hours' notice). Sunquet dishes include casecrole soup, scallops in pepper, General Tao's chicken, and shrimp in Chinese suice. New vegetarian menu with over beenty mem. Imustion chicken, beef, pork pre-jured from toli. intrees from the menu may be Americanized and of average competence. O₂ en daily for lunch and dinner. Low.

HIMEL LOW.
THE MISSION NORTH PARK AND CITY BAKERY 2801-2805 University Avenue, 619-220-8992. The two win-enes are breakfasts and the adjoining baker, especially for its Kurssian pecan bread and cannamon rolls. Linch and dinner offer California food with Asian and Littus (edited). and Latino influences. Lots of items un-der \$10.00. Open daily. Low to moderate.

moderate.

THE NOODLE HOUSE 3843 Richmond Street, Hillcreat, 619-296-6056.

Modest setting, with menu to match. Good noodle soap with variety of ingredients, fine spring rolls, pud that, fried noodles. Dishes with Thai, latures, Cytenames, and Changal Latures, Cytenames and Changal Japanese, Vietnamese, and Chinese in-fluences. Open daily, lunch and dinner

OSTERIA MANGIA MANGIA 523 OSTERIA MANGIA MANGIA 523.
University Ameni, Elliferes, 619–204-2799. The Hilliferes catery features fine listant food in a sophesticated, casual listant food in a sophesticated, casual features of the listant food in a sephesticated, casual features of the listant food in perpercoin succe, and hadren features of the listant features of the

THE PARKHOUSE FATERY 4574 The FARKHOUSE EATERY 4574
Park Boulevard, Hilderes, 1619-295,
7275, Small bouse provides charming
setting for dinning. Eclectic menu is prepared with average competence. You
can make a meal from his tof appetizers,
topen daily breakfast, lunch, and dinner. Low to moderate.

DOWNTOWN

BELLA LUNA 748 Fifth Avenue, Gadamp Quarter, 619-239-3222. The new cled brings expertise in Italian re-gional cooking. When available, try shrimp saled, crepe stuffed with salmon, and daily risotto dishes. All breads baked on premises. Best beax are grilled half chicken or daily fresh fish. Low to expensive.

500 pm. Lyemore.

CROCE's RESTAURANT AND JAZZ

RAR 802 Fifth Avenue, 619-233-455.

Hy vor enjoy premises with doors open
to the street and might-juzz are the adpoints grown, it's Grose's. The chef preprints excellent appetiers, pastus, salads, and extrees. Menus change
seasonally, Oudnote as well as indoor
seating, Nightly jazz, Dinner only,
Moderate to expensive.

Moderate to expensive.

DE MEDICA SIS-Fifth Avenue, down-town, 619-702-7228. Eighteen new fish and seafood dishes have been aidded to the menn. The seafood che flower seed-lent work, making this Italian restaurant one of the best fish house in the city. Open dinners only. Moderate to expensive.

expensive.

BL FARO MARISCOS 2249 Imperial Avenue, downtown, 619-231-1388.

Avenue, downtown, 619-231-1388.

Tasty low- cost fish and scalood served in immaculate surroundings. Daily lunch special served in 450 pm. are lest bets at \$5.95. Tp. shump cocksail, loshest and shift served in 619-619.

Boster and shift of fish, Open daily 1000 and Naturday to 1000 pm. 31-100 to moderate.

of the best, and least known, in town.
Despite its lack of popularity, if a tough
to get a sear here. The place is small. But
persevere and you can empor their frish,
clean-tasting raw seafood, like velloward
sashirm or highly recomended ossters.

KARL STRAUSS' OLD COLUMBIA BREWERY AND GRILL 1157 Col-

KIYO'S JAPANESE RESTAURANT

and low prices mark this delightful spot in bustling downtown. I unch is espe-cially good for its low-cost dishes. You have a fairly wide choice of neely pre-pared hot dinner entries. Closed Sun-day, Lunch Monday through Friday, dinner Monday the

619-238-1818. Executive a beck offers French and Co

LA GRAN TAPA 611 19-234-8272. Here is a good spot for inght meal, especially before or after cultural event. Tapas, Syunish appears ers, are prepared hot or cold, and the seatood, such as shrimp in sherry sauce

MORTON'S OF CHICAGO, THE STEAKHOUSE 285 J Street, Harbor Club, 619 696-3369. This stylish steak house offers a clubbish atmosphere, elnouse offers a clubbish atmosphere, el-egant appointments, and stageting portions. All vegetables are a la carte, and porterhouse (up to 48 ounces) is the signature steak. Very nous, very expensive. Open nightly, dinners only, Expensive.

RUTH'S CHRIS STEAK HOUSE 135 RUTH'S CHRIS STEAK HOUSE 135 North Harbor Princ, e19: 233-142. Six North Harbor Princ, e19: 233-142. Six Cuts of steak are available, all cocked in cuts of steak are available, all cocked in a special broule at 1800 degrees. The U.S. prime steaks are aged and hand; cut a displayed to the plate except the piece of meat, on the plate except the piece of meat, on the plate except the piece of postators are a la carter. Lobster tail, fresh field, regulated and only all the plate except the piece of postators are a la carter. Lobster tail, fresh field, excheden, and chops also available Gorgoon sives and service. Open mightly for ofmner. Reservations recommended for ofmner. Reservations recommended

ends. Expensive.
TAKA 555 fifth Avenue 619 338 6555.
This restaurant is knocking Corporation food and beautiful setting. A foll flowlsbar is presided over be 1 mj. (formor) at
Acia Paperpo.). Intrees, which come of and
Asian and Continental elements, on beordered in hall portions. Don't must bengime and scalood, fifet mignos, salmon
saide. Highly startfying food at prices
you can afford. Open nightly for dinner.
Low to expensive.

VICENZO 1702 India Street, 619-702-6181 This small, pleasantly decorated fish-and-seafood house serves food that's good though not re-markable. Share higher cost dishes. Open daily. Moderate to expensive.

SOUTH BAY & CORONADO

THE OLD BONITA STORE 4014

Ohjo, stoderage.

PEOHE'S, the Landing, 1201 First Street, Coronado, 619-437-4474. This wait-front fish- and-seafood restaurant offers a gorgoons wew and interior walerfalls. The menn changes daily. The portions are huge. Reservations recompensate the portions are huge. Reservations recompensations.

(The prefix for all Tijuana numbers is 011-32-66. From the United States use the prefix 011-32-66 when calling It juana; when calling in Tijuana use end the restaurant's six-digit number.) GRILL Hord del Coronado, ingo Avenue, 619 435 6611. The beautiful room is indeed if soo are on a badget, try the on scop pilos appetizer. All ap-tic enough for light meals. For order tresh fish, tree range medi steaks. Excilent bread and fover-actions are necessars, some No. others modes as

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pecual California Roll, Chicken Ter vegetable Tempura, and Mixed Se was to.

CHIKI JAI 1388 Avenida Revoluçãos (corner of 7th Street), Zona Centro, \$5.49.55. The new downg room, con-structed from the ground up, is lovely to behold and offers old favorites as well as new Spanish dishes. Best bets are fresh cod, fresh nightly fish, guella. All

TIJUANA

eem die, I die een wistig m. Iou CIN NOS 107 Joe Mark Velexo, N. 72 S. 108 Mark Velexo, Geometried preparation includes via preferentiere, Salds, chicken, ficil-ties of the sales of the state of the sales of the production of the sales of

11. RODIO 1617 Bird. Salivas, 80-56-80 Steds borrs with have a field day here with savery of critics, some confering field as your tasks. The account of the same sted of the same served or their or the same served or their own and questadilits, a critical salivas served or their own liquid — even a decert as included in the prese of these same served or their own liquid — even a factor raised based on the prese of the properties resours, Gardia salivas from 1000 an toward applied to the eventure until of beach with their own liquid to the eventure of the first own of the same served by the control of the same served by the control of the same served by the control of the same served by th

right side of the street. Highly visible and casy to find. Moderate.

printed to Spanish and English Some English spoken. Open daily. Moderate

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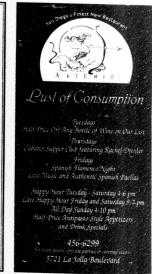
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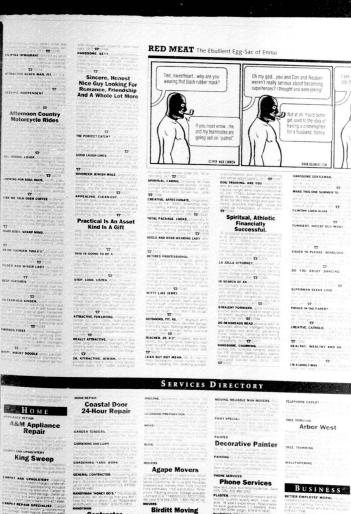
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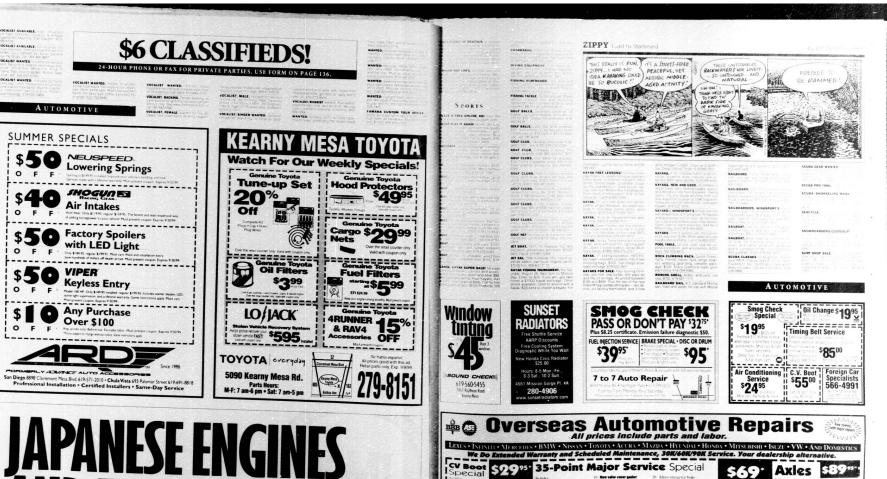
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Kid

I didn't think I would make it to m vacation. In lune, the summer weeks stretched before me like a great expanse of ocean. I looked forward to the first two weeks of August the way

PAGE 619-601-3569 MISSAN (DATSUK) 219, 1980, statue of providing 1 + like ar conditioning, 1 4 iser wher oil changed every freeway miles, as ic.

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a shipwrecked sailor swims toward an island. At the end of July, I almost

went under. At home with my fou

"Okay." I popped Johnny into his high chair and adjusted the tray. "Let me get Johnny some crackers so I can fix your snacks." Stuff Johnny whimpered and squirmed in his seat.

"I want some crackers and cream had finishe

> dropped her sick baby on the floor. The three girls cr. wded into the kitchen. "Just sit at the table," I told them. "I'll have your snacks in a minute."

I got down a box of Ritz crackers r gor gown a 000 to 1812 crackers and placed two on Johnny's tray. He picked one up and held it momentarily against his tongue. He took a small but the the color of the steps of his took a small but the the color of the steps of his took as mall but the the color of the steps of his took as mall but the the color of the steps of his took as mall but the steps of his took as mal

children, I felt I might drown in the waves of requests, meals, snacks, laundry, and outings.

The Friday before we left for "Unuhhhh," he complained. I fixed Rebecca's celery vacation, I walked into the family toom at about 3:45. Four-year-old Angela and two-year-old Lucy stood by the couch caring for their baby and peanut butter. When she

look and muttered, "May I please be excused?"

Six-year-old Rebecca sat at the other end of the couch reading The Lion, the Witch, and the Wardrobe. I shifted a groggy baby Johnny in my "Yes." Lanswered. Angela munched away on her crackers and cream cheese. Lucy took one look at her plate and then looked arms. He'd just awakened from a nap. Rebecca looked up from her at me in shock and dismay. "Mommy, I didn't want crackers and book. "I want a snack, Mom. Can I have some peanut butter and celery?" cream cheese. I wanted a bologna sandwich."

"Can I have a snack, too?" Angela asked. "I want some crackers and cream cheese."

chair and curled up into a ball on the floor, "I don't want crackers and

cream cheese."
"Lucy," I said, "you're done with Angela kept eating. When she

had finished her own crackers, she eese, too, Mommy," Lucy said and reached over and ate Lucy's. I lifted a fussing lobony out of

I fifted a fussing Johnny out of his high chair and stepped over Lucy still curled on the floor. "Um going out to feed the roses," I said. "You can come with me if you want."

The girls filed out behind me. In grass. He stopped fussing, toddled away, and climbed up the steps of his took a small bite, then threw the cracker on the floor. My girls swam and played

with their cousins and took boat rides on the and peanut butter. When she took her first bite, she made a face. "I haven't had this snack in a long time, Mom. I don't like it as small plastic slide. "Yea, Johnny," I

girls walked over to the side yard and started digging in the sandy soil.

I pulled on my gardening gloves
and grabbed a trowel from the table
by our back door. I lifted the bottle of rose food with my other hand and

walked to the rose bushes that line our back fence. The sun warmed the back of my neck as I kneeled beside the planter and pushed my trowel into the hard earth. I turned the earth into dreamless sleep

By Anne Albright

of the control trains of the control trains and trains a

pulled into our driveway at 2.5 We carried Johnny and the upstairs and laid them in their As I turned out the light and opened the window in lack yard. Against the fence, an explosion of roses glowed in the moonlight. I crawled beneath the covers and fell

"Sure," I replied.

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