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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 460; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; e-mail them fax them to 619-231-0489. Please include your name, address, and telephone number.

Slash Did Not Sue

Slash Did Not Sue Snakepit My name is Elizabeth Weems, and I was the bass player for the rock band Snakepit. A ref-erence to Snakepit was made in last week's "Blurt" article (January 6) concerning the situation involving their band's recent name change. Most of the information

you mentioned in the article was false and incorrect with was false and incorrect with respect to the portion of the article involving Snakepit, and I would like to request that you print a correction. First of all, David Branf-

man served as co-counsel in a lawsuit that Snakepit filed in early 1995 against Slash of Guns N' Roses and Geffen Records. N' Roses and Geffen Records. Slash did not sue Snakepit. The original dispute first started in December 1994, and a lawsuit was filed in early 1995 because resolution could not be reached. Snakepit is the holder of both the state registered trademark (California) and the federal registered trademark on the name. The federal trademark application was pending at the time of the lawsuit. (As you can clearly see, 1995 was not two years ago but more like five years ago.) Second, the statement made

by David Branfman that both by David Branfman that both sides were happy with the res-olution is simply not true. Snakepit opted to settle the dispute out of court with a compromise which allowed both bands to use the word Snakepit in the band names. However, I can assure you that Snakenit was never satisfied Snakepit was never satisfied and most certainly not happy with the resolution. In light of several factors and circum-stances which were involved at the time, this is simply just how things had to work out. Mr. Branfman is correct

Mr. Brantman is correct that we are not at liberty to disclose detailed information about the settlement of the case. This horrific situation was very painful and damaging to the Snakepit project, and our hearts go out to any band who is unfortunate enough to have to deal with this type of situation.

Elizabeth Weems The Old Testament

As Told By George

3740 Rosecrans 2070 Hacienda Dr. 619-682-3800 760-758-9494

Last week's Reader mentioned how Reverend/Councilman George Stevens was lobbied

to vote for the Padres ballpark ("City Lights," January 6). George previously told us that he votes for these things on faith, since he doesn't really know where the money is coming from. In fact, George has his own version of the Bible, as follows: The Old Testament as told

by George Stevens
In the beginning God created
Jack Murphy Stadium.
And God said unto the
council, Let there be Skyboxes.

And there were Skyboxes. And God saw that it was

good.

And God said unto the council, bestow gifts upon the Spanos family, for they are the Chosen Ones who shall sit in the

And the council gave unto Spanos gifts; gold, frankincense, myrrh, and a ticket guarantee. The New Testament as told by George Stevens: And two wise men appeared

saying, we have come to see the men with clubs who playeth games in Jack Murphy Stadium. And these men with clubs shall henceforth play in a new stadium, sayeth the two wise

And God said unto the council, Let there be a new

And the council bestowed a new stadium upon them. And God saw the new stadium and saw that it was good.

And God said to the two

Just kidding, George. Mel Shapiro

Poor Dead Baby Nightmares

For some time now I've read "Kid Stuff" and have thought that Annie Albright was a real nut. Well, the December 23 right-in-time-for-Christmas article more than confirmed that belief. I've never read anything more disgusting, and it shocks me that the and it snocks me that the editors of your publication would print it. Instead of "Kid Stuff" dealing with just that — the joys and frustrations of raising children — it has become her means to expound her fanatic beliefs. I am a practicing Catholic and a practicing Catholic and a mother, and I do not believe in abortion. However, what in abortion. However, what she is doing to her children disgusts me almost as much. She's supposedly an educated woman. Doesn't she realize what this does to small children? Call it what you will, but I call it child abuse. How many it child abuse. How many children will grow up to remember kneeling on the sidewalk outside the abortion clinic praying the rosary for all those poor dead babies? How about the nightmares of those poor dead babies without coffins, just thrown away? Boy, those are some great child-hood memories. How long is the Reader going to print this stuff! say, enough is enough.

Reader

Events Highlight and Guide

Poetry

Pop Music

The mysteries of Internet-speak revealed ...

Elaine Scarry: On Beauty and Being Just

that's soon to yell the moon

Two poems by Rainer Maria Rilke ...

Christopher Taylor's Athenaeum recital reveals one of the great pianists of his generation. Review by Jonathan Saville.....

Classical Music Review and Guide

Art Museum and Gallery Guide ..

Make-believe Tennessee Williams

Industrial-strength Anya Marina.....

Duncan Shepherd sniffs at Magnolia,

on Clairemont Mesa Boulevard......

How to wreak havoc with wine...

Eleanor Widmer waddles around Del Mar...

Our Frugal Tongue tackles a mound of cow

savors The End of the Affair ..

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Theater Interview and Guide

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JANUARY 13, 2000

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in excess of the \$2000 limit imposed on indi-/fillary clinics widuals. According to an account last week in the Washington Past, others giving to the Clin-ton soft-money committee include Chicago-based TV mogal Ferde Eychasser (\$20,000) and Sandra G. Wagenfeld and "Democratic activists in the aviation industry," who each kicked in \$80,000. So fat, a total of \$350,000 has been collected by the in \$80,000. So far, a total of \$350,000 has been collected by the committee. Metabolific said to be setting the Clinton help in dealing with federal drug regulators . . . San Diego dry council man han Yanga she backer of cot increase for the new Padres stadeum, has suffered an embarrassing setback in his campaign of the 79th Datrist state assembly set be long vacated by Denise Dudenty. Over the weekend, Dwyne Crenshaw, who is running against Vargas in the Democratic primary, picked up the "pre-endosement" of the California Democratic Parry, to be reliefed at the parry's state comention not month.

Busted Yet another Navy SEAL impostor has been un-masked, and this time the case is going before a judge. Bay-meased R. Anders 46, a former school superimedent in Pan-meased R. Anders 46, a former school superimedent in Pan-with making up false military records showing he had received a Vietnam Campaign Medal and Service Ribbon. a Purple-Heart, and a SEAL medal that doesn't exist. According to an account in the Allentown Morning Call, Anders was free from his superintendent job last June after a check of an archiv maintained by retired SEALs showed that, though he had served in the Navy, he had never been a member of the elite corps in the Ivary, he an never ose a memoer or the enter copy. Further investigation resulted in last week's indictment . . . The Navy's Defense Distribution Depot in San Diego is in hot water as a result of a General Accounting Office (GAO) audit showing that the depot lost track of a top-secret computer weapons system it was supposed to destroy. According to De-fense Week, the depot cannot account for the whereabouts of fense Week, the depot cannot account for the whereabouts of highly sensitive computers used on E- Hawkeye early-warn-ing aircraft. In its report, entitled "Inadequate Compliance with Controls for Excess Firearms and Other Sensitive Items," prepared for, Rep. Floyd Spence (R.S.C.), chairman of the House Armed Services Committee, the GAO says it fears that the devices might get into the hands of terrorists. Instead of being destroyed, the equipment vanished from records.

Rich and getting richer La Jolla's Neal Blue, who with brother Linden owns General Atomics, the big defense con-tractor on Torrey Pines Mesa, is ruffling the bucolic atmosphere of scenic Telluride, Colorado. Blue's San Miguel Valley Corp which owen about 500 acres of the valley floor just outside from the most of the valley floor just outside from the most gate and with just to build an 18- hole golf counce, large hotel complex, a gondola ride, a shopping center, and several residential subdivisions in what is currently a mountain meadow filled with own. Locals have differing opinions about the proposed development, according to the Denver Pust Bust to Miguel Country Commissioner Vern Ebert told the puper that Miguel Country Commissioner Vern Ebert told the puper has the Miguel Country Commissioner Vern Ebert told the puper has the Miguel Country Commissioner Vern Ebert told the puper has the Miguel Country Country told the puper has the miguel Miguel Miguel Country told the Miguel which owns about 900 acres of the valley floor just outside o

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City worker downtow

Picking Up the Shards

By John Brizzolara

ay "millennium" real fast as many times as you can before you puke. For me, I can't get past the first pronunciation of

page of section B headlined, "FOR SOME, 2000 IS NO BIG

DEAL." This was penned by

Dong Phuong Ngyuen, and he was absolutely right. The evi-dence of this was apparent when I hit the Gaslamp Quarter, the Convention Center, the U.S.

Grant Hotel, the band shell at

Balboa Park's Organ Pavilion. Perhaps at 9:30 a.m. I was too

late for the interesting garbage, but I think not. Our city may be a disappointment as a party town.

ever there was such a thing, a

survivor from the night before

s nursing a cup of coffee; he

"Yeah, we had the Zydeco Rockers in here last night. It was a

good scene. It doesn't look too

messy now, but it took seven hours to clean up." Great. "So it was a real mess?"

"No not really It was mostly

vn. At Patrick's II, a real bar if

the word. I'm not sure why that is. It's a perfectly functional word to describe a fairly vast passage of time (in human terms) demarcated on the— let's face it—arbitrary construct of Pope Gregory, a savvy politi-cian among the Romans and the burgeoning population of Christians in the Empire. Now I can't think of the word without hearing my nutty friend, a quiet genius among us, singing, to the tune of Barbra Streisand and Neil Diamond's duet, "You Don't Bring Me Flowers."

Please don't say millennium

She croons,

Please don't say millennium 1999 is not the end If you could only learn to count to ten You wouldn't say millennium Don't have to say millennium Please don't say millennium.

"No, not really. It was mostly confetti and stuff."

On Fifth Avenue a city cleanup detachment has pretty well done its job. "We've been at this since 6:00," says John Tulley. Somehow, she has made this a more pithy song than the origi-nal atrocity had any hope for. (Although I admit to weeping once in the dentist's office when I heard it...but I did have an ab-"Fourth Avenue was pretty hammered, littered. We needed cessed tooth, and I don't deal

with pain all that well.)
On New Year's Eve, I cowered in bed with a novel by ers." My pride in San Diego was turning. At the Grant Hotel, Tony Michael Crichton, but on New Johnson is cleaning up and mentions "poppers, confetti, beer bottles." Year's Day I awoke at the crack of doom and sought out the dev-astation that I hoped had ensued

"Wow! Poppers? Really?" I was thinking of the drug amyl nitrate, which increases your the night before. First thing I found was the

heart rate and, they say, en-hances orgasm. Tony just looked at me with puzzlement and said, Poppers. Right." He was. of

"How about vomit?" "Um, no, no. Look, I've got to finish up here."
"Okay. Sure. Thanks."

"Okay. Sure. Thanks."
Looking for revelry elsewhere, I discovered that San
Diegans like me are cowardly,
retiring, hardly party animals at
all. This embarrasses me and
makes me wonder about the
lack of anarchy in the souls of

Johnny, the bartender at both the Coaster Saloon in Mis-sion Beach and Croce's in the Gaslamp, says, "It was quite slow [in Mission Beach], especially mostly is not there. The spokesman and honcho did not clearly leave his name, but my tape recorder was laboring, un-doubtedly, under the Y2K bug. en at this for hours. A lot of

In front of the Star Bar, a In front of the Star Bar, a woman was blowing bubbles with what appeared to be a buzz maintained for hours. And I applaud this; one must, I think. If for no other reason than she wore a tight-fitting, shimmery green dress that delineated her thight wonderfully.

Cab drivers were suprised:

"Very well-behaved people, for

"Very well-bena".
the most part."
On the 902 bus to Coror base, the driver said, "Yeah, I got the nuts, but no more than usual."



er it was raining." "That's a wild bar." "Yeah, but it was pretty mel-

low. It was a bust. At the U.S. Grant, Tony Johnson is vacuuming and con-fesses to only schlepping up confetti and beer bottles "This has been a pretty easy deal for me, though I've been at it for six

On the streets of the Gaslamp, the city is busy with hoses and cones, signs and de-vices to cleanse debris that

Balboa Park was messy, but compared to, say, Sheeps Meadow in Manhattan - no

Perhaps we should be proud of this, our good behavior, our restraint, but as Jim Crumley (a lunatic, but a genius novelis nonetheless) once said. "No matter how they tell it, this country was neither founded nor freed by the well behaved."

A Toxic Tour of Baia

By Bill Manson

ast Thursday, January 6, Victor Ontiveros arrived on Kettner Boulevard

building. When he came out, a couple of Macintosh computers in his arms, he was \$3000 richer,

in his arms, he was \$3000 richer, with a promise of \$9000 more. Neither the money nor the computers were for him personally but for his fledgling citizens' group in Mexican Tecate, the Comité de Participación y Defensa Ciudadana (Citizens' Designation and Defense Com-Participation and Defense Committee) The Kettner-based Enmental Health Coalition had arranged the money through the C.S. Mott and MacArthur Foundations. The \$3000 will pay for office rent, plus curtains, chairs, desks, teleones, and a fax machine

Then Ontiveros and half a Then Ontiveros and half a dozen colleagues will be ready to take action against the latest hazardous-waste site to set up south of the border: Recicladora Temarry de México. Ontivero who makes a living selling sec-ond-hand goods at Tecate's swap meet, claims the plant's been built right over aquifers that supply Tecate's drinking water.

Temarry is a recycling plan "Temarry is a recycling paint.
We're not against recycling
plants," he says. "[Temarry] is
very legal, according to the authorities. The issue is that Tecate
depends for its water on wells.
And we have a lot of wells in that
area. "Tecate's always been known. rea. Tecate's always been kno for its water. Temarry deals in vents. We want this compan

NESTING LAME DUCK NESTING

to move away from the water." Ontiveros's campaign is just

and disappeared into a two-story '60s-era what many see as the evolution of Baja into a vast toxic dump-ing ground. A binational report ing ground. A binational report prepared by two Mexico City-based environmental groups and the Texas Center for Policy Studies in Austin says the booming maquiladora situation in Mexican border states has had severe environmental, social

According to the report. there were 42 ha management facilities in the six Mexican border states in 1998, 9 of them in Baja California. Temarry would make it ten. Mexico's National Institute of Ecology says in 1999 there were many more in Baja — 34 — but they include hazardous-waste

ucking companies as well.

Many of Tijuana's haz ardous-waste management fa-cilities are tucked away in industrial parks around Otay Mesa. They range from Solver located near the Rodríguez dam which can recycle nearly 22,000 tons of solvents per year; to In-dustrias P. Kay de México, which can recycle 720 tons of metal a year; to Bio-Infex Servicios y Tecnologia at Otay Mesa, whose treatment plant can process over 1000 kilograms of medical waste an hour; to Cementos Guadala-jara of Ensenada, which burns hazardous waste as supplementary fuel in its cement kiln.

But according to Chris Reiner, the Enviro tection Agency's California ex-

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pert on toxic waste, the waste-disposal facilities aren't where the problem lies. "Folks who are in the busi-

ness of dealing with hazardous waste, rather than those who just generate it as a byproduct of their main business, are more ronmental agencies in Men and the U.S. than the manu turers," he says. "So in the hier archy of how well they're manarchy of how well they re man-aging their processes, they're probably doing better than just about anybody else in Mexico. And that's very important, be-cause they pose the greatest potential for something to go

wrong."
But Narisa Jacott, Cyrus

AND SOMETIMES

mar, the writers of the Texas re mar, the writers of the Texas re-port, say plenty has already gone wrong — including a rash of il-legal dumping and a maquila in-dustry that knows it doesn't have

to obey the law duced by the toxic wastes of these maquiladora enclaves," say the authors. "In the border area not report their annual generation of hazardous waste to the INE (Instituto Nacional de hazardous waste is produced in

In 1997, the report says, only manufacturing companies com plied and reported their haz Baja California maquilas and Mexican manufacturing plants only admitted to producing 29,508 tons of it, when PRO only admitted to producing 29,508 tons of it, when PRO-FEPA, Mexico's federal attorney general's office for environmen-tal protection, estimated they'd actually produced at least 534,564 tons. Nationally the pic-534,564 tons. Nationally the pic-ture is not much brighter. "In 1997," the report continues, "the National Ecological Institute only received 10,751 hazardous waste manifests, which appar ently covered only about 10 per

ently covered only about 10 per-cent of all companies."

The irony, says the Environ-mental Protection Agency's Reiner, is that the Mexican gov-ernment couldn't cope with much more anyway. "The most troublesome figure for me has

Recicladora Temarry de México, Tecate

in Mexico. [They say] that as far as hazardous-waste disposal ca-pacity, [Mexico] has enough fa-cilities to handle about 15 percent of the waste that is gener ated [nationwide]. No more."

The reporting of hazardous waste has always been considered crucial: the 1983 "La Paz Agreethey had brought into Mexico back to their country of origin, usually the United States. Yes unlike the U.S., companies in Mexico are not responsible for that waste once it's been loaded in a truck. "This means that the main consideration of maquilas and other generators of haz-

portation and disposal, not the proper management of haz-ardous waste once it leaves their doors. Paying a transportation company to dump it in the desert is often the easiest way to cut costs," says the Texas report PROFEPA, which enforces

the law over the past few years. They carried out 5210 inspections between January 1996 and July 1997. These included 1403 inspections of maquiladoras, which led to partial closures at

which led to partial closures at 20 of them. The problem for U.S. ob-servers, including the Environ-mental Health Coalition, is that,

sult: industries have time to do a quick cleanup and cover-up before inspectors

But most important, Mex-ico's version of the environ-mental protection agency will not publicize which maquila plants it has found to be non-

the government and the in-dustrial plant. Concerned cit-izens cannot find out which of their industrial neighbors poses a threat. "Without this information," the report says, "it is impossible to know if enReality hits home high on a mesa, inland from downtown Tijuana, looking out over the green Cahon del Padre valley, with the township of Chilpancingo below. From up-here, it looks like an idyllic riverside settlement. Distant horses graze, the colonia groes about its daily business, and cattle send up moos from muddy corrals. The valley is greenest near the shining river Alamar, a tributary of the Ti-juana river. As you look up the valley you see it, too, has its own tributaries — except they are concrete-lined runoffs rac-

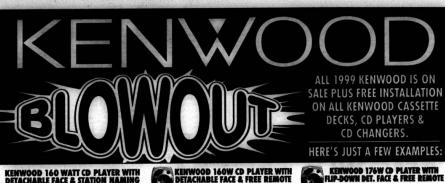
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mesa's edge are the piles of smashed batteries left by the abandoned smelter operated by Metales y Derivados, a compound piled with 6000 tons of lead slag, which eats its way through the cinderblock walls. Mexico's federal environmental agency shut down the plant in March 1994 but couldn't force its Chilean owne and San Diego resident, Jose Kahn, to clean it up. When the winds blow, lead dust swirls into

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the valley. When it rains, the lead leaches into the Alamar River and the surrounding grasslands where children play. "At the heart of the prob-

lem," says the report, "is the lack of adequate reporting of haz-ardous waste generation and management by the companies themselves and the absence of

eing environmentar co In 2001 it could become even more difficult. NAFTA rules

required to return hazardous wastes to the country of origin. Mexico, says the Texas report, can expect an increase in the waste it has to handle. "Why should a maquiladora expose it-self to liability in the U.S. if it can

dispose of the waste —
legally — in Mexico?"

The report quotes the Environmental Protection Agency's Reiner as saying that even in 1998 "more than 200 plants" left their foreign-cor-poration tax status and na-tionalized. But Reiner sees rays tionalized. But Reiner sees rays of hope. "In the last six years or so, the maquiladora indus-try has grown by about 50 per-cent. There've been 1000 new

maquilas added nationally. About 80 percent of them are in the border region. There were 3310 as of July last year in all Mexico, and 737 of them are in Tijuana, far and away

are in Tijuans, far and away the greatest single concentration of maquilas, although not of employees.

"So the growth has been tremendous, but we've actually seen, in terms of how much bazardous waste is coming from Mexico, a decrease. The reason for that seems to be that they've following a similar pattern that we saw in the US. Even though we've had industrial growth over the last couple of decades over the last couple of decader in the U.S., we've seen haz-

ardous-waste generation go down, because industries are be-ginning to realize that it costs them money to generate all this stuff. If they can make their pro-cesses a little more efficient, they save money, and it's easier for them to comply with the rules. We can tell that the 'pollution-efficiency' is improving. Even as efficiency is improving. Even as more maquilas come on line, less hazardous waste is being

nerated."

Back in Tecate, Victor Ontiveros says his battle to per-suade Recicladora Temarry to move away from Tecate's aquifers is not going to be easy. After all, they've just built their plant at kilometer 121 on the Mexicali-Tijuana highway, and Mexicali-Huana mg...., Temarry operations manager Matt Songer says there is no fear of contamination, even though he realizes the site was built near aquifers. "We've taken every pre-caution," Songer says. "We have seven inches of concrete slab to protect [against any leaks]. We have 24-hour monitoring. If there are leaks, sensors will de cerned citizens should be more worried about oil drainage from a nearby 1000-car junk yard and runoff from the valley's cattle and dairy farms.
But Ontiveros says he al-

state commission of public ser-vices, which controls the town's water supply. "Next," he says, "I'll talk to the Tecate beer people. They've got to be interested. They get the water for their beer



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Ah, Super Bowl D-Day is but two and a half weeks off, I must activate arrangements for my annual Super Bowl fiesta and dance-a-thon Normally, I'll spend three days in my gourmet kitchen before the big show. I'll be preparing storage space for beer, killing vermin, and

hauling in plastic spoons. Of course, with all this preparation, by the time the game arrives, I'll be far too exhausted to scream, much less able to jump, leap, flounce, skip, sashay, hop,

prance, or goose-step around my living room couch the way I like to. Well, not this year, bucko. Ring, ring, "Hello." Speaking is John, manager of Beer King. Beer King is a full-service caterer ("Tailgates, Conventions, Mexican Fiestas, Hawaiian Luaus, Company Parties, Picnics"), located on Clairemont Mesa Boulevard. John is San Diego-born-andbred, a Mission High School alumnus, 43, single, and has been

working at the above forementioned estab lishment since 1976. (Home Teams in CAPS)

Favorite Soread Und

Saturday

IACKSONVILLE 9 M

phone gripped in right hand, before my refrigerator. I slowly oper the door and regard it vast, open spaces "Whatcha got going for the Super Bowl? I need to take care of ten people."
"Well, if you want

The one that holds 50 beers is probably the

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one you're looking for." Let's see...ten people, 50 beers, equals five beers each. Gads, the filthy beggars will revolt. "What's the next size up?"
"A pony keg, that holds about 75

"It's called a half-barrel, but everyone calls it a regular-size keg."
"How many beers?"

That's a start. "I'm looking at your ad in the Yellow Pages. It says tailgates, picnics, Mexican fiestas. . ."

"What kind of eats can I get for my

We do a lot of six-foot sandwiches or three-foot sandwiches. We have our homemade tortilla chips, salsa, veggie dip, meat-and-cheese platters, snacks, poor boys with baloney and salami. The sandwiches come with two different kinds of cheese, lettuce, tomato, onions.

This seems satisfactory. "Are you get-ting a lot of Super Bowl business?"

"We'll do a lot more volume. We'll

"Hmm. Everybody wants something on the same day. How do you deliver to

'We have five trucks and we'll rent more if we have to. We charge for delivery. Not everyone wants to pay for that. A lot of people pick up their own orders."

The plot thickens.

"Since you're a caterer and not a liquor store, do customers have to show ID? I year-old kid, to pick up

whiskey?"
"No. We are a liquor store. We have a liquor

license just like a liquorstore."
"So, if I wanted a fancy party, and I wanted a full bar set up, you could do that "Right."

"And I can hire some of your people to stand around and pour drinks?" "Yup. It would have to be a hosted bar,

which means somebody would have had to , Mexican Fiestas, mpany Parties.
Lairemont Mesa Diego-born-and-hool alumnus, 43, over to my party and they're going to swill at lot of boxes. So, we figure how much boxes they're going to swill and they they for the my party and they're going to swill and they for the my party and they're going to swill and they for the my party and they're going to swill and they for the my party and they're going to swill and they for the my party and they're going to swill and they for the my party and they're going to swill and they for the my party and they're going to swill and they for the my party and they're going to swill and they for the my party and they for the m

"Right." "What happens if 85 people show up and they swill way more booze than we figured I'm standing at my party and I realize I don't hav

enough booze.

I am depressed. I become dizzy. I think about running away from home and working for the railroad. How do I get more booz

out of you since you can't sell drinks over the table?" "We've got two-way radios. We'll call

the shop... "And make an emergency dispatch."

"Yeah, an emergency beer delivery, like the commercial."
"What happens when my friends get

rowdy and drunk? Some of these people "You got to cut them off. The way we operate, we tell the host and let him do it."

"What if the host is rowdy and drunk?" "Cut him off. It happens, but rarely.
When someone spends all that money on a party, he wants to have a good time and give

Most people know that if you get all rowdy and drunk, that's not going to hap-

"How about this? I've got a big man sion and my swell friends are coming over for the Super Bowl. But, we want to party afterwards. I've hired a hand from you guy and I've ordered your best baloney and fully stocked bar. The football game is over and we want to party. It's 11, 12, 1 a.m., 2 a.m., we're not done. It's 3 a.m. and we're getting our second wind. Do you have a cut off time?"

"No, not really." "You'll stay there until the last horse

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To check football contest standings: seen sdreader.com

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

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September 1.02

Senior Pastor: Father Peter Delvizis

Senior Pastor: Father Peter Delvizis

Staff: one full-time, one part-time
Church school enrollment: 15

Annual budget: 590,000

Singles program: no
Diversity: profession with the profession of the program: no
Diversity: profession of the profession 619-593-0707

"Have you noticed the sweet smell of honey?" asked last Sunday's program at St. Gregory of Nyssa Greek Orthodox Church. "If so, it of Nyssa Greek Orthodox Church. It so, it comes from our new tapers. Made of 100 percent beeswax, these new candles demon-strate that our offering to God must be of the best quality. God deserves the best, right? Of course, and these

candles remind us of this fact. Notice how this fact. Notice how the Church, through her traditions, teaches us of our responsibil-ity toward Christian stewardship to God. In all that you do, in all that you say, in all your actions and deeds, offer the best deeds, ofter the best to God."

St. Gregory is a small congregation that celebrates its

St. Gregory of Nyssa El Cajon liturgy in a small Vic-torian cottage that it rents from a Protestant church next door. Thirty-two-year-old Father Delvizis, who's Liturgy. served at St. Gregory for two and a half for two and a half years, has resisted putting up an ikon-stasis, the screen that separates the altar from the congrega-tion, because, he says, "An ikonstasis would make it seem pretty cozy here, pretty per-manent, and the fact is that we're going to

have to move Despite the Vic-torian gingerbread, St. Gregory's is East-ern Orthodox on the inside. Icons cover the walls. The air smells of incense and the beeswax tapers. The liturgy is nfostly in figilish, with only the Goopel reading and a few hymns in Greek. The liturgy is almost frather Delvisi. The icons, the flowers draped over the icons, the incense, the beeswax, the sung liturgy—Orthodory, even in this unconventional space, is sensual.

- This sensuality, the ornate liturgy, the ancient traditions are what attract a growing number of Protestants to East-Growing number of Protestants to East-English with a soft Southern accent, grew up in Kentucky and northern Florids. His Despite the Vic-

English with a sort Southern accent, grew up in Kentucky and northern Florida. His father, a Greek immigrant, grew up in rural Virginia.

"Three of my father's sisters became Bap-tists, and I think that's one of the reasons he was so faithful to the Greek Orthodox

church. He wanted to maintain that tradi-

tion. He took his vacations during Holy Week, when the Orthodox church has con-tinuous services, on be could take us kids to church. He was very committed. "I grew up around that commitment." If grew up around that commitment. When I first started going to University of Kentucky, I knew V anatet to serve people, and I thought the best way to do that would be through medicine. In my second year, low-ever, I started hearing this little voice within necond would be through your religious tra-recole would be through your religious trame that said, way to serve people would be through your religious tra-dition. I spoke to my priest about that; I veen spoke to the dean of the university, and they both told me to wait. Wait, 'they said. 'Give this some time to make sure it's not just a whim. Finish your degree. If you really have a call to the priesth

thoughts, those feelings will still be there."
I finished my degree in biology and the
next year I enrolled in the Greek Orthodox

seminary in Brook-line, Massachusetts. I married there in my fourth year and wen on for an additional year of training in Greece. Greece.
"In Greece, I
don't know that the

church is so aware of the number of Protestants in the United States converting to Orthodoxy. Ninety-five percent of the Greek population is Orthodox. It's the way Orthodox. It's the way practically everyone worships. The arch-diocese in New York, however, is very aware of this growing inter-est in Orthodoxy. It's a very new position for the church to find itself in, because Orthodoxy is so rela-tively new in the United States. Certainly not more than a century old. "The first wave

was, of course, the immigrants who had to find work, estab-lish livelihoods. The second wave, what I

call the builders, are the people who saw to cair the builders, are the people who saw to it that we had churches and institutions. And now we're at the third wave — we're here, we're established, we have churches, and people are interested in us. The East-ern Orthodox church see itself as the oikoumeni, the universal church. How do we

oument, the universal church. How do we go about bringing our message to the world?

"I think our job is three-fold. We have to reach out to unchurched Greeks, people born into the Church but who don't attend. We have to minister to those people who do attend, but who may attend only for social reasons - we have to make only for social reasons — we have to make sure we bring the Gospel to them. And we have to be present for those people of any faith who are drawn to Orthodoxy. "I don't think you'll see us going door to door the way some Protestants do. We wouldn't do that. When Orthodoxy goes

into a culture, we don't seek to impose our



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It's not Rand's idealization of machismo and corporate tactics that appeal to me (though I must say that the best testament to the androgyny of Rand's credo is Rand herself, an ambitious, calculating, and very successful intellectual), it's her unwavering Objectivism, her consistent dedication to a philosophy other than religion that I admire. An atheist such as me, who lacks an alternative philosophical constancy, is often perceived as a flake, some times a coward. I'm certainly not ashamed by my atheism, but I am cowed by Rand's immutable devotion to terrestrialism. Rand. this site tells us, once met a challenge to



describe Objectivism while standing on one foot. Her answer: Metaphysics is Objective Reality; Epistemology is Reason; Ethics is Self-Interest: Politics is Capitalism. She then translated these abstract slogans into familiar language. "Nature, to be commanded, must be obeyed." "You can't eat your cake and have it, too." "Man is an end in himself." "Give me liberty or give me death."

The most seductive of Rand's precepts, to my mind, are those that emphasize the supremacy of physiological immediacy and cceptance of the limits of the mind. Earth is our home, a rock is a rock, gravity is the winner (I cribbed this one from Jay Farrar, once of Uncle Tupelo), etc. None of this changes the fact, however, that the Ayn Rand Institute home page is one of the most offensive and dangerous documents I have ever seen. Its ideology is absolutely bald and shameless. And I use the term ideology here in its most simple sense, as a set of beliefs that cast a wide net and that are adhered to without question, regardless of whether they are true or false.

What makes the site's presentation of Rand's philosophy so offensive is that it refuses to even tip its hat to ideology. "A is A," the site preaches, "facts are facts," what's true "exists independent of any

What makes this

observer's knowledge, beliefs, feelings, desires, or fears." Is that a fact? I doubt it. For good or ill, one thing we know for sure-is that people of different economic backgrounds, from differ ent regions, invent very different realities for themselves in order to justify how

site dangerous is how it peddles its ideology to kids with the they live. Gravity may a confectioner.

weigh us down, but reality is manufactured out of assumptions, out of flights of fancy powered by economics, race, and gender. How do I know this is true? Because my Marxist college professor told me so. Hev. a fact's a fact.

What makes this site dangerous is how it peddles its ideology to kids with the shamelessness of a confectioner. All kinds of links here are geared toward college campuses, high

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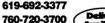
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school debate clubs, and student groups. Most vulgar, though, are the Institute's student-essay separate contests scheduled for 2000, each organized around a different Ayn Rand novel. One is for graduate and undergraduate business (surprise!) students; it challenges contestants to answer the following question about Atlas Shrugged: Using the events in the novel, explain the moral and philosophical meaning of the following quote: "So you think that money is the root of all evil?.. Have you ever asked what is the root of money?" Eleventh and twelfth graders get to compete for \$10,000, the winner being the one who can best explain four quotes from The Fountainhead,

you always manage to decide?"

If ninth and tenth the rules for submission ("To avoid disqualification, a stapled cover sheet MUST include..."), they too can compete. A \$1000 prize waits for the best explanation of this line from Anthem: "I owe nothing to my brothers, nor do I gather debts from them."

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Roark: "How can you let others decide for you?"
(b) Roark: "To say 'I love you,' one must know first how to say 'I.' '

(c) Roark: "I came here to say that I do not recognize anyone's right to one minute of my life."

Cotton candy, I say. Enough puffery to make Avn Rand's a loser, How's that for consistency? - Justin Wolff





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If You Don't Go to Sleep, You Can't Die

As a special-ed teacher at Poway High School, Bill Palmer's work week was spent with other people's children. Weekends were a time to be with his own. Saturdays were usually lost to chores and shopping, but one Sunday morning eight years ago, he planned a bike ride with his kids. Round-trip from their two-story tract home in Rancho Arbolitas to nearby Old Poway Park was about three miles Sarah, then eight, decided to stay home. Palmer strapped threeyear-old Justin into the kiddie seat on the back of his new copper colored ten-speed. Scott, at five, with his own mite-sized bike, trailed alongside, pumping furiously. Palmer missed having Sarah and Debra, his wife, along, but he liked being out alone with his sons.

Neither boy was much impressed by the handsomely reconstructed railroad depot that was set in the park. But Scott oohed and ahhed over the massive old locomotives on permanent exhibition; and Justin, not to be outdone, copied his older brother with expressions of awe and admiration of his own. It was late winter, March 3, 1991. As they headed back home, crossing over the creek that ran through the park, passing under the giant oaks, and circling the huge old-fashioned gazebo, the limpid sunlight gave an eggshell glow to their white safety helmets.

Palmer made Scott ride on the inside, close to the curb, as they made their way back home. It was noon; Debra Palmer, a pretty woman with light-brown hair and eyes, was making sandwiches in the kitchen when she heard the clatter of their return. From the kitchen window, she watched the boys race from the garage into the backyard, where they climbed the jungle gym Bill had put together. Both boys were blond and blue-eyed like their father. Debra called over to Sarah, playing in the family room that adjoined the kitchen. She had her mother's brown hair and eyes, but she was lean and likely to remain so. "Lunch is ready," she said, "a turkey sandwich on sourdough bread with mayonnaise and the crust cut off." It was Sarah's favorite. For her sons, Debra had made peanut butter and jelly sandwiches. She was about to call to them when Bill stepped into the kitchen and shut the door behind him. A tall man, normally ruddy-com-

plexioned, he was now sallow.

The pain, he would say later, had hit suddenly. One moment he was setting the bikes out of the way in the garage, and then he felt like he'd been hit by a truck. It was more than just flu-like symptoms of achiness and fatigue, but those were what he could name. He had just enough energy to collapse his rangy 6'3" frame along the couch in the family room. Debra sent Sarah upstairs to play; the



boys ate their sandwiches outside. The house went quiet.

Debra took his temperature and gave him a couple of Tylenols. It's the flu, she thought, and when he started throwing up - every 15 minutes he was back in the bath room - she figured it was the flu eties - intense but not long lasting

She warmed leftovers for dinner that evening. It was five and the children had converged around

the kitchen table. Their father was

moaning on the nearby couch. "Bill, why don't you go up to bed? You're scaring the kids."

Palmer dragged himself upstairs. After getting everyone settled, Debra slipped into bed beside her husband, who tossed about so much that she soon returned downstairs to sleep on the couch. It was after nine. By midnight Palmer pulled himself out of the bed. He was unable to stand fully erect; it

hurt too much. He made his way in the dark to the staircase and tried to step down. His legs could not

His wife stirred on the couch. "What's wrong?" He called to her again. She got up and climbed the airs. She turned on the landing light.

Purple splotches — some the size of half-dollars - marked his arms, neck and face. Bill's capillaries were exploding inside his body, but neither of them knew

ees began to seep fluid,

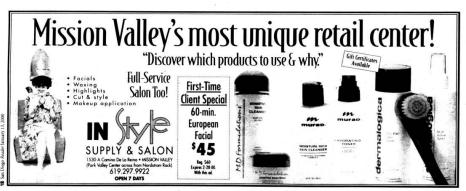
he called the hospital.

his at the time "We've got to get you to a

They roused the children's

longtime babysitter, who rushed over. Jo McKeon, a 60-year-old native of Belgium, was cool in the midst of crisis. "The children are fine. No need to worry," she said. "Just

Palmer had managed to get to the main floor of the house by scooting down the stairs on his butt. Now he made it out of the kitchen and into the garage by holding on to the backs of chairs, the couch, the wall. Debra hoisted herself into their Chevy Suburban, Incapable of bending his legs to climb inside, Bill, much taller than his wife, was able to swivel around and settle





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into the seat. Debra backed out and onto the street. The car's headlights flashed over boxed Christmas decorations, child's car seat, a lawnmo the bikes leaning against the wall. Pomerado Hospital was six miles away. Debra kept her foot on the gas until she roared into the parking lot. A volunteer in ICU hurried through the automatic doors with a wheelchair. Bill was rushed from the reception area to an examination room By now he was screaming

The bacteria attacking his body were multiplying to twice their numbers ever 30 minutes. The nurse asked him to take off his pants. It was an impossible task for him: finally a nurse used scissors to cut them off. The ugh touch of fabric against his flesh made him thrash about. Purple splotches now covered Palmer's entire body.

Where have you been, asked the doctor. What have you been doing? "Please take away the

It felt like someone was beating him with a rubber hose. The pain was continual and unrelenting.

"We need to get some spinal fluid. Roll over on your side and raise your knees." The doctor directed him to take the fetal position. He drew his knees up as high as he could. The physician plunged the needle in. but it could not pierce the membrane of his spinal cord that by now had swollen. Again and again she tried, and each time Palmer felt like a nail was being driven into his back. Finally they stopped. Drawing blood was

At 4:00 that morning they wheeled him into a room. He was on pain killers when a doctor appeared. The lab report, he said, showed that he was suffering from meningococcemia.

"It's a cousin to spinal

meningitis and I'm not going to kid you," he said, "this is a very severe infection. Right now there is no accepted medical treatment for it." The physician explained that he'd soon be bloating up. "You should remove all rings." Palmer had only his wedding band. He was told to take it off or it would soon have to be cut off.

The physician went on to explain that there was an rimental drug in Penn-

sylvania and that it was very tly; because it was not ye FDA-approved, the lab would send it to him on what he termed a "compassionate basis." (Palmer would pay by serving as a guinea pig.) Did he want to try it? Bill's se was characteristic He said it did not look like they had a heck of a lot of

The call was made to Pennsylvania, and the physician took Debra aside. Bill would soon go into a coma he said, adding that this would be good because in a coma

wouldn't be feeling pain. Palmer, however, did not go into a coma. He fought against blacking out, of even

"If you don't go to sleep," he said, "you can't

Before noon the next day the experimental drug had arrived by air courier and was on hand. By then, Palmer's pain was diminished because parts of his body (50 percent of his skin as well as his extremities) had started to die. The next morning, Tuesday, his family had assembled — his brother from Alahama, his father and sister from Northern California, the oldest sis-

ter from nearby Vista That same afternoon Bill's kidneys stopped functioning. The physician told Debra he had only about 20 minutes of life left. The family gathered around his bed. Palmer's vocal chords were swollen and he could only rasp out, "Why are you all crying?"

Inexplicably, his kidnevs kicked in and began to function even as other parts of his body continued to deteriorate. Over the next several days his burning skin turned so dark that a nurse told his wife that when she first saw him in the bed she mistook him for an African-American. And still his skin got blacker. In the next three weeks, Bill says his skin split and the open wounds on his backside festered. Unhappy with the care he was receiv ing, Bill got himself transferred to UCSD's Regional Burn Center.

Where he was not charred black, he was a mass of seeping wounds. Within hours of his admission, he was in the scrub room, so named because here dead skin was scrubbed off. With his flesh raw and bleeding, out of his



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mind with the pain, he was wheeled into the operating room and put under anesthesia.

anesthesia.

Palmer, who is writing an account of his ordeal, describes what happened next:

"I'm not sure what

awakened me, possibly a noise or maybe I was merely going to roll over and slug the ow a few times and slip back off into a restful slum ber. In my sleepy haze, I had forgotten where I was. I wasn't moving around, just looking at what surrounded me and taking in all I could see. A tall, plain curtain was drawn and completely encircled my bed. At the very top of the curtain rod, a dim glow of light was coming from somewhere. I was having difficulty breathing, and then everything happened all at once. Suddenly realized that something was in my mouth and clogging my throat. I bit down on what felt like a plastic tube with ridges on it. My first reaction was to reach for the

ing it down my throat into my chest, he soon was vacuuming out that thick ooze while the nurse explained that I was on a ventilator. 'You must relax and breathe easy,' she said. 'Relax and breathe easy.'"

Palmer regained consciousness on Saturday afternoon. His room was awash in sunlight. His father was sitting at his befather was sitting at his befather. When the hold him. In the course of the next several days, as Palmer went in and out of consciousness, his left leg was amputated, then the fingers and thumb of his left hand.

Palmer claims his surgon, John Hansbrough, a graduate from Harvard Medical School, later said Palmer was the most infected humabeing he'd ever seen. The purple splotches had turned black and crusty. His toes and feet were gangrenous, his skin had split because of raging infection.

At UCSD he underwent

ones cut a big hunk of flesh from Palmer's back — 8 inches wide, 15 inches long, and deep down to muscle tissue.

tube with my hands, but they were somehow restrained I began to struggle, thrashing from side to side, pulling and straining to free myself. I tried to sit up, but both my arms and hands had been wrapped and tied securely to the ceiling of the bed like curing hams. Now in a panic. I fought against the restraints But the more I struggled, the less air I got from what was beginning to feel like a noose around my neck. I tried yelling but no sound came, just a thick brown ooze that gathered in my mouth. I spit some out but more came. I

Some out out more came. I started to gag started to gag started to gag an unuse looked down at me. 'Doctor, doctor!' she screamed, then extended both her open hands towards me. 'Lay still and breathe easy, Mr. Palmer.' A man, a doctor, appeared at my bedside. He told me to relax and lay back on my pillow. But I was in a panic and now was finding it very difficult to breathe. From symptoms to be rought for the product of th

surgery every other day for the next two weeks. With more than half his skin required surgeons to twice harvest epidermis from his chest and stomach, twice from his back, three times from his sady, (where extensive blood flow encourages skin to heal quickly). Skin was once taken from his inner thigh. "That was the worst. The inner thigh is a very sensitive area."

In each case, one 32nd of an inch of skin was cut away and set in a machine that perforated the flesh with holes to make it stretch farther. In order to stave off infection, the exposed harvest areas of Palmer's body were then covered with skin from a pigor from a human cadaver. Speed was essential and suturing took too long. Dr. Hambrough and his team used a staple gun to attach the harvested skin to his.

body.
"When they removed
the staples, they'd give me
morphine and then have an



Diego Reader January 13, 200

than 1200 times.

his legs had been "guil-lotined" — a quick cut straight through the bone, a medical procedure performed when the patient is

is at a premium. Palmer's amputated bone was later wrapped with his calf muscles. Pins were stuck in the bones of his legs, and his arms were wrapped so that they could be suspended over his head from the ceiling. For the better part of three months - unless he was on the operating table — he lay

pital's interior court for fresh air. He wore a hat with a wide brim to cover his head with scar tissue. Less flexible to enjoy the weather since he took his sons on their hike

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out as breezy, but all he felt was a general cooling of his

Skin cannot be grafted onto bone, so Palmer's kneecaps were left exposed. Otherwise, he was ready for

"The Sharp rehab hosequipped with state-of-the-

moment I've been waiting months for happens today I am going to see my children. It is the first time in more than three months. Sarah the oldest, finds the room first and bravely walks in She takes one look at me and stares straight ahead. The boys, Scott and Justin, follow behind her.

introductions. The room is

my head has been shaved of for skin grafts, my left hand is heavily handaged into a club. I wear a tight-fitting green pressure garment used to reduce scarring. Both legs are gone, and I'm no longer a strapping 6'3" 225-pound man. I'm down to 138 pounds and somewhere between 5' to 5'2" (depend ing on which leg you measure). I see the horror in their eyes. After a while Justin moved away from the foot of my bed and approached the nightstand, where I'd set some family pictures. Pointing at one photograph he said sheepishly, I want Daddy to look like that again.' "

tache are gone, all the hair on

mirrors in ICU, nor had he seen himself until later, at the San Diego Rehabilitation Institute on Alvarado Road, where he caught his reflection while passing a room with the bathroom door ajar. Shocked, he wheeled himself back to his room, where he broke down

had eaten the skin over his kneecaps. At the rehabilitation center, Palmer learned that he could not be fitted for prostheses until his knees grew a cover. But as there is little blood circulated to the knee itself, the medical procedure was to shave off the ridge that surrounds the

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Palmer had noticed no

The meningococcemia

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in critical condition and time Palmer was stapled more As for the amputation

in bed this way. On June 21 he was

for by now much of the skin on his body had been replaced than skin, incapable of grow ing hair, and without sweat glands, scar tissue has little of skin's sensitivity. Palmer, who had not been outside

private room, and the attending staff is brought in for

very nice, and I have my own television. But the real

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From his memoirs: nital is a brand-new facility art stations. I check into a

"My beard and mus-

ride three months earlier, wheeled outside to the hosremembered this first day ${f F}$ ree ${f L}$ egal ${f G}$ uide

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kneecap so that the knee itself "granulated in" — that is, filled in with a scab.

Palmer was allowed to go home to await follow-up surgery at UCSD. His house, which now included a hospital bed and a nurse, seemed to belong to a different life Familiar objects took on new meaning. His closet and the clothes hanging there might have belonged to another the shoes. He got wheeled the garage. There was the the ten-speed bicycle he'd ridden with his sons that last morning. That had been in late winter; now it was August. the middle of summer. lustin's kiddie seat was still

attached. How very long ago was that life and how very different was the man who lived it. Now both his legs and an arm were gone, and more than half of his body was covered with scar tissue. And he was still not through.

The operation went well. His knees were scraped and some sensation returned to his arm, which had been numbed from an excess of scar tissue. The next day he went home to recuperate. But his knees felt hot, and the next day they began to swell. Soon he was spiking a temperature. When his knees began to see pluid, he called the hospital. "Come in right away." they said.

The diagnosis was pseudemonis, a severe and

fast-moving infection that eats cartilage. The condition is treated through the blood, but with so little blood flow to the Knees, there was nothing to be done. His orthopedic surgeon delivered the harsh news that his knees were shot, that he would be unable to walk or bend.

"Okay, but what are my chances of getting rid of the infection?" "Absolutely none," said

the doctor. "Zero."
"Then what have you

got for me?"
His doctor suggested
amputating above the knee.
Bill did not want to hear that.
He wanted, he said, somebody willing to work with
him on this, not so ready to
cut more off. The doctor said

he'd have to find someone clase because this was the only medical option, he could offer. Harold Forney of Sharp Hospital in Kearny Mesa was not so quick to assume the worst. He'd attempt to help Palmer rid himself of the infection. Transferred to Sharp

Hospital, Bill Palmer was shot up with double doses of antibiotics and settled in a whirlpool. Forney ordered him to flex and release the knee for hours at a time. It was hoped that in this way the infectious fluids might be washed out. Two weeks after his admission, with so much time apent in the whirlpool that his skin that was not sear tissue had begun to prune up. Forney visited to prune up. Forney visited to prune up. Forney visited to

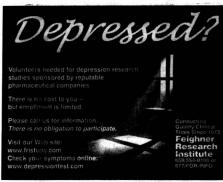
him at his bedside. He'd looked at the MRI results, he said, and had good news: "No more infection!" Dr. John Hansbrough

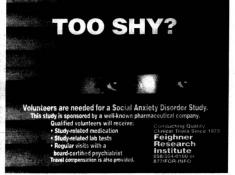
had awed his life. Now Harold Formy had swed his kness. Dr. Jonathan Jones from Mercy Hospital would prove to be his third "angel." Jones thought he reight knee could heal by itself. But Forney had been forced to remove a third of Palmer's left knee because it was dead bone, and now fones found that the knee was completely without cartilage. Because the friction caused by bone rubbing against bone would be unendurable, amputation seemed the most reasonable course. However, there was one long-shot, said

Jones: a radical surgical procedure called a "free flap." Bill gave the olary knowing the odds were slim. Like so much else, he understood that he did not have a heck of a lot of choices.

In surgery, Jones cut a big hunk of flesh from Palmer's back — 8 inches wide, 15 inches long, and deep down to muscle tissue. In the course of the eighthour procedure, Jones used sophisticated microsurgery to attach veins and arteries from this flap of flesh—hence the name for the procedure—to the knee.

The operation took place on October 10 and within hours was seen to be a success. Palmer was home within two weeks — in time for







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San Diego Reader January 13





Debra to wheel him around the neighborhood so that he could watch his kids go trickor-treating.

March to October. Eight

months of infections and surgeries had depleted his ves, scar tissue had left muscles to atrophy so that Bill did not have the strength to lift a full can of Coke. Returning to the Sharp Rehabilita tion Institute as an outpatient, he worked on weights to build muscle mass; and in the first week of Decemand stood for the first time.

Years later Palmer was forced to grope for words. Aside the natural discomfort, he said, the feeling

was...exquisite.

A high school football quarterback held the record for mastering his prosthesis in a month. William Palmer walked away from the rehab center in three weeks; and he was still walking, two months later, when he made his way down the main aisle of Poway High School's auditorium. His visit came as a surprise to the 250 members of the district staff, teachers,

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and administrators meeting there. Later in the aftern he would be honored as the Poway Man of the Year, but nor did those in the audience who now stood and applauded.

"To get back to Poway," he told them from the rostrum, his voice, choked with emotion, amplified by the microphone "I've had to travel on a road not traveled by any other human being."

Palmer had more than 20 surgeries. Standing in the auditorium, he called up a long list — with special thanks to Debra, his wife — for their support, kindness, and sensitivity "throughout my ordeal. It has been a difficult time, and you have added light to the darkness. I'm so happy to be alive and very lucky to be among such wonderful people."

Meningococcemia, while rare, is not unknown Many of its victims are children who either die or lose both arms and legs. Palmer relies on prostheses to get about. While the fingers and thumb of his left hand are gone, his right arm and hand are intact. Sarah is now 16, Scott and Justin are 13 and 11. The family has moved to a single-level home where Palmer can better negotiate. There are no steps into the shower is large enough for a wheelchair to fit.

That afternoon in the Poway auditorium he told his audience that when he is asked what he has learned that an obstacle is an opportunity to excel. Once again the teacher, he urged that audience of educators: dent comes to you and presents you with more problems than possibilities, when they explain that everything is too hard, complex, or impossible, take that studen by the shoulders and look deeply into their eyes, with all the confidence, conviction, and faith you can sincerely offer; tell them, 'You can do it. I know you can





do it." Abraxas, a continuation school for at-risk kids. He says it's a good fit. - Jangchup Phelgya Jangchup Phelgyal is a recip-ient of a Stegner Fellowship from Stanford University.



cockroach looking down toward the empty end of a cereal box — that's my sense of the bare stage of the San Diego Civic Theatre-viewed from the first row. No trace is left of its last production, a performance of Giuseppe Verdi's 1859 opera A Masked Ball, directed by

It's a great barnlike space, gray floor, bare walls, which above are dozens of pipes extending from one side of the stage to the other, which support a system of pulleys and about 30 bags of sand to raise and lower the scenery and position the lights, to create the vast illusion of other worlds, to make the magic. No phanton could hide himself in this simplane hangar, this mammoth and empty cereal box, unless he were invisible or very small. Behind me in the theater are 2992 red plush seats, though for the opera they take away the first row of 90 to make room for the orchestra. Above the stage is a screen that gives the supertitles (as opposed to subtitles) of the opera in English.

the famous Italian conductor Edoardo Müller.

"Io moro!...miei figli," sings Gustavo III, King of Sweden, at the end of A Masked Ball as he staggers forward, stabbed by an assassin.

"I am dying, my children" flashes across the

Moments later the curtain descends to wild applause. The audience exits the theater, some suffering from a mild case of whiplash caused by several hours of rapidly raising and lowering their heads from the supertitles above to the stage below—one more version of suffering for the art one loves.

The performances begin with a piano dress rehearsal on a Monday, followed by an orchestra dress rehearsal with the singers on the stage on Tuesday, a full orchestra dress rehearsal on Wednesday, and dress rehearsals for students on Thursday, which include tours and talks about the opera. Between

bor where a witch told the future in a great crystal ball on a raised platform with a ghostly ship in the background, and, most sumptuous of all, the king's palace with great columns and a classical motif an exact replica of the original Gustavo III's palace in Sweden. And of course there were the costumes and properties (swords, goblets, candelabras) — all of which added up to a fair amount of baggage. The morning after the closing two semi-trucks backed up to the rear of the theater. At 8:30 the dismantling bega and by 6:00 p.m. it was finished. The trucks were locked up, the drivers started the motors, and the trucks hit the road to Dallas. The sets, costumes, and properties of Ballo are owned by the Dallas Opera, which bought them from the Cologne Opera in Germany and then modified them to fit its own stage and needs, after which Dallas recouned its expense by renting them out. It is too expensive for most opera companies to build all of their own sets, so there is a certain amount of wheeling and dealing among the American and European companies. The San Diego Opera's production of Aida was rented for \$50,000. The 1999 season production of Mozart's Così fan tutte was built quite inexpensively by the San Diego Opera Scenic Studio, an arm of the San Diego Opera, for \$130,000 by using bits and pieces from other stock. They now rent out the production, and by the fifth rental Così will become a moneymake helping to support San Diego Opera productions. The opera's costumes, properties, and sets — the pro-duction — of *La Bohème* has already been rented eight times and will probably have a lifetime of 25 years On the other hand, the production of last season's Falstaff was rented from the Florida Grand Opera in Miami, the production of Of Mice and Men came from the New York City Opera and the Glimmerglass Opera in Cooperstown, New York, rig street from the Baseball Hall of Fame, n, New York, right down the

But it's not opera production that interests merather, it's passion — the way opera can get inside people and rule their lives. Here is an art form — by far the most complicated, expensive, and ornate—that appears to over-sweep the people who love it in a way not found elsewhere. And it isn't just the music but the whole mix of which colournes, sets, and proposed to the state of the colournes with the colournes

from opera in 1824, but the last church castrato retried from the Sistine Chaple in 1913 and can be heard on records. Perhaps the castrato we know best is the 18th-century Farenelli (the name meant rascal) because we can rent the movie about him from the local video store. For ten years he worked to soothe the cripfling melancholy of King Philip V of Spain by singing him the same four songs every night.

But for 300 years there were singers of which we have only stories, and no matter how exactly their singing can be described, it isn't a shadow of the music itself. Then in the late 1870's Thomas Edison invented the phonograph and within 20 years singers began to be recorded. Enrico Cansos, the most famous and perhaps the best tenor of the century, made his first recording in 1902 and his last in 1920 shortly before his death. Between those dates he made more than 250 others for which he earned \$2.5 million. What's that worth these day? Literining to him on a digitally remastered CD with all the crinkling paper noises removed, you can hear what all the fusus was about. He sang the way Babe Ruth played ball, maybe better.

One afternoon in June I talk to John David Peters, head production carpenter of the San Diego Opera Scenic Studio. "We'd never be able to do opera on the scale that we do it in San Diego if we had to build all our own shows. Something would have to give. Scenery budgets alone are between \$150,000 and \$250,000. Sometimes we rent because a visiting director wants a production he's used to. Or sometimes we're a coproducer with several other companies. Or there might be five or six sets of a particular opera available and we look at the pictures Or there are aesthetic and practical concerns to consider like the size of the stage, but it's not uncom mon to have a set and director that have never seen each other, because they start planning years in advance. Right now they're budgeting the years 2005

Although a set may be built or coproduced or modified in San Diego, the designer might come from anyplace. The designer for Fatstaff came from Germany. Peters met him once in Chicago and once

4000 boys were castrated each year, despite the fact that few found jobs as singers.

1500 and 2000 students from area schools attend the dress rehearals and about 10,000 attend each season. This is one of the San Diego Opera's deverest programs because it creates future opera fans. During ten days of talking to men and women who were passionate about opera, I spoke with several young people who were first introduced to opera in this program and had become major enthusiasts.

A Masked Ballor Un ballo in muscheru or Ballo, as it was called by all I talked to, had five performances and was the last of five operas performed in 1999. Sixty thousand tickets were sold during the season. Ballo closed on Wednesday, May 12. The sets included a gallows scene with the gallows in the foreground and a rocke cliff. a warehouse by a har-foreground and a rocke cliff. a warehouse by a har-

erties are a part, along with the drama, acting, singing, performers, lighting, even the makeup, even the audience. And those who are passionate have stories going back to the first open for which missacciasts, Jacop Perris Euridize, produced in Florence on October 6, 1600, for the wedding festivities of Henri IV of France and Maria de Medici. Competing with the stories of the operas are those about the singers—first the castratt, those male sportanos who began singing in opera and for the church in 1600 as well. Think of all those lopped-off testicles, Although, castration was illegal in Italy, when the castrati were most popular in the 18th Century it is estimated that 4000 boys were castrated each year, despite the fact that few found obses assiners. The last extrarto criteria

the designer came out to San Diego.

"Sometimes you never see the designer at all. You get the plans and models and have detailed conversations with the technical staff. I'll study up on the opera in order to know what I'm dealing with—how wide a stage I need, the size of the chorus, even if there are going to be elephants. If you didn't know about the swan in Lohmgrist, that could be an issue, or that the stage is going to be in flames in Götterdall. But you have the designer and the technical staff and they say here's a pack of drawings and here's the model and we'll see you in eight weeks and you slowly see it come together until it's all one piece and the cutrains open and it makes an impact."

When Peters joined the Scenic Studio as a shop carpenter in 1969, he didn't like opera. He only liked rock and roll.

"I had almost no under standing of opera when I started," he tells me. "No one in my family listened to opera or went to the opera, so I had no experience with it. But I became involved in it in that it used scenery and I loved making the scenery and I loved the effect of the scenery. But it took five to ten years to appreciate the total effect of the opera as music. I'm not sure there was one opera that took my attention but a gradual sense that the whole thing was pretty neat. But maybe it was hearing Puccini's La Bohème again and again, because La Bahème is still my favorite opera."

Talking to men and women about opera, I'm struck by how many point to Giacomo Puccini's La Bohème



to love. And, too, they speak about that sudden realization of the total effect — that La Bohème is more than its
music, which was composed
in the 1890s. It is more than
its story about four bohemian
artists in Paris in love with

in the next garret. It is more than the singers, acting, sets, production, theater, audience, even the cabs waiting outside the door. It's the whole kit and caboodle.

Enrico Caruso was a great practical joker, especially when singing the poet Rodolfo in Stanley Walens

La Bohème and especially when Mimi was being sung by Dame Nellie Melba, the autocratic, no-nonsense soprano whose enduring fame is the result of having a dessert named in her honor, as well

as a type of toast. One night

separated as children who, unaware of their relationship, love the same woman yet are at war with one another. Also featured are Gypsies, battles, convents, poisoned rings, the tales of a baby thrown into a fire and a witch burned at the stake.

"It was decided for me

to do the set for Il trovatore about a year and a half ago," says Peters. "We started building it at the beginning of September and finished in November. The actual work time would usually take six to eight weeks, but we also had other work to do."

Besides doing sets for operas, the Scenic Studio does sets for ballets, movies, plays, outdoor concerts, even trade shows. The money from this is channeled back into the opera's operating expenses.

"The sets for Il trovatore were relatively inexpensive as these things go," says Peters, "because we were able to reutilize a lot of our own resources.

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sing Melba/Mim) a sweet love

song, he pressed into her hand

a sausage that he had had a

cohort heat up on a spirit

lamp offstage. Melba gave a

into the air, while making

unprintable sounds. With-

out missing a beat, Caruso

continued to sing, only adding

ike sausage?" They had fun

Peters took his present posi-

tion as head production car-

penter, and as his set-build-

ing skills increased, so did his

cnowledge and love of opera.

For 30 wars he has been build

ing the sets of other design-

Peters has designed and built

Verdi's 1853 opera Il trovo

tore or The Troubadour, which

opens the San Diego Opera's

2000 season on January 22.

The action takes place during

a civil war in 15th-century

rs. Now for the first time

nis own — the set for Giuseppe

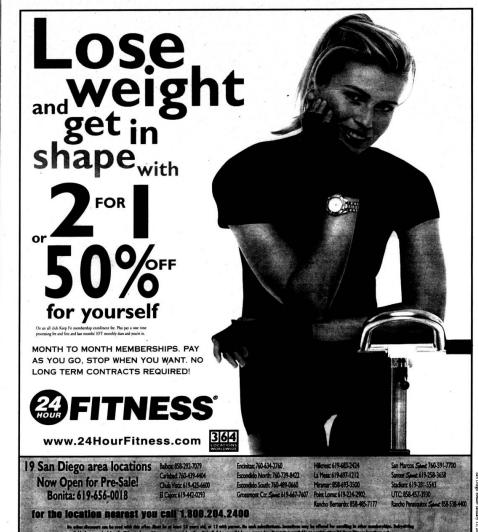
In 1977 John David

the words, "English lady, you

in those days.

shout and flung the sau





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Opera, like extra-sharp cheese, modern poetry, and skydiving, offers pleasures that at first may not be readily apparent and may take ciate. The British poet W.H. Auden wrote, "No opera plot can be sensible, for in sensible situations people do not sing.... In a spoken play, for

example, I think we should laugh if we were told that a woman had been careless enough to throw her own into the fire instead of the child of her enemy, but when this happens in Il trovatore we have little trouble in swallowing it. The emotiona ess of music is so much greater than that of words, that a character can switch from one state of feelness which in a spoken drama

I like to think of Peters driving up to the Opera Scenic Studio in 1969 to answer a help-wanted ad with the Rolling Stones blaring on the tape player and now he drives ne listening to La Bohème. But that's too tidy. The tapes

scattered around my car include Verdi, Pearl Jam, Thelonius Monk, and the Buena Vista Social Club.

The effect of the opera or John David Peters is from to the building of the sets. And his wife Mary, a former soprano, is employed as stage manager, so even at home there is an interweaving of opera as business and plea But I also want to know

what it is like to sing in an opera, the very passion of singing, so I talk to James Scott Sikon, a 35-year-old bass-baritone, who played the role of Christiano, a sailor, in Ballo, and whose 11th and 12th appearances with the opera will be in this season in A Streetcar Named Desire in April and La Bohème in May. He has also appeared with dozens of other opera companies in the United States, Europe, and Canada. He debuted with the San Diego Opera in 1990 and moved here in 1996.

Sikon was brought up in Carbondale, Illinois, home of Southern Illinois University. Although no one in his amily was interested in opera. he did some singing in high school.

"Some people from the college music department saw me sing and invited me to concurr atly enroll at the sity when I was a senior in high school, which I did. Really, at that time I had no plans of being an opera singer, I just knew that I liked singing

and the people at the university told me that was what I should do, that it was what my voice was appropriate for. So I started thinking about it seriously, and when I was 19, ust for experience purposes, I auditioned for the Opera Theater of St. Louis. Sikon got the job in St. Louis and after three years

was being given principal "The first opera that really made me decide that this was what I wanted to do was Offen bach's Tales of Hoffmann

when they did it in St. Louis. I had a small role and sang in the chorus. I loved the production and got more excited about the art form at that point. To me, it was a bit bor ing at first because unfortu-

nately at that time people eren't much concen the dramatic aspect of opera. and from my personal stand point that's very, very impor tant. Even today when I go to an opera and I see son just standing and singing, ouldn't be less int But when I realized that the entire art form was an accumulative thing between dramatic and singing and every-thing, that's when I became really interested and where I found my forte, because I think I'm hired more often than not for my acting abilities and sometimes ers will say that my acting overshadows my singing ability, which is nice to hear because not that many singers

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He goes on to stress the importance of the acting also as a tool to help the audience suspend disbelief. After all, these people are up there on the stage and they're singing, but that singing is really meant to be talking.

"As a singer, that is one

of the most difficult things. It tends to make the difference between a singer and an artist. I mean, is a person able to communicate by singing? A lot of people may be confused and think that's the same thing, but it's not. Somebody may be up there singing and not communicating. Just because you're making noise doesn't mean you're communicating or putting across

a message or moving people."

I ask why this is important. To emphasize commu nication, he tells me, is a way of including more members of the audience, of making opera more accessible. And acting, too, is a form of

"Anything we can do to include more people is only beneficial to us, obviously because it's going to perpetuate the art form. That's our future audience and those are our future singers. Compa-nies are continually looking for ways to draw in a bigger audience and make opera more accessible to people who haven't had much experience with opera, rather than catering to just your elitist type of mentality. Therefore, opera companies now try to

bring production values to

the level where people can

relate, people can believe.

That's one of the problems

that a lot of people have with

opera, you have to suspend

ance the total package as far as can this person sing and can this person act. They really want to build an audience." I ask Sikon about his role of Christiano, the sailor, in "Christiano was one of the smallest roles I've done, actually. You have to know your place as a comprimario singer; that is, a singer of sec ondary roles, you have to understand where you fit in. I've been lucky enough to

that disbelief before you can

actually enjoy and under-

stand the production. San

Diego in my opinion is really

very well run in the sense that

among other things they bal

sing leading roles with some

companies and I've sung comharder to do the comprimarios because you don't have nearly as much time to make an impression. You have to come out and nail it. You have to deliver immediately. In Ballo, it's funny, because it was such a small role, but when Christiano sings you know he's singing — it's very nice, very exposed singing. But it can be nerve-racking because you don't have a sec-ond chance; everything has to be right. In this business you have to put it in its proper place. It's important because when you get out in front of 3000 to 5000 people you have

to have somewhat of an ego or you'd never be able to perform, because it can be very frightening regardless of your level of experience. There's ible performers with résumés a mile long who are so racked by nerves that they're barely able to get onstage. So if you don't have an ego and don't believe in yourself, when you find yourself in a problem like that, you're not going to be able to deliver."

So what's it like, I ask. what's it feel like - the actual experience of being onstage and having the opera taking singing, the acting, the drama, of being half blinded by the

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lights, feeling the hush of the audience. Sikon starts a little slowly, somewhat skeptical

"I personally don't believe you can ever really lose yourself within the production, you have to constantly be aware of everything around you because there are so many things that go into pulling it off. But sometimes you have a sense onstage of all the different parts coming together. If you're lucky enough to be in that situation - of course. it doesn't happen all the time, and in some productions and with some companies it never happens — but if you're really lucky and if you find you're in a great production with great singers and everybody

magical, it really can. Because regardless of how many times ou've heard an opera or see an opera, when you're see ing a live production you're seeing something being creeverybody is at the top of their game and healthy and excited and there's an excitement from the company itself, then you can do great things and it's wonderful to see because that's when people start to relax and grow within the role and you can actually see somebody making an effort and really working to develop

their game, then it can be

point. You'd think people would get a bit more jaded, and I assume some people do, but for me when I see somebody at the top of their form and believing in what they're doing - it's incred-

I am talking to Sikon on the phone, and his enthusiasm is obvious. When I hang up, I think of the first opera that caught my attention Offenbach's Tales of Hoffmann, which a teacher dur ing my freshman year in colsorry tale of a poet who has four loves and loses them all, only to have his muse come to him while he is in a drunken stupor and tell him that she will never leave him. I liked that. As an aspiring poet, I

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liked her devotion. Looking back, I realize that Hoffmann was a pretty serious drunk How else could you fall in love with a mechanical doll But I was also moved by Offen bach himself, who had spent his life writing comic frip pery, and right at the end he nad put all his talent into writing something more substantial — Tales of Hoff-

the next night. After that I

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Now, from Sikon, I have a small sense of the excitemann — then he had died before he could finish it, before he ever knew of its great suc ment of being behind the scenes. Next I want to talk to cess. The summer after my a member of the opera's freshman year I saw the 1950s English movie of the opera orchestra. There are about 40 mema hugely romantic movie i which each scene looks like bers in the opera's full orchestra, and I speak with Joni Hill, a painting. I sat through it three times and came back a 44-year-old violist, who has

with the San Diego Symphony for ten years and plays with theme from Hoffmann catche me unawares I'll be nearly the San Diego Chamber has at 18 have to put up with Orchestra. She teaches for the a lot of competition, and fo Sweetwater Union High years my interest in opera School District. played second fiddle to an Raised in East Texas,

trained in music at Southern Methodist University in Dallas, and principal violist with the Dallas symphony, Joni Hill came to San Diego 21 years ago. Her original passion was for chamber music but increasingly opera has moved to the center of her life, especially the operas of Puccini and Mozart.

"The San Diego Opera in particular has been my inspiration," she tells me. "It's what really makes me feel like a whole person."

Hill praises many con-



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undone. But the passi

interest in jazz and rock and

roll. Still, I already have my

tickets for Hoffmann at the

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played with the orchestra for

seasons. She also played

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ductors at the opera, especially its resident conductor Karen Keltner, but her warmest praise went for Edoardo Müller, who conducted Ballo and will conduct Il trovatore. Müller first appeared with the San Diego Opera in 1997 conducting Puccini's Turandot, but his closest association is with the Teatro alla Scala in Milan, Italy. Müller is an extremely popular conductor, and it seems that wherever there is an opera house he has been there with his baton.

note value and it was a sort

of panic situation. The con-

ductor simply stopped con-ducting and within a split sec-

ond the orchestra and the

singer were on track together.

When I asked Müller how he

was able to get us to listen so

well, this was the story he told

me, by which he meant that

sometimes if the conductor

the musicians and allows them

some sense of musical and

artistic responsibility, then the production will achieve a

Müller's seriousness and

humor and respect for the

singers and musicians — those

qualities necessary in any

teacher or administrator. And

she describes other conduc

tors who are insulting to the

singers and members of the

orchestra, who are ironic, sar-

castic, or short-tempered.

Then the singers and players

do what they are told, but no

more - that is, they don't

grow within the role. They

honor what the singers want

to do. And he strives to have

us complement what they're

doing. Of course, there have

been a few occasions when

he's thought the music may

suffer if a particular singe

takes too many liberties or

whatever. Then he invites the

singers to consider doing their

timing or phrasing in othe

orchestra end up working

And so the singers and

"But Müller tries to

Hill goes on to speak of

different standard."

almost gets out of the way of

"He's a joy to work with," how I feeL' says Hill. "He tries to evoke Her embarrassment is responsibility from the playalmost palpable. For any artist, ers and performers, mear ing that along with his guidbe painting or poetry or playance and direction, he still needs our ideas. He once told become the vehicle for their me a story about a famous feelings, whereas the spoken word feels clumsy — over-sized boots in place of a conductor of one of the major opera orchestras. Evidently during a performance, the dancer's slippers. That's right, I tell her, singer and the orchestra were off by about one-quarter-

with him, instead of simply

doing what he says with a sort

what it feels like when the

opera is going on around

you — the orchestra is play-

ing, everybody is singing, peo-ple are on the edge of their

feel.... I don't want to get myself into trouble. It's inter-

esting how...I'm almost afraid

to say this, so I have to trust

your discretion, but one of

the most...again you asked

"Sublime is the word I

But again I want to know

"Okay, so what happened on this one occasion when I was performing in an opera I don't remember which, but during this performance all of a sudden I had this flash back of remembering, well, of being in East Texas where I was brought up. It didn't snow that often but it snowed now and then, and I remembered this time when I was out running around in the snow when I must have been six or seven, and I remem ber how I felt in the snow and I was so happy in this beautiful blanket of snow, and it was just one of the most glorious, cheerful feelings I've had, and while I was playing the opera I had this flashback to that and it just made me so incredibly happy. These flashbacks I must admit have occurred on other occasions and in one regard I hesitate to mention it to you because it almost sounds, you know is this woman really paving attention to what she's doing But I think that actually i what brought on the flashback, because I was so focused and so incredibly into wha I was doing that this won-

derful feeling occurred and

this flashback happened and

it's usually only when I'm

playing opera in this type of

situation under a great con-ductor that it happens. I hope

ability of art to lift one out of

that's not too corny for you, but it's true." Well, that's what I was looking for: a description of a transcendent moment, the

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oneself, briefly make one for get oneself. But Hill goes a little further. I had told her that I was a writer and she includes this in her explanation.

"When you're writing, there must be times when you feel almost in a trance. I'm sure you're not writing word by word. It's just coming from somewhere in you. All the preparation, all the schooling, the technical, grammat-ical, historical, all of your research, everything comes into play, and when the creative juices are flowing you trust that it's there and cer. tainly that's what musicians hope for. We've done ou preparation. You almost fee that you're standing in this tremendous expression that the composer, the conductor, the singers, the instruments, and the audience are all participating in, and it's almost like time's standing still and you just have this treasure of sound and human impulse. For me, it's not just the music, it's the collective effort of the participants that just really makes life so fab-

ulous as a musician." One can compare the transcendent moment and distraction — both make one forget the self. But in the first there is the sense of vital change and that one returns to one self somewhat changed even if the change is no more than ssionate memory, although there can also be the aware ness of having experienced something vastly larger than the self, whereas with distraction one remains unchanged. Of course, these moments don't happen all the time. Perhaps that is for-If the rose didn't die would we find it as beautiful? If we lived a thousand years, would the world around us still taste as sweet? Those unpleasant squawks that my parents called opera, which came from the record player, it took years before I could tolerate them. Then it took years before I could like them. And how ephemeral is that single tran scendent experience — a few hours and it is gone, just a memory. The performance that led Joni Hill to the flash back of the snowstorm in East Texas during her childhood —

Having looked at a passion for opera from the pro-duction side, I wanted to look

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"You know, we're the hest-known secret in San "Like, Ian could avail himself of our things, our expertise and our fantastic collection of historical things, but

he just doesn't. He's not

The Ian he refers to is Ian Campbell, general director of the San Diego Opera since 1983. We're sitting in the small front room of the store, if such a huge enterprise can be called a store. Everywhen are shelves of records and books, with corridors of shelv ing disappearing into a rabhit warren of other rooms covered with signed photographs of singers. Boxes o ords and books are piled here and there. The building

contains over 100,000 old records, both classical and azz, over 10,000 books, and photographs and autographs going back to the 18th Century, including one of the great castrato Farenelli. Salmon and I sit at a table. Every few minutes his wife Gerri Benedikt calls from a small office in back, "Come on, Bob, you've got to get mov ing. The UPS man will be here in a half hour." They seem endlessly busy - Salmon specializes in vocal recordings and Benedikt in instrumental - and my conversation

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gets spread over several visits. "We have a kind of tinues, with a glance towa the back office. "People call us and ask us questions. But ple involved with music in this town don't avail them selves. The store is a bridge between the present and th past. We have cylinders and

records that go back to the

turn of the century. For

instance, a large collection I

bought about six months ago

is all 19th-century singers, I

more people in here — our all over the world, either by here in San Diego with such a large population you'd thin we have virtually no store any time of the day and not see anybody except us. We've been written up, we've been vision, we've had a lot of publicity, but it doesn't seem to help. All it does is bring people out of the woodwork trying to sell you

I ask him how many dift recordings of A Masked Ball and Il trovatore he has. since those productions by the San Diego Opera frame my story. Salmon leans back consider my question. He is a rather small, elderly man with gray hair and blue eyes. As I come to realize over the next week or so, despite his huge inventory he seems to where everything is. Not only that, he seems to have lis tened to every record and read every book.

recordings of Ballo. It was never that popular till several years ago, except in Italy. The earliest I have was recorded in 1929 or '30 with Benjamino Gigli and the chorus and orchestra of the opera house of Rome As for Il trava tore, we have 27 of those. The oldest is from 1929 with the tenor Aureliano Pertile."

era when I was in St. Paul, Minnesota, I'd just got out had kids and I saw the movie The Great Caruso with Mario Lanza and it made me wan

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to hear what Caruso really buy records. That was in 1951. Then when I came to San Diego, I started taking voice lessons and I sang in Starlight Opera in the '50s. I was a printer, a Linotype operator, and I went to Germany and I sang — well, first of all, I entered the San Francisco Opera auditions in about 1965 and I won that and also the Met auditions and I got third in that. I was supposed to go up to San Francisco and take dramatic lessons and voice lessons, but I could never take

money. I had a family and So Salmon mostly stayed around San Diego, singing with the opera here and a number of other places and he had radio programs on opera on KPBS for five years well. On his wall he has a pic-Plácido Domingo taken in

advantage of it because of the

"I sang with people like

Domingo - a real good

friend. I'm writing a book or

tenors, that's my expertise

mainly. I was a tenor and I

sang. But I'm a collector and

I have probably 1800 differ

think about it."

ent tenors on record, which is a phenomenal number if you

Salmon worked as a

compositor for the Union-

Tribune for 35 years until his retirement. He and Benedikt

opened Benedikt & Salmor

On another day Salmo

gives me a tour of the store.

leading me through the nar-

row aisles of shelving that rise

above my head as I'm care-

on the floor. The place is not

that another dozen records

might send it over the top. I

also feel that without a guide

I would have trouble finding

a sense of mission in keep-

ing the records in the ston

to die, then I'd know when to

"I don't necessarily have

Record Rarities in 1982.

I ask Salmon about his background in music. "I first got interested in

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together," Salmon tells me, "as in keeping together my own personal collection. have 10,000 records at home I've got probably 3000 to 5000

autographed photos of singers. keeps up a steady commentary on different singers, My problem, if you can call it a problem, is that I'm afraid operas, opera houses, conthat I'll get rid of it too soon.' ductors, performances, how He turns back to me and two or more singers might laughs, then continues, talksing a particular role. Some ing over his shoulder. "If God of the singers are familiar to

get rid of it, see. But if I get

rid of it — I'm 76 years old

now, that's getting up there— but supposing I get rid of it and live another 15 years when

I could be enjoying this. That

would be to me...well, I'd

have no interests anymore.

something, there's always

something to look forward

to. I wouldn't want to be sit-

ting around home. That's

it's a lot of work. We wouldn't

sion day and night doing

nothing. Now, my father's

going on 101 and he worked

here in the store until he was

99, getting cardboard from

a nearby furniture store and

making boxes and doing a

lot of book work. I think of

retiring someday. But you

start thinking about it, what

are you going to do with all

this stuff?" He stops to laugh

again. "But we'll probably

donate a lot of it. Benedik

wants to donate some good

stuff to Juilliard or set up a

Looking back, I realize that

could you fall in love with a

Hoffmann was a pretty

serious drunk. How else

scholarship or something

that'd be a good idea."

It is the second marriage for both of them, Benedikt

Juilliard School of Music in

New York with a double major

in piano and clarinet. Then

she taught music at Skidmore

College in Saratoga Springs,

New York, before moving to

Los Angeles, where she was

active in performance for

some years — orchestra, opera,

and chamber music — estab-

lishing a woodwind quintet,

the Brentwoodwinds, and

receiving two grants from the

Arts. She came to San Diego

in 1982. A dark-haired, attrac

tive woman, Benedikt has the

seriousness and formality of

the names of most of the

As I follow Salmon he

a concert musician

why we enjoy this even though

operas, but I know practi-

One of the singers he

eeps mentioning is Chali-

apin. I don't know the name It sounds like an Indonesian

pork-and-pineapple dish Soon I learn that Pyodor Chali-

in a slum in Kazan in 1873.

six feet, who had practically

no opera training (four

months) but who sang in

choirs and choruses before

anding in provincial opera

when he was 20. He became

the most famous of all basses,

a famous actor and the mar

who was probably most

responsible for making Rus

sian opera popular in the

sorgsky's Boris Godunov. He

died in Paris in 1938. I say all

this because he comes back

windowless room with floor-

to-ceiling shelves filled with

78s that reminds me of a

woodshed. He points to one

Salmon leads me into a

especially Mus

mechanical doll? "Those are all Caruso 78s. People think Caruso recordings are rare." He gives a philosophical grin and shrugs. "When you play a Caruso record on an early phonograph meant to play those records, the voice come out like thunder. It's a sound that can't be duplicated when example RCA experimented in the '40s. What they did was they took Caruso's voice and isolated the voice from the Mickey Mouse-type band orchestra that he had in the acoustic days and they put it with a symphony and the results weren't very good. We have a lot of early phonographs at home and I've go 1905 Victor with a woo horn and you play these old records on there and it's jus like they're alive, just like nigh and day compared to the elec

tronic ones they put out. Then you really hear how these 78: are supposed to sound." Later Salmon showed me a 1917 signed portrait o Caruso He also has water

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colors painted by Caruso. As he showed me the portrait, he told me the story of how Caruso's mistress, the mother of his children, ran off with Caruso's chauffeur.

Salmon continues along half talking to me, half talk ing to himself, regretting the lack of room, how every space was full, how there wasn't enough time. He points out the vast variety of recordings and books, the popular stuff, the early jazz and ragtime: 1/4-inch-thick records from 1915 with embossed labels: he digs through boxes; digs back through shelves; dust is "I've read them all. My disturbed; we sneeze. In one room are 20,000 jazz records collection of books at home

that snuck by him. "The worst thing was this signed photograph of Charlie Parker is in a 1956 magazine, but Parker died in 1955. So you know that's wrong. And we had another one, a Glenn Miller, but he wa lost when his plane went down in 1944 and this was a 1945 magazine. So we got taken. We We spent \$4500 on this junk. So even if you're an expert, so-

He shows me some forgeries

called, you can be taken." He laughs.

What is astonishing to

mind, all the pieces of musical knowledge, differences between singers' voices, singing styles, composing styles, direct-ing styles, the sound of one opera hall compared to another, going back in time— how far? Salmon speaks of the different singers, their different abilities and different roles with the knowledge and familiarity of a pianist touching the different keys.

He waves a hand at the

is fantastic - in all languages I've made myself knowledgeable to the extent to where I can get the gist of it in Italian and French. I have a lot the Cyrillic alphabet: I can figure it out. These are things ou'll never see anywhere I've never taught any courses but I've done a lot of radio pro grams where I'd bring an old phonograph and early records." He pauses to dig into a box and pulls out a

nders, four-minute cylin ders. Edison's first wax cylinders, which he patented in 1892, were two-minute cylinders. But Edison always didn't have to buy a new one. You could put attachments on in order to play the new technology. These four-minut cylinders were made of celluloid with an asbestos lining. Edison went out of business in 1929, and he was always convinced that the cylinder was the best way to reproduce and it's correct - that the

black tube. "Now these are

cylinder going at 120 rpm has far less distortion." Salmon pauses again "But opera to just listen to it on a record is not complete theater. You have to see it. And that's why you can't judge a singer by the recordings You have to hear him on the stage. They can make his voice sound ten times bigger than it is by twisting a dial. That's why many times I was disappointed in a singer, because I'd hear him at the theater and it would be a letdown."

I ask Salmon about his favorite opera, and he talks about his love of Verdi, settling on Otello as his favorite. And what would be his dream

"I think for sure I'd take the tenor that Verdi chose for the first performance at La Scala in 1887 — Francesco Tamagno. And then the soprano, I'd take Romilda inal I think you'd have to go back to the people who Verd himself chose as the greatest interpreters of the time. That's not to say there aren't grea singers now. I saw Mario Del He sang at the Met from 1951 to 1959. He was irresistible You couldn't take your eve off him. He was so fantastic right kind for Otello. It just range

out. You could put a thou

sand-instrument orchestra

with him and he could still be

heard. It was just that kind

of a voice. He was handsome,

Even his curtain calls were

exciting. He'd have that dark

makeup on, and he'd bare

his teeth with that big smile.

HEALTH AND BEAUTY

laughs. "But my favorite tenor would have to be Nicolai Gedda. You heard of him He's number one -he sings all styles with a lot of conviction. He has a fantastic top register. And he's a linguist. He's fluent in about nine lan guages, very intelligent singer, ery artistic. I saw him in Tale of Hoffmann, among others. than any other tenor who's ever lived. And he's still performing and he's 73 years old.

and every time he did a new

role he sent me a picture."

He'd knock you over." Salmon

ries, more singers and performances. I had the sense of the crowded rooms as being filled with ghosts and silent music. And there was a melancholy to the rooms - just the fact they were empty and dusty, the fact of these two elderly people with their vast body of knowledge and only one another to share it with and, of course, the thousands they deal with through the

As we are walking out. Salmon gestures to another room crowded with shelves and boxes, which, he says, at one point he had hoped to turn into a little coffee shop

"I had visions of having little, like, soirees in here, y know, where people could sit and talk about records and all that. It just never happened. Nobody's intereste San Diego's the wrong sort of town. If this store was in New York, we'd be really swamped with business. know that, but I wouldn't want to live in New York, San Diego's filled with theaters, but there're no people who are collectors or who listen to music. And most people go to the opera for the spectacle

I buy an autobiography with the Indonesian-fooddish name. He carried two pistols in his suitcases at all times. Women found him

One of the opera lovers I meet, a psychologist with anente tells me that he had had his understanding of opera polished and sharpened by a man who taught a class in opera at the

Athenaeum in La Jolla, a man who seemed to know every thing about opera and whose ion had ignited within his students a passion of their Stanley Walens, and within several days I'm driving out to Walens's house in Uni-

versity City in my Hertz Malibu, along curving and hilly residential streets lined with eucalyptus, palm, and hibiscus. Solitary retirees sit or openings of their attached garages, sipping cold drinks and staring out at the street. They look worse than bored. Maybe they need Otello, maybe

"I think there are two things that people wish they could do," Walens tells me. "One is write. A lot of peo ple can write, but almost everybody wishes they could write

And the other is that I think that everybody wishes they could sing. What person wouldn't w ant to be an opera star if they didn't have to work to do it? Because singing is so erotic and so central to our being and so pleasurable to

We sit on the rug in Walens's shadowy living room. He's on the rug because of his bad back; I'm on the rus because it seems rude to sit something like that. A small dog is running around. The curtains are drawn. One wall

more records fill other rooms Walens is a tall, slightly heavy 50-year-old man who looks ten years younger. The name Athenaeum was "Why there aren't any opera singers I listen to today and why I have

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N I

so much fun listening to 78s and replications of 78s," which is something of a tease because, as I learn, there are plenty o "post-78" singers that he lis-"When you can adjust

our head to the sound problems of the 78 recording medium." Walens says, "the are singers available only on 78s or on transfers to LPs or CDs who are so amazing that comes close to them. There are several reasons for this One is that opera houses have changed size. The opera house at the beginning of the 20th Century held about 1000 people, and a big house held about 1500. The smallest opera house 3000 The Met holds 4000 -basically the size of a city block. You're asking one per-son to create a sound that fills the cubic space of a building that's seven or eight stories high and a block long. The sheer energy and focus the voice needs to fill that space and the kind of activity you need to make that kind of sound is so different from

what people had to do a century ago that the quality is often lowered. I don't mean there aren't good singers today but that the nature of singing has changed, and I don't find the kind of lyricism that one can achieve when singing with a big voice as beautiful as the kind of lyricism one could achieve a century ago when one only had to fill a house that was only half a block long and half a block wide.

There's a constant loss of the past, and I celebrate that past every time I listen to a singer from the 1910s. When you hear these recordings, you wake up to this incredible cultural legacy that's all but irrelevant to modern life. Yet the power of beautiful art never diminishes or loses its ability to change us. I love the fact that on these CDs, LPs, and 78s you have all these lost voices as if these recordthe last bit of culture in a world where people think only the new should survive I think Americans yearn for voices from the past, whether they are Frank Sinatra songs or for Joe DiMaggio. And

maybe because of an Athenaeum class so will want to go back and lishear a voice that they can't believe can give them that much pleasure. Caruso made about 260 recordings, and I've listened to about 80. This man had the most amazingly versatile voice I've ever he It changes tones and charac-

cial art form and it's a complete abandonment of the self to something you're feeling gious ritual. It's also a ritual ers, like the rituals of the studied — it's capable of changing you." Walens grew up in

Philadelphia and first began

"San Diego's the wrong sort

of town. If this store was in New York, we'd be really swamped with business." so it sounds really rich. He

HEALTH AND BEAUTY

has a real sense of freedom of naturalness; that is, he's able to make the language that he sings seem much more conversational, like actual

opera amazing and different from any other art form is this power of acting combined with the rush of music Opera is a completely artifi-

to and from music school on Saturday afternoons - the Metropolitan Opera broadcasts from New York.

"I can remember some basic dates. I can remember when I first heard La Bohèm and I remember the day that the great Norwegian soprano Kirsten Flagstad died [December 7, 1962]. It was a strange day and the announcer, Milton Cross, was very upset. I radio - it must have been was 14. No one I knew lis really strange. I just got hooked tened to opera. My friends didn't listen to it. They lis

"Then in high school I tened to pop singers — Eddie Fisher and Frankie Avalon, went to my first opera performance-Wagner's who was a Philadelphia box And I just didn't. I would go pany in Philadelphia. It was inside on Saturdays and lis-ten to the radio. We had one o dismal, so 19th-centur The scenery was flats and little painted rocks and the actors of these tiny little radios with terrible sound, but it was a just stood there and faced the different world. I didn't know anything about opera history were nice enough, but there or vocal production. I just wasn't a moment of insight thought it was something or drama. Everything I'd nice. But I also remember thought about opera from when they started broadhearing it on the radio, about what it should look like and casting opera on TV in the how it could be the mos Met did a number of small amazing dramatic form was broadcasts. The one I rememnot present on the stage. But ber best was sections of Mus soon afterward I saw Wag-ner's Die Walküre with Jon sorgsky's Boris Godunov with Vickers and he tore through Giorgio Tozzi. I thought that was an astonishing opera. It's that paper scenery like mad still one of my favorites. Then in the early '60s the Bayreuth got that opera could be in Festival in Germany began performance what I'd imagbroadcasting Wagner's The Ring of the Nibelung during ined. Vickers was this incred ible, cosmic force. He almost hammed everything up. Every the summer. I look back and think what was it like to be 14 thing was so intense and so in 1962 and spend five hour dramatic that you were swept listening to an opera at a away by what he was doing Formica table, to a plastic every moment. I'd gone to

the theater many times, and I'd never seen anyone act like

"There's a fundamental difference between the emotional experience of listenin to singing and the emotion ence of hearing the singing of a great actor. I also so powerful that I've never seen anything on a dramatic stage as transforming as an opera can be, that I've never come out of a play feeling so utterly moved that I realize I'm not going to be the same person ever again. But many times I've come out of opera houses thinking the perfor mance has changed me in some fashion. In the years when I discovered Wagner I was also reading German Romantic philosophy: the idea of art as something that transcends life, the idea of creating a ritual performance so great that everyone who perceives it is transformed But I also know that what I liked about Wagner as a young man was the groundbreal ing aspects of his music, of doing something so incred ibly original that you can't imagine where it came from.

Walens's passion led him to other composers — Richard Strauss and Puccini. He went to Haverford College outside of Philadelphia and bought around the city. And he read about the composers and studied the music, while his own musical training branched out in all direction school he had studied the per cello. In college he learned

of different performances, and how each performer prosound, its psychological and spiritual and physical effects. its historical co dramatic range, all its varitening to one note there is mation trailing behind it.

the string bass, viola, and

trombone. But instead of

in anthropology, receiving

ern University and joining

the anthropology departmen

as UCSD in 1982. For the pas

six years he has been assis-

tant editor of the journal Phi

losophy of Science.

I had with him the sense

I had with Bob Salmon -

that he couldn't listen to a

piece of music without this

huge linking to thousands of

other pieces of music and to

history itself - his own and

the history of the medium,

all the variations of sound

and emotion - so that cer-

tain signature notes, perhaps

only two or three, could awake

in him a vast body of associ-

ation. He seemed to have an

intimate knowledge of hun-

dreds of 20th-century voices -

how each performer sang in

As Walens talks abou gers who were important to him he mentions someone I had heard about from Bob Salmon

"After I saw Giorgio Tozzi in Boris Godunov, the first voice I came to know was Chaliapin. His influence or our culture is truly amazing. because he changed acting from the 19th- to the 20thcentury fashion. Early on he realized when he sang Mephistopheles in Faust that he was just doing kind of cartoonish devil things, just posturing. So he decided he would

make Mephistopheles an entire person with motiva tions and a character. And they say his performance of Mephistopheles was astonishing. I remember reading sto ries about him in Boris Godunov when he would sup posedly see the ghost of the murdered child-czar in a corner and he would be so intent at looking at the ghost that at times the audience would stand up to see what was in would stop playing because

Walens nauses to find a recording from 1932 of Chaliin that corner as well. And I apin singing what is called "the clock scene" from Boris remember reading an auto-Godunov. Boris, who has seized biography by Konstantin Stanislavsky where somebody the throne by having the childhad asked Stanislavsky how czar Dimitri killed, is filled did you come up with this with dread when he learns method of acting that comthat Dimitri apparently still pletely revolutionized how lives and is approaching plays were performed and he Moscow with an army. The said, 'All I did was watch scene begins with Boris begin Chaliapin and I wrote down ning to sing, "I feel horrible,

apin really is the person who changed 20th-century acting of the clock that is also the to be character-besed and to beating of Boris's terrified be so intense and so thought heart. Even though the lan guage is Russian and the through that it moves away ding 70 years old there is no doubt about the singer's passion and terror, which 18th and 19th Century and we now accept as what acting builds and builds until Boris should be about. And that's cries out, "Before my eyes. . . the the kind of intensity that I child in blood! There, ove always liked about opera there in the corner... It's sway someone so engrossed that ing, growing...." they carry you away with

The great English philosopher Isaiah Berlin, who died two years ago, was taken by his parents to see Roris Godunov with Chali apin performed in St. Petersburg in 1916. Berlin was sever years old. He described the scene when Boris sees the ghost of Dimitri, "Chalianin seemed physically to contract as he clutched the tablecloth of the table on the extreme left of the stage, behind which h stood. His features contorted.

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ulous fashion seemed at the same time to sing magnificently while sounding distorted and strangled. He gradually disappeared or nearly so, behind and underneath the table, half pulling the tablecloth over himself. The whole thing was most terrifyingly hypnotic, I don't think that at that age I could have known what was being represented only that a huge, magnificently dressed man was going through an agony of terror frightening condition. His dilated eves and the violent. twisted continuously expres sive miming remain with me to this day. He was certainly

the greatest actor that I've There is a common error about literature and art in general that its point is its answer — that a poem's point is its meaning, that a mystery novel's point is the secret of who committed the crime that the opera's point is the actually it is the whole experience — that the poem's meaning is only part of the entire experience of the poem; that in a good suspense novel the secret of the criminal's identity is just one benefit among many; that music is no the point of the opera but jus one of many strands, though

"One of the things I had schools." Walens tells me. was that when you were taught to interpret a novel you were taught to see what was on the surface — what does Tom Sawyer say, what does he mean. You can't do that in opera, because no matter what the character is say ing there are 104 characters in the orchestra saying something at the same time. You can't listen to Wagner and ot know there's always a dialog between what the singer is saying and what's going or in the orchestra pit. For me. that was not only my main entrance to opera but also the world of interpretation and the realization that things lovers quarreling about these two tenors all the time. I really are more complicated than expect an opera singer to do more than just sing

It is this emphasis on opera as a coming together of many different elements that is a major reason that Walens, and others I spoke to, put such stress on the dramatic. To care little about dramatic ability is to ignore one o opera's strongest effects. This became most apparent when e talking about actual

"For me, the popular singer who I don't care for is Pavarotti," says Walens. "He has the most physically gororgeous word production, but he might as well be saying, 'I can't find my toe nail clipper, where did I put dreams, I can never live with out you, I'm going to jump off this cliff or whatever. He has no emotional center. On sounds, but that's not always the other hand. I think Plawhat opera's about." cido Domingo is the finest he puts everything into what isn't quite as beautiful as Pavarotti's. You hear opera

Walens calls this "a real breakdown in opera lovers' camps" — those people who care only about voice production and those who want the dramatic. Among sopramade between Maria Callas and Joan Sutherland, who were nearly the same age and Callas dramatic, passionat

and tempestuous onstage and off, endlessly controv outherland statuesque, dignified nondramatic with great purity of tone but who has been accused of never singing a consonant in her Talking about Callas, Scott Sikon had told me, "She wasn't always making pretty

"People who only care about sound," Walens tells me, "would choose Suther land over Maria Callas in Norma [Vincenzo Bellini's 1831 opera about a Druid riestess) every time, but when I hear Maria Callas in Norma I think this is a woman in tor ment. She's made a big mistake and she's going to have to live with the con When I saw Joan Sutherland

in Norma it was just - 'I can sing this, I can walk around the stage and I won't miss a tiful flowing tone, but she might as well have been playing the oboe. And I never cared for one minute that I was tening to Norma."

A few days later I speak with opera critic David Gregson, who tells me that seein Callas singing Norma at the Met when he was a teenage "hooked me for life." Gregson writes about the performing arts for San Diego Magazine, Microsoft's San Diego Sidewalk website, and Opera West. He's written about the local performing arts scene since 1968.

"Callas fans, of which I count myself one, tend to be more interested in theatrical presence, the excitement and drama, than the vocal purity. That's what I like - I like to be excited, I like to be moved, stirred, I like to be thrilled. And there are times when a little pure soprano with he chirping sound, her birdlike voice, can do it for me a little bit, but I prefer these divas that churn up a lot of excitement. As for Sutherland, she lives to something larger than themselves and they believe was rather a bumpkin onstage. She had a great voice, but you it has been worth it. The have been paid back a thou ing about and her acting was sandfold. Over a ten-day period I talk to a number o what the dile ma of the diva was. But I'll tell you when I some briefly and some at first saw Lucia di Lamme length. I ask a middle-aged moor [Donizetti's 1835 opera man with candy-striped Bermuda shorts loo the window of a T-shirt shor der, and suicide in a Scottish setting) it was with Maria in Coronado.

didn't know the opera very pretend to like?" he asks. well, but I knew what the story Then I ask a meter maio was from beginning to end because Callas made you know down by the Civic Theatre before she can give me a ticket what the story was. Many "Opera? I never listen to years later I heard Joan Suther and in the same role, and I it makes me littery."

Callas at the Met I was so

thrilled I thought I'd die. I

being expressed, whether

anger or disappointed love

with Bob Salmon or Stanley

Walens or Gregson is the plea

sure of speaking with some

one who has a passion — they feel they have dedicated their

The pleasure of speaking

had to keep checking the I buy some film at a drug libretto to see what was going store and ask the man behind on because I hadn't a clue. I the counter about opera. was all very pretty, but I had "I knew a gay guy who

loved it. Maybe it's, like, you know...maybe it appeals to a gay audience." But I also found many

"What's opera — tha

screeching that rich people

who liked it. For instance, young college couple at Tower Records with \$40 trying to decide between Verdi's Falstaff and Offenbach's Tales of Hoffmann with the woman

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saying, "But we already have two Verdi operas and Hoffmann has a windup doll. And the man says, "Only jerks

Then I run into a man n the beach in Coronado who listens to Puccini's Tosca music seems to harmonize with the waves. I learn about a mailman

who listens to opera as he makes his daily rounds and a man who lives in or around virtually held up by opera records and who claims to have every opera record ever made. Bob Salmon is indignant. "Nobody has every record. You're always finding more."

more I become interested in opera's impact in San Diego. Certainly, the San Diego Opera is a big affair — after all, 60,000 tickets were sold in 1999 but how many people go for the spectacle; how important, in fact, is the music? And I recall Salmon's remark that

But the more I learn, the

people go to the San Diego So I talk to Mitchell Lath-

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rop, a San Diego lawyer who is a member of the board of directors of both the San Diego Opera and the Metropoli Opera in New York, and I ask him why opera isn't more

"Because they don't understand it and don't take the time to understand it. Lathrop gives a jolly chuckle

"You're asking one person to create a sound that fills the cubic space of a building that's seven or eight stories high and

ple to opera at a young age and you give them the right one then that works. I mean, tak ing somebody to Wagner's Parsifal for their first opera would be a mistake, unless he's a trained musician befor he got there, which is unlikely On the other hand, some thing like La Bohème is per

York, Boston, Chicago fect. Its music is lovely. I took my daughter to La Bohème places where they have these when she was two weeks short great music schools that have been part of the culture for a of being two years old and she actually made it all the very long time." Lathrop was brought up way through." Lathrop chuck-

in New York and his parent

took him to opera when he

was very young, "I was a pianis

when I was a boy," he tells

old, and I performed semipro

fessionally until it became

a question of Juilliard or

Annapolis, A weird combi-

to Annapolis and that was

piano career."

"But out here we have to build an audience. For one thing, we don't have as many music schools and San Diego

a block long."

HEALTH AND BEAUTY

Diego in 1975 and became active in the opera right away He talks about his experiences, his passion for Wagner and Romantic opera. The of long-term musical training and education. Plus, we singers that he loves and per have an awful lot of competformances he remembers. He ing interests. We've got the describes a performance of weather, we've got the beaches. Wagner's Tristan und Isolde at the Met in February, 1976, we've got sports. And granted a city the size of New York with Jess Thomas and Birgit has a lot of competing inter-Nilsson as the greatest per ests, but opera has more of a tradition in places like New and I think how ephemeral it all is, since Lathrop has seen well over a hundred operas and mixed with all the others is this memory of a particular shining experience nearly 25 years ago. "Everything was special about it - the artistry of the principal performers, the production itself, which has got

to be one of the greatest things

the Met ever did, the orches

me. "I started studying music when I was about four years tra, the entire package." That's a term others have used — the entire package and it's how Lathrop describes time to go to college. It was what he loves about opera "The combination of the nation, but I wound up going music, the voice, the story, the emotional power of the stories, even though it's how pretty much the end of my they're portrayed, how those Lathrop came out to San human emotions come across. combined with the lighting, the sets, the entire package -I think it's a magnificent art form. But primarily the emotional impact of the total production

And for San Diego the entire package is especially necessary because it makes the opera more accessible to the audience. We talk a little about Joan Sutherland and Maria Callas. How would a singer who can't or doesn't act

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be received in San Diego?

"If your voice is great," says Lathrop, "you could probably get away with it, I think. probably vary from regio It depends upon the house. things we could get away with in a performance in New York that we couldn't get away with here. San Diego is more critical of the acting and the physical appearance of the singers. They want a more well-rounded performance in the sense of the interac tion between the artists and lot of the physical characteracting and singing." I tell him of a young

soprano I saw at the Met who asily weighed 250 pounds.

"That would never sell in San Diego. I mean, we would be killed. Those kinds of things region. I suppose with the right lighting designer and enough distance you could weight. And in New York you have so many passionate opera lowers and of course the por ulation's a lot greater - you always have an audience. If the voice is good enough, then out of the experience?

that would happen here." So it is difficult to build an audience in San Diego — HEALTH AND BEAUTY

viola for the EastLake High School string orchestra and also for the Sweetwater Union High School District orchestra. When lennifer was nine. went to see the San Diego Opera's production of The Barber of Seville as part of the opera's educational program for students. She speaks with a breathless quality, a mix of enthusiasm and shyness that sends the words tumbling out of her mouth.

"But it wasn't really until I saw Rossini's Italian Girl in

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the singers have to be attractive and dramatic, the sets Opera that I became a total have to be grand, production calmes are lowered, the musi has to be tuneful — some stand it more. I think tha thing you can hum on the taking students to the opera way out of the theater. That kind of plants them in ther transforming experience so and if they like it, then the important to opera lovers, doesn't it become the job of carry it on for the rest of their lives. I know I will. And my the opera company to try to hand-deliver it, to make you best friend, who's a violist in her high school orchestra in comfortable, to take the pain Oklahoma, she was in the Girl Scout troop too and she loves opera too. And last sea-But the other way to build an audience is to get at son our orchestra went to see

to is 16-year-old Jennifer Wright, a junior at EastLake High School. She plays the

"I like going to the opera, that's the best part, going to see it live after watching it on TV or a video, to actually go and experience it. I love the operas of Mozart and Rossini and Puccini. My favorite is Rossini's Italian Girl in Algiers. Then Mozart's Magic Flute Even though you can't under stand the plot, the music is wonderful. To me, I love music more than anything, so I'd rather see an opera than a movie because it has a story

Così fan tutte and Of Mice

and Men in the special pro-

few operas led Jennifer to

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explore others.

ons ago at the San Diego

best music. Even if you see a selection of opera videos. movie scored by John Williams, like Star Wars, he's Jennifer talks about

still no Mozart. I like a good

comic opera, but I also like dra-

matic opera. Puccini's Tosca

is a really good example of

dramatic opera and it has the

most wonderful music and

it makes me feel wonderful

even though the story is sad

wonderful to be able to hear

it and understand it, to hear

the emotion expressed by the

characters, for the music and

story to actually fit perfectly

It makes me very happy to

hear that. I'm afraid I can'

explain it that well, but I def-

initely feel swept away by it.

You know the final scene in

Mozart's Don Giovanni when

Don Giovanni is pulled down

into hell? That part always

makes me shiver, because the

music's so intense and if you

see it all onstage, that ever

intensifies the effect. And the

flames are shooting up and the

love that. Nah. he deserved it.

I'm excited because it's com-

ing to the San Diego Opera

I've only seen it on video. My

and I hope to go see it. So far

dad gets them from the Coro-

ingers, her plans to become a composition major at San Diego State, even the opera she hopes to write.

"Right now, I have a few piano sketches and I'm working on the libretto. It has tragic themes, but it'll have a lot of story which takes place on some island that's made up and which has a monarchy

Her plans make me dizzy, but they are also exciting the plans of a person with her if her fellow students ever find her being an opera freak a trifle peculiar

"I don't think anybody in my school thinks I'm crazy for liking opera. I think they've accepted it. When I was a sophomore I liked to take my viola and just start playing in the middle of the school cam pus — maybe Glinka or Tele mann. Some people would look at me funny and some would throw me quarters, but everybody pretty much knows who I am by now. Nobody ever gives me a hard time about it, they just know



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One last an July I happened to be in St. Petersburg, Russia, teaching a poetry class for two week to a group of American stuents who preferred study ing poetry in Russia than in operas at the Mariinsky The atre, where Chaliapin had sung: Verdi's Rigoletto sung in Russian and Puccini's

the opera has been on shor ons since the fall of the Before leaving St. Peters

burg I went to the Chaliapin Museum in his old anartmen ing, books, paintings, costumes — all the me from his many roles but especially from Boris Godunov

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his fur slippers, on the bedside table was the book he apparently had been reading—as if he meant to return that night. On one wall was a large photograph of his funeral in Paris in 1938 with

sand people. After I had wandered through the rooms — I was the only visitor — the elderly

a small recital hall next to Chalianin's bedroom and put on a recording of Chaliapin singing Boris from over 70 years ago. First came the cellos as the clock struck back and forth, then Boris's death scene. felled by a heart attack, half mad as the false Dimitri nears Moscow with his army. It was a live performance and we could hear Chaliapin groan, then stumble, fall to the floor of the stage. The woman stood by the door with her hand to her throat weeping. On the recording, women were also weeping. There was a rising swell on the basses to the cel lins as Boris's soul departed from his body. The musi-

any case, I felt too full of the music to speak. The woman wiped her eyes. We nodded - Stephen Dobyns

Stephen Dobyns has been a reporter for the Detroit New and is the author of ten volumes of poetry and 20 novcame to an end. Neither the the Water (Henry Holt & woman nor I knew a word

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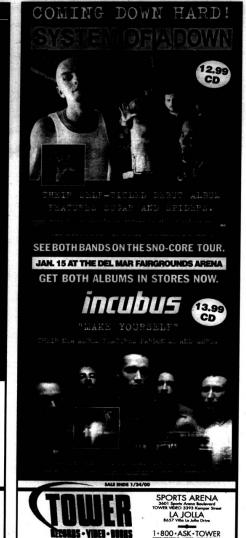
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Gallery Guide page 67

Theater Interview and Guide page 68

> Pop Music page 71

Movie Review and Guide page 98

Restaurant Reviews and Guide page 106 ou have to wonder what Tim Berners-Lee was thinking in 1989, when he was having a beer with fellow British programmer Robert Cailliau and tossing out names for his global online information repository. Cailliau remembers the process this way in Wired Style, a

LOCAL style manual for computer lingo: "I'd set the rule EVENTS not use the

name of vet another Greek deity or classical mythical figure. I searched for some acronyms and also looked into some acronyms and also looked into Germanic mythology, but the best I found there was Loki, a god whose role is not always positive."

Then one evening after work,
Berners-Lee suggested World Wide Web.
"I thought it would be difficult to
abbreviate," Cailliau says, "but Tim was
keen on using it as a preliminary name.
Then it stuck, and it was too late to

Then it stuck, and it was too late to change." It's a pity Callilau didn't prevail with Loki, the god of strife and evil who not only fathered three monaters in his union with a gaintess, but provided the weapon for the murder of the god of light, summer, innocence, and purify. (Think what Ted Kaczynski could have done with that.) "World Wide Web," by

contrast, merely requires you to say the only multisyllabic letter of the alphabet three times — doubleyew doubleyew doubleyew dot whatever — and suggests that designers are spiders and users are

flies.

"Web," as computer words go, is catchy and familiar — less intimidating, say, than ASCII, RAM, ROM, and DOS. That doesn't mean, however, that just anyone could spin one. The reason for that, says North County computer columnist David Horrigan, is the words

columnst David rioringan, is the words programmers use.

"I believe that in order for people to really get all the wondrous benefits there are in computing and in technology," he says, "it [the technology] has to come up to them and do the work without so to them and do the work without so much as them pressing a button. And the biggest obstacle to that right now is the terminology."

The Web is a case in point. "If

The Web is a case in point. If somebody gave you a Web page," he says, "and said, 'Here. It's on this CD—go put it on the website,' you would come across, oh, a good three or four hundred words that you couldn't find definitions to. You literally could not find definitions to them." For a taste of how that would feel just read part of the how that would feel, just read part of the definition of "Web" in Wired Style: "...the first practical hypertext system...defining the protocol HTTP, creating the standard

document-addressing format URL, and devising the programming language HTML."

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New terms are, of course, a normal New terms are, of course, a normal consequence of new technology, but what further complicates things for the computer user, Horrigan says, is the rush to trademark them, a process that generates what Horrigan, an inventor and advisor on internet patent issues, setting the complex of the complex of the complex of the patents of the complex of the complex of the patents of the complex of the complex of the patents of patents paten estimates to be 20 to 30 times more

Motorola, for example, has invented something it calls the 7400 processor with Alave?" Apple calls in the G4 processor vida lave?" Apple calls in the G4 processor velocity Engine". "It's exactly the same technology," Horrigan says, "but it has a trademark that is identified with Apple, so people look at it and think it's Apple technology." The reason companies don't by and large, use the same words for the companies of the companies and the companies of the com

standardization."
But money, Horrigan believes, is also the reason things will get better. "The consumer has the capability of retaining, what, 70,000 to 120,000 words? That's it, and when you have 120,000 words describing Internet phenomena and Internet business and Internet technology, nobody's going to go there." Meanwhile, the most common

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2

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computer terms remain in flux.

Take the mouse, invented by
Douglas Engleshart So years ago when the
tail-like cord still came out the back,
instead of the front, of the creature. The
New York Times calls two or more
computer avaginoual devices "mises,"
while The Microsoft Manual of Style for
computer avaginoual devices "mises,"
while The Microsoft Manual of Style for
mouse devices, and Wired Style prefer
"mouses." And 29 years after the first
dectronic missiles was sent by Ray "mouses." And 29 years after the first electronic missive was sent by Ray Tomlinson, editors still disagree about whether to call the 100 million message.

sent each day e-mail or email.

This Wednesday evening, you can This Wednesday evening, you can bring your questions about computer terminology to the monthly meeting of the San Diego Professional Editors Network. The panel discussion will be led by Laurel Scott, assistant editor of the Union-Triburé's weekly Computer Link supplement; John San Füippo, editor of Computer Rick and the author of three ComputerEdge and the author of three computer books; and David Horrigan.

— Laura McNeal

Computer-Driven Language Panel Discussion Wednesday, January 19, 6:30 p.m. 4731 Clairemont Drive

PO Box 85803, San Diego CA 92186. Or fax to 619-881-2401. You may also submit information online at www.sdreader.com by clicking on

BAJA

Author Reyna Barrera will sign and discuss her new book, Salvador Now: Navaja de la Inteligencia, at 7 p.m. tonight, Thursday, January 13, at the Tijuana Cultural Center (Paseo de los Héroes and Mina Street, Zona Rio). For more information, call 011-52-66-87-9600. Free. (TUUANA)

Classical Music is promised when guitarist Pepe Romero and the Tiferguitarist Pepe Romero and the Tifer-eth-Israel Symphony Orchestra per-form at the Tijuana Cultural Center at noon on Sunday, January 16. Admission is \$20 U.S. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600. (TRUMNA)

The Brazilian Hypnoclet Taurus do Brazil is back in town, appearing through February at the Tijuana Cul-tural Center. Performances begin at 6 and 9 p.m. Monday through Saturand 9 p.m. Monday through Satur-day and at 5 and 8 p.m. on Sunday. The center is located at Paseo de los Héroes and Mina Street in the Zona Río. For more information, call 011-52-66-87-9600. (TUUNNA)

"Fantasia 2000," Roy Disney's up-dated version of Uncle Walt's classic Fantasia, hits the screen at the Omn-Center daily at 2, 4, 6, and 8 p.m.

screenings at a variety of times throughout the day. Call for specific showtimes. The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more informa-tion, call 011-52-66-87-9600. (TUJANA)

OUTDOORS

Highest Monthly Radefall totals in San Diego are most likely to occur in January and February (about 1.9 inches each on everage) according to weather-service statistics. However, our current in a risk pattern will prob-ably keep the remainder of this win-ter mostly annay and unusually dry. If a low temperature conscides with precipitation, anow will fail on the

The Pobled "Green Flesh" at sunset or tal-clear days in January. At the instant the sun's upper rim is last visible at sunset, and also at the instant when it is first set, and also at the instant when it is first seen at sunrise, a flash of emerald-green color may be observed, especially on a flat horizon. Physiciats explain this pe-culiar phenomenon as due to color-dis-pension (as in a priem) and casterin de-pension (as in a priem) and casterino sunlight through the earth's atmosphere. Innoculars (or a small telescope) are helpful in spotting it. For green-flash hunting at sunset, any size with a view of the occan horizon suffices. For the sun-

rise green flash, any spot overlooking the low desert (Sunrise Highway in the La-guna Mountains, for example) is good.

Mountain Road (in Ranche Peñasquitos) north until the pave-ment ends; look for a dirt road taking off from the right and follow it up and down until encountering a gate and sign for the park on the right side. Take the paved road up to the park-ing lot. For information, call 858–538-8082. Free. (RANCHO PENASQUITOS)

Who Is Squeezer? Find out when naturalist Liz Kennedy presents "Meet My King Snake" on Sunday, January 16, at 9 a.m. in Blue Sky Eco-

logical Reserve. On Saturday, Jan-uary 15, Jearn how the plants and an-imals of Blue Sky adapt to the winter when naturalist Dave Meier leads a "Winter Walf: at 9 z.m. The San Diego Astronomers As-sociation plans a stangazing party in the depths of the caryon at 6:30 p.m. on Saturday. Docents will lead visi-ous the standard of the standard of the walk on the Green Valley Truck Trail to where the telescopes will be set. to where the telescopes will be set up Dress warmly and bring a flashlight

Dress warmy and oring a maningnt for the walk out.

Find the park on Espola Road, one-half mile north of Lake Poway Road. For information, call 619-679-5469. Free. (POWAY)

The True Story of Smokey the Bear will be revealed when Tandy Jenkins from the U.S. Forest Service speaks at 2 p.m. on Saturday, January 15, at Dos Picos Park (17953 Dos Picos Park Road). Free; call 858-694-3049 for information. (RAMONA)

for information, IMMONU). Black Watches and Neutrue Lorves are invited to take a nature walk hosted by the Friends of Famusa Slough on Saturday, January 15, at 1 µm. The easy walk promines a 1 µm. The easy walk promines a major aring ducks, and salt marth habitat. Meet a the intersection of Famusa Boulevard and West Point Lomn Boulevard and West Point Lomn Boulevard and West Point Jounn Boulevard (Angel Shockland Tyou have them. Free, 619-224-459). point LOMA)

Searching with Pun Guys, bursts of growth of fungi and plants come with each rainy season at Hellhole Canyon Open Space Preserve. Natu-ralists Rick Landavazo and Paul Maschka will lead hikers along trails

in search of short-lived species such as mushrooms, ferns, mosses, lichens, and more at 9 am, on Sat-urday, January 15. Hand lenses are recommended; bring plenty of wa-ter. Hellhole Canyon, 19324 Santee Lane; call 619-475-3896 for infor-mation. Free, (MALEY COPIER)

See a Log House Budlin 1936, enjoy a panoramic view of the San Vicente Reservoir, and hike through a picturesque oak grow when docent Sanford Wolcot leads a hike in Oakoasis Open-Space Reserve on Saturday, January 15. The hike start at the kioks at the west corner of the parking lot. Find the park at 1260 Wildset Canyon Roud Guar past mile market. Four on Wildset Canyon Call 619-551-0580. Free LeaderSpote. See a Log House Built in 1936, enjoy

Get Up and Go to take a brisk hike along the north above of Lake Hodges with Bobbi from the San Dieguito River Park at 8 a.m. on Saturday, Jan-uary 15. Dial 619-689-8930 to make the required reservations and get di-rections. Free. (ESCONDIO)

Sweetwase Marsh National Wildlife Refuge is the site for a bird walk hosted by the Chula Vista Nature Center on Saturday, January 15, at 8 a.m. For the required reservations and directions, call 619–422-2481. Free. (CHULA WSTA)

Free. (CHULA VISTA)
Learn to Track Bobcate, Mountain
Llons, and other native species during
the tracking training planned in Los
Peñasquitos Canyon Preserve at
10 am. on Saturday, January 15. Meet
at the Ranch House to reach the spot,
take the Mercy Road exit off I-15, and

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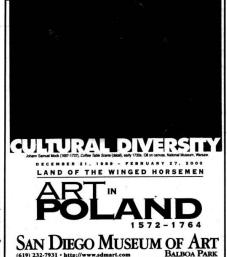
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Space is limited. Please RSVP at 858-551-5252.







Calendar LOCAL EVENTS

head west to Black Mountain Road. Go right on Black Mountain. Cross the intersection and head straight into the parking lot. For information, call 858-672-1120. Free. Beginners are welcome. (RANCHO PENASQUITOS)

Help Maintain Florida Canyon's Trails and replant the area with native Trails and replant the area with native vegetation by joining the volunteer trail crew. Crews work on the third Saturday of each month, including January 15, from 8 a.m. until noon. Meet the others at the Meet the others at the corner of Park Boulevard and Morley Field Drive. Wear sturdy shoes and bring water. Free. 619-235-1121. (BALBOA PARK)

Free. 619-235-1121. (BALBOA PANN)
The Oldeet Grist MIB Site in Southern California is but one of the historic features still in evidence at the
Wilderness Gardens Preserve that
docent Yvan Liu will discuss for the
Third Sunday event on January 16,
at 10 a.m. Early settlers came toearther for them weeke seath war to at 10 a.m. Early settlers came to gride their grains. Participants will see old photographs and news arti-cles about culture in this area at the turn of the 20th Century. Meet at the picnic area. Find the gradems at 1420 Highway 76, ten miles east of 1-15. There is a \$2 park-ing fee. For more information, call 858-694-3044. (PALA)

858-694-5044. [PALV]
Constal Barks and Their Babletes
will be described by ranger Laura
Nana when the leady walls for betanning birder each Sundar in Jenuary, including the 6th, at 920 ann,
along the southern widdlife preserve
(A&A. the flood-control channel).
For more information, call 619-5817603. Bring your binoculars and
drinking water to the bike path on
the south side of 562e World Drive.
Free. (MESSON BAY).

Love Those Lichens, learn about these small unique organisms that tell us about the quality of the air we breathe when naturalist Gina Connoy leads a 2.5-mile fun hike on Sunday uary 16, from 8:30 to 11:30 a.m. January 16, from 8:30 to 11:30 a.m. Bring a magnifying glass if you have one. Join the group in the main park-ing lot (on La Honda Drive) with wa-ter and hiking boots. 760-839-4680. Free. No pets. (ESCONDIDO)

The Next Winter Raptor Watch of the season hosted by the Iron Mounthe seson bound by the Iron Moun-ian Conservancy is alsed for Sun-day, January 16. Possible sightings include golden eages, falcons, and hawks, among other birds. Dress warmly, and bring binoculars and a field guide (if you have them). Meet the group a 9 an one block north of the junction of Highway 67 and Highland Valley Book, on Highland Valley Court. For information, call offered each Sunday through Febru-ary 13. (MACNA).

ary 13. (MAMONA)

It's Net True, according to Downtown Sam, that Centre City is 100 percent paved. Find five such patches of general during a casual one-hour stroll hosted by Walkabout on Tuesday, January 18. The walk starts at 10:45 a.m. at Longs Drugs in Horton Plaza. Free. 619-231-7463. (COMPTONN)

The Wintering Species Have Ar-rived and will be on view when Audubon Society birders head to Santee Lakes on Wednesday, Jan-uary 19, from 8 to 11 a.m. Possible Up for a "Nifty, Cynical Romance Tale" 56 says Leonard Maltin of Love with the Proper Strange, 1965 1965 flick starring Natalic Woden, Steve McQueen, and Edic Adoma screening for the Film Forum at 6 pm, on Tuesday, January 18, 1967 6 pm, on Tuesday, January 18, 1978 10 pm Public Library (202 B 15-24-580) for details, Ouserouse. uary 19, from 8 to 11 a.m. Possible sightings include osprey, wood ducks, and golden eagle. Expect moderately strenuous hiking over level ground. Meet the trip leader in the parking area between the first and second lakes. Restrooms and wa-ter are available. There is an entry fee for vehicles. 619-280-7710, Bring a field guide and binoculars, SAMPTED

The Livus and Art of some of Western civilization's greatest masters provide the theme for the "Great Artists on Film" series beginning next Thursday, January 20, et the Sann Diego Museum of Art. Charlton Hestons is Michelangles of all Set Harrison is Hope Initias I Im The Ageny and the Extensy (1996), screening and the Extensy (1996), screening as are \$12, or \$46 for the five-film series. For information, call \$619-696-1925, OALMON-PARIO. Reuben H. Fleet Science Center, th

Earth's Shadow Devours the Pull Moon next Thursday evening, Jan-uary 20. This prime-time total prime-cilipse begins conveniently at 7-91 p.m. with Earth's dark shadow making landfall on the moon. Over the next bour, the moon's bright with with will seem to shrink in size until but tiny sliver is left. Totality occurs to timp soller in the control of the con-ting the control of the control of the time to direct sunlish tracks the

tiny allow is def. Totality occurs be-revene 8.05 p.m. ov 2.2 p.m. At that time no direct swalight reaches the moon, set some light indirectly ar-ries on the moon by susrays bend-sphere. This indirect light is redish due to its long, skimming passage through Earth's atmosphere. By 10:25 p.m. the moon exits the shadow completely and the show is over. As with all haus eclipsen, naked eye observations will imprese, but focile even begree and the source of the shadow of the shadow.

DANCE

Middle Eastern Night is planned tonight, Thursday, January 13, at

8 p.m., at Claire de Lune Coffeehouse (2906 University Avenue), with belly dancing performances by Shayla, De-siree, Luisa, Xzayla, and Zahra. The Oddfellows Ensemble will provide the live music. Admission is by do-nation. For information, call 619-688-9845. (NORTH PARK)

Contradance, Martha Wild calls and Jump Fingers provide the music for the contradance planned on Friday, January 14, at Trinity United Methodist Church (3030 Thorn

Street). Events get underway at 8 p.m., following beginners' instruc-tion at 7:45 p.m. Admission is \$6. 760-436-4030. (NORTH PARK)

760-146-4030, (DORTH PARK)
Am Israell Workshop is planned by
Dalys Dallal at the Folk Dance Center
on Saturday, January 15. The workshop runs from 5 to 7 p.m., with international dancing at 8:30 p.m. by
5 for the workshop, or 86:50 for the
package. For information, call
619-281-556. Find the fina 14:00
500 Street, suite A, (HORMAU, HEIGHTS)

Attention, Billroom Disacreal En-joy the big-band sounds of the Swingtime Orchestra at the Veterans Memorial Center on the first and third Saturday of each month, in-cluding January 15, from 1 to 3 p.m. Find the center at 2115 Park Boule-ard, Admission is \$5. Call 619-239-2300 for information. (BAJBOA PARK)

Beginnere' Square Dance classes are being offered by the Ruffles n' Beaus Square Dance Club on Sun-day, January 16, from 6 to 7:45 p.m., in room 207 at the Casa del Prado.

The fee is \$3 per person (first night free). For more information, call 619-469-4865 or 858-277-6621.

Open enrollment continues through January 30. (BALBOA PARK)

They've Been Active Since the '50s, and the Lighthouse Squares Dance Club is offering beginning square-dance classes on Wednesday, Jan-

dance classes on Wednesday, Jan-uary 19, at 6:30 p.m., at the Lemon Grove United Methodist Church (3205 Washington Street). 619-449-4614. Admission is 83 per person (free the first night). This is the last night of open enrollment. (LEMON GROVE)

Reuben H. Heet Science Center, the joy of victory and the agony of de-feat are the focus of Olympic Glory. The film is said to capture the pageantry and spectacle of the Nagano Winter Olympic Games and

ary 29.

The story of a clan of dephants is told through the eyes of a 60-year-old male named OM Bull in Avit.

Elephant Kingdom. Viewers learn about the layren of councestion within the sphant society and shows how the clan copes with tragedy. The film will show through Monday. February 28.

For ticker prices and showtimes. all 619-238-1233. (BMJGO MPM)

LECTURES

Rey" today, Thursday, January 13, at the Timken Museum of Art.

The "Art in the Afternoon" series continues next Thursday, January 20, when Jianos Novik reveals "The Care, Conservation, and History of Fixture Frames." According to Novals, there has recently been a change in stitude regarding the impairation, and they are often being restored, rather than replaced. Novak is the conservator of frames at the BACC.

Both talks begin at 1:30 p.m., and admission is free. For information, call 619-531-986, DMARON PAMO.

The Various Impacts of War pro-vide the topic for the program hosted by the United Nations of San Diego by the United Nations of San Diego at 6 p.m. tonight, Thursday, Jan-uary 13, at Tom Ham's Lighthouse (2150 Harbor Island Drive). Karen Koning AbuZayd will present "Car-ing for 23 Million Refugere. War as a Human Rights Violation", Jane Low-cki will talk about "Children as Sol-diers: War as a Child's Rights Viola-tion." The Ge is \$22; call 619-233-3970 for space availability, (MRROR ISLANDER).

How Does One Paint on Silk? Find out when artist Trudy Breskovic demonstrates techniques for just such a project for the Clairemont Art Guild

o19-088-9324. (CLAREMONT)

"Astrology: What It Is, Where It
Comes From, and How and Why It
Really Works" is the topic when
Palomar College art historian Douglas Barker speaks for the San Diego
Astrological Society at 7:15 p.m. on
Friday, January 14, at the Joyce Beers
Community Center Likely. Community Center (1230 Vermon Street). Admission is \$12 for non



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FAA approved. No lat, no cholesterol. One size fits all (almost). nette presents a lecture at noon on Pri-day, January 14, at I Love a Clean San Diego (4555 Ruffin Road, suite 118). Free. For more information, call 858-467-0103. Free. (MSSION WILLAGE)

858-667-0103. Free, passsor WLAGD, Get Dy Chose with Kell and Balene when the La Jolla Friends of the Seals meet on Saturday, January 15, at 9 p.m. at the La Jolla Recreation Cen-ter (615). Prospect Street). Jim Peckaraly will peem a program enti-ted "The World of Whales," Socialing on intelligence, communication, be-havion, and more. Free. Call 619-687-3586 for information. (a, N.A.U.)

3588 for information, (IA.XULA)
Get to Know "Antique Quillra
quillrasker, designer, and instructor
Julie Zglinice speaks for the Priends of
the Villa Montezuma lecture series
on Saturday, January 15, at 9 a.m., at
the Villa Montezuma (1925 K Street,
at 20th). The fee is \$20. To make the
required reservations, call 619-252-

Romance in the Air, when the Ro mance Writers of America meet from 10 am. to 3 pm. on Saturday, January 15, the featured speaker is Vicki Lewis Thompson on "Motiva-tion." In the morning, round-table discussions on a variety of writing topics will be conducted. The writ-er gather at the Quality Resorts (875 Hotel Circle South). The \$17 fee in-cludes hunch. For reservations, call 619-464-6340, (MSSOM VALET)

Become Aware of Your Immun Become Aware of Your Immune System and the mind/body connection when the subject is "Yogs for the Immune System" at 145 p.m. on Saturday, January 15, at the YMCA's Mind/Body Annex (7610 Hazard Center Drive, suite 101). Partici-pants will learn how to use postures and visualization techniques. Free. To reserve a post, dial 619–298–3976.

"Max: A Reprise" will be presented by urban planner Max Schmidt for the Friends of San Diego Architec-ture at 9:30 s.m. on Saturday, January 15. Meetings are held at the New School of Architecture, 1249 F Street; 619-287-0050 or 619-235-4100. A \$3 donation is requested.

Is Mysticism So Mysterious? Find out all about "Mysticism and Sci-ence" when Susan Cary and Ted Far-rell present a series of workshops on Saturdays, January 15 and 22, at Saturdays, January 15 and 22, at 10 a.m., at Questhaven Retreat (20560 Questhaven Road). Coffee and conversation begin at 9:30 a.m., with lunch break at 12:15 p.m. Admission is by donation; to reserve a spot, call 760-744-1500. (ESCONDIDO)

reathe Deeply, Bea Marion plans editation and relaxation seminars meditation and relaxation seminars at 11:15 a.m. on Saturdays, Jan-uary 15 and 29, at the Malcolm X Li-brary (5148 Market Street, at Euclid). Free. For information, call 619-527-

3405, SICAARÍO
CAll Ysurself a Perfectionist or Processionated il Blodondy is conducting workshope; — add to be Tparticularly effective for perfection—
to the perfection of t

"The Theology of Disability" is the subject when American Baptist min-ister Melvin Schoonover leads a dis-



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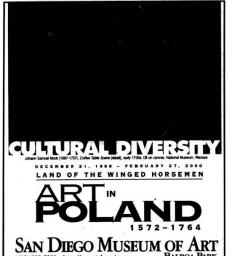
SAN DIEGO

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Fashion shows!"







Calendar

head west to Black Mountain Road. Go right on Black Mountain. Cross the intersection and head straight into the parking lot. For information, call 858-672-1120. Free. Beginners are welcome. (RANCHO PENASQUITOS)

Help Maintain Florida Canyon's Trails and replant the area with native Truffs and replant the area with native vegetation by joining the volunteer trail crew. Crews work on the third Saturday of each month, including January 15, from 8 a.m. until noon. Meet the others at the corner of Park Boulevard and Morley Field Drive. Wear sturdy shoes and bring water. Free. 619-235-1121. (BALBOA PARO) tiny aller is left. Totality occurs between 865 p.m. 0>22 p.m. At that time no direct usulight reaches the moon, ret some light indirectly arting through Earth's upper atmosphere. This indirectle light is redding through Earth's upper atmosphere. This indirect light is redding due to its long, skimming passage through Earth's atmosphere. By 10-23 p.m. the moon exists the shadow completely and the show is over. As with all linear eclipses, naked yer observations will impress, but ill indirectle provides and the show of the shadow completed will impress, but ill clicit even bigger only and ashow ill elicit even bigger only and ashow.

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JOB Street, suite A, 000mM, 1960H51.
Attention, Ballcoons Dancerol Enjoy the big-band sounds of the
Swingtime Orchestra at the Veterans
Memorial Center on the first and
third Saturday of each month, induding January 15, from 1 to 3 p.m.
Find the center at 2115 Park Boulvard. Admission is \$5, Call 619-2392300 for information, (BALBDA PARK)

Beginners' Square Dance classes are being offered by the Ruffles n' Beaus Square Dance Club on Sun-day, January 16, from 6 to 7:45 p.m.,

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January 30, (BAJBOA PABD).
They're Been Active Since the '56s, and the Lighthouse Squares Dance Club is offering Beginning squaredance classes on Wednesday, January 19, at 650 pm., at the Laway 19, at 19, and the Markey 19, and the Laway 19, and the La

The Oldest Grist MIII Site in South-ern California is but one of the his-toric features still in evidence at the Wilderness Gardens Preserve that docent Yvan Liu will discuss for the docent Yvan Liu will discuss for the Third Sunday event on January 16, at 10 a.m. Early settlers came to-gether for two weeks each year to grind their grains. Participants will see old photographs and news arti-tum of the 20th Century. Meet at the pincis area. Find the gardens at 14209 Highway 76, ten lines east of 1:5. There is a 52 park-ing fee. For more information, call 555-694-3044. PMAI)

Coastal Birds and Their Habitas will be described by ranger Laura Nass when she leads walks for beinging birders each Sunday in January, including the 16th, at 9:30 a.m., along the southern widdlie preven (a.k.a. the flood-control channel). For more information, call 615:37603. Briting your birnoculars and the southwater of See World Drive. Free, (MISSION BAY) Coastal Birds and Their Habitate

Love Those Lichens, learn about these small unique organisms that tell us about the quality of the air we breathe when naturalist Gina Connoy leads a 2.5-mile fun hike on Sunday, January 16, from 8:30 to 11:30 a.m. January 16, from 8:30 to 11:30 a.m. Bring a magnifying glass if you have one. Join the group in the main park-ing lot (on La Honda Drive) with wa-ter and hiking boots. 760-839-4680. Free. No pets. (ESCONDIDO)

The Next Winter Raptor Watch of the season hosted by the Iron Mounthe season hosted by the Iron Moun-tain Conservancy is alard for Sun-day, January 16. Possible sightings include golden eagles, falcons, and hawka, smong other birds. Dress warmhy, and bring bisoculars and a field guide (if you have them). Meet the group at 9 am one block north of the junction of Highway 67 and Highland Valley Gout. For information, call ordered each Sunday through Febru-ary 13. (MAMOUN).

ary 13, (AMAONA)

H's Net True, according to Downtown Sam, that Centre City is 100
percent paved. Find five such
patches of green during a casual
one-hour stroll hosted by Walkabout
on Tuesday, January 18. The walk
starts at 10:45 s.m. at Longs Drugs
in Horton Plaza. Free. 619-231-7463. The Wintering Species Have Arrived and will be on view when Audubon Society birders head to Santee Lakes on Wednesday, January 19, from 8 to 11 a.m. Possible

Up for a "Nifty, Cynical Remance Tale"? So says Leonard Maltin of Love with the Proper Stranger, the 1963 flick starring Natalie Wood, Steve McQueen, and Edie Adams uary 19, from 8 to 11 a.m. Possible sightings include osprey, wood ducks, and golden eagle. Expect moderately strensous hiking over level ground. Meet the trip leader in the parking area between the first and second lakes. Restrooms and wa-ter are available. There is an entry fee for vehicles. 619-280-7710. Bring a field guide and binoculars, MANTEN Steve McQueen, and Edie Adams screening for the Film Forum at 6 p.m. on Tuesdey, January 18, in the third-floor auditorium at the San Diego Public Library (820 E Street). Admission is free. Call 619-236-5800

Barth's Shadow Devours the Pall Moon next Thursday evening, January 20. This prime-time total lunar cilipse begins conveniently at 7.91 pm, with Earth's dark shadow making landfall on the moon. Over the next hour, the moon's bright disk will seem to shrink in size until but a tiny after its left. Totality occurs between 8.05 p.m. to 9.22 p.m. At that time no direct unslight reaches the The Lives and Art of some of West-ern civilization's greatest masters provide the theme for the "Great Artists on Film" series beginning next Thurdey, January 20, at the San Diego Museum of Art. Charlton He-Diego Museum of Art. Chariton He-ston is Michelangelo and Rex Harri-son is Pope Julius II In The Agory and the Ecstary (1965), screening at 9:30 a.m. Tickets for non-members are \$12, or \$48 for the five-film se-ries. For information, call 619-696-1935, (BALBOA PARK) Renhen H. Plant Science Center, the

Reuben H. Paet Science Center, the joy of victory and the agony of de-feat are the focus of Olympic Glory. The film is said to capture the pageantry and spectacle of the Nagano Winter Olympic Games and continues through Tuesday, Febru-

about the layers of connection within elephant society and shows how the clan copes with tragedy. The film will show through Monday, February 28. For ticket prices and showtimes, call 619-238-1233. (BALBOA PARK)

Senior Palatings Conservator Betsy Court — who plies her trade at the Balboa Arts Conservation Center (BACC) — will discuss "History and Conservation of the Virgin of Guadalupe from Mission San Luis Rey" today, Thursday, January 13, at the Timken Museum of Art.

The "Art in the Afternoon" se-ries continues next Thurnday, Jan-uary 20, when János Novak reveals "The Care, Conservation, and His-tory of Ficture Frames." According to Novak, there has recently been a change in attitude regarding the im-portance of frames holding valuable paintings, and they are often being restored, rather than replaced. No-vak is the conservator of frames at the BACE. The "Art in the After

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How Does One Paint on Silk? Find Out when artist Trudy Breskovic demonstrates techniques for just such a project for the Clairemont Art Guid on Friday, January 14. The meeting begins at 9:20 a.m. at the Clairemont Recreation Center (3606 Clairemont Drive). Free. For information, call 619-688-9324. (CLAIREMONT)

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"Astrology. What It Is, Where It
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Palomar College art historian Douglas Barker speaks for the San Diego
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Priday, January 14, at the Joyce Beers
Community Context (1200 J. Second.) Community Center (1230 Vermont Street). Admission is \$12 for non-members (free for first-time visitors).

619-942-1733. (HLLOREST)

"Late, Late 20th Century and Early
21st Century Art: Selective Naturalism' in Southern California" is the
subject when art historian Ronald
Steen speaks for the docent lecture
series at the San Diego Museum of
Art at 10 am. on Friday, January 14.
Admission is \$10. For details, dial



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859-667-0103. Free, austicov WLAGU.
Get Up Class-vish Kriffl and Balons
when the La folls Friends of the Soils
meet on Saturday, January 15.a at
5 p.m., at the La folls Recreation Center (615 Prospect Street).
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3588 for information, (A. DALA)

Get to Know "Antique Quillra when
quillranker, designer, and instructor
Julie Zgliniec speaks for the Friends of
the Villa Montezuma lecture series
on Saturday, January 13, 49 a.m., at
the Villa Montezuma (1925 K Street,
2 20th). The fee is \$20. To make the
required reservations, call 619-232required reservations, call 61 6203 x100, (SHERMAN HEIGHTS

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MOS. (INCANTO)
Call Yourself a Perfectionist or Precentinated jil Bedonds ji conducting sworthshops — said to be "particularly effective for perfection-blocked by fear" — based on juida Cameron's book. The Artivit's Way from 3 to 3 p.m. on Sunday, Jacob on the Call of t

"The Theology of Disability" is the subject when American Baptist minister Melvin Schoonover leads a disalogue following the Sunday, January 16, evensong at 5 p.m. at Saint Paul's Cathedral (2728 Sixth Avenue,



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LOCAL EVENTS

Make a Beaded Pouch Necklace Make a Beaded Pouch Necklace when local artist Beth Carllie hares her techniques from 1 to 5 p.m. on Sunday, January 16, at the Escondido Municipal Gallery (142 West Grand Avenue). The \$30 fee includes sup-plies. To register, call 760-480-4101. (ESCONDIO)

(ESCONDO)

Essandos Verdi? Il Trovastore during the opera previews addressing the music, drama, and history of the up-coming San Diego Opera production at the Adhensam Music and Arts Lisepacher at 2 pm. live to Music specialist Round Shores ut 7.30 pm. histor to Nicolas Revelas (education director for the San Diego Opera).

Administra to either talk is 3'.

Street, Call 884-54-582? for information, cl. AGUA.)

"Beethoven's Violin Sonatas" star "Beethowen's Violin Sonatas" stari in a lecture and performance steries planned by violinist Mark Menzies and pianist Sandra Brown at the Athenaeum Music and Arts Library. The series continues with a lost "Sonatas Opus 23 and 24 (Spring)," on Tuesday, January 18, at 7:30 m. The series concludes on February 1. Find the library at 1008 Wall Street Make reservations by calling 88,844,5437, at 1016. 858-454-5872. (LA JOLLA)

Basics for Brewing will be covered when Ballast Point brewmaster Pe-ter A'Hearn conducts a class at 6 p.m. on Tuesday, January 18, at Home Brew Mart (5401 Linda Vista Road). Call 619-295-2337 for details. Free.

Set Your (Prehistoric) Sites on Prance, Lorraine Bellas plans a slide-illustrated lecture on Prehistoric Caves and Medieval Castles of Caves and Medieval Castles of France" at 7 p.m. on Tuesday, Jan-uary 18, at the San Diego Natural His-tory Museum. Free. For information, call 619-232-3821 x203. (BALBOA PAPR)

Tolerance Zones," a touring exhibition by artist Rosemarie McKeon is currently on exhibit at the San Diego Public Library. Collaborators include economist Midi Cox, research scientist Richard Marciano.

search scientist Bichard Marciano, graphic arist Foyin Te, historian Garrol Waymon, and Giry of San Deep Bistraits I synth Whitehous. A round-table forum is alasted for Icradeja, Insury JB, 46 pm, in the second-floor meeting room, Speak-ers-include Morris S. Cauto, Ilm Bilancer, and Carrol Waymon, Free. The hore continues through Fri-day, Insury 21. Find the library services (Speaker) and Carrol Waymon, Free, Service and 1612–45 900 for information, conventioning

Get Omstådt Wilderness etbics, first ad, equipment, varte filtration, map and compass — all of here subjects and more will be covered when the Sierra Club offers its annual "Wilderness Basics Course' starting at 7 p.m. on Tuesday, January 18, at San Paqual High School (3300 Bear Valley Perkway). Classes continue through March 21, visible lectures and outing. More of the Course of the Siegraphics in conducted on the Registration is conducted on the Pergistration is conducted on the Organization in Conducted on the Siegraphics in Conducted on the Pergistration is conducted on the Registration in Conducted on the Registration is conducted on the Registration in Conducted on the Registration of the Registrati Get Outside! Wilderness ethics, first

details, call 760-728-8220. Classes will be conducted in Mission Valley starting on January 25. (ESCONDIDO)

The Accidenced Performance Con-pany Caltural Odysacy is presenting a cabaret revue celebrating the 20th anniversary of Sushi Performance and Visual Art with shown Thursday through Monday, January 13-17 (and January 20-22). Company members Rhodessa Jonne (actress, dancer, singer, writter) and Idria Ack-amone (musician, composer, disners) and the current production. Performance begin at 8 p.m. A Performance begin at 8 p.m. A **Mental Illness in Late Life: Turn-ing a Crisis into an Opportunity" is the ambject when Dilip V. Jeste, M.D., director of Geriatric Psychiatry for UCSD Healthcare, speaks at 4 p.m. on Tuesday, January 18, in the audi-torium at the Center for Molecular Genetics (UCSD School of Medicine Cammus). Admission to this "Meast

post-performance discussion is set for tonight, Thursday, January 13. General admission is \$20. Sushi is lo-cated in the ReinCarnation Building, at \$20 11th Avenue. For tickets, call 619-235-8468. (DOMNTOWN) mation, call 619-533-6899. GA OLLA Pena In the Pomontry, Heart the complete broaze casting process when Artworks of Fallbrook conducts a seven-week sculpture class on wednesdays from 9 a.m. to noon starting on January 19. The \$150 fee includes all materials except for the broaze (determined by the weight of the student's project). Find of the student's project, Princip of the student's princip of the student

Opera Talld The history, plot, and mu-sical highlights of the offerings planned this year by the San Diego Opera will be revealed when Nicolas Reveles presents

revealed when Nicolas Reveles presents the first talk of the Carlsbad Arts and Lecture Series on Wednesday, Jan-uary 19, in Schulman Auditorium at the Carlsbad City Library. Reveles is a

musician and director of education for the San Diego Opera. The lecture begins at 7 p.m. Find the library at 1775 Dove Lane. Tick-ets are \$6 per talk, or \$15 for the three-talk series. For information, call 760-434-2920. (CARLSBAD)

Fer from Trivial, it's how scholar Al-

serves to mirror the 20th Century procecupation with technology and science" while telling something about today's obsession with health and sport" when she speaks for the San Diego Independent Scholars on Wednesday, January 19. The talk beniant 7:30 p.m. in room 111.6 of the Chancellor's Complex at UCSD. Need more information? Call 619-450-6422. Free. (IA JOLLA)

619-450-6422. Free, IA JOLIA. High-Tech Talk, are you interested in the changes in language brought caused by completer? Learn about the influence of technology on language when panelist David Horring. Laurel Scott, and John San Fälippo speak for the San Diego Frodessional Editors' Network on Wedendedy, Journey 19, at 620 pm., in the Clauremost Community Moorn act (Carternott Community Moorn act (Carternott

What Does It Mean to Declare

Surf Safe, the Citizens for Commu

Surf Safe, the Citizens for Community Values of san Diego are conducting "Surf Safe" seminans to belp families safely navigate the Internet on Wednesday, January 19, at the Downtown Digital Center (in suite 1750 at 223 Broadway, the Sentre Partners Building). The one-hous seminar begins at noon. The fee is \$5.00 and \$5.00 an

"Art at the Crossroads: Land of the Winged Horsemen and Topkapi" is

the subject when San Diego Museum of Art European art curator Stever Kern speaks at 5:30 p.m. next Thurs-

day, January 20, at the museum. The fee is \$12 for non-members.

IN PERSON

The Acclaimed Performance Com

619-696-1966. (BALBOA PARK)

Author Vicki Andrews will sign, read Author Vicki Andrew will sign, read from, and "entertain questions" con-cerning her novel Lighter Shade of Brown at 6 p.m. on Friday, Jan-uary 14, at the Juke Joint Cafe (327 Fourth Avenue). Free. For details, dial 619-267-0884. (DOWNTOWN)

The Musical Once Upon a Mattress is the next production for the students at the Coronado School of the Arts. The curtain rises at 7 p.m. on Friday and Saturday, January 14 and 15 (and January 20, 21, and 22). Find

Author Indira Ganesan will discuss and sign her second novel *Inheritance* at 8 p.m. on Friday, January 14, at D.G. Wills Books (7461 Girard Av-D.G. Wills Books (7461 Girard Avenue). The book centers on the emo-tional awakening of Somil, a 15-year-old young woman living with her aunts in India. For details, call 858-456-1800. Free. (LA JOLLA)

Romance and Metaphysics Are (8650 Genesee Avenue). For call 858-457-7561. (LA JOLLA)

Mystery Author J.A. Jance will sign Kiss of the Bees at 7 p.m. on Friday, January 14, at Mysterious Galaxy Books (3904 Convoy Street). Free. Call 619-268-4747 for information.

OCEANON MESA!

Two One-Act Adult Comedies by James McLure — Laundry & Bourbon and Lonestar — are being offered by the Powary Performing Arts Company January 14 through February 50 upstains at the Lively Center (132) Powary Road). Performances begin at 8 p.m. on Friddys and Saturdays and at 2 p.m. on Sundays. Tickets are \$10 energy! Eye "Secreptions".

A Question-and-Answer Segment is a new facet of the show when self-proclaimed "openly gay comic" Ja-son Stuart performs on Friday and Saturday, January 14 and 15, at the Comedy Store (916 Pearl Street). For howtimes and ticket prices, call 858-454-9176. (LA JOLLA)

Get Active and gain Pitnes for Health and Sports when Patricia Avila, M.D., discusses her book at 12:30 p.m. on Saturday, January 15, at the Barnes and Noble store in Hazard Center (7610 Hazard Center Drive). For in-formation, call 619-220-0175. Free, (MISSON VALLEY)

The author will also appear at 2 p.m. on Sunday, January 16, at Bor-ders Books and Music, Avila has worked with top Olympic athletes at the U.S. ARCO Olympic Training Center (in Chula Vista). Find the shop at 11160 Rancho Carmel Drive #10 For more information, call 858-618-1814. Free. (CARMEL MOUNTAIN)

1814. Free. (CAMMEL MOUNTAM)
Truditional Gospel Music and Spirtuals will fill the air when the Martin Luther King Jr. Community
Choir San Diego celebrates the birth
of its namesake with a concert at
7 p.m. on Saturday, January 15, at
Saint Paul's Cathedral (2728 Sixth Avenue, at Fifth and Nutmeg). For information, call 619-298-7261. An offering will be received. (MIDTOWN)

Offering was no received. (MIDTOWN)
Caltic, Classical, Jazz, Bluegrass,
and pop are all said to be blended in
the music of the Nickel Creek Trio.
The ten-year-old ensemble plans a
concert at 7:30 p.m. on Saturday,
January 15, in the theater at Mira-





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entary Bar No Gimmicks, Just Great Service! 10 102

free. Find the church at 1420 Third Avenue (at Ash Street). For information, call 619-234-6149, (DOWNTOWN

Swing Time, the San Diego Youth Swing Band plans a concert at 2 p.m. on Sunday, January 16, in the Schulman Auditorium at the Carlsbad City Library (1775 Dove Lane). Free. For informa-tion, call 760-602-2026. (CAPLSBAO)

"Voices of Freedom," an afternoon of lightning and thunder cultural poetry" is promised on Sunday, January 16, at 3 p.m., at the Cesar Chavez Resource Center (605 San Chavez Resource Center (605 San Diego Street). Participants include Jim Matakey Asay, Jihmye Collins, Dancing Cloud, Sharon Elise, Sam Hemod, Adolfo Guzman Lopez, and others. Admission is a \$1 donation. For information, call 760-726-1095 or 760-742-2003. (OCEARSIGE)

Noted Scholar Lisa Jardine will dis-cuss her new book, Ingenious Pur-suits: Building the Scientific Revolu-tion, at 7 p.m. on Monday, January 17, at D.G. Wills Books. Jar-January 17, at D.G. Wills Books. Jar-dine is professor of English and dean of the faculty of arts at Queen Mary and Westfield College, University of London, and an honorary fellow of King's College, Cambridge. Find the shop at 7461 Girard Avenue; 858-456-1800. Free. (LA XOLIA)

A Concert Dedicated to the Mem-ory of Dr. Martin Luther King Jr. is planned by the UCSD Gospel Choir on Monday, January 17, at 8 p.m., in UCSD's Mandeville Auditorium. Tickets are \$5 general. Call 858-534-5404 for more information. (LA JOLLA)

S404 for more information. (A. O.L.). Los Angeles-Based Jazz Peet I. ynne Thompson will honor Martin Luther King Jr. when reading for Poetic Brew on Tuesday, January 18, at 8 p.m., at Claire de Lune (2906 Uni-verity Avenue). Open-mile readings precede and follow Thompson's reading; sign-ups start at 7:30 p.m. o19-6-88-9845. Free. (MORTH 9289) Thriller The Interior is set in mod

Thristee The Interior is set in moot-erm-day China, the second novel by Lisa See. The author will discuss and sign her book at 7:30 p.m. on Tues-day, January 18, at Warwick's Book-store (7812 Girard Avenue). For in-formation, call 858-454-0347. Free. (IA JOLIA)

tions Per Second and offering more than 2500 voices and sound effects, the Maestro Machine and Dana Loyal perform at 7:30 p.m. on Wednesday, January 19, for the Win-Wednesday, January 19, for the Win-ter Cultural Series hosted by the Chula Vista Civic Center Library (365 F Street). Loyal will "reproduce an entire orchestra with his finger-tips" for this "Music with a Mood." 619-691-5069. Free. (CHULA VISTA)

Reverb, take in open-mike poetry night on Wednesday, January 19, 8 p.m., at Wired Cafe (415 Laurel, at Fourth Avenue). The event features DJ Isis. Free. 619-544-9890

Staging, Dencing, and Optimism in the face of hardship are featured in Annie, the near production by the Peter Pan Junior Theater. The com-pany's 27th annual production fea-tures a cast of 86 children in grades four through eight from the Lama Spring Valley School District. Performances at San Diego State University's Don Powell Theater be-

University's Don Powell Theater be-gin at 7 p.m. Wednesday through Saturday, January 19-22, with a 2 p.m. matinee on January 22. Tick-ets are \$10 general, 38 for seniors and children 12 and under, For informa-tion, call 619-461-8475. (SDSU)





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LOCAL EVENTS

tion, call 619-298-7261. An offering

wat no received, (HLLOREST)
Make a Beaded Penich Necklace
when local artist Beth Carlile shares
her techniques from 1 to 5 p.m. on
Sunday, January 16, at the Escondisio
Municipal Gallery (142 West Grand
Avenue). The \$30 fee includes supplies. To register, call 760–480-4101.
(ESCOMDIO)

ster, call 760-731-2732. GALLBROOM, Opens Talld The history, plot, and mu-sical highlights of the offerings planned this year by the San Diego Opera will be revealed when Nicolas Reveles presents the first talk of the Carlobad Arts and Lecture Series on Wednesday, Jan-uary 19, in Schulman Auditorium at the Carlobad City Library, Reveles is a musician and director of education for Ramalow Yeeld's II Troustore during the opera previews addressing the music, drama, and history of the up-coming fam Diego Opera production at the Athenaeum Music and Arts Library on Monday, January 17. The speaker at 2 p.m. is wocal music appearable of the Athenaeum Athenaeu Examine Verdi's Il Troyatore durin

the Carlsbud City Library, Reveles is a musician and director of education for the San Diego Opera.

The lecture begins at 7 p.m. Find the library at 1775 Dove Lane. Tickets are 36 per talk, or \$15 for the three-talk series. For information, call 760-434-2920, (SANSBAD) Fer from Trivial, it's how scholar Al-ice Goldfarb Marquis regards the "ubiquitous sneaker," and she'll use slides to illustrate "how the sneaker serves to mirror the 20th Century Street. Call 858-454-5872 for infor-mation. (LA JOLLA)

mation, (IA JOLIA)

"Beethoven's Violin Sonatas" star
in a lecture and performance series
planned by violinist Mark Menzies
and pianist Sandra Brown at the
Athenaeum Music and Arts Library.
The series continues with a look
"Sonatas Opus 23 and 24 (Spring)."
on Tuesday, January 18, at 72-30.
The series concludes on February 1.
In the Series Concludes on February 1.
In the Series Constitution of Series Series of Series Series Constitutions and Series Series Constitutions. serves to mirror the 20th Century prococcupation with technology and science" while telling something about today's obsession with breath and sport" when she speaks for the San Diego Independent Scholars on Wednesday, January 19. The talk begins at 7:30 pm. in room 111.6 of the Chancellor's Complex at UCSD. Need more information? Call 619-450-6422. Free, UA DOLLA Find the library at 1008 Wall Stre Make reservations by calling 858-454-5872. (LA JOLLA)

Basics for Brewing will be covered when Ballast Point brewmaster Pe-ter A'Hearn conducts a class at 6 p.m. on Tuesday, January 18, at Home Brew Mart (5401 Linda Vista Road). Call 619-295-2337 for details. Free.

Set Your (Prehistoric) Sites on Set Your (Prehistoric) Sites on Frames, Lorraine Bellas plans a slide-illustrated lecture on "Prehistoric Caves and Medieval Castles of France" at 7 p.m. on Tuesday, Jan-uary 18, at the San Diego Natural His-tory Museum. Free. For information, call 619-232-3821 x203. (BALBOA PARIO

838-339-0508. (CLAREMONT)
What Does It Mean to Declare
Bankruptey Find out when attorney Mark L. Miller conducts an educational seminar on bankrupte via
6-30 p.m. on Wednesday, January 19,
in the third-floor auditorium at the
San Diego Public Library (820 E
Street). Free. Call 619-236-5894 for
information. (COWNTOWN) "Tolerance Zones," a touring exhi-bition by artist Rosemarie McKeon is currently on exhibit at the San Diego Public Library. Collaborators

Diego Public Library. Collaborators include economist Midi Cox, research scientist Richard Marciano, graphic artist Poyin Tse, historian Carrol Waymon, and City of San Diego librarian Lynn Whitchouse. A round-table forum is slated for Tuesday, January 18, at 6 p.m., in the second-floor meeting room. Speak-rainclude Morris S. Casuto, Jim Bilienner, and Carrol Waymon. Free. Surf Safe, the Citizens for Commu Surf Sufe, the Citizens for Community Values of Sun Diego are conducting "Surf Safe" seminars to help families safely navigate the Internet on Wednesday, January 19, at the Downtown Digital Center (in suite 1750 at 225 Broadway, the Sentre Partners Building). The one-hour seminar begins at noon. The fee is \$5. Call 838-509-9848 for details. (IA. JOLIA)

day, January 21. Find the library at 820 E Street; call 619-236-5800 for

information. DOMPTOWN OF CONTROL OT CONTROL OF CONTROL

details, call 760-728-8220. Classes will be conducted in Mission Valley starting on January 25. (ESCONDICO)

"Mental Blanes In Late Life Turn-ing a Crisis into an Opportunity" is the guidest metal blane Life Man-director of Geriatric Psychiatry for UCSD Healthcare, speaks at 4 p.m. on Tuesday, January 18, in the audi-torium at the Center for Molecular Genetics (UCSD School of Medicine

post-performance discussion is set for tonight, Thursday, January 13. General admission is \$20. Sushi is lo-cated in the ReinCarnation Building, at 320 11th Avenue. For tickets, call 619-235-8468. (DOWNTOWN) the Dean" lecture is free. For infor-mation, call 619-543-6499. (LA XXLA) Pun in the Foundry, learn the com-plete bronze casting process when Artworks of Fallbrook conducts a Artworks of Fallbrook conducts a seven-week sculpture class on Wednesdays from 9 a.m. to noon starting on January 19. The \$150 fee includes all materials except for the bronze (determined by the weight of the student's project). Find the foundry at 300 East Alvarado. To register, call 760-731.2732. (FALISBOOK)

Author Vicki Andrews will sign, read

The Musical Once Upon a Mattress is the next production for the students at the Coronado School of the Arts. The curtain rises at 7 p.m. on Friday and Saturday, January 14 and 15 (and January 20, 21, and 22). Fine

Author Indira Ganesan will discuss and sign her second novel *Inheritance* at 8 p.m. on Friday, January 14, at D.G. Wills Books (7461 Girard Avtional awakening of Somil, a 15-year old young woman living with her aunts in India. For details, call 858-456-1800. Free. (LA JOLLA)

Romance and Metsphysics Are Blended in Jeff Gutterman's July, which the author will sign and dis-cuss at 7:30 p.m. on Friday, Jan-uary 14, at Bookstar Costa Verde (850 Genese Avenue). For details, call 858-457-7561. (LA JOLLA)

Mystery Author J.A. Jance will sign Kiss of the Bees at 7 p.m. on Friday, January 14, at Mysterious Galaxy Books (3904 Convoy Street). Free. Call 619-268-4747 for information.

(NEARNY MESA)
Two One-Act Adult Comedies by Iames McLure — Laundry & Bourbon and Lonestar — are being offered by the Powary Performing Arts Company January 14 through February 6 upstairs at the Lively Center (13250 Powar Road). Performances begin at a no no Eriches and Saturdas and Poway Road). Performances begin at 8 p.m. on Fridays and Saturdays and at 2 p.m. on Sundays. Tickets are \$10 general. For reservations, call 858-679-8085. (POWAY)

A Question-and-Answer Segment is a new facet of the show when self-proclaimed "openly gay comic" Ja-son Stuart performs on Friday and Saturday, January 14 and 15, at the Comedy Store (916 Pearl Street). For mes and ticket prices, call 858-454-9176, (LA JOLLA)

684 Active and gain Finess for Health and Sports when Patricia Avila, M.D., discusses her book at 12,30 fm on Saturday, January 15,7 at the Barnes and Noble store in Hazard Center (7610 Hazard Center Prive). For in-formation, call 619-220-0175. Free-(MSSGOW AUG.)

NORSHOW AUGUSTA: Pre-MASSHOW AUGUSTA: Pre-MASSHOW AUGUSTA: Pro-duction of the august and august at 2 p.m. on Sunday, January 16, at Bor-ders Books and Music. Avila has worked with DO Olympic athletes at the U.S. ARCO Olympic Training center (in Chulu Vital). Find the shop at 11109 Rancho Carmel Drive #104. For more information, call \$58-618-1814. Free: (CARMEL MOUNTAIN)

1814. Free, COMMOL MODIFIAM)
Traditional Gauged Music and Sphituals will fill the air when the Martin Luther, King Jr. Community
Choir San Diego calebrates the birth of its namesake with a concert at 7 p.m. on Saturday, January 15, at Saint Paul's Cathedral (2728 Sixth Avenius, at Fifth and Nutmeg). For information, call 619–298-7261. An offering will be received, doubtrown





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Seasons of Gratitude, the series hosted by First Lutheran Church continues with a concert by Mario Oliveras and Lain Spice at 5 p.m. on Sunday, January 16. Admission is free. Find the church at 1420 Third Avenue (at Ash Street). For informa-tion, call 619-234-6149. (DOWNTOWN)

Swing Time, the San Diego Youth Swing Band plans a concert at 2 p.m. on Sunday, January 16, in the Schulman Auditorium at the Carlsbad City Library (1775 Dove Lane). Free. For informa-tion, call 760-602-2026. (CARLSBAD)

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A Concert Dedicated to the Mem-ory of Dr. Martin Luther King Jr. is planned by the UCSD Gospel Chois planned by the UCSD Gospel Choi on Monday, January 17, at 8 p.m., in UCSD's Mandeville Auditorium Tickets are \$5 general, Call 858-534

5404 for more information, (IA JOLIA)
Los Angeles-Based Jazz Peet Lynne
Thompson will honor Martin Luther
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Brew on Tuedday, January 18, at
8 p.m., at Claire de Lune (2906 University Avenue), Open-milte reading
precede and follow Thompson's
reading sign-ups start at 7:30 p.m.
o19-688-7945. Free, (MORTH PAIN)

nu1-000-7003. Free. (NORTH PARK)
Thrillier The Interior is set in modern-day China, the second novel by
Lias See. The author will discuss and
sign her book at 7:30 p.m. on Tuesday, January 18, at Warwick's Bookstore (7812 Girard Avenue). For information, call 858-454-0347. Free.
(IA JOLIA)

Capable of Performing 7000 Func-tions Per Second and offering more than 2500 voices and sound effects, the Maestro Machine and Dana the Maestro Machine and Dana Loyal perform at 7:30 p.m. on Wednesday, January 19, for the Win-ter Cultural Series hosted by the Chula Vista Civic Center Library (365 F Street). Loyal will "reproduce an entire orchestra with his finger-tips" for this "Music with a Mood." 619-691-5069, Free, (CHULA VISTA)

Reverb, take in open-mike poetry night on Wednesday, January 19, 8 p.m., at Wired Cafe (415 Laurel, at Fourth Avenue). The event fea-tures DJ Isis. Free. 619-544-9890. (BANKERS HILL)

Standard Description of Optimism in the face of hardship are featured in Annie, the nest production by the Peter Pan Junior Theater. The com-pany's 27th annial production for four through right from the La Mean four through right from the La Mean Continuous and the Company of the Performances at San Diego State University's Don Powell Theater be-gin at 7 p.m. Wednesday through Saturday, January 19-22, with a 2 p.m. mediace on January 22. Tick-ea are 10 paymed. 36 for sention audion, and 10 paymed.



The Accieimed Performance Com-The Acclaimed Performance Company Cultural Odyssey is presenting as cabaret revue cidebrating the 20th anniversary of Sushi Performance and Visual Art with shows Thurday through Monday, January 13-17 (and January 20-22). Company members Rhodessa Jones (actress, dancer, singer, writer) and Idris Ackaronor (musician, composer, description of the Company of the Compa

"Art at the Crossroads: LANDA)
"Art of the Crossroads: Land of the
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fee is \$12, for non-members.
619-696-1966. (BALBOA PARK)

IN PERSON

619-450-6422. Free CA POLICA
High-Tech Tail, are you interredue
in the changes in language brought
caused by comparer? Learn about
the influence of technology on language when panelists David Horringan, Luard Scott, and John San Fäippo speak for the San Diego
Professional Editors' Network on
Wednesday, January 19, at 620 pm.,
in the Clairmont Community Room
ar Clairmont Square Shopping Carb.
SSE-339-0504. (CLAMEMONY)

Former Medical Social Worker (a) sharp Hospital, no less) and native an Diego author Diane Chamber ner's Child, at 6 p.m. next Thursday anuary 20, at Bay Books (1029 Or

Science Fiction Author Keith De alaxy Books at 5 p.m. next Thurs-ay, January 20. Find the store at 1904 Convoy Street and by calling 619-268-4747. Free. (KEARNY MESA)

TV

The Two Johns, John Ford and John Vayne, teamed up for a trio of Wayne, teamed up for a trio of movies concerning the cavalty— Fort Apache, She Wore a Yellow Rib-hor, and Rio Grande. Much is made of Wayne's lack of military service, but the man was an actor and por-trayed the soldierly spirit with aplomb. The three films air back to back to back Friday, January 14, at 5 p.m., 7:15 p.m., and 9 p.m. on TCM, Cox Cable Channel 74.

Whatever a Stripper Is Supposed

is made on human relations through said stripper's performance, may be lost to the fact that she remains a woman removing her clothes. Edited for TV. Exotica may emerge as a houghtful movie, instead of being branded an "erotic thriller." Airs Friday, January 14, at 9 p.m. on Bravo,

Cox Cable Channel 42

The Whole Celebrity Chef Thing pioneer, and she remains the Grande Dame. Jacques Pepin can come, too. Julia and Jacques: Cooking at Home airs Saturday, January 15, at 5:30 p.m. on KPBS, Channel 15.

5:30 p.m. on KPBS, Channel 15.

On the Other Hand, we had a good chuckle at our brother's latest Julia impersonation: "Tonight, we'll be preparing Martha Stewart soup with braised shanks of Martha Stewart. Now, if you can't get fresh Martha Stewart, ou can use any usurping control-freak, but I like to have the seal thine." From Martha's Kitchen. real thing." From Martha's Kitchen airs Saturday, January 15, at 11 p.m. on the Food Network, Cox Cable Channel 69.

Channel 99.

Having Children Greetly Increases
Your Risk of seeing The Land Before
Time (dinosurs!) multiple times,
and after a while, it may start to
bother you that Dad is never mentioned, let alone present, Mom is
kilded early on, and the grandparrate
are far off. Whom to rely on! Fellow

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kids! Airs Saturday, January 15, at 7:30 p.m. on the Cartoon Network, Cox Cable Channel 50.

Teenage Wasteland, American In ternational Pictures produced lots and lots of B movies for easily dis-

Somebody Out There has branded Somebody Out There has branded Malcolm in the Middle "a live-action Simpsous." This is taken as praise, overlooking the possibility that, as furnly as The Simpsous can be (or, more to the point, used to be), the very fact of their animation keeps shem from being too much to stom-ach. Malcolm in the Middle airs Sun-day Insurance of the control of the taken to the control of the deal malcolm in the Middle airs Sun-day Insurance, It at 830 nm on Fox. day, January 16, at 8:30 p.m. on Fox, Cox Cable Channel 6.

Cox Cable Channel 6.

One Can Only Hope that folks like Open Winfrey are being sincere when they graduate from slightly taxed by the best of the high minded flore for social changes are associated to the social changes and the social changes and the social changes are associated to the social changes are associated to the social change and the social change and the social changes which way the wind is blowing, or doing anything to gain fame and imfluence. Begraphy: Open Winfrey airs Sounday, Insury 16, 479 p.m. on A&E, Cox Cable Channel 41.

ner to plaything, so if Marilyn Mon-roe is a sex kitten, and Jayne Mans-field is a poor man's Marilyn Mon-roe, where does that leave Mamie Van Doren? And where does that leave Vice Raid, one of her worst films? Airs Tuesday, January 18, at 4:30 a.m. on TCM, Cox Cable Channel 74.

Dear Old Dad pinpoints the birth of nationally generalized cynicism—the sense that everybody is out to hamboozle everybody else for their the quiz show scandal warfully documented in Quiz Show. The show was Twenty-One, and NBC is bringing it back. Twenty-One airs Wednesday, January 19, at 8 p.m. on KNSD, Cox Cable Channel 7.

SPORTS

Eight of the Best wheelchair soccer Hight of the Best whetchair soccer erams in North America will be com-peting in the Indoor Whetchair Soc-er National Championships run-ning lanuary 13-15 at the Municipal Gymaasium (2111 Pan American Plaza). Play begin at 9 a.m. and ends at 5 pm. Thurday and Friday, and the championship game state 11 a.m. Admission is free to special to the Championship game state 11 a.m. Admission is free to special co. Call 430-925-8242 or 6419-851. tors. Call 619-525-8247 or 619-531-

2375 for information. (BALBOA PARK) Stars on Ice, Olympic gold medal ists including Tara Lipinski, Ilia Ku-lik, Kristi Yamaguchi, Scott Hamil-ton, and Ekaterina Gordeeva will be

joined by an "all-star cast of figure-skating champions" when the Target Stars on Ice hit the rink at the San Diego Sports Arena at 7:30 p.m. on Friday, January 14. Tickets are 535, \$45, and \$55, available by calling 888-ETM-TIXS. For information, call 619-224-4171. (SPORTS ARENA) The Monthly Walk/Run/Skate/

pants travel approximately four miles in an hour, ending up with coffee or breakfast (bring money for the op-tional food). 619-273-5272 or 619-558-1398, (PACIFIC BEACH)

Hockey Time, the San Diego Gulls meet up with the Tacoma Sabercats at 7:05 p.m. on Saturday, January 15, and at 6:05 p.m. on Sunday, Jan-uary 16, at the San Diego Sports Areña (3500 Sports Arena Boule-vard). Tickets range from \$5 to \$15, available by calling 6:19-224-4625. All games are broadcast on KSDO (AM 1130). (SPORTS ARENA)

It's Marathon Time, San Diego Marathon 2000 events are slated for January 15 and 16, with all races starting and finishing at the Plaza Cami ing and finishing at the Plaza Camino Real (at Highway 78 and 1-5). On Sat-urday, the Clif Bar 5k run/walk starts at 8 a.m., with the Kids Marathon Mile stepping off at 9:30 a.m. On Sunday, the 26.2-mile other starts until the marathon itself steps off at 7,30 a.m. For further de-tails and registration information, call 858-792-2900. (CARLSBAD)

Explore Otay Ranch by bicycle with the Knickerbiker riders on Sunday, January 16, Expect rolling hills on this 30-mile jaunt for intermediates starting at 9 a.m. at Wells Fargo Bank (4180 Bonita Road). 619-475-9749. Bring money for food during the ad-venture, (BONITA)

During the Score-O, parti to find as many mapped features as possible within the time limit. For times, directions, and other infor-mation, call 858-578-9456 or 619-453-9174. There's a \$5 parking fee. (ANZA-BORREGO STATE PARK

Sall Away, free two-hour introduc-tory sailing classes are planned on Sunday, January 16, at 11 a.m. and 1 p.m., by Seaforth Boat Rental. For ns. dial 619-223-1327. The class will be repeated on January 29

SPECIAL

Piecing Together the Traditions and Family Legacies of black quilters, "A

American Quilters, Preservers, and Their Stories* opens at the Mueum of San Diego History with a lecture and preview party rotinght. Thursday, January 13. The cathibition features 200 photographs, 40 customized quilted matter for framed images, and quilted. Tickets to the reception (with food served by three restaurants) are \$25°, for space variability, call 619-232-600, 08.40.06 Penery 619-232-600, 08.40.06 Penery

Marching Bands and Floats are promised when the 20th annual Martin Luther King Jr. Day Parade takes place on Saturday, January 15. The theme this year: "Living the Dream — Let Freedom Ring." The parade starts at 10 a.m. at the County

piezde starts at 10 a.m. as the County Administration Building (1600 Py-cific Highway) and proceeds on Har-bor Drive to Seaport Village. Viewing is free. 619-264-6542. The parade will be followed by Multicultural Festival 2000, with live entertainment, eshibits, and food from noon to 4 p.m. at 350 Harbor control of the processing of the con-trol of the processing of the county of the food of the processing of the county of the For information, call 619-533-7146.

"Notes from the Underground" by "Notes from the Underground" by Dostoewky is the subject when the Great Books Reading and Discussion Group meets on Saturday, Jan-uary 15, at 2 p.m., in the second-floor meeting room at the San Diego Pub-lic Library (820 E Street). 858-755-8978. Free; newcomers are welcome. 100wH70Wb.

Legendary Self-Taught Mexican Artist Juan Quezada is showcased in

Roam-O-Rama

Next Thursday evening, January 20, the full mono issurches these fower the eastern horizon near the time of sunset, 5 p.m. By an extra the time of sunset, 5 p.m. By the sunset of the s ing, net- or orange-colored disk. The give acids because a small fraction of the sun's light is refracted (bent) into Carth's shadow year passage through the atmospheric layers encircling the atmospheric layers encircling the atmosphere reddens the light in the same way that sunlight is reddened near the time of sunset and surrise. To understand this, imagine standing on the more when it is being elegated in the sun and see only a thin, redden thing of filtered sunlight streaming around this disk.

Since the more will plange noncentrality to the control of the control o

and to the left of the glittery winter constell

tery demonstrations and firings by Quezada at 1 p.m. on Saturday and Sunday, January 15 and 16. Ross

A Guide to Unexpected San Diego and Beyond • By Jerry Schad

closest to the edge of the shadow. To see the subtle and colorful gradations of light promised by this eclipse, it's best to use binoculars or a small telescope. Totality lasts between 8:05 p.m. and

9:22 p.m. Following this are the an

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the "Magic of Mata Ortiz" exhibi-tion, opening on Saturday, Jan-uary 15, at the San Diego Museum of Man. The exhibit focuses on the

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Wyland Weekend, marine artist Wyland returns to the Birch Aquarum-Museum for the second annua Wyland Weekend, A gallery show and sale of Wyland's art is set for Sat and sale of wyland s art is set for Sat-urday, January 15, from 7:30 to 10 p.m. Guests will meet the artist and watch as he creates seascapes to be auctioned later in the evening. Guests over 21 are welcome; tickets are \$75.

are \$75.
Visitors may paint alongside
Wyland to create a gray whale mural
from 11 a.m. to 1 p.m. on Sunday,
January 16 (come dressed to paint).
Meet Wyland from 2:30 to 3:30 p.m.

Mete Wyland from 230 to 250 pm. later that afternoon while he signs merchandie. Admittance is included in regular museum soffmassion. Events conclude with a whale-ternoon of the control of the control of the 130 pm. on Monday, Insurey 17. The cost is 250 for those 15 and 545 for those 16 and older. The aquarium is located at 2300 Expedition Way (off North Torrey Drive), Fort the required preservation.

Drive). For the required reservant S88-534-7336. (LA JOLLA)

Gather with Psychic Priends during the psychic fair and metaphysical conference planned at Alexandra's BookStore from noon to 6 p.m. on Saturday and Sunday, January 15 and 16. Tarot, palmistry, numerology,

Sleigh Ride San Diego Style! Reserve now for Valentine's Day! Venetian gondola cruise on Mission Bay

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A comantic advantage, fale about our participation of the Wise gluency and ice buckest Blankata Enjoy on hors d'ocurres Reservations and informations (612-221-232).

GIFT CERTIFICATES AVAILABLE (48-hour cancellation req

Celebrate King, share stories, po-ems, songs, prayers, and words of re-membrance when the Race Unity Committee hosts a cor Committee hosts a commemorative event in honor of Martin Luther King Ir. on Saturday, January 15. Events begin at 7 p.m. at the San Diego Baha'i Center (6545 Alcala Ronals Drive), Call 848-748-7999 for information, (JAROA WSTA)

"Beyond the Mountain Top" is the theme for events at the Christ United Presbyterian Church (3025 Fr Street) on Sandary, January 16. A

unity worship celebration starts at 6 p.m., featuring keynote a and special music provided by a community choir. A reception will follow, with a performance by the Southeast Community Church youth Zuri Imani Praise Dancers. Free. 619-239-2346. [COWNTOWN]

Interested in Christian Art? If so the Jubilee 2000 Christian Art Show — seeking to "celebrate 2000 years of Christianity in a cultural venue" — is on exhibit through Sun-day, January 30, at the Failbrook Art and Cultural Center (103 South Main). View 85 pieces from all over the U.S. Admission is 33 for adults, free for children. On Sunday, January 16, Pastor Elik Battonels will disrue, 31 Story

Kirk Bottomly will discuss Rem kirk Bottomly will discuss Rem-brandt at L:30 p.m., in the confer-ence room at the center. For infor-mation, call 760-728-0700. Viewing hours are 10 a.m. to 4 p.m. Tuesday through Sunday. (FALLBROOK)

Happy (Lunar) New Year! At the Bonita Historical Museum, a lunar Bonita Historical Museum, a lunar new year collection entitled "Year of the Dragon" curated by Jack and Maggie Dodds goes on exhibit with a reception and slide presentation a reception and slide presentation at 2 p.m. on Sunday, January 16. The show continues through Thurs-day, February 10. Find the museum at 4035 Bonita Road. Dial 619-267-5141 for information. Free. (BONITA)

The Annual Martin Luther King Day Celebration at the World Beat Center is set for Monday, Jan uary 17, from I to 6 p.m. Organize uary 17, from 1 to 6 p.m. Organizers promise performances by Nana Yaw Asiedu and the WorldBeat African Drum Ensemble, the Tabia Children's Theatre, Sao Bente Grande Capoiera Group, Turiya Mareya with Emilio Camanch WorldBeat Afro-Cuban Experience, and others, along with an international food and crafts fair.

Charlain and Pigrim of Newport visit the Maritime Museum through Sun-day, January 23. Tours are offered from 4 to 6 p.m. Monday through Thursday and 10 a.m. to 1 p.m. on Find the center at 2100 Park tails, call 619-230-1190. (BALBOA PARK) Take a Taste of 18th Century Ship-board Life when the Hawaiian

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(\$5 general, \$4 for seniors and those 13-17, \$2 for kids 6 to 12, free for those 5 and under). Battle reenactment sailing with costumed crews take place from 2 to 5 p.m. on Saturdays; 10 a.m. to 1 p.m. and 2 to 5 p.m. on Sunday

The fee for these sailing adventure \$40 for adults, \$25 for children. I reservations and information, 800-401-7835. Find the museum 1306 North Harbor Drive (at Ash

FOR KIDS

The Focus Is on Horses when the

ward Animal Center in January. Par-ticipants will learn through "hands-on" experiences with the animals and plant a "horse garden." The club meets from 3 to 5 p.m. Tuesdays and Thursdays and 2 to





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ON BEAUTY AND BEING JUST

ABOUT THE BOOK: Taking inspiration from writers and thinkers as diverse as Home, Plato, Proust, Simone Well, and Iris Murdoch, as well as her own experiences, Scarry ofters an elegant and passionate manifesto for the revival of beauty in our intellectual work as well as our homes, museums, and classrooms. Scarry argues that our responses to beauty are

Scarry argues inside of responses to beauty at a exceptional opportunity to winness taimess, beauty assists us in our attention to justice the exceptional opportunity to winness taimess, beauty assists us in our attention to justice. The beautiful object modes taimess, an abstance concept, concrete by making it directly available to our sensory perceptions. With its direct appeal to the senses, beauty stops us, transtruss us, fills us with a "suffert of alterness" is no oding, it takes the individual away from the constructions. enter of his or her self-preoccupation and thus prompts a distribution of attention outward

ately, she contends, toward ethical fairness. ABOUT THE AUTHOR: Flaine Scarry, born in Summit, New Jersey, in 1946, for the past decade has taught at Harvard University, where she is a professor of English. She is the author of *The Body in Pain, Resisting Representation*, and the recently published *Dreaming*

by the Book.

"Beauty," Elaine Scarry said, on the sunny morning that we talked (sunny in my California kitchen and sunny in Scarry's Cambridge work room), 'so immediately puts one in contact with one's own pleasure in the world, and not just one's own wish to be in the world, but to contribute to the world that, I think, it does very much impart the idea of justice. I think that it somehow works

to further justice." Scarry added, after a moment's pause, "But I was talking to someone who also writes on beauty, who said that you can read articles in aesthetics, and the

word 'beauty' doesn't even seem to come up."

Scarry's On Beauty asks, "Have we become beauty-blind?" and goes on to scarry s Un Beauty asks, 'Have we become beauty-blind?" and goes on to note, "For two decades or more in the humanities, various political arguments have been put forward against beauty: that it distracts us from more important issues; that it is the handmaiden of privilege; and that it masks political interests."

I asked Scarry, "Why is it that in academia people have tended toward

ty-bundness?
"I think the concern comes from so many different directions. By the way, "I think the concern comes from so many different directions. By the way, I also think— although I may be being too optimistic— that only a slight nudging might be required to change things, simply because whenever I've they aren't hearing the vocabulary so much elsewhere— makes me think that it's addressing something deeper that they know they're missing. And then second of all, I just notice that when people talk about what they might be tracking next year, or what they might be tracking next year, or what they might be thinking about for the spring, that I die as though I'm hearing the vocabulary. But this, I can imagine is also very left as though I'm hearing the vocabulary. But this, I can imagine is also very

teel as though I m nearing the vocabulary, but this, I can imagine is also very possibly wishful thinking. But to answer your question, I think that what really happens is that a set of assumptions got going and got working, and that they were never tested. That is, they were never verbalized or vocalized so thoroughlyend by happenstance or to examine the Coherence of them. It just all happend by happenstance or quarter-steps. And yet, I think that in the same way that it came about, by this quarter-steps. And yet, I think that in the same way that it came about, by this slow kind of shoreline change, where you don't quite realize it's happening, but suddenly the beach isn't where it used to be, I think that that same process can bring it back. I think people long for it and miss it too much and bond to it so vibrantly once it's set back in front of them, that I'm confident it will somehow

During the past decade, said Scarry, she probably had close to 100 graduate

Valentine gift for the person who has everything!

On Beauty and Being Just; University of Princeton Press, 1999; 134 pages; \$15.95

about that course.

"In the seatherics course I teach it's directly on beauty. I can describe that to you. I divide the course into three parts. And the first part I do great statements from the past, about what beauty is. We that to with three dialogues by Plato: The Symposium, The Phaefirs, and The Greater Flippias, which may or may not be by Plato. But it's usually believed that it is. And then we do a whole array of other writing that invinces, like peudo-Diomysius and the Renaissance commentator, Fictino. That's about as far we go in that first third, aid Scarry, the and her students certainly talk a great deal abour Plato. When people in the university talk about Plato, the noted, they sometimes will believe that they are echoing Plato when they say that beauty is somehow incompatible with justice. Far from it, though,' and Scarry, for it is somehow incompatible with justice. Far from it, though,' and Scarry, for it is more in the platon of the pla

crimque doubter that the control of the control of the control of the control of the complaints again the basety when they come means that the control of the course. We do a section each week where we look at a different object of beauty. One week we talk about God, the next week shore we look at a different object of beauty. One week we talk about God, the next week shore we look at a different object of beauty. One week we talk about God, the next week shore we have the control of the fourth week, the week when we discuss porms, is to try and see if the conclusions that one is making about beauty are really deriving from one source only. I mean, you can see right away that if you only think of beauty in terms of beautiful persons, there are certain feeling you could have about it that aren't going to show up if you're thinking about the beauty of gardens are affected only. It is really a very local state of the control of the course. We might read excepts from The Iliad on the beauty of Itelen. And then we'll also read the account of Mona Lisa by Walter Pater. And we will read Danter's Price New Life and his celebration of Beatrice. And we will read Dante's The New Life and his celebration of Beatrice. nd then we'll also do accounts of male beauty, like Kenneth Clark's account of

beauty of Apollo."

I asked what Scarry gave students to read in

"First of all, the reason that I do the God First of all, the reason that I do the God section first is because a lot of those writings that I cited from the first part just automatically talk about the beauty of God. For example, Aquinas has a very famous aesthetic discussion of beauty involving three different dimensions — proportion, integrity, and what he calls carriax. What occasions this discussion is the beauty of Feus. So that's an

xample of the beauty of God. And then we do

example of the beauty of God. And then we do Rilke's poems about Buddha [see page 63]. Rilke has a beautiful, a wonderful poem, about Buddha, and he also has a wonderful one about the torso of Apollo [page 63]. We also do this selection from Stomowe Wolfs Waring for God, which has a marvelous description of the beauty of God. Wei has a very powerful, clear, and wonderful voice.

On Beauty and Being fur care out of Scarry 1 1998 national beauty and defend beauty has considered to the second of Scarry 1998 national beauty and defend beauty has the beauty has a prior claim on it, prior even to these complaints against it. Which is, I guess, what I'm trying to do in large part in the course that I teach at I tarvard. **— Judit Moore

— Judit Moore**

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TWO BY RILKE

THE BUDDHA

As if he listened. Silence, far and far... we draw back till we hear its depths no more. And he is star. And other giant stars which we cannot see stand about him here.

Oh, he is all. And really, do we wait till he shall see us? Has he need of that? Even should we throw ourselves before him, he would be deep, and indolent as a cat.

He has been in labor for a million years He has been in labor for a minion years with this which pulls us to his very feet. He who forgets that which we must endure who knows what is withdrawn beyond our

TORSO OF AN ARCHAIC APOLLO

Never will we know his fabulous head Never will we know his fabulous head where the eyes' apples slowly ripened. Yet his torso glows: a candelabrum set before his gaze which is pushed back and hid,

restrained and shining. Else the curving breast could not thus blind you, nor through the soft turn of the loins could this smile easily have passed

Else stood this stone a fragment and defaced, with lucent body from the shoulders falling. too short, not gleaming like a lion's fell;



nor would this star have shaken the shackles off bursting with light, until there that does not see you. You must

change your life. - by Rainer Maria Rilke (1875-1926), translated by C.F.

meeting. Find the center at 6525 Calle del Nido; call 858-756-4117 x318 for reservations. (RANCHO SANTA FE)

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Marie Hitchcock Puppet Theater Next up: Lynn Trimble performing The Magic of Ventriloquism Jan-uary 19-21. Shows begin at 10 and 11:30 a.m. Wednesday through Fri-day and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday.

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el mundo del tango KNORR CANDLE FACTORS (858) 755-3361

Find the theater near the Aerospace Center. For details, dial 619-685-5045. Admission is \$2 for adults, \$1,50 for children, free for

Civil Rights Story Time is planned 7 p.m. on Friday, January 14, at Bar and Noble Bookstore (7610 Haz Center Drive). Participants 4 thros 12 years old will discover picts books on Martin Luther King Jr., Rosa Parks, and others. Free. Call 619-298-

4306 for details. (MSSIGNO WALLY)
Quirky Characters and a Complex
Plot are part of the fun when the San
Diego Junior Theater presents an
adaptation of Charles Dickens's
Great Expectations January 14-23.
Performances begin at 7 pm. on Tricky
and Saturday and at 2 pm. on
Saturdays and Sundays in the Casa
del Prado Theater. Admission: 37 to
50 adults 18: to 72 moints and to \$9 adults. \$5 to \$7 seniors and chilcall 619-239-8355. (BALBOA PARK)

call 619-239-8355. (BALBOA PANK)
Calebrate MEXT Listen to stories
about Martin Luther King Jr. during
the Saturday story time events at
3 p.m. on January 15 at Broders
Books and Music (11160 Rancho
Carmel Drive 104). For information, call 858-618-1814. Free.
(CAMMEL MOUNTAN)

Are You Out of Your Gourd? Carve and decorate your own goard during the family programs planned on Sat-urday, January 15, at the San Diego Natural History Museum. Kids from kindergarten through second grade meet at 9 a.m.; those in grades three through six gather at 1 p.m. The fee is \$25 per non-member adult and child. Interested? Call 619: \$225-3821 x203 to register. (BALBOA PARR)

What's It Like to Be a Whale Babyl Find out during the class for those three and four years old planned on Saturand four years old planned on Satur-day, January 15, at 93.0 a.m., at the Birch Aquarium-Museum-Childern will explore the relationship between mother and calf, what the babies eat, and how fast they grow through video, stories, and role playing. The fee is \$13.1. The squarium is found at 2300 Expedition Way [off North Torsey Pines Road, south of quirted reservations, call 619-534-2386.08.0630.

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Have a Nice Day, the Kennedy Cen-ter Imagination Celebration on Tour presents a musical version of Alexan-der and the Terrible, Horrible, No der and the Terrible, Horrible, No Good, Very Bad Day at 1 p.m. on Sunday, January 16, at the Califor-nia Center for the Arts, Escondido. The \$9.50 tickets include the play, an opportunity to meet the cast, an af-ter-show presentation by a local chil-dren's group, and a hands-on art project. Find the center at 340 North

Project. Find the center at 340 140.... Escondido Boulevard. Dial 800-988-4253 for tickets, (ESCONDIDO)

4253 for tickets. (ESCONDO)

Well's "Balla Serennade," Janižek's

"Quartet No. 2 (Intimate Letters),"
and Beethovors' "String Quartet
No. 2 in E Minor." may be heard
when the Avalon String Quartet performs for the Discovery Series concert hosted by the La Jolla Chamber
Music Society on Sunday, January 16. Ensemble members include
violiniats Balase Magniere and Mary violinists Blaise Magniere and Mary Wang, violinist Anthea Kreston, and cellist Jason Duckles.

cellist Jason Duckles.
The music begins at 5 p.m. in,
Sherwood Auditorium at the Mu-seum of Contemporary Art, La Jolla (700 Prospect Street). Tickets are \$5 for children and students, \$15 for adults. For reservations, call 858-459-3728. (A AGLA)

What Colors can you make with fin-ger paints? Find out during the preschool craft time for kids three to five years old (with an adult helper planned on Monday, January 17, at Zany Brainy at 10:30 a.m. Find the store at 1530 Camino de la Reina; 619-291-9500. Free. (MISSION VALLEY)

Explore the "World of Gray Whales" during a class planned for kids in grades one through three planned on Monday, January 17, at 9:30 a.m., at the Birch Aquarium-Museum. Hands-on experiences and Museum. Hands-on experiences and tips for spotting whales from shore are part of the class. The fee is \$15. ons, call 858-534-7336

Find the aquarium at 2300 Expedition Way. To make reservations, dia 858-534-7336. (LA JOLLA)

858-534-7356. (A. ROLL)

Get to Know "Diggers, Creepers,
and Crewlers Organisms of the Marine Sand Flats" when the San Diego
Natural History Museum hosts a
class (January 18, 6 p.m.) and field
tip (January 22, 9 a.m.) for those in
grade three and older with an adult.
Participants will explore an edi grass
bed to examine the plant and animal life of this submerged environment The fee for non-members is \$27 per

adult and child pair. To register, ca 619-232-3821 x203. (BALBOA PARK) 619-222-3821 x203. (BALBON PARK) First Prisends, songs and activities are used to introduce children to animals when the classes meet for those two to four years old at the Helen Wood-ward Animal Center (6525 Calle del Nido). Children trot, galloy, and pet a horse during the meetings at 10 a.m. Tuesday through Friday. Jan-10 a.m. Tuesday through Friday, Jan-uary 18-21. The fee is \$10. Call 858-756-4117 x318 to register. (RAN-

CHO SMITA FEJ.

Learn About Sea Haren, crabs, and
anemones that thrive in the harsh's
own control of tidepools at Swamis',
when the Birch Aquarium hosts
Tidepooling for Tots on Tuesday,
January 18, at 1 pm. The fee is \$12
per adult, \$8 per child (four through
kindegarten.). To make the required
reservations, call 619-534-7336.
(MCGGRAS)

a central gallery is devoted to specific design principles and will change four times during the year. The central gallery opens with an industrial design theme, focusing on the roles

MUSEUMS

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

Bancroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The home, built in

Historical Society. The home, built in 1863, was registered as a National His-toric Landmark in 1962 and is on a spot where Kumeyasy Indians camped more than 1000 years ago beside the spring that later give the area its name. The museum is found at 9050 Memory Lane; call 619-469-1480 for more information. (SPRING VALLEY)

California Surf Museum, the mu-seum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "L.]." Richards, and Edwards, John "L.J." Richards, and Peter Johnson, and that way-cool megastar from Hawaii, Duke Ka-hanamoku. The museum is now lo-cated at 223 North Coast Highway. 760-721-6876. (OCEANSIDE)

niddle of Sweetwater Maron ional Wildlife Refuge. The facility nome to fish and is San Diego Bay. Visitors can use a Bioscanner to view animals macroscopically, use a Wentzscope for

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Annual Chinese Lion Dance
2:00



Best Selling Author Melody Beattie Co-Dependent No More Language of Letting Go New Release: Playing It by Her January 29th 1PM

Dennis Gersten

BOOKSIGNINGS

Are You Getting Enlightened or Going Out Your Mind? January 29th 3PM

Tom Youngholm Author of Celestial Bar New Release: In the Shadow of the Sphere January 30th 1PM

New Year Predictions

What's in store for 2000!



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Coronado Beach Historical Mu-seum, the museum, housed in a re-stored 1898 house, traces the history of Coronado, mostly through pho-tographs. The exhibit shows the con-

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Contiki

ther information, (COROMOO) Cashamp Museum of Historic Sun Diego, glimpie San Diego's colorful past at the museum, where diapy highlight Wyatt Earry's San Diego days, the Peg Leg Gold Legend, the first maps and photographs of Old Town and Thew Town. acrity mili-tary history, the naval disaster in 1923 at Point Honda, and more. Find the museum at 413 Market Street (between Fourth and Fillin Nemnes). 619-237-1492. (GASLAMP QUARTER)

3700 or 619-486-3064. POWNY)
Ramona Pioneer Historical Society
and Gay B. Woodward Museum is
a complex of historical buildings, including the Verlaque House (the
only Western adobe home of French
provincial design still in existence),
wagons, antique exhibits, and artifacts. There is a covbey bunk hou,
a ranch blacksmith shop and tack
com. The Caser Tibha Memou, 619-237-1492. (AMSLAMP QUANTED)
Heritage of the American Museupa,
he museum features art and artifacts
from South and North America, con-centrating on the utilizarian and de-corative artistry of crafts workers from ancient cultures. There are wings de-icated to natural history, archaeology, colucation, anthropology, and fine art. Find the museum on the Cup-race College cargons. 12110 Curraa ranch blacksmith shop and tack room. The Casey Tibbs Memorial Exhibit is dedicated to Tibbs, a local resident who was a world-champion rodeo rider. Women's clothing and accessories from 1700 to 1800 are

\$462° \$260° \$355°

accessories from 1700 to 1800 are also on display. The Bancroft Memo-rial Rose Garden is on the grounds. Rare documents, historical exhibits, books, photographs, and a research library are also part of the complex. Find it all at 645 Main Street. For more information, call 760-789-7644. (RAMONA)

San Diego Aerospace Museum, the achievements of women in the fields of aviation and space flight are cele-brated in the exhibit "Women of brated in the exhibit "Women of Flight." The exhibit, featuring artifacts and storyboards relating to notable women in the aerospace field, is woven throughout the museum's permanent collection. See the exhibit through Saturday, September 30.

The museum offers exhibits of over 65 aircraft — including a replica of the Spirit of St. Louis, a Fokker Scourge (or Fokker Eindecker E-III).

Scourge (or Fokker Eindecker E-III), a World War I Spad VII, the flight deck of the USS Yorktown, and a

deck of the USS Yorkrown, and Lockheed Blackbird pay plane — 1400 scale models, 10,000 aviation— related items, and memorabilis from the Montgolfier hot-air-balloon era to the Space Age, along with an International Acrospace Hall of Fame. The museum is located for the Ford Building in the Palisades area. For additional information, call 619-234-8291. (BALBOR PARRY)

San Diego Model Railroad Mu seasa, the murcum celebrates American railroads with the largest permanent operating model railroad and toy train exhibit. The museum includes five scale-model railroads of the Southwest: an interactive toy train, and a refurbished toy train gallery with a Lioned () gauge exhibit. There is a multimedia presentation or nailroading, an operating railroad semaphore signal, and interpretive displays on railroading and operating railroad semaphore signal, and interpretive model rail-

TRIP

Reba McEntire

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roading. The museum is downstairs in the Casa de Balboa building. For admission and museum hours, call 619-696-0199. (BALBOA PARK) 5194. (RMACHO SAM ORGO)

Powery Massuma, an Interpretive wall, replicas of the early post office and general store, and a school room are part of the newly removated museum. A mural painted by Michael Strong depicts as iz profess of Powery's past. Find the museum in Old Powery Park, at 14134 Mildand Road; 619-748-3700 or 619-486-3064. (POWAY)

San Diego Natural History Mu-seum, the museum's permanent ex-hibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology, 619-232-3821. (BALBOA PARO)

Ecology, 619-232-3821, IRALDA PAPO San Diegulite Heritage Measum, "History through the Byes of Chilo-dern" features a historical disposi-torys from the European settlers, Kumeyay Indians, and Mexicans who settled in the San Diegulio re-gion. Antique tooy are displayed and replicas of certain tops will be avail-able for touching. See the show-th the second of the second of the The museum offers informative displays on the unique history of the displays on the unique history of the

Stephen Birch Aquarium-Minesum, celebrate the season of the gray whale with educational whale activities, ex-hibits, and a variety of whale-watching experiences during "WhaleFest 2000," continuing through February. The aquarium's tidepool plaza, boasting a arium's tidepool plaza, boasting oramic view of the La Jolla shore line and the Pacific Ocean, is a grea

"Sea Touch" offers a computer display constitute of the interactive modules through which visitors can learn a variety own that scientists study the oceans from space using stellies, including monitoring currents and ocean temperatures, investigating natural phenomenas such as upwelling and red tides, and tracking the migration of fish. The exhibit provides a way to interpret the interdisciplinary nature of research as a company of the c

of Oceanography at UCSD. Look for 33 tanks constaining marrine life of the Pacific Northwest, the California coastline, Mexico's 5en of Cortex, and the South Pacific. One highlight is the La Jolla Kelp Tank, a two-story-high tank with giant hat physics and nearly 30 species of local marrine life.

September 1997 of 1

Wells Fargo Bank History Mu-seum, the museum features a work-ing agents' office staffed by guides in period costumes and contains a working telegraph for visitors to send and receive messages. There's an au-dio-visual theater presenting short and receive messages. There's an au-dio-visual theater presenting short films on California and Wells Fargo history; a gold display, part of the collection assembled by Wells Fargo agent Samuel Dorsey at the end of the last century; an exhibit of Con-cred Cook #25.1, a restored stage-coach boil in 1800 is located in the control of the control of the reconstructed Colorado Hous, at 2733 San Diego Avenue, (OLD TOWH)



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CLASSICAL MUSIC

A New and Improved Glenn Gould

Scott Joplin has never sounded like this.

lenn Gould redivivus. That was surely everyone's impression during pianist Christopher Taylor's amazing recital at the Athenaeum. Taylor makes faces like Gould. He moans, groans, sighs, and sings like Gould. As his enlightening comments on

some pieces by Gyorgy Ligeti indicated, he is highly intelligent and articulate, just as Gould was (Gould, actually, was too intelligent and articulate for his own good). And, like Gould, Taylor plass with such actually d, Taylor plays with such extreme virtuosity and such an overwhelming command of musical meaning that (so to speak) you can't take

your ears off him There are also some notable differences be There are also some notable differences between the two pinaints. Gould's magnificent excenticities extended from his personal manners to his musical interpretations. Where all other pianists were fast, he was slow, where they were slow, he was fast, where they played [egato, he played staccato; and his tastes in music, though broad, were sometimes infuriatingly diosopyneatic (the thought Beethoven's "Appassionata" was a pompous, egotistical botch—which accurately describes his performance of it). In listening to a Gould performance of a standard keyboard work. Gould performance of a standard keyboard work you could never be sure in advance whether you would hear something wonderfully fresh and fas-cinating or something ridiculously wrong-headed. When he was good, he was peerless; when his own pompous egotism took over, he was

Christopher Taylor manifested none of these Gouldish quirks. In one of the works he played at the Athenaeum (with the exception of the en-core — of which more later) was there any striking deviation from the tempos and interpretive ap-proaches used by the majority of concert pianists. proaches used by the majority of concert pianists. Taylor's employment of the sustaining pedal may have been somewhat lighter than we have be-come accustomed to in Beethoven and Liszt, but there was never any sense (as often with Gould) urring, not some imitation of a fortepiano

Gould's performances were always filled with new ideas. Taylor seemed perfectly happy with the old ideas, the ideas that arise naturally from the composition and that respond both to the com-poser's explicit instructions and to the implicit

REVIEW

JONATHAN SAVILLE

JONATH one with the composer's mind was extraordinary; his exalted submission to a power

extraordinary; nis exated submission to a power greater than himself was extraordinarily moving; his realization of each score had a power and a truth that made the listener feel a new world of creation was revealing itself, inside the intact in-tegument of the old. Glenn Gould was sui generis. Christopher Taylor is just another great pianist

Caristopher Laylor is just another great pianist among great pianists.

The program itself actually offered no direct comparisons between Gould and Taylor. Taylor's two Beethoven sonatas, which proved the pianist to be a consummate exponent of middleperiod Beethoven, are not among Gould's "Waldstein" as much overrated as the "Appas sionata"). In a sense, Taylor's titanic, nuanced, and profound performance of the "Waldstein" (Beethoven's Opus 53, and one of the composer's chief masterpieces) was less impressive than what he did with the little Sonata in F. Opus 54, which most Beethoven enthusiasts pay minimal atten-tion to, but which Taylor's emotional force and architectural intelligence raised to an unprece-

architectural intelligence raised to an unprecedented level of interest.

Turning to Liszt (which is to say, very far from Beethoven). Taylor offered the last four of the Transcendental Etudes. His ability to cope with the transcendental technical demands of these display pieces, as though without effort, accom-panied with the stupendous sounds he evoked from the Athenaeum's Steinway, left the audinom the Atternacum's Steinway, left the audi-ence in that intimate space stunned. But even more stunning was his rapt identification with the various kinds of Romantic sensibility Liszt expressed in this music, from the heartfelt, meditative, yearning nostalgia of "Ricordanza" to the exquisite pictorial shadings of "Harmonies du

so many works by Lisz composer's originality of in vention and the intensity a

self his music incarnates.
Juxtaposed with the
Liszt Etudes, Taylor programmed four of the six
Etudes by Gyorgy Ligeti,
which date from 1985. These too require immense tech-nique, providing Taylor with further opportunities to show how dazzling a technician he is But, as in all Ligeti's music, formal patterns seems to be an end in itself. The music not only

points early on and then seems at a loss as to where to go. Even played with the fiery commit-ment Taylor devoted to them, they sounded ment Taylor devoted to them, they sounded awfully long — whereas the emotional impetus he communicated in such a truly long piece as Liszt's "Ricordanza" (more than nine minutes) kept the listener's mind uninterruptedly engaged in the music's inner drama, and in the human experience the composition intends to convey

Beetnoven, List, and even Liget.— this is big stuff. Scott Jopin's music is small stuff: pleasant, well-crafted entertainment, in a light, popular style. When Taylor rewarded the wildly enthusi-astic Athenaeum audience with an eucore, and it turned out to be Joplin rather than, say, Chopin or Rachmaninoff or Brahms, I at first felt a bit of Macmaninot or Brahms, I at first felt a bit short-changed When you encounter an artist of Taylor's caliber, you want to hear him playing music worthy of his talents. But Joplin's Solace, which Taylor treated as every bit as worthy of his talents as Beethoven, has never sounded like this. The way Taylor caressed the simple melodies, the delicacy of his phrasing, his astonishingly bold use of rubato, the way he brought out the ex-pressive poignance of each harmony, the floating, dreamlike sonorities by which he gave evocative

soir" to the volcanic, super-heroic p sions of the F Minor (No. 10) and "Chasse-neige." The self-indul-gence and posturing hokeyness that cluster around the edges of authenticity of the Romantic

end in itself. The music not only lacks heart, it lacks even the pretense of having a heart; and, not having anything to say other than to demonstrate some clever and dif-ficult use of the keyboard, each of them makes its

Beethoven, Liszt, and even Ligeti — this is big

Christopher Taylor, piano Athenaeum Music & Arts Library Beethoven, Sonatu No. 21 in C, Opus 53
"Waldstein," and No. 22 in F, Opus 54; Ligeti,
Désordre, "Cordes vides," "Touches bloquées," and
"Automne à Varsovie" from Six Études, Lisst,
Transcendental Études, Nos. 9–12; Joplin, Solace.

life to the composer's limited but perfectly judged ideas - all this resulted in a performance of such exquisite loveliness and grace, so heartbreaking in its atmosphere of glowing reminiscence, that by the end it seemed like the supreme accom-plishment of the evening.

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CLASSICAL LISTINGS

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submit information online at www.sdreader.com by clicking on the events section. the events section.

Carillon Chime Time, a new work by composer Nicolas Bell will chime forth from atop UCSY's Gestel Liberty at 4:30 p.m. or. Friday, lanuary 14. Anyone in the general radius of the library will be treated to the free concert. University carillonneur Scott Paulson performs.

858-534-8074. (IA JOLIA)

8-88-534-8074. (IA JOLIA)
Cleibreted Young Japanese Planist
Noriko Ogawa joins the San Diego
Symphony and conductor Jung-Ho
Pak for Rachmanionff* Rhapmanionff* Rhapmanionf* Rhapm Lutoslawski's "Mi Parti," and "Vari ations on an Original Theme (Enigma)" by Elgar.

Maestro Pak reveals "intriguing institution at 7:15 p.m. prior to both performances. Concerts begin at 8 p.m. in Copley Symphony Hall (750 B Street). Tickets range from \$15 to \$60. For reservations, call 619-235-0804. (

Selections from Classical to jazz will Selections from Classical to juzz will be featured when pianist Bryan Verhoye performs for the fine arts series at the La Meas First United Methodist Church Friday, Ianuary 14, at 6 p.m. The 55 tickets include the concert and a soup-supper with Verhoye following the recital. Find the church at 4690 Palm Avenue. To reserve a spot, call 619-466-4163. AM AMSC.

Townsgate Drive. (CARMEL VALLEY) "Flute d'Allemagne" — the theme for the program planned by flutist Zofie Vokalkova and harpsichordist Kathleen Scheide — promises works by Bach, Boehm, Benda, and Han-

del. The duo will perfe del. The duo will perform at 6-45 p.m. on Saturday, January 15, at St. John the Evangelist Church (1638 Polk Avenue, at Normal). Vokalkova is soloist for the Czech Chamber Philharmonie Orchestra in Prague. An offering will be received. Questions? Call 619-291-1660 for an-swers. (UNIVERSITY HEIGHTS) Three Works for Obee and Plans — Schumann's "Adagio and Alego," the "Sonata in G Minor" by Bach, and Britten's Temporal Variations," as well as Mel Powell's "Sonatine for Solo Piano" and Stephen Gryc's Three Excursions for Obos"—may be heard when picture to Baches. Specimen of points

anist Delores Stevens and oboist Humbert Lucarelli perform for the Chamber Concert Series hosted by the Athenaeum Music and Arts Li-brary on Sunday, January 16. Tickets are \$20 for non-mem-bers. The Athenaeum is located at 1008 Wall Street; dial 854–84-872 for reservations, (IA JOLIA)

for reservations, IA SOLIA/
VIGIS**Tublas Seromada,**Insik*tk*
"Quartr No. 2 (Insimate Letters),*
and Beethowns** s*String Quarter
No. 2 is E Minor* may be heard
when the Avalon Siring Quarter per-forms for the Discovery Series con-cern the Control of the Control
Music Society on Sunday, Jan-uary 16, Ensemble members include violinis Blaie Magnier and Many
Wang violinia* Authora Kreston, and cellin Isoon Duckles.

cellist Jason Duckles.
The music begins at 5 p.m. in
Sherwood Auditorium at the Museum of Contemporary Art, La Jolla.
(700 Prospect Street). Tickets are 55
for children and students, 515 for
adults. For reservations, call 858-4593728. (IA JOLIA)

Music from the 1700s to the Pre-sent is expected when organist Alison Luedecke and double reedist Susan Barrett perform selections for oboo, organ, and English horn at 7:30 p.m. on Sunday, January 16, at the First United Methodist Church of Chula Vista. An offering will be received. Find the church at 915 Paseo Ranchero (at East H Street); 619-656-2525, (CHULA WISTA)

Old Masters in Music and Art, head to the San Diego Museum of Art on

Sunday, January 16, when the Early Music Ensemble of San Diego per-forms selections from the Middle Ages, the Renaissance, and the baroque. The convent baroque. The concert commences 2 p.m. and is included in regul

(BALBOA PARK)

Antiphonal Music for Organ and
Breas by Bach and Gabrieli is
promised when Westwind Brass and
civic organist Robert Plimpton present a "Dedication Concert" at 4 p.m. on Sunday, January 16, on the ne Rodgers organ at St. Mary, Star of the Sea Church (609 Pier View Way). Sea Church (690 Pier Vire Way). Plinapton will perform the "Allegor Virexe" from Widon's "Fith Symphony" and Burchtude's "Probleck Fugues, and Chacotine." Rimsty-Konstav's "Procession of the Nobles" and the "Fanfare for Casterbury Cathedral" by Sampson will be presented by Westvind Brass.

Admission is by donation, but advance reservations are required due to limited easting. For these tickets, call 760-722-1688. (OCLNSIDE)

cts. call 760-722-1688. (OCMSIGN) Chooletes Pressong, the men and boys Choristers will use the Hényi Purcell service music in G Minor and sing the Samuel Sebastian Wesley an-them "Those will keep him in perfect peace" during the 5 p.m., evensong on Sunday, January 16, at 5t. Paul's Cathedral (2728 Sixth Avenue, at Fifth and Nutrego). An offering will be received. For details, dial 619-298-2011, 100/100 (2014).

7261. (MOTOWN)
The First Concert of the winter/spring concert series at the San Diego Public Library is alzed for Sunday, Innuary 16, with music by the San Diego Saxophone Quarret. Listen up for works by Gabriel, Sousa, Debussy, Albenia, and others. The music begins at 230 pm. in the third-floor auditorium, 820 E Street.

Spreckels on Sunday, head to the Spreckels Organ Pavilion when guest organist William Lullo presents a free concert at 2 p.m. on Sunday, Jan-uary 16. Call 619-702-8138 for in-

formation, (BALBOA PANO)
Three. Works for Obee and
Plane — the "Adagio and Allego"
by Schumann, IS. Bach's "Sonats in
G Minor," and Britten's "Temporal
Variations" — may be heard when
pianist Delores Stevens and oboist
Humbert Locarelli perform for the
San Diego Mini-Concert at noon on
Monday, Ismasy 17, at the Lyceum
Theatre in Horton Plana. The music.

Aaron Copland's Centenary is be-ing celebrated with a concert by bari-tone Stephen Salters at 8 p.m. on Tuesday, January 18, at the Califor-nia Center for the Arts, Escondido. nia Center for the Arts, Excondido. Salters will sing Copland's "Old American Songs Volume 1" as part of his recital, which also features mu-sic by Rachmaninoff, Eenea Ruehr, and Schubert. The accompanying pi-anist is David Zobel. Salters was awarded first prize at the Walter W. Naumburg 1999 Vocal Competition. Tickets are \$20. Find the center 13 40 North Escondido Boulevard

at 340 North Escondido Boulevard (at Valley Parkway), Call 800-988-4253 for reservations. (ESCONDIDO)

"Celebrations — Uplifting Music for Bruss" is the theme when the Westwind Brass performs works by Beethoven, Debussy, English folk music, and songs of love from America at 7:30 p.m. on Tuesday, January 18, at the San Diego Museum of Art. Tickets are \$20 for non-members. Call 619-696-1966 for reservations. (BALBOA PAPK)

NDOOR ROCK CLIMBING

The Pissame of Your Company, the series continues as Scripps Ranch Li-brary with a concert by the Striano Piano Quartet performing pieces by Lotti, Beethowen, Dvolik on Tue-day, January 18. The music begins at 7 p.m. at the Scripps Miramar Ranch Library (10301 Scripps Lake Drive). A \$7 donation is requested. Quartet members include Barbara Chah-

HOW TO SEND US YOUR bazian (violin), Burt Fisch (viola). Carol Tolbert (cello), and Dorothea Hover-Kramer (piano). For infor-mation, call 858-538-8158 or 619-260-3488, (SCRIPPS MIRA)

players move in and out of "phase eral. Call 858-534-5404 for more in formation. (LA JOLLA)

858-534-5404. (LA JOLLA) Selections by Haydn, Mozart,

when the Rossini Wind Quartet per when the Rossini Wind Quarter per-forms at 7 pm. next Thursday, Ian-uary 20, at the Earl and Birdle Tay-lor Library (Pacific Beach Library, 4275 Cass Street). Performing in pe-riod costume will be September Payne (flute). Laura Green (clar-inet), Danette White (bassoon), and Bruce Dorsey (French born). Free. For information, call 858-274-3607. ART

LISTINGS

HOW TO SEND US YOUR LISTINGS Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. De not phone. Send a complete description of the event, including the date, time, cost. the precise address where it is to be held (including neighborhood), a contact prior the time, and for publication of the property of the prior that Box 85803, San Diego CA 92186. Or fax to 619-881-2401. You may also submit information online at www.sdreader.com by clicking on the events section.

GALLERIES

The Harsh Restities and Beauty of the natural world are portraye the narrow, nearly six-foot-tall pa the asturia works are pictrayed in the starting works are pictrayed in Tree Lines Paintings and Objects, "opening with a reception at 6 p.m. and the pictray opening with a reception at 6 p.m. Zapf Gallery, Roberts is said to have been inapited by the rural terrain surrounding het Vallog Centre properties and the pictray of the pictray of the rural phenomena as an entephor for the fragility of human life (according to the artial) through Saturday, Pictray College and the properties of the pictray in Thursday through Saturday and by appointment. The gallery is in-19-12-2500, (powertown)

619-232-5004. (DOWNTOWN)

619-232-5004. (DOWNTOWN)

Vintage and Platinum Silver Prints
circa 1900-1930 by "William E. Das-sonviller California Pictorialist are
on exhibit at the Joseph Bellows
Gallery through Saturday, April 1.
Dassonville was a ninnovative cristman and self-faught chemist who
perfected his own photographic
perper. Charcoal Black." The 35 vintage
masses you exhibit during a recomimages go on exhibit during a recep-tion set for Friday, January 14, at

6 p.m. Find the gallery at 7661 Girard Avenue. Regular gallery hours are 10 a.m. to 5 p.m. Tuesday through Saturday. 858-456-5620. (LA JOLLA)

"The Art of Beautiful Women" is the title for the exhibit of pho-tographs by Nischel Casteel opening at 6 p.m. on Friday, January 14, at the Mixed-Media Art Studio and Gallery (4576 Federal Boul See the show through Saturday, Jan-uary 22. Call 619-527-2508 for in-

formation (MA DEGO)

"Animal Steriles" is the theme for the work by Margaret Cannon-Wilson on exhibit through January at the Playhouse Gallery (29 Thursty at the Playhouse Gallery (29 Thursty at the Playhouse Gallery (20 Thursty at the Playhouse Gallery (20 Thursty at the Playhouse Gallery (20 Thursty Playhouse Gallery (20 Thursty Playhouse Gallery (20 Thursty Playhouse Allery (20 Thursty (20 T ment. (CHULA VISTA)

ment. CPIA, MSTI.

"New Wafe 'by wrist and New York.
City resident Al Souza gore on exbible during a reception for the artist
at 6 p.m. on Friday, January 14, at
Quint Contemporary Art. Souza is
said to use "newspapers, comics,
maps, and prutes as both materials
and subject." The exhibition continuses through Saurady, February 19.
Regalar gallery hours are Tuesday through Saurady, 10 m. m. 05/20 pm. Fast for grant of homes, 20 m. Path Carand Aments. Eth. 454-454-456, as ARLI.

"The Last Suncet of the 20th Cen-tury" — a collection of new paint-ings by Ciel Bergman (formerly known as Cheryl Bowers) — opens with a reception at 6 p.m. on Friday, January 14, at the R.B. Stevenson Gallery. See the show through Satur-Gallery. See the show through Satur-day, February 19, in suite 103 at 2400 Kettner Boulevard. Gallery hours are 10 a.m. to 6 p.m. Tuesday through Saturday. For information, dial 858-595-0558. (DOWNTOWN)

855-959-0558, (DOWNTOWN)
The "Zand Annual Awards Show"
hosted by the La Jolla Art Association starts with a reception at 2 p.m.
Osaturday, January 15, and continues on display through Saturday,
January 28, The gallery is found at
7917 Girard Avenue, 854-459-3001.
Gallery hours are noon to 4 p.m.
Monday through Saturday, (LA KULA)

Monday through Saturday, A. A.C.L.A. The "Annual Puried Anniversary Shaw" at the El Cajon Art Associa-tion's Works of Art Callery continues through Monday, February 14. The jurror was Robble Arnold, You're in-vised to an awards reception for the artists at 2 pm. on Sunday, Jan-uary 16. Find the gallery at 1246 East Main Street, sult 13, 619–588 B875. Main Street, sult 13, 619–588 B875. Main Street, sult 13, 619–588 B875.

To Start Off the New Year, Sushi Performance and Visual Art has in-vited Lisa Venditelli and Steven Aus-bury to exhibit their latest works bury to exhibit their latest works through Saturday, February 19. In "Shrine," Venditelli transforms ma-terials such as fuilli past and soap bottles into dothing and angels, Aus-bury's "Bosferia: An Opera in Nine Places" is a three-dimensional instal-lation fusing the elements of dance, environmental theater, sound, site-procific, and video are time to exerce.

environmental theater, sound, site-specific, and video art into an opera. A reception for the duo starts at 5 p.m. next Thursday, January 20. Sushi is located in the ReinCarnation Sush is located in the ReinCarnation Building, at 320 11th Avenue; 619-235-8468. Gallery hours are noon to 4 p.m. Thursday through Saturday and by appointment. (GASLAMP QUARTER)

ART MUSEUMS

Mingel International Museum of Pells Art, the relationship of great historic designs to contemporary the period of the pipel of the pip Objects from the permanent col-

Objects from the permanent col-lection make up the pieces in the ex-hibition "Artes de Mexico." The show includes works by several renowned 20th-Century folk artists. Blanco and Islato's Rosendo Ro-driguez, along with architectural pieces by Candelario Medrano and woodcarvings by Manuel Jimmer. All regions of Mexico are repre-sented, with selections ranging from objects of daily use to those of care mony. Enjoy the exhibit through

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

Museum of Contemporary Art, Downtown, the tenuous realm be-tween high art and the everyday is explored in "Bertrand Lavier: Walt Disney Productions." Lavier's series was inspired by a 1947 Disney car-toon reflecting a sophisticated play with the cliche of Modernism. The

as various large-scale Cibachi as various large-scale Cibachrome photographs, aquatints, black-and-white photographs, photogravures, inkjet on canvas, and three-dimensional polyester sculptures. The exhibit is presented as part of "Côte Ouest: A Season of French Contemporary Art." The exhibition remains on view through Sunday, January 30.

rary Art. The exhibition view through Sunday, Jan Find the museum at 10 er Boulevard (at Broadw eum at 1001 Ke tner Boulevard (at Broadway), di-rectly across from the Santa Fe Rail-road Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

oily-23-1001. (Oowitown)
Museum of Photographic Aria, a
"rare medding of painting, construction and deconstruction, drawing,
and photography" are said to be evident in "interventions" create of the
French artist Georges Rousse.
Photographic Interventions by
Georges Rouse" coincides with
the renovation and expansion of the
museum's permanent size. The activity second and expansion of the museum's permanent site. The artist's work in his chosen space culminates in an exhibition of brilliant color Clabschromes on aluminum, as well as additional pieces from his intervention sites around the world. The Achibition is part of "Cofto Ducks." A Season of French Contemporary Art," a West Coast showing of however, from France. Continuing through Sunday, January 300, this show is the final exhibit in the museum's current location. seum's current location

Find the museum (in its tempo rary digs) at the Museum of Con temporary Art, Downtown, 1001 Kettner Boulevard (at Broadway). For additional details, call 619-238-7559. (DOWNTOWN) Oceanside Museum of Art,

Oceanside Museum of Art, sculp-tural, nonrepresentational artworks exploring glass as a fine art medium are on offer in "Glass 3: Strength, Structure, Style." Works by the eight featured California artists range in scale from small to me joy the exhibition through Sunda January 23. The museum is located at 704 Pier View Way; 760-721-2787.

San Diego Museum of Art, Polish national treasures evoking a golden age when Poland was the largest na-tion in Europe are on exhibit in "Land of the Winged Horseman: Art in Poland, 1572-1764." Among the highlights are a crown and a thr of Polish kings, historic painting Polish royalty and nobility, religi images and liturgical objects, exotic rugs and textiles, decorative glass-

rugs and textiles, decorative glassra-ware and porcelains, and Husser and leop-ard skins. See the treasures through Sunday, February 27.

The museum's permanent col-lection includes Italian Renaissance paintings, Spanish od masters paint-ings. American art, 19th-Century Eu-ropean paintings and sculpture, and the Weisman Gallery of Contemporary California Art. 619-232-7931. (BALBOA PARK)

Timken Museum of Art, moder Timken Museum of Art, modern conservation techniques used to pre-serve masterpieces of the past for the enjoyment and study of future gen-erations are the focus of 'The Art of Conservation.' Preserving the Past for a New Millennium." The exhibition features approximately ten woll-features approximately ten woll-cate of the past of the past of the treatment at the Balboa Art Conser-treatment at the Balboa Art Conservation Center. Pre-trea and the actual work in its post-treat

and the actual work in its post-treat-ment form demionstrate the efficacy of current techniques in preserving our cultural heritage. See the exhibit through Tuesday, February 15. The museum's permanent col-lection includes European masters, 19th-Century American paintings, and Russian icons. For information, 1645 163 203 205

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"My mother was a very cruel woman, as is any mother who forces her daughter to undergo a frontal lobotomy needlessly."

always wanted to ask Tennessee Williams always wanted to ask Tennessee Williams about roses. The following "interview" comes from the plays, letters, essays, interviews, poems, short stories, and biographies of Tennessee Williams. His words are his (and Rose's, his sister, are hers). I put them in the past tense because Williams died in

JEFF SMITH 1983. IS: Is it true that every time JS: Is it true that every time you heard Blanche DuBois say she trusts "the kindness of strangers" in a theater, you laughed out loud?

TW: I wrote it as a laugh line. It never

JS: You trusted strangers?

TW: I always had, and without often being acquaintances, or strangers, have usually been kinder to me than friends — which does not speak too well for me. To know me is not to ove me. At best, it is to tolerate me.

TW: I bore people and am too ugly. I don't like myself. Why should I? I'm quite aware of being mad. I am a built-in definition of

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·Haven't

JS: And an artist TW: A minor artist who happened to write one or two major works one or two major works.

JS: Right, whatever... You often equate the two, art and madness.

TW: A play is submitted to so many people and to such bafflingly varied interpretations...it's a INTERVIEW wonder the author isn't stricken with incurable evertigo and mmeted irretrievably into a pit of snakes and madness.

ROSE WILLIAMS: You must never make fun of insanity. It's worse than death.

JS: What about writing, when it's just you and the words? Clark Mills, your mentor, said

you "wrote because it was a fatal need...Tom learned to write a successful play by attempting countless versions that he then discarded.

finally arriving at the one he felt might be accepted. That was his greatness, what set him

apart."

TW: A play is a phoenix. It dies a thousand



think it is wonderful while you are writing the first draft My adventures in theater have failed more

JS: Yet many call you "genius."

TW: When people have spoken to me of "genius," I felt an inside pocket to make sure my wallet's still there. THE WEST COAST PREMIERE! A theatrical powerhouse... Smart and jazzy... SLAM has something to say." JAN. 28 -FEB. 27 A jazz-funk medley of black, white and latino lives in a music-filled midnight poetry SLAM!



If artists are snobs — which "genius" implies — it is much in the same humble way that lunatics are: not because they wish to be different and hope and believe that they are, but because they are forever painfully struck in the face with the inescapable fact of their difference, which makes them hurt and lonely enough

the most intriguing work there is, and if I could make a fresh start, I'd take it up instead of writing. Unbalanced minds are so much more interesting than our dreary sanity. There is so much honesty and poetry among them. But then, you wonder if there is such a thing as

sanity, actually.

JS: Advice for playwrights?

TW: Give them views, not certainties. Mystery can be loved as well as knowledge. IS: Where do your plays

TW: I couldn't pinpoint. TW: I couldn't pinpoint. A play just seems to materialize, like an apparition, it gets clearer and clearer. In the case of Streetcar, I simply had the vision of a woman in her late youth. She was sitting in a chair all alone by the window with the moonlight streaming on her desolate face, and she'd been stood up by the man she planned to marry. I believe I was thinking of my sister.

JS: Rose Isabel.

TW: Rose was madly in love with some young man at the International Shoe Company who paid her court. Whenever the phone would ring she would nearly faint. They saw each other every other night. Then he just didn't call anymore. That was when Rose first began to go into a mental decline. A hadow had fallen over her that was to deepen steadily through the next four or five

years. From that vision Streetcar evolved.

JS: And Glass Menagerie?

TW: The idea came much more slowly than Streetcar. I guess Menagerie grew out of the intense emotions I felt seeing my sister's mind begin

to go.

JS: Your plays bloom with roses. The Rose Tattoo. The Two-Character Play has a threadbare rose in the carpet." There's a "smell of roses" in Mutilated. Rosemary McCool's a character in the short story "Completed." The sterilized woman in Sweet Bird of Youth, Heavenly, was

originally named Rose.
TW: "Blue roses" in Glass Menagerie. IS: Which, in the play,

means pleurisy. Plus roses in Small Craft Warnings, Camino Real, and the short story "Hello from Bertha" has character named Rose a character named Rose Kramer. They say you even had an altar — a card-table shrine to your sister with pictures of Rose and St. Jude, patron saint of lost causes — at your Key West home.

TW: In my life there have vision of [poet] Hart Crane

been two Roses: one is my sister, Rose Isabel, and the other was Rose Otte Dakin my maternal grandmother.

[Rose Otte] had a mysterious way of sensing when my fortune was at the opposite of zenith and at such times would stitch into the

times would stitch into the pages of a letter some five-dollar bills, which were a prodigal gift since they were all she earned as a piano and violin teacher. We called her "Grand."

We called her "Grand."
Her coming meant nickels for ice cream, quarters for movies, picnics in Forest Park. It meant soft and gay laughter like the laughter of girls, voices that ran up and down like finger exercises on the piano. the piano.

IS: You often refer to her

as your "saintly grandmother."
TW: Grand would lose teeth to save dental expenses [she never smiled widely in order not to show missing teeth]; she chose her eyeglasses from a counter at Woolworths; she disguised illness to avoid the expense of doctors. She skimped all year

She was a living poem. harshness of reality, it is hard to believe she was anything but a dream, or at least something out of a dream that has been helplessly and inappropriately attached to

She was never anything but straight and slender, and she bore herself with the erect, simple pride of a queen or a peasant. One of the keenest regrets of my life doesn't concern myself, not even the failure of any work of mine, nor the decline of creative energy. It is that my grandmother died only a single year before the time when I could have given her comething material in partial recompense for that immeasurable gift of the spirit she had so persistently and unsparingly pressed into my hands when I came to her in need. of mine, nor the decline of

Death doesn't like crowds: it comes when you're alone. I have always thought death would come to me as my grandmother's ghost, her presence. I have felt her presence all my life when I was in trouble or frightened. Grand was all we knew of God in our lives!

JS: I never realized "Grand" was so influential.
TW: ...Two things, the

I've had to insulate my spirit against shocks in order to survive — as a result, I'm dulled even to happiness.

JS: You once defined personal happiness as "insensitivity." Have you

forgiven your parents?
TW: A psychiatrist told TW: A psychiatrist told me, you will begin to forgive the world when you've forgiven your father. I'm afraid it is true that my father taught me to hate, but I know he didn't plan to, and I have forgiven him for it and

without his consent has

always seemed to him an act of deliberate cruelty, as well

as a mistaken gesture of

mercy, which he can neve

condone, forgive, nor forget."

TW: My mother was a

very cruel woman, as is any mother who forces her

daughter to undergo a frontal lobotomy needlessly.

Rose was the best of us all, do you understand? More beautiful, more intelligent, sweeter and warmer than

anyone. Not one of us was fit

to stoop and tie her shoes.

Her life was completed before

vision of Ipoet | Hart Crane and the gentleness of my grandmother seem like a dual blessing from which to distill some higher conception of life. Both of them were set in such surrounding horror— i.e., my grandmother's projection into this haunted household. orgiven him for it and a great deal else. Forgiving, of course, does not mean accepting and condoning. It does not even mean an end to the battle.

JS: Another biographer. JS: Another biographer, Gilbert Maxwell, says you never forgave anyone connected with your sister's lobotomy. "This irrecoverable wresting of Rose from him ROSE WILLIAMS Dear

Grand. I hope you are not dead. Have heard such.

JS: All reports say the household was more than household was more than haunted. Did your "domineering and destructive" father, Cornelius Coffin Williams

really call you "Miss Nancy"?

TW: A catalogue of unattractive aspects of his personality would be fairly extensive. He always entered the house as though he [meant to] tear it down from inside. If Mother...

JS: ...your mother Edwina...
TW: Miss Edwina. If
Mother hadn't held me so fiercely close to her, the situation might not have got so bad between us that I froze when he entered the house. I might even got to know him as a man — and you know, I sometimes feel he wanted to know me, but the trouble lay in knowing I was afraid of him. He resented that knowledge so much he turned against me.

JS: And your mother protected you?

protected you? TW: My mama — the little Prussian officer in fittle Prussian officer in drag — was as hard as my fist. She turned us [Williams and sister Rose] against my father, and I regret that the most, I think. As a matter of fact, Miss

Edwina herself landed in the bin. A psychiatrist on her case said, "Mr. Williams, you probably know or have suspected that your mother has been paranoic all her She was psychotic. I must

say, she contributed a lot to my writing — the forms of expression, for example. And that underlying hysteria gave her great eloquence. I still find her totally mystifying and frightening. It's best we stay away from our mothers.

ROSE WILLIAMS: It

rained last night. The dead came down with the rain. JS: Your biographer Lyle Leverich says Edwina had a

"shattering impact on her husband and children, something she was never able to see or understand in herself."

TW: All of us have a

desperate bird in our hearts

JS: One of your closest friends, Maria St. Just, said Rose was your only real inspiration.

TW: Everlastingly so! My dear little sister, lovely Miss Rose - who never lies deserves a crown in heaven for what she's had to suffer She has known so little ROSE WILLIAMS. Let's all die together.

Next week: Part II: "A Garden Enclosed Is My Sister."

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

Boy's Life
Backyard Productions offers
Howard Korder's drama about
three former college buddies (and
their narcissism and protracted
adolescence) trying to make their
way in the big city. D.J. Sullivan
directed. STHOPENN STUDIO, THROUGH JAN-UARY 23; THURSDAY THROUGH SAT-URDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

funds from the "family" (i.e., Mafiosi). B. Cervantez directed. PHE HILD LODGE AND DINNERT THE ATTER, FRIDAY, JANUARY 14, THIROUGH MARCH 18; FRIDAY AND SATURDAY, DINNER AT 6:30 P.M., CURTAIN AT 6:00 P.M.

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Death Rides the Stage H.I.T. Productions new interactive comedy-mystery, written by Beth and Scott McNellen, is set in



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until Elvis drove it off the air-waves). Stuart Ross, who con-ceived, directed, and chore-ographed the original New York version, directed the Old Town production with the aim of en-dearing exerciting to everyone.

earing everything to everyone erry O'Donnell plays an inde-

LAMB'S PLAYERS THEATER Paul and Ione Harter Stage 1142 Orange Ave., Coronado (619) 437-0600

Forever Plaid The four harmo

self the occasional piece of always funny business. The set, which is either the Theater in Old Town or a purgatory where the Plaids got stude, is aveilyll draib for such a perky show, though lane. Reisman's away; lighting knows when to break the brightners. (Note: Current cast members are Mark Perkinn, Scott Dreier, David Humphrey, and Kevin McAdahon. izers in search of

McMahon.)

Worth a try.
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THEATER DIRECTORY

LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 8053 University Ave., La Mesa (619) 464-4598 solve. Under Patterson's direc-tion, the actors wavered on open-ing night (it's no help that some Fritz first-nighters overrecest to the slightest case and throw tim-ing off). Several tried so hard not to be Pinteresque—iceberg-y-given to inscrutable pauses — they hadn't figured out what to be. Act two's drunken farce, sure-fire in any hands, played much better, though it too lacked preci-sion. The First Theater doesn't MARIE HITCHCOCK PUPPET THEATER IN BALBOA PARK COSTA COLLEGE THEATRE (619) 4/0-0535 SCRIPPS RANCH COMMUNITY THEATRE P.O. Box 26984, San Diego 92196 (619) 578-7728 MIRA MESA THEATRE GUILD

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Screw. Charles Baker directed.
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many, they deem size //, is, so ovyrue spirit and fields (tot and Chicken) and advation or damnation (Chicken and Lori, Director Howard Bickle and the North Howard Bickle

COMMUNITY ACTORS THEAT THROUGH JANUARY 23; FRE BATURDAY AT 8:00 P.M. MA

The Hollow Lands
South Coast Repertory Theatre
stages the world premiere of
Howard Korder's epic drama
about "the forgotten people
whose dreams propelled America westward in the early 19th
Century."
SOUTH COAST REPERTORY INSAIRE.

MAIN STAGE, FRIDAY, JANUARY 14, THROUGH FEBRUARY 13; TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:30 P.M. MATINEE SA JRDAY AND SUNDAY AT 2:30 P.M.

The Hothouse Harold Pinter's bizarre drama's a smart pick for an anti-traditional Christmas show, a genre as preva-lent — as traditional, these days — as its opposite. The play, written in 1958 but not performe written in 1958 but not performed until 1980, wickeldy subverts Yuletide themes. The Fritz Thester's production, however, subotages the play so incessantly it almost seems planned. Bob Patterson directed and designed the set and sound, the show's weakest parts. Both the set (sahorses) and the set of the set

create as many problems as they solve. Under Patterson's direc-

sion. The Fritz Theater doesn'

need a new direction. Its play se

lection remains among the most adventurous in San Diego. It just

Kingdom of Earth Tennessee Williams's drama be-

gan as a short story, then became

a one-act. When producer saked for a full-length play, he padded it to fill two acts. Torn between her TB-ravaged husband, Lot, and his Cro-Magnon brother, Chicken, Myrtle makes serve descents downstair, while a 33-foot wall of water rolls down the Missistippi toward their flooding delta home. Williams called the play The Seven Descents of Myrtle, though to many, they seem like 70, a Myrtle trundlets back and forth, between units and fish (Lot and Chicken).

needs direction, period. FRITZ THEATER, THROUGH JAN-

Star
The Poway Performing Arts Company stages James McClure's popular Texas comedies. Jeanette
Thomas directed.
POWAY PERFORMING ARTS COMPANY. FRIDAY, JANUARY 14, THROUGH FEBRUARY 6; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

smokes cigarettes upstairs. The cuts have lopped away subtexts and, most severely, Myrtle's dou ble-nature (was ahe a whore, or just a dancehall hostess?). What

just a dancehall hostess?). What makes the original script fascinat ing: Myrtle is one person upstair, another down; and she performs role for each man in a life-death

role for each must in a life-fashi straggle to feep some lind of home. In the NCRT version, we carry the feet of the life of the condition of the life of the life of the characters to more unlikable grotesparies. The production for the life of the life of the life of the NCRT suchated work is above. In the life of the water depicts of the life of the script, and exing, never match. THOSCOS TREASED IN THE ORDER OF THE THOSCOS TREASED IN THE ORDER OF THE SCRIPT OF THE ORDER OF THE ORDER OF THE ORDER OF THE THOSCOS TREASED IN THE ORDER OF THE ORDER OF THE ORDER OF THE SCRIPT OF THE ORDER OF T

Murder on the Trail
"The Wild West was never this
wild," in a new dinner-theater
whodunit starring Sophie Tyler
and Granite Hardpiece. Dinner
includes barbecue or catfish.
TYLER'S TASTE OF TEXAS, 7868 EL. NDED RUN: FRIDAY AT 7:30 P.M. FOR FORMATION CALL 619-561-8673

Performance Musics Cultural Oydssey Sushi hosts the acclaimed perfor-mance company Cultural Odyssey (Rhodessa Jones and Idris Ack-amoor) in a cabaret revue of their work.

SLISHI PERFORMANCE & VISUAL ART HURSDAY, JANUARY 13, THROUGH ANUARY 22: THURSDAY THROUGH MONDAY AT 8:00 P.M.

Rumpled Stilnkin
Mira Mesa Theater Guild presents
"A Fractured Fable of the Classic
Grimm Fairy Tale. 'The Miller's
daughter can spin straw into
gold — or can she?
MIRA MESA THEATER GUILD,
THEOLOGIS LANGUAGE OF SERVAY AND SATURDAY AT 7:00 P.M. MATINEE SAT URDAY AT 1:00 P.M.

The Servant's Ring Octad-One Productions present an original musical, music and lyrics by Jill Virginia Costanzo, book and direction by Wayne

Alan Erreca. OCTAD-ONE PRODUCTIONS, THROUG JANUARY 30; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Theatresperts
A cross between improvisational
comedy and Family Feat. Improv
making up a funny scene as you
go along, a tough enough. Add
competitive scene-making, with
the audience swarding points to
the vinning team. Purists might
balk at the odiousness of comparisons, but Theatresports' "game
show" is a hoot. The 90-minute
evening uses various formats. The

Sports" — two pairs of players competed, taking suggestions from the audience, and "Gorilla Theaster" — five "directors" invented access, using the other four as actors. The winner got a bannas, the losers "forfeit." Some attempts went nowhere (I repeat improv is sough; I did it in my, a hindsight reveals, callow youth). Others made amazing twists and turns. The group is talented enough (and know when to black-crough (and know when to blackenough (and know when to out best) to make the hits m out best) to make the hits more frequent than the misses. Their guru, Keith Johnstone, has writter one of the few brilliant books (Impro) I've ever read about mak-ing theater. And they put his pearls to good use. Their motto: it's art."
Worth a try.

DAY OF EACH MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-465-

Triple Espressor A Highly Caf-feinated Comedy Due to popular demand, the Hor-ton Grand Theatre hosts a reprise SUNDAY AT 7:00 P.M. MATINEE SUN DAY (AND SATURDAY, FEBRUARY 12) of this comedy about three inep Laundry and Bourbon and Lone performers. Hugh Butternus.
done his lounge act at the Triple
Espresso Coffeehouse 20 years t Espresso Coffeehouse 20 years to the day. While patrons sip not of the house blends — "Grape," "Scandinavian Blizard," or "Mokoko Cocoa Mocha" — Hugh plays "70s tunes on the piano. He and his companions, here to celebrate Hugh's anniversary, got stuck in the "70s. The trio used to be Maxwell, Butternutt, and Bean.

Duane Daniel Worth a try.

ND THEATRE, 444 OURTH AVENUE, GASLAMP QUARTER

Vendetta on Hollywood & Vine Vendetta on Hollywood & Vine The Mystery Cafe Dinner The-atre's new show is 'the ultimate Hollywood whodunit,' set in the McCarthy ers at the 'star-studded Movie World Awards." Black-listed celebrities get blackmailed. MYSTERY CAFE, OPEN-BYDD RUN: FRIDAY AND SATURDAY AT 8:00 P.M.

The Woolgatherer
The Fault Line Theatre presents
William Mastrosimone's comedydrama about a collector of an unusual item. Desha Crownover di-

be Maxwell, Butternutt, and Bea a comedy group that never went far, They're "losers," they admit. but not "ordinary" ones. And hey their reunion could help them face searing issues from their face searing issues. From their mediocre pasts. A formulaic story line? Yep. Straight from Foreser Plaid. There's also the Foreser Plaid problem: the three comedi-nas are far too talented to play in-ept characters. One's a whiz at the piano. Another's a first-rate mime, and the third's a cracker-jack magician. The trio's so tal-ented, when the plot has them complain of their play in the pro-tomplain of their play in the pro-

ones said no one mi when Inside Out played at previous school assemblies, complain of difficulties ... come, you wish they'd quit but things changed when they made it to the finals. trumping up the pseudo-drama and get on with this entertaining.

"We had to submit a lyric sheet," said Inside Out guitarist Wes Udwin, 16.

we believe it was from another band. They went to the battle of the bands committee.... Two teachers pulled Jon out of class and

turned negative when he was asked to alter his lyrics. "The committee made us change them," said Jones, 17. "They made suggestions that we change He's gonna take you in / cleanse you of your sin to He's gonna take you, he'll be your best friend. Sometimes use of the word 'God' was okay, but when you said, God was going to cleanse yo of your sin,' that was unacceptable. Some God [references] made the cut. others didn't They wanted us to take out the word

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"It was supposed to be the battle of the

of the beliefs," said Ion Ion

Academy High School in

Encinitas. He's also the lead

singer and songwriter of Inside Out, a Christian rock

band that participated in his school's battle of the bands.

He said the annual event

nds. It became the battle

"A few students and

advisor. "Each band signs a contract agreeing they won't sing certain lyrics. We don't want things that are inappropriate." She said lyrics that indicate violence, They said as long as we didn't preach we'd be okay. Two preach we'd be okay. Two years ago there was a band that stopped the music and -then started preaching. They pulled the plug on them and disqualified them. We were scrutinized because of that vulgarity, or proselytizing are unacceptable. "There is a fine line

advisor. "Each band signs

"They looked for bad words

the inside track

We believe it was from

國 INSIDE OUT LA-LAS FOR GOD

asked him if he meant what

lyrics. They started offering us really lame words to replace

parents were concerned about a couple of the bands," said Amy Carlin, the school's ASB (associated student body)

so much evil at our school that the kids need to hear these lyrics. Based on that I questioned them. Their the band were provided by fellow students. Carlin said

> punitive way."
>
> Before the battle of the bands finals, the members of Inside Out contacted

principal Dr. Fran Fenical.
"We thought we should
let her know what was going
on," said Udwin. "We told
her it was unfair to disrespect us and change our lyrics. She said, 'Yes, that's true.' She was very cool. She left the decision up to us. I told her that this decision might put her at risk, but she still left it up to us. We walked out of there not

"So during the part of the song they wanted me to change I just started singing la-la-la-la."

"George Varga has an ax to grind with radio," said Bob Hughes on his afternoon radio show on Sets 102 about the Union-

WW.SPREADER.CO

MUSIC SCENE

There is a fine line between lyrics that celebrate religion and those that are trying to convert kids," Carlin explains. "One of the [Inside Out members] said there was answers were more alarming than the lyrics." She said the substitute lyrics provided to

sure what we were gonna do "We wanted to show that

this was stunid," said Iones -Ken Leighton

Tribune's pop music writer.

"George will not allow the truth as he knows it...to get in the way of him prosecuting his particular agenda." Hughes, who is also part owner of Sets 102, was

owner of Sets 102, was venting. At issue was a Varga piece noting that quality non-mainstream artists don't get played on commercial radio. "George knows full well that his good friend Kenny Weissberg plays a great many of those artists (on his Sunday night Music Without Roundaries show on Sets 1021 but he won't allow the truth to get in the way of grinding the ax.... What can you do? The next time you catch George in the act of saying something that is patently false, drop an e-mail to him and to his editors and let

them know. Let's put an end to this in the year 2000." "He seems to imagine a vendetta where none exists. responds Varga who explains that three weeks earlier, in an article published December 9, he mentioned the Weissberg show as an exception to the rule that commercial radio

avoids adventuresome music "I don't mind him going public with his frustrati but it seems to be in a hotheaded and scattershot way since it is documented fact that I have consistently singled out Music Withou Boundaries. It seems like Bob has a selective memory."

Hughes made a and apology to Varga. But he still goes on record against Union-Tribune. One of his biggest complaints come from a Union-Tribune article

played two sold-out shows at the Belly Up Tavern and three

at the Coach House in San Juan Capistrano. Both venues are in our coverage area. The -Ken Leighton article said it was such a grea band but no [radio station]

plays these guys." Sets 102 was the only commercial

Tribune assistant Night & Day editor] Dave Coddon, and I

asked him, 'Doesn't anybody

edit the paper or check the facts?' Michael Timmons [6

coverage area were the best in their whole tour.

"Hughes was having an emotional, knee-jerk

that Sets is the only

commercial station to

play new albums by Tom

to play the new Santana CD

ignored by the Union-Tribute.
"I seriously believe they

have a policy against talking about local radio. They are

local radio industry. There

ignoring the good things and

was not a single mention of radio in their year-end wrap-up. The radio coverage in the Union-Tribune reminds me of

that restaurant column which

the advertising sales department. They say that [TV/radio columnist] Preston

Turegano is the radio writer, but when you talk to him, he

says he's too busy to do much

Editor Coddon responds.

is written by the manager of

not-so-good things about the

but all that gets conveniently

station to play Cowboy

Wise Monkey Orchestra (WMO) is on

their two-month national club tour despite the fact that they fired Tim Pacheco, multi-instrumentalist and vocalist, and have lost drummer Ed Fletcher and guitarist Scott Homan due to rigorous tour schedule.
"Certain aspects of the



band weren't up to par," said Pacheco. "They didn't want to work for it. Instead they just freaked out and fired

WMO has been a regular band at Winston's for several years and is the winner of two San Diego Music Awards for their 1999 release, *Pathways*. Pacheco, Fletcher, and

Homan will continue to play in the WMO-spinoff band

Psydecar.

"We were doing really big shows and traveling a lot, but it doesn't mean we were playing really good," said Pacheco.

"Tim is one of the most talented musicians in San Diego," said WMO manager Reed Stewart. "I think he'll be better off when he can run with his own vision.

"Somehow it's always come down to Sean [Hart]





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Andy [Geib], Alley [Stewart], and I sitting in a room going, 'Okay, what are we going to do now?' " said bassist Chad

Stewart. WMO will play five shows in Northern California before in Northern California before returning to San Diego for shows on January 14 at Winston's and January 15 at Blind Melons.

"We might have sories that the girls go crasy for, but that's not just what we are about," said Lamar Lacangan, 23 and a member of the hand

of the band Kindred. "Our goal is to let everybody and anybody hear our music and know that Jesus is real." Rebirth

Entertainment has signed the three former Rancho Buens three former Rancho Buena Vista High School students, Shone Salisbury, 22, Wenchee Navarro, 23, and Lacangan, hoping they will break out as

the Naval Training Center on Rosecrans.

"We started singing in the [high school] bathroom," said Lecangan. "That was '91."

The trio lived in Los Angeles for two years when they had a demo contract with Hollywood Records. Lacangan said a gun fired near his face (the bullet

testimony. That's mine." Lacangan works for AT&T,

KINDRED - NOT ABOUT GIRLS campaign worker for

George W. Bush.
"If we do this for 20 years and only one person is saved, then I'm happy with what I've done," said Lacangan.

—Ken Leighton Diego."

gospel music's answer to the Backstreet Boys. The trio — an African-Americain, an Anglo, and a Latino — haw the same harmony-laden, passionate delivery of the band 98 Degrees. On January 1 they performed with other local pop(gospel artists before 1200 people at the Luce Theater at the Naval Training Center on Rosscrans.

"I was always upset with San Diego's stand on Martin Luther King," says 91-X DJ Makeda Dread, "to take down signs that say 'Martin Luther King Way," This year's Martin Luther King Day Celebration (Monday, January 17, 1-6 Martin Luther King Way," reverse the thing, and put 'Market Street' back up.... My mother cleaned houses with a sixth-grade education for me to be where I'm at today in this city. When I was a month old, my mother was chased out here from a small town in Camacho, the World Beat Jazz Ensemble, the Tabia Children's Theatre, and others. For more informa contact the World Beat Center at 619-230-1190. out here from a small town in Texas by the Ku Klux Klan. The sheriff called my mother The sheriff called my mother a nigger.... She was a maid for a banker who was really good to my family. They hid her and told her she should have a better life. There were free

train rides [out west], because

OVERHEARD IN SAN DIEGO: WINSTONS 1/8

CD reviews Tony
Taravella, On the Border
between Two Worlds, Bound
for Glory Records
Hey, gather round. This
here guy is the president of
the San Diego Songwriters they needed people to work in the defense plants in San

p.m.) sponsored by Dread's World Beat Center will feature the African martial art form capoeira. There will also be music and performance by Mongoose, Tomcat Courtney, Big Mountain, Emilio

-Pat Sherma

Guild. Many or even most of the songs he writes deal with barely suppressed DESPAIR: Underlings in every branch of the service who find themselves getting fucked when they should, or

fucked when they should, or at least could, be getting laid ("The Lonely GI Blues"). An office dupe who goes slowly ape as the broad in her cubicle 'cross the hall seems unapproachable, unapproachable, unapproachable, then he approaches her ("Walking in Heaven"). The Berlin Wall

Heaven"). The Berlin Wall came down, but life remains filled with horror, horror— so write your congressman, y'hear?, and don't forget to pray ("Have You Heard the Hungry Children Cry?"). Riding the range will do it, Jack — coyotes'll child the piss outta ya, and you're

lucky, as sin to still be alive ("Put on Your Badge Texas Ranger"). It wasn't God's will for my Filipino baby to love me, and mem'ries of those Saturday nites at the movies haunt me as they add movies haunt me as they add up to squat, and even prayer won't do no good ("Under the Summer Moon"). Whew.

Hey.
Shit happens.
The solution! Have yourself a SHOT, make that a double before you give the double, before you give this swell-o-riffic disc a spin. —Richard Meltzer SATURDAY FEBRUARY 5

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Angola State Prison's Gift to the Blues

He's the most improvisational of blues musicians, letting the emotional forces of the moment shape his material and performance.

hen Harry Oster, a folklorist and ethnomusicologist, visited Angula State Prison done for Lead Farm in Louisiana with its colleague Richard Allen in 1958, he was interested in finding authentic native leater that had gone unnoticed behind bars. What he and Allen found was far more than they imaginate with the state of the state

Williams It was a hit like that fellow

who incurrence is the showler fellow who have performed in the incurrence of Madagascar and, instead of coming up with the catch of the day, pulled a lunge codacanth out of the depth, believed to be extinct for cons.

Williams was the child of sharecroppers, born in East Baton Rouge Parish in 1914, one of init children. He had no education. His first guitar was a homemade cigar box rigged up with strings, and with that instrument pel payed local dances, fish with that instrument pel payed local dances, fish of the constraints of the constr he described as an act of self-defense, and sent to Angola. He had served three and a half years when Oster originally recorded Williams on his Folkbyric Label, a collection entitled Angola Prisoner: Blass. Black a collection entitled Angola Prisoner: Blass. Black and Clara Young, among others. But the prize was the hearthereaking "Prisoners' Talking Blues", now one of the classics of the blues canon, of an intensity that once heard is not to be forgottern. Such was the impact of Williams's performance heard on that record that a number of letters, in

cluding one by Oster, were sent to then governor of Louisiana Earl Long, the brother of Huey Long. The governor was moved to grant Williams a pardon in

modal elements—a different scale or scales to which we're accustomed, like the Ionian and Aeolian. One can find affinities, as well, in the pitch and timbre of the voices of the African and Louisianan. Regard-less, Talking Timbuktu makes for excellent listening It's Robert Pete Williams's voice that I find most December of 1959. As folklorist Alan Lomax had done for Leadbelly years earlier by helping to win the singer's pardon, Williams was paroled to a farm in Denham Springs, Louisiana, and forbidden to leave the state until he received a full pardon in 1964,

It's Robert Pete Williams's voice that I find most extraordinary. I know of no other voice in music, not merely the blues, which comes across so convincingly sorrowful and pleading. To be sure, there are up-tempo songs, traditional songs with traditional figures, religious songs, but his improvised blues have an au-thenticity and power that immediately cuts deep and Leave the state until he received a full pardon in 1994, in time to make a memorable appearance at the Newport Folk Festival.

Most of the Arbookie sides were recorded by Oster in Louisiana in 1959 and 60, many at Angola. Robert Pete Williams

then twists deeper still.

Part of it is his unique, eerie sound. Williams described in 1967, how he changed his approach to

Well, I changed my style when I see where I could fin Well, I changed my style when I see where I could find more notes on a guitar. The sound of the atmosphere, the weather, changed my style. But I could hear, since being an air-music man. The air came in different, with a different sound of music. With the atmosphere, when the wind was blowing, carries music along, I don't know if it affects, you or not, but it's a sounding that's in the air, you see' And I don't know where it comes from ... it could be from the air manager, or the monach from - it could be from the airplanes, or the moan ing of automobiles, but anyway, it leaves an air current in the air, you see. That gets in the wind, makes a sound-ing, you know? And that sounding works up to be a blues.

Kaiser made these connections in April of 1993, a year and a half before Ali Farka Toure's hit collaboration with Ry Cooder, Taking Timbukan Listen to Williams and Farka Toure and judge for yourself. I believe I hear similarities in the odd guitar tuning and "exist" modal elements — a different scale or scales to which we're accustomed, like the Innius and Andrian Ourself and Control of the Co

After his Newport Folk Festival date in 1964, his first concert outside of Louisians, Williams toured the U.S. throughout the 60 and 70, not first in company sixipp Fred My-Dowell. He also played a handful of date in Europe, Stall poor and in failing health, his touring fel off in the 1970s. Robert Pete Williams deed no New Year's Ev., 1980, at the age of No. New Year's Ev., 1980, at the age of No. The Archodic collections are enemplay. Volumes proceed to the contract of the 1970s of the 1970s

respectively; the latter contains ten previously unre-leased recordings, including an affecting 11-minute

Tired



Robert Pete Williams, It's a Long Road Robert Pete Williams: Volume 2 (Autous artists, Angola Prisoners' Blues (Arhoolie CD 419) Various artists, Sacred Steel: Live! (Arhoolie CD 472)

(Arhoolie CD 472)
All Farka Toure with Ry Cooder, Talking
Timbuktu (Hannibal HNCD 1381)

ures the remarkable Campbell Brothers alon tures the remarkable Campbell Brothers along with Calvin Cook, Ted Beard, Robert Randolph, Katie Jackson, and others recorded live at two House of God churches and other gatherings in 1998 and '99. I've never heard steel guitar gospel like this be-fore. It's a must-buy for gospel fans, steel guitar





monologue by Williams. Both collections are from 1999 and '60. The AIM Legendary Masters disc is originally a Takoma Records release, recorded in Berkeley in 1966. It contains fine material, but Williams is heard to better advantage earlier rather than later. Some of the deep strangeness and origi-nality of his work gets troned out further along. And as long as I'm touting Arhoolie Records, let

me recommend a rousing new disc I received in the mail recently, entitled Sacred Steel: Live! It fea-









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he club and avoid the line! Show ticket not included. Call 858-259-7310 for reservations 143 S. Cedros Ave., Solana Beach

I Took a Bath with a Sociopath

Poltz's chiropractor took her aside and told her to be easy on him because she's 27 and he's not.

be enjoying it, and I don't want to rain on her parade.

"And if you hear a coughing sound" — she coughs, sphigmp but Iadylike — 'you know that my parents smoked while I was growing up. I have the worst smoker's cough... [they smoked] in the car with the windows rolled up.... In the "So, they didn't know." I find out laree II worst they are they are they are they are and they are they are and they are "Yad at a psychologists". "Yad "Yad at a psychologists"."

She'd mentioned this in the introduction to sne a mentioned this in the introduction to her song "Sociopath" at the Belly Up a few months ago. I'm not much for dope or drink / And that's thanks to Dr. Shrink

my type recorder and listen

Me're at Rainbow Nalls in
Solana Beach getting a Pedicuter,
and the magic fingers of the large

European pedicure 'thrones like a barbershop chair with a
tuto if not vater at your ferror one
(like a barbershop chair with a
tuto if not vater at your ferror one
be enjoying it, and I don't want to rain on her
parade.

"And if you her a coughing sound" — shough ye ren't with a sociopath...

It lea a little coffee with a sociopath...

It lea a little dirty with my cream
It lea a little offsee
My baby's ren't

My baby's ren't

And my baby's ren't

And my baby's ren't

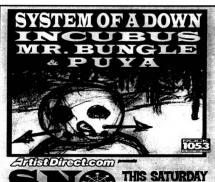
And my baby's ren't

My baby's ren't

Event: Anya Marina with the Dragons and the Rugburns Ventuer: Casbah, 2501 Kettner Boulevard When: Friday, January 14, and Saturday, January 15 Cost: \$12 Phone: 619-232-4355

says that she didn't reveal any body parts.
"This was before or after his wife left him?"

"Oh, way before. This was in '96....I had just finished college. My parents had given me a gift of \$1000 toward a trip to Europe. I spent



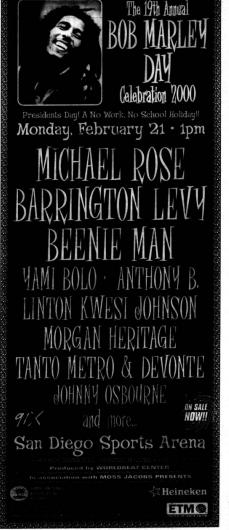
THIS SATURDAY JANUARY 15 **ACTIVITY CENTER** DEL MAR **FAIRGROUNDS**

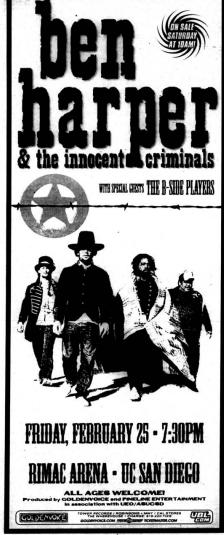
SPIN PRESZE - TROPA

ETM ∰











Calendar MUSIC SCENE

the entire summer not send ing out résumés... I just stayed ne and started writing

Apparently Howard didn't believe that you can get a flat stomach from doing yoga.

coffee. I became an insomniac Coffee. I became an insomniac.

I wasn't doing anything. So one morning at 3 in the morning I'm sitting up in bed thinking. 'What am I doing with my life? And I realize that The Howard Stern Show is

the Howard Stern Show is starting right now." As a partial explanation for this enlightenment, Anya of-fers, "If I could do anything, I would love to work on the radio." Anya wanted to go on Howard Stern and "be an in telligent woman...and not take off my shirt.... My family and friends didn't think he was that funny, but I found something ingenuous about

him.
"I tried to think of some "I tried to think of some kind of angle or gimmick, how to get on the air-And I got through...at four in the morning. 'Okay, so what do you want to talk to Howard about?' 'Um, he mentioned that last week he wanted to that last week he wanted to hire an au pair for his kids...I want to be Howard's au pair.' An hour later, after being on hold, I got on the show, and he talked to me — 'What do you look like, where are you from?' but we got along, and he was, like, 'Look, you get yourself out here and I'll interview you tor a job, for whatever it might be. 'And off the air, I was talk-ing to him, 'I want to write scripts for radio; I've been doing college radio for a year. I want to be an assistant on your

Himm.
"I was really into yoga."
Apparently Howard didn't

Apparently Howard didn't believe that you can get a flat stomach from doing yogs.

"I was so in awe of the radio world.... I got my first radio job after that... I started off it is go home op... then I would sneek into the studios





tapes."

Because of her recent hiatus, she is now performing in clubs. She tells me she figured, "Hey, this would be a way to take my radio show onstage."

Some of her material

comes from her family. " went to a one-room school-house in the hills; I literally grew up in the mountains with animals, a winery....We had a goat, three dogs, five cats...We weren't very good with animals. All the birds died. All the dogs died.... My mother taught Russian litera-ture for the first ten years of my life. She has two degrees — one in physics, one in Russian literature."

"She has a Ph. D. I think in woman is massaging Anya's left leg. Anya's excited; it's her second pedicure ever. She has chosen green nail polish to match the embroidered hem do extend outward more than mine. I offer that they're

As we get our legs mas-saged, Anya describes in painstaking detail how she lost two jobs in radio. "So now what I do is I juice."

"I do carrot, apple, celery juice...and I rent movies and

"You must have saved up

oom. "What did that mean?" I

ask.
"I don't know. Guess they
were too tight."
"Did you say it's good
you're not my boss anymore?
'Cause I could sue you?"

money then."
"No," she trails off.
"Is that why you're only
drinking juice?"
Anya was named after her
mother. "I'm Anya the fourth.

My mother's name is Anya

My mother's name is Anya. My grandmother's name was Anya." She acknowledges the inherent jokes. "I always get... "I wanna be on ya." "Having recently been in.A. working on a movie, Anya tells me about the Play-

boy Wax up there "where you

you can get waxed, and

glance nervously around the room, wondering if the women getting manicures and reading Mirabelle are listen-

vagina thing going....' In front of my sister," Anya frets. "How

of my sister," Anya frets. "How rude." There's a long pause. "I was wearing crotchless jeans, but what?" Anya jokes, the beat of Mae West in her blood. Her voice fills the small

t everything waxed. She pro

She laughs, but I'm just

loud, bullfroggy drawl. I look around the nail shop, run by Vietnamese women, and hope that their knowledge of English doesn't extend to

echnical terms. We are now ushered to a

> I look around the nail shop and hope that the workers' knowledge of English doesn't extend to technical terms.

sofa to let our newly painted toenails dry. We have little foam things spacing our toes — crenellated cushions of sponge. I have to tell Anya later that we don't get to take

reading Mirabelle are listen-ing to this. How could they not? Anya segues into a de-scription of dinner with her sister and ex-boss Mike Hal-loran. When Halloran saw her he said, "'Hey, you got the these home.

"So what do you think you'll do next?" I ask.

"I went to a psychic. I've never done that before.... He

was doing the tarot cards — and I asked him about my caand I asked him about my ca-reer, 'Okay, what do you see in my future?' 'Okay, I'm seeing, like — Oh, s—_.' 'What?' 'Um, you're going to be ter-minated.' And I was, like, 'You know, you're really good be-cause I was fired last week Everybody was...' He said,
'You know what? That's your
radio life. That's over. You're
not going to do radio any

called mate and "I didn't get on with any of the girls.... There were actually only 70 girls. And one of them was a really beautiful, stunning, per-fect hippie chick. Her name more...You paid your karmic debt to radio, sister. That's

I do music for a living.' And he goes, 'The music thing — hold on — yeah — NOT go ing to happen.' Playing solo is not going to happen?' And he goes, 'Honey, it's not in your forecast.' " Anya is laughing. "It has, like, seeds, and weird stuff and [she's drinking it] out of this leather flask-type thing....And she's about to do her scene and she goes, [Anya sniffs, imitating the [Anya sniffs, imitating the woman] "Where's my mate? Can somebody get me my mate?' So they run to the trailer to bring her her mate. And they go, "Where is it, what does your tea look like?" It's in the gourd!" "Anya mimes the woman's rejuvenation after one sin.

Anya just finished playing Rhonda in a movie called 100 Girls (with Jonathan Tucker and Stacy Dash — maybe you've heard of them) where she had to have her eyebrows removed. "I have half an eyebrow, then I have half [of that], and less and less and less and

they shaved my eyebrows

they shaved my eyebrows completely off two weeks ago. They itch like crazy."
"Well, you had some char-acter development then."
Anya tells me that the

whole cast and crew was

drinking some new-age tea called maté and "I didn't get

was Rainbow. And she was

ter one sip.

As we sit on the sofa with "I was thinking, 'I just paid you \$20, you [expletive].' " Anya just finished playing

As we sit on the sofs with personal mini-fans — one per foot — blowing gently at our nails. Anya sake me. "Did you have this happen to you when you turned 27-All of a sudden your boobs get really big." I'm wondering if this is some kind of genetic posturing women do. Like guys are supposed to, comparing body parts. "No. Can't say that happened." I'm thinking. This is a woman who is perturbed by a woman who is perturbed by a woman who is pert vulgar commentary from her

Changing the subject, I ask her how she and Poltz got

her how she and Poitz got together.

"I used to play the Rug-burns in college radio. I would always play 'Dick's Automo-tive. It was, like, eight minutes long and it could afford you enough time to take a s— That was the only Rugburns song I would play. My friend ... would always go, There are other good Rugburns songs,'

other good Rugburns songs,' and I'm, like, 'I don't care.' I

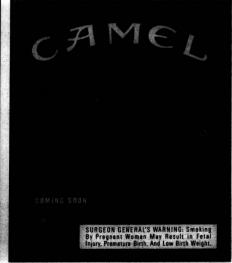
to see who the singer was. I wasn't into that, I was just into this one song.
"My boss [Halloran] had been trying to set me up with [Poltz] for a couple of

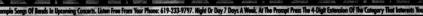
months — just to meet.... I was not interested in the least was not interested in the least.
I didn't know he was the Rugburns guy [at the time]
either....And I was going.
'You know what, that's the last
thing I want to do is date a
musician,' which I'd already done for six years I kep avoiding him By chance he avoiding him.... By chance he called me one night... I was one of three people left in the station [at 92.5] after we had all been notified we were done... I'd just been working eight or ten hours straight, just playing s— music, over and over...The programming de-partment goes, 'You know what, if you're going to take us over, then we're just going to play the same s- song over and over, so no one els starts listening to your station...' [Poltz] asked me to leave a message for Halloran that he was playing at Kelly's Pub in Old Town and he goes.

"And so did you go?"

"I went....He seemed so "I went....He seemed so nice on the phone....A female DJ is stereotypically not [Anya starts laughing gently] an attractive person, you know, they have that saying, 'You've got a face for radio.'...I just thought it was neat that he











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The Iron Mountain String Band (#38): San Diaguito United Methodist Church, Saturbay, January 22, 7:30 p.m., 170 Calle Magdelena, Encistes, 858-566-4040.

The Minjestics, Sleepwellers (434), the Besterd Sees of Johany Cent (761), and Atomic Benthehell: Tio Lor's Lunge, Saturday, January 22, 9 pm, 5203 Nape Steet, Boy Pats. 619-542-0562.

Devid Sembes: /650): California Center for the Arts, Sunday, January 23 4 p.m., 340 North Escondido Baulevan Escondido. 619-220-8497 or 1-800-988-4253.

Struke 9 /437) and Vertical Hertzen /427): Canes Bar and Grill, Manday, January 24, 8 p.m., 3105 Ocean Front Walt, Mission Beach, 858-488-1780 or 619-220-8497.

call-2332830



The Walters and the Reggine Carefrays: Belly Up Tovern, Wednesday, January 26, 8:30 p.m., 143 South Cadros Avenue, Solono Beach, 619-220-8497 or 858-481-6140.

Watter Trust /965) and Lane and the Leasebreakers: Bird Melons, Thusday, January 27, 9 p.m., 710 Gamet Avenue, Poofix Beach, 858-483-7844: The Delegates /636/ and Het Red Lincoln /547/£ Tio Leo's Lounge, Thursday, January 27, 9 p.m. 5203 Napa Street, Bay Park. 619-542-0562.

Lets Milgred (400): Cox Arena, Friday, January 28, 8 p.m., 505U campus, College Area. 619-220-8497. The Yeaung Dubliners: Belly Up Tovern, Friday, January 28, and Saturday, January 29, 9:15 p.m., 143 South Cadass Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

Christopher Share: Son Deguite Unite Mathodis Charch, Saturdoy, January 29, 7:30 p.m., 170 Calle Magdelena, Excinitos. 858:566-4040.

The Robert Gray Band /941/ and the Tommy Castro Bank 4th 8 B, Schurlay, January 29, 8 p.m., 345 B Street, downtown, 619-220-8497 or 619-231-4343.

Juy Edon Harrison (719): lore loe's coffeehouse, Saturday, January 29, 8:30 p.m., 1956 Boon Street, Ocean Beach, 619-523-0356.

Anthrex, Fe Manche (225), and Cage: Canes Bar and Grill, Wednesday, February 2, 8 p.m., 3105 Ocean Front



Term MacLoure: Inva los's Coffsehouse, Wednesday, February Z. 8:30 p.m., 1956 Bocon Street, Ocean Beach. 619-523-0356.

The String Choose Incident /406): 4th & B, Thursday, February 3, 8 p.m., 345 B Steet, downtown, 619:220-8497 or 619:231-4343.

David Sanborn: East County Performing Arts Center, Friday, February 4, 7:30 p.m.,

210 East Main Street, El Cajon, 619-440-2277 or 888-386-8497.

619440-7277 or 889-384-6497.
Tures MecLeans: Ivro Jos's Ceffebouse,
Friday, February 4, 8:30 p.m., 1956
Bozon Sheet, Coons Beach,
619-523-0356.
Healt Williams IIII: Crebot, Friday,
February 4, 8:30 p.m., 2501 Kettner
Boulevard, microsom, 619-7227-4355.
Methods: Microsom Ivel Controls

Prismac Montaums Hol. Schudoy, February S. B p.m., SDSI Campur, College Ace. 619-220-8497. J.B. Perrum, Aerthony Devis, and Bart Turestsky: Space Steet Forum, Schudoy, February S. B p.m., 301 Space Steet, Benker's Hill. 619-295-0301.

The Huntingtons, Durlington, and Larger than Life: The Empire Cub, Luesday, February 8, 7 p.m., 4225 30th Street, Horth Park. 619-640-8689.

The Allson Brown Gourtet (832): Athenoum Music and Arts Library, Thursdoy, February 10, 7:30 p.m., 1008 Wall Street, In Jolin. 858-454-5872. Goldfinger (109): Cones Bor and Grill, Thursday, February 10, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

Dissee Krull (643): East County Performing Arts Centur, Schudzy, February 12, 7:30 p.m., 210 East Main Street, B Cajon, 619-440-2277 or 888-386-8497.

Russell Malone with Bob Magazesson (710) and Milke Welferel (648): Athenouse Music of Arts Library, Sandoy, February 20, 7:30 p.m., 1008 Well Street, La Jole. 858-454-5872.

George James (778): East County Performing Arts Center, Tuesday, February 22, 7:30 p.m., 210 East Main Street, El Cajon, 619-440-2277 or 888-386-8497.

Allison Kruerss: East County Performing Arts Center, Friday, February 25, 7:30 p.m., 210 East Main Street, B Cajon. 619-440-2277 or 888-386-8497. Bloo Öyster Celt (418): 4th & 8, Sunday, February 27, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Servite Cabilit: Spruce Street Forum, Saturday, March 4, 8 p.m., 301 Spruce Street, Bankar's Hill. 619-295-0301.

Sheet, Booker's Hill. 619-275-0301.

Mikhe Welford (648), Helly
Hofmann (684), Deucem Moorn,
ord Darvek Ofecablewicz: Sprice
Sneet Feiren, Scharley, Morch 18, 8 p.m.,
301 Sprice Sheet, Booker's Hill.
110-295-031.

- Unwritten Law, January 14, 4th & 8 Walk, Mission Beach, 858-488-1780 or 619-220-8497

619-523-0356.

Jee Beck (665) and All Ryersen:
Athenoum Music and Arts Library,
Thursday, February 3, 7:30 p.m., 1008
Wall Steet, La John. 858-454-5872.

Martin Carthy (853): Holy Triest Episcopal Church, Saturday, February 7:30 p.m., 2083 Sunset Cliffs Bouler Ocean Beach. 858-689-7266.

















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Asylum: DJs spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

The Brass Rail: Call club for nightly information. 3796 Fifth Avenue. Hillcrest. 619-298-2233.

Club Bom Bey: Fridays, Get Your Groove On with DJ Town spinning top 40, hip-hop, and dance classics. Tuesdays, L-3, Love Lounge, and Libation, sounds of modern lounge music. 3178 India Street, midtown.

619-296-6789.

Club '80s: DJs Bryan Pollard and Richard D. Best of '80s new wave, synthpop, and new romantic. 21 and up. Tuesdays, 945 Garnet Avenue, Pacific Beach. 619-465-5827.

Club Elements: Thursdays, 10 p.m., Trancemission with DJs Arkon, Dino Hand J-Sun. Fridays, 10 p.m., Let's Play House with Dls Dino, Smyl-e, and Lee Saturdays, Dls Tasya and Travis Houston. 1255 University Avenue, Hillcrest. 619-296-8160.

Club Retros DJ Dementia spins '80s, synthpop, alternative, and new wave. 21 and up. Tuesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

Club Tribute: DJs Afshar and Ascension spinning funky tribal house

III Street Blues: DJ Mike Czech spins hip-hop. Tuesdays, Dream Street, 2228 Bacon Street, Ocean Beach, 619-222-8131.

Liquid: Dls Dave Aude, Mike Orozco, Sotero, Clay Dunsmore, and Eaz-One spin house and hip-hop. Fridays, E Street Alley, 919 Fourth Avenue, downtown, 619-979-9999.

Nightfall: DJ Robert and guests spin gothic, synthypop, EBM, industrial, and fetish, 21 and up. Sundays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

Onyx Room: 852 Fifth Avenue, downtown. 619-235-6699.

The Pentagons 756 Fifth Avenue, downtown. Thursdays, top 40. Fridays, hip-hop, dance hall, and R&B. Saturdays, hip-hop, reggae, and dance hall. Sunday through Tuesday, closed. Wednesdays, house, breaks,

Discotec 2000: DJ Bobl spins rare grooves, acid funk, and hip-hop. Saturdays, Plan B, 945 Garnet Avenue, Pacific Beach. 21 and up. 858-483-9920.

Frolici SRH presents DJs Scooter, Atari, and guests. Saturday, January 29. Papa Jack's, 502 Fourth Avenue, downtown. 619-973-9269.

Hippsters: DJs Mike Statz, Tony Sanchez, Josh Entreken, and Anya Sanchez, Josh Entreken, and Anya Diabolik spin freakbeat, RaB, '60s soul, garage, psych, and Hammond grooves. Live performánce by the Loons. Saturday, January 15. Kensington Club, 4079 Adams Avenue, Kensington. 619-280-3008

Live Wire: DJ Ratitar spins rare grooves and hip-hop. Wednesdays Live Wire, 2103 El Cajon Boulevan University Heights. 619-291-7450.

Margarita Rocks: D/s Matty A., Jesse, and Scott Martin spin house and hip-hop. Thursdays, 959 Hornblend Street, Pacific Beach. 858-272-2780.

Ole Madrid: 751 Fifth Avenue, downtown. 619-557-0146.

RAMi Jungle and hip-hop. DIs Peacemaker. Izm. Buckshet, Arsen, Infinit, and MC Dupper-D. First and third Wednesday of each month. 10 p.m., 18 and up. Club Elements, 1255 University Avenue, Hillcrest. 619-296-8160.

progressive, and drum 'n' bass. 619-233-2830.

Pounders: Omar-e, Andy-B, and Physix spin house. Tuesdays, Pounders, 125 West Grand Avenue, Escondido. 760-739-1288.



Remember that movie with Will Smith called Six Degrees of Separation, something about how any two poole are connected to six other people through who they know and family and whatnor? It is like that when you talk to the Dragdens, only worse: founders Marrio Recovered and Ken Machikaedhi Horne started together in a band called M80, where they got to play with Johnry Throudes. Two of Marrio Marrio

Escovedo's brothers played in California's first punk bands, the Nuns and the Zeros, and two puris baras, tim entits and the zeros, and two other brothers performed with Carlos Santana from '72 to '79. Shelia E. (Prince's ex) is Escowedo's niece, and the Oragions record on Junk Records, which is owned by Nitro, which is owned by the Offspring's Dexter Holland. It goes on and on.

hard rock band with punk tendencies. They write songs that last around three minutes or less and that when I'm Dead, "Gilmnie Sone Love," and "Loaded," "We all work a 40 some hour week," says "Ecovedo, who came Into the game fairly late in head they have head they have been some hour week," says "Ecovedo, who came Into the game fairly late in head they have head t

vedo, who came into the game fairly late in life — he didn't even start playing guitar until he was almost 20 years old.

"What fuels us and gets us past the exhaustion so we can play our shows is drinking. It gets us from point A to point B. to places where we B, to places where we normally wouldn't go. And a lotta that is what

house, techno, and groove. Fridays, Go- Go Fridays, DJ Derek spins house and tribal. Saturdays. Lighter Up, DJ Derek spins house and tribal. Sundays, Hot Tag Sundays, DJs Derek and Tonys spin house and tribal. 1051 University Avenuse, Hillcress. 619-497-4389.

Sabbat: DJs Joe Forester, Cybian, and Adam Atom. Electro, gothic, synthpop, darkwave, industrial, and fetish. Saturdays, Shooterz, 3815 30th Street, San Diego. 619-574-0744.

Saturday Night Fever: DJ Ryun Somers, Scott Martin, Smally Biggs, Jesse, and Matty A. spinning '70s disco

our songs are about." Escovedo and his band Exceeds 3 neter, and the Dragens record on June Bourse, which is sended by Neur June Bourse and June Bourse, which is sended by Neur June Bourse Holland goes on and on. One does not go to a Dragens show for Introspection or sensitivity, in their ninth sea son together, the Origono walk the task of an one does not go to a Dragens show for Introspection or sensitivity, in their ninth sea son together, the Origono walk the task of a for a sample of the Dragens, call of a format or a sample of the Dragens, call



619-233-9797, wait for the prompt, then The Rugburns, Steve Poltz, and Anya Marina also perform.

THE DRAGONS, Casbah, Friday, Janu

Studio 64: D/s Jon Bishop, Joey Jimenez, Demon, and Circa with weekly guests. Fridays, Club Montage. 2028 Hancock Street, Mission Hills South. 619-973-9269. and hip-hop. Saturdays, Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 619-979-9999,

Therapy: D/s Brian Pollard, DV8, and Crash spin industrial, EBM, fetish, gothic, and darkwave. The Flame, 3780 Park Boulevard, Hillcrest. Fridays. 619-465-5827. Soulfood Express: D/ Felix Prince spins house, R&B, and dance classics every Thursday. The Flame, 3780 Parl Boulevard, Hillcrest. 619-295-4163.

True to Punk: Sunday, January 16 Dream Street, 2228 Bacon Street, Ocean Beach, 619-222-8131. Spundazer House, trance, and break. Sundays, the Kraken, 2531 South Highway 101, Cardiff. 760-436-6483. Tsunami: Wednesday through Saturday, call club for nightly

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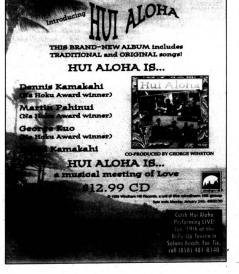
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information. Tsunami Beach Club, 802 Sixth Avenue, downtown. 619-231-9283.

Two-Wheel Tuesdays: Various DJs spin punk and garage beats. Tuesday Live Wire, 2103 El Cajon Boulevard, University Heights, 619-291-7450.

Underground Loranges DJs Eddie Amador, Sachamo, Henry Dian, and Greg Cook spin house, techno, and progressive. DJs Smally Biggs and Slyed spin hip-hop. Wednesdays, the Flame, 3780 Park Boulevard, Hillcrest 619-986-5042.

Underworld: DJs Bryan Pollard and Robert. Industrial, Gothic, fetish/dance. Call club for information. 619-465-5827.

Mortexx DJ Dave Kendall (of MTV's original 120 Minutes) and DJ Faust. Progressive trance and industrial. Every third Saturday of the month. 290 I Nimitz Boulevard, Point Loma (below the Quality Inn Hotel). 619-465-5827.

Warners: DJs Eric and Aeon. Gothic, '80s, and industrial. Saturdays, 4225 30th Street, the Empire Club, North Park. 619-640-8689.

LOCAL MUSIC

If you wish to submit a listing, call 619-235-3000, ext. 405, night or day by 5 pm Friday, the well prior to publication. To send weekly or monthly schedules, for a Journal Home as 760-780-200 or mail to Route Patient Sound On the Statistics, on Longo Comm. O has 18500, has Doogs Comm. O has 18500, has 1

North County The Alley, 421 Grand Avenue, Carlsbad, 760-434-1173. Thursday and Friday, 9 pm, the Rhythm Dogs, pop, jazz. Saturday, 9 pm, Mr. Personality.

Personanty.
The Beiley Barbecuse Restaurant an
Bar, corner of Main Street and A
Street, Julian. 760-765-9957. Friday
and Saturday, live rock and blues.

Belly Up Tuvern, 143 South Cedros Avenue, Solana Beach. 638-481-9022. Thursday, 7:30 pen, James Cotton and the Joint Chiefs, blues. Friday, 9:15 pm, Cyde's Ride and Duryl Johnson and the Mardi Gras Gypries, Johnson and the Mardi Gras Cypries, funk, soul. Saturday, 9:15 pm, Blue Floyd. Sunday, 6 pm, the Angel House Benefit. Monday, call club for information. Tuesday, Neighborhood Watch. Wednesday, 7:30 pm, Hui Aloha and Media Luma.



Boar Cross'n, 390 Grand Avenue, Carlsbad. 858-729-2989. Thursday, Shake. Friday and Saturday, Bottomline, classic rock.

Del Mar. 858-755-3735. Friday, 8 pm, Sue Palmer and friends, jazz.

Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain. 619-618-1814. Friday, 8 pm, Shillglen, alternative. Saturday,



their records have to sound so eager to Abby Hormal also performs.

QUSTER, 'Canes Bar and Grill, Tuesday, January 18, 8 p.m. 858-488-1780 or 619-220-6407. 46.

The Del Dies Couptry Store, 20154 Lake Drive, Escondido. 760-745-2733. Friday and Saturday, Footloose, rock and roll.

Epanote, 1555 Camino Del Mar (in the Del Mar Plaza), Del Mar. 858-259-9966. Wednesday, live jazz.

The Firehouse, 215 North Coast Highway, Oceanside. 760-433-4683. Call club for information.

Pogerty's Pub, 1260 West Valley Parkway, Escondido. 760-480-083 Thursday, Funkenstein, funk, pop. Friday and Saturday, Detroit Underground, classic rock.

Hennessey's Tavern, 2777 Roosevel Street, Carlsbad. 760-729-6951. Friday, Semisi and Fulabula, reggac. Saturday, Purple Haze, rock.

Carvers, 11940 Bernardo Plaza Drive Rancho Bernardo. 858-566-2400. Priday, Flashback, pop. Saturday, Laguna, classic rock. two-nanded gutar.

Kaminski Purk Sports Bar and Grill
12735 Powsy Road, Powsy. 858-7487296. Friday and Saturday, Common
Ground, classic rock.

Chesapenke Bar & Grill, 1068 North El Camino Real, Encinitas. 760-943-0177. Friday, 5 pm to 8 pm, Rick Ross, The Kruken, 2531 Old Highway 101, Cardiff. 760-436-6483. Thursday, the Witchdoctors, rock. Friday, Street Heart, rock. Saturday, Billy Thompson Group, blues. jazz guisarist.

Cayute Bar and Grill, 300 Carlabad
Village Drive, Carlabad. 760-7294695. Music begins at 6 pm. except
Sunday, 5 pm. Thursday, the
Ventilators, rock and blues. Friday, the
Resileas Natives, rock, blues, reggae.
Saturday, Ruby and the Rad Hots,
swingin blues. Sunday, Robin Henkel,
issz.

La Cane del Zerre, 3845 Yaqui Pass Road, Borrego Springs, 760-767-5323. Fox Den: Thursday, and Sunday through Wednesday, 7 pm to 1 pm, Constance Gordy, classical piano. Friday and Sasturday, 8 pm to 1 am, the Anthony Smith Trio, jazz.

La Costa Coffee Rosating Co., 6965 El Camino Real, Suite 208, La Costa. 760-438-8160. Music hours are 7 pm to 10 pm. Friday, Jurassic Jazz. Saturday, Chuck Perrin, acoustic folk.

La Mision, 3232 Mission Avenue, Oceanside. 760-435-9977. Saturday, Solebyrd and guests.

Solebyrd and guests.
The Metaphor Coffenhouse, 234 East Second Avenue, Escondido, 700-489-800. Thursday, popen make, Friday and Saturdey, call club for information. Tuesday, Josép and Company, pop. Wednesday, 190 yand Company, pop. Wednesday, 192 Powys Road, Powys 284-865-550.
Thursday and Sunday, open mike. Friday, Saturday, and Monday through Wednesday, live acoustic/folk maint.

Jammer's Java Specialty Coffee, 218 A North El Camino Real (in the Miracles Cafe, 1953 San Elijo Avent Cardiff, 760-943-7924. Friday, 7:30 pm, Diamond in the Rough, contemporary classics. Saturday, 7:30 pm, Steve White, folk. Sunday,

By Richard Meltzer

10 am to 1 pm, Tony Lasley, South American guitarist.

Mocha Marketplace, 1020 West San Marcos Boulevard, San Marcos. 760-744-2112. Thursday, 6 pm to 8 pm, Rick Ross Friday, 7:30 pm to 10:30 pm, Creg Sherman, contemporary

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and Sunday, 4:30 pm to 10 pm, live country, blues, and rock. The Raintree, 755 Raintree Drive, Carlabad. 760-931-1122. Friday, 6 pm to 10 pm. Jamie Browning, contemporary. Saturday, 5:30 pm to 8:30 pm, 5 O'Clock Shadow, swing,

Randy Jones Big Stone Lodge, 12237 Old Pomerado Road, Poway. 858-748-1617. Friday and Saturday, Thunder Road, country.

Thunder Road, country.

Rosseting Plant Coffee and Cafe,
3870 Valley Centre Drive (Carmel
Valley Road exit), Del Mar. 858-7936777. Friday, 8 pm. Chuck Perrin,
acoustic folk. Saturday, 8 pm. Nod
London idea.

Roxy Restaurant, 517 First Street, Encinius. 760-436-5001. Friday, George Svoboda and Fred Benedets, guitar duo. Saturday, Lauren Golden and John McLaren, flute and guitar. Scalini, 3790 Via de la Valle, Del Mar. 858-259-9944. Wednesday, 7:30 pm to Smitty's Downsown, 119 East Broadway, Vista. 760-724-0510. Sunday, 6 pm to 9 pm, Lady K and the Jazz Q.

Sanday, 6 pm to 9 pm, Lady K and the Justice of Partial Str. 19 New Plant Stock 10 met of Plandal Str. 19 New Plant Stock 10 met of Plandal Str. 19 met of Higher No. Day Do and Moses of a Ninka. And Alexander Str. 19 met of Plantal Rock, alternative Stondary, Casine and Bucklast Stopether, rock. Terreyman Graffel Grander Gelling Torrey Plant Road, Del Mar. 284-50-571. Music is are. Thorsday, Structure, and Violentalys. Stop 19 met of Plantal Str. 19 met of Plantal Dave Certin Monday and Trustay. But Frenchman.

Blind Melons, 710 Garnet Avenue, Pacific Beach, 858-683-7844. Thursday, Javier Bariz with the Amazing Shelltown Horns, blues. Friday, the Price of Dope, acid jazz, with Joe's Friend Saturday, the Wise Menkey Orchestra, funk, grove, with ThadMuseMeant. Sanday, the B-Side Players. Latin jazz, Monday, C.A. Joven

with Brakin' the Code. Tuesday, the Joey Bowen Band, blues.

with these me. Cell, 2105 Ocean.
Front Walk, Mission Back, 854-864.
Side Shee, Paul Feedlish, Lacky 7,
Side Shee, Paul Feedlish, Lacky 7,
Saturalty, the Karton Club, Sunday,
Mower, Thought Experiment, Liptol,
and the Abuse. Tuesday, Guster and
Ably Viernal, Wednezday, Voice of
Hypoxic Feetlay Old.
Hypoxic Feetlay Old.
Franchall Back, as the Catenaran

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Cannible Bire, at the Catamaran
Hotel, 3999 Mission Boulevard,
Mission Beach, 858-488-1081.

Thursday, 10 pm, few music, call club
for information. Friday, 930 pm, the
Big Jake, rock and roll. Saturday,
930 pm, Dave Vidaeling day.

Solopin, Dave Vidaeling day.

Operator, big-band swing. Javanicas, 4338 Cass Street, Pacific Beach. 858-483-8035. Tuesday, 8 pm to 10:30 pm, open stage.

Chatesu Orleans, 926 Turquoise Street, Pacific Beach. 858-488-6744. Thursday, Tomcat Courtney and the Blues Dusters, blues.

The Crescent Sheres Grill, 7955 La Jolla Shores Drive, La Jolla. 858-459-0541. Saturday, 7 pm to 10:30 pm, Peggy Lloyd and Co., jazz duo. The Dog. 4479 Everts Street, Pacific Beach. 619-581-0149. Sunday, Crucial Vibes, Pagusus Hi-Power, Carlos Culture, Rico, and Stump-I, reggae. Dream Street, 2228 Bacon Street, Ocean Beach, 619-222-8131. All shows start at 8 pm. Thursday, 3 Bags Full, Opposition Party, Wide Open, and J.E.N. heavy, groove. Friday, Pyydecar and Big Milk, alternative. Saturday, Ten Percent, DAMA, Blow Up Betty, and Hick 454.

Hennessey's Tavera, 4650 Mission Boulevard, Pacific Beach. 858-483-8847. Saturday, the O'Brien Brothers, Irish folk.

Jevanican Coffeebouse, 3719 Mission Boulevard, Mission Beach. 858-488-8065. Monday, 8 pm to 10:30 pm, open stage.

10:30 pm, open stage.

La Valencia Hetel, 1132 Prospect
Street, La Jolla, 858-454-0771.
Thursday, and Monday through
Wednesday, 6 pm to 10:30 pm, Barry
Levich, piano. Friday, 3:30 pm to
7:30 pm, Barry Levich, 7:30 pm to

Old Venice Cafe, 2910 Canon Street, Point Loma. 619-222-5888. Friday and Saturday, call club for information. Irish folia Java Jev's Coffeebanes, 4994 Newport Avenue, Ocean Beach, ei 19-523-6356. Thanky, iff Berkley, International Company Page, Carlo, Carlos Olmeda, Davi Henard, David Redeck, Frank Dreman, Child Wasserman, Paul Abbott, the Jose Sinatra/Tray Dante Quintet, and the fabulous Wendy. Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach. 858-272-7278. Club Tremors. Call club for information.

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RT's Longheard Grill, 1466 Carnet
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Thursday, Thee and the Zydeo Parod, blues.

Shooters Bar and Grill, Radisson Hotel, 3299 Holiday Court, La Jolla. 858-453-5500. Thursday and Wednesday, 7 pm to 11 pm, Steve Knight. Friday and Saturday, Jack Pollack, piano.

Tiki House, 1152 Garnet Avenue, Pacific Beach. 858-273-9734.

11 pm, Leviticus. Saturday, 7:30 pm to 11 pm, Leviticus, contemporary. Margarita Rocks, 959 Hornblend Street, Pacific Beach. 858-272-2780. Call club for information. Moondoggles, 832 Garnet Avenue, Pacific Beach. 858-483-6550. Friday. Bad Medicine, blues, rock.

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Whatesan, 1921. Bacon Street, Ocean
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Spittigs and Rayshidd. Friday, the Wise
Monkey Orchestra, funis groove.
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Bend, rock. Monday, That Muscham,
Tureday, Ten Found Brown with the
Opposite Party. Wednesday, Joey
Bowne Band, jazz.

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Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 858-279-2033. Thursday, Friday, and Saturday, Tony Cummins, Irish folk. Sunday, Barbara McCarty, Irish music. Tuesday, Irish jam session. Wednesday, Kit Healy. jam session Irish folk.

The Bird., 6949 El Cajon Boulevard, College Area. 619-464-9945. Saturday, live alternative/rock band.

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Brick by Brick, 1130 Busnos Avenue,
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Chris Turres Band and Choking Chost.
Friday, Erk-A-Mouse, T.Irie Dread,
and Ras Sajie and the One Love Band.
Saturday, Betry Ford Allstars, Cirth.
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619-688-1120. Thursday, Regio, Smith
and Pressof for Time, jazz. Erday, Len
Rainey and the Midnight Player,
blues. Saturday, the Boople Men.
Sunday, the International Silver Strings
Submarine Band.

The Imperial House, 505 Kalmia Street, San Diego. 619-234-3525. Wednesday through Friday, John La Duca, dance music.

Lansultea, 2223 El Cajon Boulevard, San Diego, 858-296-2101. Wednesday 8 pm to 10 pm, workshop/concert with the San Diego Concert Juzz Band.

Jamer's Restaurant and Loungs, 7777 University Avenue, La Mesa. 619-469-7777. Friday and Saturday. Sean McVicker, piano. Sunday, Leo Lionetti, piano.

Kelly's Pub. 6344 El Cajon Boulevard, College Area. 619-286-0400. Friday, Evans, acoustic. Saturday, call club for information. Wednesday, *Tommy* Price, acoustic.

The Kensington Club, 4079 Adams Avenue, Kensington. 619-284-2848. Friday and Saturday, live music, call club for information.

club for information.

La Jolia Marriett, 4240 La Jolia Village Drive, La Jolia 858-587-1414. Characters Bar: Priday, 8 pm, salsa, merengue, and cha-cha music. Saturday, 8:30 pm, swing, boogie, and blues.

blues.

Louta's Cofficebouse, 3343 Adams
Avenue, Normal Heights. 619-2820437. Music is acoustic/folk unless
otherwise noted. Thurday, 8 pm to
10 pm, Ray Brown. Friday, 9 pm to
11 pm, the Prince Myshkins. Saturday,
8 pm to 11 pm, Electric Wood.
Monday, 8 pm to 10 pm, open mike.
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Romanes, nodo painos. Tuenday, 61 pm,

Sorom, 11 pm,

Romanes, nodo painos. Tuenday, 61 pm,

Sorom, 12 pm,

Romanes, nodo painos. Tuenday, 61 pm,

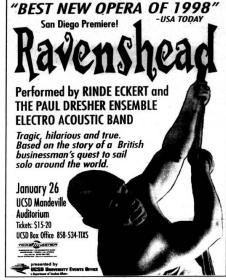
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Cowboys. Wednesday, 8 pm to 10 pm, Grant Langston.

Livy Wire, 2103 El Cajon Boulevard, Hillcrest. 619-291-7450. Saturday, the Relics, rock and roll. The Living Room, 5900 El Cajon Boulevard, College Area. 619-286

The Living Room, 1417 Universit Avenue, Hillcrest. 619-295-7911. Saturday, Kenneth Bell, jazz.

Mixx, 3671 Fifth Avenue, Hillcres 619-299-6499. All performances b at 7 pm. Thursday, Cool Blue, jazz trio. Friday, Romy Kaye, jazz. Saturday, Blue Largo, jazz, blues.

The Navajo Inn, 8515 Navajo Road, San Carlos. 619-465-1730. Friday and Saturday, Notice to Appear, classic rock.

Ollie's Restaurant, 10789 Tierrasanta Bouleward, San Diego. 858-560-6677. Sunday, Jo Transer. Wednesday, Ray Corras, solo.

The Ould Sed, 3373 Adams Avenue, Normal Heights. 619-284-6594. Thursday and Friday, and Sunday, Earnon Carroll. Saturday, Denni. Tuesday, Brax. Wednesday, Gregory Page and Frank Drennan.

Pal Joey's, 5147 Waring Road, Allied Gardens, 619-286-7873. Friday and Saturday, Positive Approach, classic rock, swing.

Pannikin Coffee & Tes, 3562 Adams Avenue, San Diego. 619-281-6729. Saturday, 11 am to 1 pm, Tony Lasley, South American guitarist.

Roele O'Grady's, 3402 Adams Avenue, Normal Heights. 619-284-7666. Friday and Saturday, Night Shift

on Vermont, one block north iversity Avenue. 619-293-7088. day and Friday, Phil Boroff, jazz day, Steve O'Connor, jazz.

Tio Leo's Leunge, 5302 Napa Street (at Morena Boulevard), Bay Park. 619-542-1462. Thursday, Hot Rod Lincoln. Friday, Ellis and the Good China, alternative. Saturday, call club

Top of the Cove, 1216 Prospect Avenue, La Jolla. 858-454-7779. Friday and Saturday, 7:30 pm, Marv Paymer, contemporary.

Tutto Mare, 4365 Executive Drive, La Jolla (Golden Triangle area). 858-597-1188. Monday, 6:30 pm, Amoroso, string quartet. Wednesday, 5:30 pm to 9:30 pm, the Jaime Vallé Jazz Quartet, Latin jazz.

Twiggs Tea and Coffee Company 4590 Park Boulevard, University

your use marke

The Blue Tettos, 835 Fifth Avenue, downtown. 619-231-7041. Call club for information. e of the Ses, 1360 North Harbor we, San Diego, 619-232-7408. arsday, 5 pm, the Jaime Vallé-Bob

Downtown

Buffialo Joe'a, 600 Fifth Avenue downtown. 619-236-1616. Thus Pink Froyd, rock. Friday, 80 Sum pop. Saturday, the Disco Pimps. Sunday. Whitey Conwell and the



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ETM 8

The Casheb, 2501 Kettner Boulevard, midtown, 619-233-HELL Music is rock/alternative unless otherwise noted. Thursday, Mother Hips and Jackpot, Friday, Saturday, and Sunday, the Rugburns, the Dragons, Save Foltz, and Anya Marrian Monday. Dee Dickerson and his Ecco-forsis. Tuesday, Algiando Excessolo, Craffy Lee Berryhill, and Gregory Page.

Wednesday, Niner and Vertibird.
Conec's Jasan Ban, 201 Fifth Avenue,
downtown. 619-233-4455. Thurnday,
Hollis Gentry, Jazz. Fidday and
Saturday, Prims, Latin jazz. Sunday,
KoKo Polk, Artic Cuban/Latin jazz. Sunday,
Medinesday, Gler Fischer con Alma,
classic and Latin jazz. Tuenday, the
Shep Meyers Quarter, classic jazz.
Wednesday, the Jorge Camberos
Quintet.

Quinte.

Croce's Top Hat Bar and Grille, 802
Fith Avenue, downtown. 619-2334355. Thursday, Scottle Blinn and the
This Torchers, blues. Friday, Fuzzy and
the Bluesmen. Saturday, Big Time
Operator. Sunday, the Rockin' Aces.
Monday, Shelle. Tuesday, the Boogie
Men. blues. Wednesday, Fuzzy and the
Bluesmen.

Dekots Grill and Spirits, 901 Fifth Avenue, downtown. 619-234-5554. Thursday and Wednesday, 6 pm to 10 pm, Friday and Saturday, 7 pm to 11 pm, Robberecht the Pianoman, pop/Top 40 piano.

Dick's Last Resort, 345 Fourth Avenue, downtown. 619-231-9100. Thursday, Private Domain, rock and

The Field, 544 Fifth Avenue, downtown. 619-232-9840. Sunday, 5 pm to 9 pm, Cobblestone and the Boxty Band, Irish music.

4th & B., 345 B Street, downtown. 619-231-4343. Friday, 8 pm. Unwritten Law with 22 Jacks. Sunday, 7 pm. Norman Connors, Bobbi Humphrey, Carl Evans, Melissa Morgan, and Mikki Howard, jazz festival.

Greektown Taverna, 431 E Street, Gaslamp. 619-232-0461. Friday and Saturday, Andy Semaan, middle eastern keyboardist. Tuesday, 8 pm to midnight, Fred Heath and the Slidewinders.

The Horton Grand Hotel, 311 Island Avenue, downtown. 619-544-1886. The Palace Bar: Friday, 8 pm to 11 pm. Jerry Michelsen, iazz and blues.

pop, dance.

Juke Joint Cafe, 327 Fourth Avenue,
downtown. 619-232-SOUL. Thursday
Gilbert Castellanos, Latin jazz. Friday,
Sue Palmer and Cool Blue, jazz.

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7.30 pm to makingth, Higher Ground,

pp, datos. Rock Bottom, 401 G Street, Gaslamp 619-231-7000. Friday and Saturday, live dance, soul, and disco.

Shelie, blues.

La Tarvala, 515 Fifth Avenue.

La Sarvala, 519-232-3352. Friday,
7:30 pm to 10:30 pm, Jesus Bes.
Flamenco-Latin guitar. Saturday,
7:30 pm to 10:30 pm, Daniel Jack
and Chuck McPherson, jazz piano

Papa Jack's, 502 Fourth Avenue, Gaslamp. 619-696-7272. Nightclub: Wednesday, La Orquesta Zona Nuevalsa, merengue.

Patrick' II, 428 F Street, downtown. 619-233-3077. Thursday, Blue Four, blues. Friday, Billy Seward Swings. Saturday, Robert Thomas, blues. Sunday, the Zydeo Rockers, Monday, Mr. Popularity, Toesday, the Jon Visus Allstars. Wednesday, the Deacoss, blues.

The Pentagon, 756 Fifth Avenue, downtown. 619-233-2830. Thursday, Top 40. Friday, hip-hop, dance hall, R&B. Saturday, hip-hop, reggae, and dance hall. Wednesday, house, breaks, dance hall. Wednesday, house, breaks, drum 'n' bass, progressive. Redflah, 731 Fifth Avenue, San Diego. 619-234-7226. Friday, Theo & the Zydeco Patrol, blues. Saturday, call club for information.

Sally's, 1 Marketplace (outside the Hyatt Regency), downtown. 619-232 1234. Sunday, 11:30 am to 3 pm, Callypse Paradiso.

Sevilla, 555 Fourth Avenue, downtown. 619-233-5979. Tapas Ba All music listed is salsa. Thursday, Walter II y Rumbaney. Tuesday, Primo. Wednesday, La Combinación

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downtown. 639-223-3121. Grant
Grill: Friday, 5 pm to 8 pm, Juan and
Frell, Flamenco duo. Friday and
Saturday, 9 pm, the Corel Thuet
Quartet, Jazz.
Hotel Lobby: Friday and
Saturday, 2 pm to 5 pm, Ping Hu,
classical harpist.

Santiday, a pith to 5 pin, reng rin-chia Wesselin Blenk, 1075 Second Avenue, dorentown, 619-238-1818, Le Fontainebleas Bosom Friday, Monday, and Wednesday, 11:30 am to 2 pm, Roberbort the Planoman-through Friday, 5 pm to 7 pm, Roberbort the Thamoman, Friday, Saturday, and Wednesday, 8 pm, Krist Rickery, Banoa and vocals, rick fifteethy plano and vocals, midnight, Keren Georgie, piano. Worthington's, 1 Market Place, downtown (inside the Hyatt Regency). 619-232-1234. Friday and Saturday, the Rhythmakers, pop.

The Yacht Club, San Diego Marriott Hotel, 333 West Harbor Drive, downtown. 619-234-1500. Friday and Saturday, 9 pm to 1 am, Kicks, pop, dance.

South Bay/Coronado The Butcher Shop, 556 Broadway, Chula Vista. 619-420-9440. Saturday through Wednesday. 8 pm to midnight, Danny, Lopez, contemporary.

Sild-Surjan. Priday and Sanaroup, rus Alganes. Weednack, Proglames. Regions, 1918. Sild-Sild. Regions, Regio

Melnick, contemporary piano.

The House of Munich, 230 Third Avenue, Chula Vista, 619-426-5172. Friday and Saturday, 6 pm, and Sunday, 5 pm, Gorden Kehl, Kjell Holmes, or Vicil Brings, European and ethnic accordion.

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Bill Celeman, solo guitar.

McP's Irela Pubs and Gettl, 1107
Oracige Avenue, Coronado. 619-43;
5280. Thursday, Sweet Blue Onion.

Staturday, Freel Heath and the
Sidewinders, blues. Sunday, the
Acousticiats. Monday, ilm Moore,
acoustic folk. Tuesday, Heart and
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East County

Dirk's Nightclub, 7662 Broadw Lemon Grove. 619-469-6344. Fr and Saturday, Serious Guise, class

Don's Cocktail Lounge, 13321 Business Highway, El Cajon. 619-2444. Friday and Saturday, Fire C

country.

Rannie's, 9143 Campo Road, Sprin,
Valley, 619-698-2204. Friday and
Saturday, Raizin' Cain, classic rock.

Filan Springs Inn, 15305
Highway 80, El Cajon. 619-561-301
Friday and Saturday, Smith and
Western, country.

The German-American Societies, 1017 South Mollison Avenue, El Cajon. 858-273-7283. Friday, 7:30 the Ray Barrie 12-Piece Big Band featuring Jo Dark.

On the Rocks, 518 East Main Street El Cajon. 579-3537. Friday, Pure Fli rock. Saturday, Big Toe, rock.

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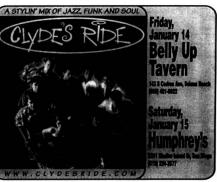
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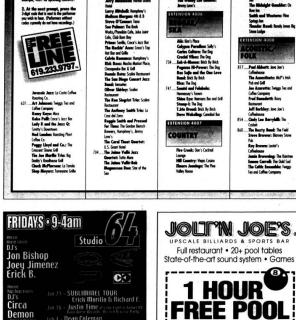
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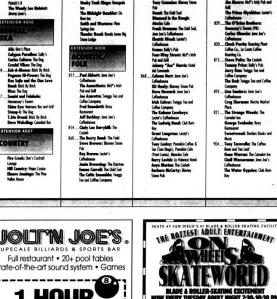
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To Be Taken Seriously

Practically all of the players take a turn at acting a big splashy emotional boilover or meltdown.

hy Magnolia is called Magno-lia, instead of Brussels Sprout or Beanbag or Dumpling, I couldn't tell you. But the movie — a multi-character affair traversing a single day in the San Fernando Val-

tey — is more than three hours long, and my attention may be been wandering at the been wandering at the more than the been wandering at the more than the been wandering at the more than the property of the more than the more than the more met and been wandering at the more than th

ment. Two of the women, one of them long dead, have floral names, Rose and Lily, but I couldn't get anywhere with that — except to note that there are two of a lot of things in the movie. Two men with terminal cancer, two women with drug problems, two estranged offspring, two unattached homosexuals, two TV quiz kids, one current and one former, and two TV productions, one game show, one news show

l certainly was trying to pay atten-tion at the outset, but the filmmaker, Paul Thomas Anderson, was just as certainly making it difficult. He starts

off with a narrated prologue to set up the theme of chance and coincidence throughout human history, or at least throughout the last century of it. The narrator is Ricky Jay, a bit-player in the movie ahead, but more relevantly at

among the reference books of the current TV quiz kid), and hence an authority on the subject. Then, while we are still reeling from the rat-a-tat-tat of facetious anecdotes the rat-a-tat-tat of facetious anecdotes (e.g., a trio of thieves named Green, Berry, and Hill who pull a job on Greenberry Hill), Anderson launches into the one-by-one introduction of his cast of characters, with a dodge-'em his cast of characters, with a dodge-em camera careening around to the pop sound of Aimee Mann, in the throes of "One is the Loncliest Number," the lyrics drowning out much of the dia-logue. Part of the effect, in addition to motion sickness and inability to hear oneself think, is to make the song

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seem two or three times longer than it could possibly be: an effect fre-quently observed in MTV videos. Anderson, if you remember the in-terminable Steadicam single-take at the start of Boogie Nights, believes in establishing himself straightaway as a virtuoso (alias a showboxi. alias a virtuoso (alias a showboxi. alias a grandstander). A three-hour movie.

admittedly, has plenty of time to recu perate, and things do settle down a little, at least in matters of kinetics. One of the multitude of charac-

ters, heralded by the overused opening of Also Sprach Zarathustra, is some sort of television-evangelist-slashmotivational-guru (Tom Cruise, stealing his hairstyle from tennis pro

In theatres January 21.

Patrick Rafter, grease included), whose "Seduce and Destroy" campaign caters to unregenerate chauvinist pigs (dial 1-877-TAME-HER). There is obviously a satirical intent here - albeit out of tune with most of the rest of the movie — but the extreme distor

famous or successful the man is sup-posed to be. He takes time out from a sexist seminar to sit down with a fe-male TV interviewer, after posturing in front of her in cotton briefs that appear to be stuffed with Dirk Diggler's r to be stuffed with beautiful to be stuffed prosthetic wienie from Boogie Nights (or half of the wienie anyway), but it is hard to determine, again, how famous the interviewer is supposed to be. Prime-time network magazine? syndi-cated tabloid television? local news?

Another of the characters (the baggy-eyed Philip Baker Hall, an An-derson regular through all of his three features) is the host of television's features) is the host of relevision; to longest-running game show, now up to thirty-three years, What Do Kiden against a panel of hildren against a panel of adults, and expects the contestants, for a typical example, to recognize a line of Fernch opera spoken in English and then to sing it back in its original language. The trigings what kdo on the show siguick to do so.) This is not so much satirical as int to fairs sill, though there is cal as just plain silly, though there is cal as just plain silly, though there is nothing satirical or silly about the host himself, wasting away from cancer and trying first to mend fences with the promiscuous and coke-addicted daughter (Melora Walters) whom he apparently molested in childhood.

molested in childhood.

The other cancer victim (Jason Ro-bards), the father of the even further estranged "Seduce and Destroy" gare, is even nearer to death's door. His tro-phy wife (Julianne Moore), the other female druggie, is panicked at the dis-covery that she actually loves him, and it is left to his homogenual nurse (Philio covery that she actually loves him, and it is left to his homosexual nurse (Philip Seymour Hoffman) to attempt to ne-gotiate a rapprochement with the estranged son. Rounding out the ma-jor characters are a good-hearted, clean-minded Christian cop (anothe clean-minded Christian cop (another Anderson regular, John C. Reilly), who is improbably attracted to the promis-cuous coke-fiend, and a long-ago TV quiz kid and repressed homosexual (William H. Macy), who hopes to make himself attractive to his braces-wearing neighborhood bartender by getting his own teeth fitted with a set of totally unnecessary braces. We can't feel good about anyone's chances at happiness. Practically all of the players take a

turn at acting a big splashy emotional boil-over or meltdown. Anderson is, boil-over or meltdown. Anderson is, in his own way, very democratic: he treats every major player like royalty, grants each of them an equal shot at an Oscar. Some of them actually have a good moment or two: Cruise giving the silent treatment to the interviewer. when he doesn't like the turn of the when he doesn't like the turn of the questions, Macy entering the rocky-socks stage of inebriation; Reilly spreading warmth in general. But it's a very long movie, and the good mo-ments are few and brief. Maybe five minutes' worth. Every now and then another blanket of Aimee Mann's muanother blanker of Almee Mann's mu-sic will be thrown over the soundtrack (eight of her songs in all), to tie together the unruly plot strands or to sweep the action to some nonexistent emotional climax. In one particularly "audacious" scene, several of the characters individually chime in and sing along with the invisible Aimee. It's that kind of the invisible Aimee. It's that kind of movie. Anything goes. The ending — and I assume I'm not supposed to give it away — involves a freak of nature, a plague of Biblical specifications, which I'm certain has some basis in fact. But not, I'm equally certain, on this scale or for this duration.

Scale and duration carries are the restless that the control of the scale of the state of the scale of the scale

Scale and duration, surely, are the Scale and duration, surely, are the crucial issues of the movie. (Forget chance and coincidence.) Everything about the movie, everything in it, is human at all. The same sort of up-manship that has ruined the action film can ruin the "intimate" film as well. Special effects are not the only instruments of overkill.

overblown, heavy, exaggerated, elon-gated, grotesque, anguished, tortured, histrionic — whatever it will take to convince every last viewer, or first and foremost every last film critic, of An-

derson's seriousness about the human

derson's seriousness about the human condition, the human comedy, the human heart. I remain unconvinced. I feel much the same about Magnolia as I felt about American Beauty. When a filmmaker has to go to such lengths—stand on his head, tie himself in knots,

stand on his head, the himself in knots, play to the Jerry Springer audience, link incest to cancer to cocaine to misogray to child abuse to homosex-uality to the cult of celebrity — in order to interest the viewer in the human heart

(or comedy or condition), the viewer may reasonably infer that the film-maker is not really interested in anything

"A dramatic knockout with the power to blow

you away! Denzel Washington proves yet

How agreeable it is, after the above movie (or were I in your shoes, before the above), to settle down with the small handful of well-mannered characters in The End of the Affair, a sophisticated mix of illicit romanc and unconventional religion, from the Graham Greene novel, set in Second World War-time England. The more marginal of the principals are the more endearing of them: a rough-hewn pri-vate detective (Ian Hart) with touching airs of erudition, and his young son and apprentice (Sam Bould), a cherubic lad with a disfiguring strawberry birthmark over half his face. Writer-director Neil Jordan, working from sturdier source material than in, say, Interview with the Vampire or The Butcher Boy, gets little of the credit for the Boy, gets little of the credit for the clever narrative structure, only credit for faithfully following it, with its flash-backs within flashbacks and its sus-penseful and satisfying arrangement of puzzle pieces: how the affair first started, how it ended, why it ended (a very separate matter), where it went very separate matter), where it went next, and again why, all recounted by a first-person narrator who com-mences with the ominous words, "This is a diary of hate." God, believe it or not, becomes an important character in the second half, and He proves Him-self as awesome and awful a figure as

"IT TRANSPORTS US TO

A MAGICAL WORLD."

MAY BE THE BEST

FILM OF THE YEAR!"

THIS PICTURE IS

AWESOMELY

BEAUTIFUL! Joel Siegel, GOOD MORNING AMERICA

AN UNFORGETTABLE

EXPERIENCE!"

LOS ANGELES TIMES · Kenneth Turan

"THE POWER OF THIS FILM TRIUMPHS!

THE BEST PICTURE OF THE YEAR!

ETHAN HAWKE JAMES CROMWELL RICHARD JENKINS YOUKI KUDDH JAMES REBHORN SAM SHEPARD RICK YUNE 🛺 MAX YON SYDOW

you ever could have imagined. The device of the purloined diary (not the narrator's diary) is a shabby story-telling expedient, but the immediate result of it — re-seeing a sequence of events from a second point of view -

events from a second point of view — more than justifies it.

This is in most ways an old-fashioned, bookish, craftsmanly character piece, and you could in all good conscience take your grandmother to it if not for the grandmother to it if not for the graphicness of the bed-top action between Ralph Fiennes and Julianne Moore. Jordan (to give credit where due) has succeeded in finding some fresh angles on that overphotographed activity, and he quite outdoes himself in staging the bomb blast that sharply reroutes the



"An inspiring film! authentically moving "Denzel Washington at his powerful, *** poignant best! Denzel Washington can bank on an Osca nomination for the most forceful work

Two big thumbs up!"

"Denzel Washington delivers a knockout performance that makes him the top contender for the Best Actor Oscar

DENZEL WASHINGTON

THE HURRICANE

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destinies of our lovers. The movie perhaps wears its seriousness (its lugubriousness, even) a little too much on its sleeve, with its funereal color scheme, and the intense monotony of Michael Nyman's music, and the strictures on the actors to speak exclusively in tones appropriate to a hospital corridor. But all of this serves to sustain a eamless mood - not a had thing seamless mood — not a bad thing, nor an easy thing. For many, I suspect, the second "miracle" will be the make-or-break point in the movie. For me, it very much made it. The hairs on my neck stood right

Jonathan Takagi, the man who supplied me with the unsubtitled and unfocussed videos of Alain Resnais's Smoking/No Smoking last year (thanks again, Jonathan), has written me to announce that he and three fellow cinephiles are starting up a video series at the downtow up a video series at the downtown public library, scheduled for 7:00 p.m. on the second and fourth Wednesdays of each month: "It's all free, with the only objective being to expose San Diegans to things they may not otherwise see." Lars von Trier. Chris Marker. Godard. Things like that. Currently pencilled in for the fourth Wednesdays of January,

February, and March, by coincidence, are three films by Hou Hsiao-hsien, two of which I happened last week to mention by name in my back-ward glance at the decade. City of ward glance at the decade. City of Sadness is first up (1 hope they realize that a seven o'clock start will take them well past the library's closing time), followed by Good Men, Good Women, with which I am unfamiliar, and then Goodbye South, Goodbye.

Goodhye.

Naturally I have mixed feelings about this, some of which may be in the nature of needless apprehension. If the quality of the image is anywhere near that of Smoking/No Smoking, it would fall a long way short of "presentable" (i.e., "fit for public consumption"). On the other hand, I grabbed at the chance to see hand, I grabbed at the chance to see Smoking/No Smoking in any shape or form, and it would be outrageous of me to presume that other cinephiles are any less hardy than I, any less capable of overcoming obstacles, any less active in their imagi obstacles, any less active in their imagi-nations. And anyway, the art-theater circuit, or at least our own little way station on it, has shown no inclination to present these films under ideal conditions. Nor, for that matter, under less than ideal conditions, has the video-store circuit. (One wonders where these videos are (One wonders where these videos are coming from.) And the idea of film fans huddling together in hostile circumstances, to take a peek at what the commercial Establishment deems they do not need to see, has an appealingly furtive quality about it, like the society of Book People in Fahrenheit 451. Still, it would be sad if a poor print dampened rather than ignited the interest, in particular, in Hou Hsiao-hsien, this maker of surpassingly beautiful (not to say pretty) films, whose partiality to long shots is innately resistant to video. But hell. There's so much already that's sad about the film scene in San Diego. City of Sadn

MOVIE LISTINGS

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

All about My Mother — Pedro Ale All about 8th Mether — Pedro Almodo-va's spean to womanhood, in particular motherhood and actresshood, is dedicated to three of the kind Bette Davis, specifically for All about Ev; Gena Rowlands, for Open-ga Night, and Romy Schneider, for The Im-portant Thing Is to Love. The title, quite plainly, derives from the Davis film, a Span-ish-dubbed clip of which is included; and ish-dubbed clip of which is included; and the traffic fatality outside the stage door, whereby our heroine (Cecilia Roth) loses her eighten-year-old son, is lifted directly from the Rowlands film, (Schneider, apart from her role as a degraded screen star in The Important Thing, lost a child for real, shortly before she died of heart failure at age forty-three.) The first half-hour has a strong and a steady pull, straight through the hero-nic's arrival in Barcelons from Madfrid to teach down the hoy's father, who has n idea he ever had a son, much less has one no more. Thereafter the complications and coincidences mount up to staggering propor-tions. The grieving mother's best lead to the

father, who is now a transvestite prostitute, is a social-working Catholic nun (Peadopte Cara) who turns out to be pregunate and extra and the virus trans out to be pregunate and the virus turns out to be the self-tra and the virus turns out to be the self-same transvested prostitute. While waiting for this man to surface, the mother lands a job as perposal assistant to the leabin stage actress (Marias Paredes) whose autograph the dead boy had been chasing the night he was run down by a car, and whose touring production of A Streston Named During just happens to have wended its way opportunely to Barcolono. One night, when the actreas's cole-bend lover and co-star—the cole of the cole of was run down by a car, and who to his Stanley.) There is more in the same win. Almodovar treats all of it with a straight face, but at the same time a strained face. The application of add-fashioned chest-heaving soap operatios to new-fangled kinky subject matter has an air of bilutery thetoric about it. It never quite worked for R.W. Fashinder, It works even less for Almodovar, who quadruples the kinks.

Almodóvar, who quadru 1999. * (HILLCREST CINEMAS)

American Sensory — A maintreamy, sitcomyr version of Fapipines, awah in spiladly, trash pila turns. Any more Moneral Sensory of Fapipines, awah in spiladly, trash pila turns. Any more Moneral Sensory of Fapipines, and spiladly trash piladly spiladly spila

chrusological sequence, but obviously the filmmakers (stage director and first-time acreen director films bendent. Two whole such acreen director films bendent. Two whole such they really had something there, and could they really had something there, and could true to be supported from 180 years of the such acrees the supported from 180 years of the such acrees the supported from 180 years of the years out of, and at the same time discreedy con-culting, her bared breast — connewhat ob-scure the inner. What so for inso has see frantaine like theself so if on man has set frantaine like theself so if the second so in-placts and the second so in the second so in-placts and the second so in the second so in-placts and the second so in the second so in-stead to the second so in the second so in-stead to the second so in the second so in-sign the second second so in the second so in-sign the see made for more friction, more second so in the second so in the

Bloendendal Man — Saccharine science fiction concerning a domestic android named Andrew, who comes to want his freedom and his humanity. We go through a long stretch of aitcom material, followed by an even longer, and slower, stretch of tearpreker material, both stretches littered with juvenile offic-color material, lasac Asimov, the author of the original short story, the factional world's foremost authority to the first of the superior stretches authority or the factional world's foremost authority. # (LA PALOMA; TOWN AND COUNTRY; UA HOR on robots, and always has something i rsting to say on the subject. But then Robin Williams and disc Asson and the King — Uncalled-for and uninspired retelling, without benefit of Yul Brynner or Broadway show tunes, of the clash of wits and will between the Victo-rian-era widowed English governess and the progressive Siamese monarch-cum-polygamist. Jodie Foster has a painful-to-Williams and director Chris Columbus grinto it, bringing flatulence jokes, scale color cal jokes, stand-up jokes: "This Buddhist walks up to a hotdog vendor and says, 'Make me one with everything." Embeth Davidtz, Sam Neill, Oliver Platt. 1999. watch tenseness in her lips and jaw, perhaps under the strain of the British accent and the precocious feminism. And Chow Yun

FASHION VALLEY 18; GROSSMONT CENTER ARD CENTER 7; LA JOLLA 12; MISSION VAL

LEY 20: OCEANSIDE 8: PALM PROMENADE 24

The Bone Collector — Detective thriller in phich the mental provess of the master setuch is glaringly spotlighted by reducing him to a quadriplegic an almost literally disembodied brain. The arrangement vapuely suggests a high-tech variation on the modus operand of the venerable Nero Wolfe, a voluntary shut in (you will recall) the precoious feminium. And Chow Yun-Fat, a lightweigh protraste, is intelligible only about half the time. The numerous subtrities and sport translations (not to mention the tableaus of carnegal lend in all pediatory more than of authenticity. Di-rected by Andy Tennant. 1997. The Charles of Charles of the Charles of the CALAMP 15, GROSSOW CHILTY DI. LA CALA 12, INSEGON VALLEY 20, PALA PROME-MOD 24, NUMPO CASE NY 15, SAM MOD CORNITY, TOWN SCORE THE ALL SECONDO E. WILLOW PLAZA SQUIRE 14.1 MESCANDO F PALAN PROME-MOD SECONDO E. WILLOW PLAZA SQUIRE 14.1 MESCANDO E. MEGRANO PAZA) Wolfe, a voluntary shut-in (pou will read) who left the legovich to his quick-fasted austant. Archie Goodwin. Our present saleuth—with the memorable same calculum—with the memorable same of the saleuth—with the memorable same of the saleuth—with the memorable same of the saleuth—with the saleuth—saleu Any Given Sunday — Oliver Stone's blitz of professional football. Long (almost three hours long, almost JFK and Nixon long), loud, hyperbolic, frenetic, chaotic, trite, bours long, almost JPA and Navies long), vortical, sentimental, sanctimonious. And ill-informed, Stone seems to believe that a distribution of the second of one of those hyperbolic serial-killer deals in which the fiendishly clever killer demonstrates a wide variety of flamboyant meth-ods of murder, leaves tauntingly cryptic clues at the crime scene, and has (big surprise) a personal score to settle with the de-tective. Directed by Phillip Noyce. 1999. # (EL CAJON 8: HAZARD CENTER 7: SILVER CINE

The Cider House Rules — Lase Hall-strom's treatment of the John Irving Bil-dungroman of the same name: a Second World War period piece centered around one Homer Wells (Tobey Maguire), an abused orphan — "twice adopted, twice re-turned" — and the chosen understudy to the kindly dotor and hackfoor abortionist abused orphat — Twoe adopted, wore re-turned — and the chosen understudy to turned — and the chosen understudy to turned — and the chosen understudy to turned — and the chosen understudy (Michael Caine) who russ the sastly ideal to opphange in sastled absortion cu-tioner company of a sastled absortion cu-tion company of a sastled absortion cu-tion company of a sastled absortion cu-tion well into the right of the dwith nothing on, suited to the pages of the classification of the film whips up-ther sastly apple the chards, among a crew of the ready apple checkeds, among a crew of the ready apple checkeds, among a crew of the ready apple checkeds, among a crew of the ready apple chards in the company of the properting of the ophangen ci in the comings and stopperting to the company of the company of the page of the ophangen company of the company of the page of the ophangen company of the company of the page of the ophangen company of the company of the and the classifies the company of the company of the stiffy literary touch, are synonyms for any

set of rules irrelevant to actual human af-fairs: papal bulls and the Ten Commandfairs pagal balls and the Ten Command-ments, most relevantly.) We keep waiting for one of those twists or twiches of fate by which we can know for certain we are in John Irofig's universe. The moment per-haps arrives when the bero's training in the orphanage catches up with him in the or-chard, or perhaps in the doctor's undigni-fied but not too implausible demiss. There, chard, or perhaps in the observed with the contraction of the property of the original contraction. The most avoids the riskin-tow serverse, the most avoids the riskin-tow serverse, the most avoid when the contraction of the contraction of the con-traction of the co tone, it is for the most part a drowsily uno ictionable slice of Americana, even count-ing the ham-fisted attempt to ram down our throats an irrefutable brief for pro-choice. The hero, at any rate, swallows it like a man-

itly erotic production of Abelant and Heloise earns him repeated punches in the mouth, and whose wife populates their apartment with a dispered chimp and a talking bird, among other exotic animals, and whose moonlighting job as a file clerk takes him to no office on a seventh and a-ball floor under a four-foot ceiling (*Tow overhead*). The bizarreis are no relentless that it seems

The biarreries are or relentess that it seems upon earlier natural when, half an how in, he discovers behind a filing cabinet a secret pasage to the brain of John Malkowich, where he can remain for fifteen minutes before he gas to page out into a disch off the Jerus has the part of the part of

Diaz, Orson Bean, and Mary Kay Place

Bicontonnial Man — Saccharine science

★ (HILLCREST CINEMAS)

1999.

★ (CINEMA STAR 13; GASLAMP 15; GROSSMON'
TROLLEY: LA COSTA, LA JOLLA VILLAGE, MISSION VALLEY 20; PALM PROMEMBE 24; PAZA
CINEMAS; RANCHO DEL REY 16; RANCHO SAN
DIEGO 15; SAN MARCOS 18)

Pogma — Filmmaker Kevin Smith show Degma — Filmmaker Kevin Smith shows some nerve, though maybe not as much of it as he showed in Chasing Any, Where, in the mature adult relationship stuff of that previous film, he took a chance on allerating the affections of his callow followers from Carle and Mailtons (an already dwinding band), he takes the same chance in the relationship with God stuff, but he stationship with God stuff, but he station of maturity or adultines. The premise—two banished angels have found a doctrinal loophole through which they a doctrinal loophole through which they

can, if somebody doesn's stop them, re en-ter paradise, thus conficing the Almighry, but disprecing the freadmental tenet of His infallability, thus negating a large freder of His infallability, thus negating a large freder of the confidence into the confidence of the confidence of the feathers. God, for openers, is revealed to be restrictly for inspart, Laught, that is, or ruffled feathers. God, for openers, is revealed to be restrictly for inspart and politic instruc-tion, produced several other offering all on-ther own, the last descendant of whom their own, the last descendant of whom scripted into the cruade to stop the fallow and longth, without any division in cur-rently survoiling a bot new promotional convert featus into it frendiller figure to the young, a Buddy Christ, with a wink and a grown and a big buttom by or. This last the of chees —while perfectly jointfulds as a satirfact of the carboic Church. What dee is in-comed at Smith (and without exaggeration) as at the Carboic Church. What dee is inas at the Catholic Church. What else is he doing with a youth-approved cast that in-cludes Matt Damon and Ben Affleck (fatu outly overconfident as the fallen angels), George Carlin, Chris Rock, Salma Hayek, laneane Garofalo, lason Lee, lason Mewe Janeane Garofalo, Jason Lee, Jason Mewes and Smith himself as the recurring Smithian figures of fitthy-mouthed "lay" and "Säent bob," plus, in the role of God, post sar Alanis Morissette! What else is he doing with the "shift demon," a steaming, stinking, glistening brown mass that emerges from the toilet of a topleas bar? What else is he doing with the satanic trio of roller-blading assas-

sins armed with hockey sticks? What else is he doing with the heaven-sent seraph who drops his pants ("I'm as anatomically impaired as a Ken doil") to expose the pubes of a mannequim What else but pandering to the young, currying favor, talking down, buddying up, grubbing for revenue? 1999.

spinoff, U.S. Marshals, Jones would have wanted to let a couple of decades go by be fore he again took off in relentless pursuit an innocent party. Bruce Greenwood, Annabeth Gibl. 1999. ■ (EL CAJON 8: SILVER CINEMAS) Double Jacquerdy — A wronged-woman thriller in which the flattery of the heroise reaches such assurating heights as to call into question its sincerity. (The once-ins-laint of the such as the such as the such million lifetimes werel of driving an auto-noble off a moving ferry into the bay, while oot hand is cutfied to the door handle and the other is fending off an armed law-man, is only one clostack, and quite early in analysis of the such as a such as a ferrical property of the such as a coherent characterisation on much as a The End of the Affair — Reviewed this issue. With Ralph Fiennes, Julianne Moore, Stephen Rea, and Ian Hart; written and directed by Neil Jordan.

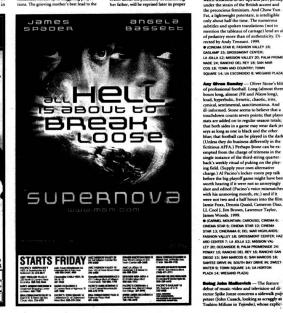
*** * #74581001 VALEY 18: 14 JOLA VILLAGE) fatigable heroise.) Adalley Judd doesn't offer coheren characterization on much as a full range thespian portfolio, hoding noth-reading programment of the programmen

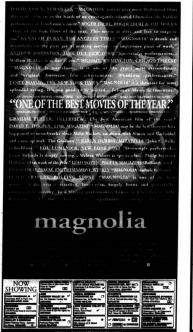
End of Days — Omen-esque thriller in which Lucifer has precisely one appointed hour, from eleven to midnight at the close of the millennium, to mate with his preof the milliennium, to mate with his pre-ordinated hums heired and thus pare the million of the million of the million of the million of the Whatere chancas the move might have had to be decert —given, that is, the ob-scuring darkness of the phostography, the chance of the prescribed versions of the pre-cribed versions of fairfight, fire-fights, fire-flights, fire-fli

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of the Pacific Northwest, the Colorado Rockies, and finally New Orleans. You can at least be grateful that Tommy Lee Jones, as a hard-drinking parole officer hot on the beroine's heek; is not literally playing Lt. Gerard, though you would think nonetheless that after The Fugitive and its spinoff, U.S. Marshafs, lones would have wanted to let a counter of decades on by be-









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mol, leftover Chinese takeout, and a slice of mol, leftover Chinese takeout, and a slice of pitza peeded off the kitchen floor. Schwarzenegger doesn't play a rock - play a rock - ploon to play a rock - play a rock takes on the responsibility of protecting Devil's "intended," thereby ensuring tha the transparent jelly-like entity that emerger from the New York City sewers will remind from the New York City sewers will remind us of Predator, but the merely mortal adversaries (Vatican extremists) will remind us of Eraser, that the upperclaim indestructible supernatural adversary (Gabriel Sprus) extremind us of Terminator 2, and that Schwarzenegger's strategy in combatting the latter will consist of Jusing his hands on some bigger guns. The one novelty that might not make us think of any other using the constant of the property of the prope Schwarzenegger movie is the sight of him in a knock-down-drag-out brawl with rolypoly old Miriam Margolyes (Lintle Dorrit, The Age of Innocence). It might only make us think of laughing. With Robin Tunney and Kevin Pollak; directed by Peter Hyams.

EL CAJON 8; PALM PROMENADE 24; SILVER

L'Ennul — From France, a tale of sexual obsession adapted from an Alberto Moravia novel; with Charles Berling and Sophie Guillemin; directed by Cedric Kahn. KEN, 1/14 THROUGH 2

Galaxy Quest - Amiable spoof of the Star Trek phenomenon (pre-reunion on the big screen), with names changed to protect the guilty. The most scrumptiously swallow-able material has to do with the jostling egos of these former TV co-stars, chained to each other and to their old roles as they hobble around the convention circuit. More difficult to get down is the plot gambit where the cast is rounded up by actual aliens to deal with a spot of trouble in their own little corner of the universe. (They have modelled

their civilization on the television shows, known to them as "historical documents," whose transmissions they have intercepted in outer space: intercepted, evidently, with-out credit or commercials or adjacent pro-grams, Enrico Colantoni helps this to go down with his hearttring-plucking por-trayal of the trusting leader of the aliens. Tim Allen, Sisourney Wester, Alan Bick, Tim Allen, Sigourney Weaver, Alan Rick-man, Tony Shalhoub, Sam Rockwell; di-MAIN. TOMY SNAINOUS, SAM ROCKWEIL, directed by Dean Parisol. 1999.

★ (CAMBEL MOUNTAIN: CAROUSEL CHEMA 8: CHEMA STAR 10: CHEMA TO HAVE 10: HEMA STAR 10: CHEMA STAR 10: A LOLAL 12: SHIM SEA 4. MSSON VALLET 20: PALM PROMEINANCE 24: PALZA SCHEMAS, FORMY 10: ROMONIO HOUSE AROUND CHEMAS, FORMY 10: ROMONIO HOUSE AROUND CHEMAS.

SAN DIEGO 15: SAN MARCOS 1R: SANTEE

MISSION VALLEY 20; PALM PROMENADE 24 PLAZA CINEMAS; POWAY 10; RANCHO DEL REY 16; RANCHO SAN DIEGO 15; SAN MAR

COS 18: TOWN SQUARE 14: UA ESCONDIDO R

The Green Miles — Overgraice The Shaw Redemption, and this is what you desarree, Frank Darabount, the writer and direction of both, raises an operbown of interest for his apparent dedication to breathing some file into the prison gener (pretry well flatimed since Europe From Aduranz), but the reviewow might decline tima a scorel over his development of the control of the property of the control of the contro

nensions, he perhaps has a ready-made ex

use to run on almost an hour longer than

tion to run on aimout an nour tonger train in the inexcusably overlong previous adaptation. But in truth the proportions remain much the same. Each of them seems about wrice as long as it needed to be. Plainly, the extravagant, if hardly universal, praises for Shawshank — to say nothing of the seven

CBS-TV DAVID SIBBERAN

A measurizing masterpiece of the unexpected! Acting performan hat have Oscar's nomination

Section 200 Constitution of the Constitution o

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DRIVE IN: STAR: STUDIO 3 CINE

GAND PLAZA)

FROM 1/14)

5 GOLDEN GLOBE

BEST PICTURE

ONE OF THE TOP 10 FILMS OF 1999

three-bundred gound black inmately will be the same to produce more of the other him do fining. As before, Dardonst removes himself of thing, As before, Dardonst removes himself the same that the sa TER 9; TOWN SQUARE 14: UA ESCONDIDO 8; WIE Girl, Interrupted — Fact-based story, set in the Sixties, about a tennager (Winona Ryer) confined to a mental boopistal, with Angelina Iolic directed by James Mangold (CAMMI, MOMERA, CHAMM STATE, CHAMMA STATE, CHAMMA STATE, CHAMMA STATE, CHAMMA STATE, ATSHOM VALLEY 18. FLOWER HELL
CONTAINS, CASSLAMP 35: GROSSMONT TROLLEY, IA COSTA 6: IA JOLA VILLAGE, MAN MESA 7:

DURIGAI 1999.

© (CAMBEL MOUNTAIN; CARDUSEL CHEMA 6; CHIMBA STAR GLANY; CRIMBA STAR 10; CRIMBA STAR 110; CRIMBA STAR 12; ASSIGN VALLEY 12; RUDRING HILL CRIMBA; GASCAMP 15; GROSSAMOT CONTEX, HAN THE STAR 11; ASSIGN VALLEY 20; PALLEY BOOKENDO C. 10; CRIMBA CONTEX, HAN THE STAR 11; CRIMBA CONTEX, HAN THE STAR 11; CRIMBA MARGHOUS 18; SWETTWATER 9; TOWN AND COUNTITY; COWN SQUARE 14; UN ESCONDOOR 16; WEIGHING TOWN SQUARE 14; UN ESCONDOOR 16; WEIGHING THE STAR 11; CRIMBA THE STAR 11; CRIMBA STAR 11; CRIMBA THE STAR 11; CRIMBA T PLAZA)

Academy Award nominations (no wins) for it—have not inspired the fillmmaker to rein in the pretensions, the sententiousness, the humanistic piety, the spiritual uplift. They would seem to have led him to the assumption that more of the one kind of thing (plus some actual Christille miracles on the part of a simple-minded, afraid-of-the-dark, three-hundred pound bake instale) will be

The Nurricans — Special pleading on behalf of the one-time prizefighter, Rubin
"Hurricane" Carter, railroaded into jail by a vasert-like Phildadelphia cop. The presenta-tion is so lopsided that it arouses more mis-rates than outrage. And the curious Trootto bousehold (two men. one woman, and a back foster-child from Brooklyn, credited with effectuating Carter's release after years of fulley protest from the likes of hob Dylan and Muhammad Ali, could have been better childrensed. (Director Norman levision is declined and the prison of the protestion in the declined of the prison of the prison of the protestion is declined. The Hurricane - Special pleading on bedelineated. (Director Norman Jewison i himself a native Canadian, giving him a chausivistic roung interest.) Denzel Wash ington has an exciting style in the black-and—white fight bottage, and a dignified style within the gray walls of prison. Liev Schreiber, John Hannah, Debrark Kara Unger, Vicellous Been Shannon, Dan Heava, 1999. R. (1998LT), CHEMALTER J. 18. L. 1998, 1999. R. (1998LT), CHEMALTER J. 1998. I L. 1998. R. (1998LT), CHEMALTER J. 1998. I L. 1998. R. (1998LT), CHEMALTER J. 1998. R. (1998LT), CHEMALTER J. 1998. I L. 1998. R. (1998LT), CHEMALTER J. 1998. R. (1998L himself a native Canadian, giving him a chauvinistic rooting interest.) Denzel Wash

CEANSIDE 8; PALM PROMENADE 24; PO RANCHO DEL REY 16; RANCHO SAN DIEG SAN MARCOS 6; SAN MARCOS 18; TOWN SQUARE 14: UA HORTON PLAZA 14:

The Insider — A textbook case of a wor

even in the high-stress environment of the CBS News Department, even in the un-winding environment of a Manhattan bar, even for purposes of mild irony. An in-stance, this, of principle carried too far. The story is the more or less factual one of to-bacco-industry whistle-blower Jeffrey baco-industry whistle-blower leffrey
Wigand, and of the efforts of the 60 Minutes
news team to get around his signed confidentiality agreement with the tobacco company, get around the roadblocks put up by
the network's legal advisors, and get his testimony on the air. Overdirected by Michael
Mann (lots of rack focus and agitated camerasmock) to compensate for the serces of Mann (lots of rack focus and agitated cam-crawork) to compensate for the excess of talk and the absence of physical action, the movie seems, a great deal of the time, to be goosing the reality of the aituation. Interest picks up considerably in the last hour or so (of a two-and-a-half-hour movie), with the fly-on-the-wall aewedropping on the intra-nural tusale between CIS News and CIS Corporate. Christopher Plummer ("Don't worry, We call the shots around here") is a much more complicated and compromises Mike Wallace than the real one could poss

Mike Walkee than the real one could possibly have been confortable with proof positive of the alleged vanity, Interest in the performances of Russell Crowe as the whistle-blower, meanwhile, and Al Pacino walkee's Left-leaving producer (Marcuse disciple, Rampurn alumnus), centers to a distracting degree on their respective heeds of hur: the antiquing day job on Crowe's, the rejuversing basketry job on Crowe's the rejuversing basketry j

(UA HORTON PLAZA 14)

Liberty Heights — Barry Levinson goes Liberty Welghta — Barry Levinson pors back to Balimore, back to the string of his Diner and Avalon, back to the Fifties, back to the resting of his Diner and Avalon, back to the Figure 6 to the Pippone days of school prayer, segregation, and striptease with pasties, in order to remember what it was like to find out that the whole world was not levish. Sometimes he doesn't remember so well it seems doubful that in 1954 a Jewish ternager would allaste to Tab Funter as the WASP. ideal, and it's not possible that he would cite Perry Mason as a TV lawyer. The cars, clothes, furniture, and so forth, are enjoyable until you notice that they're all so na rowly and rigidly in period that the whole world looks like a magazine ad. This is, in any case, largely old ground (the Jewish mother, the shiksa, rock-and-roll, all that), mother, the shiksa, rock-and-roll, all that), and, after Levinson steamrolls over it, very flat ground, too. With Ben Foster, Adrien Brody, Joe Mantegna, and Bebe Neuwirth. 1999

O ICONE: ENSHION VALLEY TO

Magnolla - Reviewed this issue With Tom Cruise, William H. Macy, John C. Reilly, Julianne Moore, and Melora Walters, written and directed by Paul Thomas Anderson.

VALLEY 18: GASLAMP 15: GROSSMONT TROLLEY: LA JOLLA 12: MIRA MESA 7: MISSION VALLEY 20: PALM PROMENADE 24: POWNY 10: RANCHO DEL REY 16: RANCHO SAN DIEGO 15: SAN MAR-COS 18: TOWN SQUARE 14)

Man on the Bloom — Milos Forman's

Tologic on the late Andy Kaufman is little
more than an anthology of Greatest Bits: the
Mighty Mouse lip-sync on Sanneday Night
Livin, the Vegas longer singer Tony
Cliffon. A bet interprofile Virestling Claumy,
Cliffon. A bet interprofile Virestling Claumy,
Cliffon. The linear sport of the Company
Linear Company
Li pear open and ingenuous, Carrey always looks a little devious and devilish. It's the difference between a rib-tickler and a nair in the neck. And it's a big difference when he had early engitive point of the movie is simply that people never knew how to take him. (There are countless suddince reaction shots to illustrate the point.) His chief collaboration of the control o in the neck. And it's a big difference when (CINEMA STAR 6: FASHION VALLEY 18: HAZ ₩ 1,01/MMA STAN 65 FASHION VALLEY 18: HAZ-ARD CENTER 7; LA PALOMA: MISSION VALLEY 20; OCEANSIDE 8; PALM PROMENADE 24: RANCHO DEL REY 16; SAN MARCOS 18; UA HORTON PLAZA 14]

Manasteled Park — Drawing on Iane Austen's life, letters, journals, and maybe even mystique in addition to the novel itself, writer-director Patricia Rocema projects the author onto the heroine to a degree that no novelist worth her salt would abide. (And Austen was a novelist worth her salt and her Ride with the Devil - A Civil War adpepper, too.) The upshot is that Fanny Price rives a transfusion of social awa and free spiritedness ("Fanny Pricel Wall) you please ty to a twil so me decorum"), not to mention literary ambition and all-around motive, but hat a present-oldy ferninst might overcome the long standing primens. her methods, she submissive ness, her self-pity—and "slentify" with her more fully. Romen ("Fer Hand the Fannish" Singing, When Night Is Falling), apart from popering haster onto the character, could be suspected of projecting herself as more simulational and the superior of projecting herself as more in attitude and holdens in its exercise. and free-spiritedness ("Fanny Price! Will up in the passions of a bad and hopeless cause. (The brilliant device of reading aloud, ness in attitude and boldness in its expre sion, she yields nothing to the original sion, she yidds nothing to the original Enmy, the Famro in the page, in pious judgmentalism. Nowhere is this more ap-unity of the page of the page of the page of the toward-looking PC (west of it. The benroelent partiarch is thus transmognified into a figure ward-looking PC (west of it. The benroelent partiarch is thus transmognified into a figure ward-looking PC (west of it. The benroelent partiarch is thus transmognified into a figure to the page of the page of the page of the (Which, incidentally, spoils an otherwise enjoyable performance from playwright Hardolf Parter, so commanding presence, a fine appear, an understated sctor.) The centre a fair yield, in page file a Conferedly

Random Hearts — A plane crash brings together a husband and a wife whose resegether studied of paid chain-rings specified with a substant, seated aide by-side on the ill deted plane, were cheating on them. The surviving wife (Retain Scott.

New York of the State Stat

venture set in the gray area of the Kansas-Missouri border, where there was (we learn anew) no official Confederate Army pres ence, only a guerrilla force of Cavalier-haired pro-South Bushwhackers to do battle haired pro-South Bushwhackers to do battle against their oppointe number, he aboli-tionist Jayhawkers. The historical time and place are inherently, which is not to say au-tomatically, interesting. What nails down the interest, what fights of the lethargy of the classroom, is the swift-moving Sevens-nian narrative—think The Black Arms, think Kidnapped —of sensitive, decent, gal-lant, prematurely aging young men newel.

Pokámon: The First Hovie — Crude piece of Japanese animation — additional subtitled Mewtwo Strikes Back, in reference

subtitled Mewne Strike Rack, in reference to a laboratory clone of a "pocket monster" called Mew, but enhanced with psychic powers, world domination plans, and elementary existential questions along the lines of "Why am I here! Who am It What is my reason for beings"— is for addicts only, And perhaps also the occasional outsider who craves the experience of visiting an allen civilization and wondering what the hell. Directed by Kumhibo Tuyama. 1999.

for campfire entertainment, the letters from a conflicated Union mailbag serves to bu-manize the distant cenny: "Sounds like my mother," responds one of the listeners. But! Remember her sons will kill you if they can,") The essential situation of a life lived on the run and in hidding is immediately involving, and convincingly detailed; there is on the run and an hoding a sumediately mixed with a working and convincingly detailed, there is terr, loses are suffered and new attachments are formed, and the spectator won't be immune. This is, in short, an exemplary piece of storytelling, one that respects equally the material and the audience—a rearrenough thing; in any kind off lim. With Tobey rearrenough thing; in any kind off lim. With Tobey are remough thing; in any kind off lim. With Tobey are remough thing; in any kind off lim. With Tobey are remough thing; in any kind off lim. With Tobey are remough thing; has paid to the sum of the sum

The Battis Beams — Choix story about a disciplination of the control of the contr The Sixth Sense - Chost story about a ley lod Ownent suffers sympathetically), and the approach to the supernatural is very gradual, so that while the movie evades any charges of crudeness and conventionality, it invites lesser charges of vagueness and lack of focus. The globally visitations, once we are let in on them, are handled with a modicum of taste and subtlety, and evoke the maximum fissen with maximum economy. Toni Collette and Olivis: Williams, written and

Sleepy Hollow - A Tim Burton film, for certain, from start to finish and top to bot-tom. The reimagination of Washington Irv-ing's urbane folktale as a turn-of-the-cening's urbane lolktale as a turn-of-the-cen-tury murder mystery (that's the Eighteenth turning to the Nineteenth), with Ichabod Crane transformed from a supersitious country schoolteacher into a forward-think ing big-city detective sent to the hinterlands to solve an apparent case of the supernatu-ral ("Their heads were not found severed. Their heads were not found at all"), allows our film-buff director to pay homage to the Hammer horizon of the Fifties and Sixtles, much as he paid homage in Edward Scirchands to the Universal horors of the Thirties and Forties, (Small parts for Christopher Leas and Kinchael Cough establish direct link to Hammer.) The buffer and the Christopher Leas and Michael Cough establish direct link to Hammer.) The buffer and the Christopher Leas and Michael Cough establish and the Christopher Leas and Least All Least And Least All Least And along with it. (Truth be told, there's not much to the court case once the digression are cleared away.) The fussy lighting effects — Malf-light, backlight, highlights— and the dollops of mood-drenched nature and the dollops of mood-drenched nature photography are not designed to give impetus, either. Based on the novel by David Guterson; with Ethan Hawke, Youki Kudoh, Rick Yune, Sam Shepard, James Cromwell, and Max von Sydow. 1999.

* COMMIL MOUNTAIN. CHEMAN STAR GALAXY; as the self-assured resionalist does not except when he give a spider in his bed-room—give up his dignity as he is forced to give ground. The titudar village and the Hannel-and-Greind woods around it, de-termined to the self-assured to the self-assured to the self-assured woods around it, de-caped Paried Friedrich, has do not yet un-price to salte. (The which's cree will have to suffice.) The dollshe, the faces, the wigs are pure storybook, and the innumerable be-beadings are a close and convincing as computer animation can mange, (Splendich and properties of the control of the INEMA STAR 13: FASHION VALLEY 18: FLOWER HILL CINEMAS; GASLAMP 15; GROSSMONT TRO LEY; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; PALM PROMENADE 24; PLAZA CINE-MAS; RANCHO SAN DIEGO 15; SAN MARCOS 18; TOWN SQUARE 14; UA ESCONDIDO 8) The Straight Story — An oddity among oddities, a G-rated Disney film, in nice bright color, directed by David Lynch (Eraserhead, Blue Velvet, Wild at Heart, etc.). But notwithstanding its Midwester corn and its heartland-on-the-sleeve, it

nally comes to rest, its eyes staring through a crack in the floorboards at her tiny son a crack in the floorboards a the tity son cowering below. In all matters tangible, you couldn't ask for more. You could maybe ask for less, in the end, it is simply too much of a good thing, too much of the maybe ask for less, in the end, it is simply too much of a good thing, too much of the may other kind of hing. Burton'n samply-boy prashikhness precludes any sustained intention, and the "treminator-like for if you prefer, Michael Myres-like) unstropphility in the property of the Headels Horreman get to be a lover. Darny Hilman's equally unstropphir maxim is the property of the state of turns out to have its fair share of Lynchian crotchets as well. 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 momiles from lows into Wisconsin on a mo-torized lawmower to wish his extranged brother before it's too late — has more laughs, or anyway more sniggers, than you might anticipate, but it also has an element of condescension that throws a doud over the homespun sentiment. The obsex, track-ing, front-yard sunbasher ("What's the number for 9 \times 1-11") and the plaid shirted number for 9-1-17) and the plast district but perton with as inches of turned-up cuif on his bise perton with as inches of turned-up cuif on his bise perton are fair inches properties. He titula Straight-hooter, couldin possibly be the reversibility of the properties of the perton of the perton of the perton of the perton an actor in so commodious a role. Stays Speack, on the shirt part of the age, can one of the finest actress of the age, can somewhat find sudgether, she comes up with an oddish, freakals, barking manner of speech a distinctive in it own way as Billy provides no remedy. It gets old in a hurry, it was not old to begin with, and by the finish it has passed through the inevitable stages of death and putrefaction. Christina Ricci, Michael Gambon, Miranda Richardson, Christopher Walken. 1999.

** * (UA HORTON PLAZA 14, VOGUE) Snow Failing on Codars — At bottom murder trial of a Japanese-American in the volatile aftermath of World War II. The Australian director Scott Hicks, possibly overanxious to prove that Shine was no fluke, makes sure his hand is busily in evi dence: the balusters in the railing of the courtroom balcony, through which one Bob Thornton's growling manner in Sling Blade, a one-of-a-kind. And it's a serious

when the hero and the movie leave her be-hind just past the half-hour mark. Slowness now becomes a way of life (the tortoise-paced tracking shot over the yellow line in the middle of the road is a sort of low-gear middle of the road is a sort of low-gear parody of the opening sequence in Lynch'
Lost Highway), and boredom becomes the
daily diet. A not disagreeable light-headedness follows. 1999.
** (HILLOREST CHEMAS)

Stuart Little - Aw-w-w-w-w-w. The computer-animated talking white mouse, in his high-top red sneakers and assorted out-fits, is cute as all get-out, even if his comfits, is cute as all get-out, even if his com-puter program gives him a too-close resem-blance to a Coca-Cola polar bear. The soft-sell absurdity of his adoption into a live-action human family (Hugh Laurie and Gerna Davis are a perfect a pair of parents as any in a Fifties sitcom), and his friction with an unwelcoming housecut, intermit-tently rises to the threshold of charm. From the children's book by E.B. White, with the oices of Michael I. Fox and Nathan Lane directed by Rob Minkoff, 1999 * (CARMEL MOUNTAIN; CAROUSEL CINEMA 6; # (CAMILL MOINTAIR: CAROUSEL CINEMA SE CREMA STAR GAART: CREMA STAR 10; CREMA STAR 13; CREENAMA 6; DEL MAR HIGHLANDS; ASHION NALLY 18; GROSSMONT CHTER; LA DULA 12; MIRA MESA 7; MESSION VALLEY 20; COCAMSIGE 8; PAM PROMENUE 22; PROWAY 10; RAMCHA TIWE RANCHO DEL REY 16; RANCHO SAN DEGO 15; SAN MARCOS 6; SAN MAR COS 18; SOUTH BAY DRIVE IN; STUDIO 3 CINE MAS; SMETTWATER 9; TOWN SQUARE 14; UA HORTOR FRAD 14; HAUGE; WELGON D'AZAI.

Eugenewa — Outer-space thriller, which started out as a Walter Hill film, mov cred-tied to Thomas Lee-", starring lame Spader and Angela Bassett.

(PAROUSEL COMMA 6: ORIMA STAR 10; CHEMA STAR 110; CHEMA STAR 110; CHEMA STAR 110; CHEMA STAR 110; CHEMA 6: ORIMA STAR 110; CHEMA STAR 110; CHEMA 6: OLI MAN HIGH-MONS CHANGE LEE ORIMA 6: OLI MAN HIGH-MONS CHANGE LEE OLI MAN HIGH-MONS CHANGE LEE ORIMA 6: OLI MAN HIGH

Swoot and Lowdown — Writer-director Woody Allen here makes only token ap-



the thy cause mistaken as screen-worthy. The cause is anti-smoking, the urgency of which is somewhat undermined by the curious fact that no one on screen is guilty of smoking. Anderson.

● (CARMEL MOUNTAIN, CINEMA STAR 10; CIN-EMA STAR 13; DEL MAR HIGHLANDS; FASHION 4 GOLDEN GYOTE NOMINATIONS BEST PICTURE L ACTRESSI DIRECTOR REST ONG INAL AFFAIR EXCLUSIVE SAN DIEGO ENGAGEMENTS ay, January 23! FOR TICKETS & SHOW TIMES CALL 444-FILM

Next Friday — Sequel to Friday, starring and written by Ice Cube, directed by Steve

● (HILLCREST CINEMAS: LA JOLIA VILLAGE)

essence a fairy tale, in specific a Cinderell

story, and there can be no place in it for Un cle Tom's Cabin. The same could be said for

cit Tom's Carbin. The same could be said for the gross carrailly with which the matrital indiscretion of Mrs. Rushworth is depicted, when Faraph Sarge through a bedomen door and finds herself, as it were, momen-door and finds herself, as it were, momen-ter of the same state of the same state of the delicate balance of Austern ranke be-lieve universe again gets his with a sandbag. One wonders why Rozeman thought she wanted to take on Austern in the first place. To improve her? To conwer her? Prance O'Connor, Jonny Lee Miller, To improve her? To conwer her? Russes O'Connor, Jonny Lee Miller, O'MULTERST CAMBAGE, J. P.O.J. M. MULTERST O'MULTERST CAMBAGE

AOI Keyword: MovieFone

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The Cider House Rules (PG-13) Fri. Th (12-30, 320) 615, 905, Galaxy Quest (PG) Fri. Mon. (12-45, 3-00) 5-30, 7-50, 10-20, Tue. Thu. (12-45, 3-00, 5-30) 7-50, 10-20, Dogma (R) Fri. Thu. (1-10, 3-55) 7-10, 9-55; Anna and the King (PG-13) Fri. Thu. (12-30, 3-40) 7-00, 10-10. Bicen-tennial Man (PG) Fri. Thu. (1-00) 10-00

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2.50, 3.50, 6.20, 7.20, 9.30, 10.30, Any
Green Sunday (R) Fri. Thu. 11.00, 2.40,
6.10, 9.40, Any Given Sunday (R)
Fri. Thu. Ph. 12.50, 3.53, 7.00, 10.20,
Man on the Moon (R) Fri. Thu. 11.30,
2.15, 5.00, 7.45, 10.33, Stuart Little (PC)
Fri. Thu. 1045, 1255, 3.05, 5.15, 7.35, 9.15,
Stuart Little (PC) Fri. Thu. 1145, 2.00,

Suart Little (PG) Fn. Thu. 1145, 2:00, 1415, 703, 913. Pin Insidee (8) Fn: Thir PM. 1210, 330, 700, 1013. Deuce Bigalow Male Gajolo (10) Fn: Thu. 150, 100, 315, 5:30, 7:35, 101. 5: Toy Story, 2: 100, 315, 5:30, 7:35, 101. 5: Toy Story, 2: The World Is Not Enough (PG. 13) Fn: Thu. 1045, 1:40, 4:35, 7:40, 10:30, Steepy Hollow (PR) Fn: Thu. PM. 12:05, 245, 5:15, 7:50, 10:23, American Beauty (PR) Fn: Thu. 10:41, 14:425, 7:15, 10:00. Pn: Thu. 10:11, 15: 10:00, 13

La Jolia 12 8857 Villa La Jolia Dr. (858-558-2234) Supernova (Fo. 13). Next Friday: Magnolia (R). Snow Falling on Cedars: The Hurricane: Any Given Sunday (R). Galaxy Quest: The Talented Mr. Ripley: Anna and the King. Stuart Little: The Green Mile; Toy Story 2

La Jolla Village Cinemas 8879 Villa La Jolla Drive (858) (453-7831) Girl, Interrupted; The End of the Affiar; Mansfield Park; The Cider House Rules

LA JOLLA

and a slumming kicks-craving would-be when (and why) the jazzmar

smashes his instrument — is so subtle and unprepared-for, it might almost escape comprehension. Had it been better pre-pared-for, on the other hand, it would not have been so subtle. As is, it is mildly sur-(HILLCREST CINEMAS)

The Talented Mr. Rigiesy — Hollywood remake of the first of Patrica Highmuth's live Rigiesy movels, originally made in France, under the title Pargle Noon, forty years sealer. (The remake is done in period: Chet Baker and Charlie Parker are the coolest, man.) Clearly, writer-director Anthony Mingeleth does not one his inspiration to a desire for greater fidelity to the movel. Rene Clement's version may have had a conventional (though very clever) ending that wasn't true to the book, but in Minghella's version the entire conception of the hero, or antihero if you'd rather, is not true to it. Which would be no crime in itself if it made a different kind of sense. Which it doesn't. And the ending is scarcely imdoesn't. And the ending is scarcely im-proved by being left up in the air. Minghella's main creative contribution is to homosexualize the hero (Matt Damon), so that the initial killing becomes a spur-of-the-moment affair motivated by things like jealousy, rejection, hurt feelings, even retal-iatory self-defense. (If the new sexual orien-sistens we the way Minghella wanted to go. e might have found richer soil in th

lowed Ripley, where the hero dons a dres and high heels for an escapade in Berlin.

The killer's talents as a mirnic and a form laid out as givens early on, now come in conveniently handy for the purposes of stepping into the identity of the dead ma Which does away with one of the most uring things to a standstill, striking into the towarious cocktail swilling life style of afflu-tu Asserirans libroad. (Admittedly, the cut Aucurama Stroad, Odmittedy, the Auxiliahu artive Mar Blanch; it does a note perfect debatante accent, in a squan deringle subordinate role. Planga pick up a little when the polititi come into it, and there are sufficient remants of highesturitis genius to ward off total borndom. But barrly, Jode Law, Gwyneth Paltrow, Philip Seymour Hoffman, 1999.

CARMEL MOUNTAIN, CINEMA STAR 10, CIN LA COSTA 6: LA JOLLA 12: MIRA MESA 7: MIS-

Three Kings — A kind of update of Kelly's but the one figureheaded by MTV and

RANCHO SAN DIEGO

Rancho San Diego Stadium 15 2951 Iamacha Rd. El Cason (619-660-346)

Story 2; Any Given Sunday; Deuce Big low: Male Gigolo

SOUTH BAY

CHULA VISTA

Heroes, in deportment as well as in period: an insanity-of-war movie, set impudently a the end of Desert Storm, centered around fourt American soldiers (George Clooney, Mark Wahilberg, Ire Cobe, and, immedi-Tarantino, among others new and now are always good; edgy's good; quirky is good; filtp and facetions are good; vinited and cal loius are good; shock is good; gore from Gore's high good; cutting edge text hinsides; is good the good post in this and priminicks are good. David Oo Browdt the writer and three for how beaten a fare path to the Indigenous Estationary of the good of the good of the good. the time of a control of the control

Foy Story 2. Associated to be connected as the new confidence of the traction And reduced by most others. The central threshold the most others. The central threshold the traction of the tra Toy Story 2 Asset but to be emerced by younger you are Parents in consequence are to be cautioned not for their kids' sake

but for their own sale. On another front the advances in computer animation sizes the exiginal Toy Story are plain to see par-ticularly in the depth of field furcheding at times an artificially bilary foreground. He hicknesses of some of the human figures of the sale of the sizes of the sale of the hickness of some of the human figures all the save to non-burs and a bad comb-over! Superimes it is hard to know or to remember which was are backing at the control of the same of the sale of the home of the sale of the but for their own sake. On another front

nig and herbodings fiders with release where with its collection of the number comparable where with its release to the number comparable with the writes of Form Bands. From Albert Maries Kinght directed to John Leases [1997] where Committee Comparable Comparable Committee Co MARCOS 18: SWEETWATER 9: TOWN SQUARE 14: UA HORTON PLAZA 14: WIEGAND PLAZA)

The World is Not Enough — Agent 007, for a change, gets a "real" director. Michael 28 Up. But what's the use when he's still to

San Marcos Stadium 18 Cine

Wor San Marina Bird at ONE California Wash San Marine Fill #11.37111 Girl, Interrupted (R) Next Friday: Super-rova; Magnolia: Snow Falling on Cedars; The Hurricane; Any Given Sur-day; Galaxy Quest; Man on the Moon; The Cider House Rules; The Talented Mr. Ripley: Biscentennial Man; Stuart Little; Anna and the King; Toy Story 2: The Green Mile; Deuce Bigalow: Male Gigolo; The World Is Not Enough

NORTH COASTAL

Flower Hill Cinemas 2630 Via de la Valle, Del Mar (858-755-5511) Girl, Interrupted (R): Snow Falling on Cedars; The Talented Mr. Ripley; The Green Mile (R)

CARLSBAD

be beld to a formula requirement like theorem or eal-to-the Pr. Cruths, September 2011.

Only one start in Bilbao, with a shootout and a couple of citarson us show the discount and a couple of citarson us show to the Gehry designed at nuneum to appear the beat Bourtof Termorim moves to foreston for some standard bastice with Max More popular and M. and an intermulable chase in a submersible speedbast criming position, and also a spectro and and bast apparter of an about a function. Viviance who even grown when the senseted billion is discount from the senset be held to a formula rewhere your mouth is "J What's the use when Denise Richards carget besself cost as a nuclear physicist? The Bond series is a turaway train, and Apted can do no more— than drag his heel alongside the track. With Pierce Brosnan, Sophie Marceau, Robert Carlyle, and Judi Dench. 1999. (HAZARD CENTER 7, SAN MARCOS 18, UA HORTON PLAZA 14, VOGUE)

MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information. Bargain

CENTRAL

CLAIREMONT

Town Square 14 Town Square 14 4665 Clairemont Dr. (274-1234) The Hurricane (R) Fri. Thu. (11:40, 3:00) 7:10, 10:20; Next Friday (R) Fri. Thu. (11:20, 1:45, 3:55) 6:05, 8:20, 10:35; Girl, 2.00. 4.25) 7.00. 9.30: The Talented Mr. Ripbey (R) Fir. Thu. (124.0. 3.50) 7.20. 10.25; Snow Falling on Cedars (PC-13) 17: Mon. (112.5.2.10) 4.55; 7.40. 10.30. Tue. Thu. (112.5.2.10) 4.55; 7.40. 10.30. Tue. Thu. (112.5.2.10) 4.55; 7.40. 10.30. Stuart Little (PG) Fir. Mon. (111.5.1.25. 3.40) 5.45, 7.50, 9.50. Tue. Thu. (111.5.1.25. 3.40) 5.45, 7.50, 9.50. Tue. Thu. (111.5.3.40) 5.45, 7.50, 9.50. Tue. Thu. (111.5.3.30) 6.45; 1.50. 10.00; 1.50. 10.00; 2.50.

2 35) 5-15, 7-30, 10:00: Tue--Thu. (12:10 At (CORONADO

DOWNTOWN

Gaslamp 16 (319 232 0400)

Fig. 35 A Avenue (419 232 0400)

Fig. 35 A Avenue (419 232 2400)

Fig. 35 A Avenue (419 232 2400)

Fig. 35 Avenue (419 232 2400)

Fig. 35 Avenue (419 232 2400)

Fig. 35 Avenue (419 24

MIRA MESA

Mira Mesa Four 8118 Mira Mesa Bhd. (858-566-1912) Supernova (PG-13); Next Friday; Galaxy

Mira Mesa Seven 10550 Camino Ruiz, Mira Mesa (858-68) - (661) The Hurricane (R): Girl, Interrupted; Magnolia; Stuart Little; The Talented Mr. Ripley; The Green Mile; Toy Story 2

MISSION VALLEY

MISSION VALLEY
Fashion Valley 18
7007 Flan Road (358 - 582 - 252)
Girl, Interrupted (R). The Hurricane; Supernova; Magnolia; The End of the Affair; Snow Falling on Cedars; Any Given Sunday; Callary Quest; Man on the Moore, Liberty Heights; The Tal-and the King, Bicentennial Mar; The Green Mile; Toy Story 2; Deuce Bigalow: Mala Gigolo

Hazard Center
Center Drive (619 291 7777) 730 Haund Center Direc (819-291-7777)
Snow Falling on Cedars (RC 13)
Fri. Thu (1:00, 4:00) 7:00, 9:40 Galaxy
Quest (RC) Fr. Thu (1:15, 4:15) 7:15,
9:30. Arry Given Sunday (R) Fr. Thu
(1:10, 4:10) 7:10, 9:50. The Green
Mile (R) Fri. Thu. (1:20, 4:30) 8:10. The
World Is Not Enough (RC-13) Fri. Thu
(1:10, 4:00) 7:10, 9:50. The Green
(1:05, 4:05) 7:05, 9:45. The Bone (Collector (R) Fri. Thu. (1:20, 4:20) 7:20, 9:50.

STATE UNIVERSITY

Cinerama 6 Theatres \$331 University Ave. (619-287-8980) Next Friday, (916 Fri.-Mon. (1224, 255) 5-10, 745, 9-30; Tue-Thu. (225, 5-10) 745, 9-50. Supernova. (91-33) Fri. Mon. (1250, 3-00) 5-15, 7-20, 9-40; Tue-Thu. (230, 5-15) 7-20, 9-40; Tue-Thu. (240, 5-15) 7-20, 9-40; Statal Little (90, 5-15) 7-20, 9-40; Statal Little (90, Fri. Mon. (12-52, 245) 4-55, 7-00, 9-10. Any

Given Sunday (R) Frt.-Mon. (1:00) 4:15, 8:00; Tue.-Thu. (4:15) 8:00; Toy Story 2 (G) Frt.-Mon. (1:05, 3:10) 5:20, 7:25, 9:25; Tue.-Thu. (3:10, 5:20) 7:25, 9:25; Deuce Bigalow: Male Gigolo (R) Frt.-Mon. (1:15, 3:15) 5:30, 7:35, 9:30; Tue.-Thu. (3:15, 5:30) 7:35, 9:30

Genghis Blues, 1/13; L'Ennui, 1/14 through 20

LIPTOWN

Garden Cabaret 4040 Goldfinch Street, Mission Hills (619-295-4221)

Hillcrest Cinemas 3965 5th Aw., Hillcrest (619-299-2100) Sweet and Lowdown; All about My Mother; The Straight Story; Mansfield Park; Being John Malkovich

EAST COUNTY

EL CAJON

El Cajon Cinoma 389 North Magnolia Ave (619-444-7469) Fight Club (R) Fri. Thu. (12-55, 3-55, 6-50, 9-40). End of Days (R) Fri. Thu. (1:15, 4-15, 7-15, 9-55). Pokémon: The First Movie (G) Fri. Thu. (10, 3-25, 5-45, 8-00. Movie (G) Fri. Thu. (1.00, 3.25, 5.45, 800, 1010). Double Leoparty (R) Fri. Thu. (1.25, 400, 6.55, 9.20). Flawless (R) Fri. Thu. (4.00, 5.55, 9.20). Flawless (R) Fri. Thu. (4.00, 5.51). Anywhere but Here (PG-13) Fri. Thu. (1.20, 7.00). The Bone Collector (R) Fri. Thu. (1.02, 5.35, 7.05, 9.45). Three Kings (R) Fri. Thu. (3.20, 3.35, 7.90, 10.00). Blue Streak (PG-13) Fri. Thu. (1.10, 7.00). (PG-13) Fri. Thu. (1.05, 7.00)

(G-13) Frt. Thu. (1/05,700)
Parkwaye Plaza (813-61,811.0)
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5:10) 7:10, 9:20; Anna and the King (PG-13) Fri.-Thu. (12-50, 4:15) 7:55; The Green Mile (B Fri.-Thu. (12-00, 12-40, 4:00, 4:45) 8:00, 9:10; Deuce Bigalow: Male Gigolo (B) Fri.-Thu. (12-10, 2-30, 4:50) 7:35, 10:00; Toy Story 2 (G) Fri.-Thu (13-5) 2:40, 4:25, 5:20, 4:40, 4:25, 5:00, 6:50. 9:30; The World is Not Enough (PG-13) Fri.-Thu. 7:25; 10:15

LA MESA

Grossmont Center Theatres 5500 Grossmont Center Dr. (619-465-7100) Next Friday (R) Fri.-Thu. (11:10, 1:30, 3:45) 6:00, 8:20, 10:30; The Hurricane (R) 7-30, 945; The Green Mile (R) Fri. Thu. (12-00, 3-60) 7-40; Toy Story 2 (G) Fri. Mon. (12-05, 2-30) 5.15, 7-45, 10-15; Tue. Thu. (12-05, 2-30) 5.15, 7-45, 10-15; Any Given Sunday (R) Fri. Thu. (11-30, 3-00) 6-30, 9-50; Anna and the King (PG-13) Fri. Mon. (11-15, 2-30) 5-45, 9-90; Tue. Thu. (11-15, 2-30, 5-45) 9-90

Grossmont Trolley 8 Cineman Grossmort Frolley & Cinemas 8555 Flecher Plays, (819-466-1401) Girl, Interrupted (R) Fri. Mon. (1:15) 4:25, 7:20, 10:15; Tue.-Thu. (1:15, 4:25) 7:20, 10:15; Magnolia (R) Fri. Mon. (1:2:30) 4:20, 8:15; Tue.-Thu. (12:30, 4:20) 8:15; 4:20, 815; Tue. Thu. (12:30, 4:20) 8:15; The Talented Mr. Ripple (R) Fin. Thu. (12:35, 3:40) 7:00, 10:05; The Talented Mr. Ripple (R) Fin. Mon. (1:45) 4:50; St. Stilling on Ceders (RC:13) Fin. Thu. (12:45, 3:50) 7:25, 10:10; Thu. (1:20, 3:55) 7:15, 9:55; Check (PC:13) Fin. Thu. (1:20, 3:55) 7:15, 9:55; Green Mr. (1:20, 2:45) 4:55, 7:40, 9:50; Fin. Mon. (12:40, 2:45) 4:55, 7:40, 9:50; Thu. Thu. (1:20, 2:45) 4:55, 7:40, 9:50; Thu. Thu. (1:20, 2:45) 4:55, 7:40, 9:50; Thu. (1:20, 2:45) 4:55, 7:40, centennial Man (PG) Fri.-Mon. (1:10) 1:10, 7:10, 10:00; Tue.-Thu. (1:10, 4:10)

SANTEE

Santee Drive In 1999 Woodside Ave., Santee (619-448-7447) Any Given Sunday and Deuce Bigalow Male Gigolo; Bicentennial Man and Galaxy Quest

Vogue 226 2rd Am 619 425 1436 Pokemon: The First Movie (C) Fri. 11 45, 6 00. The World Is Not Enough (PC 13) Fri. 1:40, 8 00; Sleepy Hollow (R) Fri. 4:00 Rancho San Ulego Statumur.
2951 Jamasha B. J. Cayan (619 660 3460)
Girl, Interrupted (R). Mext Friday; Super-nova: The Hurricane; Galaxy Quest
(PG). The Cider House Rules; Snow Falling on Cedars; Magnolia; The Tal-erted Mr. Ripley; Stuart Little; Bicentennial Man. The Green Mile; Toy Cana 2: Any Given Sunday; Deuce Biga-

the camp of the Orthodox American Fat-head. (OAE, for short.) Not the branch of it

IMPERIAL BEACH

Studio Cinema 3 erial Beach (619-349-3610) Stuart Little (PG): Galaxy Quest; Deuce Bigalow: Male Gigolo

1920 Sweetmater Rd. (619 474 8571) Next Friday (R) Fri. Mon. (1.20.3.35) 545. 8.00, 10.15. Tue. Thu. (335, 545) 8.00, 10.15. Supernova (PG 13) Fri. Mon (1.10.3.25) 5.35. 7.50, 10.05; Tue. Thu. (3.25, 5.35) 7.50, 10.05; Stuart Little (PG)

0.25, 5.30, 7.50, 1005, Staart Little (PE). Mort 100, 310; 51, 7.09, 925. Galaxy Couest (FG). Fin. Mort 100, 315, 7.20, 9.25. Galaxy Couest (FG). Fin. Mort 120, 340, 955, 810, 1025. Tue: Thu. 0.40, 5.559, 810. 1025. Tue: Thu. 0.40, 5.559, 810. 1025. Tue: Thu. 0.40, 5.559, 810. 1025. Tue: Thu. 0.50, 6.30, 8.30, 102. 30. Tue: Thu. 122, 0.230, 6.30, 8.30, 103. Tue: Thu. 1230, 1030, 7.50,

5:00, 7:10, 5:15; 1e. - 1 Fu. (£:30, 5:00) 7:15; Any Given Sunday (R) Fri. Mon. (12:50) 4:15, 7:40; Tue. -Thu. (£:15, 5:20) 8:25; The Talented Mr. Ripley (R) Fri. -Mon. (12:45, 3:50) 7:00, 9:55; Tue. -Thu. (3:45) 7:00, 9:55

Cinoma Star Galaxy 6
Hwy. 76 and Mission Road. Bornall
(750-945-876)
Girl, Interrupted (R): Stuart Little; Snow
Falling on Cedars; Galaxy Quest; Toy
Story 2; The Green Mile (R)

NORTH INLAND

BONSALL

NATIONAL CITY

Harbor Drive In
32nd and D. National City (619-477-1392)
The Green Mile (R) and Galaxy Quest
(PG): Cinema Star Chula Vista 6 320 3rd Ave. Chula Vista (619-525-3512)
Man on the Moon; Any Given Sunday;
Galaxy Quest; Bicentennial Man; Anna
and the King; Toy Story 2 South Bay Drive In

2170 Coreavato. Imperial Booth (6)9-423-2727). Next Friday (R) and The Best Man, Bi-centennial Man (PG) and Stuart Little (PG). Deuce Bigalow: Male Gigolo and Any Given Sunday Cinema Star Chula Vista 10 5th and I Street. Chula Visia (619-687 FILM)
The Hurricane [8]. Supernova: Magno-lia; Any Given Sunday; The Talented
Mr. Ripley: Galaxy Quest; Stuart Little;
The Green Mile; Toy Story 2; Deuce Bi-galow: Male Gigolo Sweetwater 9 Theatres

Rancho Del Rey 16 1005 & 1025 Thera Del Rey (619-216-4707) Girl, Interrupted (R) Fri.-Thu. (12-00, 3-45) 7:15, 10-30; Supernova (PG-13) Fri.-Thu. (12-00, 2-30, 4-50) 7:10, 9-50; The

CARMEL MOUNTAIN

Carmel Mountain 12
11880 Camel Mr. 88 (18) 874 9770)
The Hurrican (RP Fr. Mon. (11:30. 240
5-45 8 80. Tur Thm. (11:30. 240 5-45)
850 Next Friday (R) Fr. Thm. (12:00. 13:35-35)
8-60 8 820 Till 19:00 19:00 Girl, Internupted (R) Fr. Mon. (11:00. 1-35 4-30)
7-15, 10:05 The Thm. (11:00. 1-35 4-30)
7-15, 10:05 Supernova (R) 33 Fr. Mon.
11:10. 12:0. 330 5-40. 7-55, 10:10 RANCHO BERNARDO 11740 Bernardo Pitara Ct. (858-485-8641)
Pokemon: The First Movie. Anywhere
but Here: Double Jeopardy: Three Kings.
(R). Random Hearts; The Bone Collector; Bringing Out the Dead; End of
Days; Star Wars, Episode I: The Phantom Menace. e. Thu. (11:10.1:20, 3:30, 5:40) 7:55, 10. The Talented Mr. Ripley (R)

7.15, 9.15; Tue Thu, (11.05, 1.10, 3.15, 5.20) 7.15, 9.15; Magnolia (R) Fri. Mon. (12.40, 4.30) 8.30; Tue Thu, (12.40, 4.30) 8.30; Galaxy Quest (PG) Fri. Mon. (12.15, 2.45) 8.10, 7.30, 9.50; Tue: Thu, (12.15, 2.45, 5.10) 7.30, 9.50; Sow Falling on Cedars (PG, 1.3) Fri. Mon. (11.30, 2.15) SAN MARCOS San Marcos 6 Cinemas Cedas (r.C. 13) PT. Mon (11.30, 2.13) 5:00, 7:40, 10:20. Tue: Thu: (11.30, 2.15, 5:00) 7:40, 10:20. Toy Story 2 (G) Fri. Mon: (11:15, 1:30, 3:40) 5:50, 8:00. 10:00: Tue: Thu: (11:15, 1:30, 3:40, 5:50) 8:00, 10:00: The Green Mile (R) Fri. Thu.

(12:00, 3:45) 7:50, **Any Given Sunday** (R) Fri. Thu. (11:30, 3:00) 6:20, 9:35 ESCONDIDO

Carousel Cinema 6 1888 East Valley Parkway, Excendida (SSS 480 468) Supernova (PG 13), Any Given Sunday; Galaxy Quest; The Green Mile (R), Toy Story 2; Stuart Little

Story 2: Stuart Utile
UA Excondized B Nater Plany (760)
GEA 4000.
GEA 4000. Plaza Cinemas 2565 El Camino Real. Caribbatl (858-729-7147) Girl, Interrupted (R): Snow Falling on Cedars; The Cider House Rules; Galaxy DEL MAR Del Mar Hightands 8 El Camino Real at Del Mar Heights Road. Del Mar (858-25-6610) Supernova (PG-13): The Hurricarne; Magnolia; Any Given Sunday; Galaxy Cuest; Stuart Little (PG); Toy Story 2;

POWAY

Poway 10 Cinemas 13475 Poway Road, Poway (858-679-3878) The Hurricane (R): Girl, Interrupted, Magnolia; Any Given Sunday; The Tal-ented Mr. Ripley; Galaxy Quest; Stuart Little; Bicentennial Mar; The Green Mile; Toy Story 2

RAMONA

Ramo: Twin Cinemas 626 Mans ... et. Ramona (760 789 3 Galaxy Quest (PG): Stuart Little La Paloma La Paloma 471 South Coast Highman 101, Encinition (780-436 SHOW). American Beauty; Man on the Moon The Rocky Horror Picture Show. 1/20

ENCINITAS

Wiegand Plaza 8 220 North El Camino Real Enumtas (760-942-5544) Supernova (PC 13). Any Given Sunday; Galaxy Quest; Anna and the King; Stu-art Little; Deuce Bigalow: Male Gigolo; The Green Mile; Toy Story 2

LA COSTA

La Costa 6 El Camino Real at Alga, Carbbad (858-431-1990) The Hurricane (R), Girl, Interrupted; The Cider House Rules; Bicentennial Man; The Green Mile (R). The Talented Mr.

OCEANSIDE

Cinema Star Mission Marketplace 13 College Boulevard and Mission Avenue, Occamide (760-806-1790) Orcande (766 486 (1700)

Supernova (PG-13) Grl, Interrupted:
The Hurricane: Magnolia; Snow Falling
on Cedars: The Cider House Rules; Any
Given Sunday; Gallaxy Quest; The Talented Mr. Ripley; Stuart Little;
Bicentennial Marx. Toy Story 2; The
Green Mile; Deuce Bigalow: Male Gigolo

Oceanside 8
2017 Vata Way (619-029 7000
The Huricase (619-17) Thu (1215-10)
The Huricase (619-17) Thu (1215-10)
The Huricase (71-17) Thu (710-17)
The Huricase (71-17) Thu (710-17)
The Huricase (71-17)
The Huricase (71-1 (PG) Pri.-1 Bu. (12.13, 1243, 3300, 330), 5:00, 5:30) 7:30, 9:30; Deuce Bigalow: Male Gigolo (R) Fri.-Thu. (12.30, 2.45, 4:45) 7:15, 9:45; Toy Story 2 (G) Fri.-Th (12:45, 3:00, 5:15) 7:30, 9:45

Star Theater 402 North Coast Highway. Oce (858-721-5700) Galaxy Quest (PG)

Town and Country 2253 B Camino Real, Oceanside (760-433-9144) Next Friday (R); The Green Mile; Anna and the King; American Beauty

Valley Drive In 3840 Mission Ave. Oceanside (760-757-5556) Closed for season.

You will waddle out.

A decade ago, Carmel Valley Road in Del Mar was a major restaurant site with one fering a variety of cusines. As frequently happens, or customer of the contraction o

and I went to Barone's I rationa dei Mare on that street, the only recognizable restaurant was the Torrey Pines Inn. The others consisted of a rag-de-taggle assortment of pizza parlors and fast-food cafés. Barone's opened on Valentine's Day last year and did no advertising. It had come recom-mended, but we had to look carefully to find it. mended, but we had to look carefully to find it.
Once inside we were pleased with its pale walls,
ceramic Italian vases and artifacts, and coziness.
At 6:15 p.m. a party of eight dominated the room
at a large table, and there were only about a halfdozen other tables. Almost every one was filled. Of course, there was an outdoor patio that could have accommodated a few more people, but the night was damp and cold.

We chose seating close to the wall and near the kitchen where we could watch the dishes as they satchen where we could watch the dishes as they came out. The owner, Nino Barone, comes from Sicily and does the cooking. His son, Salvatore, is the server. Later in the evening a bus person did arrive, but in general everyone waited patiently for meals. We planned to order one pasta and two entrées — 27 pastas are available — but we discovered that a pasta was included with the

meal.

Since the menu runs to several pages — two
are devoted to different pastas — we were slowly
reading when we heard feet slapping against the
sidewalk. We thought the sound came from night joggers, but our mouths fell open when diners burst through the door and exclaimed, "Oh, there are still seats." The last time I heard people run-

for two and the management doesn't mind if you share. Bread and desserts are prepared on the

Premises.

We began with the house salad, mixed baby greens in a balsamic vinegar and olive oil dressing. Very fresh and tasty. People around us ordered a Caesar salad with grilled chicken, or ordered a Laesar saad with grilled chicken, or mixed green with smoked tuna, both \$7.95. The plates seemed extra large. If you choose salad plus one of the soups you will waddle out.

I had the soup of the day, pasta e fagioli, what some call "pasta fagoo," a bean and pasta soup, thick, rustic, presented in a soup bowl almost as

large as a tureen. I took home most of it. For my entrée I selected chicken Marsala, not

seen often on contemporary menus. (Jack and Giulio's in Old Town prepares it as well.) The chicken breast is flattened, lightly breaded and sautéed with mushrooms and Marsala wine, which imparts a slightly sweet flavor. The cost was \$12.95, and it included food that reached from one end of the best of the cost was the south school included the cost of the cost was the south school included the cost of the cost was the south school included the cost of the co of the massive plate to the other: linguine pasta cauliflower, broccoli, zucchini, carrots. I thought I was back in Little Italy, on Mott Street in New was ouch in Little Italy, on Mott Street in New York, which specialized in both Marsala chicken and cacciatore chicken with enough accompani-ments to last you a week.

My friend had the nightly special, fresh salmon

plus two large shrimp in a light creamy oyster sauce, and all of the side dishes mentioned above (\$15.95). Was the salmon the same quality that



The Restaurant: Barone's Trattoria del Mare
The Location: 2334 Carmel Valley Road, Del Mar: 858-259-9063

The LOCATION: 1334 Carmer Valuey Road, Let Mart, 308-129-980.

Type of Food: Home-style Sciolian Italian

Price Ranges 548.5 to 522.95 for paella for two. Pastas, 57.95 to 511.95

Hours: Open daily, Lunch, Monday through Friday, 11:00 a.m. to 3:00 p.m.; dinner, Monday through Friday, 5:00 to 9:30 p.m. Martady, dinner noon to 10:00 p.m.; Sunday, dinner 4:00 to 9:30 p.m.

price? Decidedly not, because it was rougher in texture. But my friend cleaned her plate

The most popular pasta "for Americans" as Salvatore remarked is "linguine rustica," prepared with sautéed chicken, artichokes, Parmesan cheese, and aurora sauce, a pink tomato cream sauce. You

and aurors sauce, a pink tomato cream sauce. You can't beat it for price and quantity (\$9,95).

On weekends, the dinner menu is served from opening to closing and the best seller is Italian pealla with shrimp, mussels, scallops, clams, calamari, and chicken. The cost is \$22.95, but unless you're Falstaff, it's adequate for two. Filet mignon with portobello mushrooms in Barolo wine sauce is offered daily (\$18.95).

We were pleasantly surprised by the good tiramisu with which we concluded our meal (\$5.00). It's a fine place to come with children be cause angel hair pasta with fresh chopped tomatoes and basil is only \$7.95.

Suppose you gave a party and nobody came? drove by the Fortune Cookie Chinese restauran at about 5:00 p.m. on New Year's Eve. Mr. Char-lie, the owner, was dressed in his tuxedo and stood beaming because the line outside went almost around the block. Less than an hour later, when around the block. Less than an hour later, when my friend drove by again, the restaurant seemed virtually empty. She called out to Charlie to ask what had happened to all those people and he replied, "Take-out." That appeared to be the story for many restaurants on New Year's Eve. About 4:30 p.m. December 31, 1 began calling in North County and worked my way

ing in North County and worked my way downtown, and each manager or restaurateur told me the identical story: "We're not filled to capacity." I was sorry for the restaurants that lost money but grateful that Millennium Madness was over.



"The only fight I ever saw was a girl-fight over a guy.'

h, this is Chuck's stool."
"Chuck"
"Been sitting on it every day for 15
years. He won't say anything but we kind of like
to let him have it."
Here it's cool and dark. Outside, it's one of

Here it's cool and dark. Outside, it's one of those glaring, light-billinding days. I'd been ambling up Clairemont Meas Boulevard looking like a wide and blue barn of a place. "The Hungry Stick," it says. "San Diego's Famous 1/2-lb Steerburgers: Stimus 1/2-lb Stimus 1

32.99. 8-02. Chicken Breast, 33.09. I hesitate. I'm supposed to be meeting Frank at Clairemont Square shopping center in half an hour to help him choose an e-machine. Guy's got this scheme. He's going to set up a website to sell this "instant jet" hose nozzle he's invented. Get us both rich. But I got off the 25 bus early. Thought this place was it. Uh-uh. It's the Diane Center

was it. Uh-uh. It's the Diane Center.

I look back at the sign. "24 beers on tap," it says. Oob. Temptation. I see frosty beads run-ing down a golden glass. Ten minutes, I swear to myself, no more. A moment later I'm fumbling blindly through the midnight dark of the interior. I hear clicks on right — must be pool ta-

bles. Clinks on left — the bar. I ask some apparition for a Bud, get a \$3.00 24-oz. giant frosty glassful and sit down on this stool.

glasfil and sit down on this stool.

Wrong stool.

So, okay, I shift. Kathleen the bartender comes up. "Care to see the menu?" Choices here are simple. Beer's the drink (no hard liquor because there's a boys' and girls' club across the street), and east is burger, party melt, chicken on a burn, or hot wings. Kathleen says 90 percent wings. Kathleen says 90 percent of her customers go for the steer. Of her customers go for the steer. When the same says of the steer's different says 90 percent of her customers go for the steer. When the same says of the steer's says of the same says of the steer's says of the same says of the steer's says of the same says of the FORK ED BEDFORD

served with lettuce, tomato, onion, pickles, rel-ish, mayonnaise, mustard, and ketchup," says the Budweiser menu. Hot wings with ranch dressing are the most expensive item, \$4.75. Chicken breast on a bun and the patty mell are \$3.55 each, and the chees-burger's \$3.45. Me, natch, I go for the Standard Burger, \$2.25. Then I weaken and add onion rings (90 cents).

(90 cents).

So now we're up to \$6.85. But I tell myself I've got to have the food. A pint and a half of this Bud will knock me sideways for the whole afternoon if I don't chow down something with it.

other TV sets flickering, talking heads goldfishing away mute. "B-b-b-b-b-bad to the bone!" wails on the jukebox. Only other sounds are the click of pool balls and guys begging them to keep going till they plop in. "Aaagh!" says a big beefy guy named Paul. His black just stopped at the lip.

RESTAURANTS

Rich red booths line the walls. Above me Jack Ruin reu bouts aire tie wais. Above me jack-sonville Jaguars, Minnesota Vikings, and Oakland Raider pennants circle the counter. What looks like å mirror behind the bar turns out to be a whole other room with more pool tables. Closed

whole other room with more pool tables. Closed till evening time.

"Life's too short to drink cheap been," says the sign on the cash register, but my Bud is just fine. And when the burger arrives — whool It's big. The meat party's a slab. An inch-high slice of raw onion its in the salad on the side. The crumb and batter-fired onion ring fill up the rest of the plate. Only problem is the mayo sachets. They won't unip. They fight me to the bitter end. But once I'm munching, it's a winner. Bun's crisp. Meat's crunchy-grilled. Tomato and lettuce are

Meat's crunchy-guilled. Tomato and lettuce are fresh, and the mayo and mustard and ketchup gunge it up beautifully. "I have one every day," says Kathleen. "I starve the rest of the day just so I can eat and not feel guilly." I notice a slight Bronx accent. "I was born there," she says. "Grew up in New Jersey." She draws on her root beer float. "I arrived in San Diego two years ago. Been working here ever since. I love this place. Our customers help each other with their cars, their problems...never happen back East. You should come in around Happy Hour, 4:00 to 7:00 p.m. weekdays. It's crowded. First-timers always get weekdays. It's crowded. First-timers always get talking with the regulars pretty quick. And 24-ounce beers are \$2.50. Even Guinness. Col-lege kids go and play on the big tables over there. This side, it's kind of more intimate. Really mel-low. The only fight I ever saw was a girl fight— over a guy. Even when I'm not working I hang out here, and I live in PB."

out here, and I live in PB."

Turns out Paul works here too. He was such a regular anyway. Nella, the other barrender, loves pool so much his assy no to warth when the best players come in. Wednesday nights, she says, they have tournament. You can win a good-quality pool cue. Danny, the guy with the red beard nursing a beer nearby, says he's been coming here since helf the boys' and girla' club. Now he's 44 and 'swort of on the street, although he was 14 and 'swort of on the street, although he was 16 and 16

"Another?" says Kathleen.

I look at my Bud glass. Inch to go. I look at my watch. Aargh! Two minutes to go. Frank. Frank's computer. Our financial future e-selling hose nozzles. "I'll be back," I say. "I'll bring a buddy for happy hour. We'll probably need that \$2.50 Guinness by then."

The Maces Hongry Sick, 4654 Clairmont Mess Boulevard, Clairmont (619-272-1412)
Type of Foods, America
Pricess: Sandard begres, 1/2 B, patty, with letture, temato, orion, pickles, risks, maymeniae, mustard, and
schools, 25,259, with por orions rings, \$1556, cheneburger, \$25, begree mids, \$1565, chicken breast on a bun, \$1.65;
Mourre 11:00 a.m. to 200 a.m., Monday to Saturday; 1/200 noon to 12:00 midnight, Sunday
Bussess: 25, 41, 450.

Magnest Stone: Clairement Mesa Bauleward and Frink (24 44): Clairemant Mesa Bauleward and General (41 50)

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CATERING AVAILABLE







orkage — charge customarily levied in a restaurant for each bottle of wine brought in and consumed on the premises instead of buying wine from the restau-rant's own selection.... There is considerable variation in the amount charged and the grace with which the prac-

-The Oxford Companion to

I cannot recall how or when I first heard about corkage. What I can recall is that thought it is rather odd arrangement, my bringing something into a restaurant instead of boying it there. The state of the state o wine, let alone bring it into restaurants. Or maybe it's because such an established etiquette maybe it's because such an established etiquette is not yet solid enough to pass down. The lat-ter might help to account for the "considerable variation" in the "grace with which the practice

is accepted."

Personal experiences with corkage, early in Personal experiences with corkage, early in my wine-drinking lifes topoping at Trader Joe's in Santa Barbara with my then-girlfriend, picking up some sort of Rhone red for \$6.99, and proceeding to the outstanding Mexican restaurant La Superhaz. The diming area was a lovely sample of the source o

A year later, burgeoning foodies that we were, we made a pilgrimage: a 500-mile drive from our tiny college campus near Ojai to Berkeley, there to dine at Chez Panisse. Again, we stopped at

The restaurant gave him the means. Trader Joe's, and I spent the most I ever had on a bottle up to that point — 225 for Chateau Calon-Segar (I think it was an 189). Alon, a 85.99 Para Charlooman, the same of t

with our meat. The wine was awul — the abundant tannins
scaped everything soft and senstive from our mouths and
palates. My fault for not knowing
that some wines must be aged to be enjoyed at all.
Corkage was, I think, \$15 per bottle.
Whether or not the waitress cringed, my
friends Darin and Matt certainly did when I re-

whether or not not wastress resided, my friends Darin and Matt certainly did when I refriends Darin and Matt certainly did when I rebetween the control of the control

mitted, I wouldn't.

And yet...a lot of restaurants place salt and pepper shakers on the table, which you may use to season your food to taste, even to the point of bludgeoning into oblivion whatever delicate combination has been arranged in the kitchen. I once bination has been arranged in the kitchen. I once watched a dinner companion blacken his exquisite mushroom-encrusted, feather-light halibut with pepper, grinding the fish's flavor down with every crank of the mill. Though I thought it a crime against the dish, what was there to say? That's how he liked it. The restau-rant gave him the means to do violence, just as

how you would like your meat cooked. I cannot imagine that many chefs are happy to send their best renderings of beef out of the kitchen saddled with the gray, muted solidity of "well done." But the waiter asked, and if that's how the customer

about corkage, it seemed to me a similar sort of thing. By allowing the customer to bring his own bot-tle of wine, I thought the restaurant was surrendering control to

the customer, just as it does with salt and pepper or questions of meat doneness. Once control is surrendered, the restaurant loses the right to say anything further, other than, perhaps, a deft "The chef recommends..."

But what happens when the customer wants to bring the vinous equivalent of a bottle of ketchup! Leele Komalako, in a piece she wrote

Retchup? Lesiee Komaiko, in a piece she wrote for the L.A. Times, told of calling several high-end, wine-savvy L.A.-area restaurants and asking if it would be okay for her (fictional) father-in-law to bring his favorite boxed wine in for

law to bring his favorite boxed wine in for dinner.

I'Orangerie responded, "...I can't have boxed wine in here. I hope that doesn't sound too pre-tentious. But I just think it doesn't go along with the mystique of the restaurant. Michael's sug-gested putting the boxed wine into a bottle, then bringing that in, adding, "I mean, i just wouldn't look good for a restaurant of this caliber to have look good for a restaurant of this caliber to have a boxed wine sitting on the table. "Cicada de-cided it couldn't "put the box on the table, because we're a very upocale restaurant," while Spage gave the okay but asked, "It isn't a giant box, is it?" Campanile and Valentino, however, gave un-conditional permission, and Campanile went on add, "If that's what he loves and that's what he enjoys, then we're certainly not going to stop

When I read that piece to Darin, he was surprised. "Valentino doesn't even put salt and pepper on the table," he exclaimed. "I

Chile-Relleno "I

Our famous chile relleno: a mild California green chile stuffed with Monterey Jack cheese and dipped in a special batter, ladled with our delicious Spanish sauce, decorated with guacamole and sour cream.

RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by Eleanor Widmer (reviews by Max Nash are followed by his name). Individual restaurants will appear once or twice a month. A complete searchable list is available online at www.sdreader.com.

searchable list is available ontine as www.sdreader.com. Price estimates are based on the latest information available for a mid-range entrie. Lown below \$10; moderates \$10 to \$16; expensive: more than \$16. Please call restaurants in advance for reservations.

NORTH COASTAL

THE ARMENIAN CAFE 3126 Carisbae Boulevard, Carisbad, 760-720-2233. Lo Boulevard, Carlabad, 760-720-2233, Lo-cated in a cottage with a view sun deck, this Armenian café prepares authentic specialities such as gross cooked on the premises. Best bets are breakfasts that include omelets with shish lethals. Mu-cia and belly dancing Friday and Satur-day. Closed Monday, Breakfast, lunch, and dinner, Tuesday through Sunday, Low to moderate.

Low to moderate.

THER BRANSBUEL LA Comit Resort & Spa.

Costa Del Mar Road off El Camino Real,
Carlabad, 700-438-7911, a 1550. This bond,
and dinner. All-pou-can-est Smalty badfel brunch, with champages in \$32.00.
Sealisod buffer Friday, from \$3.00 p.m.
Outstanding service. Reservation recommended. Piscus Delication of the Sea
is also located in this complex. Expensive. is also located in this complex. Expensive.
CILANTROS RESTAURANT AND
MARKETPIACE 3702 Via de la Valle,
Del Mar, 838-259-877. Southwestern
items still offered but the new menu
provides excellent fresh fish and
iscabasa, halibut — as well as apitroasted chicken. The soups are always
excellent. Open daily. Continuous servexcellent. Open daily. Continuous serv-

Da. HACKERS SEAFOOD CAFE
AND GRELL 101 North Highway 101.
Lenciniza, 704-05-1012. This simple
dining room is enhanced by beausiful
and chips are terrific. The fills (New Zealand hoki) service in a golden crust,
well drining and delicious. Fills tacous
well drining and delicious. Fills tacous
to well drining and delicious. Fills tacous
form of the service preduced to the control of the control
fills, pastas, and daily specials also
worth-thide. Open daily for hunch and
distress. Service preduced to the control
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dinner. Low to moderate.

FIDEL'S CARLESBAD 3003 Carlabad

Boulevard, Carlabad, 760-729-0903. A

sister restaurant to the venerable establishment in Solana Boach, the stars here
are carnitias, quesadilla with chicken,
beef, or pork; tostada suprema; and
breast of chicken Milaness. Open daily
lunch and dinner. Low.

MILTON'S DELICAND BAKERY 26 Flower Hill J 858-792-2225. You 838-792-2225. Tou il find 200 items on the menu. They include lewish deli; Chicago-style pizza; and grilled ribs, steaks, vegetables. Two recommended items: Chinese chicken salad and skirt steak sandwich. Not the greatest jewish deli; not the worst. Open daily, break-fast, lunch, and dinner. Moderate.

fast, lunch, and dinner. Moderasc.

OSCAR* 310-5E Enclinias Broulerard,
Encinista, 760-632-0222. Here's a good
lease to take Address not on siny a lowcoat, unpretentious med. The menutopic control of the control of the control
that, and orders, saided. The best bet in
the kiddlens-rib combination for two
this and-in-bood large enough for
this and med. Some menu kunch and distionated med. Some menu kunch and
distinct, continuous service. Branches in
Carmel Mountain and Mission Valley.
Open delty, Low.

Open daily. Low.

OVERSEAS RESTAURANT 2818 Roosevelt Street, Carlabad, 760-729-0348. Specialities from Hong Kong and Singapore as well as Mandarin and Senchusan dishes. Some of the best appear on a menu printed in Chinese; ask the owner to translate the list. Gorgeous presentation includes cared vegetables. Open daily, continuous servion, hinch and disners.

856-794-6632. Many dishes here are un-der \$10.00. Best bets: baby back ribs, fresh fish, variety of burgers served with saled and first persented in a paper bag. Sunday brunch from the menu, 11:30 am. to 4:30 pm. Warm, cassul atmosphere. Open daily, lunch and din

11:30 a.m. to 4:30 p.m. Warm, casual atmosphere. Open daily, lunch and din-ner. Low to expensive. RED TRACTON'S 550 Vis de la Valle, Del Mar, 858-758-6600. Truly mam-moth portions of prime rib, steak, chicken, and fish are served in lovely surroundings. Dinners come with corn on the cob (when in reason) or baked protitions or westable. Salada are à la

carte, but are enough for two people. Open daily, Expensive. ST. TROPEZ BERGAD PACTORY 315 S. Coast Highway, Excinizas, 858-634-0057. Twenty-five varieties of bread: some French, some traditional. Many low fat, fat free; all organic. Great flavor. Excellent home-y-nuty out, bricche, foc-cacia, potato dill. Open daily, Low. SPICES THAI CAFE 3810 Valley Cen-SPRILES FIRM. CARE 3810 Valley Cen-tre Drive, Piazza Carmel Shopping Cen-ter, Del Mar (east of Carmel Valley turn-off), 858-259-0889. Superb Thai restaurant that's not only elegant but whose food contains no MSG and very

litele fat. The seafood dishes rate highly, Among other delicacies are duck and flow laps. Per literal to the district the district the plan flow literal that Gold at the long laps. Per literal that Gold at the long of your lite. Open daily for hands and TORRET FINES CAPE 2314 Carmel Valley Road, 584-289-587E. The menu is millier to the latter restaurant, the litel Rock Cafe, with many saleks, passed to the latter that the literal that literal that the literal that lite

NORTH INLAND

BERNARD'O RESTAURANT 12457
Rancho Bernardo Road, Rancho
Bernardo Villags Shopping Care,
854-867-7171. The newly reopened
restaurant is degan in food, service and
ambiance. The cuisine is California
French, menus change every few weeks
and best bets are rack of lamb, filst
mignon, fresh daily fish and creme
brülle. You'll have a good experience.
Berne. Lunch, Monday through Fridgy,

Machael Brown (2000). The room is mainly and the menu offers excellen paras, fresh fish, first-net mest and
chicken, governet pirasa. Open for disment of the control of the control of the
ready. Expensive
Standard (2000). The
Ready (

FREE MENUS-BY-FAX



At the prompt press the 4-digit extension of the restaurant that interests you.

You may request up to three restaurant menus

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CLAIREMONT, UNIVERSITY CITY, KEARNY MESA & TIERRASANTA

na Beach, the stars here readilla with chicken.	94th Aero Squadron American2552
ostada suprema; and	Ashoka the Great Indian2564
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EAST COUNTY & STATE COLLEGE

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S. Con Marine	

MIDWAY, OLD TOWN & MISSION VALLEY

or IVIIOGIOIA AMERICI
ba Japanese & Sushi2
's Ribs BBQ2
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eria Uno Chicago Bar & Grill2.
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•	

To list your restaurant's menu call the San Diego Reader at (619) 235-3000.

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Dinner 5695

WIEULIUO

would never bring wine into Valentino — they have one of the best lists in the world. When a restaurant puts that much attention and ef-fort into their list, I won't bring [a less

expensive] wine in."

And if you can afford to eat at Valentino's but can't afford their wines?
"I won't get wine."

Coming from Darin, that's an extraordinary

Coming from Darin, that is an extraordinary statement. He has brought wine into every high-end restaurant we have ever visited together. He drinks wine with dinner on a regular basis. His cellar makes me weep with envy even as I give thanks for his generosity. But his regard for the chef at Valentino is such that he will not inflict

what he sees as an insult by bringing in his own, lesser bottle, even if it means no wine, or just a

glass.

I answered that the chef gives up his right to be insulted when he allows corkage at all — the

customer's cheap, even poor wine is the risk you run with such a policy. But he wouldn't budge. run with such a policy. But he wouldn't budge. Simply because it was permitted didn't make it good manners. The question is, who should bend out of re-gard for the other? The restaurant, allowing the customer to drink what he enjoys, regardless of

prices and excellence? Or the customer, out of

deference to the chef's art and the restaurant's

4333 MISSION GORGE ROAD

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10787 CAMINO RUIZ 858-695-1461

3510 VALLEY CENTER DRIVE

MANDARIN GARDEN RESTAU-MANDARIN GARGEN RESTACT-tions, 183-56-703. Brount between the con-served Standay and Sunday to its var-try of exotic dishes, this restaurant is worth seeking out, especially at dinner. Located in the Min Mean Mail, it offers to the conserved of the conserved of the Located of the Min Mean Mail, it offers taxes. The noteworthy main dishes are staumed whole fish, twice-cooked pork (spicy), fresh eel served in brown susce. The extensive menu includes standard dishes favored by Americans. Open dishes favored by Americans.

MÉIKI JAPANESE RESTAURANT AND SUSHI BAR 9823 Carroll Canyon Road, Eucalyptus Square, Scripps Ranch, 858-566-0206, You'll find a first-Ranch, 858-566-0206. You'll find a first-rate sush ib art tucked away in this timy shopping center. The fresh yellowtail, scallops in spicy sauce (hotategui), or the special order of baked salmon roll are all wonderful. Fifty-three items ap-pear on the sushi list, all prepared by a master chef. The cooked combination

REAL TEXAS BBQ 6904 Miramar Road, 858-566-5235. Texas barbecue consists of meat, chicken, and links that are smoked rather than cooked over a

Incommoderate.

SERNOW'S 113 West Grand Avenue, Es-condide, 760-745-383. Located within two blocks of the California Centre for the traps open on Sunday when special sevents occur at the Art Gener. A charm-ing room and custim of high quality day of the commoderate of the California of the commoderate of the commod

LA JOLLA

AESOP'S TABLES 8650 Genesee Ave AESOP'S TABLES 8650 Genesec Avenue, Costa Verde Shopping Center, #106, 858-455-1535. The chief attributes of this Greek and Mediternaean restaurant are fresh food, tasty preparation, and low cost. The salads are a good buy. Entrées are large enough for two. All items available for takeout. Open daily for lunch and dinner. Low to moderate.

ARTEMIS GRILL 5721 La Jolla Boule-vard, La Jolla, 858-456-6299. This new La Jolla eatery serves amazing food, and it's the weirdest restaurant in town.

"Loving Service, First-Class Setting & Beautifully Prepared Food."

- Eleanor Widmer

50% OFF Dinner or Lunch Entrée

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Along with the cabaret personality of Artmud Grill's 36-pers-old owner-chef, Drew McFartin, you will thirl it exceptional appetizers, like yellow final usus, niotes calass, or fresh mostella saled, and entries like their black-per-per-crusted beet funderion. What to you do with an exciting sewcomer like thirl Rush to it, before it grows hirl Rush to it, before it grows you Moderate to expensive. — Max Nash

AZUL LA JOLLA 1250 Prospect Street, 858-454-9616. The unobstructed ocean 858-45-9616. The unobstructed ocean view and oppulent interior see glamorous. Cuisine is Mediterranean with Califor-nia influence. Menus change daily. When available try pan-seared scallops and the outstanding superagus soup, not duplicated anywhere. Fresh fish and seafcod. Moderate to expensive.

Jolla, 858-551-5232. In terms of atmosphere and food preparation, one of the best restaurants in La Jolla. Euro-Asian preparations offer 20 appetizers, which include sushi. Don't overlook the Thai soup, Atlantic salmon, duck confir, incipies salad. Excellent Sundey brunch but be sure to get there early to avoid a long wait. Besultful interior, excellent service. Open daily, Moderate to expensive. custoded Modernes to especially.

CHOPAIN 8015 TOWN CENTER TOWN CE

service. Open daily, Moderate to expensive.

SAMMYS CALIPORNIA WOODFIRED FIZZA 702 Pearl Street,
SS8-456-5222. You have a choice of 22 wood-fired pitzzas, most with exotic toppings, Many come here just for the saiads. half orders are served for most saiads. Same menu lunch and dinner.
Continuous service. Open daily. Downdinner nightly. Low to expensive. POREVER FONDUE 1295 Prospect Street, #201, upstairs, 858-551-4509, If you stay with the cheese fondue, house salad or shrimp with pipey cocktail sauce, you'll have a good meal. Steel plates make food cold. The dinner for two at \$38.99 not necessarily best buy. Same thenu lunch and dinner. Open daily, call for hours. Low to moderate. ads. Same menu tunch and dinner. Continuous service. Open daily. Down-town location, 619-230-8888. Del Mar location, 858-259-6600. Carlsbad loca-tion, 760-438-1212. Low. SANTE RISTORANTE 7811 Hersche

SANTE RISTORANTE 7811 Herschel Avenue, La Jolla, 858-654-5115. The new chef has added luster to every dish on the menu, but mostly to the nightly fish and seafood dishes. At least 3 fresh fish are available every night along with those on the menu. Excellent chopped salad, pasta with mushrooms, ravioli THE MARINE ROOM 2000 Spindrift Drive, La Jolla Shores, 858-459-7222.

and extensive California and com-nential menu have restored this venera-ble room to its former grandeur. About nine fish dishes are available nightly. Buffet brunch Sunday for \$26.95. Splem-did service. Open daily. Lunch moderate; dinner expensive.

Dinner Special

AMERICA'S

HAPPY HOURS

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BRAZILIAN

FRIDAYS

IOSIAS

DOS SANTOS

Shrimp Scampi and choice of

Fresh Fish or New York Steak

Moderate to expensive. SUBHI ON TER DOCK 7734 Girard Avenue, La Jolla, 858-455-1138. This Japanese restaurnt has revitalized Gi-rard Avenue. Very crowded on week-deaues offin-rate unbil sea was distingtood, Hosque Storag moodles, carb-nivity of the Storag Moodles, carb-tering of the Storag Moodles, carb-cer of the Storag Moodles, carb-tering of the Storag Mood moderate; dinner expensive.

MRILIGANY SAR & GRILL 5786 La

Jolla Boulevard, 858-459-7311. Oldstyle American Good is at its best here,
especially the fried chicken dinner, baby
back ribs, and fresh fish. The mashed
potatoes are terrific. Closed Monday.
Dinner only, Tuesday through Sunday.
Moderate to expensive. ROPPONGI 875 Prospect Street, La Jolla, 858-551-5252. In terms of atmos-

11:00 p.m. Friday and Saturday.
TRATTOBLA ACQUA 120
TRATTOBLA 120

with quail and lamb chops. Separate room for bar; separate private dining room. Open to 11:00 p.m. nightly. En-closed patio for lunch. Not to be missed. Moderate to expensive.

CLAIREMONT & KEARNY MESA

BACI RISTORANTE 1955 West Morems Boulevard, 619-275-2094. If we see that the second of the second of

urday. Closed Sunday. Moderate to expensive.

EMERALD CHINESE SEAFOOD RESTAURANT 3709 Convoy Street, Pacific Gateway Plaza, Kearny Mesa, 858-565-6888. San Diego's best Chinese restaurant for fresh seafood and fish.

183-55-6-488. San Diego's best Chinese restaurate for first nestical and fid. In nestical and fid. In nestical and fid. In the first state of the first state of the first state and proposed ministers of the ryon content. Superh dim usus, nerved daily, is especially fine on Saturder and Sunday, state of the first sta

and anner. Low.

KHYBER PASS 4647 Convoy Street,
Empire Square, 858-571-3749. This
Afghan restaurant offers fine appetizers, tasty entrées, and tandoori specials.
Extensive vegetarian menu. Low-cost
lunch recommended. Open daily.
Lunch, low; dinner, moderate.

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Lunch lower diment, modernat.

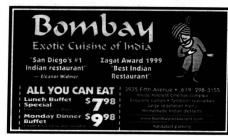
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\$14 OFF





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Keep your New Year's resolutions. without feeling hungry!

Anthony's is featuring our new Grilled Shrimp Special or Mahi Mahi Asian-style, with special vegetables. San Diego Bay salad and rice. Both are delicious ways Harbor Drive at Ash (619) 232-5103 to eat healthy, feel full, and keep your promises to yourself.

> More is better. Call us today for priority seating!

nthony's

Specials available 1/4/00 to 1/31/00

PHUONG TRANG 4170 Convey Street, Kentry Mens. 835-556-5750. Don't miss that recollent Vietnamer restaurant where 223 items are offered. The cuisine is healthy, offers great variety, and is pleasing to the eye as well as the plastic, their bare are gg rolic, chargilled shrimp on sugarcare, ground bed wrapped in gape leavers, present adde, risk in eartherness; post, gilled the food every tastle—"it's love-fat and wonderful. Open daily, Low.

THE BEACHES

GUAVA BEACH BAR AND GRILL 3714 Mission Boulevard, Mission Beach, 858-488-6688, Old-fashioned American cooking such as meat loaf with mashed potatoes and macaroni and cheese (on children's menu) are prepared here, along with Mexican and seafood spe-cialties. Open daily, Low to moderate. HARBOR'S EDGE Sheraton Harbor Is land Resort, 1380 Harbor Island Driv

land Resort, 1390 Harbor Island Drive (across from apprort, 639-29) The restaurant has a stunning bay rive are contemporary interior. Good California cuisine includes fish, chicken, pastas. For inexpensive diversion, try the Bakery (adjacent to the dining room) where sandwiches and pastries are served. Open daily, breakfast, lunch, dinner, and Sun-day brunch. Moderate to expensive.

day brunch, Moderate to expensive.

HUDSON BAY SEAFOOD 1403 Scott
Street, 619-222-8787. Fresh fish and
seafood, burgers, and salads served in
room on the dock. Great view and you
may eat on the outside deck or inside.
Very casual. Best best: fish and chips
and fresh fish sandwiches. Open daily,
breakfast, lunch, and dinner. Low.

breakfast, hunch, and dinner. Low. HUMPHERY'S 2241 Shelter I sland Drive, 619-224-3577. California coastal cuisine in a newly renovated room with a beautiful bay view. Among the well-prepared dishes, black Angus "baseball cut' steak, grilled vegetable tower, sea-soned crusted ahi, prawn cocktail par-fait. Excellent service. Open daily for breakfast, lunch, and dinner. Sunday buffer hrunch. Moderate to expensive.

LAMONT STREET GRILL 4445 Lam ont Street, Pacific Beach, 858-270-3060 Select the entrées that cost \$11.95 to \$16.95 and include salad or soup, pota \$16.95 and include salad or soup, pota-toes, vegetables, and fresh fruit dipped in chocolate. This restaurant boasts a real fireplace in the heated outdoor patio. It's really romantic. Dinners only, nightly. Moderate to expensive.

naghty, Moderate to expensive.

PIZZEBIA UNO 4465 Mission Boulevard, Pacific Beach, 858-483-4163. The menu has been expanded and you will now find lots of salads and low-calorie items as well as pizzas. The shift has been to healthier offerings which include pastas with light sauces. Try it.

Open daily, continuous service, lunch and dinner. Low to low moderate.

and dinner. Low to low moderate.

THER BUNGALOW 4996 West Point
Lons. Boulerard. Ocean. Beech,
619-224-2884. This charming back
low with a roaring fireplace offers
French Continental food and in
Ocean Besch landmark. Evening aprecial
includes soop or saled and entrecial includes soop or saled and evercial includes soop or saled and server
Attractive patio. Early bird specials are
a best buy and served nightly. Call for
hours. Moderate to expensive.

MIDWAY, OLD TOWN &

EL AGAVE 2005 San Diego Avenue.
CMT Down, 619-220-0979; has stein account of the company on Old Town Avenue. Willout doubt one of the best if not the best Mexican gourner creasurant in the city. No chips and sales, but enquisite preparation of the company of th

moderate to expensive.

GEORGIA'S GREEK CUISINE 3550

Rosecrans Street, Grovenor Square
Center, 619-523-1007. This small, immaculate Greek restaurant serves food
that will please anyone on a budget.
Lunch is an especially good buy. All entrées, as well as sandwiches and appetizers, are prepared for takeout. Open
daily for lunch and dinner. Low to low
moderate.

Online Restaurant **Coupons!**

ndicates at least one North County location

Angelo's 2 for 1 dinner Ashoka 50% off lunch or dinner

Atlantis Free tiramisu

Bahia Cafe Prime rib buffet \$12.95 Bollicine Free lunch or dinner entree

Broken Yolk Cafe 52 off breakfast or lunch Buffalo loe's 2 for 1 dinner

Cafe India 2 diriners \$19.95

O Calypso Caté Free Sunday, Monday dinner 'Canes 2 for 1 football brunch

Casa Blanca Dinner for two \$9.95

Casa Sanchez Free appetizer

Chateau Orleans 2 for 1 Calun/Creole entrée Cucina Fresca Free appetizer

DeLuca's Cucina Italiana 2 for 1 lunch or dinner O Don Chuy 50% off dinner

Elephant & Castle Complimentary appetizer Eric's Ribs & Steak 50% off dinner entrée

Firehouse Beach Cafe 50% off dinner

O Fórmosa Free organic spring roll Ginza-Sushi Sushi dianer for two \$13.95

Grangers & Ethiopian Cafe 2 Ethiopian entrées \$15 Hang Ten Brewing Co. 50% off lunch or dinner

Hard Rock Cafe Free fudge brownie for two O Il Mulino Italian Restaurant Free homemade dessert

Jewel Box Bar & Grill 2 for 1 menu Item Juke Joint Cafe Complimentary dessert

C Ki's Restaurant Free breakfast Marrakesh \$10 off Moroccan cuisine

Mikko 50% off sushi

Moondoggies 20% off entire bill Olé Madrid 50% off entrée

O Passage to India Free dinner

O Pizza Nova Dinner for two only \$11.99 Pizzeria Uno Free Tuscany bread

Raw Mana \$5 off sushi O Red Lobster Free Fudge Overboard d

St. James Bar & Restaurant Free mussel bisque O San Luis Rey Downs Golf and dine \$38

Sanfilippo's Pizza or lasagne for 2, \$10.49 Sevilla 57 off Paella Valenciana

Shanghai Mongollan BBQ dinner \$8.50 Shelby's \$14 off dinner entrée

O Star of India 50% off entrée

Su Casa 2 for 1 kmch or dinner Sushi Deli Too 10% off total dinner bill

O Sydney's Australian Grille Buy one entrée, 2nd free Tajima Japanese Restaurant 1 free California roll

Thai Kitchen Buy 2 entrées, 3rd free Thai Orchid Cuisine 2 for 1 dinner O Tio Leo's Free flan dessert O Tomiko Free gourmet dessert

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Salad & soup buffet, hot pastas, fresh baked goods Mon. - Frt. before 4:00 p.m. Offer expires 3/15/00.

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\$599 DINNER

Salad & soup buffet, hot pastas, fresh baked goods After 4:00 p.m. Offer expires 3/15/00,

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At Souplantation it's easy to keep your resolution to eat bette Indulge in our soup and salad buffet brimming with delicious, whole some choices. We offer all you care to eat, at one great low price

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New Year's
Resolutions,
Some People End Up
Eating Their Words.

Souplantation

Please note that our POINT LOMA location is temporarily closed.

We apologize for any inconvenience.

Now Open For Lunch 11:30 am-2:30 pm 13/4-Pound Live Maine Lobster Special Grilled and basted in garlic and lemon-butter sauce. \$2995 Served with roasted red potatoes & grilled vegetables. AQUA BAR NFL PLAYOFFS

\$ 1895 Complete dinner Not utils any other offer or to holdsyn. What all present July 00. What Lighter July 00. Restaurant

6737 La Jolla Blvd. • Reservations call (858)456-6660 • Open until 9:30 pm

Grand Opening Chef's Specials available through 1/20/00. Specials change weekly.

Outdoor Smoking Patio Available • Free Parking

Fresh Catch of the Day \$1395 Locally selected and prepared accordingly by the chef. Sunset on the Bay from \$995 Early dinner specials, Sunday-Thursday 4-6 pm. Choose from 3 seafood pastas, salmon, grilled chicken, or grilled catch of the day. Excludes private parties. CUP SMSNC San Diego's newest bayside seafood restaurant is now open, featuring one of Canada's top cheft, Bob Moonswam. 1880 HARBOR ISLAND DRIVE 619.297.1673 WE HAVE BANQUET FACILITIES FOR ALL EVENTS: ings • Corporate Parties • Showers • Birthdays • Pool Parties Available •

OLD TOWN MEXICAN CAPE 2489
San Diego Avenue, Old Town,
619-297-4330. This boisterous cafe is
noted for its excellent breakfasts, served
from opening to doising. Try also the rotisserie-roasted chicken, the carnitas, or

EAST COUNTY &

BARNES BAR-B-QUE 9725 Campo Road, Spring Valley, 619-697-3033. Bar-becue Memphis-style, with an empha-sis on pork sandwiches served with tangy sauce and coleslaw that resembles saucetraut. Mouthwatering ribs, bot links, chicken, beef brisket, sweet potato

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Buy one ontrite, get the second of equal or lesser value at half price.

Valid for any entries. Dine in only, With this od.

Expires 1/20/00. One coupon per couple, limit 3 per party, Volid 4-9 pm.

Lunch Special

Chicken Teriyaki Bento \$4.95 With this coupon. 11 am-3 pm

聞力 NQZQMI 4537 Compy St - 858.569.7773 Open Kench & dimental dimental dimental mental menta

DINNER OR LUNCH

Not valid on daily specials, procfise menu, buffets, to-go orders or on holidays

Limit 2 coupons per table. With coupon. Exp. 1/27/00.

WOOD-FIRED PIZZA . FRESH PASTAS . GOURNET SALADS . POR

GRILLED CHICKEN & SEAFOOD STEAK
LAWS VEAL LUNCH BUFFET \$5.95

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· CUCINA·ITALIANA·

one entries set the second of exual or lesset value free! Maximum value \$10.

urday for lunch and dinner. Sunday dinner only. Low to low moderate. SUNNY GARDEN CUISING OF CHINA 5000 Grossmont Center Drive, La Mess, 619-464-2288. This neighborhood restaurant (formerly Chang) of fers lis chicken preparations at low cost, plus dieed chicken in lettuce cups and smoked chicken with fired greens — the last two are apprizers. Good neighbor-last two are apprizers. Good neighborpie, and fruit cobbler. On Fridays, cat-fish dinner for \$7.70. Small premises, but all food available for take-out. Same menu opening to closing. Open daily; call for hours. Don't miss this one. Low. call for hours. Don't miss this one. Low. LY'S GARDEN 6011 EL Colon Boule-ward, 619-265-1885. Although the ex-tensive menu offers Chinese as well as Cambodian specials, it's best to order the Cambodian food. Re ure to oak Mr. Ly for suggestions. Live crab and lobster as well as fresh oysters and shrimp avail-able. Open daily. Low to moderate. last two are appetizers. Good neighbor-hood restaurant in gorgeous surround-ings. Open daily, lunch and dinner. Low to moderate.

to moderate.

TOMMY'S PIZZA 1164 North Second
Street, El Cajon, 619-440-2676. This
old-fashioned pizza house also prepares
superb Italian sandwiches that include
Italian roast beef, meatball, sausage, and
various combinations. Call for hours.
Low. able. Open daily. Low to moderate.

MARIO'S DE LA MESA 8425 La Mesa
Boulevard, La Mesa, 619-461-9990. Best
tamales served anywhere, excellent
carne asada, sensuous enchiladas. Arrive early. Always crowded. Open daily.
Low.

Low.

SALA THAI 6161 El Cajon Boulevard.
Campus Plaza, 619-227-0350. You will
ind this Thai restaurant as charming as
its owner. The menu is extensive, the
service attentive. Try the spicy seafood
combination or the Chinese specialties.
Lovidg experience and gastronomically
satisfying. Open Monday through Sat-TYLER'S TASTE OF TEXAS 576 North Second Street, El Cajon, 619-444-9297. Insomniaca and lovers of barbecuel Tyler's offers a seven-page menu with Texas specialties available 24 hours a day. Big Texas breakfasts, great barbe-cue chicken and ribs, chili (no beans). cue chicken and ribs, chili (no beanst), grits, all-you-can-eat catfish on Wednesday and Friday. Excellent bak-ery serves homestyle pies. Go ahead, make a fool of yourself. Open every day, 24 hours a day. New branch: 7868 El Cajon Boulevard, La Mesa, 519-466-9295. Low to low moderate.

CENTRAL SAN DIEGO

ANTIQUE ROW CAFE 3002 Adams
Avenue, 619-282-9750. Breakfast,
served all day, offers at least 30 items.
These includes variety of omeletis, eggs
Benedict or Florentine, egg burritos,
and biacuits and gravy. One portion is
senough for two. Dinner offers burgers,
Philly readas. Indoor and outstoor seating. Open daily. Morning bours vary.
Low.

CHICKEN PIE SHOP OF SAN DIBGO CHICKEN PER SHOP OF SAN DIEGO 2633 EL Cojno Boulevard, 619-295-0156. You'll get lots of fried chicken, chicken and turkey pies, maked pota-tors, and desserts for prices that don't seem to have changed much since the shop opened over 50 years ago. A great bargain. Steaks also available at low cost. Very large sesting area, no frills. Open daily, Low.

Very large sesting seres, no triats. Open-Very large sesting seres, no triats. Open-ses. Delta 4.277 Alabamas, North Park, 4319-488-0717. This informal little restaurant is more interested in quality vaccificities have only the mean of the special control of the series of the quality and the series of the series of the control of the series of the series of the delta series of the series o

and hummus). Low. — Max Nath

SOUL FOOD EXPRESS 840 South 47th

Street, Southeast San Diego. 619-2640202. The careful kitchen at Soul Food
Express provides masterful home-style
Southern cooking that makes you feel
caref for, looked after. It is the deep-

frying endless slow-simmering, barbe-cuing, and so on that given this Ameri-can regional cuisine its sout. And you will taste in Soul Food Experts' collaste greens, canded yams, beer fish, fried earths, in excellent mample of South-rest bedraigue, and their posts saled, to the control of the control of the Food Express has less to do with style and parache than with confert, and with pleasure. Low. — Max Nash

UPTOWN

moderate.
TERRA 1270 Cleveland Avenue (our-ner of Vermonst, one block north of University), Hillers, 418-293-298.
This handsome Hillcrest restaurant forming rather than the control of the property of the control of the control of the single yet delighbit ty the rosset dalades with compare or grided set ban-ther than the control of the Terra's dishes include a stantful selec-tion of fresh vegatables, well prepared as a munical disease trust (Cypel daily for local and disease. Hosel of the control of the property of the control of the control of the control of the property of the control of the control of the control of the theory of the control of the control of the control of the theory of the control of the control of the control of the theory of the control of the control of the control of the theory of the control of the control of the control of the theory of the control of the control of the control of the theory of the control of the control of the control of the theory of the control of the control of the control of the control of the theory of the control of the control of the control of the control of the theory of the control of t

DOWNTOWN

THE CHEESE SHOP 401 G Street, 619-232-2303. This cafe offers outrageously good andwiches of which my twortess are the Black Forest ham and the rosst port. Muffins and cookies are based on the premise. Paper plates for food but real mugs for coffee and tex. Open daily. Low Franch in La Jolla. 2105 Avenida de la Playa, La Jolla Shores, 639-236.

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Sushi For Your Party? 80-Piece California Roll Platter only \$19.90

Mandarin Stechuan menu offers stan-dards with free surprises. But the three best features are the lovely room, the astonishing friendliness of the manage-ment, and the late hours. The Peking duck is excellent and so is the chopped chickers in lettuce cups. If you have fa-voite dishes they will be prepared upon request in advance. Open daily, Low to moderate.

the pizza bar, where you may order pizza or saled, as well as ony other mensi item. Daily specials and partias are item. Daily specials and partias are item. Daily specials and partias are individual of the pizza of the pizza

test island touther of 18-0.5. words in Victoria Victoria

OSTERIA PAREVINO 72.2 firth Avenue (Pith and G), 619-595-7959. You really can't miss this Truccary-style-tablian restaurant. The pastes are as close to heaven as you can get and so are the first courses. The stuffed focaccias are simply incredible. Also available are fresh this and chicken. My favorites are fresh this and chicken. My favorites are

2 for 1

DINNER

Live folk music Now Serving: Lunch Buffet \$5.99 through Saturdey. Upper modernes.

RAINWATERS 1022 Femers Boulevard, 619-233-577. Though this atstead of the 19-233-577. Though this atstead seed drop, the level Satis follower
and fresh fish (especially the almon in
perchannes) are contacted pleter, for
masked postesses. Open daily. Lunch,
Mondey through Horday, disnose seemhold and the protection of the control of the conRAVILLA 535. Fourth Arenue,
619-233-5979. The new room resemhale an outdoor garden complete with
remaint the same. Treatlysty, petils.
Thursdays, whole roasted pig. Fixedthrough the control of the control of the contraction of the same of the control of the contraction of the con
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the spinach ravioli and the gnocchi (potato dumplings) in a four-cheese sauce. The exposed brick walls enhance the European feeling. Open daily, lunch and dinner. Moderate to expensive.

and dinner. Moderate to expensive.
PAPER MOOD CAPE 724 Fifth Arrauc, 615-544-6455. Owned and operated by the party of the

THE PARROY GHILL 803 Sinh Ave-nue, Gaslamp Quarter, 189-231-9891. Innominica take note. Dinner is several nightly to midnight and Wednesdy-viches, saleda, oppetizer, deservity is evidence to the control of Ploridian, without 189-200 ann. Tood in Ploridian, some pipely, some set. You can make a some pipely, some set. You can make a cut risk, honey-glassed duck, pork chop-ley lime pipe. Corgeous interior, and service. Dinner only, Wednesday and provide the control of the control of the RANNWATER's 1006. Kettner Boule-RANNWATER's 1006.

\$10 OFF DINNER ENTRÉE Purchase one dinner entrée and receive the second of equal or lesser value free (up to \$10). Monday that Thursday, Not valid with any other offer. Expires 1/26/00. Angelos
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E

D'LISH PIZZA AND PASTA 386 East H Street, Chula Vista, 619-585-1371. The pizzas and pastas are tasty and the salads are huge and fresh. Excellent serv-

STAR OF INDIA 423 F Street, 619-544-991. This Indian restaurant is most populas for heall-you-can—ast buffet, available weekdays from 11-30 a.m. 92.30 p.m. and Saturday weekend brunch includer champages. Vegetarians should make note of the many wegstable and rice dishes with incovative preparations. Restful atmosphere, good service. Be aware that therefore are in caster. Open daily, banch breeds are it a caster. Open daily, banch

and district. Low to expensive.

TUPED AMBERGAN 300 Piths Area
no. between J and K. 639-231-3140.

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langue. Contemporary amoughers, exmartinic. Open mighty, distort only
Moderatin to expensive.

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SOUTH BAY & CORONADO

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daily, Moderate to expensive.

CROWN ROOM, BOTEL DEL CORONADO 1500 Orangi Avenue, CuroNADO 1500 Orangi Avenue, Curonado, 61943-5661, text. 2728. The foodis competent, but the room is outstanding, specially the cross-shaped
ceiling. The menu offers Continental
appecialities. The Crown Room is appecialities. The Crown Room is appecialities. The Crown Room is also
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appecially the Crown

(The prefix for all Tijuana numbers is 011-32-66. From the United States use the prefix 011-32-66 when calling Ti-juana; when calling in Tijuana use only the restaurant's six-digit number.)

the resureant six-digit number).

It ATARINO 33 Sixth Avenue (or Revolución, 18-70-75. Located in the harvar of the old action of Tijasan, there are on the old action of Tijasan, there are of the old action of Tijasan, there are no the old action testing. Bastichy a state house, it also offers fish, seafood, and food. The topological state of the state of the old action testing. Bastichy a state house, it also offers fish, seafood, and food. The topological state of the state of the old action of the state of the old action of t

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R. ZAGUMA Nemich Fasto de las

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territoria of spoilers and orthing. Fish, sestionly, poultry, and berd are offered

with Contributed assets. Best be in one ex
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GRAND BISTRO Grand Hotel Tijuana, 4500 Agua Caliente Boulevard, Tijuana, 0-11-52-668-1-70-00, x4188. Visit this 0-11-32-668-1-70-00, x4188. Visit this Tijuana restaurant for its formal ele-gance, mystery, romance. Visit Grand Bistro for its prime rib! The tastiest I've ever caten. This thick and jucky portion of Mexican beef comes with an out-standing side of "creamed spinach," slow-cooked with bits of smoky bacon stow-cooked with bits of smoky bacon and minced onion. Along with a fine Bistro salad and a selection from their excellent and affordable wine list, it's a voluptuous, if fatalistic, meal. Low to moderate. — Max Nash

LA COSTA 8131 Galeana (Seventi Street between Revolución and Constitución), 85-84-94 or 85-31-24. An ex rución), 45-84-9 or 85-31-24. An ex-tensiva menu, consistently fresh prod-uce, and huge pertions have made and huge pertions have made Americans Identical lunch and dinner menus offer lobster, shrimp, grilled fail, this with assocs, quied, abslone, and system, all in a warety of preparations, rice, desears, beverage, and affect dinner drink. Almost always crowded. Open Monday through Studies, and to 1 to D nr. Frieldy through Studies, to 1 to D nr. Frieldy through Studies, to expensive.

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road). Low to moderate.

TOUR DEFEASOR. Cohermador (barra 232 (past the Rio section), 81:75-42. This French resulant will provide you have been a section of the received for th

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Sort up selden, likely person and small shad Dinner

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TASTE OF SZECHUAN 670 University Avenue, Hillcrest, 619-291-1668. The

BREAD AND CIE 350 University Ave-nue, Hillcrest, 619-683-9322. Twelve varieties of bread are baked daily in a 10,000-pound French stone hearth oven. Outragrously good because of the crusty exteriors and density. Among the best are multi-grain, sourdough wheat, and fig-anise. Beguettes, brownies, and biscotti are first-rait. The sandwiches

biscotti are first-rate. The andwiches to est in or take out are spectacular. Don't miss this one. Open daily.

BUSALACCHIP SISTORANTE 3643
Fifth Avenue, 619-298-0119. If you like old-fashioned Sicilian-style cooking—tons of fornato sauce, olive oil, and garten in the converted cottage which serves it. Lots of pasts dabes, veal, chicken, and fish. Lunch, Monday through Friday; dinner nightly. Modernie to espeniere. CAFE ON PARK 3831 Park Boulevard

CAPE ON PARK 381 Park Boulevard (Park and University), 619-327-275. Gigantic portions and good food make this a standout for people with large ap-petities and affin purses. Be ewere that there are long waits on weekends for breakfast and hunch (served simultan-county) and dinner. The place sents 40: the cooking is called echecit American comfort food. 19: home-style rather than tilck. Open daily. Low to low mooderate. Shores, 439-3921.

FIO'S 801 Fifth Avenue (corner of F Street), 619-234-3467. Northern Italian cooking is served in two stylish dining rooms. For light meals, your best bet is

moderate.
CREST CAPE 423 Robinson Avenue,
619-239-2310. Onion rispa served in a
loaf, homemed postos chips, chicken,
steak, pasta, and a varlety of extraclean team of the continuous service from breafast to late
sight keep this cast crowded. Breakfast
omelets particularly good. Deserts are
notemades. Noisy and high pointed,
this call so open daily, breakfast, hunch,
and disnere. Low

and dinner. Low.

EL INDIO SNOP 3695 India Street,
619-299-0333. The shop has an indoor
dining area, or you may brave the elements (such as they are in San Diego)
no benches across the street. You show
he disappointed by the pungent,
mouth-watering specialities. The entire
mento is available for takeout, as are
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5:00 pm. Moderate to expensive.

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Thai food, mondle dishes, soups, sate
(grilled dichen, beef, pork) to set in or
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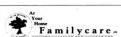
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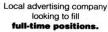
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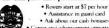
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bere a king time, they should be able

to wall, down the street without

someone zipping by and shocking

them. They deserve more respect

than that. That's one thing that really

bothers me.



Pharmacy Clerk Point Loma

Yes, one pet peeve I have is peo-ple not respecting other people when they're driving. Like when someone makes a turn without using when they're driving, Like when someone makes at mu whotou using their turn signal, or when they leave their turn signal on also keep drive their turn signal on all keep drive their turn signal on the signal beautiful to the signal to the signal their turn signal them. That bothers all their turn to to the point of road rage. I might mutter a cust word to myself or something like that but that's it. Another pet percel 'Ive developed working in retail is people being so helpless. They want you to take them by the hand and show them where everything is. Holody wants to help themselves anymous to help themselves anymous their turn size of the size o



David J. Guthrie

Milabury Area

Yes, I'll id you what my pet pevet

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same cop over and over again for
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Ozana Beach on Point Loma Boudesearch. The sidewalks was completely
empty, But this cop stopped me and

Propole drive faster than hell along
here. I'm jout trying to stay alve." But
gave me the licket anyway. I coulding up the fine so i had to do

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pall inten for z. Nothe up you precede. Midway Area



Do you have any pet peeves?

Americorps Point Loma

Yes, I do. My pet peeve is, in the type of work I do, when things I type of work I do, when things are going well is monttimes become puffed up instead of giving glory to the Lord. That in yop perces. Sometimes I start feeling like I'm the one who brought about something good. I'm the cone who brought about something good and I might let other people praise me too. But truly, the glory belongs to the Lord, whom I follow from the previous of the control of the previous of the control of the previous of the times when I don't give I lim the glory, when I don't give I lim the glory.

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THE READER PUZZLE by Don Rubin

Which of the following playing cards are standard, that is, o typical design? And which are...er doctored?

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4. Employees of the Reader and their immediate families are not eight their immediate families are not eight decisions of the logious will be final and arbitrary. We've only got five prince such week to give away, so five prince such week to give away, so five prince such week to give away, so for the such as the s #1097 Wild Cards

10) son(s) 11) dots 12) wear 13) maze 14) noise

15) going 16) chide 17) scarce

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PICTURE STORY

Photograph from the San Diego Historical Society



iss Peninsula 1961 gawks at the ten-pound, five-ounce sheepshead caught by Ron Church. He'd won the West Coast Spearfishing Championship, a contest held in conjunction with the second annual Peninsula Aquarama. This photo was taken near the tournament site, at the foot of Pescadero Avenue in Ocean Beach.

Of 35 skindivers, Church shot the most fish: over 31 pounds. The sheepshead classified as the largest edible fish caught during the contest. Church, an underwater photographer from Pacific Beach, had a great reputation as fish-killer before receiving this award. In '56, he caught a world-record size black seabass: 464 1/2 pounds.

- by Robert Mizrach

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You may place a late ad until 6 pm Tuesday by phone (619-235-8200), in our office (1703 India St. at Date St., downtown), or by fax (619-233-7907). The charge for these late ads is \$20 for the first 25 words plus \$1.20 per additional word. By phone or by fax you may use Visa, Master-Card or Discover only

HOW TO USE YOUR VOICE MAILBOX:

After you receive your mailbox number and private security code, you can record your personal introduction and listen to your responses. Call (619) 881-2000, 24 hours a day, and follow the easy instructions. You must have a touchtone phone. Cordless and cellular phones are not recommended.

QUESTIONS? Call (619) 235-8200.

MEET YOUR MATCH! Use the form below to place your FREE, 2-week Reader Matches Ad and get your FREE Voice Mailbox.

TO PURCHASE AN OPTIONAL MEADLINE, use the lines below, keeping in mind the following: 20 characters per line including spaces; the first initial of each word is capitalized; abbreviations and unusual punctuation will not be accepted; the cost of each line is \$12. Continue on a separate sheet if necessary; no more than 10 lines. Please print clearly.

3			4			
PRINT CLEARLY:	First 25 words are FREE. \$1.20/addition	nal word. Continue on a se	eparate sheet if necessary.	•		
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25/FREE	26	27	28	29	30	
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37	38	39	40	41	42	
FREE AD PAGADLINE: 7 am Saturday Mails Reader Matches, P.O. Box SSS03, San Diego, CA 92186 Faxts (619) 233-7907 LATE AD PAGADLINE: 5 par Tuerday (Must include \$20 service fee.) Faxts (619) 233-7907 Floorest (619) 235-8200 Walls-land 1703 India St. (at Date St.) downtrous Walls-land 1703 India St. (at Date St.) downtrous Free March 1703 India		Name Address City Phone (day)	ving information. Please print. Zip	Headlines First 25 words Additional wo Late fee/walk	es Voice Mailbox	
		Phone (evening) Signature			ss	
		NEW! Now you can als provide your address	NEW! Now you can also receive e-mail responses! Simply provide your address below. (Don't worry, your e-mail address will not be revealed.)		No cancellations. No refunds. Make check or money order payable to San Diego Reader. To order using Visa MasterCard or Discover, please fill out the following: Card number	
		Choose One:	☐ Woman seeking a man	Expiration date		
		☐ Shared interests	☐ Man seeking a woman	Signature		

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Call 619-233-9797 and press the 4-digit extension (in bold type) of the type or advertiser that interests you.

Planning Tips
Bakers 5105
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. 5102 5120 Music Makes Year Bay! Beck's Entertainment. Music for all events. Fun, professional staff. Ceremonies/re-options: coordinating is free. All types of music. 888-32-BECKS. . . . 5216 . 5106 5117

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5215

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Make your weekfing reception, partyor special event memorable!
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WHY WANTED: Down to earth, easygoing, good heart, bright, in sami-shape, best frends. Share goals, values, Padres, music, travel, fun. Start family with 46, bright, in-shape man. (1/19) TY 49412

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White make 25, human puration with a service but heart load that special goals. Call and can be to (100) 1998/21.

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SOVYBUILDER, 37, 137/bs. 5-8°, brown narreyes, professional, intellectual, affectionats, outdoors, indian visues. Seeking terrale france, eyops firms, children, work outs, stocks, remodeling, fisking, Guillure, travel. (1205-)TT 69709.

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O Get more exercise (dancing)?

You'll keep those resolutions when you come to our ..

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TX-69-06

A VIETY ATTRACTIVE, 29- year-oid, 5-11*, 155b, when male is looking for a lody for occasional dating. Race and age are open (1/26) TX-69-27.

ABOUT INST ITALIAM, 42, 57*, enjoys fine dining to hiking, gym, beach, financially secure, fit, no baggage is Nonsmoker seets, petite woman for life's journey (1/26) TX-49-6569.

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Call 1-900-454-3370 \$1.99/minute (18+ only)

BLACK MALE PROFESSIONAL, 49 years, 6'3", fit, interested in meeting nonsmoking, good humored, honest, down-to-earth female, 36-45, for friendship and dating Race unimportant, (V19) \$2749415

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Use your credit card. Call 619-235-8200 M-F 9 am-5 pm

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If you've never been to a 30+ Singles Party, just present denisation to any party through Jan. 30. 1 ad (or copy) req

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ROSES \$10 50 Dozen

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first 50 people each day through Jun. 20. With this ad. One per person.

Now open:

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affable, placid, faithful, outgoing, wants you (1/26) 127-46674 OUTGOING ASIAN FERRALE sought by happy, adventurous doctor, altractive, young 39, loves lie, fun activities, fitness, You Over 21, tim, surifier interests. 1'll call back. (1/16) 127-46432

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Who Will You Be Kissing on Valentine's Day?

Learn approaching skills this month with DATESMART!

Wendee Mason wil slow you it ways to approach someone and find out if they are single. Efforfessly start conversations that will determine common interests. Learn how to one of the 15 biggest deling missibles. You BG want to kins someone on Valentime's Buy, don't you?

Tuesday or Thursday from 7 to 10 pm. \$29 at the door or \$19 prepaid. week (32 hours) class starts January 2000. ▼ DATESMART \$28-436-DATE ▼ college graduate for relationship. (1/19) T2*4050 SIBMP 33, intelligent, stiractive, educated, remarks, sheller, furry, superior of the stiractive, educated, remarks, sheller, furry, superior stiractives, stiracti

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T2-9600 packets, tasin gand beaches. Call (1/26) T2-9600 PAMILY ORIENTED, SECURE Nomeowner. down-to-earthe, good-looking Italian, fid. seeks spontaneous, petitie, pretty gal. Jósni, for serious relationarije, Krids DK. Nonsmoker (1/26) T2-49090 COUNTRY LIVRIES, home office, East Costi fartasses? Prefer reading, long walks, quet

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morrings, fresh frui? Love horses? Me, too Male, 49, educated, horneowner, creative, kind (1/19) 1749364.
CREATIVE, AFFECTIONATE, imagnative, festive, 43, 58°, 165/bs. hown-blue interests Saling, walking, arts, computers, life Seeking stable, outgoing, communicative, intelligent inquisitive, positive fermaie, 1/20) 174,96641.

Into anything legal with gusto. You. 21-35, fit, not intimidated. Operators are standing by (1/26) 12-49714. BIG BLUE EYES, 43, 5'10", educated sense of furnor, errors weekends. Locking for outgoing, self-sufficient woman, 30-42, for conversation, fun and walks. (1/19) 22-4937.

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READY FOR WORKOUT WORKAR. Single, black, handsome, 37 Enjoy dancing, black, handsome, 37 Enjoy dancing, color of the second single second single second single second single second second single second single second single second single second second single second second single second single second single second single second second single second single second single second single second se

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YSL, YOUR YEAR to discover very affectionate, honest, sensitive, loving, humorous, black gertleman professional who is 510°, 1705ts. 40s; mentally, emotionally and financially stable. Race open. (J1/9) 2749424. TP 49473

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day or night.

Pay with Visa, MasterCard, Discover

➤ A 25-word printed ad in the Reader

► Use of a 24-hour voice mailbox service

▶ Placement on the Roommate Hotline

check or cash. The cost is \$20.

2. Write your 25-word

No matter which payment option you choose, you must first call (619) 235-2415

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Hotline!

Soon after advertisers place their ads, their spoken introduc-tions go on the Roommate Hotline. This Ists you hear Hestings before they're printed in the Fleader. Cal 24 hoursday & chose option two. Select listings by gender, price and area. Listings updated day.

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Place your Reader roommate ad today and get responses tomorrow!

MAYBE YOU'LL MEET THAT SPECIAL WOMAN AT YOUR GYM OR ON A BLIND DATE. AND MAYBE YOU'LL WIN THE LOTTERY.

Let's be realistic. It's tough meeting single ladies out there - bright, autiful and ready to settle down meet them?

a name – Debra Winkler

associates what you're looking for in an ideal mate It's all private and confidential with no cost or obligation.

After work one night, before you go

to the gym, why not come in and

Winkler Debra PERSONAL SEARCH San Diego 619-535-1555 • 949-760-6600 • 310-777-6900

Is your office or home phone blocked? Want to call Matches" from a pay phone or hotel room? Prefer having Matches" CAC charges on

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as little as \$1.25 per minute! — Just call us Monday through Friday 9:00 am-5:00 pm at 619-235-8200. Or stop by our office and pay with cash or

check. Sorry, no cancellations or refunds.



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The system dictates a mailbox number and security code.

6 To retrieve your

nessages call (619) 235-2415. You may get responses on the Hotline before Messages are erased after you hea them, so have pen and paper ready Wednesday, six days after pul

6. The deadline for placing voice mail ads is Monday at 6 pm; however. print-only ads can be placed until Tuesday at 6 pm by calling (619) 235-8200. All Hotline within 24 hours. So call today!

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8. Advertisers are responsible for checking their Roommate ads for accuracy and reporting

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PAGIFFO BEACH, \$5005, 1/3 Utilities, de-posit, 3 bedroom, 2-1/2 bath, modern fownhouse. Beach 1 block. Fireplace, washerdoryer, packs Gealing male or 1e-2415, 20040.
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utilities, Nonember only, Pet OK. 619-222-2271.

Residence Residence, 5450/month, 1/2 utilises plus deposit. Sheet 2 bedroom, 2 orly, post els. 656-672-6520: 619-505-2415, 20847.

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BEANIA BEAGES, \$1335. Seeking some-one to take over our lesse. Dogs/cast CK. 2 bedroom. 2 bath spartners. Near dog-beach/park. Pool. spa. gym. 619-235-2415, vi223-804,AAA BEAGES, \$600 plus unities, de-lance Renoviziryals bein available. All SOLARA BEAGE, SOOD plus utilities, cla-pools, Roomylvines best svalidates. All amendies including pool, picuzzi, sauria, social pool, picuzzi, sauria, social pool, picuzzi, picuzi, sauria, social pool, social pool, picuzi, social pool, social pool, picuzi, social pool, social

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Minato Oriental Spa \$5 off y2-hr. massage · Free Table Shampoo or lacuzzi \$3,**99**5

with 1-hr. massage Expires January 31, 2000. * SHIATSU * ACUPRESSUR * SWEDISH * SPORTS Open 7 days a week 284-1266

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Well, heck...let's not stand out here on the stoop. Whyn't yuh come inside for a steamin' cup'a coffee and i'll go git your rake for you.

I really don't think so, Clyde.

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Because I don't customarily come out to my tool shed to drink coffee. Can't you go find yourself an apartment or something?

Well...there is this abandoned refrigerator down the street that I've had muh eye on.

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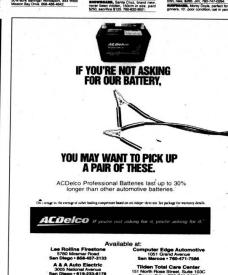
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-EVE KELLY

Sneaking into a closed golf course is not the Jeneaung into a closed goil course is not the classic Christmas family tradition, but in my husband's family, it was as good as the turkey dinner. As teenagers, he and his brothers would hop the fence of the exclusive golf club in their town and play a round of Christmas golf on the deserted course. One summer night, they ven jumped the fence and swam in the course even jumped the tence and swam in the course's murky pond, fishing for golf balls. They left with eight grocery bags full. Since we were married and the kids were born, Patrick's rounds of golf have

were born, Patrick's rounds of golf have been few and far between. But next week, my family comes to town for a reunion, and the two most cherished traditions are thrift shopping for the ladies and golf for the men. Patrick needs a supply of balls for annual family reunion the Schmittfest

Golf Extravaganza, and I've forbidden him to go swimming in ponds for them. I told him I'd get the balls. The problem is, I know almost nothing

about golf.
I called Balboa Park Golf Course and talked with Golf Course and talked with Abner Nevarez, a pro-shop assis-tant. "The two basic differences in golf balls," he told me, "is the two-piece and the three-piece. There are a whole bunch of dif-ferent construction types as far as whether they are wound balls, hard-core balls, or liquid-core balls. The shell of the ball, the outer layer, is either made out of surlyn

I've forbidden Patrick

to go swimming in ponds for volf balls.

material or a balata. The balata balls will be three piece, the surlyn balls can be two- or three-piece. They also make a blend, a mixture of a balata and surlyn. But it ata and suriyn. But it pretty much falls into a two-piece surlyn ball, which is just the core and the surlyn cover, or a three-piece surlyn ball, meaning that there

fall, meaning that there is a core wound up with a layer of rubber bands and then the surlyn cover. The wound ball has a little more feel and a little more of a sponginess, so around the greens you have more control, more soin on the ball, more more spin on the ball, more ability to make it stop where you want it to stop. And it feels better when you putt as opposed to a real hard ball. But if you want to hit the ball for dis-tance, the harder two-piece balls tend to take off a little bit harder, a

little bit further. I thanked him and rang up Torrey Pines Golf Course and chatted with Jeff Smith, a professional, and asked him for his explanation of golf balls. "Titleist generally has some of the best balls around," he said. "They cater to the better player as well as the average twice-a-week player. The Titleist

Eclipse [\$29,96 a dozen at the Golf Mart] and the Titleist HP Distance ball [\$24,96 a dozen at Golf USA] are good for the average player who likes to play a distance ball. They don't spin as much as the softer, more expensive balls but the average player who tends to hit slices or hooks doesn't want the extra spin because spin is what causes the hall to slice or hook. For the more

expert type player, it's more of a preference thing. Maxfli makes a good ball, the HT [\$29.99 a dozen at Pro

Golf Discount). But I'd say most high-level players play Titleist Professional or a Professional or a
Titleist Prestige. I play
with the Prestige
[\$34.99 a dozen at Pro
Golf Discount]."

Whitney Wilkinson at the Golf Mart told me,

at the Golf Mart told r

"The biggest distinguishing
factor in balls is playability.

I break golf balls into four different categories. The first is the
two-piece distance ball. It has a durable hard cover, and it's designed basically for the more designed basically for the more recreational golfer who wants value. The TopFlite XL 2000 [Sl616.3] for 3x Wal-Mari] fits into this category. The second is the midrange balls, which have more feel, balls like the Titleria V wound [\$23.49] for a dozen a Pro Golf Wound [324,99 for a dozen at Pro Golf Discount] and the Wilson balls. Then you have the premium ball market, which would be the high end. Those are designed with specific playing characteristics for the higher-end golfer who wants a specific ball that has certain feel and spin characteristics

and distance characteristics. The last catego and distance characteristics. Ine last catego-y would be specialty balls like the TopFlite Magnum [\$16.99 a dozen at Golf USA], which is an oversized ball designed to cor-rect slicing or hooking, less spin. Also women's balls or senior balls, the balls designed for a small market section

"How does one choose a specific brand of golf ball?"

of golf ball?

"I usually tell most people when they are trying to pick a golf ball to break down what their priorities are in a golf ball—price, distance, spin, soft feel, what ever those priorities might be, and then buysagolf ball that matches those priorities. For golf ball that matches those priorities. For myself, distance is not my number one priority in a golf ball — I hit it far enough as it is. I don't need to worry about getting extra yards off the tee. I prefer a very soft-feeling ball that feels good around the greens putting and chipping. So I usually prefer a more premium tour ball like the Titlesta Tour Balata [\$2.9.99 for a dozen at Pro

Golf Discount], a Strata Balata (\$29.99 for a dozen at the

Golf Mart], Maxfli HT
[\$29.99 for a dozen at Pro
Golf Discount], the
higher-end premium
balls. The drawback TOP-FLITE. with those is they're with those is they're expensive, and they don't last very long. It is hard to make a high-spin, soft-feel type ball inexpensive and durable. Kind of like, you can't find a super-fast, greathandling car that's cheap.

2. Used golf ball bin
3. Boxes of golf balls

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CARS

I woke up at 4 a.m. Stumbling down the upstairs hall toward the sound of 18-month-old Johnny's cries, I felt the cold air rise up beneath my flannel nightgown. When I lifted Johnny from his crib, he trem-Johnny from his crib, he trem-bled. His cheek burned against my neck. I laid Johnny down beside me in bed. Johnny fumbled for the bottle of juice I handed him, then settled into an uneven rhythm of breathing

The Cruelest Month

and sucking.

For the next half-hour, as
Johnny drained the bottle, I
stared into darkness and worried. "How sick is Johnny? Will

G Car Steree

January depresses me. The holidays are over. Days are

short. Spring is a barely open

door at the end of a long

Monday after New Year's

the other kids get it? Will Lucy be able to start her first day of preschool? Will Rebecca miss days of school and fall behind?" I awoke again at 5:30 to Johnny's wail, Jack rolled over and coughed. "Is he okay?" Jack asked, His voice was husky.

"He's got a fever," I answered. "You

don't sound very good either."
"I think I'm coming down with

something."
"Happy birthday," I said.
Jack sheltered Johnny in the great curve
of his arm while I walked downstairs to get
Johnny some medicine. I returned with a Johnny some medicine. I returned with a plastic medicine spoon filled with children's Motrin. In the dim glow of a low-burning halogen lamp, Johnny's cheeks flushed red and his eyes gazed out glassy from beneath heavy lids. "Hey, little man," Jack coaxed

neavy inds. Hey, intile man, Jack coaxed johnny. "Drink some of this," I held the spoon to Johnny's lips. He opened his mouth for a moment, then closed his lips tight just as the medicine slid out the spoon's top. Sicky purple suspension flowed down Johnny's chin and into the folds of his

the bathroom for a towel. I mopped him up as best I could.

as best I could.

"I think he got a little," Jack said.
Johnny tossed and turned back and
forth between Jack and me until the girls
started calling out around 7:20. Jack brought
three-year-old Lucy and almost-five-year-old

Angela into our room. When the bed was full, Johnny sat up and held out his arms to be picked up. I carried him downstairs. Pausing at the bottom, I looked out into the living room. Our Christmas tree stood sil-houetted against the dove-gray light seeping in the blinds. Doll furniture and Johnny's new dumn treek and an ice cream set my in the blinds. Doll furniture and Johnny's new dump truck and an ice cream set my brother sent us still ast beneath the tree. The holiday clutter that had looked or Getive the thought of all the things! I needed to do, the chores! I'd tight myself! would get in 'as soon ast the holidays are over!" — organizing my likel diversed travers and sorting through the dozens of stuffed animal that yelf! from the abetives in a Beecca animal that yelf! from the abetives in a Beecca animal that yelf! from the abetives in a Beecca animal that yelf!

walked out the door. "I told Angela I would

home."

When Angela saw me walk into her classroom, her lower lip trembled. Tears spilled out of her big brown eyes. "What's wrong?" Angela's teacher asked.

"My daddy was supposed to pick me

up," Angela sobbed. Angie cried all the way home. "I wanted Daddy to pick me up," she managed to utter

change the oil."

They did. At 3:00, I called Jack from the dealership. "They're just finishing up," I said.
"I'll have to pick Angie up on my way

"I'm-so sorry, sweetie. Daddy wanted to pick you up. But I had to have some work done on the car and the men who did the animals that spill from the shelves in Rebeca and Lucy's room.

Johnny coughed and snuggled into my shoulder. "Er's get you some more juice, my poor little sick boy."

For the rest of the day, Jack (who had taken the day off for his 43rd birthday) and

work took too long, and I didn't have time to go home before it was time to come pick you

go home before it was time to come pick you up, and Daddy couldn't come by himself because Johnny is too sick."

I' wanted Daddy to pick me up."
Angela continued as though I hadn't spoken. We celebrated Jack's birthday with his favorite dinner: shrimp Newburg in up flaw try shells and white Vons sheet cake for the property of taken the day off for his 43rd birthday) and Johnny languished on the couch. Because he had promised her, Jack got up to take Angela to preschool at 12:30. When he returned, I drove 15 minutes to our local Plymouth dealer to get the oil changed in our minivan. "Will you be back by 3:00?" Jack asked as I pick her up."
"I'm sure I will be." I told him. "My

raised my glass of sparkling cider.
"Thanks," Jack said. He smiled a appointment is at 1:30. v shouldn't take more than an hour and 15 minutes to weary smile and kissed the top of Johnny's

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