PUNK ROCK KARÁOKE – SEE BLURT, PAGE 89

leader



Can't I Just Get

That, I landed the second fish. The ad read: "Are You Literally a Child of the Sixties? Did you go to

Damn Valentine?

le-schooler? Were your parents members of the counterculture? We're curious



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LETTERS

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

Two-For-One

Taxidermy Coupons John Brizzolera's aderably ling torever in a 1 hermos of love appeals to me less than taxidermy does ("Let Us Deprive Death of Its Strangeness," October 28). My hubby and I are seriously considering being professionally stuffed so we can hang out together in the hereafter in our fordache shades and Birkenstocks at the same Starbucks table where we first met. So if John B. runs across any two-

Toss The Fools Your cover story on Scott Barnett ("City Hall's Shell Game," October 21) justified your paper for the whole year. It also made two things

obvious:

1. Toss the fools and

iscals out of office.

2. Get Barnett into office

Sound Implausible
I see the Scott Barnett cover
story ("City Hall's Shell
Game," October 21) as the first step of the Taxpaye Association two-step process to milk the public treasury. The purpose of the interview is to get the public to believe that Barnett and his mis-named Taxpayers Association are really, really concerned shout the city convention. about the city council run-ning up a huge debt burden. This is called getting the suckers into the tent. The second step will be to get the suckers to approve more

stockers to approve many and the decision of t

6 MONTHS

SAME AS CASH

SPORTS AREMA 3740 Rosecrans Street (619) 682-38
VISTA 2070 Hacienda Drive (760) 758-9494

The mailers were paid for by the Convention Center hotels, but you wouldn't know that since Barnett laundered the funds so people would think the mailer came from the SD WEEKLY

now blames the city council for excessive borrowing. Give me a break! Melvin Shapiro

Assault

The day I saw red. It was the day I read the following words from Mike Binge (Letters, October 21): "I looked at my watch. Took a deep breath. Remembered my Marine-Corps training. Then I stood right in his face [the mechanic right in his face (the mechanic who was supposed to change Binge's car's oil 45 minutes earlier but had not done so by earlier but had not done so by the time Binge returned from shopping] and screamed at the top of my lungs, 'lust' what part of change the '*** oil didn't you understand, dip***!? Did if feel good! He changed the oil in ten minutes for \$29.95 plus in ten minutes for \$29.95 plus tax and I was on my way." Might I suggest a couple of things to Mr. Mike Binge, both of them based on my

own experience as a former military man and as a former automotive technician? First, I was in the Navy, not the Marine Corps, but I'll bet if I checked, not only does the Marine Corps not teach such
"training," but neither would
it condone such behavior
from its active-duty or former
members. Either the Marine Corps did not teach you well corps did not teach you menough or you disremember your training (and I vote the latter). One thing the Marine Corps does teach is discipline. Another is restraint. You showed neither. What you showed is that you are an embarrassment to the United States Marine Corps, to yourself, and to your friends and family. What you did was natamount to assault, in the best of all possible worlds, you should be up on charges for assault, and I'd like to see a good laweyr present a case for battery as well.

Second, you were flat lucky, mister. You were lucky that you were enither brought when you were enither brought when you were enither brought when you were enither brought as showed is that you are an

that you were neither brought up on charges, nor laid out by that mechanic. Now, I'm willing to guess that the guy was young, probably not much older than a lot of why you decided you could get away with using your voice, as well as physical intimidation, as a dangerous intimidation, as a dangerous weapon (as anyone who's ever been in the military can ever been in the military can attest, the voice can be used very effectively as a vespon when used in conjunction with physical intimidation). If that was the case, that may be w'y he complied with your demands and did not lay you out. Be that as it may (with respect to his age), you

Can't I Just Get a Damn Valentine?

Children of the revolution. By Lisa Micha

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Crash landing A plan to build executive jets at a plant beside the runway at Montgomery Field has been scrubbed because, sponsors claim, neighbors didn't like it. But city sources say that the real reason the deal came undone was that the city of San Diego's plan to subsidite the venture by that the city of san Diegos plan to subsidize the venture by leasing it airport land on the chap was prematurely exposed. Back in April, Bill Norshrup, president of Century Aerospace Corp. of Albuquerque, New Mexico, told the Albuquerque journal that San Diego has "made us an office". According to the paper's account, "The particular piece of property being considered by Century would provide the company with cash income because of the office building Century would like to mome occasise of the other building Century would take to build here. The company would lease space there to other businesses to generate income. That money could then be funnied both into the development of Century's elf. But when San Diego locals, including neighbors opposed to the plan, found out about the weetheart deal, it rapidly unrav-eled. Dun Coburn, head of sales and marketing for Century, cieu. I won Loburn, nead of sales and marketing for Century, said 'the deal was nixed Secause of 'too much opposition from the community,' according to the magazine Business and Com-mercial Aviation. 'Both the proposed Montgomery Field and Brown Field locations received thumbs-down responses from airport neighbors."

The Carisbad Four A bunch of trash-hauling con sultants based in Carlsbad were busted by federal prosecu-tors in Los Angeles last week for their role in a multimillion-dollar bribery scandal in San Be-mardino County. Those accused include ex-San Bernardino County administrative of cused include ex-San Bernardino County administrative of-ficer James J. Hlawek, his predecessor, Harry M. May; cx-Treasurer/Tax Collector Thomas O'Donnell; County In-vestment Officer Soi Levin; and Kenneth J. Walsh, vice pres-ident of Norcal Waste Systems. San Diego resident Sonald Canhum, a management consultant, was also charged. At a press conference announcing the charges last week, U.S. At-torney Alejandro N. Mayorkas said all of the accused had torney Alejandro N. Mayerkas said all of the accused had agreed to plead guilty to the charges, which astromad from a \$20 million trash-hauling contract between San Bernardino County and Norcal Waste Systems, which also does business m San Diego County, in exchange for greasing the way, fee approval of the contract, Hlawek allegedly received tens of thousands of dollars in cash, gift, and a trip to London. He quit his job and moved to Carlsbad and became a consultant when the scandal first came to light in August 1998. Mays, who wa the scandal trast came to tight in August 1998. Mays, who was accusted of paying some of the bribes, also lives in Carlsbad, along with O'Donnell and Walsh. Levin lives in Redlands San Diego's Canham, who allegedly paid \$10,000 in cash to Hlawek in exchange for getting a \$94,000 motivational-training contract from the county, according to the Riverside Press-Enter prise. Feds say the investigation is ongoing

KNSD-TV anchor Bree Walker is separating from Studies: KNSD-TV anchor Bree Walker is separating from lubby lim Lamples, currently a boxing analysis on HBO. "We're just trying to figure out who we are, trying to reassess," Walker was quoted as saying. "We're not making any decisions be-yond that. We have complicated lives, and we're just trying to work it all out." ... Records show that Padres owner John Moons sold a house he owned in Sugarland, Texas, to Akinoia Olajnwon, brother of the Hall of Fame-bound basketball Olayewon, protect of the Hall of raine-bound basketbatt player Hakemen Akinola, an exstockholer for Merrill, Iynok, is now CEO of Olajewon Holdings, which, among other as-sets, owns 73 Denny's restaurants in 13 states. Olajewon took out a 575,000 loan to pay for the abode. ... That plan to close down the San Diego office of the Naval Audit Service as part. of a Navy-wide economy move has set off a raging war within the agency. According to the publication Navy News and Unthe agency. According to the publication Navy News and Un-dense Technology, the 800 employers scattered through 19 au-diting field offices including San Diego are being forced to choose between early retinement, one time cata vecrance to the second of the second of the second of the con-trol of the magazine. The consolidation plan seriously reads the trust, productivity, and verall climate within our agency. The plan is ill conceived, inefficient and counterpro-ductive to internal audit."

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.

Behind the **Mixtec Curtain**

By Bill Manson

hat's the third-most commonly spoken language in California? Mixtec, according to Professor Tom Davies,

lantic and he found us. But guess what? We weren't lost. He was. He thought he was in In-dia. So because of this mistake

he called us real Americans In-dians.' Was it good that he

"He made it hard for our

grandfathers," says Miguel, who's 12.

used to be very important. Now it is 'El Dia de la Raza.' It's no

Columbus! This changed attitude to-ward Columbus owes more to teachers like López, she says, than government authorities.

director of the Center for Latin American studies at San Diego State. But the only place you'll see that fact reflected in the education system is in Baja California

Here at the losé Vascones los public school in the hilltops of Tijuana's Colonia Obrera Tercera Sección, the kids are taking bilingual education, Tijuana-style, Mixtec to Spanish. Today they're showing the prosame as they ever were," she says.

Partly because of these dif-

ferent perspectives, bilingual education south of the border faces opposition similar to Cal-ifornia's. "Moms and dads of many Spanish-Mexican kids don't want us to spend time on bilingual education," says Lopez. "They say it slows down their children and the Mixtee children too." Yet with 30,000 to 40,000 Mixtee meals in Tilings

Yet with 30,000 to 40,000 Mixtec people in Tijuana, López says bilingual education is essential if these children are to have any chance in today's job market. She, her husband, professor Tiburcio Pérez, and other Tijuana Mixtec leaders have been Gebuine fee selection. other Hjuana Mixtee leaders have been fighting for recogni-tion of Mixtee culture and rights since the early 80s. They have also been establishing bilingual Mixtee-Spanish teach-ing programs without texttec to mainline Spanish."

But Luper's problems go be-yond iack of books, Davies says. First there's the differences be-tween languages. "Mixtee is a tonal language. Spanish and English are not. So these kids English are not. So these kids have to be taught that the tone doesn't mean anything. In Spanish, however, you say a word, it means the same thing. That's a radical conceptual difference. The second thing is Mixtee, has three major ciadects that are not mutually intelligable. There are even 52 subdialects in Oxaxo.

The other problem is that Mixtee is a very ancient lain-

Mixtec is a very ancient language, it has a very small vo-cabulary. So they have added things onto a root word to ex-plain what they want to say. For example, 'bark' becomes 'the face of the tree.' But you can't do that in 1999 with rockets and cars, so it's hard to get it in



lulita López's class are Mixtec. Columbus the hero the text.

study Columbus objectively."

She looks at the kids sur-She looks at the kids sur-rounding her, José, Paulino, Rocío, Jessica, Miguel, Jesús, Laura-Ocorina, Adela, and a dozen others, all around 10, 11, 12. "Christopher Columbus 'discovered' America," she tells them. "He came across the AtColumbus brought his reigion, his customs, how he had many men with him from Spanish in from Spanish prisons who brought diseases, raped our women, had metaic sons of mixed blood, indigenous and Spanish, and how for this. we have inherited evil. Yes, 20th. They destroyed our buildings and our cities and the culture of people like the bittered prison of the columbus of the columbu

boost from San Diego State
University, or garan proposal
That we sent off: any sixty of
That we sent off: any sixty or
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That we will,
the will take sixty or
That we will,
the will be sent or
That will

ople.
"We crash-landed into the

n Davies discon

Brains Turned to Mush

By John Brizzolara

ministered by Jeopardy em-ployees in the promotions de-partment. A second line, 16-people at 11:30 a.m., snakes from a rectangle of tables and folding chairs at which another 20 or as San Diegans are scowl-ing, puzzling, agonizing over the sheet of questions. There appears to be no time limit for the test, and some have been at it for well over 15 minutes. Taking a ruse; in line 1

Taking a place in line, I wonder how San Diegans stack up against the rest of the coun-

I HAVE A DREAM

RESEALLY RAD

6 11 take San Diego for 100!""All right!" The woman at the head of the line, in

front of a dozen or so other Jeonardy Front of a dozen or hopefuls at University Towne Centre, is wearing a name tag so the coordinators can read it into their microphones with that game-show host/decisy, hypermanic fumpach that does not otherwise occur in human language. "Deby! Oksy! The Spirit of Saint Louis was built by Ryna Altinea..."

"Charlet L'ndbergh!"

"Wha it. Is. New Who is.

"Chaire I Indibergh!"
"Who is, Dx-by. Who is
Charles Lindbergh?
"Oh yeah, who is.
The huge purple RV is in
town for a few days, the word
leopardy emblazoned across
its sides. San Diego is but one
of many cities on the tour enlisting warm bodies and reasonably quick brains for the
television show most likely to
make Americans shout at the
screen. The bodies behind
Debby are those who passed
ministered by 100 great great
ministered by 100 great great
properties in the promotions department. A econd line. 16

ship!"
"Wait a minute!" The sec-"Wit a minute!" The second coordinator she his not he microphone, ampliffed by a loud sound system, and her words echo off Starbuck, Ramana Republic, and beyond. "You will you knew how to ring in properly Hold it, hold it, Rodney and Debby."

The other coordinator chimes in with the good-natured inquisitor act. In feigned exasperation, he laments, "They say they be going to answer to the form of guestion."

Coordinator 82: "Didn't you say you work what to do!"

gory of questions is, in fact, "I Said, San Diego," and you must speak the entire phrase, not simply "San Diego" or "I Said." Like a field sobriety test, this is

try when it comes to that com-bination of intellectual prowess and lint-trap trivia mentality required for on-air participa-tion with Alex Trebek. To my left, the mock show/audition continues.

beby is still up. How about potpourri for 100?"
"Ohhhkay, Debby! Trans-portation. It's the name of an early warship propelled by oars and the kitchen of a boat or a

haired woman with sensible shoes, sensible haircut, eye-glasses. "What is a galley?" is her tesponse.

Applause: it sounds a little

Coordinator #2: "Didn't you say you knew what to do? Didn't you, Debby?"
"I'm a liar," Debby laughs and cowers.
"You hear that? You hear that, everybody? Any students of Debby's here today? They should know this, Whoa, folks, looks like Peulb's gonna make

1 WR (1) (2 10 cm)

WHEN FUTURE SAM DEGANS ARE

Coordinator #1: "In 1987 and 1988, Dennis Conner skip-pered this San Diego Yacht Club entry to America's Cup

the move over to the micro-

Paulie is a matronly, gray-

grudging. "Yay, yay! Come on, people! Continue, Paulie."
"I Said, San Diego!" Paulie leans into the mike. The cate-

AND THEY NEED TO

THEYTL THINK OF

victories."

"Back to Paulie, make that

ove!"
"Stars and Stripes."
"That's right. Continue."
"Word Play for three." This

S Rodney.
"Celebrity Rhyme Time: Kristofferson's osculations!"
"Go ahead, Debby," says co-Go ahead, Debby," says co-ordinator #2.

"Kisses!"

"Celebrity Rhyme Time,

Debby! I can't accept that. "Kris's kissee!

#1: "No, and you only get one go at these."

And so on.
I can't believe I would do any worse. When a chair is va-cated at the rectangle of tables and folding chairs, I am seated next to a woman who looks like a Russian dentist/interrogator. I am not allowed to record the questions on the sheet I am given because of Writer's Guild

The first thing I did was write, "What is!" at the top of the page and make ditto marks for all of them except "He was known as 'The Little Giant' in the presidential election of 1860"; I answered Stephen Douglas. Pure instinct and I have no idea if I was right. They don't tell you; they only tell you whether or not you pass and

can go on to audition.

The next one was "Alpha Crucis is the brightest star in this constellation." I seemed to this constellation." I seemed to remember the star's name from some science-fiction novels but have no idea which constella tion. Oh well, Orion is a popu-



lar one. I wrote, "What is Orion." I won's tell you if I was right or wron. Just to keep on the good side of the Writer's Guild in case I ever want to

join. The one I left blank just stumped me, and I figured no amount of time staring at the amount of time staring at the question was going to make any difference. It was more or less this answer: "It is to sleep lightly or move dirt around." My friend told me the answer (rather, of course, the question), and I almost smacked in forehead. But as an Italian smacking my forehead is a stereotypical gesture I try to

avoid.
I don't remember the other "The Mackinaw Bridge spans the northern part of this state." That was easy because my girlfriend is from there.

The rest I moved through so quickly, I don't remember any of them. I felt it was important to respond instinc-tively. I was told I passed, and I



believe the woman who co rected my test had an im-pressed look as she counted down the 90 percent correct quiz. I'm almost positive. She asked if I wanted to audition the next morning at the West-gate downtown. I said yes and accepted a sheet of instructions and directions I did not look at

The Russian dentist/interogator passed too, but she

Day. Most have drawn the explorer's three ships, the Niña, the Pinta, and the Santa Maria. the Finta, and the Santa Moria, carrying the great man across the Atlantic to discover...their grandparents, the indigenous people of America. Most of the children in

They still want to make books say he is, but López won't let them. "We are Mix-tecs," she says. "So we have to

books or other aids.

Now they're getting a boost from San Diego State University.

their heads that there are liter their heads that there are liter-ally millions of words that they don't have any knowledge of. "Julita and (her husband) Tiburcio and others are trying to mainstream these kids so they don't get locked in at the bottom, but they also want

do both and be both."

It was almost serendipity that Davies's department became involved with the Mixtee

"We crash-landed into this.
It happened a year and a half
ago through a graduate studeat of mine, Patricia Rodrigutz. She wanted to learn
Mixtec. We hadn't given it a

do schoolteachers, so do courts

Mixtec

curtain continued from page 4 other incentives to take action: Health authorities have trouble communicating with Mixtec workers in North County. So "The federal government is very interested in this, and they've been very supportive," says Davies. He got an idea: find funding to not only help Julita and other bilingual teachers in

Tijuana teach Spanish to Mix-tec children, but also to set up a course for his own students to

learn Mixtec. He got initial

juana agreed to set up the first Mixtec language program for foreigners last year. UPN is known for its cru-sading policies for a multicul-tural Mexico. Mixtec professors, including Julita's husband Tiburcio and Francisco Sierra,

der every Saturday morning to study the language for four hours. This year the number of

his year the number of has doubled to 15. In-

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cluded are health workers, teachers, and Davies's wife Adele, "We have become very close to the Mixtec commu nity," Davies says. "And Adele

became very close to Julita, Every time there was a birthday party or a special ceremony in the community, they took my students out there. It was marvelous. We just love them. They're beautiful people. And vet for a thousand years some one's been literally kicking the beat them up, then the Aztecs beat them up, and then the Spanish, and then the Mexi-Mexican culture. Even the Mexican Revolution didn't want them. If they gave them land, it was marginal. Now Chiapas has

surprised?"
Despite Chiapas, Davies

kids to go to bilingual class. "They've been told that they're...shift All their lives. T. at their language is not good, that their culture is corrupt and stupid. They've also been heavily discriminated against. So parents react the same as I used to see in New Mexico 30 years ago. An immigrant Mexican fasays, there's still a "shame fac-tor" that inhibits Mixtec par-ents from encouraging their

ther would say, 'If I make sure my kid speaks only English then he won't be discriminated against like I was.' Today Mixtee

parents in Tijuana say, Maybe if my kid speaks only Spanish then he won't be discriminated against like I was. Of course, that's not true. They'll still be discriminated against. But they don't know that. So it really is a

don't know that. So it really is a tough one."

At least Tijuana has six bilingual schools. But through Lépez, Davise learned of the absence of formal teaching ma-terials. That gave him and Lépez's husband Tiburcio Pérez their idea to crette writ-ten Mixtec materials — both for the Mixtec children learn-ing Spanish as a second lan-ing Spanish as a second lanto: the Mixtec children learning Spanish as a second language and for his SDSU students learning Mixtec as a second language. Tim going to insit that we set up materials in such a way that they can be used in Juliar's school and in the classes for my intudental. the classes for my [students]," he says. "Because my kids are starting at zero too." And he's realized what com-

puters can do 'o save a lan-guage. He's looking to use his department's own resources to write down this largely unwrit-ten language. 'My Language Acquisition Resource Center

can put Mittee up onto a terminal particle to make sure it doesn't disappear."

Then Tweek discovered a true windfall. "San Diego Starle doesn't doesn didn't. If you take a student and you throw him into a class where he doean't understand anything at all, in a very short petiod of time he's going to drap out. And we've lost him. And what we don't need is 150,000 kids dropping out of our schools, because they're

our schools, because they regoing to wind up in prison."
But Davies doesn't have
much hope for helping Mixtec
kids in San Diego County.
"Now with the so-called end of
billingual ed, no one's going to
continued on page 12

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he interested in starting tome-thing in Mixtee comb sade of the border. That'd be just too dangerous. Some down in the start legislature would hear about it and come down on the start legislature would hear starting the start of the start legislature station will cause even more serious anti-bilingual beddash in Baja California. But what I'm hoping is that we can throw the starting that the can throw the starting that the starting and the starting that leasens in Spanish that the starting that leasens in Spanish that the starting that the starting that the starting that the leasens in Spanish that the starting that the starting that the starting that the leasens in Spanish that the starting that the leasens in Spanish the starting that the leasens in Spanish the starting that the leasens in Spanish to Lopez. I ask if the starting that the starting

Turned to

mush

didn't think she could get off work the next morning. Meanwhile, over the P.A. system. more answers and questions. "Transportation! This runnerless sled was first used by North American Indi-ans to haul supplies and game over the snow."

"And we're going to Debby

over the now."
"And we're going to Debby again."
"And we're going to Debby again."
"An we're going to Roder,"
"What is a toboggan."
"That is correct Now eeg on final loopardy. Can we have some think music?"
"An is correct Now eeg on final loopardy. Can we have some think music?"
"A guy offitage is fumbling with a stack of tapes. He can't to the control of the cont

abama, Phoenax, Arianna..."
The you throw darts at a map?
"No, actually, there are a lot of different reasons for selection. For example, the reason we were in Charlottesville at UVx is because they were the comperition — which is one of the components of the event. Part of the prize was a contestant search on their comput. The reason we were in Chicago was because we were doing a remost in the eras, locking for our affiliate, KNSD, called and said, Wed like to do something with you gays."

What percontage of people pass the initial test?

"It's hard to saw We have posted until we see how many asked," is your impression of people in the United States that hey are undereducated or smarre than you thought?"

Lotta give you that combet and the property of the company in the people that come out waich the how, and they know what they fre getting into. Foparly is an intallectual slow; there is no how, and they know what they fre getting into. Foparly is an intallectual slow; there is no interest than you shought?

from all walls of life. We get bartenders, doctors and any acceptance of the wall walls of life. We get bartenders, doctors and anywar, conservation workers. Jopanny in not just about being always, conservation workers. Jopanny in ment it is should be provided to the property of the property of the provided and the provided and







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STRAIGHT.... THIP



MATTHEW

Of course we do. We don't have a modern library, but we do have a city flower. Back in 144 when things were a little slower down on C Street, the council was locked in the War of the Roses. And the Carnations, And the Fuchsias. Mayor Carran or the agreement of the Carnations and the Fuchsias. Mayor Carran or the agreement of the Carnations and the Carnation Carnation and the Carnation Carnation and the Carnation Carnation and the Carnation Carnation

No. Carrie. The question is, why no Millard Fillmore? In San Diese County there are, in fact, streets bearing the names of every president from Washington to Clinton—from the faithr of the country (who feets your pain and, apparently, other thinker; Close Fersonal Friend of His Country (who feets your pain and, apparently, other thinker; Close Fersonal Friend of His Country (who feets your pain and, apparently, other thinker; Close Fersonal Friend of His Country (who feets your pain and, apparently, other thinker; Close Fersonal Friend, and the Country (Fersonal Fersonal F

Dear Mr. Alice.
Why are almost all pop songs three minutes long! All the way through from the '20s to the current day. THE ENTIRE HISTORY OF RECORDED MISSIC, MAN, IT'S DEVIVING ME WITH ALL THE SONGS ARE JUST AGOUT THREE MINUTES LONG! Is there same explanation! Or is that the weet explanation! Or is they are explanation! Or is they are the substantially longs or shorter than three minutes, will amyor over want to hear it! Is three minutes, will amyor over want to hear it! Is three minutes pretty much the limit of our collective musical attention span....

—The Duck, San Diego

The Duck went on a little longer, but apparently the post office had had enough, because they though the Freedom of Information Act, and the last flee posted was released to me get your drift, Duck. Blame it on, out. Act, and the last flee contained state secrets. Anyway: we Once you a time, tound was reverted or had to before like a black whet to little paper to the Canadian (1) invented a thing that looked like a black sheller pitze. For about 69 year, until the early "50s, to fit a whole some on one side of the 1922s, but alone to be from the four minutes long. Seven-inch 65 yrm disks of the early yrap pitzes, it had to be from the four minutes long. Seven-inch 65 yrm disks of the early yrap pitzes, it had to be from the four minutes long. Seven-inch 65 yrm disks of the early yrap pitzes, it had to be from the four minutes the part ecording and 31 Jay ym Elye and disk amounted uninterrupted sound that could be packed onto a vinty pitze, but years of 78 and 65 ym ndio play had made there minutes the pops pandard. / Izra and the classics benefitied must from the IP revolution. But look on the bright side. Through most of the 1970s, it was a good thing that we cover the proposed pr

*M*ore minutes. Same money.



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HARD TO DO

There's no point going over this again. We've tried and tried and tried to work it out. We've talked until our throats turned raw. Then, we ignored it, as if our silence could minimize the unrelent-

could minimize the unrelenting ugliness presend before our eyes. We've read a hundred self-halp books. Do you recall, There's a Reason Why Everyone Helses Your Inner Self Although — full disclosure here — my ferrorite was, Sendess Expenditures Of Money. And the counseling.—gads, do you recollect how humiliantly that wast Remember how we have the self-halp with the self-ha

heads, and mouthed our predictable replies. We talked incessantly about our feelings, dis-covered heretofore unremembered hurts and long-forgotten indignities. We learned how to reach down into the fetid sludge-heap of preconsciousness and lift up our shame. More difficult still, we learned how to breathe new life-into our pain, so we could relive those unspeakable moments in slow motion. The more detail the better. You reached for the Kleenex box, I gritted my teeth, and we shared our feelings over and over and over again.

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row, many, after struggling for years, the time has come. If we are to ever grow and change and evolve, we need to come right out and say it: "This isn't working." There. And yet, and yet, it's so hard to walk out

And yet, and yet, it's so hard to walk out that door. Do you remember January of 1993, when we first met? Oh, we were young. We were invincible. Anything, everything was possible. And is was, January of 1995 was the time when magic truly lived in our lives and our town. I thought that feeling would never end.

end.

That was our happiest time. Seems so long ago, doesn't it? Back then, we didn't have a worry. We never biamed, quarreled, nagged, ridiculed, shouted, or bullwhipped each other. There was never a fresh wound to pick. We actually liked being together. In fact, we were inseparable.

pick. We actually liked being together. In ract, we were inseparable. We don't have to part with hate in our bearts. I'll always remember the good times. I'll always remember lanuary of 1995. As for the rest, I'll think of you as a lemming-dumb incompetent who never understood the absolute accessity of acquiring a starting quarter-

press since San Diego appeared in Super Bowl appeared in Super Bowl appeared in Super Bowl appeared in Super Bowl Chargers general manager to the Super Bowl and the

Diego has no quarter-back. There will be no Diego has no quarter will be no hack. There will be no hack. There will be no han Diego has no offensive line. There will be no offensive line the because Beathard traded San Diego's future daril picks for the tousie haired honodown the state of t

of it is, considering the remaining schedul(Denwer, Oakland,
Chicago, Minnesota, Cleveland, Seattle,
Miami, Oakland, and Denwer), Junior Seau
may be able to win enough games to the Belts finish with a 9-7 or 8-8 record. That's highly milkely, but possible. Of course, they would be crushed in the playoffs, but still, a 500 firsh should be sufficient to keep Beatherd and his dreary, played-out act around for another year.

Don't reach for the guil San Diego is home to several minor-league teams. People say attending a minor-league gene rezinds them of the feeling they get when a stranger togo beating them over the head with a 12-inch pipe wrench. Suddenly, everything as okey, What you'll find when you parton the minor-league game is especiful management, friendy crowds, and brilliant athlesses. The control of the second property of the second property

The Chargers are done for the season, but you're not. There's still time to enroll in our football contest. And by the way, a hardy welcome back to Psychoslut, standing tall in 101st place.



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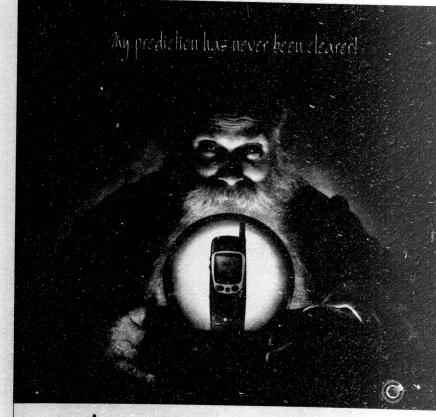
He's constructed offeredas in Balboa Park at the Construction of the Bay of the Dead alars.

He's constructed offeredas in Balboa Park at the Steman Heights Community Center on bland Avenue. The first thing you notice about Morales's offeredas in their air as constructed or the Intersection Like of Avenue. The first thing you notice about Morales's offeredas their air as constructed for the Intersection Colletery on the Center of the Intersection Colletery on the I

in the Philippiane thore really int what you'd call maintenance of the graveyands, so it a time when people go to clean off the graves and whitewash them. They bring food and candles. People also bring plumeria blossoms. In Mexico, the manigodi is the flower for the dead, And in plumeria. But for you have been a food of the dead. People also bring make liki from plumeria. But for you have been a food of the dead. People also bring make flowers and everybody plays mahiging. It's also a big time for neverthearth, because it a site meven young couples can be together without chaprones. There are a lost of elopement stories connected with Day of the Peed in the connection between the Philippines and Mexico. For more than 200 years Spanish denies, and the properties of the propert

Tribalist, broasi-based utopian Communiar party.

Mary of the propie who visited the herman Centre last Sunday were recent inmigrans. They studied Ranor's materials politically and moved on to admire the other offendas, which had been organized by state— Jainzo, Chiapas, Sonor, Oacaz, ch. Communiary of the state of latency of





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Impulse

table it may be, but knowing the title of each original Star Trekepisode no longer qual-ifies you to be a pop-culture junkie. To lay claim to such a prestigious designation your mind needs to be distinguished by flexibility and a wider sightseen so the usungusment by nexionity and a winder range of assets. Add to your infatuation with DeForest Kelley insight into Captain America and UPN plot lines, and you're approaching membership into the exclusive coterie of pop culturalists whose clubhouse is the Internet. To brush up for your entrance exam, I suggest a visit to Pop-Culture-Corn Magazine (www.pcanag.com). This site includes essays on numerous pop provinces, such as comics, movies, music, technology, summer, and most provocatively, a category called Butter.

Butter may be a clever play on the dressing of choice for the snack invoked by the site's title, but it refers as well to the lubricous consumability o today's television, literature, and humor, Besides interviews with Michael Moore (the creator of such soft-core documentaries as TV Nation and Roge & Me) and obituaries on the children's poet Shel Silverstein ("a true original, a bringer of frivolity and joy"), Butter contains articles on Doctor Who's Tom Baker and sitcom comedian Norman Fell, who played the inimitable Stanley Roper on ABC's



a comedic Theory of Relativity, central to all that has come since, the technique known to actors the world over as 'the Fell Take.' Fell himself describes its proper execution in his textbook on com acting, Prescribing the Best Medicine: 'My 'Fell Take.' as it has been called by my supporters and detrac-tors alike, can be boiled down to a simple idea: involving the audience in your comedy. In terms of technique, it's an easy move; one delivers the punch-line, one turns toward the camera (or audience, as the case may be), one offers a sardonic, sarcastic, who payed the minimator cantily rought out much so Three's Company, "Fell," the site maintains, "is a paradigm, a litms strip of excellence. Examination of his work...must center around what has slowly become:

the viewer in on the joke, making them equals in your own performance, offering what amounts to massive nudge in the ribs with your elbow. If it fails, it seems cocky and inappropriate; the audience will be immediately reminded that they are watching a work of fiction, and you will ruin your work by shattering the illusion of drama completely. But if it suc-

ceeds...it is orgasmic in "Look for other its appeal to the comedic actor. I cannot stress voices and enough how much joy

But, sadly, Norman days. In a Butter column

called All the Rage, Pop-C ulture-Corn author

Fell is an exception these which haven't

Matt Springer scrutinizes corporate control." bad television. He writes,

"With new national and international tragedies arising on a near-daily basis, I'm sure glad that my fellow Americans are wasting their time trying to save some SHITTY TV SHOWS. Remember Brimstone? I saw one episode. It was on Friday nights and starred that guy from Thirtysomething as a former resident of Hell who has to return to earth and send 113 escaped demons back to the fiery pits. All I recall from my one less-than-memorable

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shot on toilet paper and it didn't strike me as being worth my time. Apparently there are a few hundred fans out there who found it to be very worth their time, as they've bunched a Swe Brimsone campaign. That's right. The show's been on for 13 episodes, and it's already earned a fan base rabid enough to PURCHASEAD SPACE IN MAJOR PAPERS promotting the show and urging its return to the

Pop culture, this site reminds us, is not all Hula Hoops and jangly ditties. As the promoter of popularity, the press has responsibili-ties that it too often ignores. On the subject of Woodstock 99, Springer muses: "The spin...was so positive that it makes the horrifying truths of the event all the more disgusting. While the idiotheads on the idiot box spouted their tripe about how much this event echoed the original Woodstock, every dark impulse riding beneath the cynicism of our times was exploding in brilliant flares of nastiness. The television portrayed a return to the spirit of joy and community that was pervasive at the original Woodstock. The reality was full of rape and flames of anger... All the mud and breasts and understanding were obliterated by some assholes who can't keep their dicks in their pants. I think about Woodstock 99, and one thought overtakes my mind: we GOTTA get

back to the garden."

Neither does Pop-Culture-Corn miss the pivotal
coinsidence of its enterprisethe Web itself is popular culture's lattest which. No matter the light heart at the center of most pop phenomena, of the Web this site urgss
"please don't let it suck...
Demand quality. Insist on
quality content, design and
usability — and refuse to
patronize sites that are lacking. Look for other voices
and opinions — one which
haven't been tempered or
can depinions — one which
haven't been tempered or
can display and be a site of the pive
digital gelerise... Don't buy
the lype that test you that
band portal sites make great
start-up pages. There are
some very beautiful and degar sites out there — don't
be to the gly or Amazon grid all the glory."

- Justin Wolff



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GRAVITY IS WHAT MAKES THE LITTLE BIRD SING

ack then, it was 'How does this work?,'"
Says David Rollins. "'What makes that bird come out? How does it make that Rollins is talking about cuckoo clocks

and how his interest in them was born. Slim, green-eyed, with trim brown hair, the 27-yearold works as a model and in clothing retail when he's not here in his Park West studio apartment repairing cuckoos. "I started working on them with this one in here." Rollins moves toward the walk-in closet off the living room, where a brightly colored clock ticks away on the wall near a row of neatly hanging shirts. "My great-aunt gave this to me. She bought it in Switzerland. I remember being two years old watching it on the wall. I remember wanting to mess with it as I got older, take it apart. I was interested in mechanical things, and I especially enjoyed working on clocks."

Rollins advances the hands of the millthemed clock to the ten o'clock position. Gong...gong...gong goes the clock while a door above the face of the clock flips open, and the familiar bowing bird pops out, opens its beak, and says, cuckoo...cuckoo...cuckoo between gongs. After ten of each, the gongs cease, and the bird retreats back inside the clock. Music-box music begins to play and figurines below the face of the clock start to dance while a water wheel on the lower left turns slowly. The whole sequence lasts about 20 seconds. "As a kid," Rollins says, "I was fas-

cinated with this clock, the bird, the dancing people, the sounds. When I was 10 or 12, my aunt finally let me take it off the wall. She was

me at that point asking for it. I took it apart and put it all back together again. Then, I started buy ing them. I would get them used at yard sales and antique shops, hopefully as smashed up as possible so I could start from scratch and redo the entire

Back in his chair

IF LOOKS COULD THRILL

in the living room, Rollins lifts a mug of coffee toward his mouth but stops halfway as a memory lights up his face. "I remember getting one for \$1.75 one day at a North Carolina swap meet. It was in a box and smashed flat

"Actually " adds Rollins who moved here from North Carolina six years ago, "that goes along with the way people think about cuckoo clocks. I hate to say they either love them or they hate them, because I'm sure there's an in-between, but it's kind of like

by them. They're soothed by the ticking, and

they find the bird and the music charming.

For other people, it gets on their nerves."

By his early 20s, Rollins had built a size-

able collection of cuckoo clocks. "Then I

thought," he recalls, " 'Maybe I should see it

other people are interested in this.' So peo-

ple started to come and see my collection and

they would say, 'I want to buy this,' Well. I

had never really thought about selling these

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started selling them."

"Cuckeo clocks are modeled after an actual

bird in the Black Forest of Germany."

first, I wasn't pricing them correctly. I was selling them quite cheaply. For exam-ple, the first one I sold was pretty intricate, it had music and figures, and I sold it for only \$75. That certain type should have been more like \$175. I was selling clocks at prices you would pay at an

cleaned and broken parts repaired, whereas at an antique sliop that wouldn't be done."

ficult to part with the collection he had built up over ten years. "I said to myself, 'I need to 'If somebody wants to pay me for them, they can have them. What am I going to do with this many clocks?' At that time they were

things. So I asked them, 'Do you really like them? They did, and I had quite a few of them, so I

He smiles again with a memory. "At

antique shop, but mine would have been gone through and

Rollins confesses that at first it was dif-

stored in the kitchen. I thought, 'They're just going to sit here. I'd rather some body have them.'

sion to go ahead and sell off his collection, he discovered that "there's demand for them. It's interesting, cuckoo clocks are an answer to the old question, 'What unique gift can I get for somebody?' them or get them a cute gift cuckoo clock works. People would buy two, three four, five because they made cool gifts. They do have the stereotype of being in an older lady's house, but other people have them as well. All my friends have them. They work well with pretty much any decor whether it's cool, funky eclectic, or just more

a green clock, they want white

traditional." After selling most of his personal collection, Rollins realized that his penchant for cuckoo clocks could still be a moneymaker if he concentrated on repairing them. And he says repair lacks some of the problems resale has "Some people," he explains, want larger, smaller, they want the dancing, they want

Rollins's apartment to sug gest it doubles as a clock repair shop. "Well," he points to the purple painted wall that divides the living room and kitchen, "if you look closely you can see the nail holes in the wall. I used to have nine or ten of them hanging up here, but I took

them down. And look here

cabinet sitting against the

He opens the door of a

now belong to people who spot the print ads he places. He also gets repair jobs from "a wonderful place near here called House of Clocks. They have such a high quantity o clocks come in, and when they get a cuckoo clock. The thing about cuckoo clocks is aggravating than other clocks. They're very time-consuming. So when House of Clocks has an overflow of work, they send them to me."

wood, they want sand color.

They want all these different

things, and even if you have

ten lined up, they can't pick

The clocks Rollins repair

one they want.

How time-consur

"I spent 50 hours on one clock," he says. "Some repairs may only take an hour or less. But if I have to take out the mechanism and try to find the problem, it's going to take time. But I don't mind that. I'll sit down thinking okay, this needs to be fixed. Six hours later it's 3:00 in the morning and I haven't even

Aside from the clock in the closet and one in the kitchen, there is nothing about

lows, and by gravity it lets the bellows drop, which blows air into the whistle, making the cuckon sound This other wire flips the back of the bird's tail, which makes the bird rock back and forth."

Placing the clock and whistles back inside the cabinet, Rollins adds, "Cuckoo clocks are modeled after an actual bird in the Black Forest of Germany. That's where cuckoo clocks originated about 500 years ago."

boxes full of clock parts. "I keep everything in here and Seven feet up on the end in the cabinets in the kitchen. wall of the galley-style kitchen See this?" he asks, pulling out hangs a clock much smaller two wooden objects the size than the cuckoo in the closet and shape of a toothpaste Unlike the garishly colored box. "These are what make closet clock, this one is all the cuckoo sound. You know dark wood. Above the face those train whistles when you and the cuckoo door is a were a kid? These are just like carved stag's head; to the left one of those train whistles a dead rabbit hangs upside with a little bellows on top. down, to the right a dead Here's what happens." Rollins quail. From the bottom of the clock two chains hang his fingers, generating the familiar cuckoo sound. From down almost to the ground. At the end of each hangs a another box he pulls out a metal weight shaped like a whole clock and, holding the pinecone. "One for the tickback toward him, starts to ing, one for the bird," Rollins explains. "You see, gravity is point out the different parts. There's a box of gears here what makes the clock run and there's what's called a As the weight comes down, lift wire, and it lifts the little it distributes energy through hook on the side of the belall the gears. You pull the

chain once a day, if you mount the clock seven feet or higher. It's about seven feet of chair for 24 hours. The one in the closet, which is mounted lower, has to be pulled twice

Of the kitchen cuckoo. he comments, "This is the typical cuckoo clock - olde dark wood, an Old World look to it. And it has the traditional hunting theme, too with the stag's head and the rabbit. The clock in the close is what's called chalet style. It looks like a little house. The chalets are colorful, some

kind. I have one I've got to From a cabinet here in the kitchen he carefully takes out a brightly painted chalet style clock, about the size of a cereal box, shaped like a house. Against the front of the house leans a ladder. A young man stands at the base of it. To the left, another man, presumably the owner of the house, holds a pitchfork. After unknotting the tangled chains. Rollins says, "I'm just going to manually pull the chair Watch what happens." As he pulls the chain, a music box

starts to play and a window at the top of the ladder flips open revealing a blonde maiden. The man on the ladder climbs up to meet her as the girl's father chases after him with the pitchfork, Rollins chuckles at the display, wraps the chains up again, and replaces the clock in the cabinet

Asked about his repair rates, Rollins answers, "Well. I used to not charge the correct rate. I'd say, 'This is a hobby for me, so I'll do it for less.' But I realized after a while that I should charge a decent price even though it times even gaudy, and usuis a hobby. I had been charging \$50 to \$60 less than what I should have. As a kid it was fun whereas now, it's fun but it's also a business. So, if it's a small adjustment it's going to be around \$150. Typically, it's \$85 and up to go in there and start doing stuff. The clock shops charge about the same. And with me, they're his time. I try not to be too

> understand the love people have for these clocks." a - Ernie Grimn

usiness-minded because I

don't want to rush through

them. I still enjoy it and I

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husband has an obsession th robots. (Too much Saturday rning TV as a kid.) He'd love an you help? You'll make a

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CRAFTSMAN FEVER IN SAN DIEGO

On San Diego's midcity streets are thou-sands of wooden rebels. They are Craftsman homes from the early 20th Century, designed by architects in protest against Victorian excess of the past and technology's stranglehold of the future.

These Craftsman homes were part of the Arts and Crafts movement that swept America in the early 1900s, celebrating simplicity, hand-crafted products, and a reunion of humankind with the earth. Today, the homes are largely inhabited by Boomers. some of whom are ignorant of the houses provenance. But more than a few enlight ened homeowners have embraced their residences' values — both intrinsic and financial. They desire what the movement promised: an antidote to urban stresses, a "haven from the cruelties of life," and a chance to experience - at least vicariously - a gentle, pastoral past that they imagine was better than today. Many are willing to spend heaps of wampum to bring their dreams to fruition

"We're trying to do it in a pure sense," says Ingrid Helton, a SOHO (Save Our Heritage Organisation) member and owner of a two-story 1906 Craftsman home in the Golden Hill area. She and her husband are restoring the home themselves and obtaining original Craftsman appoint-ments, including Stickley furnishings and a stove and refrigerator from circa 1910. "We're trying to trying to be one with nature. And we style represents, the made by hand."



"In my neighborhood, people are siding and stucco that was added to their nouses in the 1950s and 1960s. They're stripping the paint from their homes' redwood shingles. And they're pulling up wall-to-wall carpeting to expose the hardwood floors

steps to bring their homes back to life.

MA BOOMER, AND I'M TIRED OF ALL THE PLASTIC."

Helton says she's not alone in her zeal for that which is Craftsman. "So many peo-ple with Arts and Crafts homes in San Diego are interested in learning about their home right now," she says. And they're taking

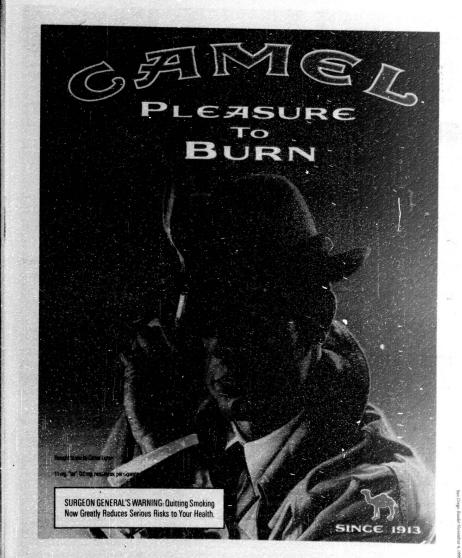
editor of the North Park News, who owns a 1915 Craftsman bungalow, concurs about the resurgent interest in San Diego's Crafts-man homes, adding, "It's definitely pickof all the plastic. Boomers are starting to think about their own mortality now and what they can pass along to their children."

But Arts and Crafts zealots may have But Arts and Crafts Zealots may have trouble finding furnishings and fixtures from the period, he warns. "Antique shops here are pretty devoid of it, because it's been gobbled up so quickly. I believe a lot of Arts and Crafts furniture is locked up in the John Wayne generation's closets. And I think a lot of them just don't know what they have or what it's worth."

THE CRAFTSMAN BUNGALPW'S TALE

How did the rustic bungalows gain such a strong foothold in San Diego? They first overtook North Park, Hillcrest, Mission Hills, Normal Heights, Kensington, and the Balboa Park environs circa 1907, when reliable aqueducts were built in the area, and the city's trolley lines were extended. A few Craftsman bungalows also established residence in the soils of Coronado, Chula Vista, La Jolla, La Mesa, Encinitas, and Solana Beach. They were "proletariat homes" that could be built from mail-order kits and pattern books for as little as \$500. Durable, affordable, and appealing to masculine sensibilities, they propagated wildly





across San Diego's terrain until World War I.

Variations of the squat, began to appear throughchalet bungalows with huge brick piers and flower boxes Japanese pagoda bungalows, and even strange log houses were endorsed by noted Arts and Crafts designer Gustav Stickley in his monthly publication The Craftsman.

Turn-of-the-century architects, both farnous and obscure, fell prey to the Craftsman's charm and salability. Innovator Irving Gill said he aspired to produce "a perfectly sanitary, laborsaving house, one where the maximum of comfort may

of drudgery." He began designing residences that reflected a spartan Prairie style in the mid-1900s. He eliminated ornamentation that was so popular in Victorian construction and instead concentrated on geometric volumes and economical home devices, such as garbage disposals that dropped waste into basement incinerators; kitcher ice boxes that opened to the outside to facilitate deliveries; and mailboxes that emptied directly into the home. Gill, a rabid enemy of dust, also created vacuum-cleaner outlets that carried dust directly to

be had with the minimum



The store was the Neiman Marcus of its time and the exclusive local retailer of San Diego Craftsman works Marston House, at 3525 Sev-

UILL ELIMINATED PRHAMENTATION THAT WAS SO POPULAR IN VICTORIAN CON-STRUCTION AND INSTEAD POCUSED ON GEOMETRIC VOLUMES AND ECONOMICAL HOME DEVICES

pleted in 1905. The 21-room hr me was owned by George Marston, who operated Marston's department store in downtown San Diego. Park promoter who developed a subdivision of 70 homesites in the area between 1923 and 1936. Today, the Marston House

is managed by the San Diego Historical Society and is open to the public on Fri-

lays, Saturdays, and Sundays. David Owen Dryden, lesser-known local archi ect, built more than 50 bungalows in the suburbs north of Balboa Park between 1911 and 1919. Many of the homes are still standing. He specialized in middle-class ssionals and retired indu rialists from the East. Usually, Dryden could complete the houses (from framing to interior finish) within six

THE CRAFTSMAN BUNGALPW'S STYLE

Even the architecturally challenged can spot Crafts-man bungalows. They are strong, sileut, earthy, and unpretentious. They are "the tion," as Stickley wrote in 1912. Most hav low-pitched roofs, with wide oak doors are comhomes have pergola entrances. A few, influenced by the ern's Far East fixa tion, have door frames that (temple entrances). And others sport ponderous medieval-influenced doors



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SPORTS ARENA

of wrought iron. Craftsman exteriors tend to be board-and-batten, fieldstone, clinker brick

or shingled in redwood. cedar, or river cypress. Roofs were frequently made of rough slate that was gray, dull red, moss green, or var iegated purple in color. with koi or goldfish Ground-level porches, often Gustav Stickley noted of terra cotta, doubled as "outside living rooms" for the homes' early residents Stickley advocated furnishing these porches with wil-

low chairs and settles, Indian rugs, and Navajo blankets. Many two-story Crafts man houses had their upperstory walls clad in half-tim ber and Portland cement

ing porches" extended from family bedrooms and reinforced the Craftsman tradition that inside and outside should flow into each other. Larger homes often had courtyards and water gardens. Smaller homes boasted lily ponds stocked

decades ago that West Coast Craftsman architects and homeowners favored stonework designs. It linked the homes to their surrounding Southern Cali fornia landscape. Local builders and residents often selected rocks for their shapes and colors and then transported them to building sites by horse-drawn sleds. They



interesting colors. They laid

IREPLACES WERE WROUGHT FROM SPLIT BOULDER, CLINKER BRICK, OR GRUEBY OR BATCHELDER TILES THAT DEPICTED WYYD-LAND, FLORAL, AND ANIMAL MOTIFS.

ded with bricks in retaining walls, to look as though they'd been haphazardly stacked by nature. Some Craftsman builden

collected cobblestones from

rocky pastures and dry creek

bottoms, gathered ocean-washed boulders from the

shore, and picked up arroyo

stones that could be embed-

only used split stone for their designs, as it had more

the stone in dark cement and used it in the homes' foundations, steps, and porch parapets. In other cases, for these same jobs, builders

interspersed boulders with

bard-burned clinker brick

and set the mix in dark mor-

tar. Cobblestone, fieldstone.

and large mossy boulders

also were used for Crafts-

man foundations, pillars,

retaining walls. Pathways of stone completed the effect and gently led visitors from the out-of-doors to the homes' porches. Landscaping of Craftsnan properties was impor-

chimneys, terraces, and

overhead beams. The col

ors that predominated were earthy, clouded, and blended.

light. Smaller windows migh

contain leaded art-glass of

stained glass, for a warm

ing effect. Floors were oal

in some cases, was stained

with vinegar and iron rust for a comfortable rusty tone

paneled in warm woods like gum, oak, fir, redwood, and

expensive homes' walls might be of Burmese teak

or Honduran mahogany

and sport redwood friezes or inlaid decorative ele-

Craftsman walls were

ne, or maple, which

Large windows offered ple ventilation and sun-

tant, too, because nature was so integral to the style's design. Informal arrangehomes had rock groupings that emulated Japanese gar dens. Others sported garden gateways, trellised arbors and archways, and verandas riotously covered in vines and flowers.

Inside the homes, rooms flowed together. Sometimes all that separated them were massive

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ments of fruitwood, ebony, oak, copper, silver, brass, and abalone shells.

Perhaps the most portant interior element of the Craftsman home was the hearth — the site of family gathering — although fireplaces had been rendered superfluous by technological advances of the time. Fireplaces were wrought from split boulder, clinker brick, or Grueby or Batchelder tiles that depicted woodland, floral, and animal motifs. Som had copper hoods. Their rough bricks came in a pastiche of muted hues: subdued browns, old blues, earthy greens, burnt sienna, salmon shades, raw umber. and ochers. They blended

with the colorings of other design elements in the rooms: the long, comfortable cushioned seats of the cozy inglenooks; the fumed oak benches nearby; the hammered copper-andamber electric lantenis overhead; and the Stickley rock. ers that often were placed beside the hearth. Dark. heavy Craftsman oak furniture in the living areas was frequently finished in soft green or deep golden brown tones. This area was a place for the family to assemble in the evenings, to feel at peace in the quiet of their homes, and to enjoy each other's company before traveling up gleaming wooden staircases to their upstairs retreats.



the work."

CARE AND FEEDING OF THE CRAFTSMAN HOME SOHO's Helton advises restoration-bent Boomers to think their projects out before they hire contrac tors or undertake the work

"Don't do it quickly."

. The Marston House (1905) by Irving Gill and William Hebbard, 3525 Seventh Avenue Helton urges fixer-uppers. "The biggest mistake you can make in Arts and

Open to the public: Fridays, Saturdays, and Sundays, 10:00 a.m. to Crafts restoration is act-4:30 p.m. Guided tours ing hastily and not reare \$5; 619-298-3142. Feaearching enough. Live in tures Roycroft and Stickthe house for a while Get ley furnishings and to know it before starting English Romantic-themed

CRAFTSMAN HOUSES

Following is a list of

Craftsman homes in the

San Diego area. Note that

only the Marston House

other buildings below may be viewed from the

2. The A.3. Cook Residence (1911) by Emmor Brooke Weaver, 1824 Sheridan

* 2242 Adams Avenue (1914

• 3553 28th Street (1915) • 3546 28th Street (1915) . 3446 28th Street (1916)

• 3614 28th Street (1916) • 3676 28th Street (1916)

(1911) by Richard Requa, 3147 Front Street at Spruce #

Susan Vaughn is a regular contributor to the L.A. Times and coauthor of

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By Joe Hageman with Brent Butterworth

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"If you've gotten this far in the article, then you're just a tire kicker or a competing manufacturer. Look, folks, here's the bottom line: This is one of the best home theater ('theatre' for you Brits) speaker ensembles that I've ever heard. Why are you still reading this? Go buy these speakers!"

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Ahead of the Cops

Deadly Weapon, a Wade Miller murder mystery set in 1946 San Diego, opened with a knifing in the back row of the Grand Theater. The Filipino doorman/dope deaker with a thing for client/star stripper Shasta Lynn was sitting next to Laura Gilbert, a 19-year-old college student from San Diego State. Why was she there? To check out the object of her father's money: Shasta Lynn. But was it an affair? Or blackmail: Atlanta Private Eye Walter James was at the Grand the night of the murder too; his partner was killed over a dope deal with connections to San Diego. That brought James to the Filipino, the Grand, homicide detective Austin Clapp, and eventually to Laura "Kevin" Gilbert. By this second date, she's smitten; but he might have other reasons to stay close...

Chapter 14
Monday, September 25, 7:15 p.m.

Le picked Kevin up at her house a little
after seven. She was ready and waiting in a black cloth coat over a crepe dress that approached mustard yellow in color. Mr. Gilbert souched in a low chair by the radio. He unfolded and shook hands when the girl let Walter James in; he appeared not to notice the little lights in his daughter's eyes. The two men appraised each other coldly. Walter James was wondering about the older man's connection with

Suddenly, Kevin seemed younger and younger.
The two men

exchanged a few brief unimportant comments before Walter James followed the girl through the doorway. Gilbert's last words were: "Don't stay out too late, Laura. You've been doing it too much

room lights seemed to pursue them to the car.
Kevin gave an exclamation of disgust. "Oh,
gosh, Walter — there's Bob!" She gestured with
her head at the yellow Model A coupe nuzzling the Buick's rear bumper.

"He's persistent, anyway."
"I think he's following me," the girl said

angrily, "Wait a minute, Walter, We might as well get this over with right now." Her high heels made a belligerent tap-tap as she crossed the sidewalk to the yellow car. Walter James wed more leisurely.

"— your own business," Kevin was savir Newcomb's head was a dark silhouette inst the car window. "It is my business at least it was until this guy showed up."

ter James grinned in spite of himself. "Well, it isn't anymore. We're not married, you know. We're not even engaged. I can go where I want to and with anyone I want to."

"Sure you can, Laura," Newcomb agreed patiently, in the tone proper for reasoning with

a small child. "But grow up a little bit, will you?"
Walter James expected for a moment that the girl would stamp her foot in exasperation. Instead, she merely drew herself a little straighter.
"Please find somebody else to worry about." The light car rocked from the impact as she slammed the door. Walter James silently helped her into the Buick.

As they rolled forward, he looked at her angry profile. "Relax."

She moved over on the seat and squeezed his arm. "I'm sorry, Walter - I never felt so



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like an infant in my life!" "I thought your poise

"Oh, did you?" she said and considered this for a moment. Then she looked at his face in the half-light. "Oh, you're laughing at She sighed, "I don't mindit's one way of making you pay attention to me." She gave an anticipatory shiver.
"Tell me all about what happened today. Did you see Shasta Lynn? What's she

"Let's just be a couple of people tonight. There's a pretty good murder mystery on at the Fox."

She wrinkled her forehead and peered at his profile. "You're teasing me, aren't you? Walter, I've got to know!"

He smiled forlornly. "Yes. I'm teasing you. I'm glad there isn't much to

> Kevin looked disappointed. "And after that, can we

be normal?" he asked. "I suppose so," she said. "But I don't feel like being normal when I'm with you.

"I went out to La Mesa about cleven. Both the and this Madeline Harms They had refilled a cigarette box in a hurry while I was coming in. I let them watch me collect the tobacco scraps in the bottom of the box and intimated that I was going to turn it in to the police lab. They weren't the local cops or the gov-ernment, so they got a little excited. Particularly the Harms girl."

"What's she really like?" asked Kevin

"She's not so much a little on the impression-able side. She spilled most of it. It was just the way we figured it. The Filipino was a go-between cutting a little out of each shipment to get in good with the big

"Had they kept marijuana cigarettes in the box?"
"Clapp ran a test on it this afternoon I haven't seen him, so I don't know

how it turned out. But it's going to turn out yes." father?" the girl asked in a low voice.



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"Look. I tried to edge into the subject of your father from every direction. Believe me, I was as oblique as all hell. But no soap. They didn't pick up their cues. Ali these romen did was make me positive that your fether has no possible chance of yetting involved because of this killing. As far as I could see, he didn't even enter Shasta Lynn's mind all the time I was there."

Kevin looked at him soberly. "Then you didn't get anywhere at all." "I wouldn't say that. With Shasta Lynn thinking that the law is on her pretty

tail, she's going to take a lot

less interest in whatever might be going on between her and your father. And vice versa for your father. She blinked and turned

her head to one side. "Oh. I hadn't thought of that." "Furthermore, think of this: we're way ahead of

and he can't possibly learn

about your father through

that. First, because I couldn't

and, second, because he

doesn't dare push things

half as far as I did this

He had one hand lying

the cops on this thing. We're a hurry. I'll give you odds it's all over." going to stay that way -"It seems so quick. Last know everything first and be able to take steps to keep night - big problem. your father out of this Clapp Tonight — nothing."

"What do you mean, hasn't a thing on Shasta Lynn but the weed angle,

tonight - nothing? We've got a date." She giggled.

They were just another couple going into the Fox. Walter James thought maybe we even look happier than most. He bought three

along his trouser leg as he steered down Park Boulevard. She slipped her hand under it. "You're pretty clever," she said gratefully, to pay admission.

"It all follows. When your father learns that Shasta "You're sweet," she said. "I hope he hasn't seen the is a popular girl in the eyes of the law, he'll cool off in "Cops can't have every thing," he told her.

They held hands for two hours. The picture was who with small-town shrewdness, geniality, and homely philosophy brought a murderer to justice and two sweethearts to the point of matrimony. When the

second feature came on, they tiptoed out. "Not much like you.

in the lobby. He left one ticket with the glass-caged girl, instructng her to present it to the

"Not much," said Walter James. "I look like hell in a cracker barrel." "Where to now?

staying out too late lately." "Don't throw it up to me, Walter. I couldn't possibly sleep tonight." She made her eyes pleading.

"You'll have every opportunity. I have to stand in good with your father And don't pout at me, redhead - I'm wise to your tricks." She stuck out her tongue at him.

The lights in the front room were still burning when he braked the Buick at 45th Street and El Caion. "This is the earliest I've come in for months," Kevin pointed out. "Dad's still

"Fine," he said. "I like to make a good impression.

"I think you'd have the common decency to race me around the block. I'm just not tired," Kevin

"Race at my age!" He laughed like the old doctor in the movie. "You forget miss, I'm not as spry as I "You're young, Wal-ter," she said solemuly. "In

a couple of ways, you're nger than I am." He grinned. "Women always pull that one on their

erect, facing him. Her hands twisted nervously in her lap.

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The street-lighted portion of her face looked puzzled in a small voice, she asked 'Are you my man, Walter?' He said, "God, I hope

so "She came to him Thei mouths were together but he wasn't conscious of he lips. He was conscious of her fingers clutching the back of his coat, of he knees clumsily bumping his, of the enveloping warmth of her, of the fresh smell that rose from her skin, but he wasn't con scious of her lins

When they broke, she buried her cheek against his necktie, "Cigarette," she said snakily. He found the pack somehow and lit one for her. The smoke rose in nervous little puffs. He couldn't see her face.

Her voice was muffled. "Keep your hands on me. Walter, Please," He stroked the curve of her back. She was trembling. His fingers investigated under the copper hair and discovered how two spearheads of soft down ran along the back muscles of her neck. His lips pressed the satiny top of her head.

She raised her face and sat up close to him. "It's whispered. "I guess I can't

"I guess that's the way I feel. I don't know how feel." He pulled her body against his and kissed her again. After a moment, she sighed and let her head lear against the back of the seat. They sat for a long time without saving anything. his fingers gently tracing designs on her face.
"You know what?" she

murmured. He kissed her evelide "What, redhead?"

"I've lost my cigarette." He found it with his foot and ground it out. She breathed out hap pily. "We could have burn!

up and I'd never have found out about it." "Tomorrow night?" "You'll never be able to get rid of me now."

"I'll never try." She kissed the back of his hand and held it against her cheek. "Walter, Please don't make me go in."

"I don't want to. But your father's still up and our friend's across the street and this isn't the place for us right now, anyway."

"We can go somewhere





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He shook his head. She beamed and sighed. "This is a wonderful place!"

"Come on," he said. He helped her out of the Buick and she slipped her arm around him under his coat as they strolled up the flagstones. Before they came into the half-circle glow of the porch light, he stopped

"Kevin, darling, Did you tell your father I was going to see Shasta Lynn

She looked at him won deringly, "Why, no! I haven't told him much of anything about you. Except how sweet you are.

"Well, just as insuance, just so he'll be sure to find out, tell him when you go in that I was out to see her this morning. Do it casually, as though I were helping the cops on this mari ana case. I think that will finish everything once and for all."

"All right, Walter, And thanks for doing all this for me. You've been a terrific

"I'm a born helper," of the house side facing 45th he said. Street shone with street light. "Kiss me again. Then I'll go in like a good little girl. Carefully feeling his way along a row of bushes, he Kiss me again to hold me

They merged, a warm velcome in her body. Then they became two separate people again, whispering goodnight at the same instant. He watched her from outside the arc of porch light until the front door

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over till tomorrow night."

closed behind her.

Walter James gunned the car noisily away from the curb, drove down El Cajon two biocks, and pulled sharply right into a side street. He left the car there and paced swiftly down a block, over two, up another

crossed in back of the hous

and circled the other side

This side was shadowed

heavily. The window he

wanted, the window near-

first one from the front. He

edged cautiously up to it and crouched by it at the

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husky voice spoke behind him. "What're you up to The square whiteness now, lames?" It was the heavyset plainclothesman. "Come here," whispered Walter James. The

foot of an oleander tree.

The window was raised from

the bottom about two

inches. He sat on the backs

of his ankles and watched

the glow of the front win-

the glow snapped off. A

Twenty minutes lat

dows on the lawn.

tective squatted down behind him. "Not so damn much noise! How'd you like

heavy man doggedly.
"Stick around and

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"I asked what you were

like the show?"

"Stunk. Why didn't go to the Spreckels?" "Thought you'd be tery. Give you some

"We get along." An orange-lit window at the rear of the house went black. "Probably the girl's room," murmured Walter

"Oh "

The two men crouched motionless until their legs began to prickle. The heavy man whispered worriedly "It'd be just my luck to have somebody steal the car. I left the keys —"

A small lamp broke the om of the window above appeared on the shade. It picked up the receiver. Walr James oozed his body closer to the window.

the operator. His voice wa low as he placed his call. ter lames's coat. His lips spelled out, "I missed the

The slender man nted to his ear and nodded reassuringly. Both men froze alertly against the side of the house as Gilbert began to speak. His voice, mu ring at first, became

- and I don't care. I can't get back to you ove

Silence as Gilber

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"Clapp will know," said Walter James. "Yeah, but I'm not Clapp. I'm not in on every

thing. I'm just watching the

"Don't ask me how I

know. I just know. This

end's too hot right now to

put in a new man. Shut it

off for a while, Steve. That's

angrily. On the drawn shade

the two men could see the

outline of his head peer

around nervously as though

he feared the receiver lick had

betrayed him. Then his

shadow grew huge and the

small lamp clicked out. They

heard soft footfalls leaving

away, letting his breath out.

With light steps he strode

and out to the sidewalk

The heavy man was right

"Okay. Now what did

the room.

behind him

He replaced the phone

all. Shut it off."

"Did you catch everything he said?"

"Most of it. As much as you did. Except the number. It was long distance, wasn't it?"

Walter James pulled a scrap of paper out of his wallet and scribbled on it. "Not so long. Here. Clapp will be interested in this but don't get him out of bed to tell him about it."

The detective held the paper up and squinted at it. "It's a Timana number!" "That's the answer.

Have a good night's rest.' "But what was that 'shut it off, Steve, shut it off talk?"

"Steve was playing his radio too loud." "In Tijuana?" puzzled

the heavy man, but Walter lames had started off down the sidewalk.

Mystery fans know Bob Wade from his U-T column, "Spadework." With writing partner Bill Miller. who died in 1961, Wade received the Edgar Allan Poe Award from the Mystery Writers of America for the short story "Invitation to an Accident." In 1988 Wade received the Life Achievement Award from the Private Eve Writers of America. He lives in San

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STORY CONTINUED FROM PAGE 1

Then I got a few letters. The first from a prisoner who had gone to a rally once and hoped I might him if I wanted to talk.

emeritus in sociology at UCSD, who had done field research in in the '70s. He jotted off a stern saying he hoped I wasn't planning to rehash the usual "nonnse written about commu 'the '60s' " and said to call Where were the people

who'd been toddlers at antiwar do an exposé on his unfair conviction for robbery, the second from Dr. Bennett Berger, a professor rellies? Where were the 30-yearolds weaned on sprouts and soy milk? And why were the haby boomers so reluctant to give

> Reached on the phone, the professor was wary. He'd so often seen the era described in reductive, inaccurate ways: "The press wants to make things cute, ironic, salabie."

up their right to define the '60s?

I agreed that was often the case and explained a little about my methods. I hoped to hear from a sampling of children raised in the counterculture and protest r and record their stories - a kind of oral history. And as the person asking the questions and editing the answers, I had nizer: my mother threw over her silver-spoon upbringing and traveled the country in a converted mail truck. I ha nixed feelings about the '60s. It seemed to me like a wild time, in which real gains were made for social good, and like any other "movement" it was made up of people of every stripe I wasn't looking for a pithy thesis. And the editors at the Reader seemed willing to let the story be as shaggy and wild

The professor chuckled and opened up a little: "Jour nalists point with satisfied irony to the ex-hippies who've become the BMW drivers of the '90s, but the fact is that in the '60s, the counterculture was made up of less than 10 percent of the youth. The majority of the people were never hippies. So it comes down to numbers. How many justifies a

on a grant from the federal government. "We camped up there and did what anthropologists do: participant observa-tion." As part of his project, he had looked at child-rearing mes. "There's the middle-class notion of child-rearing; that it requires a lot of time and effort and money to raise children well, and if you don't have all those resources, you're a bad parent. But if you don't have all those

The professor: "They had a kind of old romantic Rousseauian notion: You give them a little food, a little water, they grow up straight and tall."

resources, you're also more inclined to say that kids don't need close supervision, that they don't need delayed adulthood, so kids in those situations tend to grow up early Even though the commune members chose poverty, it was still poverty. You're gardening, building buildings, putting in water systems — putting in a town from scratch. You don't have a lot of time for rearing children. So they had a kind of old romantic Rousseauian notion: You give then a little food, a little water, they grow up straight and tall."

I was interested in the professor's impressions: I'd grown up in those same coastal mountains, though my mother and stepfather were not commune dwellers but back-to-the-landers, trying to fit modestly into a rural town Our having arrived in a converted mail truck with a smokestack out the side didn't help. But many of the professor's observations applied: I'd grown up a little wild always with a bit of food on my face in the photos, prone to biting other kids - but with a self-sufficiency that came in handy as an adult. Now I was curious about the chance assemblage of people who might step forward in response to my ad -- what they thought of their childhoods, what

they were doing now.

Then, last fall, I started to hear from the right folks: "My name is Taj, and I'm definitely a child of the '60s " There was a slightly bemused tone to their voices. They had all grappled with their unusual legacies — some were grappling still. Most of them had left behind the trappings of the counterculture - they led seemingly conventional lives - bu still they spoke of feeling like "outsiders." Many of them were doing some form of social service and felt compelled to help those in need, but at the same time they spoke of the pull of materialism, the desire to compensate for things they didn't have in their youth. More than anything, I was struck by the range of their experiences. The cour ture meant many things to many people, from civil rights to communal living to Eastern religion. The common denominator: their parents had been on personal quests, and they had vivid memories of what it was like to go alon for the ride. Listening to their stories, I would often think of the sociology professor: he would no doubt wince at how neatly some of the tales fit the script. And yet it seemed to me that these children, who had been given an enor amount of freedom - even, at times, more than they might have liked - had grown up "straight and tall." And they viewed their parents with as much tolerance and thoughtfulness and love as they themselves had once been ge

Maura Murphy was born in New Mexico in 1964. Her

mother was 26 and her father 24. "I was an only child. My father worked on the reservation as a social worker, on a ernment stinend. We didn't have a lot of money, but I always had the feeling that there was enough - I never felt that I needed to hoard. I'd come home and my mom would say, 'Where's your coat?' and I'd say, 'I gave it away to Soand-So 'cause she didn't have one.' And my mom would be like, 'Maura!' But I always knew there would be enough

"When I was 13 my father had a major heart attack and almost died. After that he went through a kind of midlife crisis thing. He started smoking pot, getting into alternative ideas. That was sort of the end of the family. My mom didn't understand it, and then she had to leave for a new job. My parents divorced when I was 15, and I stayed with my father. I didn't have a real gender-bound upbringing My dad was my Girl Scout leader; he was written up in the paper for that. I think he was one of the first male Girl Scout leaders. I laid brick with my dad. I played softball from the time I was 10 to 20, and he was my coach. My gender lines - there weren't any, 'Cause I was it, the only

"After my parents divorced, I was basically on my own. My father left me the money and the car. I had a checkbook. and I was alone in the house. One time I came home from school and he was smoking pot with my friends. My friends thought he was so cool, and I was like, 'Oh my God,' But they were both trying to do the best they could - my mother and father - for themselves, for the family, and with very little money.

"I started getting into trouble. My father had no clue what to do. Then we got into this communal-living arrange-ment, and that was what saved me. There was a woman who worked with my father, helping abused children, another social worker, another single parent. She was raising three kids on her own. So they decided to pool households. We all moved in together. They shared their money. They weren't in a relationship. They were both just trying to get on with their lives, and they thought this would help. And it did. If I hadn't had this experience of communal living. I don't know where I'd be.

"We were living in Poway and I was in continuation school, the last-ditch thing before they throw you out. My counselor suggested that I go two days a week to high school and three days a week to the local college in San Marcos along with my communal siblings. They were older than me. I looked up to them. I took a logic class and a class in human sexu-ality -- and I did great. It made me feel successful."

Does she keep in touch with her communal siblings "Yeah. They all live in North County, and we keep in

touch One of them has three kids now. Another one wen to Annapolis and then dropped out to become a hippie. I went or. to college and then dropped out. Ran with bikers and was wild for a little bit. Now I'm finishing my bache lor's degree and working with abused and neglected children at the Polinksy Center. I'm a teacher's assistant in a kindergarten. Before that I taught in a gang unit for six years, but I started to give up. I had ten students that were murdered through gang-related situations. Another ten killed other kids and are doing life. This one kid, Jose, he was brilliant. He and I fought back and forth over finishing his econ class. It was all he had left to graduate from high school. I got the kid through the class, and three months after graduation he went out and shot three people and one of them died. And I thought, 'Why bother?' So I switched to the kindergarten. I thought, 'Maybe here I can make a difference. Maybe it's not too late ' But then you start to see these kids get placed in foster homes and then come back to us again. You can just see the trauma. They're only five or six years old. They've got marks on their faces. It's a feeling of hopelessness, that's what's coming from this experience

Did Maura consciously follow her father into social service? "I'm doing exactly what my father did — it wasn't that he talked about social responsibility, but he set an example. And I was so proud of him. I wanted to be like him, to be a social worker, but he told me not to. He said, 'It'll break you down ' And now I'm seeing it

"I'm 34. I couldn't see having a child by myself. But I think that the example that my parents gave me was wonderful. I remember, I was sick one time and my friends came over and asked if I could play and my mother said, 'No. Maura's sick.' And my friends said. 'Well. can Terry play?' That was my dad. They loved him.

Michael (not his real name) was born in New York City in 1964. When he was two years old, his father joined the Hare Krishna movement, "My father was a social worker, and he wasn't satisfied with what he saw around him. He was 'in search of,' as my mother put it. In October of 1966, my father was walking through Tompkins Square Park and the gentleman who brought the Hare Krishna movement to the United States was there. He was surrounded by people, chanting and singing in his orange robes. My father sat down. The founder spoke a little bit, and literally from that moment forward my father had found what he wanted "

Michael was raised in religious schools both in the

Can't I Just Get al Damn Valentine?

United States and in India.



and the cobra uncoiled and slid out a hole in the wall." For many years Michael's father was one of the leaders of the movement.

vement, and finally he moved from India back to the United States and became a social worker again. "My father decided that he wanted sonal level, rather than being ments with the Hare Krishna

in a leadership role. To this day, he practices the tenets of the Krishna religion on a daily basis. But outwardly, he lives a normal life.

a Hare Krishna, you stand

out like a sore thumb. It was growing up in what some a bit much for a kid to deal consider a stringent religion has made me fairly tolerant with. There are certain seg ments of my childhood that I really wish I hadn't expeand accepting of other peoember very distinctl to grow up. But then again, it's part of the whole puzzle ring up was that we were that makes up who I am. a lew. Muslim. Buddhist. or

You can't extract that out. Christian, the most impo I asked him if he talked tant thing was that you ded to his parents about these icate yourself to God And I think that idea has stuck with me the most. I don't remen

ber being aught explicitly

to be giving or take care of people, but on my first trip to India I lived in West Ben-

gal, in a very small tow

where the Hare Krichnas had

built a very large temple

feed thousands of people

stuck together with sticks

There was a time during the

refugee crisis in Thailand

Krishnas in general started

to collect money and food and

send it to the refugees through

always that in times of co

basic thing. I think having

grown up in a very poo

my father and the Han

izations. The idea was

other: we talk all the time. When I talk to her about those times, she's sorry. She wishes that hadn't happened, but I don't begrudge her for it. If I begrudged anybody it would be my father. But he was a man 'in search of,' and he didn't find the whole hippie movement appealing. I had different trappings, but it was still material. He was looking for something

Still, Michael's upbringing among the Hare Krish-nas left him with certain gifts. mighty independent, probably headstrong, not necessarily in a good way. It made me resourceful. If I wanted to do things, I did them. I I had, not overtly but unconsciously. I've worked for nonmy adult life, and I think it's primarily because of the way was brought up. Right nov I work for a nonprofit help-

"To look at me, people would not have a clue about my childhood. They might know I had an eclectic background if they looked at my ouse Indian instrum and paintings here and there I can't speak for everybody but I think that people who've grown up in the counter-culture, they've lived it, they've experienced it, they've dress it, they've eaten it. There's sort of a feeling that you don't have to outwardly nonstrate your feelings in that way any longer.

"I tell people prett freely about my childhood now, but I didn't used to. had to gain a certain confi dence in myself. I had to gain a knowledge of what the traditional Western soci ety was like before I became comfortable telling peopl about my background. I'm not a practicing Hare Krishna now. I'm a vegetarian, but other than that I'm noth-

ing. I just am." When he passes Hare what does he think?

"I haven't been to a Har Krishna temple in years, and I don't plan on going, I've sepdon't want to be bothered by anybody. Where I live, what I'm doing: that's my business. If someone wants to follow the tenets of the Hare Krishnas, be my guest I think the people that are in the robes and live in the temples - it seems a bit think, 'I don't want to be you. I've been you, and I It's not out of disrespect. I just have no particular desire. My life and what's impor tant to me are light-years

Marg Stark's parents were active in the Civil Rights movement. "My father was churches. He's from Tennessee, from a slave-owning family with a cotton plan tation, and at some point, he developed a great appre ciation for diversity and a desire to reconcile people



with huge differences. There are some wonderful stories of my parents' early years. When sharecroppers went to register to vote in Tennessee, they were evicted.

to help support the sharecroppers who were thrown off his family's former land. My mother grew up in Mississippi. She actually babysat for Rush Limbaugh and rues that she mis

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bathtub. When she was young, black women were allowed to shop in white department stores, but they couldn't return anything and

weren't allowed to try any

thing on. My mother thought this was outrageous and once helped this prominent black minister's wife try things on in a back room.

"In the mid-'50s, my parents were caught up in a fervor among young people. They describe going to these organizational meet ings where black and white kids were coming together to try to make progress. Very heady, very passionate gath erings. They left with this great spirit. But that passion was gone by the time I was

spent 40 years dedicating their lives to civil rights and racial integration, but the candle burned out for them that blacks and whites were making huge strides. After lived to see some terrible backsliding. The deaths of Kennedy and King and the emergence of Malcolm X ment. This is my interpre tation; they would never say this because of their total desire for reconciliation.

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"There was one incident in the black school -I must have been in second grade - when I was walk ing home and some kids forced me to get down on my hands and knees and say



hair - I had long blond hair

and the other girls liked to braid it. But I became some-

thing of a troublemaker. I

wasn't challenged in class; I

that white was ugly and black was beautiful, but for the good, there was a lot of crime. But my memories are of being a kind of star. I was tected. The older black kids one of the only white kids. promised my mother they so I was in every play, always got picked for things. Kids wanted to play with my

was transferred into an 'acalemically talented' all-white school, which was the worst thing that could have happened to me. I was a very street-smart kid, but when I moved to the white school, I was confused. There were

"While I wasn't popular at school, I was popular at church — I had this incredible community. I saw physi cians and janitors dancing ice cream socials. They had these things called 'lock-ins,' where the kids would sleep vernight at the church black and white kids together "What was disturbing

was to find out that wasn't the way the world worked. Starting in junior high and high school, we had to move ut of the black communit to keep my sister and me enrolled in the academically talented school. My mon then ran for the at-large membership on the school board - it was the most There were teacher strike in front of our house. My mother was called a 'nigger lover.' When I woke up in the

morning, my mother would

lay the newspaper by my plate, with items marked in red ink. She circled the items that I needed to know about just in case I got harassed about them by teachers at school. It was way too much to expect of a kid who was veight and had bad skin and was just trying to fit in. "Eventually I became

the president of the pep club, and I tried to bring the races together, in my own way. There had been a black drill team at my junior high, but the high school only had a white pom-pom team. And I had been trying to get blacks to try out for the pom-pon clapping and rhyming of street games, and I wanted them to bring that onto the team. The white kids did all this stiff, gymnastic stuff. My fatner remembers me calling from the school office and crying because this ided to start an allblack drill team, and I knew that would be the end of the

idea of mixing the races." I asked her if she ever felt resentful of her parents' com-mitment to their work.

"When I went to college. I remember that on





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Valentine's Day the other girls got roses and choco-lates from their parents, and I got a card from mine, three days late, that was stuffed with clippings about how public education was going own the drain and all the children in Africa wa ing. I was, like, 'Can't I just get a goddamn valentine? My dad was gone all the time My mom was working all the time on the school board. For so long, they were so exhausted. They were slogging along in the name of the cause. And I never saw the spark — the passion tha had ignited this work because by then it was largely

"I went pretty far away from my parents for a while. I rebelled. My parents used to have a dinner-party group with other ministers and their wives - all of this very liberal bent. And as it turned out, every one of their daugh ters married someone not of the Presbyterian faith, My sister married a lewish man. another woman married a Muslim. I thought, 'I'd have to marry a Rastafarian to ton that.' But instead I married a naval officer. I spent some time in college as a Republican. I was accused by my family of being a materialist. I tried to go work for Bush as a speechwriter It's hard to find a profession acceptable to people who are trying to pull people out of the gutters. To say you wanted to be a writer, to write poetry - my parents considered this a luxury. At one point. I thought about going to seminary, even though knew I wanted to be a writer I thought I'd go to seminary to write sermons. So much

guilt." Stark recently finished a book called What No One Tells the Bride, a self-help guide to marriage for inde pendent women She is work. ing on a novel and taking care of her one-year-old son.

"For a long time I was. in some ways, very mad at my parents' values. But I've com back to the lessons that I learned, now that I'm raising my own child. We live in Normal Heights. My son is one year old and in a day care with black and Lating kids. And that's really important to me.

"Still, there are some things I hope to do differently. I intend to be there for my son a lot more than Credit Union for YOU!

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that went to those schools, a lot of that had to do with feeling poor, feeling like we didn't have money. It was weird to be growing up near but set apart. I wore used

"I was part of the counterculture, but I also went to some anti-Vietnam War stuff as a child. Mainly I remember being involved in the anti-nuclear-power movement at a pretty young age. When I was 11, I made a big cil meeting. I made petitions and handed them out. I remember saying that if we all stood together we could nuclear weapons. No one was hostile, but a lot of people just thought that it was cute 'They didn't take my

'Grandma, where is the pla centa?' She was a little bit shocked, but she went and made me a placenta. "My mom, coming out or the feminist movement, was trying to think about parenting as a political activ-ity. What does it mean to

you could take a baby out

She gave it to me and I took

out the baby and said,

parent a child, to educate them? To do it in a way that emcowers children without tting them do whatever they want? How to let them be who they are and still give them guidance. Most of my memories of Struggle Mountain are of playing with friends, mainly guys. We played really hard, crashed bicycles, played in the woods, fought sometimes. I went to

a preschool that the com-

mune members started and

various other alternative

schools. From fifth grade on

the pictures that I have from

that era, I don't look that

different from the other kids

"When I look back at

I was in public school.

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Lisa Tripp grew up on a com-mune in Northern Califor nia. "My parents met through the draft resistance move-

my parents were for me. The

cause was always bigger than we were. My father wasn't

there a lot, and it's been

painful for him in his later

years — he sees that he missed

a lot. And that we've been

angry. Both my sister and I have taken him to task for

missing so much of our child-hood. But now with the birth

of this first grandchild, he's

been kind of out of control.

He's so in love with my son,

it's crazy. Over the years,

when my father and I used

to sit together people-watch-ing, I heard him say, 'Aren't

white people ugly?" The only babies we thought were good-looking were Asian and black

babies. But my son is as white

as they come - he has white

And yet we can't take our

eyes off him. We think he's

the most beautiful thing. This little baby has given us

ment. I believe my mom was done with college. My dad was studying Chinese, a Stanford, and was involved in the draft resistance. He was also a Buddhist. There were a lot of people merging different spiritual interests, such as Buddhism, with the New Left. My parents met each other in that atmosphere. They had me in 1970, and they split up a little over a year and a half after I was born. My mom decided to move to a commune called Struggle Mountain, in the hilis above Los Altos. There were lots of communes in the hills back then. There ing in; grassroots political organizing; and other more spiritual ways of, well, being

"I was a born-at-home baby. My mom was a mid-wife — an informal one. They didn't have licenses at that point. I was there for two of the births of people who were born on the commune. One I remember vividly. There were 30 or so of us watching. I must have been two and a half years old. I was sitting up on a bookshelf and looking down on the birth. I remember being very curious. M ma made me a doll

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clothing and clothes that didn't fit right. It made me feel like an outcast. These other kids would go home to various mansions around "This issue still come up for me sometimes because I feel very deeply that I'm not interested in living my life to 'get ahead' or to have the right things to wear. That's not what's important to me. But I also know that I do have some feelings from my childhood around wanting to fit in and wanting to be

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thinking seriously. Some people might have thought my mom put me up to it But my mom was just into helping me think about how to make my ideas possible.

"About six years ago I started working on a video called Growing Up on Strug-gle Mountain. It's a social history of Struggle Mountain and the neighboring commune, called the Land. The main focus is on th children, what it was like growing up on those communes. I think a lot of neo ple were trying to do back then. It's easy to say tha everybody's sold out and gone on, either that they've seen the light and come around or that they've sold out their dreams and their causes and given up. Wha I wanted to show is that while I do think they made a lot of mistakes, I have a real respect for what they were trying to figure out. We need to lool at how these children turned how difficult it is to try to do something new when the larger society is against what you're trying to do. It's easy communes are really cor servative compared to the way they were raised. But

Most people I knew terculture don't look like the unterculture now. They look pretty straight. But they have a very different inside life. I got my undergraduate degree at UCSC, and there it's a fad to look hippie-ish. I thought that because the students looked that way, they'd grown up like I did. I remember in one of my writing classes I mentioned, casually, 'You know, when you're on welfare -- 'and all of a sudden I looked around at all these shocked faces

it's more complex than that. We need to look at the chal-

lenges these people faced.

"i don't go to as many demonstrations now as I used to. But right now I'm striking. I'm a teaching assis tant at the University of California, and we're striking for union recognition. And I see a lot of what I do as political. I'm interested in working with young people, working to change the schools. I see the education work that I want to do a olitical, even though it the same style of activism

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that was going on in the '70s Most of the decisions that I've made about how I'd like my career and my life to be have involved thinking about what kind of impact I want to have in the world."

Like any other social move ment - if the counterculture could be called that - there were people on the front Even my friends who'd grown parents had gone through a love-bead phase. This seemed to be the case with Susannah Forman. Her parents who'd flirted briefly with Eastern religion. "I'm 29, and this is weird, because my parents are Jewish, but when I was 5 they got into TM and Eastern religion. I remember sitting in the room with this woman who was going to give me my mantra, and she said, 'All right, don't tell anybody eise, but your mantra is "ing." 'And I said. 'Ing. Like washing?' I was careful to make sure I got

the sound right. "My brother was five years older and he had a ferent We had to do child hood meditation for ten minutes each day. You could walk around and do things, and you could have your eyes open, as long as you were concentrating and saywalk around the pool ten times, because it took me one minute to walk around the pool, and I'd go around saying ing, ing, ing. The strangest thing, looking back, is that my parents thought of it like a chore: Did you take out the trash? Did you clean your room? Did you meditate? Then as quick as they got into it my parents gave it up. I think because I skipped a grade, my parents to make the decision as to whether I would continue without them. They couldn't very well make me do it if they weren't, and so I said I

wanted to stop."

That theme came up often in these conversati the maturity these girls were granted when they were still in saddle shoes. These par ents weren't afraid to let down the mask of their authority - a brave thing ural insouciance. But it's strange: you give kids extra

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rope and they hardly notice it at the time. They swallow that power as if it were their due. It's only later that these women noticed what a lot of credit their parents had granted them —at the time it seemed perfectly normal to be treated like a rational. sovereign being. I asked Susannah if she dreaded doing her "It wasn't dread I felt. I didn't fear it like you would dread going to the dentist. It took only ten minutes of my life, and I could play with my Barbies, as long as I did it saying ing, ing. I remem-ber once, just for a split second, thinking that if I stopped, something bad might happen with the war. I had grown up in the middle of the Vietnam War, and I was used to hearing the death toll on TV, it seemed normal, and I

were meditating to stop it. "My parents were never hippies. My dad's a college professor, my mom's a librar-ian. My brother hung on to the hippie thing for a little while. He's more spiritual than I am today. I'm not at all what you would conside a hippie. I'm a retail store manager at Lamps Plus. I wear makeup, always want to be in fashion. I don't like the smell of patchouli oil. When I tell people now that I did TM at five (v.hich is rare), they freak out, I did have my fringe poncho days, on making sure I knew my nanners and how to act in social situations. Back then I remember seeing this picture — it might have been in Life magazine — of this family living in a commune, and they're half naked, and the dad's reading to the kids, and I thought, that's not us. We were a normal lewish family, but we hit this period

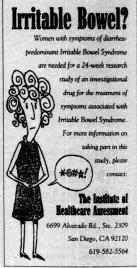
remember thinking, 'Oh,

America is always in a war.

And I thought maybe we

where we went into Taj and Sierra Barnhart spent their girlhoods on 12 acres in rural California. I interviewed Sierra, the younger sis-ter, first, but their stories ntertwine and their soft, life ing voices are nearly

Sierra's full given name is Sierra Skylila. "It's an unusual one. My dad named







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be Dawn, but I wasn't born until the afternoon. Skylila is Sanskrit for Divine Dream My parents always called me Sky. Taj was born on a commune. Ananda, outside Nevada City in the foothills of the Sierras, about half an hour from Lake Tahoe, Our parents moved off the commune right before I was born. in 1974. There were things going on out there that they weren't comfortable with It was based on our church. Self-Realization Fellowship My parents thought the com-mune would be run in tune with the values of the church, but the guru who ran the commune was corrupt. He's been sued by a bunch of people. My dad had to go and testify against him.
"When I was born my

acres of land outside Camp tonville, California. We lived in a trailer on the land while my dad built us a house They planted a garden, had horses and chickens, they pumped all the water from the creek, had a little water tower. My dad built a teepe on the other side of the creek.

"Taj and I were very shy children. We kept close to nome. I think that's why we're such good friends today because we were so isolated around the property. We have pictures of us dressed in ferns. We went naked a

"My parents formed a community on Moonshine Road. The local people all got together and helped build each other's houses. They formed a little firefighting group. There was a doctor, a dentist, a couple of musicians. The lead singer for Supertramp, Roger Hodg-son, lived down the road. We would go down the road to his studio and listen to the band jam. We would have them over to the house

"My dad was just in sev enth heaven. He was running around with an ax, long hair down his back, growing dope. My morn was home with the babies. She cooker all vegetarian. She knitted us ponchos and sewed us gingham: It was very Little House on the Prairie. She came from an upper-class family, a pretty awful situation, and she moved down to San Diego and met my dad and said, Screw all that.

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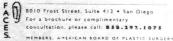
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tas, barefoot, overlooking the ocean, and then they took off in a blue Volkswagen bus painted with peace signs and

at Moonshine Creek, my mom was tired of being a housewife, doing the ca ning and cooking and all the stead. Even though they practiced an alternative lifestyle, they kept the traditional gen der roles, and the woman's role was a lot more trying. It's hard work, that prairie life.

and my mom got her master's in counseling, at Cal State. We lived in Sacramente for two years, but my dad was going crazy. He was miserable in the city; he missed the land Sowe m to Eugene. They still live there, in this house in the woods with a creek --- looks amazingly like Moonshine.

They're still involved with the church. "Our parents have been married 26 years. They're have a real estate company

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So we moved to Sacramento

in Oregon. They both drive Beamers and they're very normal looking, but they'r definitely hippies at heart. Especially my dad. He cried when Jerry Garcia died. He

staved around there, they social skills. We were glad we moved when we did. On

wouldn't keep my kids quite

Susannah: "We had to do childhood meditation for ten minutes each day."

wear a tie, and now he wears one every day. But he says when he retires he's going

to grow his beard. could have a childhood like retarded. We had to get over damaging. But I want my kids to have the same kind of experience of nature — no TV, healthy food, a spir-

views. "It was kind of a fairy tale ifestyle, out in the wood We believed in fairies. We believed in magic. We went to summer solstice events there were a lot of people there who were pretty tripper out. I know that the fancifu side of us was encourage in the extreme. Having Sky imagine not having her, because we were so isolated

Taj seems to share Sky's

riences with - a lot of othe kids couldn't relate to us." Indeed the sisters shar an unusual bond "We've whole life," Sky said. "I pretty A lot of the count associated with drugs, but much follow Tai around. We

nalism from the University of Oregon, both moved to Hawaii, then she moved here and I followed her." Taj took up the thread

bedroom apartment in La Jolla, near the beach. Most of the furniture is from Cost Plus or Target. It looks pretty unhippie. The only thing that might give it all away is a lit-tle picture of an album called Homegrown, put out by friends of my parents, or pictures of our guru, Parama-hansa Yogananda. Spiritu-ality was the basis of my par-ents' move out to the land.











my parents went for the spir itual component. They thought that peace and love would change the world. And we're still following that path. They never pushed it on us They left it open to us, but to me it was never a question.

I wanted to be part of that spective: how they reacted to hard times, how they processed grief and suffering. So I wanted to follow their exam six or seven I asked for a pic ture of Paramahans totally tickled. We went to prayer services and convo monks gave classes. When I was in high school we went to a church camp for the chal-dren. That's where I learned meditati. techniques. And

I'm still using them.

"My parents are defi-nitely my heroes. They had

a wonderful approach to life.

My dad always said, 'You do

the best you can do, and ther

you give the rest to God."

When I had trouble with a

classmate or had done poorly

at school, I took a deep breath,

looked at the ways I could

approach it, and chose the the results are the results. "Our parents gave us

such freedom and respect.

They talked to us, let us be

part of major decisions. They weren't giving up their parental role - they were

treated us like individuals They encouraged us to fol-low our dreams. My parents

weren't looking for outside ceeding, but was I living a life that made me comfort-

able? Was I treating others

in a way I was comfortable with? It wasn't about money and status. But it's funny because those things have become very important to

me. The pull of materialism But I've learned to be careful and do things in mode ation. My upbringing gave me my whole outlook on life. It oniy \$199 Reg. \$299. As seen in Vogue,

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gave me the tools and the resources I have. I wouldn't trade that for anything." - Lisa Michael Lisa Michaels is the author

of Split: A Counterculture Childhood, out in paperback from Houghton Mifflin. Her work has appeared in Glamour, The New York Times

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LETTERS

continued from page 3
just might feel the urge to
repeat your actions again. Be
aware that you are probably
not going to get off so lightly
next time and will not walk

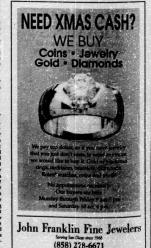
next time and will not want away feeling smug and self-satisfied. I'll tell you plainly, Mike Binge, if you'd pulled that behavior with me or with many of the people I know who are still in the auto-

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Big-City Perversity constipation and the runs tinues to fulfill my recent expectations of it each time it

constipation and the runs.
The plot was realistic — they
did not end up together and
she did not get re-elected. But
hat was the only thing the
movie had going for it.
Your reviewer and gave
this film a favorable rating—
one star (as opposed to no
stars). While the review was
not eliterate, it was sleen was
not eliterate, it was sleen the expectations of it each time it trots out another long-winded, sorry saga of human woe, degradation, and big-city perversity. In these all-too-intimare portraits, avid chronintimate portraits, avid chron-iclers of the lurid such as iclers of the lurid such as Jangchup Phelgyal parade their miserable subjects in front of us to be gawked at like exotic zoo creatures, hoping we'll find their allegedly titillating trans-gressions worthy of notice. These Springer-esque, heroin-chic stories, already grossly overdone by "reality-based" video and con shows, talk not glittering, it was also not a total slam of the movie. I was total stam of the movie. I was surprised, therefore, to find that the average person who saw this film agreed with your reviewer by giving this cesspool of a film. a favorable rating (an average viewer rating in video and cop shows, talk radio, and assorted newsstand and Internet 'zines, usually have little to do with San Diego other than that the

Diego other than that the people being fatured have spent at least a brief part of heir unbappy live here.

With all the demands on oddy's bury racker, I believe that valuable time could be wared if this type of article was prefaced with a summary of the various jucy crimes and deviations det: I led within the wardow jucy crimes and deviations det: I led within the wardow jucy crimes and deviations det: I led within the wardow jucy crimes and deviations det: I led within the wardow jucy crimes and wardow for some people of the wardow jucy crimes and care and the wardow jucy crimes and care and the wardow jucy crimes and the wardow jucy committees they disk the wardow for t

each story a preview of coming attractions could help us in

allocating our available reading time for the coming week ("Next time: Self-mutilation, incest, animal sacrifice, cult

enslavement, eating disorders, failed suicide attempts! Don't miss it!"). Those who feel

they've already been there and heard that can then move

on to other, more compelling

on to other, more compelling concerns.

C'mon, guys, let's face it — it's being done, and done to death, just about everywhere else. You should do more of what you do best — discovery and investigation of unusual local events, laces nolities history, music

places, politics, history, musi-and art, border issues, off-the

wall sports and related en-deavors, and funny, talented, interesting people. Even now you still do a fair number of

you still do a fair number of high-impact, entertaining stories, such as Matt Potter's ex-cellent "Mr. San Diego Follies" in the September 30 issue. Forget the sensation journalism, and let's see more of what makes the Reader still worth looking

for on Thursday afternoons.

Michelle Lequin
Scripps Miramar Ranch

Cesspool Of A Film Random Hearts. It would be better named Random Farts. What an absolutely horrible movie. I demanded my money back. No one who saw that movie the night I did liked it. There was no chemistry between Krists. Sout? Homas and the complete cash other's sentences and read each other by the looks they exchange. I'm surprised.

they exchange. I'm surpri

first feedback web site you sponsor). It makes one wonder

who is really sponsoring the Moviefone.com/word of mouth/ first feedback web page — the studio responsible for the utter failure of the film lom Hearts or the Reader? Beth Gayvert

Shenherd's Knee

Jerk Disdain Just wanted to thank you all for publishing Duncan Shep-herd's paean to his teenage

years in last week's Reader (Movie Review, October 7). It was somewhat amusing (but not very); somewhat in (but not enough to justify its length); and perhaps some-what relevant to the films to hand (what were they again? I

forgot during Shepherd's reminiscences). Although I was pleased to see so much attention lavished on a terrific local festival, Filmout, I was dismayed to see that most of the attention lavished was on Shepherd's misunderstood

the stiflingly high diction Shepherd favors, but: Who gives a damn about Shepherd's formative years? Not this reader. In a quarter century of reviewing, Pauline Kael only Cosssionable related the films become an end in itself and

much mattered to me: truly most movies are terrible. And the way his admiration grows large for any film that promises to have small audiences also merits little comment. (If he wants to champion the under dog and call it critical insight, that's a harmless enough delusion.) What has confirmed for me that Shepherd is postrelevant are the movies that h likes. His idiotic love of Walte

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occasionally related the films

steadonary related the hims she was reviewing to her personal life; and even then, only as a brief touchstone to explain an emotional effect the film in question had had

on her. But this sort of indul

gent rhapsodizing of Shep-herd's has become the norm

for his columns and not the

exception, just as his con-voluted writing style has

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stick-in-the-mud (bless his stony heart) in his unflagging devotion to and reverence for the old forms." Certainly the old forms." Certainly Shepherd's "reverence for the old" is intact, but what a shame it crowds out any tolerance for anything new or interesting (American Beauty,

Gutless Render

write-up, critique, whatever it's called, regarding the only female-bashing movie ever made in America. I refer to made in America. I reter to
Love Stinks — it's nowhere to
be found in your movie section. Yes, it was suspiciously
yanked from all North County
theaters, but it still played in

South Bay, (Not enough com-plaining white women in the South Bay to censor it from the screens there.)

It was advertised ostensibly as just another male-bashing movie, but a twist in the plot actually turned out to criticize women. As if that's not taboo enough, it heavily criticized combitation, So, it really wasn't a female-bashing movie as much

as it underlined the poisoned and suspicious relations between men and women resulting from the sexual revolution. Go ahead and print it. Men

Illegal Aliens Should Be Avoided It has come to my attention that the September 30 'ssue of

the San Diego Reader did a special series ("San Diego Reader" She 1999") and included an item on "Best Alen Encounter."

The California Chicano News Media Sana, 27 year-old statewide organization representing more than 400 to the use of the phase "sites" by the news media to describe human beings because it is dehumanizing, derogatory.

lehumanizing, derogatory,

such television shows as Star Trek and such motion pictures as Star Wars, Men in Black, Alien, and independence Day, the word "alien" has become associated with creatures from outer space rather than human beings from countries other than the United States.

human beings from countries other than the United States. Even your use suggested creatures from another planet, and the planet including the Les Angeles Times — have adopted a policy not to use the planet "liegal slien" except in direct quotes. More appropriate—and more accurate—are the phrases "liegal immigrant" or "undocumented immigrant". Also, the word "lilegal" and more accurate in a state of the planet in the phrase "liegal immigrant" or "undocumented immigrant". Also, the word "lilegal" should not be used as a rounder line and the planet in the planet. The planet is the planet in the plane

you to establish one.

This is not an attempt to rather a reminder that as communicators, journalists should provide readers with clear and understandable

jargon and legalese.
Julio Moran
Executive Director
California Chicano News
Media Association

Shame On You

Shames (In You I've never precived the Reader as threvewer reading material. Alsa, ince you are now taking full-page als for cigarettes, I can see only one thing to do: threve way all the copies I come in contact with. Yes, that is a preposition at the end of that sustence. Shame on you. My neighbor? I can all t-page-oid grant-children think the Reader surrar reading, a o'pur o're audience in not adult and additionally also provided and additional and additionally also provided and additional additional and additional additional and additional additional



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Pure Architecture

So Not a Particle of Grease Can Lodge

f the Buildings and Grounds Committee of the 1915 exposition chosen Irving Gill as its architect, Balboa Park and the rest of San Diego

Balbos Park and the rest of San Diego might look different now—more horizontal, massive, and clean. The autter designs of Irving Gill, California state librarian Kevin Starr has argued, represented a "pure architecture" that blended garciousness with efficiency. But John Spreckels and his committee wanted a bigger name, and they chose a flashy New York architect named Bertram LOCAL Goodhue instead. It was Goodhue's Spanish-

Classical Music Review page 80

Local Events:

Gallery Guide page 82

> Guide page 34

Pop Music

page 38 and Guide

For proof of Gill's erasure, you need only read the extensive "List of Known Projects" in Buck Kamerling's casing of Gill's work. According to Kamerling's slat, Gill and his avious partners designed more than 330 projects between 1893 and 1995, 269 of which, nockalong laundries, cortages, houses, halfs, churches, theaters, country chains, and fountains, were for San Diego clients. page 114 Reviews and Guide

When the catalog was published six years ago, only about 50 of the completed buildings, including the Bishop's School in La Jolla, the Church of the Sacred Heart in Coronado, the Marston house, and the Scripp Biological Station, were "restored," Scripp Biological Station, vere "restored, " State," or "nearly intact." But by Hines, State Bernard Bernard Bernard Bernard recognition, and more than 125 Gill buildingh have been discreyed, including the Ellen B. Scripps library, the Holy Sefton Memorial Hospital, the Lanier Hotel, the El Cajon Presbyreian Church, and visionary homes built for Hernar Timken, Nelson Barker, Melville Klauber, and Fraick Belder. Coronado, the Marston house, and the

I miken, Nelson Barker, Melville Klauber and Frank Belcher. What disappeared along with those buildings, Hines says, is a "nonminetic, nonimitative architecture rhat tried to make its own statement, to speak in its make its own statement, to speak in its own voice, its own century, and its own time." Since Gill's standards of purity extended beyond Victorian gables and swags and into the bathroom, we have all lost the interiors of a man who was, as Hines puts it, "obsessed with cleanliness and business." Now another California historian,
Dr. Thomas Hines of UCLA, has taken up.
Dr. Thomas Hines of Before A. Smaly in.
Dr. Thomas Hines of the Hines of the Hines of the American and in.
Dr. Thomas Hines of the Hines

Himes puts it, "obsessed with cleanlines and hygiene."
You might guess this from the exteriors of homes that represent Gill's mature style: the smoothly geometric Klauber house, the cubic Simmons house, the shockingly bare Nelson Barker house, but read Gill's thought a bout interiors, and you get some idea how he felt about modd.

1915 article for Susset, Thuilt for myself a concrete floor. I expected it to be cold, I expected it to be damp, I expected it to be all the uncomfortable things people said it would be." Instead, Gill writes, it was comfortable, and, better still, "I knew it would never harbor (is vermin of sorts that intest old wooden flooring, mice that commerce at all of the societies at all." scamper at night, or the accidental cat." The following year, Gill wrote an



article for The Craftowart that explained his continued efforts to design a "perfectly sanitary, labor-saring house."

"In the recent house that I have boilt," he wrote, "the walks are finished flush with the casings, and the line where the wall joins the Booring is sightly rounded, so that it forms one continuous. piece with no place for dust to enter or to lodge, or crack for vermin of any kind to

"for pictures, plates, or chairs, no baseboards, paneling, or wainscoting to catch and hold the dust." The doors, moreover, were single slabs of mahogany that swung on invisible hinges or slid into the hall. Some of the windows and doors were framed in steel instead of wood to prevent warping and decrease the risk of fire.

Furthermore, he wrote, "the drain boards are sunk in magnesite, which is made in one piece with the walls and all corrices rounded, so not a particle of corraces rounded, so not a particle of grease or dirt can lodge, or dampness collect and become unwholesome. The bathtubs are boxed and covered with magnesite up to the percelain."

In a Gill house, presumably, you

didn't have to scoot your upper torso under the clawfoot tub in order to scrub the floor. The charmless modern bathful

But Gill, besides being a neat freak. was also a visionary and he wrote about houses with a passion that is still palpable

"I believe " he wrote in the same Thetheve," he wrote in the same Craftsman article, "if we continually think more of line, proportion, light and shade, we will reach greater skill in handling them, and a greater appreciation of their power and beauty. We should build our house simple, plain and substantial as a boulder, then leave the ornamentation of it to Nature, who will tone it with lichens, chiesl it with storms, make it gracious and friendly with vines and flower shadows as she does the stone in the meadow." Gill's boulders, unfortunately, were often demolished before we could see what a

Museum of Art, which was, ironically, designed by Bertram Goodhue, Dr.
Thomas Hines will give a lecture on the pure and authentic architecture of Irving Gill. The talk, which is part of a monthly series called "Making the Past Contemporary," will be illustrated with slides of lost and surviving buildings in San Diego and Los Angeies.

century of storms and lichen would make

"Irving Gill and the Architecture of Reform" by Professor Thomas Himal Friday, November 5, 10:00 a.m. Copley Auditorium San Diego Museum of Art, Balboa Park. Tickets: \$10 Info: \$19.696.1966

EVENTS LISTINGS

LISTING: Ostibulion must be received by 5 pm. Friday the week prior to publication for consideration. The substitution of the publication for consideration. Do not phonous. Such a complete description of the even; including the data, times cut, the praxia address where it is to be hald (including neighborhood), a context phone morber, and a phone number (including near tool-) po rubble: information to READER EVENTS.

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Reaching Towards the New Mil-

Rosarito" is the theme for an exhibi-tion planned by 30 artists — who work in, a variety of media — November 5-7 in the Saló de Las Américas at the Rosarito Beach Hood. Exhibit hours are 6 to 11 pm. on Friday, 10 am. to 8 pm. on Saur-day, Admission is free, For mere de-tails, dail 011-32-66-12-1111 x332 prossavior Backer.

Classical Music may be heard when the Esplandian String Quartet per-forms at 7:20 p.m. on Friday. November 5, at the Instituto Aranguré, in the Zona Rio. For fur-ther information, dial 011-52-66-34-2010. (TRJANA)

Pelipe Angeles" — a play for ev-eryone featuring, 50 actors onstage— starts at 8 p.m. on Friday, Novem-ber 5, at the Tijuana Cultural Cen-ter. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-54-1111. (TUIMAQ)

Somethin' About Silvestre, learn about Silvestre Revueltas when his daughter Eugenia presents a lecture and concert on Saturday, Novem-ber 6. The event begins at 7:30 p.m. at Teatro Benito Judrez. Questions?

Call 011-52-61-72-2850 for answer Admission is \$4 U.S. (ENSENADA)

"Breeast" is currently showing in the Omnimax Theeter at the Tijuana Cultural Center. Screenings begin at 2, 4, 6, and 8 p.m. Tuesday through Friday, with an additional show at noon on Saturdays and Sundays.

T-Rex continues, with screenin

noon on Saturdays and Sundays.
T-Reconstitutes, with screenings at 2, 4, 6, and 8 p.m. Tuesday
hrough Friday, and an additional show at noon on Saturdays and
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Coras Rio, For more information, call
011-52-66-64-27-42. (TUMPA)

OUTDOORS

Santa Asa Winds in San Diego County often reach their gestest in-tentity during November, particu-larly at the mountain passes, where dry air from a high-pressure near over the interior deserts swoogs countward counts a low-pressure area offstore. The sub-siding air warms negoly while it desends, re-valding in the "of" temperatures done to the case Wilhe passing over the

vs. Broncos

the daytime.

Monarch Butterfiles arrive along the California coast this month, migrating from their summer homes in the Sierra Nevade and the Rocky Mountains. Some 25 of the 250 wintering sites on the West Coast lie within San Diego County. The local sites include Presidio Prak in San Diego, the UCSD campus, Quail Botunical Cardenia in Encinista. and Hosp Grove in Carlobad.

New up the British Houses of Par-lament. Drough assecratish left with the con-trol bears in dright of the Paint on the 100 bears in dright of the Paint on when Soft leafs causal one-hour which for Walkshow on Friday. November 5. The walk starts at walk for Walkshow on Friday. November 5. The walk starts at \$20, no. at the corner of fifth Avenue \$20, no. at the corner of fifth Avenue \$20, no. at the corner of fifth Avenue \$20, no. at \$2 Hop Grow in Carlshad.

Asom E. Dopping suches a created-outly this month in the Caymana. I laguna, and Palomar Mountains. Wiry scrib eaks, massive carpon live oaks, and the golden-leaved black-oaks, and the golden-leaved black-oaks, and the golden-leaved black-oaks, and the golden-leaved black-oaks, and the golden-leaved black-oaks and contribute to the growing col-lection of azoms intering the ground. Acron woodpeckers are bury suffing accross into the small boles they dril into the bask of pine trees. Bereath and the red of poince on all and garen bash are smong the last expressions of autumn color we'll see in the mountains this year. The Wintering Species Should Have Arrivod when Audubon Society birders head to Santee Lakes on Saturday, November 6, from 8 to

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STUDENT

tion, NAMONA)
Streech Year Langs and Year Lags
when volunteer naturalist Mike
Klingheil leade a hike to three viewpoints with great views of North
County and Riverside in Hellhole
Canyon Open Spoce Preserve on Saturday, November 6. The advenuetegins at 9 am, at the toalflead periing lot. Fring lunch and water. Hell-

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remove exotic vegetation and plant rative species convense from 9 a.m. to noon on November 6, starting in the north beach parking lot off Carmel Valley Road. Bring garden-ing gloves and wear sturtly shors. Free. Call 619-755-2063 2008 for directions and reservations. (LA XOLLA)

your binoculars to the bike path on the worth side of Sea World Drive. Free, passion & Am 1997. Walk Along a Streambed rimmed by coast live oaks when the Carryoneers wenture to Cak Canyon at 9:30 a.m. on Sunday, November 7. The easy trip features an elevation gainflows of 200 feet. Free, Call et al. (200 rections and reservations. (IA JOLIA)
Sweatwater Marah National WiZdlife
Refuge is the site for a bird walk
hosted by the Chola Vista Neture
Center on Saruday, November 6, at
8 a.m. For the required reservations
and directions, call 619-422-2461.
Free, ICHUA WISTA)

(see 1000)

God Migrations, take a morning hike along the north shore of Lake Hodges and discuss the autumn bed migration with leader Bill from the San Dieguito River Park on Sunday. November 7. The easy two- to theremite hike starts at 9 a.m. Call 19-869+8930 to make the required reservations. Free. (85000000) Coastal Birds and Their Habitats will be described by ranger Laura Naas when she leads a walk for beginning birders on Saturday, November 6, at 1 p.m., along the southern wildlife preserve (a.k.a., the flood-control channel). For more information, call 619-581-7603. Bring

Walkin' the Dog, join Mission Trails Regional Park ranger Luanne Barrett for an interpretive walk in the park

with your dog on Sunday, November 7. Participants will learn about the importance of dog care when out on the trail. Dogs muss be leashed line, water for your canine buddy "and a bag to pick up after your dog." Free. The outing states at 8:30 cm. at the Old Mussion Damparking lot. For details, did 6:9-668-3278, passions gonous

the Ashwood-Mapleview turn). (LAKESIDE)

ILMESTOD

Reginating Blobens are becknowd to a field trip at Santee Lake on Monday, November, 5, from \$6 to 11 am. This introductory program is designing include groups and the same productory program is designing include groups, would duck, and palden sagle. Expect carey things, and bring bisocolans, small notes to book, and find palde. Retronome and More the trip lacked in the particular same produced by the same produced b

The Moon's Cheshire-cat smile re-turns to the evening sky Tuesday evening, November 9. You'll spot its very thin crescent shape low in the southwest about one-half hour after

"The Plant That Ate Live Oak — Identifying Invasive Plants" is the topic for a presentation planned by Mike Kelly and Judy Mitchell for the Fall-brook Garden Club next Thursday, November 11, at Live Oak Park (2746 Reche Root). The talk will be followed by a

A Year-End Series of dance lessons/reminars is being offered by the Smooth Dancers at 7 p.m. on Thundays — November 4, 11, and 18 — at the Vista Women's Club (1375 Oak Drive). Each session

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Thomason 10.00 pt Administration ickets are \$5. For details, call 60-726-1340 x1574. (VISTA)

"Peat as Prologue" is 0.4 theme for the concerts planned oy the Mira-Coata College Dunce Arts Ensemble November 5-7. The program features modern, jazz, ballet, ballroom, tap, and Latin dance performances. Showa begin at 7:30 p.m. on Friday and Saturday and at 2 p.m. on Sun-day, Tickes are 5'y general. Find the campus and theater at One Bernard Lines, 1072-80002.

tions, (OCAMSEDE)

A Romantian Workshop is scheduled at the Folk Dance Center on Saturday, November 6, by Theodor Vasilencu. The workshop runs from 5 or 7 pm., with international dancing at 83-30 pm. Pay 15 for the workshop, or 36-50 for the package. For information, call 619-281-3656, Find the fun at 4569 30th Street, suite A. (OCMMA, HOLDING).

Night of the Raja, Master Yoga Academy is hosting an event includ-

ing a vegetarian feast provided by Kannlech Ceterin, and classical Indian dancing by th Uma Sareah Dance Company on Saturday, November, as the Lolla hidge Calo II 106 Coast Boulevard, Social hour starts at 550 pm, with diamer served at 7 pm. Sari and turbun wrapping will be available prot to the verse. The suggested donation is 500 per pecino. To make reserva-tions, call 859-454-6978. (IA JOLIA)

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tions, call 859-454-6978, (A POLIA)
Attention, Bellroom Duncerd Enjoy
the big-hand sounds of the Swingtime
Orchests at the Veterans Memorial
Center on the first and third Saturday
of each mouth, including Novembre 6, from 11 to 3 pm. First the center at 2115 Park Boulevard, Admission is \$5. Call 619-239-2300 for
information, (BALBCA PARK)

Major is being presented by Neisha's Dance Academy at 7 p.m. on Wednesday and Friday, Normber 10 and 12, at the Ruth French Chapman Performing Arts Center (on the cam-pus of Eastalabe High School, 1120 Eastalabe Parkway). Tickets are \$7 general. For reservations, call 619-585-1133, (CHARA WSTA)

FILM

Attention, Bellevon Discover Bright He Action Takes Place Over Bellevon of the Swingins Crochestra at the Veterous Memorial Centera on the first and duffer Samurdy of each mouth, including November 6, 60m in 10 p. 1 med the center of the first production of the control of the

Feeling Sick or Twisted? The Sick & Twisted Festival of Animation resur-faces at the Museum of Contempo-rary Art, La Jolla (700 Prospect Street), with screenings through November 21. This week, see the 20

The Emotional Story of what hap-pens when untreated and unskilled ex-cons are released back into society ex-cons are released back into society is told in Re 1 to Return. Lealie Neale's film — documenting an original program in New Orleans helping ex-cons to re-enter society as productive citizens — screens for the Sunday Matunee Serses at the San cussion following the sc Find the library at 1 619-236-5800. Free, (00 result be at least 17 years old, IA AGAIN
Sch-FH Masterploces that made a
mark in the history of fastast film
at are the subject for an ongoing setica at the San Diego Museum of Art.
IA March 18 Again of the San Diego Museum of Art.
IA March 18 Again of the San Diego Museum of Art.
IA March 18 Again of the San Diego March 18 Again
Robert Duvall and Maggie McCritic.
Charlene Engel introduces each
film and moderate discussion follow he screening.

y at 820 E Street

Rouben Id. Fleet Science Craster, the story of a class of elephants is told through the eyes of a 60-year-old male named Old Bull in Africa's Ele-phant Roughen. Versers learn shour house Kingdow. Versers learn shour phant society and shows show the class copes with stapedy. The film will show through Monday, Tebersary 28. Swins with the sharks in the film falmed jet Swink, exploring the won-off the case of Canada. See the copes of the order of the count of Canada. See the office case of Canada.

ing its life cycle. Some of the inhabi-tants of the waters have never before been recorded on film. See the sharks through Thursday, November 18. For ticket prices 2nd showtimes, call 619-238-1233. (BALBOA PARK)

LECTURES

What Kind of Equipment is Needed to climb Aconcagus, the highest peak in the Americas? Find out when John Bragg and Brian Rennie describe their training and gear they needed to climb the 22,834-fuot peak when they

day, November 8. The treening starts if 9 m. in the third-floor auditorium at 820 E Street. Call 619-236-3800 for information. Free.

200. AMADO AMADO
Heal Thyself, bead to Natural Direction on Friday, November S,
when Kath Keville examines "Clincal Uses of Herba and Anomatherapy" at 85° p.m. Keville in the director of the American. Herb
Association and has worked with
neolicinal barbs for 50 years. The fee
is 325. Natural Direction. 63°
Camino Bi Dorado; call 760° 444700 to register. (RICHINIS).
"Peris Gill and the Structure of Se-

"Irving GIII and the Structure of ke-form" is the subject when UCLA his-tory and architecture professor Thomas Hines speaks at 10 a.m. on Friday, Neuroline 5 at the Son Disco. November 5, at the San Diego Museum of Art. Admission is \$10. For details, dial 619-696-1935. (BALBOA PARK)

did 619-696-1935, (Bullon Pawo Get to Work, career development consultant and author Richard Knowdell will speak on "The Future of Work: Tends and Changes in Our Work Life" on Friday, November 3, et a pm., in the Community Room at La Jolia Trivit. The 510 fee includes materials and refreshment. To reg-sister, call 328-32-0686 or 760-480-

"Keiko's Journey: From Willy to the Wild" is the subject when Mark Berman presents a slide-illustrated lecture on the efforts of two organi-

zations to rehabilitate and return the whale from Free Willy to the waters of Iceland. Hear the talk at 8 p.m. on Saturday, November 6, at the Del Mar Hilton (15575 Jimmy Durante Boulevard). The 55 fee includes refreshments. 760-943-0330, (DE, MAR)

Tennmena. 70-94-030, (QL Mov Louise Fousast plans a talk on the history of the Luiseño Indians at 10 a.m. on Sturday, November 6, at the Mission Branch of the Oceanside Public Library (3861 Mission Avenue). Fousast will bring Native American artifacts and memorabilia. Free. Call 760-435-3630 for information. (OCEANSIDE)

Hot! The process of creating with hot molten gluss will be demonstrated by artists Noel Laue, Val Sanders, Thor on November 6 and 7 in the Muon November 6 and 7 in the Mu-seum Sculpture Court at the Califor-nia Center for the Arts, Escondido. Demo hours are 10 a.m. and 2 p.m. on Saturday and at noon on Sunday. Admittance to these hot glass demonstrations is included in mu-seum sdraission. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Call 800-988-4253 for information. (ESCONDIDO) 9700 to register. (MISSION VALLEY)

for information. (ISCOMODO)

Tolk Rack Art The San Diego Museum of Man's 24th annual Rock Art
Symposium is alsted for Saturday,
November 6, from 8 a.m. to 5 p.m.,
Efficision Auditorium (4645 Link
Boulevard). Expect presentations on
the latest research on petroglyphs
and pictographs by anote archaeologists, vocationalists, and educator,
flow general fee is 530. To register.
The general fee is 530. To register.

How Remantic, local romance author Janet Wellington divulges tips to "Write Romance Novels That Sell" during a seminar for the Learning Annex at 9 a.m. on Saturday, November 6. The fee is \$39; call 619-544-

The Successful Use of a Limited Palately creative color mixing is the subject when Stuart Burton is the democritator for the El Cajon Art Association at 10 a.m. on Monday, November 8, at the Works of Art Gellery (1246 Main Street, suite 113). For information, cill 619–588–8575. Free. (IL OADO)

Explore the Camellia Forest of the Descanso Gardens and learn about the gardens' historical and ongoing rela-tionship with China when Richard Schulhof speaks for the San Diego Hor-

ber 8, at 6:30 p.m. Schulhof is the exe

Plant experts will be on hand to Plant experts will be on hand to answer questions during the plant fo-rum following the talk. The meeting takes place in the Surfiside Race Place at Del Mar on the Del Mar Fairgrounds. 760-630-7307. Free. (DEL MAR)

Stop Singing (Solely) in the Showe 888-NOTES-10. (MI

Tales from the Titanic - or the making thereof — will be told when jack Cardoza speaks at 7:30 p.m. on



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("Last entry one hour prior to closing)

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Ster Wors: The Mugic of Myth was developed by the Smithennion's National Air and Space Museum. The exhibition was arganized for travel by the Smithenio Institution Traveling Exhibition Service (STES).

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Traveling Exhibition Service

Senior (65+) Young Adults (18-24) Military (Active Duty) Children (6-17) Children (5 and under) Monday Scherley frange franch franch Sanday \$10 \$12 \$8 \$10 \$8 \$10 \$8 \$10 \$4 \$5 Free Free

Swing Dance Parties 2nd Saturday of the month Salsa Dance Parties 4th Saturday of the month





November 21. This week, see the 20 short animated films at 9:30 p.m. on Friday, November 5, and at 7:30 and 9:30 p.m. on Saturday, November 6. Tickets: \$7.50 at the box office Tickets are also available through Ticketmaster (619-220-TIXS). For informater (619-220-TIXS). For information of the property of the property

mation, call 858-454-0267. Viewers must be at least 17 years old. (LA JOLLA)

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a field guide to the 1999 MUM FESTIVAL

San Diego Wild Animal Park

The Mum Festival returns to the San Diego Wild Aminan Park October 30 through November 21. With humbers 21. With humbers 30 through November 21. With humbers of thousands of chrysanthenmum, mum. topiary and exceeding mums, it may well be the most specificating diply presentations to principle and of the second of the secon



Sponsored by

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Tugsday, November 3, at the Wilde-smith Studio (629 | Street, suite 101). Cardoza worked on the filming of Ti-tanic at Fox's Rosarito Mexico Studio, "which ultimately led to his be-ing arrested and spending ten days in a Mexican jail ... He still faces five years in a Mexican prison." Cardoza will share tales from Titanic producwas state tales from Finance produc-tion, the Mexican legal system and juils, and more. Props from the movie will be on display. Free, but call 760-942-4222 to make the re-quested reservations. (DOANTOWN)

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"The Art of the String Quartet" has been the focus for lectures by Stanley Walens at the Athenaeum Music and Arts Library. The series concludes with a look at the American string quartet at 7:20 p m. on Tuesday, November 9. Find the Athenaeum at 1005. Wall Streast and the callion. 1008 Wall Street and by calling 858-454-5872. \$12. (LA JOLLA)

"Earlaloning Science" is the subject when Felice Frankel speaks for the Meet the Masters lecture series at the San Diego Museum of Art on Tues-day, November 9. Frankel is a Guggenheim fellow, artist-in-resi-dence, and research scientist at MIT. Lectures begin at 11 a.m. (\$17.50 for non-members) and at 5:30 p.m. (\$20 for non-members). For reservations, call 619-696-1966. (BALBOA PARK)

call 619-096-1966, (BALBOR PAWO)
Get the Salany on Camputer Cenaming when the North San Diego
County Genelogical Society meres
at 115 p.m. on Tureday,
November 9, at the new Carthod
City Library (1775 Dove Lane).
Learn all about photography utilizing
digital and computer graphics, upodate information about scanners,
and more from John Barnett. For information, call 858-881-8511, Free,
(JAPLSSAG).

"After the Miracle: The Struggle for Social and Political Transformation in South Africa" is the weighty topic when J. Mike Williams — who recently returned from ten months in South Africa and currently teaches

political science at USD — speaks for the World Affairs Council of San Diego at 7:30 p.m. on Tuesday, November 9. Hear the talk at Bernardo Heights Middle School (13990 Paseo Lucido). For information, call 619-673-1211 or 760-743-8519. Free. (RANCHO BERNARDO)

"Leadership and the Ethics of in-ternational Peace" are the subject when UISU international relations professor Michael Turner speaks at 7 p.m. on Wednesday, November 10,

836-635-456. (ICRIPPS NAUCI)

"Out There" is a Collection of pho-tograph of Sab Cryb by photogor-nalit Don Burlettis, opening on Friedry, November S. at the Oceanide
Public Library (30) North Costat Highway). On Wed resday, Novem-ber 10. Bartletti will share his tech-niques and anecdotes in salide-illus-trated lecture starting at 7 pm. The exhibit continues through Friday. December 10. Free. 760-966-4104. ICELANDOR! 8519. Free, IMMOD BENNAND)
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An Early Look at the Universe
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continues on Wednesder, November
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and YZK Survival" on Wednesday.
November 10, at the Stantee City Half
(10601 North Magnolia Avenue).
Expect to learn simple labbs willing
resources in one's immediate environment and basic survival priorironment and basic survival priori-

in Green Hall at United States Inter-national University (10455 Pomer-ado Road). Turner formerly served with the U.S. Department of Defense and the CIA. Free. To RSVF, call

Heughty Socialite Tracy Lord long-for a down-to-earth romanci in The Philadophia Serv. The three-act comedy by Philip Barry is the next production for the Torry Plans The November 21 in the Torry Plans Christian Charris's Hashinger Hall (8320 Ia Jolla Sernic Drive). Performance begins at 8 p.m. November 4,5, and 11 and at 3 p.m. on November 7, Takeka ser 510 general. For inservations, call 858-615 8578 I. a. 6.204.

Don't Call Him Crumpet, but do head to UCSD's Price Center Ball-room tonight, Thursday, Novem-ber 4, when playwright, author, and prickly comic David Sedaris per-forms at 8 p.m. If you'ce lucky, he'll

Tickets are \$14 general. Call 858-534-8497 for information and advance tickets; tickets are also avail-able through Ticketmaster (619-220-TIXS), (LA JOLLA) IN PERSON

Laugh Out Loud, the Comedy Codependents an improv consedy troupe, perform at the Creativity Centre (4716 32nd Street) at 8 p.m. on Friday, November 5. The sug-gested donation is \$5. Dial 619-280-5177 for details. (NORMAL HEIGHTS)

Attorney and Novellat Margo Dock-endorf will sign and discuss The Mahdi: A Millennium Thriller at





Gable, Brando, and Marilyn did. 1-800-519-2624

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Genesce Avenue). Call 858-457-7561 for details. Free. (LA JOLLA)

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Samonas Soage and Dances of Spirit
will be showcased when the Tri City
Youth perform for the First Friday
Artfest beginning at 2 p.m. on Friday, November 5, at the 101 Artisat's
Colomy (897 South Coast Highway
101, in the Lumberyard Shopping
Center). Free. For information, call
760-632-9074. (ENCENTAS)

760-632-9074. (BICHMIS)
Science Fiction Authors Michaela
Rossner (The Stars Compel) and Pat
Murphy (There and Back Again) well
sign and discuss their books at 7 p.m.
on Friday, November 5, at Mysterious Galaxy Books. Free. Find the
shop at 3904 Convoy Street;
619-268-4747. (GLABRY MESA)

Chicanos in Vietnam are the focus of author Charley Trujillo's book fea-turing testimumy by veterans of the war. Trujillo will sign and discuss Soldados: Chicanos in Vietnam at 7 p.m. on Friday, November 5, at Casa del Libro (1735 University Av-619-299-9331. (HILLCREST)

619-289-931. (MILCREST)
Meet the Chapman Sidel Agent 22
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member include 'to om Giregaptee'
fon the Chapman Sidel, dust gaistrie [listerny Batton, and perusionital Ryan Moras. General adminision is
37. For reservations, call 760-7956815, (CARDET)

The Four Winds Native American Flute Ensemble plans a concert on Saturday, November 6, at the Mis-sion Trails Regional Park (One Junipero Serra Trail). Dress warmly for this concert in the outdoor amphitheater beginning at 5 p.m. Free. 619-668-3275. (MISSION GORGE)

read from her new novel Memoirs of a Female Messiah at 7 p.m. on Satur-day, November 6, at Ducky Waddle's Emporium (414 North Coast High-way 101). Berryhill will also perform a few songs. Free. 760-632-0488.

ESCANTAS)
Soviet Film Critic Tatiana Elmanovich one day found herself on a
political hit is and encaped to America: the chronicles the journey in
Dante'. The Beginning She'll sign and
discuss her book at 2 p.m. on Saturday, November 6, at Barness and Noble Bookstore (Del Mar Highlands
Town Center, 1283) El Camino
Real). Call 613-481-4038 for information. Free. (DEL MAR)

mation. Free. (DIL MAP)
Authon David Fabor witnessed the
murder of his parents, five sisters,
and one brother and survived eight
Nazi concentration camps. He'll sign
and discuss his book. Recause
for Remark A Flokecaust Surviver's Morenber 6, at Upstan Crow (Suspent Vistiage, 835 West Harbor Drive;
619-232-4855). Free: (Downtown)

Music of the Andes, instruments, rhythms, and harmonies of tradi-tional South American music may be heard when the ensemble Sariri per-forms for the Fall Concert Series at forms for the Fall Concert Series at the First Unitarian Universalist Church on Saturday, November 6. The native sounds are biended with Renaissance-evolved, musical ar-road in a fastion of sounds. The music begins at 7.30 p.m. at 4190 Front Street. Admission is a suggested \$8 donation. 619-298-4580, (MILCREST)

"A Grand Night for Singing" fea-tures five Broadway performs in a musical revue presenting more than 30 Rodgers and Hammerstein stan-dards on November 6 and 7 at the

There's truth every rumor. The WB Presents R()SWEL Wednesday 115 Nights 9pm

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Tugsday, November 9, at the Wilde-smith Studio (629 J Street, suite 101). Cardoza worked on the filming of 71-tanic at Fox's Rosarito Mexico Stu-dio, "which ultimately led to his bedio, "which ultimately led to his be-ing arrested and spending ten days in a Mexican jail... He still faces five years in a Mexican pison." Cardoza will share tales from Titanic produc-tion, the Mexican legal system and jails, and more. Props from the movie will be on display. Free, but all 760-942-4222 to make the re-quested reservations. (DOMNTOWN)

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aggenheim fellow, artist-in-resi-nce, and research scientist at MIT. Lectures begin at 11 a.m. (\$17.50 for non-members) and at 5:30 p.m. (\$20 for non-members). For reservations, call 619-696-1966. (BA', BOA PARK)

call 51-96: 1966. (B.C.00. PASO)
Get the Shlany on Computer Granding when the North San Diego
County Gentalogical Society meets
at 115 pm. on Tuesday.
November 9, at the new Caribbad
City; Lharsy (1775 Dore Lane).
Learn all about photographs utilized
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"After the Miracle: The Struggle for Social and Political Transformation Social and Political Transformation in South Africa" is the weighty topic when J. Mike Williams — who re-cently returned from ten months in South Africa and currently teaches political science at USD — speaks for the World Affairs Council of San Diego at 7:30 p.m. on Tuesday, November 9. Hear the talk at Bernardo Heights Middle School (13990 Paseo Lucido). For information, call 619-673-1211 or 760-743-8519. Free. (RANCHO BERNARDO)

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Whe is Chandred VCSD research
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An Early Look at the Universe
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IN PERSON

Haughty Socialite Tracy Lord longs for a down-to-earth romance in The Philadelphia Story. The three-act comedy by Philip Barry is the next production for the Torrey Pines The-atre. continuing through November 21 in the Torrey Pines Chestion Church's Habines Hall November 21 in the Torrey Pines Christian Church's Hashinger Hall (8320 La Jolla Scenic Drive). Performances begin at 8 p.m. Novembes 4, 5, and 11 and at 3 p.m. on November 7. Tickets are \$10 gen-

eral. For reservations, call 858-615-8628. (IA JOLIA)

Don't Call Him Crumpet, but do head to UCSD's a rice Center Ball-room tonight, Thursday, Novem-ber 4, when playwright, author, and prickly comic David Sedaris per-forms at 8 p.m. If you're lucky, he'll recount his experiences of being bit-ten by the drama bug.

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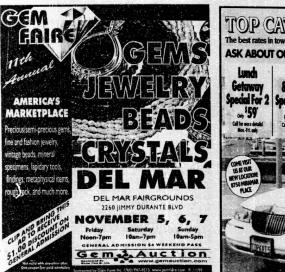
A Love Stary for the New Millemanus 11's one description of The
Man Who Gouldn's See Himself: A
Love Story, by San Dege resident, suchoe, and illustrator Richard Torregross. The author will sign in books
at 7:39 p.m. tonight, Thursday,
November 4, at Borders Books and
Music (11160 Rancho Carmed Drove
e)10(1). For information, call 6'v4-811814. Free, (CARMEL MOUNTAIN)

Lugh Out Loud, the Comed/ Codependents, an improv comedy troupe, perform at the Creativity Centre (4716 52nd Street) at 8 pm on Friday, November 5. The sug-gested dosistion is 55. Disi 619-280-5177 for details. (HORMA













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parent specificage () to talk man Co. Genesee Avenue). Call 858-457-7561 for details. Free. (LA JOLLA)

sor octans. Free. (i.e. OLUS: Samona Songs and Decors of Spirit will be showcased when the Tri City Youth perform for the First Friday Artfest beginning at 2 p.m. on Fri-day, November 5, at the 101 Artisis-Colony (887 South Coast Highisey 101, in the Lumberyard Shopping Center). Free For information, call 760-632-9074. (ENCHITAS)

766-632-9074, (ENCORIAS)
Science Fiction Authors Michaela
Rossmet (The Stars Compel) and Pat
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619-268-4747, (KLARNY MESA)

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649-299-333. (MILCREST)
Metal the Chapman Steld Agent 22
bring its blend of forde, rock, pop, and just to room 264 of Mirc.Cast.
Callege's San Ellips campus (333)
Mandestert Aversus' on Satterday,
November 6, at 7:10 p.m. Groupmembers includer. Tom Grinegraber.
(on the Capman Stelds, datal grant for the control of the

The Four Winds Native American Flute Ensemble plans a concert on Saturday, November 6, at the Mission Trails Regional Park (One Junipero Serra Trail). Dress warmly for this concert in the outdoor amphitheater beginning at 5 p.m. Free. 619-668-3275. (MISSION GORGE)

let Cindy Lee Berryhill will sign and read from hen new novel Memoirs of a Female Mensiah at 7 p.m. on Satur-day, November 6, at Ducky Waddle's Emporium (414 North Coast High-way 1013, Berryhill will also perform a few songs. Free. 760-632-0488. (ENCINTAG)

Soviet Film Critic Tatiana El-manovich one day found herself on a political hit list and evaped to Amer-ics; she chronicles the journey in discuss her book at 2 p.m. on Satur day, November 6, at Barnes and No ble Bookstore (Del Mar Highland Town Center, 12835 El Camino Real). Cali 619-481-4038 for information. Free. (DEL MAR)

mation. Free, (DEL MAP)
Author David Paher witnessed the
murder of his parents, five sisters,
and one brother and unrived likely.
Nazi concentration camps, He'll sign
and discuss his book, Recursion's Morenber 6, at Upstart Crow (Seaport Vallage, 815 West Harbor Driver
619-232-4855). Free, (DOWNTOM6)

Music of the Andes, instruments, rhythms, and harmonies of tradi-tional South American music may be heard when the ensemble Sariri performs for the Fall Concert Series a forms for the Fall Concert Series at the First Unitarian Universalist Church on Saturday, November 6. The native sounds are bineded with Renaissance-evolved musical ar-rangements and harmonies through it result in a fusion of sounds. The music begins at 7.30 p.m. at 4.190 Front Street. Admission is a suggested 58 do-nation. 619-298-4580. offsLCREST)

"A Grand Night for Staging" fea-tures five Broadway performers in a musical revue presenting more than 30 Rodgers and Hammerstein stan-dards on November

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MULTI MEDIA ARTS



Calendar

Poway Center for Performing Arts (15498 Espola Road, at Titan Way). Shows begin at 8 p.m. on Saturday and at 2 p.m. on Sunday. Tickets range from \$25 to \$30, For reserva-tions, call 619-748-0505. (POWAY) Free. 6/8-295-2201. (MSSON VALLE)

Open Poetry Readings are held on
the second and fourth Monday of each
month, including November 8, at
Twiggs Tea and Coffee Sign-upin
at 7.30 p.m., with the readings commencing at 8 p.m. Free. Find Twiggs at
4590 Park Boulevard (at Madison);
619-296-0616. (NORTH PARK)

tions, call 619-148-USUS, DOWN'S
Race and Its Discontents inform
journalist and songwriter Gregory
Stephens's On Racial Frontiers: The
New Culture of Frederick Douglass,
Ralph Ellison, and Bob Marley. The
UC Berkeley lecturer will discuss his
book at 8 p.m. on Sturday, November 6, at D.G. Wills Books (746) Gircard, Asymp.) Fee, 619-455, GirGrand, Asymp.) Fee, 619-455, GirGrand, Asymp.)

Author Seth Swirsky signs and discusses Every Pitcher Tells a Story at 1 p.m. on Saturday, November 6, at Barnes and Drive). Call 619-220-0175 for informa tion. Free. (MISSION VALLEY)

tion. Free. MSSGN WALEN'
Editor and Mystery Author Robert
Weibezahl will sign and discuss A
Taste for Munder at 2:30 p.m. on Saturday, November 6, at Mysterious
Galaxy Books (3904 Convoy Street).
Call 619-268-4747 for information.
The event is free. MSJARNY MESA)

The event is free. URADOV MASSA Truditional Music and Pause of the Ashautt, Ewe, Ga, and Dagomba people of Chana may be bard when the 20-member SDU Mirican En-semble performs at 7 p.m. on Sun-day, November 7, in Smith Recital Hall at San Diego State University. The SDU Gogod Choir will sing traditional songs of Chana during the revening. Tickets are 500 general. For reservations, dial 619-594-7452. (5059)

Mystery Times Two, Mystery au-thors Carolina Garcia-Agullera (A. Miracle in Paradise) and Elizabeth Cosin (2en and the City of Angels) will visit Mysterious Galaxy Books 2-30 p.m. on Sunday, November 7, to sign and discuss their work. Find the shop at 3904 Conwoy Street. Free. 619-268-4747, IEEARNY MESA)

63-93-84-CZ, (RIBNO 1628)

The Willenston Contert planned, by the Grommon College Concert planned, by the Grommon College Concert at 2 p.m., at the East County Ferning Ant Contert. The hand will perform Robert Walsburn's "Ownering And Contert. The hand will perform Robert Walsburn's "Owner for a New Millentnian", Jerry Lino." "Summon the Heroes." Do how Williams, Garry Sammon the Heroes. "Do how Williams, Garry Sammon the Heroes." All Do how Williams (Sarriagas, a well as an article of the Contert at 10 last the Uniform Content admission in 52. The Content and Individual Content admission in 52. The Content and Individual Content admission in 52. The Content admission in 52.

RE CAOM)

Express Yourself when the World
Evolution Lof't hosts open-mike
events—with a "fully equipped
stage for performances of all
kinds"—every Sunday, including
November 7, at 7 p.m. Free. The
Lof't is located at 624 Broadway.
619-531-8862, (DOWNTOWN)

Music of Latin America shines dur-ing programs starting at 6 and 7:30 p.m. on Monday, Nevember 8, in Smith Recital Hall at San Diego State University. Admission is \$10. Call 619-594-6020 for information.

While Studying in Italy on a Ful-bright scholarship, Flavia Alays be-gan a 20-year love affair with a Ro-man Catholic priest. Alays will sign and discuss her memoir *Under the* Rose: A Confession at 7:30 p.m. or. Monday, November 8, at Bookstar Costs, Verde (1956).

Candle Who Was Merris the Cat's Vert It was Dr. Laura Pasten, who "has learned to communicate with animals great and small." She'll discuss and sign het book The Tarnatule Whisperre at 7 p.m. on Monday, November 8, at Borders Books and Music (1072 Camino de Rio North). Free. 619-295-2201. (MISSON VALLE?) Making

Seattle Cartonist and Illustrator
Ellen Forney's weekly comic strip is
"I Was Seven in '75." The complete
comic collection is gathered in Mon-key Food. Forney plans a "presenta-tion of ther work and unique sense of humor" when she visits Borders
Books and Music at 7 pm. on Tues-der Nomenham 6 Eind the collection of the Nomenham 6 Eind the collection.

day, November 9. Find the store at 1072 Camino dei Rio North and by calling 619-295-2201. (MISSION VALLEY)

calling 619-395-2201. MSSON/NALEN"Call the Spirits, name the struggies, and rejoice in the hope"—it's what Miguel Turner-Ortega pains when he reads at 8 p.m. on Tuesday, November 9, for Poetic Brew at Claire de Lune Cofferhouse (2906 University Avenue). Open-mike readings precede and follow Turner-Ortega's

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11/7 - Book Signing: Many Ways to Happy Living with Michael Lob

11/7 & 14 - Medicine Card: Workshop & Readings with **Bear**

11/13 – Astrological Talismans & Amulets with Steven Clair

11/13 & 14 - Shamanic Journeys

Cell for reservations & Information





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Taka "Tip to the beart of Mexico
when Susana Trilling gives a cooking demonstration and offers samples, along with signing Seasons of My.
Heart A Guinary Journey Trival
Ostacia. Mexico. at 7:30 p.m. on
Tussiday, November 9, at Barnes and
Noblein the Grossmont Center mill
(5500 Grossmont Center Drive).
Free. 619-667-2870. (LA MESS).

Free. 619-667-2870. (IA MESA)

"An Evening of Student Prose, Poetry, and Drama" is promised at
Griffin Gate on the Grossmon Colege ca.npus at 7-50 p.m. on Tuesday, November 9. Free. Grossmont
College is located at 8800 Grossmont
College Prive; call 619-648-7486 for
information. Public parking is in lot
seven. (IL CAUON)

A Variety of Blues Music — includ-ing vintage, gospel, traditional, and Delta — will be performed by Cross-roads and J.D. and the Bluesbusters for the Fall/Winter Cultural Series hosted by the Chula Vista Civic Center Library at 7:30 p.m. on Wednes-day, November 10. Find the library at 365 F Street; 619-591-5069. Pree

Jazz in the Park! The series contin Jazzi in the Parkit The series continues on Wedreckay, November 10, with an "East European lazz Estravaganza" at 5.89 pm.; at the 580 Diges Museum of Art. Expect a ission of Oppoy, Riemer, polisi, Turkish, and cawdamusic, Participating artiss indused leff Parkies (tousarols), 119 Svoboda (apsitar). Robert Zeitkärnan (derivach), Los Essech Hiscordion, Beatrix Basille (double bass), and Tersa Minto (vicini), Turkista are 36 for soon members. For exercision, dail of 15-694-1566, (BULDA 1989)

The Percussion Losemble at San Diego State University performs at noon on Wednesday, November 10 in Smith Recital Hall, 619-594-6060 Free (SDSU)

Improvised Comedy in a competi-tive format highlights performances by TheatreSports International, con-vening at 8 p.m. on Wednesday, November 10, at 6th@Pen Studio 3704 Stath Avenue). Tickets 51. For information, call 619-465-SHOW; for reservations, dial 619-688-9210. 08LLOREST)

Jazz Ensemble #1 at San Diego State University will perform — with guest artist Gary Foster (woodwinds) — at 7 p.m. uext Thursday, November 14, in Smith Recital Hall. Tickets are \$10 in Smith Recital Hall. Tickets are \$10 general. Call 619-594-6031 or 619-594-6020 for information.

Clutter Is Stuck Energy with far-reaching effects, according to Karen Kingston, who signs and discusses her new book, Clear Your Clutter hei new book, Clear Your Clutter with Feng Shui, at 7 p.m. next Thurs-day, November 11, at Earth Song Bookstore. Find the store at 1440 Camino Del Mar; 858-755-4254. Free. (DEL MAR)

Free, DOL MAN)

San Diego School Tencher Susan
Vrecland has written a book about
the history and ownership of a Vermeer painting in Grid in Hyacinit
Bloe. Vreeland will read from and
discuss her book at 7 p.m. next
Thursday, November 11, at Emperial
Edition of the School of the School
Edition of the School

TV

"Let Me Heve Such Men About Me that are fat, sleek-headed men and



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November 4, at 5 p.m. on TCM, Cox Cable Channel 74.

Cable Channel 76.
What Makes a Monstert What
Makes Bisnory! What Lands Sigafficamen! By some accounts,
Hilder's regime didn's kill half as
many souls as Salini's, yet when the
time comes to personify evil, everyone rames Hiller. Salin seems disnised as more of a thug, something
closer to a perty years. Why! Salin
Action of the Channel and the Come of the Channel and
ARE, Cox Cable Channel 1.

ARE, Cox Cable Channel 41. Pretty Soon Now, we'll be seeing the arrival of The Messenger in theaters, and small wooder: Joun of Are, is a cardious historical figure, to say the least. She heard voices that tool ber Cook had a favorite in a political war. She led armies to victory, Church and state! Joun of Are: Virgen Warrior aims Saturday, November 6, at 9 pm. on A&E. Cox Cable Channel 41.

it's Sweeps Month, so you"; proba-

stuff airing on Cox's local channel. The Carousel Variety Show did a hoot of a piece on quirky tourist attrac-tions around this great nation, and it's time for another season of short tions around this great nation, and it's time for another season of short films on *The Short List*, premiering Sunday, November 7, at 9 p.m. on Cox Cable Channel 4.

Cox Cable Channel 4.

Clever Candiun Chris Carter seems to be trying to go his sei-fi predecessor Sar Trek one better, running a TV series and a film series at the atmet time, instead of consecutivity. Now the 1 playing coy — this might the last season. Can pue asy oversuperstatured? How about played out! The X-Tries premiters Sunday, November 7, at 9 pm. on Sunday, November 7, at 9 p.m. on Fox, Cox Cable Channel 6.

Fox, Cast Lable Channel 6.

Six Degrees of Kerlin Bacon, whereby anybody in Hollymond could be linked through Mr. Bacon's source, was a clever contrivous, but the real challerges is coming up with a similar game involving Whoopi Coldberg that accounts for the easy links of the Academy Awards and Hollywood Square, Goldberg that second for the Argent Parkson, as in The Magical Legend of the Legredwam, sining Studiey, November 7, at 9 pm. on NNSD, Cox Cable Channel 7.

FANTASTIC ADVENTURES

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Sey haling often a watery of heralizableg contic subtless cloth. The behavior begins are not be on the leds subjected to exceed any several posturble closes? For sell the research paying the production of the research paying the sell posturble closes? For sell the research paying the sell posturble conticution paying the research paying the res

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Our Favorite Steve McQueen Crape-from-prison movis in: 17th Great Escape, it's Payillon. The scale is smaller, the 's cominal services is smaller, the 's cominal services or his country. The interior workings — the mad, observed with the befree even when life is tolerable—are more intriguing. Airs Sunday, November 7, at 11 p.m. on TCM, Cox Cable Channel 74.

Cox Cable Channel 74.
Why Hacrison Food Tried to cover a
Boger cell is beyond us, and whey
they let vestable Greg Kineser take
over for the ravely macucilue Buil
Holden is downight beneath us, laila Ormood has the same sprightly
character as Hepburn did, but not
the star power. The original Sadrima
airs Monday, November 8, at
5:30 p.m. on AMC, Cox Cable Channd 33.

nel 33.

Normally, we wouldn't say anything, but we kind of liked Robecca on Chers, so we're moved. Somebody please put Vermoin's Closed out of its misery. Poor Kirstie Alley looks like a corpse stude underwater for a couple of days, then left to bleach in the tun. And the writings. attinks that Monday, November 8, at 8:30 p.m. a MSSI. Core, she channel. on KNSD, Cox Cable Channel 7

Hemingwey Has Come Under Mach Fire of Late, and some of it may indeed be deserved, but this re-mains: his spare, straightforward prose makes an excellent introduc-tion to literature for the guy who thinks maybe there's something more out there than chicks, beer, and football, who gimpses something more unbarratio. Ernest Hemingwey.

SPORTS

Ges and Grevity Rulei Head to the San Diego Sports Arens for the Vars Triple Crown of Freestyle Motorcus on Friday and Sastuday, November 5 and 6, at 8 pm. each night. Tickets are 311.50, 215.0, and 313.50. For information, call 619-224-4171; tick-ets are available by calling 888-ETM-TIXS. (50000T8 AMDW)

TIXS. (SPORTS AREAU)

A Scenic Trell within Mission Trails
Regional Park is followed for the second annual AMSA six-mile cross
country run on Saturday,
November 6. Events begin at 8 am,
(check- in at 650 am.), For information, call 619-660-5686. Find the park

TICKETS.

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Ricky

Martin

NOV. 14

SAIL

JADA

omsson comes; Deverything's Juke, it's time for Jake's Del Mar's 17th annual beach fun runiwalk, on Saturday, November 6. Racing begins at noon for the Sheach walk or run. The racing begins and finishes at Jake's Del Mar, 1660 Costt Bouleward, Call 858-755-9754 for details. (DR. MAR)

for details ORL Molt Where the Block to Questheread Chances are you don't know the an-ware to this question, unless you're from creatia sress of North County. Remerly your ignorance by joining the Knacketbleen for a bicycle jaunt through Questheren. Zliffs Forest. The Strong of the Chance of the Chance on Saranday, November 6. The 30-mile of fee intermediate cyclisis starts at 9 a.m. at the Har-vest Rauch Martel (12 South Bauchcern Filed prompt for lunch at Hermander. Widesways. 838–942-4092. (MCMPMAS).

Jaint Walk, the event, hosted by the San Diego Arthritis Foundation, starts at 9:30 a.m. on Scturday, November 6, at the Alpine Commu-nity Center (1834 Alpine Boulevard).

BETTE MEDLER ...

LL IDIG ...

GOO GOO DOLLS

LILY TOMUN 155

OSED IN

Pall Follow and Apples, the ninth annual Julian 10k run and 5k run/walk is slated for Saturday, November 6, starting at Julian High School (1636 Highway 78). Race-day registration starts at 6:30 a.m., with

(MESSION BAY)

Bith to Teorite with San Diego Bisycle Touring Society ruders on Sunday, November 7. The 65-mile ride
starts at 8:45 a.m. at McDonald's
(551 Telegraph Canyon Road). Briog
money for food. For information,
call 619-583-8547. (CHULA Wista:

Football of Hume, the San Diego Chargers host the Denver Broncos at 1:15 p.m. on Sunday, November 7, at Qualconum Stadium. For information.

ZZ TOP!

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A Flat, Challenging Course is promised when the Youth Baskerball Association's 4-mile wallerun takes place on Fiesta Island on Sunday, November 7. Registration begins at 7 a.m. For information, call 619-660-1680. (MISSION BAY)

Swim, Bike, and Run during the sixth annual San Diego Triathlon Challenge on Sunday, November 7, at La Jolia Cove. This half-ironman event features a 1.2-mile swim 56-mile bike ride, and 13-mile run call 619-793-9293. ((A IDLLA)

SPECIAL

Cosmic Catastrophes, mass extinc-tions of life have occurred through-out the Earth's history. Learn about the events that have caused these ex-tinctions in the past and the proba-bility of similar catastrophes during November's planetarium shows at Palomar College, slated for Novem-Palomar College, slated for Novem-ber 5, 12, and 19. The 55-minute shows begin at 7 p.m. Call 760-744-1150 x2833 for the

recommended reservations. Admission is \$3 for adults, \$2 for children 5-12 found at 1140 West Mission Road: the the west side of the science quad on the

campa. (Saiv 1840005).

And Now for Something Completely
Different, view artifacts of Rasid
Different, view artifacts of Rasid
Different, view artifacts of Rasid
North York Control
Nor

Aztec Circle Drive, on the SDSU campus. Events begin at 4 p.m., and a reception follows the program. Free. For information, call 619-594-5754. (SOSU)

5734 (1902)

Ge Homes, the tenth cannual Full Home Show — themed Yan Dego Spir— una Normethe 57 at the Del Mar Taigneomh. Eabhlus and Chaig, Bond Halger Competition, and 300-eacher boths are promised. The Discovery Cannual's Interior Motors-both Christopher Lowel will be a support of the Competition of Spiral Competition 18 pages of the Spiral Competition 18 pages of Address under 12 are the Seminor US and other pages 1 and 18 pages (Andress under 12 are the Seminor US and Other 1992).

"The Small Image -- A Little Bit of Sunshine," an exhibit of work by Catherine E. Barksdale, it on exhibit during November at the Mission Hills Library (925 West Washington). There's a reception planned at 5:30 p.m. on Saturday, November 6 619-692-4910. (MISSION HILLS)

619-622-4910, MRSSON HILLS)

GN Native, native plants, servis, and all manner of drought-tolerant and annual plants will be on offer during the Lake Holeges Native Plant Club plant sale on November 6 and 7. Find the club at the Vorsin Plaza Center. (11986 Bernarde Plaza Drive). Sale hours are 9 a.m. to 4 p.m. on Saturday and 9 a.m. to noon on Sunday 7:60-741-0829. (RANCHO BERMANDO)

Book Sale, the San Carlos branch li-brary plans its monthly book sale from 9:30 a.m. to 3:30 p.m. on Satrrom 9:30 a.m. to 3:30 p.m. on sat-urday, November 6. Paperbacks and hardbacks of all types are offered. The library is found at 7265 Jackson Drive; 619-527-3430. (SAN CARLOS)

Anything But Ordinary! Elegant Touch When only Sunday, November 21st Marriott La Jolla - Grand Ballroom 4240 La Jolla Village Drive, Across from UTC) 11 am - 4 pm If you are serious about your wedding plans then don't miss... The Dony Best Lan Diego has to Offer Register to win an all inclusive Honeymoon to Jamaica to be drawn at the end of the day! Compliments of Romantic Honeymoons & Sandals Resorts → Discount Coupons on Website + Exquisite Fashion Shows

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Calendar LOCAL EVENTS

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Ticket Office

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Hit the Streets for the Carlsbad Vilage Faire on Sunday, November 7, from 8 a.m. to 5 p.m., with hundreds of arts and crafts booths, antiques, a pancake breakfast, food for sale, and children's rides. Admission is free. 760-931-8400. (CARLSBAD)

760-931-8400, (CMI, SMO)

Honor Old Glory, the 15th annual

Massing of the Colors and Service of
Remembrance hosted by the Military

Order of the World Wars is slated for Suzday, November 7, from 10:30 a.m.

to noon, at the Spreacksl Organ Pavilion. Expect guest speakers, 85 to 100

color guarda, and "T 1ps." Free.

619-421-9166. (BALBO PMO)

619-421-9166. (BALBOA PAPO)
Banks on the Browns, discuss Cloud-splitte by Russell Banks when the Book Works reading group led by Nancy Worden meets at 7 p.m. on Tuesday, November 9. Find Book Works in Flower Hill Mall, 2670 Via de la Valle; 858-755-3735. Free. (IKL MAR)

Sprechen Zie...the sixth annual Non-English Language Book Fair is set for Wednesday, November 10, from 9 a.m. to 5 p.m., at the Malcolm X Li-brary (5148 Market Street, at Euclid). Librarians, teachers, and the public are offer. Admission is free. To reserve a spot, call 858-694-3600. (ENCANTO)

spot, call 858-694-3600, (ISCANTO)

A Bonnett That Traveled on the
Marghows, a Gold Rush saloon hall
drens, Carl War segrous, and swood
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Centry on exhibit at the San Diego Archaeologi-cal Center. "Rust" features a collection of rusty historical artifacts that "still have stories to tell," along with some items that are so far unidentified and russ on artifacts. See the show through 1999. Find the center in the ReinCar nation Project, at 334 11th Avenue 619-239-1868. Free. (DOWNTOWN) See "Woven Treasures of the World" — including carpets and tex-tiles from the Americas, Asia, Europe, and Africa in many different styles couraged, 619-233-7963, (GOLDEN HILL)

Rust Never Sleeps, according to Neil Young, but what exactly is rust? It's one of the questions answered in the new Roam-O-Rama

A high-clearance automobile (or mountain bike) is recommended for reaching the starting point; otherwise you may be obliged to walk an additional four to five miles

Sale in Sale i



participate the first to fosal seek, head south in the mini first. Centrice Beddineds in the mini first. Coefficie Beddineds and in the mini first. Coefficie Beddineds and the seek at the toward to the seek at the toward to the seek at the weak out 3, and the seek at the weak out 3, and the seek at the weak out 3, and the seek at the seek out 3, and inch or two of muld on jour shoeks, but that spent of the fun.

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Make Paper Holiday Ornaments --Florence Temko visits Bookstar Costa Verde at 2:30 p.m. on Satur-day, November 6. Temko is the au-thor of more than 40 books on pa-percrafts and folkcrafts, including Paper Pandas and Jumping Frogs. Find the store in Costa Verde Center,

Sen Diego Nieltev Visiliade Devid.
Chan will be joined by pained Aber.
Kim for a Discorpe Spein and Aber.
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society at 858-459-7228, (A. D.L.)

Can Yan Bilah art from a Carmon
How showd a cartoon from art local
string Rerry Wanguer leads a workshop in conjunction with the exhibit
Rettrand Lavier, Wah Disney; froductions* for the Free for-All Fart
Sunday event planned at the
Montan of Contemporary Art, Downtown, on November 7, from 2 to
5 p.m. Red the museum at 100 Kettear Rool-wand, 615-234-1001. Free
(DOMRIONE)

COMMITTON

Mikha & Mask, Pappes, or some colorful tinsware when the California
Center for the Ara, Excondish obox
a Mauries family workshop on Sunday, November, 7 from noon to
2 p.m. Participants will be reside to
pan duke and take port an a discussion of Eley Tarcisio's Day of the
Deed installation.

The some member fee in 35 for the
center at 340 North Eccondish Doulevard (at Valley Patkway). Call
760-859-4120 for information.
(ESCONDIO)

Comical, Magical Ventriloquism is on tap when Lynn Trimble performs at the Marie Hitchcock Puppet The-ater Wednesday through Sunday, November 10-14, Shows begin at 10 and 11:30 a.m. Wednesday through Friday and at 11 a.m., 1, 2:30 p.m. on Saturday and Sund Find the theater near

A Guide to Unexpected San Diego • By Jerry Schad

This fine mile walk, is the lone/ying, deno-late, dry Carrino Bellender of Ansat Bernerge Seat to 18 (1949; 73 to the Bellender of Ansat Bellender of Ansat Bellender Seat to 18 (1949; 73 to the Treef's 6 others with fossible that fossible that fossible and so the seat of the three of the first of the three of the first out-weight the shalls and shell fragments out-weight the sandy matrix in which they are demoked.

Printible Clamp. Short of the humbst signs encounting fees to using the pain (55 per city, \$10 for three days) call your attention with the control of the control card. The did needly you did from in size fall and link will needly you did from it set fall and ling a major at form. Altered comes Spill the Control of the

shaped shricine and an interpretive plaque describing at .

Beyond the articline, the walls of Spite Mountain part and the sandy weah becomes wider. Pair here on hardposited and. On the left feets spice, you'll spot a narrow usel ascending to the "wind cores, and the spite of t particles.

For the hike to fossil reefs, head south

FOR KIDS

Plenty of Hocus Pocus Is Promised in The Witches, the next production for the tyros at the San Diego Junior

Dahl, so it's guaranteed to be a bit dark. Performences begin at 7 p.m. on Friday and at 2 p.m. on Saturdays and Sundays. Admission: \$7 to \$9 adults, \$5 to \$7 seniors and children 12 and under. For reservations, call 619-239-8355. (BALBOA PARK)

619-239-8353, [MALBO FARM]

"Rolle Polle Olle" by William Joyce
may be heard during the Saturday
Story Time at 1 p.m. on November 6,
at Borders Books and Music (1072
Camino del Rio North). Participants
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to take home. Call 619-295-2201 for details. Free. (MISSION VALLEY)

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619-685-5045. Regular admission is \$2 for adults, \$1.50 for children, free

for those under two. (BALBOA PARR)
CABildran's Discovery Museum of
North County, the museum is
signed as an educational environment through art, science, and social
activities targeted for children 2
through 12. Look for a medieval
cate, magic mirro, mini-cirv, and children's marketplace. Find the museum at 300 Caribbad Villago Ivesuite 103; 760-720-0737, CARLEDAO;

MUSEUMS

(Art museums are listed in the

Rander's Guiden to Art.)
Antique Gin and Stream EnglasMannam, the maneum's activities incluide locating, collecting, decismenting, and preserving historical
\$32+, steam+, and bruse-powered
squipment related not only to agriculture, but to the general development of America. The collection is
made up of equipment used in lambering, mining, old drilling, and construction industries. In addition, the
misurem has a blackpartish and
and parlor, a steam-operated use
smill, and 1/3-scale train. Find the
misurem at 2004 Overh Starts fe Avimuseum at 2040 North Santa Fe A enue. For further details, call 760-941-1791, (VISTA)

780-941-1791, (19314)
Bonila Historical Museum, the museum highlights the history of the Sweetwater Valley from the mid1800s, with historical photographs, artifacts, tools, and farming implements, the district 1995 fire engine, and bound copies back to the 1905 of the Chule Visus far News. That the museum at 4035 Benits Road. Disk 619-267-541 for additional information, (BONTA).

Chinese Historical Museum, con-tinuing exhibits focus on Chinese American veterans, the Chinese iot-tery, archaeological artifacts from oid Chinatown sites, and other objects relating to Chinese history and cul-ture. The museum is located in a building originally built in 1927 for the Chinese Mission, adjacent to the the Chinese Mission; adjacent to the building is an Asisn garden, includ-ing a statue of Confucius, a waterfall, stream, and a large Chinese gate. The museum is located at 404 Third Av-enue (at J Street); 619-336-9888.

Consulvation Chula Vista Heritage Museums the museum features glimpses of Chula Vista's past; the opening exhibits indi-cide lemon packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Sar newspaper building, and relies from the Otay Watch Consulvatified the newspaper with Consulvation of the Characteristics of the Consulvation of the Characteristics of the Consulvation of the Characteristics of the Characteristics of the Characteristics of the Consulvation of the Characteristics of Chara Company. Find the museum at 360 Third Avenue. For further information, call 619-420-6916, (CHULA VISTA)

Creation Museum, a museum con-trasting the evolution and creation world views is found at 10946 Wood-side Avenue North. For more infor-mation, call 619-448-0900 x231

George White and Anus Guan Marstea Wosse, this historic horse six on five acres of landscaped grounds with a formal English Romantie gasten. But the cive leader of the control of the cardy 20th-Century American Arts and Crafts protok which englishment of Crafts protok which englishment control of the cont

Dei Mar **Fairgrounds** The San Diego Snow Show 3 days only November 12, 13 & 14, 1999

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Marine Corps Recruit Depot Mu seum, housed in a historic building the museum features five perma galleries with artifacts, unifehicles, weapons, and photograph depicting Marine Corps history. The seum is located in Building 26 a MCRD, just ipside Gate 4, off Pacific Highway, 619-524-6038, (MIDWAY)

Museum of San Diego Hie on the 1915-16 Panama-Calif nia and 1935-36 California Pacific Expositions, artifacts, two of Tommy Hernandez's costumes (a.k.2. Dor Diego), and more. See this show through Sunday, January 30.

A photographic retrospective of work by Antony di Gesu entitled "Portraits East and West" is currently on exhibit. The artist initially gained recognition from his New York City studio and later worked and lived in La Jolla. In a career that spanned more than six decades, he earned dis-tinction as a pioneer in color

photography.

"San Diego: All in a Day's
Work," a photographic exhibit taken
from the over 2 million images in the
San Diego Historical Society's photograph archives, continues through Monday, November 15, with San Diegans at work throughout the past

100 years.
Ongoing exhibits include "Eden in the Desert: San Diego's Quest for Water." The museum is located in the Casa de Balboa building: 619-232-6203. (RALBOA PARK)

Parsonage Miseum of Lemon Greve, the museum is currently pre-senting "Lemon Grove Remem-bered: 1892-1964," with pho-tographs, furnishings, clothing, and artifacts tracing it evolution of the community from rural whistle-stop to major citius, producing terms. ** community from rural whisile-stop to major citrus-producing town, to modern city. The two-part exhibi-tion includes "The Sweating Beast" (two-legged and four-legged), refer-ring to the heavy labor of inules and men to wrest a living from the land; and "Domestic Life," showing the contents of Lemon Grove homes circa 1900 and the tools of the

women who ran thera. See the show through February 2000. Find the museum at 7715 Church Street; 619-460-4353. (LEMON GROVE)

Scarry went to Chatham High School and then to Chatham College in Pittsburgh, "which was," she said, "a woman's college and a wonderful place. Very small. Six hundred women at that time. And on beautiful grounds in Pittsburgh. I had visited my sister there when I was in I I th grade and suddenly found myself being told that I could come there and they would give me

DREAMING BY THE BOOK



us what mey do, she sate others a series or exercises, or, mental experiments, using the control of the control

Summit New Jersey, in 1946. And I given up in Summit and then Caladams, New Jersey, in 1946. And I given up in Summit and then Caladams, New Jersey, i aiso gent a lot of any summers in Eastern Petensylvanis in a coal-mining region. And as it often true with children, the place where you go for your summers, ends up having a very striking impact on your whole nervous system. That was the case for me. My gardfather, my mont's did, weak a coal miner in a little place called Mesquehomip. Pernsylvania. Which was a beautiful little village of about 400 people. The coal if that they mine there is secured to the property of the case of the coal property of the coal that they mine there is the coal property of the case of the coal property of the coal that they mine there is the coal property of the coal property of the coal that they mine there is the coal property of the coa

orannia mate mage a source by expect, the coast is they mise uner as anthractic, anthractic anthractic is hard coal, it's a very blue-black glittering diamond-type coal. My grandfather had built his house, which was a very elaborate house and had beautiful gardent. So he would be working in the garden when he got home in the afternoon from the mines and I would work with him. My friends testes me because whenever something is good, I say. That's the way it was in

I stopped Scarry for a moment and asked how one spelled

I stopped Scarry for a moment and saked how one spelled Menquehoming, and she spelled the town's name out slowly for me, and then said. When I hear a mourning dove, I'll say. That's the way mourning dove the said of the said of the said of the said of the said. When I hear a since said was said to the said of the said of the said of the said of the of my time in the school year was spent in Summit, until I was in fifth grade, and then Chatham. Those two towns were adjacent, My gather was in the computer world, very early, It is hard to recreate how little I understood the world world, very early, It is hard to recreate how little I understood the word

"My parents were together until i was a computational device primarily.

"My parents were together until i was 13, and then my mother and my older sister and my baby brother lived together, and then my father didn't live

Dreaming by the Book; Farrar, Straus & Giroux, 1999; 304 READING What Elaine Scarry shows you in *Dreaming by the Book* is how your mind works when you read. She shows, too, what writers do to rouse the reader's

scholarships and that was the end of my search for college, and it turned out to be a college that served me very well.

Wonderful school.*

She took her undergraduate degree in English in 1968.

"It's a little bit puzzling to me when I think hack on it, because I didn't understand exactly what one was supposed to do in English I, was a natural in psychology, and it was effortless for me. I loved political philotophy, but in English I didn't exactly understand what it was we were being asked to do with these texts, writing essays and so forth, and I felt way over my head, and yet I also loved it. Fortunately, in the political philotophy classes, I was able also to deal with sesthetic questions. For example, to do a paper on the difference between the way Palto and Arisatiou be mentaphor, something like that I very much enjoyed that kind of study."

Scarry did her graduate work at the University of Connecticut, where she graduated in 1974. "I had a wonderful array of truthers in Milton and modern writers and comantic theory."

Scarry did her graduate work at the University of Connectiont, where the graduated in 1974. That as wonderful array of tr. there is Milton and modern writers and romantic theory.

I asked about Scarry's discertation. I had been very interested as a student of the state of the s

world, very early. It is hard to recreate how little I understood the world computer at that time. That would have been the 1996. It was a company called Statistical Tabulating Corporation for which my father worked. I remember being a child, and my father was actually on the Dave Garroway. Show [the progenitor of NBC's Teday Show] with a computer that was predicting whether Mickey Mantle would break Bale Ruth's batting record. Wy father would come on every day, and the computer — called, I think, 'Casey'— would have to predict whether the great thing was gaing to happen today, I believe "Im correct in remembering thas the computer did not get the answer right. In fact, I think the New York Times coverage of the story said, 'Casey Strikes Out.' But it was still an introduction to a lot of people for what this machine was And at that time it was computational device primarily. the wall came down."

Scarry's garden that surrounds her
Cambridge, Massechuestts, house, figures in her
book. I saked about the garden. "The garden's
small," she said. "but one of my friends who lives
in Washington, when he came to wis for the fire
time, said." I thought you just had fields and fields
and fields of flowers. It's like an English flower
garden really, with many beds. It is a constant
source of pleasy.

source of pleasure.

There were so many things in this book that made me stop and reflect on how, as a writer, I do things and one of the miraculous things that I had never thought of was how every paragrach, we will not not be reader. I said to Scarry that I didn't think anyone had ever described the act of writing in quite that vary.

"I'm not sure they have. I mean it really is the case that they're giving directions for composing images. And we never think of it that say poesses we think of authors, quite rightly, as people to whom we go, and we don't quite see

Bertle, a 1953 Hudson Hornet, 1967 Corvair, and more. This show re-mains on display through Jac-uary 31, 2000. More than 80 automobiles and

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you to make a circle. Now I vestif you to place another circle bease it in your mind, "Now, I want you to." And that a long may a finantive time fact, and that a long in in hyponisis. But now and you may all the instructions are resend, and pet they in hoppening in casely the mount of the property of the instructions are resend, and pet they in hoppening in casely the mount of the produce that minculous picture that comes into your miles and large to follow in order to produce that minculous picture that comes into your miles and large to follow in order to word instruction," because instruction is accordated with teaching. I'm of course a teacher, so for me "instruction" is a positive word. What really convinced me was remembering how much writers themselves tall about following directions, as when the poor likele says that he's a recording secretary, just writing down what the muse is telling him. Or when Tharties Beecher Stowe or Charlotte Brown the direction of the muse. "We talked a bit then about the reader's image-making, about how when we read we continually create the writer's doing when the writer is following the directions of the muse."

We talked a bit then about the reader's image-making, about how when we read we continually create pictures and porturation in our mind. "In making to the pages in I. a lan fed myself still working to follow." In making to the pages in I. a lan fed myself still working to follow. This was were due the first making to the still a picture. And pretty soon they take on a life of their own, where I'm no longe even aware of the fact that I'm carring out the compositional of I'm making to enter or to create the initial pictures. And pretty soon they take on a life of their own, where I'm no longe even aware of the fact that I'm carring out the compositional of I'm making to enter or to create the initial pictures. And pretty soon they take on a life of their own, where I'm no longe even aware of the fact that I'm carring out the compositional of I'm making to enter or to

how sternly they have us in hand, in order to ravish us with their descriptions. That's why I think it's interesting to look at other places like cognitive-psychology experiments and it's interesting to look at other places like cognitive-psychology experiments and it's power mind, both the interactional language is very over. They'll asy thing like. Now! vast you to make a circle, "Now! vast you to place another circle beade it in your mind," Now, I want you to. And that's also true in hyproxis. But in novels and poems, all the instructions are erased, and yet they're happening in exactly the same very. Tou're being given a very intrinciate set of compositional steps to follow in order to

I agreed. You've got or have the wat against worken to start making the images; in your miles. The result of the start of

the museum's permanent collection. Find the museum near the Starlight Bowl; 619-231-2886. (BALBOA PARK)

San Diego Hall of Champions, the museum has reopened in its new fa-cility, the restored Federal Building.

with the touring exhibit "The Nazi Olympics, Berlin 1936." On the eve of World War II; Adolf Hitler ex-ploited the Olympic Games to pro-mulgate navith of a peaceful Ger-many and Aryan racial superiority.

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recordings, photo panels, and film foorage of the heroes — and victims — of this history. See the exhibit through January 2, 2000.

The Hall of Champiers is now located at 213 Pan American Plaza. Call 619-234-2544 for information.

San Diego Maritime Museum, the museum features permanent exhibits museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including of the West Coast by sea, including exhibits concerning the old Sar. Diego-Coronado ferryboats, the tuna fishing industry, and the military. The museum fleet consists of the 1863 bark Saar of India, the 1896 San

1863 bark Star of India, the 1898 San Francisco Erropost Berkeley, and the 1904 Scottish steam yacht Medac. Three are also sustical echibits, ship-carpenters, model building, ships in sottles, woodcavers, and a complete research library. The enuseum is located at 1306 North Harbor Drive, along the Em-barcaciera at the corner of North Harbor Drive and Ash Street; 619-224-9135, (powtercom)

San Diego Museum of Man, an as-sortment of wood carvings and paintings from the Venezuelan states paintings from the Venezuelan states of Merida and Trujillo are showcased in "Images from the Andes. Venezuelan Folk Art," on exhibit through January 1, 2000. The color-

through lanuary 1, 2000. The color-ful wood. carvings and paintings re-flect the rich variety of Venezuelan folk art, according to curator Grace Johnson. The works fit into three cat-gories — daily life, political life, and religion. — Convertations in Culture — A Tenth Anniversary Setrospective? Gouses on both photographs and focuses on both photographs and tributed their taleras to the museum's annual Southwest folias Arts search and the color of the color of the color of the search of the color of the color of the color of the search of the color of the color of the color of the search of the color of the color of the color of the color of the search of the color of the color of the color of the color of the search of the color of the color of the color of the color of the search of the color o seum's annual Southwest Indian Arts Colloquium. Expect to see a diver collection of carvings, figurines, iew elry, blown glass, and pottery by Na-tive American artisans. The show

tive American artisant. The show closes on April 30, 2000.

Life in Egypt 5500 years ago is depicted in the museum's new Children's Discovery Certer. "Time Travel to Ancient Egypt" fleatures a walk-through residing of a nobleman's home, and organizers promise a specific theme each month.

For more information, dial 619-239-2300. (BALBOA PARK)

San Pasqual Battlefield State His-toric Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dra goons, bolstered by sailors and vol-unteers from San Diego, and Cali-fornia militia. A narrated slide-show fornia militia. A narrated silde-thow screens throughout the day, telling the story of the war in Mexico and Califfornia. A self-guided tour re-counts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The mu-seum is found at 15000 San Pasqual Valley Rodd. Call 760-234-3380 for additional details (ISCONCHO)

Villa Monternona, built in 1887 for musician Iesse Shepard, serves a oth a historical house museum and cultural center. Find the museum a 1925 K Street (at 20th Street), Call 619-239-2211 for more information.

William Heath Devis House ma-seum, said to be the oldest surviving structure in the new town area of downtown San Diego, is a well-yer-served example of a pre-framed lum-ber "salt boat" family home shipped from the East Coast to California by boat around Cape Horn in 1850. Sind the museum at 410 Island Avenue (at Fourth Avenue); 619-233-4692. (GASLAMP QUARTER)

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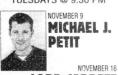
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tomobiles representative of every decade of this century are featured in the exhibition, along with pho-tographs and memorabili. Example whichs in.hude a 1902 Curved Dash Olds, a 1910 Hunt, 1936 Chrysler Imperial Airflow, 1949 Volkswagen

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Russian singers have been generally trained in their own national tradition of vocalizing.

may the La Jolia Chamber Music Society began is clebrity series with something big nothing less than Giuseppe Verdi's vast masterpiece, the "Mannoni" Requiem. The stage of the Civic Theatre was filled to busing with the performing forces: the Moscow State Radio Symphony Orthestra and Chona (even the name is a big north, sundermend with name.

one), supplemented with mem-JONATHAN SAVILLE bers of the San Diego Symphony and (voluminously) the San Diego Master

instruments were all blasting out together, the sensual thrill and the dramatic excitement were overwhelming, doing full justice to the composer's genius at its height. In other respects, the per genus at its height. In other respects, the per-formance was far from being among the best anyone has ever heard; but the work itself is such a great one that it successfully survived the defects of some of the less impressive artists on that crowded stage.

The chief strengths of the performance lay in

The chief strengths of the performance lay in the conducting and the choral singing. The fusion of two different choruses — from different coun-tries and with different traditions of training — made it impossible to discern just how good the Moscow State Radio Chorus may be on its own. gated sound projected from the risers filling the gardour and intensity of the singing, we ray guess that the Moscow group is very good a-deed. It is also not easy to imagine how the San Diego singers were so seamlessly integrated San Diego singers were so seamlessy integrated into the distinctive kind of charal singing brought out with such power by conductor Nikolai Alexev. The exalt, often of supendous effect, was a tribute both to the conductor's talents and to the responsiveness of the members of the Master Chorale, who in such a short time adapted

themselves to Russian ways.

The Moscow State Radio Orchestra, to judge

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and sometimes quite rable — and sometimes quite rable — job, the ultimate polish and unanimity of the tuly great orchestras of the world lay beyond their reach Exposed passages for unifille.

ing drive and his sense of large-scale drama tended to override any weaknesses of intonation or bal-

to override any weathesses of intonation of Par-ance in the orchestral playing, and most of the time the listener was more aware of the orchestra's virtues than of its insufficiencies. With three of the four vo.al soloists, unfor-

fined to Italy) emphasizes openness, freedom from muscular tension in the throat, a full use of

head and chest resonances, smooth diaphrag-matic control of the air column, uninterrupted

much more work needs to be done much more work needs to be done
before this ensemble can be compared to — for
example — the Saint Petersburg (former
Leningrad) Philharmonic.
Nevertheless, Maestro Alexeyev's command-

Requiem draw on all the resources of Italian opera, and that includes Italianates ingress declaiming, emoting, dramatizing (and at the same time floating their voices with lush sensual beauty), as though they were on the operatic stage. Russian singers have been generally trained in their own national tradition of vocaliz-ing, and the result has been that few of them have ever been successful simine lulian opera in successful singing Italian opera in Western opera houses. Their sopranos tend toward tightness in the throat, a pervasive wobble that makes all notes sound like trills, a screeching at the top, and trius, a screening at the top, and a feeble, coloriess low range—and that is precisely the description of soprano Tatyana Silayeva, who at the Civic Theatre made a pathetic hash of the consummately dramatic "Libera me" that ends the dramatic "Libera me" that ends the Verdi Requiem with such stunning emotional force. Russian basses tend to sing with un uply, hollow, constricted howling, ob-sessively focusing on the deep dark reconances of the bass voice; (the "Tarvo Silva" syndrome, for those who know checking by the desired produced incapable of any subdey of crytesion upinging of bass Legi Imediativity the Ciric. Many Russian tenors have traditionally been light-voiced. tunately, the opposite was the case. Russian singers have always been a problem to Western ears, for whom the traditional ideal of vocal production is that of well-trained Italian opera singers. The Italian style (which, of course, is no longer contraditionally been light-voiced,

traditionally been light-voiced, phinched, and quavery, even when Alexyev, singing heroic roles — and while tenor Lasha Nikabdze was not at all like that (thank goodness), having a big open Italianate voice with a trumpeting top, this singer gave little evidence of musicianship, breaking up lyrical lines, rendering all his music either loud or very matic control of the air column, uninterrupted vocal lines, and phrases shaped by such expressive devices as the messa di voce (an arched swell of volume). This style frees the singer for the interpretive demands of such complex types of lyric-dramatic singing as that perfected in Italian loud, ignoring virtually all issues of phrasing, and relentlessly turning Verdi's music into the most insensitive kind of crude metodram nsensitive kind of crude melodrama — which is not what is meant by the "operatic nature" of the

opera — in Verdi above all.

The Verdi Requiem is notoriously operatic in conception and method: if it often sounds like Aida or Don Carlo, those dramatic representa-Strangely, the one regular exception to the bizarreness of Russian singing traditions has been the mezzo-soprano voice. The Russians have pro-duced quite a number of distinguished mezzos tions of passionate human struggle against cruel oppression, the resemblance is not fortuitous, for oppression, the resemblance is not fortuitous, the verdi's version of the Cathobic requirem mass em-phasizes (more than any other setting of the traditional Latin text) the terror of inevitable death and humanity's desperate longing to es-cape from it. The best performances of the Verdi who have had international careers (Irina Arkhipova is the most famous), and many Rus-sian mezzos have managed to avoid the tightness, wobble, screech, and howl that are such frequent

Verdi Requiem Civic Theatre (La Jolla Chamber Music Society) Mossow State Radio Symphony Orchestra and Chorus; Nikolai Alexeyev, conductor

traits of their colleagues with other vocal ranges. Is there a special school of mezzo-soprano training in Russia, independent of all the rest of the voice teachers? For whatever resson, the mezzo at the Crivic Theatre performance, Elena Okolysheva, turned out to be a first-rate Verdian singer, both dramatically and vocally, with a truly gor-sour voice and an excessionally impassioned.

both dramatically and wocally, with a truly gor-gous voice and an exceptionally impassioned and nuanced delivery. What an Azucenso or a Amnerso or a Princes Ebol she would make! Luckly, Verdi favors the mezzo in the Re-cipient, giving her agent deal of the most dramatic music (especially in the lengthy "Die ine"). This work fast toward keeping the contribution of the solous from being a totally lost cause. Still, when the good tallasiante mezzo and the wobbly-lets of the contribution of the contribution of the good tallasiante mezzo and the wobbly-

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"Agnus dei," the disparity be-tween the two types of vocal production was painful and ruinous; and in the una panied passage for the whole group of soloists in the "Regroup of soloists in the Re-quiem aeternam" near the end of the work, the Babel of raw, wrongly trained voices was al-most enough to make God— even the God Verdi didn't bewhole kahoodle of them "in

By the way, if you want to hear the Verdi Requiem in its full super-operatic richness (and with super-idiomatic soloists), you should listen to the recording conducted by Ferenc Fricsay. Even if you think there can be nothing hot-ter than Toscamini, Reiner, De Sabata, or Solti, this sizzling performance will blow you

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information online at www.sdreader.com by clicking on Works by Vivaldi, Fauré, Bach, Ravel, and others may be heard when Allegro performs for the Escondido Library's First Thursday Concert starting at 7:30 p.m. tonight, Thurs-day, November 4, in the Turrentine

Dial 760-839-4329 for details.

Skip the Gridlock and head to Cop-ley Symphony Hall tonight, Thurs-day, November 4, for the Sym-phony@ Six concert. This recital, accompanied by commentary and large-screen video commentary, promises Antonin Dvoták's "Sym-phony No. 9 (New World)." Tickets phony No. 9 (New World). Tickets are \$15 to \$25. The concert starts at (when else?) 6 p.m. in Copley Sym-phony Hall (1245 Seventh Avenue). For reservations, call 6(9-235-0804. (DOWNTOWN)

Connolsseur Series, the San Diego Symphony's series promises concerts November 5-7. Soprano Ana Maria Martinez joins conductor Jung-Ho
Pak for pieces including Weill's
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the Villa-Lobos "Bachianas
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Space for the Symphony, the 45th season for the La Jolla Symphony and Chorus starts with concerts on November 6 and . "The Planets' program includes "The Planets" by Custav Holst, Stravinsky's "Symphony of Psalms," a NASA slide show from the Reuben H. He. I Science Control of the Symphony of Psalms," a NASA slide show from the Reuben H. He. I Science Control of the Symphony of Psalms, a NASA slide show from the Reuben H. He. I Science Control of the Symphony ence Center, and visits by composer Charles Wuorinen for his "Machaut

Concerts begin at 8 p.m. on Sat urday and at 3 p.m. on Sunday in UCSD's Mandeville Center. Pre-concert lectures begin one hour prior to each performance. Tickets are \$16 general. Call 858-534-4637 for reser-vations. (L4 20LIA)

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and the "Cinema-Fantasic from Le bronf our le toir" by Milhiand. The music begins at 5 p.m. in Sherwood Auditorium at the Mu-seum of Contemporary Art, Ia Jolla (700 Prospect Stree). Tickets are \$5 for children and students, \$15 for dubts, and may be had by calling the society at 858-459-3728. (LA ZOLLA) The Chamber Concert Series hosted by the Athenaeum Music and Arts Library commences with musi-by Finnish cellist Jan-Erik Gustafsby Finnish cellist Jan-Erik Gustafs-son and planist Noreen Casaidy-Pol-era on Sunday, November 7. The program promises masterpieces of the cello repertoire including Schu-bert's "Sonata in A Minor (Arpeg-gione)," the "Fairy Tale for Cello and Finno" by Janakek, and Rachmani-nov's "Sonata in G Minor." Tickets are 2010 for nor "Tickets". Celebrate the Feest of All Saints when the Chancel Choir at the First United Methodist Church of San

Onted Methodist Charch of San Diego presents choral evensong — featuring Pachelbel's "Magnificat in C" and other works — at 7 p.m. on Sunday, November 7. Find the Tickets are \$20 for non-mem Sunday, November 7. Find the church at 2111 Camino del Rio South; 619-297-4366. An offering will be received. Child care is avail-able by reservation. (MISSION VALLEY) bers. The Athenacum is located at 1008 Wall Street; dial 858-454-5872 for reservations. (LA JOLLA)

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Race against others wheel to wheel! Mexico at 2 p.m. The recital is in-cluded in regular museum admis-sion. 619-696-1966. (BALBOA PARK) INDOOR KARTING S3 OFF GO-KARTING ANNUAL LICENSE FEE

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able. Tickets are \$10 general, (IA ACLA)
Selections by Langleis, Baker,
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Korean Planlast Jee-Won Oh per-forms Lisat's 'B Minor Sonata' dur-ing the San Diego Mini-Concert at noon on Monday, November 8, at the Lycoum Theutre in Hector Plaza. The music assts approximately 50 minutes, and listeners are invited to sup while Taking in the recital. 858-587-8979, Free. (DOMPTOPH)

Graduate Students in UCSD's Crit-ical Studies and Experimental Prac-tices program p'an a program of im-provisations at 8 p.m. on Tuesday, November 9, in the Recital Hall at UCSD's Mandeville Center. Free. 858-534-5404. (IA JOLIA)

When the USD Chamber Mind: En-sumbles are joined by music alumni for a concert at the University of San Dego on Tousday, November, 2, ex-pect to bear Amy Beach³ "Indian Lullaby" for fernal evoices and "Theme and Variations" for flut and string quarter. The concert, directle by Angela Yeung, starts at 730 p.m., in French Parko, Touders Half, find the campus at 5998 Alcala Park, Tel-tes ver Eg persell. Cell (51-360-2200 for more details, SPACA WSTs). For information, call 619-697-6001 or 619-262-6683. (SAN CARLOS)

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The Fourth Annual USD Symphony Scholanship Award concert
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alted for near Thursday, November 11, in Shiley Theatre. This USD
Symphony Fall Concert starts at
8 p.m. and features Percy Grainger's
Shepherd Hey'; William Grant
Sull's "Little Red Schoolhouse", "The
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Sull's "Little Red Schoolbouse", "The Little Song That Wanted to Be a Symphony" (with narration and fe-male trio); and the Camille Sairt-Scars "Camillod of the Animals." General admission is 88, free for USD students. USD is found at 5998 Alcald Park, Questions' Call 619-260-2280 for answers. This concert re-peats on November 14, 4,000 with

LISTINGS

vecies addites was engineered, a contact phone number, and a phone number (including area code) for public information to RADER ART, Bac 85803, San Diego CA 92186. Or fax 619-881-2001, You may also to 619-881-2001. You may also when information online at the same properties of the same properties

GALLERIES

ception at 6:30 p.m. on Friday, Nowmber 5, in Palomat College's Boehm Galley. The show features art quillo of the Munhattan Quillen Guills and the Contemporary Quill glass artists. Enjoy the reshibition through Friday, Docember 10. Gallery hours are 10 a.m. to 4 p.m. Tuesday, 10 am. to 7 p.m. Wednedday and Thursday, and 10 am. to 2 p.m. Friday and Stutte-day. Palomat College, 1140 West Chain the rounce of the reshibition through Friday on the College. 1140 West Chain the rounce of the reshibition of the reshibition (Dain the June of the reshibition of the r

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The Large Inspects Piciating from the 1990 by Richard Pountria.

The Large Inspects of Paling Aust, from 1992.— we on challed Aust, from 1992.— we on challed Aust, from 1992.— we on challed the Tanache Galler, Pountria Dart was born in Saint Paul, Minnecots in 1990, in passings were "conception in 1990, i

Iranian Artin Pijan Dovidatshah geva up akerching painting, and studyting, and then worked as an architect. See an exhibit of his work through November in the Bard Hall Gallery at First Unitarian Universalist Church (459 Front Steep). There's a recep-tion and lecture by the artin planned at 3 p.m. on Saturday. November 6. 619-296-4580.0HLDREST)

**The Aird International Awards Exhibition on the Sun Diego Art Institute — jurisely by Los Angeles Courty
Museum of Art curator Howard
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*Searching for America," paintings
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trandon Gallery through Nowmber.
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reception set for Saturday, November 6, at 5 p.m. For information, call 619-281-2529. Regular gallery hours are 1 to 9 p.m. Monday through Friday, 10 a.m. to 5 p.m. Saturday and Sunday, (NORTH PARK)

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Folk Art, artist Nagatoshi Onishi sees the art of unuhi (Japanese lacquer) as a way of enjoying and making use of nature's gifts. His works are mostly kunishinu (layers of cloth molded with

of areals. The show close on Sunday, January 9, 2000.

The relationship of great historic designs to contemporary soloments in demonstrated by the 270 objects featured in Aerons of this Spain! Vactor American Indian Adormment from concluding on Sonday, Jasuary 30, 2000. The objects, created in a variety of media, include Southwestern turquoise jenetry. Plains beadwork, showering call and one objects of the control of the c

and California elk-horn jewelry.

Objects from the permanent collection make up the pieces in the exhibition "Artes de Mexico." The sho includes works by several renowned 20th-Century folk artists including Oaxzean potter Teodora Blanco and Jalisco's Rosendo Rodriguez, along with architectural pieces by Candelario are represented, with selections ranging from objects of daily use to those of eremony. Enjoy the exhibit through

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Masseus of Contemporary Art,
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Robert Redford's Worst Nightmare

Where mere mortals see billboards, he sees evil giants glaring down.

ose Cruz Gonzales's *Mariachi Quixote*, in its world premiere at Southwestern College, de-picts the growth of an unlikely legend. It's the '60s. Don Ouezada's corne to Boyle Heights, in East LA, to stay with a relative. "As wide as the pyra-

mids of Mexico," Quezada looks a ton more like Sancho Panza than the toothpick-thin Don Quixote does. But Quezada goes on a quest as madcap as the Don's and

as madcap as the Don's and changes the way people see — and sing. Ideals of romance and chivalry drove Don Quixote to tilt with windmills and dream im-possible dreams. Quezada is just as driven: to seek the greatest mariachi player of all time and find a band to help him woo his Dulce properly. Instead of galloping no Quixote's famous horse, Instead of galloping on Quixote's famous horse, Rocinante, Quezada and young Sanchi, his ap-prentice, ride bikes and take public transportation. Like Quixote, Quezada rights wrongs and, where mere mortals see billboards, he sees evil gi-

ants glaring down. In his eyes a bus becomes a monster, an ice cream vendor's stand a bull he must confront. Some of Gonzales's best writing leads us through this Twilight Zoned LA, which must look pretty fearsome to first-timers (not to mention lifelong Angelinos). Gonzales also takes things over the top, though. At one point, near a freeway, Onezada shouts, "It's a jungle out there'

Sure enough, instead of cars, he sees "mustangs, colts, impalas, and jaguars," Manachi Quizoteis the first musical on American soil to use Mexico's popular musical form as its source. Mariachi music, "what people used to dance to before radio and TV,"

REVIEW

JEFF SMITH

mariachi song. The exuberant music ranges from sadness to alegria (joy), from weddings to the Mcxican Revolution. Quezada feels mariachi is more than the sounds of guitars, guitarrios, and a lone staccato trumpet, though. He's convinced that it can heal.

And that a mariachi performer has mystical status. Much of the musical concerns the educastatus. Much of the musical concerns the educa-tion of young Sanch. She learns to play the guitarrion, a wide-bodied, arched-back bass gui-tar, and to rever the mariacht raditions. She earns het rough de charen, the salver-flecked black costume wom by horsemen and mariachi per-formers, and continues the traditions of Quezzala. Directed by William Virichi, het Southwest-ern College pri-duction overflows with energy. The door includes a full mariach bande (a bed y Jeff

Nevin on trumpet), a large cast wearing everything from I A street to dia de los muerto



Mariachi Quisorie: La Sanchi Learne to Play the Gultarrón, by los Crez Gonzale: Southwestern College, Alego Hall.
Southwestern College, Alego Hall.
Mary Hall South College, Alego Hall.
Mary Hall South College, Alego Hall Mary Hall South College, Alego Hall South College, Alego Hall South College, George Hall South College, Inspection Allego, Market Parket, Delta Mariach, Caste London, Auchter Allego, Market Parket, Market, South College, Tamer May Renaud directs, 1981,

and bursts of festive dancing, choreographed with flair by Yolanda Chacon Beniques. Gary Larson's set spins on a re-

Gary Larson's set spins on a re-volve, creating intimate locales or large spaces in seconds. The music is so uplifting and the show such a dazzler you can almost overlook flaws in the script. But the scenes, which follow Cervantee's novel, are sketchy and don't negotiate their double duty effectively; push the story ahead and in-troduce songs. They do one, but rarely both, and dull the momentum the music and momentum the music ande dance create. Too often when a new scene begins, we're back at step one — where to from here! — rather than in the mid-

here?—rather than in the mid-die of a journe,, St. Cecilia is the patron saint of music. Mariachis celebrate her day on November 22. The patron saint of the Southwest-ern production is Robert Rivera Ojeda. He's a large man — his maje de charro could fit a Charger linebacker comfortably — with a large heart. Ojeda plays the gentle Don Quezada not as a gentle Don Quezada not as a space-case romanic but as the sanest person in Los Angeles, with a gift for seeryone. He's an unlikely hero (even an unlikely male lead in a musical), but once Quezada sing his first song, the nostalgic "Canción Mistexa, with such assurance and feel-ing, you realize that Ojeda mus-bet mariachi legend Quezada wants to find.

the "Barracks." It's a meeting the Barracks. It's a meeting place for sexual encounters. In Ralph Pena's Flipzoids, young Redford goes there just to talk, something he's unable to do "outside of cubicles." He came to America from the Philip-pines when he was seven. Like a ghost caught between worlds, Redford has remained an out-sider. Even his family "shares information on a need-to-know basis."

Aying also comes to Red Cove to connect. If she places her hands in the ocean just so, she can feel the waters of her

Philippine home.

Aying's daughter, Vangie, a nurse proud of her white uniform, does everything she can to "melt" into American culmostagac 'Lancion Mixtexa, with such assurace and feeling, you realize that Opeda must be the marsical legand Questad wants to find.

Locals call the rest area at Red.

Cove, morth of Laguna Beach,
Aying to America cult

would think of Redford

Like Rashomon, Flipzoids gives us three views of the same experience, in this case accul-turation in the U.S.: Vangie's doing it, at all costs; her mother never will; and Redford is a melange of fragmented ideas. He asks more questions than a Robert DeNiro character. And yet something connects, at Red Cove, and gets handed down.

Cove, and gets handed down.

The San Diego Asian American Repertory Theatre has had trouble finding its own way of late, but Flipzoids showcases its strengths. The production is not seamless. It should flow like ocean seamess. It should flow like ocean waves but doesn't. One could wish, for example, that director George Ye moved scenes and scene-changes at a brisker pace and that Mitchell Simkovsky's

ambitious lighting was executed with more precision.

The actors, however, carry the evening. Cherry Lorenzana gets Vangie's compulsiveness

monic. Emelita Carlos-Moll is a soothing presence as the sage Aying, and Andy Lowe --Medusa-head of snaky gold dreadlocks, a maelstrom of en-ergetic fits and non sequiturs — does remarkable work as Redford or, much more to the point, as Robert Redford's worse existential nightmare.

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurat by Jeff Smith. Information is accurate according to material given us but it is always wise to phone the cheater for any last-minute changes and to inquire about ticket avoilability. Many theaters offer discounts to

A Grand Night for Singing Poway Center for the Perform Arts presents a musical revue Rodgers and Hammerstein's Broadway hits. POWAY CENTER FOR THE PERFORM

ARTS, SATURDAY, NOVEMBER 6. AT 8:00 P.M. MATINEE SUNDAY, NOVEN RER 7 AT 200 PM

mer's "Hot Stuff." Phillips, a lanky elastic, multidimensional perform does a rendition of Wild Cherry's "Play That Funky Music" that stops the show. The cast, wearing the bizarre styles of the decade — minichains, basketball-sized Afron does a medley of sitcom theme

does a medley of sitcons theme songs, along with a pop quit about 70s. TV that, if you get too many answers right, rou should fear for your soul. The show opened at the 30-seat Fault time Theseter. Due to popular demand, it has moved to the Culy Theorem. It liet he spoilabed as, say, Theorem. The train of that flash decade, worth a ry. Culy THATES, 3.88 SEVENTA AND MEDICAL THEMES, 3.88 SEVENTA AND MEDICAL THEMES, 3.88 SEVENTA AND MEDICAL THEMES. 3.88 SEVENTA

CULY THEATER, 338 SEVENTH AVENUE. DOWNTOWN, OPEN-ENDED RUN; THURS-DAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. FOR INFORMA-TION CALL 619-336-0526.

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stages the "intense, eerie, and

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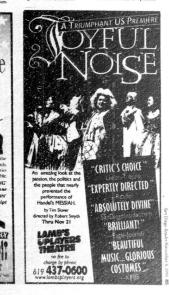
Net-sex in the binary world of cha-trooms? Tom Jacobsen's comedy room! Ton Jacobert's comedy promise "in splenges, if you type it, they will come." Jacobers, they will come." Jacobers where the last lime of the man side for a joy. It is predictable with the side of the joy. It is predictable with the side of the joy. It is predictable with the side of the joy. It is side of the joy. itous nudity, and intricat interest. The production has a wa reminiscent of the old Laugh-In TV show, where heads pop out and deliver one-liners. Some are funny, at least those spoken under the speed of sound. The cast performs more than acts, and only two do it with

David's Redhaired Death UCSD Theatre and Dance present the Southern Californ a premiere









OR INFORMATION CALL 619-561-9673.

Walker's "relentless comedy" about "urban squalor, police corru-tion, street gants, and domestic violence with a healthy dose of denial." FRIZ THEATER, THURSDAY, NOVEMBER 4, THROUGH DECEMBER 5;

The Illustion
The San Diego Repertory Theatre presents Peter Conveille's drams, translated by Tony Kushner, about "fantary, witchcraft, a trauscended place, time, and humor." Todd Salovey directed.
LVCLMM HEARIE, FRIDAY, NOVEMBER 8, THROUGH HOWER AND SERVIN AND SERVIN AND SERVIN AT 750 PM. MATTRES SATURDAY AT 950 PM. MATTRES SATURDAY AND SERVIN AND S Forever Plaid
The four harmonizers in search of plaid sport coats are in their third year at the Theatre in Old Town, re-

year at the Theatre in Old Town, re-cently completed their 1000th show, in fact. They dare to be square. They croon in lieu of having a life but pur life into the greatest hits of Your Hit Parade (which crowned the most

Joseph and the Amazing Technicolor Dreamcost San Diego City College stages An-drew Lloyd Webber's musical por-trayal of the trials of the Biblical Joseph. June Richards directed. JONDIN. HUITE NACHARIZED GIFFECTED.
SAN DIEGC CITY COLLEGE THEATRE, FRIDAY, NOVEMBER 5, THROUGH NOVEMBER 21. FRIDAY AND SATURDAY AT
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popular songs of the '50s until Elvis drow is off the sirwave). Stuart Ross, who concived, directed, and choreographed the original New York version, directed the Old Town production with the aim of endear-ing everything to everyone, (Note-Current cast members are Michael Dalager, Scott Dreier, David Humphrey, and Kevin McMahon.) Worsta esp. Plipsaids
San Diego Asian-American Repertory Theatre presents Relph Pena's
drama about Vangis and her
mother Aying's attempts to assimilate and "melt" into Western culture. Goorge Ye directed.
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old, as he writes, then tries to produce, the Mentals wide much of England conquiere against him. Malter plays Summed Chler, whose delivery has been delivery to the produce of the Mentals of the Mental

ness of Susanna Worth a try. Joyful Noise
Tom Stephenson and Mary Miller
always perform ensemble roles, at
Lant's Players Theatre, with distin-tion. For Tom Slover's comedycrama, they get to star, and shine.
Stephenson's "the cantankerous old

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The Philadelphia Story
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katherine Hepburn, Cary Grant,
and James Stewart in the 1940
movie, Jack Crissman directed.
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Probabe to a Kise
Octad-One Productions stages
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that "propels the audience through
sharpin centional turns," as a
young couple have a strange cocounter with a mysterious man on
their wedding day. Wayne Erreca
directed.
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WORMER 21, THROUGH
WORMER 21, THROUGH
AT BOOD JAL MATTHEE SUMGAY AT
200 P.M.

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dance teacher and students with two left feet. Ray Limon directed. AVD PLAYHOUSE. 803 MAIN STREET, WISTA. THURSDAY. NOVEMBER 4. THROUGH NOVEMBER 21: THURSDAY THROUGH SATURDAY AT 8:00 P.M.

for Williams, as profound as expul-sion from Eden (in "Mysteries of the

ter, a racist Southern politico, has no redeeming social value. Yet, as played by M. Emmet Walsh, we catch glimpses of fragility, even imbers of warnth. The show's best perfor-mance, and one of the best in 1999, is Pamela Payton-Wright's Alexandra,

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the film star fleeing her cornzback. She begins the play a wreck in a fog. Slowly she reassembles her scattered parts and becomes not a sweet bird but a Phoenix. Ostensibly Williams net windows, a principal in a region of the control of a region of the control of but a Phoenix. Osteniably William's 1999 dramat is bort Time's winged roadster. Thanks to Psyton-Wright's spiradid performance. It's also about the woul of an artist. Alexandr's up; are majestic, but downs a missic inventory of every dedusion, fear, and curse. Through her we see Williams's own self-dowld and cestifer terror, and that of every artist who's made a visit to the word.

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making up a funny scene as you go along, is tough enough. Add com-petitive scene-making, with the audi-ence awarding points to the winning team. Purists might balk at the odiousness of comparisons, but The outness of comparisons, but The-stresports "game show" is a hoot. The 90-minute evening uses various formats. The show I caught had "Team Sports" — two pairs of players competed, taking suggestions from the audience; and "Gorilla The-atre" — five "directors" invented ater — five "directors" invented scenes, using the other four as account, using the other four as account, the winner got a bannan, the loter a "forfest." Some attempts west!

did it in mry, as hindegith reveals, call-to be out to be a second trans. The group is tall-ensed mough (and know when to blacked then) to make the him more thanked to be a second to be a se

funny, it's art." Worth a try

Triple Expense A Highly
Continuent Granuly
Triple Expense A Highly
Continuent Granuly
Desire I and the International Content
Desire I and to play inept characters. One's a whiz at the piano. Another's a firstrate mime, and the third's a crack erjack magician. The trio's so tal-ented, when the plot has them complain of difficulties to over-

ing up the pseudo-drama and get on with this entertaining, if lightweight show (note: the onginal cast members have been replaced). Worth a try. AVENUE, GASLAMP QUARTER, SAN AVENUE, GASCAMP QUIAFTER, SAN CHEGO, ORDHANDED DHU: MEDNESDAY AND THURSDAY AT 7:30 P.M., PRIDAY AT 8:00 P.M., SATURDAY AT 1:00, 5:00, AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M., FCR INFORMATION CALL 819-234-95KG.

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"We are definitely lame ducks. There's no doubt about it," said a DJ at classic rock station the Planet. "We have been told

THE INSIDE TRACK

they aren't going to renew anybody's contracts. They are going to let them all run out. Everybody's trying to be professional, but it's tough when you know that when your contract is up - that's Morale isn't good at

103.7 FM. Its parent company, AM/FM of Dalias, is merging with Clear Channel of San Antonio, which will create a megagroup of 955 stations Of those, 125 stations will have to be sold to comply with FCC regulations. In San Diego that means Clear Channel's 11-station group will stay intact while the Planet and KYXY will be spun off. The staff at the Planet is trying to put on its best face in the midst of an imminent

"We had an idea this was the way it was going to go when we lost our three top management people. Right now we are definitely running on autopilot." The

Planet DJ said that the on-air talent have been told to do their job with a lot less personality. "We were told to just focus on the music." and "Question for the tired and the brain dead." If there is any good news.

company that owns 43 major-market stations and is partly owned by Clear Channel, Locally HBI owns is general manager of those stations. He said he couldn't comment about 103.7 joining his group. "I know there are two other groups making offers." Currently there are some 20 stations both sides of the border serving the local Spanishspeaking community. In spite of the apparent oversaturation, Moore said the DI, it's that there are oversaturation, Moore thinks, "There is still lots of room for growth.

no plans to go on an automated voice track system that would eliminate live DJs altogether. "They told us we won't go cyberjock," said the employee. "Ideally they would open the mikes back up and let the jocks do what they were doing. We get calls all the time asking us what's going on. We just say we're going through some changes and we can't say much. We direct them to man Sometimes they call back and say all they get is voice mail."

bids to purchase all 125 stations nationwide must be submitted to AM/FM by The big question is who will end up buying the Planet. One scenario has Clear Channel San Diego (formerly Jacor San Diego making sure that the Plane ieaves the classic rock format thereby leaving KGB as the thereby leaving KGB as the only classic rock game in town. That plan worked when Jacor took over operations of 92/5 and pulled the plug on alternative music in favor of R&B oldies, 91X

"We're not hoping to reform San Diego," says local drummer Jeff "Stinky" Aafedt. "That task is

plan is for 103.7 to be sold to a Hispanic broadcaster who would then program the station for Spanish-speaking listeners. The most likely e HBI (Hispanic Broadcasting Inc.), the Dallas

A person close to the

situation said the Planet's

pove from Fleetwood Ma

to Spanish is a done deal.
"We have been told by one of

the investment bankers that [HB) chief] Mac Tichnor told

him for sure HBI is buying the Planet." The source said

"It's getting tougher for talent," said the Planet DI.

"Before, if it didn't work out, you could just go to work across the street.... Now

when you have only one or

two games in town, it

Was !

here, especially now....There's downtown

but they mostly want cover bands. But that's the natur

of being a musician. You

can't make it in just one city. You have to get out on the

Stinky should know about the local scene. He's spent years gigging with the Forbidden Pigs, the Rugburns, the Buddy Blue Band, and Red Truck. His latest venture is as co-songwriter with Mambo Meshugana, a New Orleans funk-meets-Cuban mambo band founded by sax

pand tounded by sax player/arranger Eddie Croft. "The Mambo part is obvious," said Croft about the name. "Someone once said, 'Quick — what's your favorite word?" 'Meshugana' came to mind." (Meshugen means "crazy" in Yiddish.) From 1982 to '85 a

rrom 1982 to 85 a teenage Croft was part of the ska-leaning NE1, one of the more popular local bands of the mid-50s among the under-21 set. Their song "1-2-3" was one of the first 91X sedia his ball scale and the sedia his sedia his ball scale and the radio hits by a local band when 91X became a new music station in '83. "We opened for the Clash at the old Fox Theater. From there I was a musician in the Navy band. I joined because I just wanted to get the hell out of

San Diego. They cram two years of the Berklee School of Music down your throat in six months. It was real intense. I was in New Crleans for four years. On my free time I was out playing with Rockin' Dopsie, the Basin Brothers, and people from the Neville family. Down there when you tell

somebody you're a musician, the next thing out of their mouth is where's your ax? You say, 'It's out in the car.' They say, 'Go get it.' " After his Navy stint and

his college years, he thought

about moving to Austin, a city known for its music scene. "A friend of mine told me it was happening in San Diego so I came back. It took

me a long time to get reconnected. For a while I

regretted [coming back]." But two years ago he joined up with the Buddy Blue

Band. That's where he met up with Stinky. When Stinky's latest band Red Truck disbanded, the two teamed up for Mambo.

Croft said the curren

lineup is "between 9 and 13 [musicians].... !"'s difficult

back from the Polyne

Islands and Cuba would

bring back the whole tiki

culture thing. It was exotic lounge music. We want to

Davies is in the process of arranging a mambo version of "Hava Nagila" called "Havan Nagila."

Mambo Meshugana appears November 19 at the Derby in Hollywood and at San Diego's Kensington Club December 4.

I walk lists the mon's room and there's a guy painting himself black. He caplains. "Our friend Eddic (Castro) is going to put hooks through his knees. From there we're gonna suspend him on a rack that has some washers welded onto it and we're gonna hoiss him up on a rope. He's control the month of the control that has some washers welded onto it and we're gonna hoiss him up on a rope. He's control do not prove the control of the control gonna do some spinning around and whatnot and then when he wants to be le down, we'll let him down."



Castro and his friend an part of a local performance art group called Stigmata. They appear with the first band, the three-piece experimental/industrial/art

"You have the power of how much pain you choos to feel," Castro explains

backstage as his friends paint his body with white acrylic paint. "This is a ritual, and it has been done for thousands of years. I'm just expressing myself artistically onstage with this ritual as a medium time so I've decided to do a

performance art show with them. I'm gonna feed off their energy onstage, and they're gonna feed off mine Hopefully we're all gonna reach sublime levels of intense freakified

When Tarantula Hawk is finished setting up, Castro, now wearing a red loin cloth and painted to resemble a Day of the Dead skeleton, lie center stage. His knees each have three eight-gauge hooks in them Tarantuia Hawk gets into its hypnotic groove while a projector sprays video static on the stage. Castro is slowly lifted. When he becomes completely suspended the crowd cheers. He eventually swings back and forth and then around in complete circles. After half an hour, Castro is let down and the band

stops.

After the show Castro talks about the spectacle. The legs of his umpsuit are stained

I'm alive. You can't have intensity in a ritual without something to prove that you're alive. You've got to have some kind of rite of passage, some kind of initiation whether it be selfnflicted or through a ritual like this."

about skin tearing?"

"No, because the hooks distributed my weight evenly on my tissue. The subdermis of the human body is very esilient."
"Did it hurt?"
"It took a couple of

PUNK ROCK KARAOKS Yelland speaks of Punk San Diego. Punk Rock Karaoke is a live band that

IT'S LIME SEEINS A BIS GROUP IN A CLUE.

minutes to get in my zone. Once I got to where I neede to be, I came out of body." After his suspension, fan-fawned over Castro. I asked him if he felt like a rock star.

"In no way do I want to become rock 'n' roll. This is a ritual that's been done for thousands of years. I'm just bringing it to the attention bringing it to the general public." —Ken Leighton

There were no authority figures around, says local photographer Tobin Yelland. "Karaoke is pretty entertaining, but with a live band and punk rock, prople get really aggressive."



Rock Karaoke's recent visit t Karaoke is a live band that plays punk standards that audience members select and scream from punk songbooks. The touring PRK and Yelland's photographs were among the happenings at the Modart event at the

T

OVERHEARD IN SAN DIEBO: MORENA CLUB 10/30

IT'S A

NBD

OF

Peter II

1

Reincarnation Project at

"It was funny, some kid streaked across the stage." "Which song did he

Tenth and I last month

streak to?" I ask.

"I forget which song, but I know it was while two girls were singing... He was also the kid who ruined a microphone. [Before streaking], he came up and sang a Fear song, 'I Love Livin' in the City.' The band...figured out he had broken the microphone by hitting it on his head so

Furious IV lead singer Ian Taylor attended and sang the Adolescents song
"Amoebae." Says Taylor, "I screwed it up really bad in L.A. when [PRK] played. Amoebee was my nickname in high school, so I got all cocky and said, 'I know this one' You get up there and you're, like, 'Wait, I don't.' This time I didn't throw the lyrics into the crowd." "Did you see the

time, one of the guys working the show threw him out on the curb and closed the door while he was naked. A bunch of people gathered around the fence. That's when I just walked away."

— Pat Sherma

Scott Tissue, NCR DJ, has a reputation for knowing all bands and songs with the all bands and songs with the funny, sickening, outrageous, and perverse names. Here is a list of his favorites: Rudy Palmtree and His Exotic Fruits, the Things That Creeped and Crawled

Skillet Lickers, Uncle Dave

*asbah

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LOS MEX PISTOLS DEL NORTE ELECTROCRYPT

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ANGER . THTWHEE

USE OF LARGE SIZE

GCLDEN MEAN

PILLOWHEAD

CADILLAC ANGELS

THE HOOLIGANS

Right Out of the Ground, Hugh Reed and the Velvet Underpants, the Mumps, the 1991 Tufts University Beeizebubs (a 14-voice all-Idiot, the Industrial

"Yeah. He ran across

Macon and His Fruit Jar Drinkers (Uncle Dave is actually in the Country Music Hall of Farne), Zooga Kift and His Amazing
Shitheads ("I played their hit
'Idiots on the Miniature Golf
Course' last Saturday"), the Entire Population of China, G.G. Allin and the Scumfucs ("always did love their song Suck My Ass. It Smells

Driving Stupid, the Nads, kip Van Satan and the Earth Rats, the Boiled Buzzards, the Truth About Seafood, Peres Pube and His Masturbation Vacation Band (actually an

Caion back around 1972) and Kinky Friedman and His Texas lewboys ("They Ain's male a cappella group with a tremendous version of Pink Makin' Jews Like Jesus Floyd's "Brain Damage"), the Four Frogs (from Texas, on Frog Death Records), Big Balls and the Great White Anymore"). Chipmunks, the Sniveling Shits, the W.C. Fields Memorial Electric String Band, Gid Tanner and the

WHY COME SEE A TRIBUTE BAND

THIS IS

-Ed Decker CD review: Cindy Lee Berryhill, Living Room 16, Griffith Park Records GPR061 Living room rock, the sequel to apartment house

house in San Francisco. 1/17/98, this incredible disc presents 64 minutes of Cinds Lee at her flat-out signature yodels and digressions are here - in spades, hearts, and lungs before a captive audience, a paying audience—
enthusiasm you could cut with a thumb. These jokers

JAY ALLEN SANFORD

3

eat it up. BUT: no whoops of recognition when she launches into "Damn, I Wish I Was a Man"...how come? Practically her signature L.A. punk anthology. Who are these fug heads that they rm. is it anyway? Pshaw!

-Richard Meltre

CONTRIBUTORS
Jennifer Ball (editor), Russell Bauder,
Kristen Collier, Ed Decker, Dave Goe
Randy Hoffman, Jimmy Jazz, Ken

Delinio

McPherson Struts

Billy Midnight Space Within the Vessel

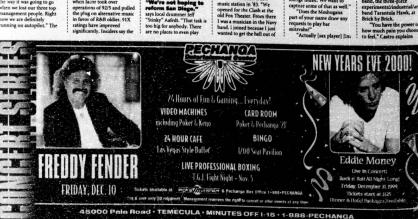
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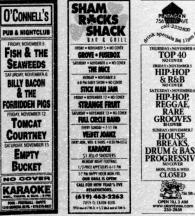
Deep Eynde Witching Hour The Playhouse 46 El Cajon Bive + Sen Dies

ROMR

Brick By Brick

Out of Control











Teach Small Hearts to Sing

"It helps young children read better. This is about music literacy, but literacy is literacy."

ne of (Zoltan) Kodaly's quotes is that show to become bedye in the spiritual food for your body. I know it right. It gets your right stantimeters As singer myself. I have no doubt this is what's lacking in our children today. Singing balances children. Says Martha. Rosacker, music teacher at Fall-trook Street school. She says she sees the effect on her students in Lauthon Wominster, "Their whole Wominster," Their whole work. ne of [Zoltan] Kodaly's quotes is that

less than 30 minutes. "Their whole

less than 30 minutes. "Their whole person changes they become active," at passive," When Rosacker teaches she uses tak Rodaly method, which has a cultife following among elementary school teachers throughout the world. You can try other methods, say the consyrted, but once you use Kodaly foometimes called "Soffege"), it will change your life. "As a music teacher I find it's much easier to

teach singing this way, and it's much easier for the kids to get it. I also prefer it because concepts are taught in the context of a piece of music," says Christine Chong, a choral director in North County

Christine Chong, a chorat anector in North County who also gives private singing lessons.

"You sing a song like Twinkle Twinkle Little Star and the children have to derive rhyshm and pitches, as opposed to teaching an abstract concept which has no basis in reality for the child. Twinkle I winkle is a very real song for the child. Twinkle I winkle is a very real song for the child. "Chong

's quotes is that flood for your inght the control of the control chose to become certified in the Kodaly method

Rosacker describes the Kodaly method as one that "uses the voice as the instrument and through that, teaches music reading and literacy. Kodaly developed it to make music in +tungary better, largely in the mid-1900s. When people started seeing what was happening there, they began to use it in other countries. He used mainly folk songs as the basis for his teaching, "she says.

countries. He used mainly folk songs as the basis for his teaching, "the says.

Kodaly's teaching ideas were so revolutionary they inspect oppose throughout the world to come and observe him in Hungary. One of those who studied his work, says Rosacker, was Katinka Daniel, a Hungarian who taught Americans in Southern California. Posacker was trained by Daniel and started using the method 20 years ago.



With the Kodaly method, musical concepts—frivithm, melody, harmony, form (but no pitch—frivithm, melody, harmony, form (but no pitch—froncher or melody) and transpired and taught using visual aids and hand signs. "We transpired the sign of the si

than actual notes, explains Rosacker. "It's a move-able do' method, you don't need fasts and sharps or key signatures at first... If you re in the key of F with one flat, for example, 'do' would be on F The children don't have to know anything about the flat. They learn flats and sharps around the fourth-mesh."

the list. They team tast and sharps aroung use fourth grade."

Teachers also use hand puppets, illustrated song books, games, and dances; teaching is done in major and minor scales. Major based scales start on "do," and minor-based scales start on "do," and scales more actual note reading, usually when a child starts playing an instrument. But by that

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Chong, Rosacker, and oth-Chong, Rosacker, and others claim an added benefit of using the Kodaly method is "iat it helps children to read not only music but language. "It helps young children read better. This s about music literacy, but lit-

racy is literacy,"

Kodaly thought music should be taught before birth, but it's usually started when a child is at preschool age. I decided to check out the effectiveness of a preschool class myself and brought my three-year-old along as a sounding board. When we arrived at Paiomar College about ten teachers all learning the method, were around her in a circle. scated in the back of a classro

while parents and young chil-dren were arranged in a semicircle up front.

The children's teacher, Pamela Wade, immediately brings out a lamb puppet. Lam-behop asks each child to say hi. sing about an item of clothing they are wearing. She starts them off by singing about a boy's base ball cap. The kids sing about

ing the melody Wade lays out for them. Soon the children are tap-

ping their hands, shaking their heads, and stomping their feet. When she brings out a bag of clabbahs — wooden rhythm sticks — the kids can't wait to get their hands on a pair and start banging them together. Wade asks them to hold the sticks on their knees and sing "Engine En-gine Number 9" while tapping out the beat, but they have trouble sticking to it.

"Now we're clapping to the quarter beat," Wade announces.
"But children's heartbeats are

much faster, so we'll do it faster and see how that works."

The children hold the sticks over their heads and bang out the beat. My daughter is chasing a two-year-old girl. When I try to intervene, Wade tells me not to intervene, Wade tells me not to worry. Instead, she takes out something that looks like a tam-bourine but without the little cymbals, and the children gather

"See how learning takes place in multiage groups?" asks Wade. "The little ones in the center and the older ones out-side of the circle. The younger children learn from the older

When Wade takes out the When Wade takes out the animal puppet for "Old Mac-Donald's Farm," the kids really loosen up. Clucking, moos, and oinks fill the room. Wade sings a question, "Who has the ho-orse?" and a little girl sings back an echo, "I have the ho-orse."



Kodaly char

When children are ready to

Wade asks "Who has the coow?" And my daughter shouts,
"I do!"

"I do!"

Doesn't matter, Wade tells me afterwards. It's Kodaly, for preschoolers, and it's not important if the children get it right or stay in their seats. They are singing, they are clapping and — Wade tells me — they are

learning.

Because music via Kodaly is learned through several senses, it appeals to very different types of children. For those who are visually oriented,

CORONADO 137 Cyange (between 1st & 2nd Streets) 435-5904

march, play games, clap, do movements," says Diane Geller, a teacher at Lake Elementary School in Vista and an instruc-tor at Palomar. The Kodaly method has

When children are ready to learn how to write music, Kodaly teachers take the heads off the notes and simply use the stems. Undermeath the stem is the letter of the first syllable that note stands for — D for "do," R for "re," M for "mi," and so no. Children also learn the difference between a beat and a sharker. steadily gained popularity in the U.S. and internationally. According to the Organization of American Kodaly Educators, there are over 20 Kodaly certification programs and workshops nationwide. "It's workshops nationwide. "It's very strong in Japan now, a country known for the Suzuki method of teaching. But that is more for instrumentalists, whereas Kodaly is a vocal

ference between a beat and a rhythm.

"The first not hely learn to recognize is a quarter note and that beat is represented with a 'ta.' An eighth note is a 'ti,' * say Geller.

Tom Waczek, a music teacher at Whitman Elemen-tary school in Clairemont, has

been using the Kodaly method in his disarrooms since 1992. We make a fungarian, but some of the following the foll

taught, it's more the teacher en-tertaining the kids. The children might learn little things here or there — rhythms or notes on a scale, but to learn how to read scale, but to learn now to read music and know what you're experiencing takes a lot of plan-ning and year-to-year practice. It's like learning to speak and read a language," he says. "And I wanted to educate rather than

Water and the says his own children using Kodaly's method. He says his 7-year-old son has already begun to sight-read music, can sing well, and read music, can sing well, and play a little piano by ear. If we sing rounds in a song, while we're driving, he can keep to his own part. The goal of this method is that you first create musicians and then instru-mentalists, sups Waczek. You learn with your body, mind, heart, and soul, and it all comes through over value."







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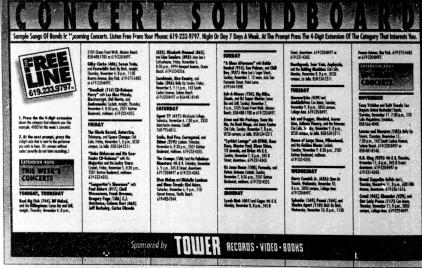
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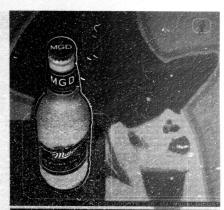
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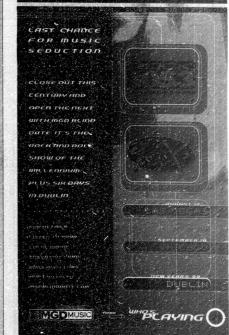
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few weeks back, I wrote about a visit with ny old musical guru from Vancouver Is-land, a fine gentleman named Ian. And I spoke of my formative listening rituals, lo, those

Ramsey Lewis, Horace Smith, and Jimmy Smith and in the '60s with Oscar Peterson and Count and in the '60s with Octar Peterson and CountBassic He won a Deurn Best poll in 1990. A couple of the other male vocalists on the tape were
the great Johnny Harman and the Höbeders
women were June Christy, best known for her
women were June Christy, best known for her
women were June Christy, best known for her
women in the '80s. There was plenty of Dirah Washington and Sarah Vaughan and a singer I mistock
for Sarah Vaughan, Thelina Geygnon, about!
Act of the Christy of the Christy of the Christy
day. Ellis Fitzera and with the Dake Ellistrote
when the Christy of the Christy of the Christy day: Ella Fitzgerald with the

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CIVILIZED ANIGRALS
THICK ED

LONG BORED DAZE SUCKERFISH THE YOURS USUAL SUSPECTS

ng underground En pound brown

pouring her heart out; Astrud Gilberto, swaying in the breeze; and the little-remembered Helen

James, a fine gendeman named lan. And I project of my formative intering intuits, to, those rearry years ago, music that was given over to fer vertice. And the difference has a project of my formation of the difference has a project of the difference has been depended in the musual appetite for music of all intuits a project of the most overdied, it seemed only matter at that inquire of him what music appeals of the difference of him what music appeals of him what the difference of him what music appeals of him what has not read to have difference of him what have dif was with Cifford Brown on this same habel that Dianh Washington cut her greeter jurz sides. Brown would be dead in two years at age 26, bringing the jars would to a stop, said was his tal-cut and goodness. These seven cuts by Helen Merrill, only 3 minutes in height, are among the most magnificent of all jizz vocals, and her hearthwashing brintese rendering of the Johnny Burke. 80- Haggart standard "What's New" is maschless. Ms. Nerill was 4 when this album was recorded. She would also record arrangements by Gill Brass and with no subesidid band

was recorded. She would also record arrange-ments by oil Brysn and with one splendid band after another, but nothing of hers equal sthe mag-ulicence of the aids these youngers ('Goiney Jones was only 21) put together a couple of days before Christians 45 years ago. The Sarah Vaughan with Ciliford Brown is from that same month. Somebody had a new griffiend or was esting his broccoil or going to be before the news, that' all claus way because

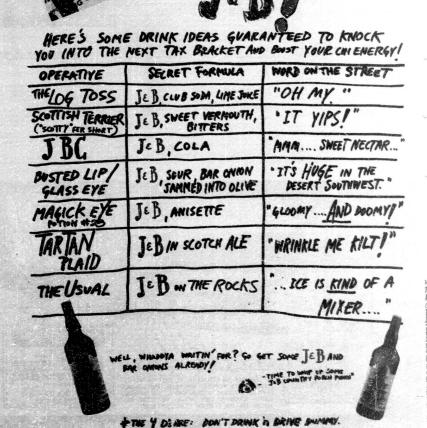
on-litere romantic stuft, and the fugures Mr. Coltrane weeves on his terner around Hartman's Coltrane class on his terner around Hartman's coltrane class of his terner around Hartman's tools and proper than Coltrane. Like Hartman's voice, lade player than Coltrane, lake Hartman's voice, dark, and fenceful, hoggly satisfying. The two of them find a regardable growth rhough these six tracks, 31 minutes and 24 seconds long, shorter than the Merrill disc and even better, which is saying a great deal. Any juzz fan who's ever been head-Merrill disc and even better, which is saying a great deal. Any juzz fan who's ever been head-Mary juzz fan who's ever been head-Mary juzz fan who's ever been head-Mary juzz fan who's even been head-Mary juzz fan who's even head-hary fan de wood fan de wood on the saying a great deal. Any juzz fan who's even who is even head-hard juzz fan who's even head-hard juzz fan



Blassein Dearie Jazz Manters 51 (Verve 318 329 90-2) -Helen Merrill (EmArcy 81 648-2) Sarah Vaughan with Clifford Brown (EmArcy 81 6641) John College of Johnsy Harmson (MCA) Ampulse MCAD-5661 [VC-666) Latche Drom Careline in bande one (Car

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Manic Mondays: DJ Scott Martin. Mondays, Belly Up Tavern, 9 p.m., 143 South Cedros Avenue, Solana Besch, 858-481-8140.

Okay, put yer "capa" on — here's a good one. What was the only front sine sewerities unit hand to record a cover of a Ricky Neuton story — and not as comeny?

The Consuge — and not as othered sequent to "Neuton of sinch, you'd girts, see probly intended as a delayed sequent to "Neuton as a delayed sequent or "Neuton as of the consuge to the comen of something," a colony gloom protoppe active of intended a colony gloom protoppe active of the consuger of the colony of the colony

The first time I heard the thing was

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Shokai: DJ Wendy O'Rouri

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NOV: 12



My friend Phil returned to California after lo-ing in Denmark for several years of the composition of the c

Gilbert Castellanos

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DJ Ratty

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punch in ext. 4100.)

Orchestra. Sunday, 6 pm, the Bastard Sons of Johnny Cash, rockabilly, Monday, Manic Monday, call club for information. Tuesday, 8:30 pm, Strangefolk. Wednesday, 7:30 pm, Sonis Dada with Jump Little Children.

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The Kraken, 2531 Old Highway 101, Cardiff. 760-436-6483. Thursday, the Witchdoctors, blues, rock. Tuesday, Mark Lee, acoustic.

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Miracles Cafe, 1933 San Elijo Avenue, Cardiff. 768-943-7924. Friday, 7:30 pm. Rich Buquet, acoustic. Saturday, 7:30 pm. Serve White, folk. Sunday, 10 am to 1 pm. Jordon Stoyunoff.



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Randy Jones Big Stone Lodge, 12237 Old Pomerado Roed, Poway. 858-748-1617. Friday and Saturday, the New Frantier Band, country.

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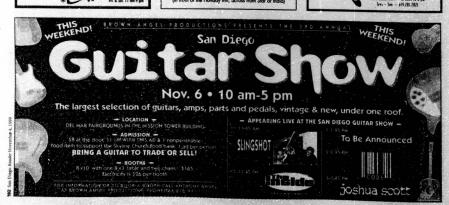
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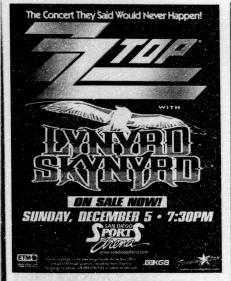
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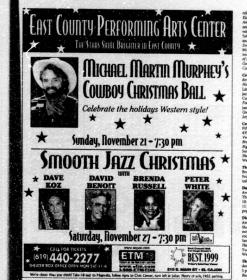








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Gress, Water, Friday, Down Sond, pop.
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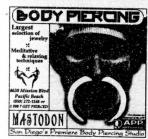
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No other movie this year has been freer of smog.

A fter all the hullabaloo earlier in the year about a G-rated film from David Mamet — The Winslow Boy — it is hard to get worked up all over again about a G-rated film from David Lynch, The Straight Story.

This cuts both ways. The movie — the true story of a crusty old codger called Alvin Straight who travels 370 miles from Iowa into Wisconsin on a motorized lawnmower to visit his estranged brother before it's too lete - has me brother before it a 100 lete — has more laughs, or anyway more sniggers, than you might anticipate, but it also has an element of condescension that throws a cloud over the horsespun sentimens. The obese, snacking, front-yard sunbather ("What's the number for 911?" bather ("What's the number for 9112") and the plaid-shirted bar patron with six inches of turned-up cuff on his blue jeans are fair representatives, or victims, of the double-edged sword. In any event, Lynch's newfound soft-ness, however sincere it may or may not be, seems a less positive alteration than Mamet's cleanness — a less pri cise and pointed one. Where Lynch more nearly metches

up all over agent of the Straight Step.
It was hard enough in the first place to get the same amount of crafts-mannip as any other Mamet, if not the same amount of crassing, and more than the same amount of crassing, and more than the same amount of crassing, and more than the same amount of crassing and the same amount of crassing and the same amount of crassing and the same amount of the not forgetting the bucolic Mumford, has been freer of smog than Mamet's and Lynch's.

The puddly-eyed Richard Farns-worth, the titular Straight-shooter, will never again be the revelation he was in Comes a Horseman, but it is good, not great, to see so plain-spoken an actor in so commodious a role. Sissy Spacek, on the other hand, well-entrenched as one of the finest actresses of the age, can still manage to be a revelation. As the hero's somewhat dim daughter, she comes up with

Calendar



an oddish, freakish, barking manner of speech as distinctive in its own way as Billy Bob Thornton's growling manner in Sling Blade. A one-of-a-kind. And it's a serious loss, in humor as much as in humanists, when the hero and the movie leave her behind just past the half-hour mark. Slow-ness — even after the old synthesis.

66 John Peere — now becomes a way of life (the tornise-paced tracking shot over the yellow line in the middle of the road is a sort of low-gear parody of the opening sequence in Lynch's Lost Highway), and boredom becomes the daily diet. A not disagreeable lig.; it-headedness follows. And in that state,

with nothing more compelling on screen, I found myself wondering how the subject might have turned out in a filts — documentary or recreation — by Wenner Herzog (the eccentricity bordering on lunary would surely have appealed to him), in addition to wondering whether it could be mere harnormance that the

Music of the Heart, too, signals a change of pace for its director, hor-rormeister Wes Craven, although the title (God knows) is pretty horrible. Originally it was to be 50 Violius: much better even before you know the sig-nificance. These instruments, purchased cheep on a family sojourn in Greece, are the personal possessions of one. nificaco. These instruments, purchased cheep on a family sojourn in Greece, are the personal possessions of one the personal possession of the program in a tough East Harlem con her and she is unbanded wilks our on her and she is outside the personal possession of the personal possession of the personal possession of the personal possession of the documentary. Small life. This, tou, is a true story, told already in the documentary Small Wonder. The assumption that it could stand to be told again, if only for the benefit of those who missed the documentary, would be a teast half-core in my own case. I delan't see the benefit of those who missed the documentary, would be possession of it move, under the banner of Miramax, is more like something that solved the possession of the mountain of the possession of



make every moment vivid and alive and immediate. (Just look, for a single instance, at her posture in the back seat of the cabe sake gets the first glimpses of Harlem: as if frozen at the very brink of a cringe.) Hers is a losing struggle, but all the same a valism tone. And it's the only relevant one. Craven comes in for none of the glory of cusport, whole never. of Guaspari's violin program. He can

Boys Don't Cry also is based on a true story, also told before in a docu-mentary, The Brandon Teena Story (or The Teena Brandon Story, one or the other). I didn't see that one either. despite a healthier appetite for sordidness than for inspiration. The case of a young Nebraska woman in a "sexual identity crisis," and on the dodge from the law, who reversed her first and last names, attempted to pass

as a man in a redneck corner of th state, and was raped and murdered for her deception, is nothing if not sordid; and first-time filmmaker Kimberly Peirce is wise not to sentimentalize the heroine into any sort of symbol. Still, you would like to kno more about her as an individual. Wha more about her as an individual. What did she think she was up to? How serious was her talk of a sex change? Things like that. The bare facts of the case, though they have the innate fascination of the odd and the outré, are ultimately pretty depressing; and Peirce never probes beneath the bare facts. Then, too, if we are to stay forever on the surface, the little matter of outward credibility looms larger in importance. And the unavoidable. importance. And the unavoidable hurdle on that track is of course the casting of the lead. Hilary Swank, whose major credit to date is The Next Karate Kid, doesn't clear it cleanly. Size does all right with the voice — low and throaty - but even though she looks all right on her own (or in the trailer), in a young Monty Clift or Robby Benson kind of way, she is slightly built and delicately sculpted. even for a girl. And seeing her along-side the hairy Peter Sarsgaard and side the hairy Peter Sarsgaard and Brendan Sexton III, or the bigger and round-featured Chloë Sevigny, puts a severe strain on belief. And her comulsive smileyness hardiy adds ballast. evigny, backsliding to the human trash heap after her transcenden getaway in The Last Days of Disco, makes herself right at home again, never seeming to be acting, never seeming to be anything but herself, never seeming quite like anybody els (all the way down, or up, to the large mole near the peak of her left breast), a natural wonder. And Jeannetta

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dreary. But he is, on this occasion, lucky in his leading lady, Meryl Streep. (Originally it was to be Madonna: scarier to think about than any Craven

right fest.) Streep is a showeringly, almost suffocatingly generous actress, and she sets up a separate tempo within the film. practically a separate the film within the ilm, struggling against the formulaic, forcordained, forced-

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Arnette hits just the right note of coarseness, not too heavy, not too light, as Sevigny's embarrassing mother. The white-trash ambience extends only very slightly outside the contours of the characters.

characters.

Bringing Out the Dead is minor

Martin Scorsese, but the way things
have been going lately, minor is an improvement. Major Scorsese, Kundun,
Casino, The Age of Innocence) is pretentious Scorses, puffed-up Scorsese,
inflated Scorsese, This one, an antivalentine to New York China the tine to New York City in the pre-Giuliani years of the decade, is an unmistakable companion piece to his Taxi Driver, complete with slow-mo-tion pedestrians and clouds of steam (along with some trendier fast-mo-tion as well: see Boys Don't Cry for

minative first-person narration penned by Paul Schrader (working from a novel by loe Conneily), and complete with population of human vermin, human litter, human detrins. (It is a companion piece, too, to any number of other Scoreses in its connoiseur; ock- and- roll congrace), but this is a paler Tasi Driver, quite literally so in the desaturated color photography of Robert Richardson: hard to sell whether Scorese's "wiston" has changed (from the overheated Expressionism of a quarter-century ago) or whether he has simply put on some fashionable new years. Fuguity plate is the protespewers. Fuguity paler is the protespewers. Fuguity paler is the protespewers. Fuguity paler is the protespewers. uman litter, human detritus, (it is simply put on some fashionable nec-yewear. Faqually paler is the protag-onist, an anemic ambulance driver instead of choieric cab driver, a do-gooding paramedic haunted by the ghosts of lost patients, and particu-larly (for no discernible reason) the ghost of one by the name of Rosa. The grant was the proper of the proper of the protection of the proper of the proper of the variety provided by a different ambu-lance purpose one-professional conlance pariner on each of the three day



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and the grim realities, leaving aside the ghostly apparitions, pile up very fast to the dimensions of a nightmare. Or in other words, to the dimensions

a too-right fit for Scorsese, producing little friction or spark. And nor is there much interest, perhaps in part because the characters start out as total



his off-screen wife, Particla Arquette.
All test Inhick they're married prekit et equette appears to forbid the
mention of such an intimate detail,
though the identities of Arquette's
grandables, dark-, and siblings are freely
divulged.) One nice exchange between
them in the ER lounge." Is it always
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All reviews are by Duncan Shapherd.
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hats. (Actually, laboratory-enhanced In-donesias inceperted bass.) Perfectly harmless of mutation stidl, agent from the super-distriction stidl, agent from the super-side of the stidle of the stidle of the stidle post in Gallay. Parear — Morferna, Worth Low Diamond Phillips, Dina Moreas. 1999. If CHAINA STAR C. CORAN, STAR D. 15, MORTON PROPERTY AND STAR OF THE STAR OF THE STAR ON CORAN STAR OF THE STAR OF THE STAR OF THE STAR MONEY CORAN STAR OF THE STAR OF THE STAR OF THE STAR MONEY CORAN STAR OF THE STAR OF THE STAR OF THE STAR MONEY CORAN STAR OF THE STAR OF THE STAR OF THE STAR MONEY CORAN STAR OF THE STAR OF THE STAR OF THE STAR OF THE STAR MONEY CORAN STAR OF THE STAR OF THE STAR OF THE STAR OF THE STAR MONEY CORAN STAR OF THE STA opening line features a sully recogn gold copularly against which many, but never mind that yarging directly into a cannowder, T need a grainsy wide minded, not made here the forest of the whole is rede model, into stems for the whole is redemed, into stems for the whole is redemed in the sully adapted to be trying too hard to make an impression. This bit, together with the ensuing disloyer the hole of the sully into the contract of the sully into the contract of the sully into the feature with the ensuing disloyer features, will be expected into my proper chromological sequence, but obviously the frather, will be expired later in proper chromological sequence, but obviously the frather, will be expired in the improper chromological sequence, but obviously the frather, will be expired in the improper chromological sequence, but obviously the frather, will be expired in the improper chromological sequence, but obviously the frather, will be expired in the improper chromological sequence, but obviously the frather in the suited for the suited

American Pie — Horsy-teranger update at the end of the millinnium. Four budders form a pact to lose their viegain by person form a pact to lose their viegain by person form a pact to lose their viegain by person and amought Momerato of tastformer mode and amought Momerato of tastformer mode on strenkow of mere implying their and Natabak Iyonor can do better for themselve, and already had one of their contractive, and already had falls respectively. Wish Joson Riggs. Thomas Iran Nichosa. Tara Beed, and Eu-gent Leys, directed by Paul Weitz. 1999, 478002 of Canada.

Austin Prowest: The flag #the Bangged #te — Mile Myrri con-joke comedy, Junite Prever International Month of Holison, in archived into a sequel. And if hispany, in archived into a sequel. And if hispany, in a terchical into a sequel. And if his a sequence of a sensing Bondian spectry on the Ninterna in a nor adu porty on the Ninterna in a nor adu porty on the Ninterna in a nor adu porty in the Ninterna in a nor adu porty in the Ninterna in the normalization of the ninternation of t

The Sachelor — Gary Sinyo's Rimake and update of Buster Retains's Series (Johnson, starting Christ's Downsold and Food Chemics Unional Carlo Chemics Assured Carlo Chemics Chemics (Language Chemics C

Being John Malkovicis — Reviewed this issue. With John Cusack, Cameron Diaz, Cetherine Keener, and John Malkovich; di-

rected by Spike Jonze.

* (HILLCREST CHEMAS: GROSSMONT CE
FROM 11/5; LA JOLLA 12, FROM 11/5)

The Best Man - Nuntial comety of ring Taye Diggs and Nia Long, written and directed by Malcolm D. Lee. (CINEMA STAR 13; CINERAMA 6; FASHION VAL-LEY 18; GASLAMP 15; MISSION VALLEY 20: PALM PROMENADE 24: PARKWAY PLAZA 18: RAN-CHO DEL REY 16: SOUTH BAY DRIVE IN; SWEET-WATER 9; TOWN AND COUNTRY)

The Bone Collector — Detective thriller with Denzel Washington and Angelina Jolie, directed by Phillip Noyce.

(CARMEL MOUNTAIN; CINEMA STAR GALAYY; CIN-EMA STAR 10; CHEMA STAR 13; CHERAMA 6; HASHON VALLEY, EGASLAME 15; GOSSAMONT CENTER, HAZHO CENTER 7; LA JOLLA 12; MIS-SULV MALLEY 20; GOMENSICE, P. HAMP PROME-MOS 28; HAMPHONY PLAZA 16; RANCHO DEL SOUTH ABY DORF 6; SMECTIFE 10; TOWN SQUART 14; VELACE; WEGANG PLAZA;

Bowlinger — Hollywood satire so out of touch with reality, so willfully ignorant of actual practice, that it nullifies itself as satire. The idea is that an Ed Wood-caliber

producer could shoot a superstar block-buster, Candid Camera-style, without the superstar's co-operation, (He calls it niemes nouveau. The film itself is called Crubby Rein, 11 won't By. It won't even flutter, With Steve Martin (who also wrote the script), Eddie Murphy (in a dual role), Heather Graham, Christine Brarnshi, and Terence Samp, directed by Frank Oz. 1999.

Boya Don't Cry — Reviewed this issue. With Hilary Swank, Chloë Sevigny, Peter Sangaard, and Brendan Sexton III; directed by Kimberly Peirce. * (HILLCREST CINEMAS)



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Double Jesspany — A verosped-woman thriller in which the flarrey of the horizon-reches such manuscrip leights as to call into question its sincerity. (The once its-a-mission-lifetimes evero driving an assi-mation-lifetimes evero driving an assi-mation-lifetimes evero driving and while one hand is called to the foot handle and the other is finding off an arenal leav-turan, is only one obstacle, and quite early in the curriculary lorder course, for our inde-fingable ferrotter, Ashley Indiad doesn't of-ferrotter, indiamental confirmations on man, has considered intermediates of the complex in the confirmation of the complex in the confirmation of the complex in order verse. We intermediately has a striking



speaking voice, warm, drawly, low, and vi-brant. But no one is more aware of this than she is, and at times the seems centent to fiddle away on her vocal cords as if per-forming musical scales. No emotion of the moment can crowd out the all-encompass-ing feeling of self-indulgence. The Aus-

tralian-born Brace Beresford, a go-with-the-flow fiimmaker who has packed up an personal interests in exchange for a Holly-wood career (the time for Tender Mensies and Driving Miss Daisy is past), demon-strates his discussary on the second and Drivey Men Davie y and Alexandronic Manusch Control of the Con

Figlia Chab — Director David Fincher, Isoade with don't-ny-dide-et-home ideas and the process of the process of

For Love of the Came — An evenly be saced gay movie and girl movie, and no mushier on one side of the scales than on



The Cambior — Michae' Gambon as Fyo-dor Dostoyevsky, with Polly Walker and Jodhi May, directed by Karoly Makk. (LA JOLIA "PLIAGE)

House on Hausshad 1999 — Remarks of the late-Fillies William Castle chiller, starting Geoffity Plants and Variable Insents, disease Geoffity Plants and Variable Insents, disease Geoffity Committee Committee

The Incider — True-life drams about a whintle-blower in the tobacco industry, with Rausel Crows and Al Pacino, directed by Michael Manne. Consent, MOLATING, DEMAN STAR BALLY, DEMAN STAR BALLY,

Bringing Out the Dead

Too Iron Class! — Animated sci-fi fable, set in the Fifties and drawn in a retro comic-book style, though the anti-violence message (specifically anti-nuke message) is

hardly dated at all. The saccharine relationship between an overimagizative by and a humanogue mated-time probe from outer space in in the Spiellorg wire (specificilly - T. - Twill), as it the simple specificility - T. - Twill, as it the sign and sign generative from a halfway underpry reding. Christop-from the sidney underpry reding. Christop-from the sidney underpry reding. Christop-from the sidney under the sidney of the sidney. Twick and sidney the sidney of the sidney. Twick all sidney the sidney of the sidney # (PALM PROMENANT 24)

The Limey — Modestly budgeted revenge tale (somewhat thin, hollow, tinny sound) about a British ex-con, just out of prison af-ter a nine-year hitch, who comes to L.A., ser a nice-year hitch, who comes to LA, tossing around uncomprehended slang such as "nicked" and "scarpered," to look into his daughter's death. The resurrection of the Terenos Stamp character from Ken-neth Loach's Poor Cow, or at any rate the resurrection of old decolorized footage from Poor Cow, is not apt to strike a chord

with very many of volay's noviegoess —
eves those who might actually have seen
that 1997 fills. He the contrast, in any case,
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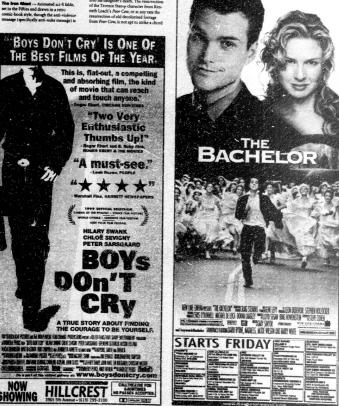
nervous mannerisms of his Out of Sight.

- But soon a purpose can begin to be glimpsed, a point can gainfully be grasped: namely, splintering as a short-ut to unity-of-action (contradictory as that may of-action (contradictory as that may sound), reminding us all along the way of the earlier steps (the plane, the motel, England in the Sixties) on the predetermined path, how one thing led to another. The few flash-forwards and images of fantasy do not fit so well with that purpose, but the climax, when the sewoners halt-nile. when the avenger belatedly recognizes his own role in the emerging pattern of tragedy, fits perfectly. Lesley Ann Warren.

Luis Guzman, Barry Newman. 1999.

** (HILLOREST CINEMAS: LA JOLLA VILLAGE)

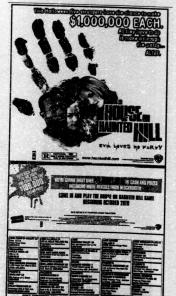
CHRIS O'DONNELL RENÉE ZELLWEGER



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HILLCREST SOUTH SOUTHERS TO PASSES ACCOUNTS





WWW.SDREADER.COM Calendar MOVIES

Woman and to the force and ferocity of her love, based on a true story of a Reintane, laider's wife who swretch lere man from the cutches of the Gestago. Writer director. Claude Berri (who has treased the WWII period before, in The Tise of Usand in Chonal's in sechendary smooth and positive to one. In particular, the recondup of Beat-tance loaders, the film's centreptices is a magical feet of engineering, of thusing several loose strands from a tally link look, of transferring Brough Rope into a wram-off 's letter, as mantferraise' leafy in red be known and the strands of the control of the look of the control of the control of the look strands the strands of the control of the look strands and the control of the control of the look strands and the control of the control of the look strands and the control of the control of the look strands and the control of the control of the look strands and the control of the control of the look strands and the control of the control of the look strands and the control of the control of the look strands and the control of the control of the look strands and the control of the control of the look strands and the control of the control of the look strands and the look of the control of the look strands and the look of the look of the look strands and the look of the look of the look strands and the look of the re, based on a true story of a Resi towear to secret remezvous. (This scene is shot at the actual locale, the office and home of Berri's childhood doctor. "per-sonal" filmmaking indeed.) And our subse uent sight of this woman, back in uniforn inely, never missing a beat or batting an ye, while the infamous Klaus Barbie tortres the wreaming hero ten feet away in the same room. Throughout, the facts, the events, the actions are allowed to speak for and without the same sparkle of humor,



arset to her role in the movie. And any lack of acting range only feeds the impression of unfaltering resolve. Daniel Auteuil, Patrice*

Chereau, Jean-Roger Milo. 1999.

Music of the Heart — Reviewed this is-

Wes Crayen.

(Carren)

(Ca

Byetsey, Maska — A frozen small town's Saturday afternoon tradition of an intramural lockey game gets written up in Sports Plustrated by a bumpious one-time resident of the place: To pure skating addition, the boys of Mystery, Audis a rivid any team in the Nill. No sooner said than the New York Rangers are boaked for an exhibition game. In short, Rody-hockey, another entire in the endless Disney, to-of-New York Nauger are Dockschler and each of the Control of the Cont

Mystery Men - Fractured superhero

ginmick wannabes (a shover na-lence, fury, a bowling ball as weap some of whom are demonstrably more su per than others. The mood of wise-ass himsy does not really create a fertile clinate, and the visual clutter doesn't help mate, and the visual clinter doesn't heigh But the amiable case, particularly Ben-Stiller, William H. Masy, Hank Azarta, Wel-Stull, and Janosa-Carotolo, make the most of their chances. Lena Ollin (what's phe-do-ing hero?) has absolutely no chance in a nonexistent role. With Geoffrey Ruich, Greg Kimsear, Paul Reubern, Tom Walts, and Claire Forlant: directed by Kinka Usher. 1999. ★ (STUDIO 3 CINEMAS)

Princes Mononoke — Japanese ani-mated fantssy written and directed by Hayao Miyazaki, redubbed with the voices of Billy Crudup, Claire Danes, Minnie Driver, Billy Bon Thorston. HILLORIST ONEMS, 180M 12/5)

fantasy about a team of gotta-have-a-gimmick wannabes (a shovel forks, flatu

PRICEST CREMAN, FROM 1172.

Random Biester — A plane credi brings together a fundamed and a selfe whose regreater when a fundamed and a selfe whose reposition of the fill fixed plane, were charling on them. The survoices using 60 Gentus Societies, which was the secret legit as wrist. In the surveing bashoad Genturous freed with a distracting procupies hairtural is a cup and list a distracting procupies hairtural is a cup and inministrat use so hairtural was fixed that the surveing hashoad Genturous after the trust, and it pays off in the agenturing early streatment in pays off in the agenturing early streathearth forwards in the rendress disamples of a process of the contraction of the process of the contraction of the contraction of the contraction of the rendress disamples of the contraction of the rendress disamples of the contraction of the rendress disamples and the rendress disamples of the rendress disamples of the rendress disamples of the rendress disamples and the rendress

of a homicidal vire cop — only emphasizes, rather than relieves, the languor Directed by Sydney Pollack, 1999.
★ #JASHION VALLEY 18, PALM PROMENADE 24: CONDIDC B. UA HORTON PLAZA 14)

Romance - It warts off like an ill-

Jeopardy (R) Fri. Sun. (12-25, 2-40) 5-00, 7-20, 9-35 Mon. "Thu. (2-40, 5-00) 7-20, 9-35 Bringing Out the Dead (R) Fri. Sun. (1-20) 4-20, 7-20, 9-40, Mon. "Thu. (2-20, 4-45) 7-10, 9-40, Bats (Pc. TJ) Fri. Sun. (12-30, 2-45) 4-40, 6-35, 8-30, 10-25 Mon. "Thu. (2-24, 4-40) 6-35, 8-40)

5.30, 10 Ct. Motor J Fm. [C 45, 4-40, 6-55, 8-20, 10-25, Three Kings; RD Fri. Sun. (12-45, 4-50, 5-525, 7-50, 10:10; Mon. Thu. (3:05, 5-25) 7-50, 10:10; Blue Streak (147, 1-3) Fri. Sun. (1:00, 5-10) 5-20, 7-40, 10:00; Mon. Thu. (3:10, 5-20) 7-40, 10:00

decorously, just a stop or two, into the realm of hardcore pornography. The cross over comes complete with the customary absence of verisimilitude, as the stifled gast us understand us better than those who appeal to us?) but sometimes right out boad ("A thin cock son't nebel"). Be cause the lead attents the scramer but son said Caroline Ducey, is an unknown, and because the most untilabilitied partner, the scramer yeel Rocco Siffred, is a workhorer in the Islain pore industry, the most interest than the Islain pore industry, the most of a six in the States, Chias is not from and Nicola, after all, and the average American between the Islain portable, all the lower of the Islain portable, and the worsep. American between the Islain portable, all the lower of the Islain portable, and the average American between the Islain portable, all the Islain possible, and Islain the Islain possible, and the average American the Islain the Isl Notice, after all, and the average American movinger is probably a little leavy on the distinction between a French across and a possibility. Because, too, the writer direct tor is a woman. Carberine Breillar, some of the established hattle lims in the smut saws would need to be re-drawn. More simply, who the leaf Leavy. 1999.

* (IA KOLA VILLAGE)

The Sixth Sense — Ghost story about a doieful little boy who sees dead people all around him and a wobbly child psychologisi who tries to help him. It delivers three or four really good scares and a correct through it a second time. The surprise, ex-cept for the hero's apparent sharing in it (a.*. big exception), seems pretty fair and some

MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

CENTRAL

CLAIDEMONT

Town Square Stadium 14

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The Collection 10 E. 10.0 (0)

The Son (1) E. 10.

CORONADO

Village 820 Orange Ave., Coronado (619-435-6161) The Bone Collector (R)

NWGTNWOOL

Gaslerry Stadium 15 270 St. Avenue (S12 222-0402) 3710 St. Avenue (S12 222-0402) 3710 S50 830 Mon Thu (1230 310, 530) 5710 S50 830 Mon Thu (1230 310, 530) 5715 T10 950 Mon Thu (1330 415) 710. 5710 950 Mon Thu (1304 415) 710. 5710 P50 Mon Thu (1304 115) 710. 5710 P50 Mon Thu (1304 115) 710.

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P.M. 12-09, 300, 5-20, 7-45, 1,0:95. Three Kings (R) Fr. Thu. 11-10, 15-3, 0:20, 7-10, 9-55. Three Kings (R) Fr. Thu. 11-50, 2:30, 5-10, 7-50, 10:25. Wystery, Alessay, Mystery, Alessay, Fr. Thu. 11-20, 2:00, 4-65, 7-30, 10:15. American Beauty (R) Fr. Thu. 11-01, 10:40, 4:20, 7-10, 9-65. American Beauty (R) Fr. Thu. 11-40, 2:20, 3:50, 7-30, 10:26. Fr. Grouw of the Game (R)-13) Fr. Thu. P.M. 12-20, 6-15; Blue Streat (RC-13) Fr. Thu. Ph. 12-20, 2-40, 4:35, 7:20, 9-40. The Sixth Sense (R-13) Fr. Thu. 11-10, 1-154, 4:45, 7:10, 9-50

LA JOLLA

Cove Theatre 7730 Girard Ave (619) (459-5404) The Straight Story (G) Fri., Mosi-Thu. 4:30, 7:00, 9:30: Sat.-Surr. 2:00-4:30, 7:00, 9:30

700, 93° Sat-Sun; 200 4:30, 7:00, 9:30
La Iolia 12;
85° Ville La Julie Dr. (256-558-2234)
The Insider (Dr. 10). The Bone Collector (8):
The Bachelor (FC-11). Muscle of the Heart
(PG): Being John Multiprotein; Fight Chab:
Britinging Out the Deach, American Beauty,
Double Nopacing; Three to Tango; House
on Hauntind Hill; Taree Klings

La Jolla Village Cinemas 8879 Villa Ja John Drev (1897) (1837,7831) The Straight Soys (16 Fir. The Limey (16) Sar Son (1210) 210, 486, 720, 950, Mon. Villa Tha (1210) 484, 720, 950, Ton. (210) Villa Tha (1210) 484, 720, 850, Ton. (210) Villa Tha (1210) 487, 720, 850, Mon. Villa Tha (1210) 198, 1000 Mon. The Sand Old Son (1200) 220, 487, 710, 930, Mon. Tha (1220) 123, 710, 930, Under Actase (16) San Son (1130) 294, 490, 930 230 Mon. Tha (120) (20) 482, 710, 930

MIRA MESA

Mira Mesa Four 8118 Mira Mesa Phd. (858-566-1912) Mira Mosa Seven 10550 Camino Rutz, Mira Mesa (858-689-1661)

MISSION VALLEY

Fashion Valley 18

763 Fram Road (838-552 2267)

The Insider (17) The Straight Story: The Bone Collector (R): The Bachelor (9G-13): Fight Club: The Story of Us; The Best Mars. Superstar. American Beauty: Three Kings: The Sixth Sense: Random Hearts: Music of the Heart: Drive Mc Caray: Three to Tango: House on Hausted Hill:

Mission Valley 20
16-60 Camico Del Rio North (MSS-558-2282)
The Blockholer (R). The Bone Collector (R).
The Bashchice (R-13): Basts: Fight Club:
The Story of U.S. The Best Mars, Superstar,
Music of the Heart: Three Kings; The Simh
Mission of Hearter Hills American
Beauty: Three to Tango: Blue Streek; The
Adventures of Clino in Grouchish Clino
More College (R).

STATE UNIVERSITY

Cinorama 6 5831 University Ave. (619-287-8990) The Bone Collector (R) Fri. Sun. (1:10, 3:40)

7:30, 10:90; Mon. Thu; (3:40) 7:30, 10:00; The House on Haunted Hill (R) Fr. Sun. (1:15, 33:0) 5:45, 8:00, 10:15; Mon. Thu; (3:30, 5:45) 8:00, 10:15; Mon. Thu; (3:30, 5:45) 8:00, 10:15; The Best Man; QP Fri. Sun. (12:50, 3:55) 7:15; 9:50; Mon. Thu; (3:55) 7:15, 9:50; Right Club; QP; Fri. Sun. (12:45, 3:45) 7:00, 9:00; Mon. Thu; (3:45) 7:00, 9:00; Double Leonary; QP; Ex. (5:45) 7:00, 9:00; Double Leonary; QP; Ex. (6:45) 7:00, 9:00; Double Leonary; QP; Ex. (6:45) 7:00, 9:00; Double Leonary; QP; Ex. (6:45) 7:00; Pub. (6:45) 7:00; Pu Double Jeopardy (R) Fri. Sun. (1255, 3:10) 5:35, 755, 10:10, Mon. Thu. (3:10, 5:35) 7:55 10:05. The Stath Sense (PG-13) Fri. Sun. (12:40, 3:u0) 5:25, 7:50, 10:05; Mon. Thu. (3:00, 5:25) 7:50, 10:05

Ken Cinema 4061 Adams Av (619) (283-560) Splendor, 114 Caligula 11/5-11/11(Not Rated) Fr. Sat. Sum. 100, 400, 760, 10:05; Mon. Thu. 400, 7:00, 10:05

UPTOWN

Garden Cobaret 4040 Goldfinch Street, Mission Hills (619-295-4221)

EAST COUNTY EL CAJON

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LA MESA

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**Control Pla

Blue Streak; Music of the Heart; House on Haunted Hill; Double Jeopardy: The Adventures of Elmo in Grouchland

Santee Drive In 1896 Wardshir Ave. Sante (619-448-7447) The Bone Collector and For Love of the Game: Fight Club (R) and Double Jeopardy

ri Sun. (1295, 245) 5:15, 7:45, 10:15; Son. Thu. (12:05, 2:45, 5:15) 7:45, 10:15

SANTEE

Santes Village 8 Theatres
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IMPERIAL BEACH RANCHO SAN DIEGO

Rancho San Diego Stadium 15 2951 Jamacha Rd., El Cajon (619-660-3460) SOUTH BAY CHULA VISTA

Cinoma Star Chula Vista 6 320 3rd Avr. Chula Vista (613-525-3512) Three to Tango (PG-13). Blue Streak: 9 sts. Three Kings (R). Double Jeopardy; The Sixth Sense

Cinema Star Chula Vista 10
Sth and I Street. Chula Vista (80) - 88/-FILM
The Bone Collector (8): The insider (8):
The Bashelor; Fight Club; House on
Haunted Hill; Bringing Out the Dead (6):
Superstar

Superstar

Palm Promienade 24

770 Denory Road, Sun Pinger (619-558-2062)
The Bone Collector (R). The Insider (R). The
Backbett: The Best Man. The Story of Us (R).
Bringing Cest the Deart: Flight Culz, Random Hearts. Three Kings: Superstar: Bass
American Beauty, Silgmata, Tarzan: Three
to Tango; The Starth Series: The Iron Glast;
to Tango; The Starth Series: The Iron Glast;

venues of Binn in Greuchland
Rancho Del Rey
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Vogue 226 3rd, Chala Vista (619-425-1436) The 13th Warrior, Stigmata, and The Story of Us

Studio Cinema 3 827 Palm Avenue. Imposal Beach (619 429-9640) American Pie; Bowlinger: South Park; Mys-tery Men

NATIONAL CITY

Harbor Drive In 32nd and D. National City (619-477-1392) Three Kings (R) and Fight Club (R)

South Bay Drive In 2176 Consults Inspecial Beach (619-4/3-2727) The Best Man and Austin Powers: The Spy Who Shagged Me: The Bone Collector (8) and The Best Man (8). House on Haunted Hill and Three to Tange

Tell and 176e to Lange
Sweetburdler
1287 Semonter Self (191-174-527)
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129 ESCONDIDO Carousel Cinema 6 1868 East Valley Park way, Escondido (858-180, 1866)

Escondido 8
Del Norre Plana 362 W. El Norre Plany. (780) 10:13: Mon. Thu. 3:03, 5:20, 7:43, 10:00 Hearts (SF Fri Sun; PM 5), 400 Hearts (SF Fri Sun; PM 5), 400 Fri Sun; PM 5), 400 Fri Sun; PM 60:00 Fri Sun; PM 70:00 Fri Sun; PM 70:

Poway 10 Cinemas 13475 Poway Road, Poway (858-675-3878)

Ramona Twin Cinomas 626 Main Street, Ramona (760-789-3422) Three to Tango (PG-13): Double Jeopardy RANCHO BERNARDO

Silver Cinemas 11740 Pernardo Plaza Ct. (858-485-8641)

Highway 78 at Nonlahl. San Marcos (858-480-8900)

San Marcos Stadium 18 Cinema

POWAY

RAMONA

Cinema Star Galaxy 6 Crinema star valuaxy b Hwy. 76 and Missen Ruid, Becsall (760-945-8784) The Bone Collector (R): The Insider (R): The Bachstor; American Beauty; House on Haunted Hill: Double Jeopardy

CARMEL MOUNTAIN

NORTH INLAND

RONSALL

CARLSBAD

SAN MARCOS San Marcos 6 Cinemas

NORTH COASTAL Plaza Cinemas 2565 El Camino Real. Cartitud (858-729-7147) The Insider (R) Omega Code: Music of the Heart

DEL MAR

Dei Mar Highlands 8 57 Camino Real at Del Mar Heights Road, Del Mar (\$358-259-6610)

Flower Hill Cinemas 3030 Van de In Valle. Del Mar (#58-755-5511)

ENCINITAS

La Palorna 471 fst St. (760-436-7469) Plastic Complements (Not Rated) Fri. 8-00 Changes (Not Rated) Su. 7-00-9-00 Buena Vista Social Club, The Rocky Horror Picture

Wiegand Plaza 8

(838-942-5544)
The Bone Collector (Br. The Bachelor (PG-13) Three In Tages Fight Club (8) Music of the Heart (PG) American Beauty; Double Jeopardy, House on Hainted Hill

LA COSTA

La Costa 6 t3 Camino Real of Algo Carlot (858-431-1990)

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Cinema Star Mission Marketplace 13

Oceanside 8

Star Thisatre 402 North Coast Highway (760-721-5700) Double Jeopardy (R) Fri. Tue 5-15-7-30 Sti-Sun 300, 515-730 Today Only, Theatre Closed Mon. Town and Country

Three to Tango (PG 13) The Story of Us (R), Three Kings: The Best Man (R) Valley Drive In
vall Mission Ave. Oceanigh (760)



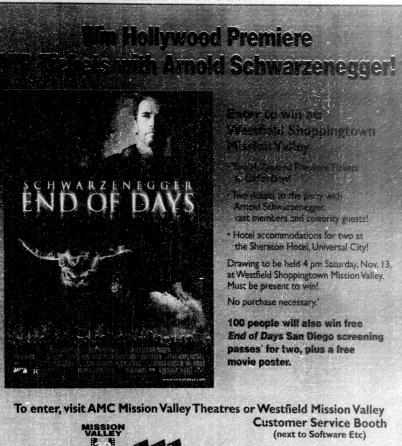
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END OF DAYS OPEN'S NATIONWIDE NOV.

MISSION VALLEY

fer. (Combined body temperatures, eighty-nine-point-six degrees Fabricohit.) The di-lapper frage consistently files, or more ac-lapper frage consistently files, or more ac-lapper frage consistently files, or more ac-lapper files, and the files of the files of the temperature files of the files of the files of the temperature files of the files of the files of the period of the decision of the files of the files and the aroused emotions spans from a state on files of the office of the files of the files

The Straight Story — Reviewed this issue. With Richard Farnsworth, Sissy Spacek, and Harry Dean Stanton; directed by David Lynch.

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WES DE

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Farzam — The Disney animated version. Though it may be hard to work up enthulare for the much filled subject, even for any first of the control of Eusersteidson 101. The control of Eusersteidson 1

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music of the heart

10

These Bings — A kind of update of Roly's Horse, in department as well as in reducing a the mid of Devert Storm, control extensive a better and the second of **CRITICS NATIONWIDE ARE CHEERING!**



the beaten path, too, for the author of the original novel, Michael Crichton.) Lots of gore, but lots more hair. John McTiernan's careening Steadicam slips and slides over

Calendar

Secret Sauce

Not long at Thee Bungalow, a woman sitting across from us hissed at her husband, "I told you she al-ready ate dinner."

reauy ate dinner.

The daughter at her side sobbed into a starched napkin. "I told you, Daddy, I didn't order anything because I'm sharing something with Mommy!"

Mommy!"
Daddy, gaunt, tan, glared at the girl. "Thank-you, once again, for ruining everything."
"Give me," Mommy said to Daddy, "the god-

"Give ne." Monnny sald to Daddy, "the god-damn car keys." The Bungalow has been such a local future for so long, has played such an important role in the bungalow has been in the long to the con-traction of the long to the long to the long to length of the long to the long to the long to about it. Blue-blazered duffers with well-coired wees still text down from their Point Long homes to Thee Bungalow's Ocean Beach stiming room. They make easily with brinklay-dimes reviews, T-low mis easily with brinklay-dimes reviews, T-low mis easily with brinklay-dimes reviews, Tto The Bungalow's Ocean Beach siting room. They mix easily with birthdy-diment revolers, T-shirt wearing contractors, and the body-pierced beach community element. The Bungalow—lace curtains in the windows wooden squirted on learned the wedomit's comfly, and middly formed it—is wedomity as comfly, and middly formed it—is where the denial comes in. Just a familie speatic calculated omission—but at families postic calculated omission—burtial facts better fut unsaid — the local 'dining scener' docean't acknowledge that Thee Bungalow's fact often missione the mark. Over seen westings there, i are competent dishes marred bengalow's fact often missione the mark. Over seen westings there, i are competent dishes marred corrects. I got the impression The Bungalow's kitchen didn't expect me to know any better. The service is good. The staff is young but polished, and one waitress in particular, an artless long listen girl impression and battle of pink angipter and natting parents, and a table of jobly designed the staff in the town britted long land girl.

The agreeable staff, however, cart make up of the Bungalow's stuces, which are dod when for The Bungalow's stuces, which are dod when they aren't bad. And Three Bungalow's menus to of larm's imposed with a Bernaise [ac] assect "fresh exaculty rack of larm's brupped with a Bernaise [ac] assect "fresh exaculty rack of larm's brupped with a Bernaise [ac] assect "fresh exaculty rack of larm's brupped with a Bernaise [ac] assect "fresh availage" based and a white wite cream suce'; nost thus's erved with your choice of back cherry,



orange, green peppercorn, or our new glazed spiced pepper rum sauce."
In almost all cases the sauces are inedible.
The bordelaise the kitchen serves with its filet mignon and New York steak has the flat. "processed" taste of canned grays. It lacks what professional food tasters call "serum notes" — the intense meany flavors that bone and marrow eyes intense meaty flavors that bone and marrow give to real, hand-made stock. The béarnaise accom-panying the rack of lamb has no

intense meaty flavors that bone and marrow give to real, hand-make stock. The bearanties accompanying the rack of lamb has no larragen and too much vinegar. You can min your criegy roses to dick by bathing it will any one of the four succes, the most unpleasant which is a periodity real control of the stock of lamb and the stock of lamb and the stock of lamb and New York by bathing it will any one of the four succes, the most unpleasant which is a periodity real control of lamb and the stock of lamb and here you with the stock of lamb and they would be stocked the stock of lamb and here you will be stocked the stock of lamb and here you will be stocked the stock of lamb and here you green and crancity to stated aircraft of lamb with size and the stocked that here were stand to stock them. The house stade is filled with crieg green and crancity to stated aircraft of lamb with size of lamb and the state of lamb a garnic cream sauce ladied over the "mussels francias" is too salty. The only sauce that approaches success is the "white wine cream sauce," really a cheese-heavy Mornay sauce, in which the kitchen

cheese-heavy mornay sauce, in which are stocked bakes its plump judy scallops.

Thee Bungalow's desserts also suffer from negligence. The 'warm chocolate sauce' the kitchen drizzles over its sliced poached pears tastes exactly like the "rich chocolate sauce" the kitchen drizzles

over its ice-cream-stuffed profiteroles, which is to say it tastes like Hershey's syrup from a can. The "creamy lemon custard" in the lemon raspberry napoleon tastes dull and starchy like commercial lemon-pie filling. The chocolate mouse, a "Ze-year house specialty," tastes of gritty low-grade

cocoa.

Thee Bungalow's kitchen knows better. Its

practically correct. The fungious is stringny write this is interesting and the markou is not unreason-able. (A 1995 Beringer Knights Valley Cabernet is 37; it sells for \$25 at Vons.) Even the housemade-duck rillettes on the "påde sampler" plate taste fatty and luxurious like the rillettes you can buy from just about any butcher in France.

Maybe in its long success Thee Bungalow's

Thee Bungalow

4996 West Point Loma Blvd, Ocean Beach 619-224-2884

ATMOSPHERE: Cozy, comfortable.

SERVICE: Cheery, youthful, polite.

SOUND LEVEL: Low.

RECOMMENDED DISHES: Coqu

WINE LIST: Extensive, interesting, reason,

PRICE RANGE: Moderate to expensive. Appetizers, \$3.50 to \$10.95. Entrées, \$14.95 to \$25.95.

HOURS: Monday through Thursday, 5:30 to 9:30 p.m.; Friday and Saturday, 5:00 to 10:00 p.m.; Sunday, 5:00 to 9:00 p.m. Reservations recommended.

WHAT THE STARS MEAN:

(None) Poor to satisfactory

** Good

** Very Good

** Excellent

*** Extraordinary

ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

Bungalow regards its loyal clientele as "family" and figures that, just so long as the staff is agreeand ngures mat, just 50 long as the staff is agree-able and the dining room is clean and comfortable, "family" won't mind if the sauces taste funny or if the desserts are second-rate. But when paying 25 dollars for an entrée, I'd rather be treated less like "family" and more like a guest.

(ORD)

619.557.0146



Tofu doesn't smell, taste, or do anything but wobble.

Bless me Father, for I have sinned.

It happened this morning. I have intentions. Father 1. less me Father, for I have sinned. It happened this morning. I had good intentions, Father, honest. I was going to start the day right. Eat a healthy breakfast of nuts and twigs. I caught the 25 bus up Fifth Avenue, bound for Park Boulevard.

enue, bound for Park Boulevard. Got off, headed toward the place where all the vegans eat. (They're the guys who murder poor in-nocent lettuces, Father.) I was determined to turn over a new, uh, leaf. The Vegetarian Zone was in my sights! I swear I could al-TIN FORK

ED BEDFORD ready smell the tofu. O'tay. Tofu

ready small the tofu. C'uay. Tofu docen't smell, stace, or do anything but wobble. But you know what I mean. Then, it was beyond my control, I swear. The devil cake made me do it — I saw something glinting evilly a frem through the window next door. Searlet glared fruit, on top of dark thick thoulate cake. My juices an. My legs followed suit. Unfortunately, Father, they haused mee into that dem of deliciousness quicke that you could hat dem of deliciousness quicke that you could

say "gateau in the chateau." It was like Aladdin's cave inside Fruit and glazed almonds sparkled like jewels, chocolate cakes as big as truck wheels begged you to open your fangs and lunge at them.

They say guilt loves company. Everybody in-side was sure talkative. I figured five bucks should

bucks?"

The society matrons titter. The fräulein looks a little shocked, but her eyes do the walking. To a raspberry chocolate cake. "It's \$5.95, but worth every..." she goes into a little swoon at some

of coffee. I spotted a terrific baked fruit tart loaded down with strawberries, blackberries, mangoes, green kiwi slices, pineapple, and nec-tarines in an almond shell. Positively health food! \$5.95. Or how about that lemon ginger loaf, \$1.95. Or baked nectarine pic

with ginger ice cream, \$8.50? Or fruited buttermilk scones, \$2.95. The blonde fraulein behind The blonde frauletin behind to counter who looks like the 's been lightly dusted with power of the counter who looks like the 's been lightly dusted with power of the counter who looks like the counter of the counter

the raspberry's running through it all. The icing—th, ganache—melts into the caise that's a moist as the Bisougha shigh tide. Kidding, Just saying the flavor, truly, is to die for.

"Next time," says Karen Karane, the owner, you should split something with a frend. Then you could have plenty to eat for less. I don't mind if two share. For example, our warm apour could have cerns, the says of "The State St

you."
She holds up a tray of multilayered pastry.
"Or this. Passion fruit napoleon, \$6.95. Banana, kiwis, strawberries, puff pastry — and plenty of

Two hings statements, pur pastry— and pienty of the plaques are when the me hour Karen. One, the plaques are when it from the Condon Blee, Paria. That explains the cakes. Two, the's, well, hour-glass trim. This makes her customers desperate. O'h I splungs, "he says." But I say when you get the unge to splungs, do it well. If these people didn't come here, they would go to the 7-Eleven and buy a Butterflager. Believe me, ev-ry now and then, if you do it right, hair good. So you see, Father, it's not my fault. But fine, art well. Till do perante. I'll come back and earvegan. Und, do you have a position on killing lettuce?

The Place: Extraordinery Deserts, 2029 Fifth Avenue, 619-294-7001
Type of Flood: High-end deserve
Frees: Baled reactions pie with ginger for cream, 58.50: imme ginger lost, 51.59; Scharffen Berger chocolast
cookies, 12.25; passion fruit appeleons, 56.55; staphery and chocolate cake, 58.59; warm upple straule with sourceams in cream, 57.50, apple and but for deservance, 53.50
House: 8.0 am, to 11.00 p.m., Sunday to Thursday; 8.10 am, to midnight, Fridays; 11.00 a.m. to midnight,
Saturday

every..." she goes into a little swoon at some sinful memory. So later (espresso was \$1.50), stiting outside in the brick patio at a white plas-tic table among the ive, facing a giant wedge of dripping choosite cake. It reas from a lake of rear espherry and maroon strawberry juices. Great slurps of chocolate icing do a pirouette on top, surrounding a bed of raspberries and

imaxing in a crown of real gold leaf.
"Breakfast," I say to a tall, elegant lady sitting own with a gent at the next table.
"Maybe it would be easier to start with this,"

Maybe it would be easier to start with this-she says. She points to what looks like a crumbly pepper-dotted cookie.

Earl Grey tea shortbread, 'she says. Polly. Her friend's Charles. They do this regularly. Try it. 'I munch into a chunk. Huh. Those black spots are sculat leal eaves. "I make pastries, professionally," says Polly, 'and' In telling you. This blace is the best. The tea cake demonstrates black spots are actual tea leaves. "I make pastries, professionally," way Folly," and if me tiling you. This place is the best. The tea cake demonstrate my point. See how it breaks, how in melite Butter, and the state of a pear-shaped orange, grown in Asia. Whoo, Ulb-shaft, this is a loft or simple man to take before breakfast, But Folly is on a roll. "And look at the generation your docuble cake." And look at the generation your docuble cake of the state of the state

Absolutely Obscene

I need him, his insider's vantage point, his familiarity with the "underbelly" of the industry.

his familiarity with the "underbelly with the Lorenzo, when to working as a private investigator or knocking back tequila and coloning for Parland Winey and Vinneyard Some coloning for Parland Wineyard Vinneyard Some coloning for Parland Wineyard Vinneyard Some Cold Sorveillance in Section 1988. The book opens with a little dookstore.

The book opens with a little dookstore. The book opens with a little dookstore. The book opens with a little dookstore. The book opens with a little dookstore. The book opens with a little with parland with the wine business, read Jake Lorenzo. I don't know book the familiary with the "underbelly" of the industry. Ineed him to help me break a case. I can't prove that either of the following events actually happened think of them as genural the parland with the wine business. I can't prove that either of the following events actually happened think of them as genural with the winess of the following events actually happened think of them as genural with the winess of the following events actually happened think of them as genural with the winess of the following events actually happened think of them as genural with the winess of the following events actually happened think of them as genural with the winess of the following events actually happened think of them as genural with the winess of the following events actually happened think of them as genural with the winess of the winess of

Event One: A wine buyer for a high-end Event One: A wine buyer for a high-end shop decides he wants to get his hands on a high-scoring California Cabernet. He calls the distributor for the wine and asks, "Do you have any?" They reply, "Oh, we'll come down (to your store] and talk about it." When they come down, they say they?" elooking for it, "but as long as they're here, they have "these Australian wines that

we're now importing and we'd like you to state."

The buyer, a touch slow on the uptake, playlong, But this film fand nectors is similer usty, his state buds aren't. He finds the wines 'very uninaptings. "Hashop doen't have much of an Australian market to begin with. Australian market to begin with, and this is certainly not the stuff on which to build one. "No. I a will neally interced in that Came."

The mail ready interced in that Came. "No. I don't think so," comes the verdict.

comes the verdict.
"If I were to take some of the Australian Cabernets, would I get it?"
"Definitely."

"So, they're a group?"
"Yes, that's how they are."
"That's not right."
"Too bad."

"Too bad."

The buyer goes to the higher-ups at the distributor, but all he gets is static like, "We don't know how that could have ever happened." I don't know who told you that. "That was objustly the subseppens'n error." And that's if he's lucky. Sometimes, he hears, "You must have misunderstood them." When he assumes the hears independent of them. "When he assumes the hears with the property of the property understood them." When he answers that they understood them." When he answers that they were very clear, he is asked, "Do you have something in writing?" "No." "We think you misunderstood them. "The distributors, being clever enough to cover their tails, never put anything in writing, unless of course, you want to fill out an order for those Australian Cabs. They'll out an order for those Australian Cabs. They'll

thil out an order for those Australian Cabs. They'll be happy to write that.

This is exploitation, pure and simple. For whatever reason, the distributor has found itself with an unsalable wine on its hands. So, to get rid of it, they attach it to sometining that every-body wants and let it ride out on the big boy's shirttails. Some stores can handle it; they buy

the junk and floor-stack it at cost, knowing that they can inflict a hefty markup on the more desirable brand. But if your store or restaurant has no use or space

Calendar

RESTAURANTS

store or restaurant has no use or space for the junk, tough.

Event Two: The same buyer tries to get ahold of another sought-after California red. He calls the distributor and asks for five cases. Comes the repty, "Could we interest you in ten cases of

"No, I just want the five cases."

"No, I just want the five cases."

"Let mecheck my inventory... there's none available."

The buyer then calls a buyer at an-

other store and asks him if he, the other other store and asks him it ne, the other buyer, can get shold of the sought-after wine. He calls, accepts the offer of ten cases of the "other wine," and gets his five cases of the special stuff a few days

This is known as brand loyalty. and it is not looked upon as being nearly and it is not noticed upon as being nearly as egregious as the arm-tw-isting in Event One. A distributor has only so much of the Reserves and Selects and Single Vineyard Appellation bottles from a given winery; how to decide who gets it? One method, and it doesn't seem it: One method, and it doesn't seem outrageous, is to give it to the people who buy the winery's lower-end wines. You buy the basic, you get the Reserve. Often, if a winery makes a great Reserve, it makes a good basic, so it's not as bit

ter a pill to swallow. The practice is the uncentie baid-faced side to the circumstance of buying a "lower-end" product because you believe in it, then finding yourself offered a plum as a thank-

So why not just say what you're doing, instead of blowing smoke with "Let me check my inventory"? Because sometimes, the winery doesn't know what you're up to, and if they did know, they wouldn't be happy. I heard stories about the owner of the winery involved in Event Two finding out about brand loyalty being practiced with her wines and consequently cear do business with the distribute

I called the owner to talk about it; she said

SUNSTITUTES.

"I hear stories like that all the time. I think that's absolutely obscene. I make such a scene of it that people don't usually try to do it with my brand pecause I think, number one it's ob because I think, number one, it's obnoxious. And number two, I don't think it's fair. Why should someone be forced to buy something they don't want to carry? That's not fair. I think that if you have a product that needs to be carried by another product, then you have no business sell another product, then you have no business selling the first product that needs to be carried.
You'd better do something about it quickly." She
offered me a raice bottle of wine if I can find evidence of auch behavior. I'm sure she'd do the
same for Jake Lorenzo.

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Sents Fe Plazz. Solans Beach,
658-481-0032. This restaurant boasts
no a measu of over 100 items. The food
no attituding perpend and presented,
the usualis audienthy fize. You can eathe sent of the sent of the sent of the sent
peritary. Senting is available at the sunibar, teppan room, or the central diving
area, which provides capacious booths.

75 Encinitas Boulevard, Encinitas, top of hill sext to Best Western, 858-633-3587. Good stash bar, good service, some ocean view. Combination dinners

NORTH INLAND

ANTHON'S RANCIAO BERNARDO
11666 Ávera Fixer (off Remarko Contre Drive), deserva from the Con825-631-2070. One of the Betterfort
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825-63

Low to expensive.

ASHOKA THE CRIEAT 9474 lileck.

Mountais Road (off Marmar Road),

Sed-95-9789, Seck out this spendid Indian resisarant. The enting is lowely, the service excellent, and the food final-rate. Den't overflook the tandoors dishen. Ten vegetable plassers and six names are smilable from expensions. An allowed the properties of the properties of the control of the co

CHIEU-ANH VIETNAMESE CUI-CHIEU-ANH VIETNAMESS CUI-SME 1679 Bernardo Carter Drive. Suite 10. Rancho Eernardo, Se-68-121, Gourme, Vietnamese food in evaluble here. Meni offers 60, firens, many with French influences. Good beat reliable or eye, two final-wish lemon grass, targy-and-cour sup, egg rolls, and far mignor bert. Calibrato and the control of the dis-country of the country of the country of grays of the selection of fine dis-grays of the country of the country of the country of grays of the country of the country of the gray of the country of the country of the country of the gray of the country of the country of the country of the gray of the country of the country of the country of the gray of the country of the country of the country of the gray of the country of the gray of the country of the country

LA JOLLA

patio and the dining room are lively, crowded, noisy, and feative. The house specialty is carne asade, and the Que-sadilla Mercedes (shrimp over a que-

Low to moderate.

ASPEN MILLS BAKERY AND CAFE
1044 Wall Street Suite F, 858-531-5550.
Formerly Woodys, Aspen Mills has the same mense with additional items. If you are an early riser, you can ear here as early as 600 a.m. Beautiful room. Open daily, 6:00 a.m. to 4:00 p.m.

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expense.

OCEAN KITCHEN 5525 La Jolla Roulevard, 854-459-3993. The dishes at this Mandarin and Cantonnee restauration and the SiXa, nor are there starches in the sances. Very lardy cooking with many major recopes. The dingray with many major recording the control of the control of the section of the control of the control of the section of the control of the control

delijt. Low to moderate.

P.P. CRANCO CHINA BISTRO 6:60
La iolia Villag. Drive. 858-458-9007.
The decor and ambiance carry the
weigh here. Chinese food is only werage. This is a pince to see and be area.
Open daily, lunch and dimatr. Drimer
emen available from opening to closing. Low to moderate.

PICOSO 828 Prospect Screet, La Jolla, 858-551-3237. Except for the small din-ing space (nine tables inside, five out-ME ME COUPOR . ME MA ME

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York cut beef and chicken. Price is 428.95.10.95 for children. Add 10.00 for children. Add 10.00 for one and a quarter promot fresh for one and a quarter promot fresh promote. The water for the money. Friday night only. Expensive. THE WYMALING DAB IL a Vistoria Hoston, 1132 Prospect fresh. 1934 Prospect for Mills Prospect for the children of the promote of the pro Smalty, Love to low moderate.

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Morras Boulevard, Bay Perk,
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La Joils Boulevard, 288-454-0369, Su
Casa has returned to regional Mexican
cooking: homemade corn tamale
stuffed with crab and shrimp, deluse
stuffed with crab and shrimp, deluse
shi bacoa, shrimp, pipius, and cannies
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Lunch, low Dinner, low to moderate. Lunch, low. Dinner, low to moderate.

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daily, Low. — Max Nam BISTRO YAMG 4785-G Clairemon Drive, Clairemont Town Square, 639-483-689, A nister restruest to Fortune Cookie, this degant histro will charm gourmed Chieses food lowers with its curried salmon, see hos. Yengi-chicken, pieys portic rolls, and other deligint. Standard dailwes also available. Open daily, lunch and diener. Moderate.

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Tictoria Alvarez drags on a cigarette at Warner Hot Springs, 1926.

In 1903, the Cupeno Indians were and ancestral home. They'd become losers in a

land grab by cattle baron Walter L. Vail. A 1996 LA Times article says "Before they embarked on what would be called their 'trail of tears,' one of the tribe's leaders, Captain Cibemont, issued a curse. He stamped his foot three times and spat the traditional three times on the ground. He promptly informed the white landholders that their lives would be ruined and that they could eat sand from

that day on. "Three years later, Vail's life would be cut? short, at age 54, when a streetcar ran over him driven north, away from their sulfur springs in downtown Los Angeles. Not long after the accident, Warner Hot Springs officials begged the Cupeno Indians to return briefly to remove the curse, which they did. Perhaps because of

that favor, Vail's survivors prosper 1" Though it took about 90 years, Cupeno descendants - known today as the Pala band of California Indians - are doing well for

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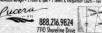
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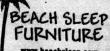
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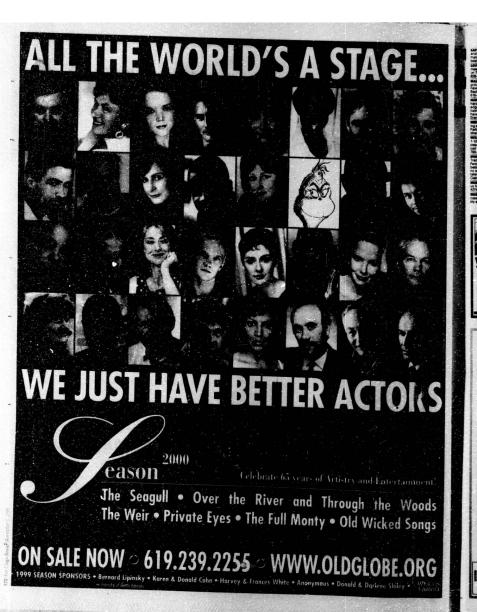
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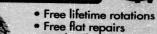
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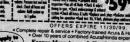
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San Diegans do on Friday nights? I mean, aside from going to bars and coffeehouses? I wasn't exactly sure. but since! I'd been living a block from the beach for a year now and seemed

the beach for a year now and seemed to get down theme more seldom than when I lived in Hillcrea, I thought. "Oh yeah, check out the sunset-Right, right, dude."

The tunnet, I suppose, was nice. I'm one of those deep types who can contentedly sit emraptured by that daily phenomenon for minutes at a minute before being forced to examine me before being forced to examine me before being forced to examine the before being forced to examine the being forced to examine the being forced to the being being the being

I was tascinated by the hordes of adults standing on the cliffs, motionless, expressionless, facing the west like the Eloi in The Time Machine listening to the air-raid siren, dutifully overcome, zombified. A cynical thought to be sure, but my

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limited attention span can always be counted on to stap me out of anything before too long. I noticed that little kids on the beach were also ignoring the miracle of the Earth revolving on its assis. They were into the tidepools. Doesn of sand rats darting from one low tide puddle in the rocks to another or squatting on their haunches, reaching into wairs deep water with expressions of unfeigned delight, puzzlement, or fear.

I approached one boy, a cute kid, about eight or nine crew-cut, Star Wast T-shirt. He reminded me of myself as a lad, that is, he locked like a westfolonist's dumme. "What's so avecome?" lasted him,

A spoked the cent oby! a cute soil, a soult eight or raine; cree-cut, Sart water to come to the cent of the cent o

I asked him what Robert had just said, and he spelled the second two words for me. "I come down every weekend on Friday night, sit with him.
Go back to Arizona on Sunday. Yeah, I'm a Zonie. Robert, tell him where the

Go back to Azizona on Sunday. Yeah, I'm a Zonie. Robert, tell him where the world's biggent didap pool is:

"Bay of Fundy," he recited, still distracted by the invisible, to me, crusty asian. "Actually it's the widest tidal range. That's different. A tidal range is the difference in sea level between high and low tide."

"Oce," I said, think.

"Yeah, his morn works in a nice restaurant over in Mission Valley on

Married, Reference, embeddings, monmonths and a control of the c

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He reminded me of myself as a lad, that is, he looked like a ventriloquist's dummy.

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"Oh, yesh," I said. I had no idea and didn't really want to. Divorce," he said.
'Oh, yeah," I repeated. "I know what that's like."

The production of the producti

Nobody said anything for a minute and I guess the sum dunized itself in the Pacific again, but movement in the pool caught my attention. A crab the size of a pack of regular cigarettes waddled out from under his ledge. I thought it numaust that the thing just walked straight out toward Robert's band. I thought system over adeceays, 'I said.

"That's what everybody thinks,' Robert and quickly, 'but they can way they want to.' And then be said it again, to himself this time, 'Any way they want to.'

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Will pick up. 11-8-75 Place September (sp. 1994), pp. 11-8-75 Place September (sp. 1994), pp. 11-8-75 Place (sp. 1994), pp. 11-9-75 Place (sp. 1994), pp. 11

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The said that God created whiskey to keep the lirish from taking over the world. He must have then created Irish cream to comfort the womenfolk while the men were at the pub throwing back the whiskey.

It is pub throwing back the whiskey, the said of the sai

concrete walls and overcast by a ceiling strewn with industrial piping. This was a gournet store without the trappings, which nearing good value to the consumer.

A large red sign beckoned me to the liqueur, Creams, and Schnapps section. Beverages & More had four different Trial recreams. (Unless otherwise noted, all prices are for 750-ml bottles.) I bought them all: the old familiar Batlery (\$152.99; \$14.99 with Club Bev card), its advertising com-

"Baileys is sort of standard.

The really good stuff is what

people make themselves."

petitor Carolans (\$11.99), the "bold explorer" St. Brendan's (\$11.99), and Emmert's, which dubbed itself "classic cream" (\$11.99; & more will get you 1.75 L — a great value.)

Laked sales clerk

I asked sales clerk
Mark Milutin which
one sold best and what
the differences were
between them. He told
me that Baileys sells
the most, because
it is a recognized

caramel. On to the Carolans. We all comwarms the cockles of my heart." She hesitates as I reach to take her glass, and I tease "Have as much as you want. Bernice."

is a recognized by the control of the characteristic for the control of the characteristic for the control of the characteristic for the control of the cont

We taste the Emmet's first. Frank thinks it has a better taste than aftertaste. "It makes me want to lick the roof of my mouth to get it out of there." Patrick cails both the nose and taste "sharp." I taste

plain that it tastes like candy, with a sickly sweet finish. Baileys is agreed by all to have the most liquor-like quality. Prank thinks it has a whiskey finish. Bernice says, "It

"Have as much as you want, Bernice,"
pointing to the full bottle. Patrick and I
note the chocolate taste.

Patrick and Frank like the St. Brendan's best due to it

St. Brendan's best due to its creamy consistency and because it has a flavor all its own, as opposed to whiskey or chocolate. While Bernice and I While Bernice and a gree with the boys, we both find that it

we both find that it we both find that it we both find that it was a considerable to the find that it was a considerable to a

Baileys.

Here are some other places to find the Here are some other places to find the above lithis creams at reasonable prizes. Food of Less in Mission Valley should be having a sale right now \$14.96 for Baleys. St. Benedan's runs \$10.98, Emmer's \$11.78.

All Carolams \$10.98, Vons has ablelys for \$18.69, which is a bit pricey, but good deals on the rest. St. Benedan's \$11.99, Emmer's \$11.99, Carolans \$11.99, Trader Joe's in Hillerest has Balleys for \$16.59, and they will have other brands coming in for the

holidays. Baron's Marketplace, with stores in Point Loma, Del Mar, and Encinitas, has Baileys for \$16.87.

If you don't want to incur the expense If you don't want to incur the expense of a whole bottle, you might venture out to the Field, an Irish pub in the Gaslamp. I send Patrick and Frank there to see if Irish cream tastes better in an Irish atmosphere. Patrick tells me he has to have an Irish whiskey before he can get the courage up to inquire about frish cream. He asks the bar-tender, "Is there any way for a man to order a drink with frish cream in it and all keep his manhood?" "Not as far as I'm concerned," comes the reply. "Mostly women order it; sometimes guys order the Muddy Irish Coffee (\$5.75). Baileys (\$5,00) is sort Irish Coffee (\$5.75). Baileys (\$5.00) is sort of standard. The really good stuff is what people make themselves. I have a friend, his parents make it. I drink loads of it when

I go there, but they won't tell me what's in it." This is for the bar tender at the Field: my old Irish Nanna's recipe. She says it was the best

in all of County Mayo.

2 eggs 2 cups vodka 2 cups sweetened condensed milk 1 tsp. chocolate syrup

1 tsp. instant coffee 2 cups heavy cream

ingredients. Pour into a bottle and let rest in the refrigerator at least one week Best if left for one month. Keeps up to three months. Makes 46 oz. m

Treater foe's in Hills
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kid stuff

BY ANNE ALBRIGHT

Dollies That Take Baths and Ride in Electric Cars

> When I was in my early 20s, I used to occasionally get a case of the "I wants." I was in col-lege. I rented a tiny studio apartment in Pacific Beach. I didn't own a car. I rode the bus didn't own a car. I rode the bus to school and to my part-time job. I lived on popcorn and tuna fish and the free hors d'octoves you could get during happy hour at Diego's. Sometimes a frode to school, I would look out the bus window at the mansions marching op Mount Soledau' and think. Someday, I want a house in La Jolla. I want a husband and some children and enomes. some children and enough money not to have to worry about money. I want to drive a nice car and take vacations in Hawaii and go to lunch any-where I want."

Last week, my four-year-

old drughter Angels got the "I wonts." A little after noon on Wednesday, I was driving Angels to preschool, Inching in traffic toward Highway 78 near our home in San Marcos, I glanced in my rearisee mirror. Bally Johnny and three-year-old Lucy dozed in their car-seasts. From the lar back seat, Angels asmiled at my reflection. "Montmy," Angels asked, "do hey make delise that can lake a bath" how the seat of the seat of the seat of the "Dot they one work." I amovered. "You Can probably set now with a

You can probably get one with a abath?

"And a towel and some pajamas and

"And a fowel and some pajamas and bubble bath?"
"I think so,"
"Well," Angela told me, "that's what I want for Christmas."

guarantee you we're not going to get a Barbie

"Why not?" Angela started to whine.
"For one, they're very expensive. And don't need an electric car. You have a Santa brought."

"But I really want one." Angela revved up her whine. "I want to take my two dollies that can take a bath for a ride in my Barbie

"Angela, we'll just have to wait and see what Santa brings. We have a long time until

Christmas " Christmas.

"Maybe I can get the two dollies for Christmas and the Batbie Jeep for my birthday," Angela offered. Angela's birthday falls just after New Year's.

"Well." Angela tool me, "that's what I want for Christmas."

"Well have to see," I said.
"But really, Mommy," Angela perisided.
"That's what I want."

"Well have to see," I said.
"That's what I want."

"Well have to see," I said.
"That's what I want."

"Well have to see," I said.
"There hours later when I picked Angela spatic about, the continued our conversation of the said of the said of the said our conversation of the said of the

"That's not what I said at all," I told both girls. "Angela asked me if she could have two dollies that take a bath and a Barbie Jeep for Christmas, and I said we'd have to see what

"No fair," Rebecca complained. "I wan

her bath-taking dollies up and down our street. Rebecca joined in. "And I'll go for ride: with my dolls."

with my dolls."

That night as I tucked Angela into bed, she leaned down from her top bunk. I thought she was going to give me a kiss, instead, she pulled me close and whispered in my ear, "I want a playhouse for my dollies,

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