IN DIEGO WEEKLY

What Does It Mean To Be Chinese?

splayed in the Chinese Historical Society Museum

nite board, Lee taps at a solitary name, Ah Quin,

a man from Canton, China, who moved to San Diego in 1880 and who, by the time he died in 1914,

STORY CONTINUED ON PAGE 40

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LETTERS

We welcome letters pert 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 to letters@sdreader.com; or fax them to 619-231-0489 Please include your name, address, and telephone number Letters may be edited for length

I, Too, Was Married To The Mob

After reading Matt Potter's ar-ticles about La Costa Country Club and the San Diego Padres ("Are the Padres Married to the Mob?" January 27), I real-ized that I, too, was married to the mob. Here are the sad

details:

1. My mother was a SINATRA 2. I have been seen in LAS VEGAS.

3. I once cheered for PETE 4. I have been seen eating ITALIAN food in San Diego's

LITTLE ITALY. I.ITTLE ITALY.

5. I like George W. Bush, who almost attended the Republican governors' conference at LA COSTA COUNTRY CLUB.

6. I have viewed WARNER BROTHERS films.

7. I once SKIMMED profit

from my lemonade stand as a

Matt Potter is a good writer, but he needs to find a more workable theme to follow. Ninety percent of the BAD people he connects to his targets ave been dead for years, and he connections are very frail. Richard Baker Carlsbad

(close to La Costa CC)

Mark My Words

Congratulations. Matt Potter hit the nail on the head in his article ("Are the Padres Married article ("Are the Padres Married to the Mob?" January 27) when he revealed Lucchino's strategy of buying a franchise (Balti-more Orioles) cheaply without a stadium and then having public monies build one for public monies build one for him, then selling the package of team and stadium for a "mint." That's what he wants to do with the Padres — or is there a stipulation that he can't sell the team for x number of years? I know he won't move

years? I know he won't move the franchise — the stadium won't be built on wheels. Mark my words — San Diego is going to have two stadia and one team because the Chargers are on their way to L.A.

NIGHT & WEEKEND MINUTES

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J.P. Lopez

Who Cares About This Trash?

I was, let me say it again, I was a reader and an advertiser in your newspaper.

As an Italian/American, I find it offensive to constantly read about the alleged Mafia

tially slanderous accusations about the various San Diego residents of Italian descent Who cares about this trash?

Instead of focusing your attentions to such (unnews-worthy) gossip, why don't you write articles about things that have a much more positive, broader, social-value contribution to our com-

munity?

I am offended that you constantly talk about ethnic groups in such a negative way when in fact you should be bolstering the ethnic values and qualities of the nation-alities that you write about. Gregory T. Rizzi

Congrats On Readable, Enjoyable Stories

Congratulations on four main articles in a row that were readable, enjoyable, and about San Diego. My God, did you get a new story editor? Good luck.

The Most Powerful Special-Interest Groups In America

Groups In America
Bill Manson's article on the
deregulation of electricity in
California ("Electric Juice
Master," "Gily Lights," lanuary 27) demonstrates anome
screwed by the special interests.
There are striking similarities
between the deregulation bill
(Assembly Bill 1890) and the
disastrous Telecommunicadisastrous Telecommunica-tions Reform Act of 1996 passed by the U.S. Congress. Both bills could be appropriately renamed "The Law of Unintended "The Law of Unintended Consequences." Both were largely written by and for the industries they deregulated, putting the consumer at the

bottom of the supply chain. The bills also made totally unrealistic assumptions about competition popping up over-night for industries that had enjoyed monopoly status for many years. They essentially put the cart before the horse by mandating deregulation prior to effective competition.

In the case of the Teleco In the case of the Telecom Act, instead of the promised free-for-all among cable companies and local and long-distance telcos, we have seen frightering con-solidation, and higher prices for most consumers. Those San Diegans who

have switched electric pro-viders have found that San viders have found that San Diego Gas and Electric still gets the lion's share of their monthly bill, because it is still a monopoly in the provision of natural gas and the trans-mission of electricity. The Edison Electric In-

The Edison Electric In-stitute, the lobbying group for the electric utilities nation-wide, is one of the most power-ful special-interest groups in America. Bear that in mind when your rates increase instead of decreasing as we were

Reader

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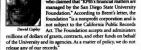
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Million-dollar secrets KPBS, the radio and television station operation owned by the state university system and funded in part by California and federal taxpayers, is stonewalling public requests for information about its big private con-tributors. The KPBS stations collect millions of

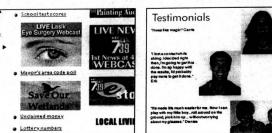
tributors. The KPBS stations collect millions of dollars each year from the general public, along with mega-donations from such powerful and wealthy San Diegans as the Union-Tribune's Helen and David Copley. The radio station also runs a news operation, along with talk and opinion shows, which some critics say are opinion shows, which some critics say are sometimes skewed to favor big-money special interests. Last week, a request to KPBS general manager Dong Mystand for a list of all dona-tions to the stations over \$10,000 was met with a letter from San Diego State University Foun-dation director of legal affairs Jassalia L Brensts.



Señor A's Years ago, Johnny Alessio ruled the border. The Senior A's Year ago, Johany Alessio ruled the border. The moe time operator of Tijanan's Calienter acutrack and protege of San Diego banking king C. Arnholft Smith reported Mister A's treaturant in 1965 as a gaudy ribuse to his achievements and a reaturant in 1965 as a gaudy ribuse to his achievements and a real income tax charges and went to prison for two years in 1970, his restaurants at 1964 and Laurel, just north of downtown, but his restaurants at 1964 and Laurel, just north of downtown, but Last week he announced the end of an are, he had sold the place to restaurantur Bertsmad Hung of Rancho Sainta Fe's Mille Fleurs. But there's a bit of unmoveded business fels in the form of a lawsuit but there's a bit of unmoveded business fels in the form of a lawsuit was a superactive of the second of the seco But there's a bit of unresolved business left in the form of a lownized lided in federal count here last month by Miggad Gonzales and Quistata Goadsarvama Hernandez. According to the complaint, Gonzalez, a U.S. citizen of Mexician ancentry, and Hernandez, a Mexican who is a legal immigrant to the U.S. worked at Mister As a busboys. Gonzalez, the usuit says, had worked there mine years, before being promoted to waiter in February 1999, where he worked up the worked the complex of the control of th The owner doesn't want any more Meacan servers, we have too many. He wants American servers. Two months later, the suit says, three new waiters were hired; all were "Caucasian and/or American." Hernandez, according to the complaint, in March 1999 asked about being promoted to waiter, Alessio allegedly said, 'Sorry, Mister As doesn't want any more Mexican servers." Asked why Gonzalez had been promoted, the suit says the restaurant's manager purportedly replied, "He's the last one. There is a law that says that the restau

Social Security sheriff Retired San Diego homicide captain Phil Jarvis, 63, may be on the verge of becoming ther-iff of Bonner County in rural Idaho. According to the Spekare Spokeman-Review, Jarvis is among the top three andidates con-sidering whether to run to replace incumbent Sheriff Chip Ross, who some residents considered as the too togils, Jarvis is said to have the upper hand against 5gt. Larry Schulze of the county married, who is also unpopular for what is called his "Prevy-handed trol, who is also unpopular for what is called his "heavy-handed law enforcement." ... Del Mar resident Peter Jay Lenz has been officially added to the infamous Black Book of undesirables hanned ficially added to the inflamous Black Book of undestraible banned from Nevada caisson. Earts, a big-time booker who in 1996 was convicted in San Diego of running an illegal gambling comparies, and the control of the

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



From www.nbc739.com

Web of Confusion

By Suzy Hagstrom

t's all in the eye of the beholder. San Diego public relations representative Vicki Garcia regards her client's plan to perform

surgery on the Internet as a way. What's different about surgery on the Internet as a way. What's different about "news event — because it's this is the doctor is using the never been done before." Her dient, San Diego ophthalmologia De, Forste P. Murphy, is askeduled to correct a patient's vision via the much-talked. vision via the much-talked about Lasik laser treatment a 3:00 p.m. Tuesday, February 8 NBC's San Diego affiliate, KNSD Channel 7/39, plans to broad-cast the surgery live on its web-site, www.nbc739.com, just be-fore its 4:00 p.m. daily Internet news program. "The operation will be recorded, filmed, and

will be recorded, filmed, and running on the website in real time," Garcia said. "It's breaking new territory in relation to tele-vision and the Web." Channel 7/39's new presi-

dent and general manager Phyl-lis Schwartz views the so-called webcast differently, "It's absolutely not a news product. It's clearly a commercial. The docclearly a commercial. The doc-tor is paying for time. When you see the webcast, it will clearly say that it's an advertisement." Schwartz said the station has no plans to report Dr. Murphy's eye surgery — probably the first live webcast of its kind in the San Diego area — as a news story
"We don't blur the lines benews, and we don't do it on the Web. Lots of people do this kind

of surgery."

Dr. Michael Real, director of San Diego State University's School of Communications, views Dr. Murphy's upcoming online surgery as the Internet's version of an "infomercial." Anyone with a camera linked to a personal website can create a ocast, Real said, noting he's

with "FRFF registration." The with "FREE registration." Ine box was wedged between two news items — "School test scores" and "Mayor's area code poll" under a column marked 'As seen on TV!" To the right of Dr. Murphy's box, another box moted KNSD 7/39's "Live we Webcast " the station's "complete story," with an arrow pointing toward the box, but dicking on those words brought an unrelated news story to the this is the doctor is using the station's news website to present information. Whether the viewer is confused will depend on how it's packaged," Dr. Real said. "Will they flash on the

page Friday evening carried a banner at the top reminding viewers, "Don't Miss LIVE Lasik screen that it's an advertisement or will they hold that sign on during the entire operation?"
Schwartz is adamant that an Eye Surgery Webcast." The list of news, however, carried no identifier stating Dr. Murphy is paying for an ad will appear for the duration of the surgery. But



she acknowledged some people might have mistaken the web-site's teaser for "LIVE Lasik Eye Surgery Webcast" for news bethe need for glasses. Schwartz said that, by now, most people who peruse the Internet know cause of its proximity to other that banners are advertisements. news items. "I can see on at least Clicking on the banner or the box labeled "LIVE Lasik Eye one page, it's not as clear. In the way it was placed, it could con

Surgery" on Friday evening brought Dr. Murphy's e-mail registration form to the screen. The words "Paid Advertisefuse a viewer," Schwartz said late Friday afternoon. "We're going to reconfigure it so it's very, very The words "Paid Advertise-ment" led that particular web-page. From there, viewers could click to an information page en-titled "Most Commonly Asked On the station's website "home" page Friday evening, the small square box promot-ing Dr. Murphy — without mentioning his name — flashed Questions and Answers for Lasik Patients." There, viewers learn the procedure costs \$2100 per eye on average nationwide. the words "LIVE Lasik Eye

Dr. Forrest P. Murph

After typing the word "eye" n the website's "search" box Friday evening, a list of 39 documents appeared. Of those, 36 were tagged "News Archives." Three documents were titled "LIVE Lasik Eye Surgery webcast with Dr. For rest Murphy." After typing the a list of only three documents appeared; all pertained to Dr Murphy's webcast.

Regardless of any ambiguities on Channel 7/39's website

ties on Channel 7799's website.

"The message still stands. This is not a news project. This is a sales deal," Schwartz said, referring to Dr. Murphy's webcast.

"The name of the game is trying to get people to advertise on the Web. It's a \$1 billion industry."

Neither Schwartz nor Gar-

Neither Schwartz nor Gar cia would say how much Dr. Murphy is paying for the web-cast. However, the project is a



ophthalmologist and Channel 7/39's sales force, which is disto film the operation. The news crew is not involved, Schwartz said, nor will the surgery appear

on television.
"Nothing is free on the Web. "Nothing is free on the Web. This is a very expensive thing to put together," Garcia said. The station's sales team is responsi-ble for promoting the webcast before February 8, she said, and Dr. Murphy is paying for tele-vision advertisements for two

Tijuana Plans Respect

By Bill Manson

funny thing happened at Tijuana's cultural center the other day. As dozens of kids, teens, and parents lined up

near the giant dome for tickets to the highest-tech movie show-ing in Tijuana or San Diego — Disney's Fantasia 2000 — a low-tech exhibit caught their eye. Many of them drifted across

to the other side of the lobby where a series of hand-drawn plans and sketches lined the wall. These were planning Vistas of "Tijuana 2000" blos somed with parks and broad somed with parks and broad tree-lined avenues; upgrades of Avenida Revolución made it look more like Rodeo Drive. Alongside these renderings were ideas for providing tollets where there is no sewer; for prevent-ing shacks from sliding into

canyons when it rains.

The kids were curious. Parents wanted to know more. And Carlos Graizbord looked

pleased as punch.
The director of IMPlan (Instituto Municipal de Planeación),
Tijuana's year-old semi-inde-I juana's year-old semi-inde-pendent planning authority, has been working the last 14 months creating 31 plans to turn an im-migrant-flooded border town into a beautiful, dignified city— not, he adds, a San Diego clone,

but a Latin city.

"It's probably a bit more like population] is another. It is more of the way the [Mexican] people think of their way of living. We have high-income areas and middle-income areas, and they're close to downtown. Peo-ple tend to concentrate where the services are, where you have access to transportation. There's very little middle-class pressure to create suburbs. Generally utes traveling to work is too much for Tijuana's people. Half an hour is too much." Graizbord also wants to

Graizbord also wants to avoid repeating what he sees as San Diego's "mistakes," "We're aware of [San Diego's] 'leapfrog development,' "he says, "which allows development to go fur-ther and further out. Here the process [is] the city consolidates in an area. The squatters will go [near the maquiladoras] be-cause they are close to their job and because the city can't eas ily supply water and sewage and infrastructure far out. And people don't have as many cars as

they do [in San Diego].
"There you build [any-where], and you have all the infrastructure [to support that building]. Here, there is noth-ing. There is no infrastructure. So people prefer to stay in town because they know here the should we? It's going to cost a

1 MR ON 5 2000

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lot of money to take the [water and sewage] lines out [beyond city limits]. How much do you pay for water in San Diego if you live up in Escondido? It's you live up in Escondie very expensive! But still you do it. iQue bárbaro! [Unbelievable!]

He's laughing. But he clearly believes San Diego's "leapfrog" development represents a fail-ure by San Diego planners. And Graizbord would know; he's worked both sides of the bor der. For eight years he was a staff member of San Diego's city planning department. A team the led to restore Sherman was part of the planning team

that tried to make the "Twin Ports" cross-border airport idea work. He also earned an M.A. in planning at Harvard, a Ph.D vania, and has trained and worked in city planning in his native Mexico City. Still, with up to two million

more people expected in Ti-juana by 2020, he knows the city will bulge. We're standing beside the

aerial view of his long-term plan for Tijuana. It shows the present city surrounded by wobbly cirvelopment, some for nature preserve. "We identified 22,000 hectares [about 54,000 acres] that I think might accommo-date two million people in the future. That's a projection for 2020," he says. "There is enough room for the city to grow. For 2040 we may need to look in new areas. This was a job that the mayor [Francisco Vega ue in Madrid] asked us to do as a pri-ority. His idea is satellite cities linked together by corridors." Graizbord makes a virtue of

necessity in his planning deci sions. "We want to preserve those areas where we have hig slopes and where we can slopes and where we cannot pump water," he says. "The re-maining areas we can supply with water at low cost by grav-ity. We have all these creeks that we connect to the city, and hopefully we'll have an oper [park] space system within the

"Tijuana should be more beautiful," he continues. "It should have a lot of trees — except we cannot put trees in un-til we can get water. Our soluable to reforest areas and put more trees in the streets." A lot of Graizbord's plan-

ning is directed at creating basics for new immigrants. Sketches for a pilot project la-beled "Los Laureles" shows squatter settlement shacks on the bare slopes of a canyon near Tijuana's coastal Playas section. "This settlement's creek sends water to the Tijuana River valley. We contaminate the United

ley. We contaminate the United States. So we encourage them to use 'dry toilets,' because [build-ing a sewage] infrastructure is very expensive. This way, you turn [human waste] into com-post. We also want to control the crosion there and make peo-tice was the control of t the erosion there and make peo-ple recycle water on a unit-by-unit basis. That's a type of pilot project we're trying to encourage."

Another drea de interven-ción, the "Colonia 10 de Mayo,"

is one of Graizbord's own ideas and his pet project. "This is a squatter area east of Rodríguez airport. The unusual thing is we are going to do this rehabilitaare going to do this rehabilita-tion project with money from the maquiladora [owners] themselves. The private sector is providing money for infras-tructure in the public right of way, which is not very common. This could be very transcend-ing for Tiliuna, because there This could be very transcend-ing for Tijunan, because there are a lot of workers from maquiladoras who live in squat-ter areas. We want to transform it into a little town. We will en-courage septic-tank to lides be-cause, again, there isn't the

cause, again, there isn't the money to lay in sewage. We will have public spaces and mixed public-private housing." Graizbord says most of this would be impossible in San Diego—because of regulations and because San Diego planners don't have the horsepreser their

counterparts in Tijuana do.
"One important benefit of the work style we have is [public administrators and politi cians) respect planners' expertise. I didn't feel that [way] i tise. I didn't feel that [way] in San Diego. I'm sorry to say it, but it makes life very difficult [for a planner] over there. My own personal view is that the [San Diego city] planning de-partment puts too much effort into regulating, into enforcing the law. They have swallowed the idea that that's planning. I'd say...right now the profession is

vantage SANDAG (San Diego Association of Governments) planners must envy "If this was here, one city there, another city over there — Chula Vista, Na-tional City, Imperial Beach — and the county is a different government. So you have five governments, all overlapped. governments, all overlapped. Here we have one government for our whole municipality." Graizbord says he respects

San Diego's association of gov ernments and its cross-border outreach efforts, but he feels strong in transportation plan-ning. It's not strong in other ning. It's not strong in other areas because the politics in areas because the politics in the U.S. are complex. You have regulations all over the place from everybody, and the po-litical power is so fragmented. So you have to bring a hundred people to the table to achieve a consensus on every

achieve a consensus on every-thing. Everybody is struggling with that situation." At the moment, Graizbord is struggling with several cross-border planning issues of his own, including sharing the wa-

Web of

confusion

continued from page 4 undergo the excimer laser to

improve his vision, Kevin Dean, will also help broadcast the

event. As the morning show producer of KYXY-FM radio

no script."

Distinguishing between news and commercial events has become more difficult,

last decade, the lines have been blurred much more between what television presents as news and what they have an interest and what they have an interest in," he said, noting that a tele-vision news program might cover a fundraising marathon it sponsors or interview an actor who's appearing in a movie to

be released that day. Likewise, he said, presenting information on the Internet may result in some similar blurring. On Channel 7/39's website, On Channel 7/39's website, a box called "Save Our Wet-lands" is linked to one of the sta-tion's nonprofit causes. By click-ing on the box, viewers reach a page with the headline," NBC

7/39 is proud to support the Federal Duck Stamp Program of the U.S. Fish and Wildlife Service." Viewers can watch Service." Viewers can watch video clips about the govern-ment program and San Diego's wetlands. The webpage contin-ues, "For just \$30, you can save 1/10th of an acre of precious continued on page 8

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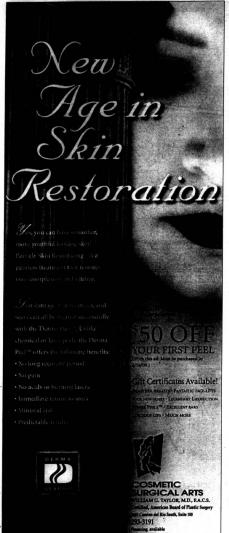
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CITY LIGHTS Web of confusion

continued from page 6
wetlands and receive a certificate with a collectable duck
stamp. Order below...
Real said he challenges his
students to know the source of
information they obtain from
websites. "Students will quote
things from the Internet. It can
be rumons, guesses, pure fiction.
Before, you knew a lot about the
credibility of the source, if it was
the Los Amentes. Times. that credibility of the source. If it was the Los Angeles Times, that meant one thing. If it was the National 2, that meant another. With its variety and seemingly endless content, the Internet is a "phenomenal" communications outlet, Real said, but viewers must be alert to the information to the content of th

rs must be alert to the infor-mation's origins.

The Internet can be conve-nient, too. When Dr. Murphy wasn't available for an interview Friday, his staff and publicist suggested getting information from his website, www.doctormurphy.com. While the home page lists five medical organiza-tions of which he is a member and identifies him as "a clinical instructor with UCSD Medical Centers," it didn't mention Centers, it didn't mention where he attended college or where he has practiced ophthalmology. Garcia tracked down Dr. Murphy during the weekend to find out he was an undergraduate at the Naval undergraduate at the Naval Academy in Annapolis, Mary-land, and got his medical degree from the University of Eansas Medical Center. Dr. Murphy has Medical Center. Dr. Murphy has Diego since 1987, Garcia sald, and before that he practiced two years in San Francisco and three years in emergency medicine. Dr. Murphy' in 'estimonials' webpage carries photographs and glowing comments from and glowing comments from identified by first name only. His so-called oblethyt clients in Parks.

His so-called celebrity clients include several disc jockeys, Gar-cia said, and Channel 7/39's meteorologist Joe Lizura and an-chor Artie Ojeda. Six months after his surgery, Lizura participated in one of Dr. Murphy's infomercials, Lizura said, because the procedure changed his life. "I had my surgery back in 1998. I used to wear contacts and glasses, and now I don't have to. It's great." About a dozen of his coworkers have undergone laser surgery to correct their vision, Lizura said, but many people have gone to dif-ferent doctors. Lizura and Schwartz each stressed that Dr. Murphy's treatment of some of Channel 7/39's news staff did not result in the webcast. "The not result in the business agreement between Joe Lizura and Dr. Murphy is a totally separate issue," Schwartz said. Lizura said he didn't learn the business and the separate issue, and the separate issue, and the separate issue, and the separate issue, and the separate issue is regular. about the webcast until recently "I don't know whether Dr. Mur-"I don't know whether Dr. Mur-phy contacted the sales depart-ment or the sales department contacted him." Like Schwartz, Lizura ac-knowledged that differentiating between news and promotions







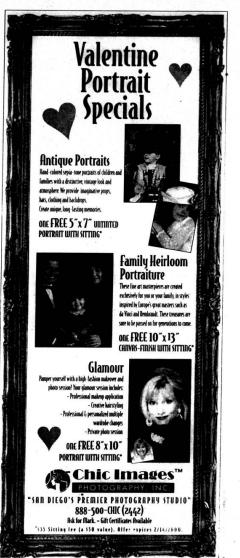
isn't always so easy. After click-ing through Channel 7/39's website Friday evening, Lizura concluded that boxes carrying concluded that boxes carrying BBC's logo almost always re-ferred to news, while boxes without the logo did not. But such confusion isn't limited to websites or television broad-casts, Lizura said. "Sometimes I'll be reading through Busin-ness Week magazine, and there!ll be information about a company that's all positive and wonderful. I'll think, 'What's going on here?' Then I'll realize I'm reading an ad-

ter from the aquifers that lie be-neath both cities, a coordinated plan for wildlife and wildlands. and more anti-immigrant fence-building by the U.S. through ecologically sensitive

primitive our transborder planning is," he says. "The U.S. planning is, he says. The U.S.
federal government is building a second or third border
fence for the INS [Immigration and Naturalization Service]. This is your territory, so
you do whatever you want
here. But we inquired about
the road's [environmental] effector. fects on our side of the fence. We called the City of San Diego. Our inquiry was, 'Are we going to [see an] estimate of the impact on both sides of the border?' [The U.S. federal government) said they would look at it on a discretionary basis.' So we're depending on their goodwill. You see, we don't have the rules for all these things. I'm not blaming the U.S. or Mexico, but it's an example of how things haven't

been institutionalized."
Graizbord believes negotiations on water and wildlife issues are going well on both
sides of the border, but working out land-use issues could
be better. "We can do one of
two things: we can do one plan
here, and you do another plan
in San Diego, we then communicate with each other and coordinate. Or we can say, "Why
don't we look at the area as a
for the condition of the cond don't we look at the area as a whole, plan for the whole area? If we both wanted to, there should be an agreement, a formal, institutionalized way of doing that. Maybe we need a planning department here and a planning department there under a Binational Institute."

under a Binational Institute."
Above all, Graizbord wants
his 68-member staff and their
plans to be taken seriously. Two
weeks ago he took his ideas
across the line. "We went to
SANDAG, and for the first time SANDAG, and for the first time we presented our projects. I think they got the message. They gave me an opening 10. I5 minutes. I presented some projects. I gave them a sample. And the message was, 'We are doing planning in Tijuana, Join us. Join us, you people!' "





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ROAD RUNNER

STRAIGHT THI HIP



Tonight I am here with a couple of friends and we're discussing the "painted highway," also known as the 52. We would like to enquire as to the origin of the mysterious paint splotches that appear randomly and consistently up and down this highway.

- At home with cans of paint that need to be disposed of

Dear Mr. Matthew Alice.

The misting next to the policy before the other letter, and we man to be you know that we've arrivat. We misting next to the photo; pains we hap event, 10 is an engine that pulgate many San Dope discover. It is like driving over even circle. Please help sail 15 its eventual policy to the property of the whole the third with the plant of the p

The questioners are in such distress that they sent the letters in separate envelopes, hoping to simulate an avalanche of mail and catch our attention. I'll admit, any group willing to gend the full 66 cents for ingiptement (when 33 would have worked as well) describe consideration. Somewhere around herein question has its own file, with hundreds...well, dozens...well, plenty of similar inquiries. In fact, we published it a couple of years ago, Clartan has investigated, and at least one IV station has done a news piece on it. The answer today is the same as them nobody knows. My guest Some wacky at students from ICSS started in the beginning that the periodic place were not executed as the control of the complex of the format of the periodic place were not executed as the control of the con published it a Coupie or years ago, camana near-mongraphic process on it. The assert Cody is the same as them: nobody knows. My guest? Some wacky art students from UCSD started it (the location's right, and the original colors were not government-issue). Everything elso has just been copyrating. Personally, that suits me fine. The creator of the bulguious. "Andre the Giant' stickers has been outed, and once an art mystery is caplained logically, it loses some of its edge. The freeway decor is harmless (though Caltrans definitely disagrees), and it's fun. Leave it alone. If you really need an answer, ask me some other question.

Matt. My mother-in-law nevars that several years ago she went on a tour and saw a street in La Jolla (ge/haps in the Mt. Solada area), or even a block, of Munchkin house. They were regular houses, except nation than usual, built for dwarf. I've lived in his Diego for over 50 years, and this question up from time to time, has I've never seen an answer. If such a place exists, where is it When was it built! Were the house built for the "Manth" actors in the Watad 60 Oz!

Here's another moldy oldie that simply won't go away. The second one I've gotter in two days. It also went into the "Already Answered It, but No One Paid Attention" file that has been fattening since 1988, then we first explained the matter of the Munchkins. So listen up. The houses are on Hilliade Drive, on the northwest side of Mt. Soledad. They are four normal-sized houses side on a very text phill, so the text-exide will are partly below ground. The windowsline are practically at ground level, as viewed from the street. The designer was Cilif May, an architect noted for accommodating his houses to the land rather mapping the land has and wetting become in Cilif develings and The Wisand of O verten on the market than grading the land has and wetting become in Cilif develings and The Wisand of O verten on the market and the street of the street. The designer was Cilif May, an architect noted for accommodating his houses to the land rather than grading the land has and wetting become in Cilif develings and The Wisand of O verten on the market and passing the control of the common was a street of the common with the common was a street of the common who knows someone whose sister/son/friend actually saw them. Phocey, It's a myth, no matter what the tour guide says.

At long as we're stumbling down Memory Lane, now's the perfect time to make our biennial phone call to the Hollywood Chamber of Commerce, Walfs of Fame division, to see whether the brain trust has resolved their Hartinson Food problem. If you're new to the nable, for more than half a decade we've periodically asked them how they plan to distinguish the star for contemporary actor Hartinson Food from the star for the silient-screen actor Hartinson Food Stome Hartinson Food Stome Been at 4665 Hollywood Boulevard since the early '50s, when the Walk was established. It includes his name and as od-timery movie camera—the same configuration taker doy Hartinson Walth will be they like you will be set in the star for the silient screen than the plane of the property of the proper

they said, was scheduled to get a star within two or three months. They had no idea how they'd distinguis it from Silent Harrison's. No one had thought about it. Call number two a few years later revealed more confusion. New Harrison still had no star. He never confirmed a date for his presentation, though the C of C had tried several times. According to his publicist, he thought he already had a tar (Silent Harrison's,

of C had ried several times. According to his pulsacian, ne mougan us autony we not not doubt).

So what progress have we made, two years later? We diaided 'em up again. The friendly Walk wench considered our question, put us on hold, came back on the line, and said, "John Ford has a star at..." No, no. But it see how you could confine the two. Harrison Ford, Harrison: "On, Harrison Ford, Te, he has not the best of the length of the

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to howmatifests.com is the Internal.



What Does It Mean To Be Chinese?

Murray Lee runs a finger across a family tree he's displayed in the Chinese Historical Society Museum

on Third Avenue downtown. On the left of the big white board, Lee taps at a solitary name, Ah Quin,

a man from Canton, China, who moved to San Diego in 1880 and who, by the time he died in 1914,

STORY CONTINUED ON PAGE 40



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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 65803, San Diego CA 92186-5803; e-mail them letters@uteader.com.or to letters@sdreader.com; or fax them to 619-231-0489. Please include your name, address, and telephone number.

I, Too, Was Married To The Mob

After reading Matt Potter's ar-ticles about La Costa Country Club and the San Diego Padres ("Are the Padres Married to the Mob?" January 27), I realized that I, too, was married to the mob. Here are the sad

1. My mother was a SINATRA 2. I have been seen in LAS

VEGAS. 3. I once cheered for PETE ROSE

4. I have been seen eating ITALIAN food in San Diego's LITTLE ITALY. 5. I like George W. Bush, who almost attended the Republican governors' conference at LA COSTA COUNTRY CLUB.

6. I have viewed WARNER BROTHERS films. 7. I once SKIMMED profit from my lemonade stand as a

child.

Matt Potter is a good writer, but he needs to find a more workable theme to follow. Ninety percent of the BAD people he connects to his targets have been dead for years, and the connections are referent to the second. the connections are very frail. Richard Baker Carlshad

(close to La Costa CC)

Mark My Words

Congratulations. Matt Potter hit the nail on the head in his article ("Are the Padres Married article ("Are the Padres Married to the Mobis" January 21) when he revealed Lucchino's strategy of buying a franchise (Baltimore Orioles) cheaply without a stadium and then having public monies build one for him, then selling the package of team and stadium for a "mint." That's what he want to do with the Padres - or is to do with the Padres — or is there a stipulation that he can't sell the team for x number of years? I know he won't move the franchise — the stadium

won't be built on wheels Mark my words - San Diego is going to have two stadia and one team because the Chargers are on their way to L.A.

J.P. Lopez Clairemont

Who Cares About This Trash?

I was, let me say it again, I was a reader and an advertiser in

your newspaper.
As an Italian/American, I find it offensive to constantly read about the alleged Mafia

tially slanderous accusations about the various San Diego residents of Italian descent. Who cares about this trash?

Instead of focusing your attentions to such (unnews-worthy) gossip, why don't you write articles about things that have a much mor positive, broader, social-value contribution to our com-I am offended that you

I am offended that you constantly talk about ethnic groups in such a negative way when in fact you should be bolstering the ethnic values and qualities of the nationalities that you write about

Congrats On Readable, Enjoyable Stories

articles in a row that were readable, enjoyable, and about San Diego. My God, did you get a new story editor? Good luck. Peter Cartes

The Most Powerful Special-Interest

Groups In America
Bill Manson's article on the
deregulation of electricity in
California ("Electric Juice
Master," "City Lights," January 27) demonstrates another
example of consumers getting
cround by the procial interest. screwed by the special interests. There are striking similarities between the deregulation bill (Assembly Bill 1890) and the (Assembly Bill 1890) and the disastrous Telecommunica-tions Reform Act of 1996 passed by the U.S. Congress. Both bills could be appropriately renamed "The Law of Unintended Consequences." Both were largely written by and for the industries they deregulated,

putting the consumer at the bottom of the supply chain. The bills also made totally The bills also made totally unrealistic assumptions about competition popping up over-night for industries that had enjoyed monopoly status for many years. They essentially put the cart before the horse by mandating deregulation prior to effective competition.

In the case of the Telecom Act, instead of the promised free-for-all among cable companies and local and long-distance teleos, we have seen frighterling con-solidation, and higher prices

Those San Diegans who have switched electric pro-viders have found that San Diego Gas and Electric still gets the lion's share of their monthly bill, because it is still monthly bill, because it is still a monopoly in the provision of natural gas and the trans-mission of electricity. The Edison Electric In-

stitute, the lobbying group for the electric utilities nationwide, is one of the most power-ful special-interest groups in America. Bear that in mind when your rates increase in-stead of decreasing as we were

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Million-dollar secrets KPRS, the radio and television s d by the state university system and fundation stated to the state university system and fundation of federal taxpayers, is stonewalling public requests for information about its big private confibutors. The KPRS stations collect millions of

quests for information about its tributors. The KPBS stations co dollars each peries sations couler minons or dollars each peries me general public, along with mega-donations from such powerful and wealthy San Diegans as the Union-Tribune's Heden and Dwyld Copley. The radio station also runs a news operation, along with talk and opinion shows, which some critics say are interests. Last week, a request to KPBS general manager **Doug Myrland** for a list of all dona-tions to the stations over \$10,000 was met with



David Copler Act. The Foundation accepts and administers millions of dollars of grants, contracts, and other funds on behalf of the University and its agencies. As a matter of policy, we do not release any of our records?

Señor A'S Years ago, Johanny Alessio ruled the border. The one-time operator of Tijanan's Callente racetrask and protego an Diego banking ing C. Arnabelt Smith opened Mister A's restaurant in 1965 as a guady tribute to his achievements and a hangout for his croine. Even after he was brought down he deep deep all momen tax charges and went to prison for two years in 1900, this restaurant at Fift and Laurel, just north of downtowns. ished. After Alessio died in 1998, his son Dominic took charge. sibed. After Alessio died in 1998, his son **Dominis** took charge, Last week he announced the end of an era: he had sold the place to restaurateur **Bertrand Hug** of Rancho Santa Fès Mille Fleux. But there's ab it ournesselved business feit in the form of a lawait filled in federal court here last month by **Miguel Gonzale**r and **Quintic Guaderium Hernande**x. According to the complaint, Gonzaler, a US, citizen of Mestican ancestry, and Hernandeza, Mexican who is a legal immigrant to the US, sowrleed at Mister Ai. as busboys. Gonzalez, the suit says, had worked there nine years before being promoted to waiter in February 1999, where he worked before being promoted to swater in February 1999, where he worked just three weeks before being demoted back to busboy. Genzalez adaed the manager why he'd been demoted and was allegelly told, many file wants American serven. The months later, the suit spar, three new waters were hired, all were "Caucasian ander American," Hermandez, acording to the complaint, in March 1999 asked about being promoted to waiter, Alessio allegoldy said, "Sorry, Mister As doesn't want any more Mexican servers." Bessio allegoldy said, "Sorry, Mister As been promoted, the suit says the restaurant's manager purportedly replied, "He's the last one. There is a law that says that the restau-rant has to be half Mexican and half American waiters." Records say

Social Security sheriff Retired San Diego homi cide captain Phil Jarvis, 63, may be on the verge of becoming she-iff of Bonner County in rural Idaho. According to the Spokam Spokesman-Review, Jarvis is among the top three candidates con-sidering whether to run to replace incumbent Sheriff Chip Roos, who some residents considered a bit too tough. Jarvis is said to have the upper hand against Sg. Larry Schulze of the county marine pa-trol, who is also unpopular for what is called his "heavy-handed law enforcement"... Del Mar resident Peter Jay Lenz has been officially added to the infamous Black Book of undesirables banne from Nevada casinos. Lenz, a big-time bookie who in 1996 wa convicted in San Diego of running an illegal gambling conspiracy didn't show up for his Black Book hearing before the Nevada Gam-ing Control Board last week ... Walter Paszkowski, a government minister from Edmonton, Canada, is on his way to San Diego and four other cities this week for a look into "regional government." Be a "nonworking" weekend he'll spend here is drawing fire from po-litical opponents, who say his \$98-a-night room is excessive.

Contributor: Matt Potter

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



Unclaimed money

Lottery numbers

LOCAL LIVI

Web of Confusion

By Suzy Hagstrom

t's all in the eye of the beholder. San Diego public relations representative Vicki Garcia regards her client's plan to perform

surgery on the Internet as a "news event — because it's never been done before." Her client, San Diego ophthalmol-ogist Dr. Forrest P. Murphy, is scheduled to correct a patient's vision via the much-talkedabout Lasik laser treatment at 3:00 p.m. Tuesday, February 8. NBC's San Diego affiliate, KNSD Channel 7/39, plans to broad-cast the surgery live on its website, www.nbc739.com, just before its 4:00 p.m. daily Interne news program. "The operation will be recorded, filmed, and running on the website in real time," Garcia said. "It's breaking new territory in relation to tele

vision and the Web. Channel 7/39's new presi-Channel 7/39's new presi-dent and general manager Phyl-lis Schwartz views the so-called webcast differently. "It's abso-lutely not a news product. It's clearly a commercial. The doctor is paying for time. When you cast, it will clearly say that it's an advertisemen Schwartz said the station has no plans to report Dr. Murphy's ew surgery — probably the first live webcast of its kind in the San Diego area — as a news story. "We don't blur the lines between the news product and the sales product on the television ews, and we don't do it on the

Web. Lots of people do this kind of surgery." Dr. Michael Real, director of views Dr. Murphy's upcoming online surgery as the Internet's version of an "infomercial." Anyone with a camera linked to

a way. "What's different about this is the doctor is using the station's news website to present information. Whether the viewer is confused will depend on how it's packaged," Dr. Real said. "Will they flash on the

said. "Will they flash on the screen that it's an advertisement or will they hold that sign or during the entire operation?" Schwartz is adamant that an identifier stating Dr. Murphy is paying for an ad will appear for the duration of the surgery. But



might have mistaken the web-site's teaser for "LIVE Lasik Eye Surgery Webcast" for news be cause of its proximity to other news items. "I can see on at least one page, it's not as clear. In the way it was placed, it could con-fuse a viewer," Schwartz said late Friday afternoon. "We're going to reconfigure it so it's very, ver

On the station's website on the station's website
"home" page Friday evening,
the small square box promoting Dr. Murphy — without
mentioning his name — flashed
the words "LIVE Lasik Eye



Friday evening, a list of 39

documents 'appeared. Of those, 36 were tagged "News Archives." Three documents

Archives." Three documents were titled "LIVE Lasik Eye Surgery webcast with Dr. For-rest Murphy." After typing the

word "lasik" in the search box

a list of only three document

a list of only three documents appeared; all pertained to Dr. Murphy's webcast. Regardless of any ambigui-ties on Channel 7/39's website, "The message still stands. This is not a news project. This is a sales deal," Schwartz said, refer-

ring to Dr. Murphy's webcast.
"The name of the game is trying
to get people to advertise on the
Web. It's a \$1 billion industry."

cia would say how much Dr

Murphy is paying for the web-cast. However, the project is a

box was wedged between two news items — "School test scores" and "Mayor's area code scores" and "Mayor's area code poll" under a column marked "As seen on TV!" To the right of Dr. Murphy's box, another box promoted KNSD 7/39's "Live News Webcast," the station's daily 4:00 p.m. Internet news show. To the left of Dr. Mur show, to the left of Dr. Mur-phy's box appeared the words "complete story," with an arrow pointing toward the box, but clicking on those words brought an unrelated news story to the

Testimonials

screen.
The station's website "news" page Friday evening carried a banner at the top reminding viewers, "Don't Miss LIVE Lasik Eye Surgery Webcast." The list wever, carried no mention of the operation. which — in correcting near-sightedness, farsightedness, and



the need for glasses. Schwartz said that, by now, most people ophthalmologist and Channel 7/39's sales force, which is diswho peruse the Internet know Clicking on the banner or the box labeled "LIVE Lasik Eye Surgery" on Friday evening brought Dr. Murphy's e-mail

patching its own camera crew to film the operation. The news crew is not involved, Schwartz said, nor will the surgery appear on television.
"Nothing is free on the Web. This is a very expensive thing to put together," Garcia said. The station's sales team is responsiregistration form to the screen. The words "Paid Advertisement" led that particular web-page. From there, viewers could dick to an information page en-titled "Most Commonly Asked station's sales team is responsi-ble for promoting the webcast before February 8, she said, and Dr. Murphy is paying for tele-Questions and Answers for Lasik Patients." There, viewers learn the procedure costs \$2100 In addition, the patient to

Tijuana Plans Respect

By Bill Manson

funny thing happened at Tijuana's cultural center the other day. As dozens of kids, teens, and parents lined up

near the giant dome for tickets to the highest-tech movie showto the highest-tech movie show-ing in Tijuana or San Diego — Disney's Fantasia 2000 — a low-tech exhibit caught their eye. Many of them drifted across to the other side of the lobby,

where a series of hand-drawn plans and sketches lined the pians and sketches lined the wall. These were planning schemes for a future Tijuana. Vistas of "Tijuana 2000" blos-somed with parks and broad tree-lined avenues; upgrades of Avenida Revolución made it look more like Rodeo Drive Alongside these renderings were ideas for providing toilets where there is no sewer; for prevent-ing shacks from sliding into

canyons when it rains.
The kids were curious. Parents wanted to know more. And Carlos Graizbord looked

Carlos Gratzbord Tooked pleased as punch. The director of IMPlan (In-stituto Municipal de Planeación), Tijuana's year-old semi-independent planning authority, has been working the last 14 months creating 31 plans to turn an im-migrant-flooded border town a beautiful, dignified city he adds, a San Diego clone,

but a Latin city.
"It's probably a bit more like
Europe. Mixed-use is one characteristic. Concentration [of population] is another. It is nore of the way the [Mexican eople think of their way of liv

ing. We have high-income areas and middle-income areas, and they're close to downtown. Per they re close to downtown. Peo-ple tend to concentrate where the services are, where you have access to transportation. There's very little middle-class pressure to create suburbs. Generally speaking, they don't want to go to the suburbs. Forty-five minutes traveling to work is too much for Tijuana's people. Half an hour is too much. Graizbord also wants to

avoid repeating what he sees as avoid repeating what he sees as San Diego's "mistakes." "We're aware of [San Diego's] 'leapfrog development, "he says, "which allows development to go fur-ther and further out. Here the process [is] the city consolidates in an area. The squatters will go [near the maquiladoras] be-cause they are close to their job and because the city can't eas-ily supply water and sewage and infrastructure far out. And peoture far out. And people don't have as many cars as

they do [in San Diego].
"There you build [any-where], and you have all the in-So people prefer to stay in town because they know here the government will give them wa-ter and sewage. They will regu-late the land. If you go [far out], they will never do it. And why should we? It's going to cost a

iQue bårbaro, San Diego!"
Hé's laughing, But he clearly believes San Diego! "leapfrog" development represents a fail-ure by San Diego planners. And Graizbord would know; he's worked both sides of the bor-der. For eight years he was a staff member of San Diego's city planning department. A team he led to restore Sherman helights was named "Preserva-

Still, with up to two million more people expected in Ti-juana by 2020, he knows the city will bulge.

We're standing beside the

aerial view of his long-term plan for Tijuana. It shows the present city surrounded by wobbly circled areas some coded for de cled areas, some coded for de-velopment, some for nature preserve. "We identified 22,000 hectares [about 54,000 acres] that I think might accommo-date two million people in the future. That's a projection for 2020," he says. "There is enough room for the city to grow. Fo 2040 we may need to look is new areas. This was a job tha the mayor [Francisco Vega de l Madrid] asked us to do as a pri ority. His idea is satellite cities

ority. His idea is satellite cities ilinked together by corridors."
Graizbord makes a virtue of necessity in his planning decisions. "We want to preserve those areas where we have high slopes and where we cannot stopes and where we cannot pump water," he says. "The re-maining areas we can supply with water at low cost by grav-ity. We have all these creeks that we connect to the city, and hopefully we'll have an open [park] space system within the

"Tijuana should be mor heautiful," he continues "It should have a lot of trees — ex-cept we cannot put trees in un-til we can get water. Our solu-

squatter settlement shacks on the bare slopes of a canyon near Tijuana's coastal Playas section. "This settlement's creek sends ater to the Tijuana River valley. We contaminate the United States. So we encourage them to use 'dry toilets,' because [builduse 'dry toilets,' because [build-ing a sewage] infrastructure is very expensive. This way, you turn [human waste] into com-post. We also want to control the crossion there and make peo-ple recycle water on a unit-by-unit basis. That's a type of pilot

unit basis. That's a type or puo-project we're trying to encourage."

Another drea de interven-Another drea de interven-ción, the "Colonia 10 de Mayo," is one of Graizbord's own ideas and his pet project. This is a squatter area east of Rodríguez airport. The unusual thing is we are going to do this rehabilita-tion project with money from the maquiladora, lowners' is providing money for infra-tructure in the public right of way, which is not vey common. way, which is not very on way, which is not very common.
This could be very transcending for Tijuana, because there
are a lot of workers from
maquiladoras who live in squatter areas. We want to transform
it into a little town. We will enit into a little town. We will en-courage septic-tank toilets be-cause, again, there isn't the money to lay in sewage. We will have public spaces and mixed public-private housing." Graizbord says most of this would be impossible in San

would be impossible in San Diego — because of regulations

"One important benefit of the work style we have is [pub-lic administrators and politicians] respect planners' exper-tise. I didn't feel that [way] in San Diego. I'm sorry to say it, but it makes life very difficult for a planner] over there. My own personal view is that the [San Diego city] planning de-partment puts too much effort into regulating, into enforcing the law. They have swallowed the idea that that's planning. I'd

the idea that that's planning. I'd say...right now the profession is in a dip over there." Tijuana has one more ad-vantage SANDAG (San Diego Association of Governments) planners must envy. "If this was San Diego, you'd have one city here, one city there, another city over there — Chula Vista, Na-tional City, Imperial Beach and the county is a different government. So you have five governments, all overlapped. Here we have one government for our whole municipality." Graizbord says he respects San Diego's association of gov-

ernments and its crossoutreach efforts, but he feels its effectiveness is limited by so many masters. "SARLING Ja-strong in transportation plan-ning. It's not strong in other areas because the politics in the U.S. are complex. You have regulations all over the place from everybody, and the po-listeal power is so fragmented. so many masters. "SANDAG is litical power osy, and the po-litical power is so fragmented. So you have to bring a hun-dred people to the table to achieve a consensus on every-thing. Everybody is struggling with that situation."

At the moment, Graizbord is struggling with several cross border planning issues of his own, including sharing the wa





undergo the excimer laser to improve his vision, Kevin Dean,

will also help broadcast the event. As the morning show producer of KYXY-FM radio

Web of confusion

his operation, Garcia said. "He'll

do ad libs," she said. "There is

what television presents as news and what they have an interest do ad libs, and a construction of the construc and what they have an interest in," he said, noting that a tele-vision news program might cover a fundraising marathon it sponsors or interview an actor who's appearing in a movie to be released that day. Likewise, he said, presenting information on the Internet may result in some similar blurring. On Channel 7/39's website, a box called "Save Our Wet lands" is linked to one of the sta

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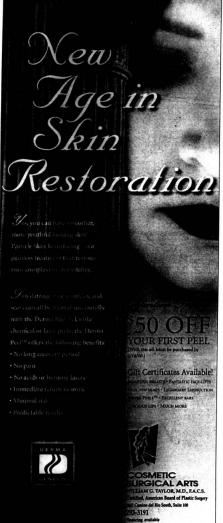
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CITY LIGHTS Web of confusion

continued from page 6
wetlands and receive a certifi-cate with a collectable duck stamp. Order below...
Real said he challenges his students to know the source of information they obtain from websites, 'Students will quote things from the Internet, It can be rumors, guesses, pure fiction. Before, you knew a lot about the credibility of the source. If it was the Los Angeles Times, that meant one thing. If it was the National 2, that meant another." With its variety and seemingly endless content, the Internet is a tions outlet, Real said, but viewers must be alert to the information's origins.

The Internet can be conve-

nient, too. When Dr. Murphy wasn't available for an intervie Friday, his staff and publicis rriday, his stair and publicist suggested getting information from his website, www.doctormurphy.com. While the home page lists five medical organizations of which he is a member and identifies him as "a clinica instructor with UCSD Medical Centers," it didn't mention Centers," it didn't mention where he attended college or where he has practiced oph-thalmology. Garcia tracked down Dr. Murphy during the weekend to find out he was an weekend to find out he was an undergraduate at the Naval Academy in Annapolis, Mary-land, and got his medical degree from the University of Kansas Medical Center. Dr. Murphy has been an ophthalmologist in San Diego since 1987, Garcia said, and before that he practiced two years in San Francisco and three years in emergency medicine. Dr. Murphy's "testimonials" webpase carries pobtographs.

webpage carries photographs and glowing comments from five patients. However, they are ive patients. However, they are identified by first name only. His so-called celebrity clients in-clude several disc jockeys, Gar-cia said, and Channel 7/39's meteorologist Joe Lizura and an-chor Artie Ojeda. Six months chor Artie Ojeda. Six months after his surgery, Lizura partic-ipated in one of Dr. Murphy's infomercials, Lizura said, be-cause the procedure changed his life. "I had my surgery back in 1998. I used to wear contacts and glasses, and now I don't have to. It's great." About a dozen of his coworkers have un-dergone laser surgery to correct their vision, Lizura said, but many people have gone to dif-ferent doctors. Lizura and ferent doctors. Lizura and Schwartz each stressed that Dr. Murphy's treatment of some of Channel 7/39's news staff did not result in the webcast. "The business agreement between Joe Lizura and Dr. Murphy is a to-tally separate issue," Schwartz said. Lizura said he didn't learn about the unbest until executive about the webcast until recently.
"I don't know whether Dr. Murphy contacted the sales department or the sales department

contacted him."

Like Schwartz, Lizura acknowledged that differentiating between news and promotions





CITY LIGHTS

isn't always so easy. After click-ing through Channel 7/39's website Friday evening, Lizura concluded that boxes carrying concluded that boxes carrying NBC's logo almost always referred to news, while boxes without the logo did not. But such confusion isn't limited to websites or television broadcasts, Lizura said. "Sometimes I'll be reading through Business Week magazine, and there'll be information about a company that's all positive and wonderful. I'll think, "What's going on here?" Then
I'll realize I'm reading an advertising section."

T.J. plans respect

ter from the aquifers that lie beneath both cities, a coordinated plan for wildlife and wildlands, and more anti-immigrant fence-building by the U.S. through ecologically sensitive lands.
"This is an example of how

"This is an example of how primitive our transborder planning is," he says. "The U.S. federal government is build-ing a second or third border fence for the INS [Immigration and Naturalization Ser vice). This is your territory, so you do whatever you want here. But we inquired about the road's [environmental] ef-fects on our side of the fence. We called the City of San Diego. Our inquiry was, 'Are we going to [see an] estimate of the impact on both sides of the border? [The U.S. federal government] said they would look at it 'on a discretionary basis.' So we're depending on basis. 'So we're depending on their goodwill. You see, we don't have the rules for all these things. I'm not blaming the U.S. or Mexico, but it's an example of how things haven't been institutionalized." Graizbord believes negoti-ations on water and wildlife is-

ations on water and wildlife is-sues are going well on both sides of the border, but work-ing out land-use issues could be better. "We can do one of two things: we can do one plan here, and you do another plan nere, and you do another plan in San Diego, we then commu-nicate with each other and co-ordinate. Or we can say, "Why don't we look at the area as a whole, plan for the whole area?" If we both wanted to, there It we both wanted to, there should be an agreement, a for-mal, institutionalized way of doing that. Maybe we need a planning department here and a planning department there under a Binational Institute."

Above all, Graizbord wants his 68-member staff and their his 64-member staff and their plans to be taken seriously. Two works ago he took his ideas across the line. "We went to SANDAG, and for the first time we presented our projects. I think they got the message They gave me an opening 10. 15 minutes. I presented some projects. I gave them a sample And the message was, "We are doing planning in Tijuana, Join us. Join us. Join us. you people!" "





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STRAIGHT.... THI HIP



Dear Matthew Auce.

Tonigh! I am here with a couple of friends and we're discussing the "painted highway," also known as the 52. We would like to enquire as to the origin of the mysterious paint splotches that appear randomly and consistently up and down this highway.

At home with case of naint that need to be discosed.

- At home with cans of paint that need to be disposed of

Deat Mr. Matthew Alace:

"In sitting next to the guy who wrote the other letter, and we want to let you know that we're serious. We really want to know why there's paint on the freeway. It's an eniging that plaques many San Diego drivers. It's like driving over crop circles. Please help us! It's consuming our lives trying to figure out who did this and how. We want our lives back! We've watched X-likes every week, but they've never been able to explain and how. We want our lives back: We we watched a time erest, mean on the minute.

— A colorbinal driver getting duller by the minute.

— A colorbinal driver getting orange in the face

The questioners are in such distress that they sent the letters in separate envelopes, hoping to simulate an avalanche of mail and catch our attention. I'll admit, any group whiling to spend the full 66 cents for engiptement (when 33 would have worked as well) deserves consideration. Somewhere around here this engiptement (when 33 would have worked as well) deserves consideration. Somewhere around here this published it a couple of years ago. Caltrans has investigated, and at least one TV station has done a new proce on it. The answer today is the same as them nobody knows. My great's form weeky at students from UCSD started it (the location's right, and the original colors were not government-issue). Everything else has just been copyrating. Personally, that ustus the file. The creates of the beligations. "Andre the Gaint' stickers has been outed, and once an art mystery is explained logically, it loses some of its edge. The freeway décor is harmless (though Caltrans definitely disagrees), and it's fun. Leave it alone. If you really need an answer, ask me some other question.

Matt: My mother-in-law iswears that several years ago she went on a tour and saw a street in La Jolia (perhaps in the Mt. Solidad area), or even a block, of Munchkin house. They were regular houses, except small for than issuals, built for downfr. I've lived in the ni Deep for over 20 years, and this question up from time. to time, but I've never seen an issue. If such a place exists, where is it! When was it built! Were the houses built for the "Munchin" actors in the Waste of Oct.

Here's another molely oldie that simply won't go away. The second one I've gotten in two days. It also went into the "Already Answered II, but No One Paid Attention" file that has been fattening since 1898, on when we first replained the matter of the Munchkins. So listen up. The house are on Hilliade Druss, on the northwest side of Mt. Soledad. They are four normal-sized house sited on a very steep hill, so the street-side walls are partly below ground. The windowslike are practically at ground level, as viewed from the street. The designer was Cliff May, an architect noted for accommodating his houses to the land rather an grading the land that and setting boses on it. Cliff a vollings and The Window of Or went on the market at the same time, 1938/9. The rumons began then, mustaing over the years into tales of Chinese smugglers, at the same time, 1938/9. The rumons began then, mustaing over the years into tales of Chinese smugglers, and what sightings. Many San Diegans are still convinced the stories are true because they know someone who how some one whose sister/nowlifering actually away them. Phosop, It's a runhy, no matter what the

As long as we're stumbling down Memory Lane, now's the perfect time to make our biennial phone call to the Hollywood Chamber of Commerce, Walk of Fame division, to see whether the brain trust has resolved their Harrison Ford problem. If you're new to the nable, for more than half a decade we've periodically asked them how they plan to distinguish the star for contemporary actor Harrison Ford from the star for the situest-screen actor Harrison Ford Stome Harrison Ford Stome that Ford the star for the situest-screen actor Harrison Ford Stome Harrison Ford Stome heart actor Stollywood Boulevard since the early '50s, when the Walk was established. It includes his name and as old-timey more commera—the same configuration latter-day Harrison will have Illwhom begrid as fast. We've Harrison, Our original call alserted them to the fact that they had a problem in the first place. We've 'Harrison, they can be stored the problem of the store that they had a problem in the first place. We've 'Harrison, they can be stored the problem of the stored them to the fact when they had a problem in the first place. We've 'Harrison, they can be stored them to the fact when they had a problem in the first place. We've 'Harrison, they can be stored the stored the stored the stored them to the fact when they had a problem in the first place.

tney said, was cancoulded to get a star within two or three months. They had no idea how they'd it from Silent Harrison's. No one had thought about it. Call number two a few years later rev confusion. New Harrison still had no star. He never confirmed a date for his presentation, the of C had tried several times. According to his publicist, he thought he already had a star (Silent!

no doubt).

So what progress have we made, two years latter? We dialed 'em up again. The friendly Walk wench considered our question, put us on hold, came hack on the line, and said, "lobs Ford has a star at..." No, no. But I see how you could confine the two. Harrison Ford, Yet, herrison Ford, Yet, has star at 6655..." No, no, the contemporary Harrison Ford; that's the old one. "Oh. He's not here." Is the new Harrison Ford scheduled to get a star? "Not that I know of." The only confirmed installation they have is for tunesmith Carol Bayer Sager on February 14.

But, hey, we proles can nominate someone for a star. Hope the chamber will be flooded with Matthew Alice ballots. Send them to the Walk of Fame, 7018 Hollywood Boulevard, Hollywood CA 90228.

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

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- laser hair removal 8) Michele, Administrator
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It was a novel Super Bowl in that the game was better than he commercials. This will take a little getting used to.

The other getting-used-to item is the increasing use of professional sports as a religious soaphor. St. Louis quarterback Kurt Warner had barely left the playing field before telling reporters. I wast to praise my left to the playing field before telling reporters, it was to praise my left to the playing field before telling reporters, it was in the playing field before telling reporters, it was in the playing field before telling reporters, it is marker obe, handing out pamphiles with a picture of Maharishi Somebody on them? Remember how they annowed the hell out of you as you were running down the concurse, rushing to the gate to you could be out of you as you were running down the con-course, rushing to the gate to you could be insulted by a \$7-an-bour airline employed: Wel, however, and the second proper will be a second Squads of airport hald-headed guys or their ilk were inside the Georgia Dome handing out. Kurt Warner "Collector Series" trading

an exultant Warner in the an exultant Warner in the throes of a victory cele-bration. The caption reads, "Jesus Loves You!" Turn the card over and you'll find another Warner quote, "The greatest day of my life had nothing to do with throwing over 40 TD passes in a season, being invited to the Pro Bowl, or being named NFL MVP. It was the day I asked Jesus into my heart."

Remember the Rams' wide receiver, the one who caught a 73-yard touchdown pass late in

touchdown pass late in the fourth quarter? That was Isaac Bruce. Bruce was asked how he made the catch. "That wasn't me. That was all look and there tackles and a sack for the Rams. Here's his after-game comment." I praise the Lord and give Him all the honor. We've cot a lot of believers on set a lot of believers on

mhis team."

Which brings us back to Kurt Warner. "We have a lot of great Christians on this team. We stuck together and had a lot of preyer on this team, and the Lord has been faithful and has bessed us, and we are just going to give Him all the praise and glory for this nore.

Bessed us, and we are just going to give Him all the praise and glory for this nore.

He was the study of the Carolina of the Carolina

understood that it's a big world and one dishn't have answers to everybody's spiritual questions — indeed, you were lucky if you found answers to your own questions. There was some sort of a recognition that there live a billion plus Indians who seem to be getting through the day without the benefit of western relision.

without the benefit of wetern religion.

Adolf Hong of the benefit of the second religion sinventory runs from "None Of The Above" to We're Getting Off Off The Next Connect.

Understand this and you understand who Americans are, or, at least, were, And most citizens did. Most Americans showed control of the second religion religi

audience containing Muslims, Jews, Shamans, Muslims, Jews, Shamans, Hindus, Buddhists, Wiccans, Scientologists, Atheists, Agnostics, Ancestor Worshipers, Zoroastrians, Gnostics, Pantheists, Mormons, Taoists, Pagans, Neonagans, Henotheists, Taoists, Pagans, Neopagans, Henotheists, Quakers, Jainists, Sikhs, Sufis, Confucians,

Quakers, Jainists, Sikhs, Sufis, Confucians, Shintoists, Igboists, Asgards, Odhinnists...you get the point. To do so was considered bad manners. Sadly, manners — bad or other-wise — no longer exist. We shall have to listen to ath-letes and their arrogant, small-minded piety until small-minded piety until this narcissistic fad has run its course. Let the course be

quick.
In other news: The
Box congratulates Econrad,
the high-point winner of
this year's football contest.
The E man has selected the

The E man has selected the Gargantium TV as his prize.

Our last-place winner is Konamer, coming home with an astounding minus 42.2 points. Wild doned His reward is a round-rup arise ticker for two to Vegas, Phoenis, or San Francisco.

I'll leave the final standings posted on the Common state of the Commo

try to add more prizes and we'll be fiddling with the machinery. The bottom line is, within the limits of money and time, this is your abov. I read all the e-mail and I run the site. If you have any ideas about the context, anything you'd like to add or subtract, let me know. Seven hundred and twenty-eight of you stored on this year, a phenomenal response. Thadas to everyone.

What's wrong with shoeing the homeless? -Kenneth Cole



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Congregation size: 800 families
Staff: 10 full-time intelents 250
Religious education students 250
Religious education students 250
Weakly ghings not available
Singles programs none
Diversity: white, Vietnamese, Hispanic
Dress dressy to dressy-casual
Services Singles Whan. 2730 am. (English),
500 am. (Vietnamese), 10:30 am. (English),
12:00 noon (Spanish)

Holy Spirit Catholic Church in Oak Park embodies some of the more significant changes in the American Church since WWII. Built in the early 1950s, an era of high church attendance, Holy Spirit's sanctuary is enor-

Sermon content delivery

Liturgy..... Music

mous. For several whites filled its long pine pews and kept the parish's many buildparish's many build-ings busy. But gradu-ally the congregation-aged children grew up and moved away. Eventually, Holy Eventually, Holy Spirit's Monsignor Roger Lechner leased one of the parish's buildings to a Lutheran school. Now on Sundays, Holy Spirit celebrates two Englishebrates two English-language Masses, one Spamish-language Mass, and one Viet-namese Mass, which is standing-room only. Walking into the

waiking into the sanctuary, to your right you notice what appears to be a Con-fucian shrine: statues of three men, dressed in brightly colored mandarin robes, stand beneath a small

wooden pagoda.
"Those are Viet-namese martyrs,"
explains Deacon
Manny Robles. "You're looking at first-class

relics. There are real bones in there" relics. There are real bones in there*
At last Sunday's 7:30 a.m. English-language Mass, Robles was so active in the liturgy
that I at first thought he was a priest. He
greeted us, read the Gospel, gave the homily.
I almost didn't notice that Reverend Doan Van
Lai said the Mass. In the parish hall after the
service, I collared Deacon Robles. Anglo,
Viteranave and Missanic narishboners. service, I collared Deacon Robols. Anglo, Vietnamese, and Hispanic parishioners crowded the hall, sipping coffee, eating donuts, slurping up big steamy bows of pho — Viet-namese noodles spiced with fresh basil and plaspeño pepper. Practically hollering over the hubbub, I asked Robles what it meant to

be a deacon.
"It's a religious vocation. First of all, you have to be ordained. You take vows of obedience and chastity. If you're married, that means chastity to your wife. If you're single, chastity means celibacy. Once you're ordained you can perform marriages, baptisms, funerals, and give homilies. You can't consequently that the property of the control o sion, you can't grant absolution, and you can't perform the Last Rites, because abso-lution is necessarily a part of the Last Rites. Only a priest can do those things. Becoming a deacon in the Roman Catholic Church isn't

"For me, the process started in 1986, "For me, the process started in 1986, when I was driving to a business meeting and, without really thinking about it, I just started singing to myself, songs we use in the liturgy, and I started thinking. Maybe I should be doing more with my spiritual life. My wife

days a month and usu-ally one class, some-times two, during the middle of the week. There was also a very intense 18-hour course of psychological test-ing, very serious oneon-one-type testing. They really want to make sure you're psy-chologically fit to be a deacon. Nowadays, there's a tremendous need for deacons; there aren't enough priestly vocations in the U.S. Priests are very busy, stretched real thin.

stretched real thin.
Deacons have an important role to play in the life of the Church. Still, the Church is very careful about who gets ordained as a deacon.

"After this five-Poor to satisfactory Very good year process of prayer, study, and testing, you're ordained. One

...****

...**** ...***

J study, and testing, you're ordained. One of the most important differences between a priest and a deacon is that my first obligation is to my family. I am obedient to the partsh priest and to the bishop, but my first obligation is taking care of my family. The church understand that being a bene. I also know several men for whom being a deacon was their first step toward becoming a priest. They had been married and served as deacon, and after their whes died, they as deacons, and after their wives died, they

as deacons, and after their wives qued, they entered the priesthood.

"After I retire next year, I will work full-time as a deacon. My wife and I have bought a home in Arkansas that's very near a lay community we're involved in, the Brothers and Sisters of Charity, that's grounded in Franciscanium, What many neonle don't and Sisters of Charity, that's grounded in Franciscanism. What many people don't know is that St. Francis wasn't a priest. He was a deacon in the Church. For him, it was an issue of humility. He, St. Francis, didn't think he was worthy of becoming a priest."

— Abe Opincar



y girlfriend and I got in a fight. I expressed some cynical skepticism about her godpprobable that the woman - kind and -had seen a ghost, had conven with the dead, had discovered Eve before the Fall SIGHTSEER in a sober hallucination. My theory that myth works just fine without believing in it didn't wash. Fine, I acquiesced, then I'm a monster, a naysayer, and a grinch. For the first time ever, my girlfriend walked out on me. I have never needed someone who could bike Peñasquitos A Nail-Biter Canyon with me or swing with me at Harmony time, I figured, to check out San Diego Matchmaker (www.san-diego.matchmaker.com).

The hundred or so questions at the sign-up page worried me at first. But I'm a surivor of the standardized test wars, so I forged ahead. It was a nail-biter. I figured, though, that if I could just be truthful, just be myself there would be a match waiting for

First, a user name. After some thought, I decided on Justin. Born on December 20, 1969, in Benin, zip code 00001. I had found out about San Diego Matchmaker at a bus shelter. Then they tightened the screws, really poured the oil down my throat.

I am a male, heterosexual, between 26 and 30, between 171 and 190 pounds, under five feet, and a Sagittarius.

"What color is your hair?" How badly do I want this? "Only my hairdresser knows," okay? I have an Afro. True, my eyes are bloodshot, but they're also a steely-gray. I wear cheap sunglasses. They don't have a category for "have a girlfriend, but in a fight," so I am now the closest thing: "widowed."

I live in the suburbs, proudly. I live in



they are. I'm loathe to admit it, but I have no private place to take a date. Thankfully, the thorough test writers included "English motorcar" as a vehicle choice. I don't tell people how much I make, so, pardon my nch, but it's "NONE OF YOUR DAMN BUSINESS!" I am an executive. Age is not

Yes, I confess, "I often wear a fashionable Gray, of course, is my favorite color. Who doesn't like gray? Silly question. My favorite outdoor activities? Barbecuing and radio-controlled models. My favorite indoor activities? My impulse is to go with "the culinary arts," but it's simply not true. I like maintaining my collectibles even more. I do like synthetic music a great deal, but more than Oldies but Goodies? More than movie soundtracks? I don't think so. I have between

five and eight siblings.

Indeed, I have lived overseas. I rarely tell jokes or laugh. If I could have any pet? A wolf, for the suburbs. Yes, I have danced professionally. I drink like a fish and I smoke a pipe — an English pipe. The topic of homo-sexuality is off limits to me. I plan everything

in advance. Fashion follows me. My job? I'm an executive, so, you know, it's a living. The couplings for the personality section really piss me off. Intelligent/Cautious? I mean, some of the most innovative thinkers never mind. It's Bleak/Moody. Religion? It's

Am I registered to vote? I don't know, and I couldn't care less. Do I watch television? Until the snow comes and my eyes are

bloodshot. Where do I want to live? I like They don't have a suburbia, but maybe I'd rather live "in a large city"? Current education level? Doctorate degree, Or is it doctoral degree? I prefer to read reference material. My favorite season is

category for "have a girlfriend, but in a fight," so I am football season. Tattoo? thing: "widowed." Something on my butt looks like a tattoo.

If I could meet someone through Matchmaker, where would it be? At the IMAX, in Boston. How much jewelry do I wear? Ten or more items. No. I am not available for a date. My main source for current events is AM radio, and after that the Wall Street Journal, I hate to cook, I never get out of the house. My favorite food is German food. I like fantasy movies. When I'm with someone, I enjoy simply being with them. When I'm standing in line with strangers, I usually ignore everyone. I only go to black-tie events. I have been honest on this questionnaire. What am I looking for? Swinging couples for sexual adventure

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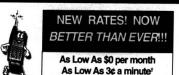
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hose last long months before the Persian Gulf War I was living in Jerusalem. That lives seemed to slow. Days and nights, espeautumn the rain promised by God in Deuteronomy 28 did not fall in its proper time. Small praying mantises I'd never seen before

Grape Leaves

in the bath tub. How did it get into our sixth floor apartment? We never knew.

There were other signs and wonders. "I want a divorce," Leah told me. "I want to go back to Australia."

I rented a room from Leah and Marc. They'd met in Jerusalem and had been married for ten years. They were part of the large contingent of English-speaking immigrants who lived in Jerusalem at that time. We all knew each other, bickered with and married each other. Marc and I were best friends.

Leah made me promise I wouldn't tell Marc she wanted to leave. She would, she said. Iraqi troops along the Kuwaiti border. American military advisors were seen in the bars and cafés around the King David Hotel, Let-

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ally took weeks to arrive, appeared in our s three or four days after they were

Events around us sped up; our daily cially nights, seemed unusually long. Leah bid her time. On nights Marc worked late, Leah and I listened to the BBC while she taught me to cook. We made complicated things that

took hours to prepare — dumplings filled with minced lamb, phyllo-dough pastries. We stuffed grape leaves, dozens of grape leaves, with mint and parsley

nearest my home. The sky was always a strange gaury blue. One morning a three-inchlong cockroach, shiry lega sakev, appeared to brine in which the grape leaves with our fingertips puckered from the grape leaves with the grape leaves with a strange gaury blue. One morning a three-inchlong cockroach, shiry lega sakev, appeared to brine in which the grape leaves were and the cheapest way of getting from Israel Those evenings, we

never talked much. The steady business, we understood, kept us occupied until we could go to sleep and get up the next morning and go to work. We cooked carefully, meticgrape leaves into neat little cylinders. There in the steamy kitchen, grape

leaves simmering on the purpose. Sometimes Leah sighed. I won-

The week 150,000 Iraqi troops invaded Kuwait, Leah's father in Melbourne was diagnosed with cancer. I almost felt relieved when I went with Marc and Leah to the airport. Security was tight. A lot of plainclothesmen in bulky Israeli sportscoats stood around the lobby. They carried briefcases we all knew contained Uzis. It wasn't a time for long goodbyes. Marc and Leah embraced in front of the escalator that went up to the departure lounge. Leah turned to me and smiled and

to Australia was to take a

Greek jet that stopped not only in Athens and Los Angeles, but in five Asian cities on its way down south. The entire trip took three days. The layover in Athens alone was 12 hours. Leah had said she didn't mind the long trip. She said it gave her time to

I happened to be at home with Marc the night

stove, BBC fading in and out on the short- Leah called from Melbourne and said she wave, we had the appearance of coziness and was never coming back. Marc's face went white. Sitting at the kitchen table, I predered when she was going to tell Marc. I tended to study a brochure explaining how ters from Australia, or America, that usu-knew the day would come, sooner than later. to give yourself an injection of nerve gas

antidote. Weeks passed. Eventually bombs rained down on Baghdad and all our lives changed some more

One day I got a postcard from Leah that she'd sent while waiting in Athens. She said she'd spent the day wandering through shoe sne a spent the day wandering through shoe stores. Something about that image stayed in my mind. Leah, a Hungarian girl, very pale, long red hair to her waist. The bright white buildings. The blue Greek sky. Walking down the dusty, noisy streets of a city she esn't know, walking away from a ten-year marriage she could no longer endure. The rd - I still have it somewhere showed the turquoise shallows off an uniden-tified stretch of Greek coast. I see that brilliant water, and that white, foreign city, when agine Leah walking slowly, killing time.

Marc and Leah have remarried. Marc and his new wife have two kids. Leah and her husband, who owns a radio station, live in a bohemian part of Sydney. I hear from her occasionally. When times are hard, I still make her stuffed grape leaves, which is more useful than pouring myself a drink or tak-

California grape leaves in brine usually run about \$4.00 per jar and can be found in any Middle East-However, European Market (4135 Park oulevard, 619-298-8661), which specializes in reek products, also carries them, and Paulette, the store's famously pretty owner, is generous with her knowledge of the proper stuffing and cook



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"Wow" is all I can say when the engineless glider I'm sitting in springs from the runway into the sky above the Warner Springs Airport, several seconds before the single-engine tow plane lifts off the run-way. No number of airline takeoffs could prepare me for this feeling. In a jumbo jet, the sensation is that the heavy machine would rather stay on the ground but the awesome power of the engines pulls the reluctant behemoth into the air. The glider feels like a living thing born to soan through the air. Bret Willat, whose company, Sky Sailing, owns the glider, says from the backseat, "Isn't that an amazing feeling? There's nothing like it."

Technically, it's not a glider I'm riding in, but a sailplane. Earlier, Willat explained, "The difference is, we consider a glider as having a glide ratio of 20:1 or lower; that means for every 20 feet forward, it falls one foot. And a sailplane has a glide ratio of better than 20:1."

We're sitting in the houselike building on the north side of the Warner Springs Airport that serves as Sky Sailing's office Aviation posters hang on all the walls. "Most of the gliders," Willat continues, "are going to be a lot less refined. They're not going to be as aerodynamic, not going to be as aesthetically pleasing, not as sleek as sailplanes. But the FAA calls them al gliders so the terms are somewhat

Willat, 47, stands about six feet tall, has blond-going-gray hair, and a brush Hot-Air



I TAKE MY EYES OFF THEM FOR FIVE SECONDS TO TIE A SHOE AND WHEN I LOOK UP AGAIN, I CAN'T FIND THEM IN THE WIDE EXPANSE OF SKY OVER THE AIRPORT.

mustache. He speaks in a friendly, direct manner, explaining things clearly with a minimum of jargon. He's been "soaring," as the sport of glider flying is known, since he was a teenager in the high-desert town of Hesperia. "The school I went to offered a soaring program," Willat says, before being interrupted by two of his dogs, one a boxer, the other a golden retriever, spar ring noisily on the carpet a few feet away. Throw them out, would you, Garret?"

Garret, Willat's 18-year-old son, hops up, opens the front door, and commands the dogs, "Pugsley, Chandelle, out!"

Pugsley and Chandelle scurry out to

WE ARE THE FACT

continue their scrapping on the porch. "That's better," Willat says. "Now, where was I... So I started flying sailplanes when I was 14. You can solo at the age of 14, by the way. I soloed just after I turned 15." (To solo is to fly for the first time without an instructor. In engined aircraft you must

Asked when he decided to make a career out of soaring, Willat laughs. "I've ever made it a career. In 1971 I went to the United States Military Academy at West Point. I was injured while I was there and discharged as a disabled veteran. I didn't know what I wanted to do. I always

loved flying, and I found out that the G.I. Bill would allow me to keep flying. So I started flying out of Flabob Airport in Riverside. I got my commercial rating, my flight-instruction certification, and all that stuff. Then I went back to college at San Jose State and started flight instructing there full-time. That's how I put myself through school. At that time, the Sky Sailing airport in Fremont was looking to sell. So I went up there and started working as a flight instructor and later as the airport manager. Then I told the owner, a guy named Bud Murphy, 'I want you to know I'm really looking at this as a possible pur-chase.' My father had passed away and left me some funds. Bud said, 'That's fine.' So my wife-to-be, Karen, and I bought Sky Sailing in 1979."

After being married - in a three-seat sailplane — in 1980, the Willats continued running Sky Sailing in Fremont until 1989, when the owners of the land the airport sat

on decided to develop it.

"They wanted us off the land right away," Willat recalls. "For a while we thought we'd build a glider port in the Santa Clara Mountains. But then we were contacted by the Soaring Society of America, who told us the Warner Ranch was looking for an established commercial venture to take over their airport. We visited, saw how wonderful it was, put in a bid, and won it."

In Warner Springs, they had landed an area that Willat describes as "one of the

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What makes it so

only five days out of every "The weather," Willat year does weather or lack answers. "This valley, visibility keep Sky which is called the San lose Sailing from flying, While Valley, is very beautiful, he completes paperwork, but it also has perfect he sends me outside to weather for soaring. It's just the right distance from tion, which Garret, a certified flight instructor himboth the coast and the desert. What happens is self, is giving to a student named Dan, who drove the coastal and desert air masses meet right here. down from Vancouver Island in British Columbia That causes wind shear, to take sailplane instrucwhich we use to ride in the tion. I find the two of sailplanes. And our elevation [2885 feet above sea them near a white level] and the surrounding sailplane parked along the hills keep the fog and the Dan, about 40, in shorts



flighting," Garret, tall and thin with floppy blond

hair, explains. "He's mak-

safe to fly, checking the

surfaces, making sure

and a baseball cap, is walk-ing around the sleek aircraft. The long, thin wings span 60 feet, and the cylindrical fuselage is about 25 feet long. "Dan is pre-

everything is connected and nothing is out of order. Now I have to go er parachute stuff." "Parachutes?" I wasn't

xpecting parachutes.

"Normally you don't wear parachutes in gliders," he explains, "but we're doing spins today, which, technically speaking, are aerobatics, so we ve to wear parachutes." "What's a spin?"

"A spin is when the wings stall. When you get to what's called 'critical angle of attack,' " he nstrates using a hand to represent an airplane climbing at an ever-steepening angle, "which is the

angle at which the air goes over the wing but doesn't produce any lift; that's when the wing stalls, causing the nose to drop. What happens is one wing stalls just before the other wing. The other wing is produc ing just a minute amount of lift. That causes the rotation. So the nose drops pretty much on the vertical

It sounds crazy to me but Garret assures me, "It's not that big a deal. Spins are really mellow. Hollywood makes them out to be violent experiripped off and the plane

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What makes it so wonderful?

"The weather," Willat answers. "This valley, which is called the San Jose Valley is very beautiful. but it also has perfect weather for soaring. It's just the right distance from both the coast and the desert. What happens is the coastal and desert air masses meet right here. That causes wind shear, which we use to ride in the sailplanes. And our elevation 12885 feet above sea hills keep the fog and the smog out, so the sky is

almost always clear here

Willat estimates that only five days out of every year does weather or lack of visibility keep Sky Sailing from flying. While he completes paperwork. he sends me outside to hear a preflight instrucfied flight instructor himself, is giving to a student named Dan, who drove down from Vancouver Island in British Columbia to take sailplane instruction. I find the two of them near a white sailplane parked along the north side of the runway.



flighting," Garret, tall and thin with floppy blond

ing sure the sailplane is

surfaces, making sure

and a baseball cap, is walking around the sleek aircraft. The long, thin wings span 60 feet, and the cylindrical fuselage is about 25 feet long. "Dan is pre-

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over the wing but doesn't produce any lift; that's when the wing stalls, causing the nose to drop. What just before the other wing. The other wing is producing just a minute amount of lift. That causes the rotation. So the nose drops and you have a rotation

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Anxiety Attacks

Racing heartbeat, shortness of breath, sudden nausea, intense feeling of fear without any obvious cause?

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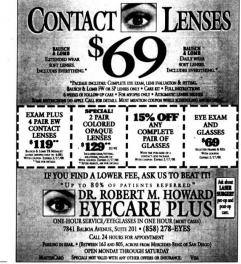
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tegrates, but really it's docile. You're sitting in your seat and the horizon is going around in circles. You just stick forward, push on the opposite rudder pedal, the nose drops, the rotation stops, and you

Garret explains to Da how to operate the two of them pull the 600-pound plane out onto the runway. Garret walks backward, tugging on the nose; Dan holds the tip of the right wing. Meanwhile, Willat taxis the tow plane — a high-wing, tail-wheeled Piper Supercub from its parking spot at the far east end of the eastwest runway, dragging 200 feet of quarter-inch yellow polypropylene rope. At the loose end of the rope a softball-size Wiffle bal bounces along. When the tow plane stops about 80 sailplane, Garret takes the

slowly until the rope is picks up Jim's theme. stretched tight. He then "Flying sailplanes," he says gradually accelerates until and watch the tow plane the two planes and the and glider ascend in a slow rope between them are right turn, "is the best way racing down the runway. to learn how to fly because Three seconds before the your stick and rudder, tow plane lifts off, the sailplane jumps into the which are your main controls in any airplane, are air. In a few more seconds, the rumbling sound of the going to be learned a lot better in a sailplane than in an engine-powered airplane." tow plane's engine has become inaudible. I take my eyes off them for five "Is that because seconds to tie a shoelace, and when I look up again, they're more responsive in I can't find them in the "No." he answers, "it's wide expanse of sky over actually a little less respon the airport. But ten minutes later, while looking

and starts to move forward

away, I see the tow plane

and glider moving west

toward the airport. When

the plane banks left and

the glider right, I know

Minutes later, Dan

and Garret glide in for a

landing, which looks

remarkably smooth. The

sailplane seemed to float a

foot off the ground for 200

For Garret's next

vards before gently setting

flight, he parks the white

sailplane and pulls out an

orange-and-vellow high-

wing model. His passenger

is a man about 65 named

Jim Dewey. "I'm from

Oklahoma," Jim tells me.

"I have a small business

jet, and I flew some people into town here for a little

could a sailplane hold for

someone who flies iets?" I

answers, "and this is a dif-

ferent type of flight. You

don't have an engine to

rely on. You adjust every-

thing — descent, ascent, speed of the aircraft Δ

It's a challenge."

vith your hands and feet.

take off. Willat, who has

After Jim and Garret

"What attraction

"I just love to fly," he

down on its single wheel.

Dan has pulled the towrelease knob, and he and

Garret are now soaring

BELOW US, HIGHWAY 79 SNAKES ITS

WAY NORTH TOWARD TEMECULA

AND SOUTH TO SANTA YSABEL. TO

THE LEFT AND STRAIGHT AHEAD,

THE MOUNTAINS LOOM UP.

ball and pulls from within

it a metal ring attached to

the rope with a bowline

knot. He brings the ring to

the nose of the sailplane

"Open." he says to Dan.

who pulls a hardball-size

knob on the dashboard

This opens a jaw-like hook

on the underside of the

plane, about a foot back

from the nose. Garret slips

on the ring.
"Close." Dan pushes

the knob back in, the hook

closes around the ring.

a tall, dark-haired man in

his early 20s, runs out of

the office. He's ten min-

utes late. "Come on,

Garret," he jokes as he

climbs into the tow plane.

"What's taking you so

seat. Garret in the back.

they lower the canopy over

the cockpit. Dan pushes

alternately on the pedals,

moving the rudder in the

vertical stabilizer back and

forth. The tow-plane pilo

responds with his rudder

With Dan in the front

east toward the 6000-foot ridge seven or eight miles

sive in some respects because you've got great big wings, and to get them moving it takes more coordinated work between your hands and your feet In an airplane, the rudder pedals are used for takeoff and landing. You need to use them all the time in the

come out of the office.

"How long can you stay up there?"

"How long can your bladder last?" he responds. "If there's lift you can stay up indefinitely. "Lift?"

"Lift," Willat explains "is upward-moving air. If you find it in a sailplane you can actually gain alti-tude. There are basically four different types of lift, and we have them all here." He holds his hand three inches above the dirt at the edge of the runway. "If you feel the dirt here, it's hot because of the sur shining on it. The hot dirt warms the air above it, and forms kind of a bubble of warm air. A little bit of wind breaks that bubble loose. When it breaks loose, the warm air, which s lighter than the cooler air around it, goes up until thermal. When we find the thermal up in the sailplane, we circle in it, riding it up."

"Like a hawk?" "Iust like a hawk I mentioned earlier, is shear. When two air mass es meet there is often an upwelling. We have that here because of the coastal and desert influences. There's also ridge lift, which happens when wind hits a ridge and rises up over it." He turns all the way around, pointing at

The last thing Willat shows me is a lever on the

up to zero or above if

dash is the tow-release

knob. "Don't pull that

before I tell you to." Willat

In the middle of the

we're actually climbing.

left wall of the cockpit. "That's the trim." he explains. "You see, pilots are lazy, otherwise we'd nave real jobs, right? So we have this trim lever, which we keep full forward dur-

jokes, "or we'll have a short ride." ing takeoff and tow and then pull back two or three

that does is relieve some of the fore and aft pressure that you'd otherwise have

Willat walks around to the nose of the plane. "Open," he says. I pull the release knob. "Close," he says after inserting the metal ring of the tow

rope. Then he moves around the right side of the plane and climbs into the backseat of the cockpit. "Okay, I'm going to close this canopy. It looks like it's going to crush your head, but it's an optical illusion. Put your

hand up there and feel

w much space there is."

I do and I'm surprised and the top of the Plexiglas bubble. While he was closing it, it looked as if I was going to have to slide down in my seat to avoid being thumped. Willat has me give the

the horizon. "You can see we're surrounded by intains here so there is plenty of ridge lift. Then, there's what we call moun tain waves, which come from large air masses pushing against high mountains. On the lee sid of the mountains, the side that's sheltered from th wind, big waves of air form and you can ride them up. We get some of

As we talk, Garret and Jim sail straight overhead, perpendicular to the runway. The sailplane makes a whisper, like wind in the mouth of a cave, as it clear the field, they circle around to the left and land. After touchdown, the aircraft rides on its one wheel for a few hundred feet, then the nose drops and a metal plate underneath slows the plane down to a stop, right out in front of the office. Jin climbs out with a big smile

on his face. Garret follows. "Now, you and I are going to go up," Willat

At rest, with nobody in it, a sailplane sits in two-point stance on its wheel under the fuselage and one or the other of the wingtips, each of which is fitted with a small, springmounted wheel. Before I climb in. Willat stands a the nose of the craft, pushing it downward onto the skid. When I climb into the front seat, my weight holds the nose down Willat walks around to the right side of the plane and, leaning in, helps me fasten the four-point seat belt. That done, he runs me through a quick familiarization with the controls. Directly in front of me, coming up from the floor to about stomach height, is the stick. It's an inglorious-looking metal tube with a hard rubber bicycle grip on top; no molded finger slots, no trigger. My feet rest on the wide rudder pedals. The dash of the plane is very simple: airspeed indicator. altimeter, and a variometer, which shows the rate of climb or fall. "A sailplane always goes down at about 200 to 300 feet a minute." Willat taps the variometer, "But if we find ome lift, you'll see this go



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rudder signal to the tow pilot, parked across the runway from us. He signals back and begins to rol slowly. When the rope tightens, the sailplane begins to slide forward on the metal skid plate, but after a few feet it sits up on its wheel and we're racing down the runway and...lift off....

"Look at the trees," Willat says after my initial exhilaration of taking off subsides. "They just changed color. I love this time of year." The tow plane pulls us

up at about 400 feet per minute in a slow right turn. I've got my right hand on the stick, my feet on the rudder pedals, and I can feel Willat moving them on his duplicate controls in the backseat, holding the sailplane in a tow sition behind and a bit above the tow plane. Below us, Highway 79 snakes its way north toward Temecula and south to Santa Ysabel. To the left and straight ahead. the mountains loom up. Below to the right, the town of Warner Springs sits at the northwest cor of the broad, grassy San Jose Valley. Serpentine lines of trees follow the paths of the creeks and rivers that water this land. They all flow toward Lake Henshaw, which sits behind and right of us, to the southwest. "To the left." Willat says, "is Noname. Straight ahead is Hot Springs Peak, which is the highest peak in San Diego County. That's the one we're going to. It's about 6500 feet. We're going to release just over that. Okay, go ahead and

I feel the stick and pedals go dead as Willat releases them to my control. Immediately the glider starts to slide to the right, and I overcorrect back to the left. Willat laughs in the backseat. "Now, there's no way you're going to do this," he says as he takes control again. "This is the hardest part of flying a sailplane staying on tow. It usually takes about a dozen flight before you can stay behind the tow plane. It's very hard at the begin-ning, then all of a sudden

try towing."

it's very easy.

As we near Hot Springs Peak, the towplane pilot turns us to the right, still climbing, "Look at all the haze down the hill, " Willat says, using the backcountry expression for the west side of San Diego County, "and it's perfect up here." After a short south-

ward jog, we turn right again coming all the way around to a northeast heading. Now we're a few hundred feet higher than the top of the peak. "Okay," Willat instructs. "get ready to pull the release and pull!"

I pull the knob on the dash straight out, the tow plane banks away to the left, Willat banks the glider to the right over the ridge. "We're going to circle around here for a little bit," he says, banking the sailplane around the crag gy Hot Springs Peak Sitting on a westward rock promontory is a 50-foot

"Isn't that neat?" he asks. "It's an old fire watch tower. I don't think it's been used in the last 20 or

Willat circles the peak a couple of times, then he has me set the trim. While I'm pulling the lever back. I hear him on the radio to the office ordering a turker club on toasted rye. "I'll have one of those too," I

"Make it two," he "Roger," a feminine

voice responds. "Okay, Ernie, your

ship," Willat tells me, and I feel him let go of the stick. We're heading south, just west of the ridge line at even altitude with it. "A little easier to fly now, isn't it? Okay, let's go back to the left, clear right, clear left, clear ahead, so go left foot and left stick...okay...now neutral, everything back to the middle, notice it's still turning.... Now right stick, right pedal. Let's go a little bit more to the right."

As we turn, we clear a rock outcropping by what looks to me to be about 100 feet.

"More like 40 or 50 feet." Willat save

As we glide over a side, I feel a surge from



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I look and the gauge reads 300 above zero, meaning we're going up at 300 feet per minute. "Is that from the wind rushing up that canyon?" I ask. Willat

"Exactly," answers. "A little bit of wind being forced uphill by these mountains. On a good day, we find lots of lift like that and we can stay up all day. It's not unusual to stay up five or "As a pilot, where do

you want to search for "Every day is different " he answers. "It's more of an art form than a

After three or four passes up and down the ridge, Willat puts the plane on a westward heading,

back toward the airport. "You can see Lake Henshaw ahead to the left." he says, "and there's a bald spot on the mountain straight ahead. Now follow me through on the controls as I turn to Lake Henshaw..." I can feel him put in left stick and pedal.

you to do it, back and

overshooting. and now back to the bald spot. Did you feel More than overshoot ing, I've overshot so far how I used both hands and feet to do that? Now I want that we're now traveling

forth between the lake and the bald spot, using hands and feet in coordination." I start my leftward

turn. "This is called a point-to-point exercise, and it's a good way to get you to start using your hands and feet in coordination. Okay, you're

east instead of west. I start

to laugh, so does Willat. "That's okay," he says, taking the controls and ting the glider back on its westward course, "it takes practice. Try it again.

again, and my next set of turns are much better. Where before I had a white-knuckle grip on the stick, now I've got only my index finger around it and my thumb on top. And

I take the controls

Your ship.

I'm using only toe pressure, as opposed to a full tomp, on the rudder pedals. "I'm starting to get the subtlety of it," I say. "It is subtle, isn't it?"

Willat responds. "There's a finesse to it."

After we pass by the field to the north. Willat says, "Okay, I've got the controls. Follow me through as we roll into a steep turn. This will show you how maneuverable this plane is."

With that he puts the plane in a diving, very tight left turn. "You could turn over someone's backyard in this thing," he says.

turn. I feel a momentary heaviness in my sinuses "That was the G pressure, he explains. 60-degree bank turn, we pull about two Gs. Now we're going to speed up a little." He puts the plane in a little dive then pulls up. "You can feel the G pressure. Now we're going to go zero Gs." As the plane is clumbing, he sticks forward so it peaks over and starts falling. I feel my stomach rise up into my throat and my body lifting up against

my seat belt straps. "Whoo-hoo!" I vell. "That's fantastic!"

Willat's laughing in the backseat. "Isn't that wild? That's what astronauts feel like all of the

Willat steers the sailplane parallel to the south side of the runway. then circles around to the left to land "You hear people say," he effects a whining tone, " 'Oh, you only have one chance to land in a sailplane.' But, because of the maneuverability of the sailplane and the slow speeds, if you give me a ten-foot circle. I can touch down every single time in it. And if I want to end up in a certain spot, I can roll out and end up within inches of that spot. every single time."

With that, Willat brings the sailplane out of its descending left turn. lines it up with the runway, and sets it down without a bounce. After 100 yards or so, the nose drops and the metal skid slows the plane down to a stop, right where we started.



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ERRY WILSON has won five Emmys for his television directing, producing, and on-camera ting; he's been a national martial arts champion; and his 1998 article on the Marine dogs of World War II won best-short prize in a national contest held by the Ralston Purina Company. If he has been a big winner, he says, it's because he has learned. Everything in life worth learning, he adds, he learned from dogs

"My first teacher was my neighbor's dog, Sleepy. He was a scruffy old hound and

he taught me courage."

At 51, Wilson, with his brown hair and blue eyes, still retains some of the rugged good looks that as a young man won him an invitation (later declined) to be the Marlboro Man. A little less than average in height, he has a good-natured canine feistiness. So did Sleepy.

"He was part terrier, part shepherd, with a big helping of beagle tossed in for good measure, but he was old." Wilson described him as a Heinz 57 pooch constructed from spare doggie parts. "But he

was for me a 100 percent purebred friend."

Wilson grew up in a suburb outside Dayton, Ohio. His was an unremarkable childhood, though his parents would later divorce. By the time he was ten, his ongoing love of chocolate shakes had left him fat, and "fat kids don't

WILSON'S 13-YEAR

RELATIONSHIP ENDED IN

DIVORCE, BUT HIS DOGS

have many pals. But Sleepy didn't care how I looked; he liked me because I liked him."

For two years Terry shared his TAUGHT HIM WHAT problems with Sleepy, shared his lunches. COMPANIONSHIP WAS and shared naps under a nearby oak MEANT TO BE. tree. Sleepy belonged to his neighbor, "but we adopted each

Shamus Nickleson was the neighborhood bully. Three years older than Wilson, he called him names and liked

beating him up. "I never did anything to provoke his

anger. I was just a fat kid, and fat kids are easy targets for bullies."

Most of the time he was able to hide from him, but one day Nickleson and two buddles found him feeding Skerpy a pork chep.

"What are you don'; fat boy?"

'What do ya mean 'nothin',' fat boy?" Shamus and his henchmen circled the pair. The older boy shoved him. His buddies urged

"But I didn't know how, I'd never raised my fist in anger to anyone. I tried to escape, but before I could run he hit me in the stomach and smacked me in the iaw. I fell to the

Sleepy dropped his pork chop and placed himself between the two. He growled, but Shamus was not intimidated. "You old fleabag," he scoffed. According to Wilson, Sleepy's wobbly old legs could barely support

his 30 pounds of gray fur; but he stood his ground. Shamus kicked the dog in the side. "Don't do that!

screamed Terry. "Who's gonna stop me, punk?" Shamus



heavy stick and struck Sleepy across the neck.

"I will never forget Sleepy's pitiful whimper as the blow land-ed," said Wilson. "But my friend refused to leave my side. Shamus and his buddies laughed at both of us. Then he raised the stick for a

Neighbors a block away would later report that they heard Wilson's scream as he leaped "Shamus couldn't believe what happened next; frankly, neither could I. One moment I was cowering, begging for mercy, the next moment I was a raging tiger. I wrestled the stick

from the kid's grip then threw him to the ground. Anger took the place of skill and strength. The larger and stronger Shamus punched Terry about the head and shoulders while



Terry Wilson and Beau

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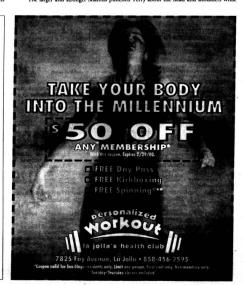
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Terry bit Shamus on the leg and gave him a head butt. Even Sleepy, he said, got in a few licks. Between the two of them, they ran Shamus and his sidekicks out of the vard.

Blue light filters into his living room, rinsing over the beige and oatmeal colors of Wilson's Ocean Beach apartment, "Sure, it was a small victory for man and man's best friend, but for me it was the beginning of a lifelong commitmen to protect the Sleepys of the world. Thanks to the courage of an old dog, I learned that sometimes person has got to fight for what the odds."

Wilson's prize-win-

ning account of the WWII war dogs ends with the commandant of the Marine Corps speaking of the war dog memorial erected on Guam. He called it a tribute to fallen Marines. Wilson likes to point out that he did not call them dogs; he called

them Marines.
Years passed and the youngster lost weight, became a national martial arts champion, and found a career in television and radio. The lesson Sleepy taught him, he said, carried him all the way to Los Angeles, where he encountered his next teacher.

"His name was Mr Beau Jangles, a 40-pound cocker-terrier mix. For 21 years he was my constant companion and friend. He taught me how to love." Wilson was directing

game show, Dialing for Dollars, for KCOP-TV in Los Angeles. "This was back in the days of live TV, and each week the show did a segment that featured an animal from the local shelter. The show was the animal's last chance to find a home before being put down." For this reason, he admitted, he tried not to interact with the animals because it was too hard to walk away knowing that

their fate would be decided

in a three-minute televi-

sion segment. One day,

though, as he walked

through the set to the

someone was watching "It was then that I saw a pair of little brown eyes. They locked onto mine

director's booth, he felt like

and drew me like a magnet to a large cardboard box Inside was a black puppy with a white patch of fu that ran the length of his Surrounded by ador-

ing staff members, the animal never took his eves off Wilson, who said he felt as if the puppy was talking to "I started to walk away

when this guy named Vince appeared. He was a bully like Shamus. As the station's stage manager, he delighted in verbally abus-

ing his crew. We worked some of the same shows together, but I didn't like him and he didn't like me.

While the puppy con-tinued to hold Wilson in his gaze, Vince reached down and wrapped his hairy knuckles around the dog's waist. As Wilson recalls it, the dog nipped a the hand and then relieved himself on Vince's wrist stage manager opened his hand as if to slap the pup. "I grabbed his wrist.

'Don't even think about tion knew Wilson's reputation in martial arts; like most bullies. Vince backed down when confronted He put on his headset and went about his husiness

"But all the time I was in the booth directing the show, I kept thinking

about that little puppy."

It came time for the adoption segment. The dog up to the camera and began his pitch. As he rat-tled out the telephone number, the dog kept looking around.
"I knew he was look-

leaped to my throat as I opened the studio mike and interrupted the live broadcast. 'Dave, this is Terry. The dog is going home with me.'

Wilson still remembers the amazed look on

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the SPCA representative's face when she brought the pup to the control booth. "Beau leaped from her arms into my lap. Deep down inside I felt like ol' Sleepy had set this whole

thing up."

Beau and Terry loved to wrestle. From the time he was a pup, he'd take him down using one of his favorite judo techniques. From a standing position chest, sneak his right leg behind his left one, the delight, Wilson p gently sweep him to the floor. They played this game for about a year, then Wilson combines a to his amazement, Beau

turned the tables on him. "One day we were wrestling and Beau, no

longer a pup, leaned behind mine and thre inst me, stuck his leg to the floor. He did this time and time again."

After winning the

California State Iuiitsu Championships in Los Angeles in 1983, Wilson brought Beau out onto the mat, and they did a went wild when Beau threw him in a flawless osoto-garo (back leg take down). To everyone's him to the rank of canine

sense of the ridiculous with a sense of the dramatic. TV segment that has

come a staple of livetelevision "blooper" pro-grams. In the 1984 piece, aired on a recent B program, Wilson is shown lifting the back leg of a

shifts its weight and "cuts

the longest fart in the histo-

ry of TV. The hoof was so

heavy I couldn't drop it. I

just stood there while this

great smelly roar passed

BEAU WENT COMPLETELY BLIND

DEAF. WILSON SAID HE BECAME

HIS "SEEING EYE" HUMAN.

AT 19. BY THEN HE WAS ALREADY

over my head." Wilson still had

lessons to learn from dogs. Six years after adopt ing Reau. Wilson was ma ried. During one of the

Angeles in a century,

Sharon, his wife, spotted a

dog scrounging for food in

an alley near her office. The

pooch was a pathetic mess

Wilson says. She was mal-

nourished, and exposure to

Orphan Annie, Vitamins. healthy food, and lots of TLC were the recipe for good health, and within a natter of weeks Annie regained her coat. She was a beautiful little dog, a sheltie-Pomeranian mix

> From her, Wilson learned the meaning of devotion. For weeks the timid animal never made a sound and hid behind the sofa. She would only emerge to eat if everyone

with the heart of a lion.

her to lose all her body fur

animal would never sur

her up and brought her

vive the storm, gat

on, who could see the

"We named her Little

had left the room. Then one night as Wilson lay in bed, he heard a muffled "I looked over to see

Annie staring at me as if to you?" Smiling, he rubbed her chin; for her part, she spent the rest of the night making up for her month of silence. "Annie knew she had a home, we bonded tly, and from that night on she never left my Beau liked and trusted

everybody while Annie was wary of strangers. She took on the role of protector. In that regard, Wilson said, she saved Beau's life and years later would save Wilson's.

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Normally he had the dogs on a leash, but one day he opened the door and Beau jogged down the steps and was waiting by the pool when a giant rottweiler appeared from nowhere and charged Wilson screamed for his dog to run, but Beau just sat there, tail wagging.

"I was taking the steps four at a time, but I knew I'd never get there in time. Suddenly Annie flew down the stairs and rammed the rottweiler in the ribs with her head as he was preparing to attack Beau. The ow sent the huge animal into the pool Annie continued her assault and chased him from the courtyard."

Years later, Wilson came down with a serious case of Hong Kong flu. Now divorced, he was alone with Beau and Annie when his kidneys failed. He collapsed before he could

"I lay on the floor dying. Beau plopped down next to me and was licking my face, but Annie went to the front door and began to cry. Her voice sounded more human than like doe's "

caught the attention of a neighbor, Wilson said, who peered into the window and saw him on the floor. She called an ambulance, and Wilson received treatment in the nick of time. He credits this to Annie

In 1984 Terry Wilson took a job in San Diego as host of PM Magazine. At about the same time Annie caught pneumonia and began to suffer from an enlarged heart. The veterinarian taught him how to use IVs, and he turned his tiny apartment into a hospital ward. He came home three times a day to treat the dog; but it was a battle he could not win. Annie died in 1985. For years, and the dogs had been the Three Musketeers. Now with Annie gone, Beau became what Wilson described as "my reason for living." They were

Beau went completely blind at 19; by then he was already deaf. Wilson said he became his "seeing eye"

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er, he went to the studio with me, and hide-andseek replaced our judo workouts. He used his nose like radar to find me. There wasn't any place I could hide where he couldn't

Beau turned 21 and his body continued to give out. Wilson's friends said the animal was only staying alive for him; and as muc as he didn't want to believe them, he knew they were right. Beau was having fits and seizures so severe his oints would dislocate with each violent convulsion.

sniff me out."

"For more than two decades he had been the emotional glue that held me together. Now I had to be strong for him. I knew what had to be done. I cradled his twitching body and cried narian began the euthanasia process. Moments later Beau went limp in my

Wilson went to pieces over Beau's death. He abandoned his career and retreated to Moto-Tu-Pu a small atoll near Bora-Bora in the South Pacific. A cou-

ple of years passed. "Then one night under a full moon it dawned on me that what Sleepy, Beau, and Annie had taught me was being wasted as long as I sulked in the Pacific.

Wilson's 13-year mar riage had ended in divorce, but his dogs taught him what companionship was meant to be.

"And they taught me how to be forgiving."

Wilson returned to America. He settled first in executive producer at Fox-TV. Later he returned to San Diego, where today he's a freelance producer and writer. His apartment complex does not allow son I want to have a home

so I can have another dog." In the meantime he writes for Pet Life magazine, works for animal rights, and awaits his next dog and the lessons he needs to learn.

Jangchup Phelgyal is a recipient of a Stegner Fellowship from Stanford

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STORY CONTINUED FROM PAGE 1 was the most influential Chinese in Southern California. (He died with \$50,000 in his estate.) In a house on Third Street. Ah Quin raised the first Chinese family in San Diego. He named his children Annie, George, Mamie, Tom, Maggie, Lillian, Franklin, Minnie, Henry, Mary, Mabel, and McKinley. Murray Lee runs his finger

across China, came to Taiwan with Chiang Kai-shek in the late 1940s. While the Taiwanese-Taiwanese are content with their own identity, the mainland-Chinese-Taiwanese are self-consciously Chinese-inexile, see themselves as an authentic remnant of what it means to be Chinese, and are therefore big promoters of Chinese culture. The mainland

Wind, Water, A Rice Field

great-great-grandchildren, born in the 1980s and '90s. "Some of Ah Quin's fifth generation," says Lee,

Lee, who serves as curator of Chinese American history at the museum, gives the impression of some-one who takes pleasure in precision and order. Now retired, he worked much of his life as a cartographer for the U.S. government, managing the research and production of maps. Around him in the museum, his exhibit on the early history of Chinese in San Diego, In Search of Gold Mountain, is a tidy explanation illus trated with maps and pictures of Chinese migration from Guangdong Province. Lee shows how immigrants, particularly those from the Four Counties Area near Canton, made their way from China to San Francisco and southward to San Diego. Lee's prose is lucid, his explanations clear. One photograph in the exhibit stands out from the others: Ah Quin surrounded by his mighty brood. Unlike other turn-ofthe-century photographs that show stoic immigrants gazing stonily at the camera, Ah Quin's isn't grim. Someone must have said something funny just before the picture was taken. Ah Quin's two oldest daughters are fighting off grins; his wife is too. Ah Ouin's own face is caught in a semi-smile: a man who named his son McKinley is someone who had a sense of humor.

Murray Lee isn't related to Ah Quin. His interest in the "Mayor of Chinatown" is purely intellectual. Lee lived and worked in the Washington, D.C., area until he retired to San Diego in 1983, when he became involved in the local Chinese Historical Society. In many ways Lee is the local Chinese Historical Society. He edited the society's newsletter and still writes much of what's in it. Lee lugs slides of his In Search of Gold Mountain exhibit around town to colleges, universities, and high schools and lec-tures on its contents.

Talk off-the-record with other Chinese about the Chinese Historical Society Museum and you are lickety-split down the rabbit hole of what "Chinese" means. You hear talk of a power struggle. Taiwanese, you are told, aren't much interested in the immigrant experience and want to turn the museum into a showcase of Chinese culture. There are, you are told, two kinds of Taiwanese: the Taiwanese-Taiwanese who immigrated to Taiwan four centuries ago and the mainland-Chinese-Taiwanese who, as Mao's Communist victory rolled Chinese-Taiwanese long for reunification with the mainland, their motherland. The Taiwanese-Taiwanese do not. There's considerable friction. obviously, between the two groups. Moreover, the question of Taiwan's reunification with the mainand is the central question to all Chinese — to all Chinese, that is, other than the American descendants of immigrants who, like Murray Lee, stand

outside the fray with an amused calm.

Murray Lee doesn't have a personal stake in the Taiwan question, as do other local Chinese, but he would like to see the wishes of those who live in Taiwan taken into consideration. If Taiwan does or does not reunify with the mainland is something for others to decide. As for whether or not Taiwanese from the mainland are trying to hijack the museum and turn it into a showcase for Chinese culture, Lee's

response is a shrug of his shoulders.
"Their own immigrant experience is so different from that of the Chinese who immigrated to America in the late 19th and early 20th Centuries. They're very well educated people. They're professionals. They're Mandarin speakers. They didn't come to America to work in gold mines or build a railroad. Theirs is a whole other experience. They didn't have to face the impact of discrimination and exclusion laws. Everyone needs to know about and recognize what the early immigrants had to face and how successful they were under trying circumstances. We can all share their early history with the same pride as we share our

Chinese heritage and culture."

In a roundabout way, Lee is addressing the problem of Chinese identity. Most Americans use the word "Chinese" as if it defined a homogeneous group, but "Chinese" is more imprecise than "Anglo" or "Hispanic," for "Chinese" doesn't even describe a people who share a common spoken language. At its most useful, "Chinese" describes someone who can trace his or her ancestry to China; beyond that the word offers few clues. For example, 75 percent of the people most San Diegans think of as "Vietnamese immigrants" are in fact hoa - ethnic Chinese, Cantonese-speakers, whose families settled in Vietnam in the late 1920s and '30s. These people think of themselves as "Chinese," but their experience of what that word means is worlds away from what "Chinese" means to a Taiwanese-Taiwanese who owns a successful biotech firm in Sorrento Valley. Or even from what "Chinese" means to Murray Lee.

Lee's own family history - the Chinese history

"There are things I'm not telling you out of habit. I grew up that way."

that fascinates him - is rooted in the Toishan District southwest of Canton and is therefore, in many ways, a typical Chinese American history. Until only very recently the great majority of Chinese immigrants came Guangdong

Province, a part of southern China that, for historical reasons, has been exposed to Westerners and the West since the mid-18th Century. To talk then about "overseas Chinese." or who the Chinese call "huaqiao," is, generally, to talk about Southern Chinese, a regional group regarded by other Chinese hardworking and industrious. A small corner of Guangdong Province, the Four Counties Area, yielded many of the immigrants who settled in California, including the well-known Hom family which settled in San Diego. When people from the Four Counties Area speak Cantonese or Mandarin, the official language of mainland China,

they speak with a strong

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"I can always tell area," one Hong Kong woman told me. "There's a certain way they pronounce words, a certain intonation. Sometimes they'll try to disguise it. The Chinese are just as class conscious as anyone prejudice is similar to the American one about Southern accents, the stereotype of Southerners being uneducated, unsophisticated. So people from the Four Counties Area often have this rural speakers from big cities like Hong Kong have a prejudice about it. Of course it's ridiculous to stereotype people because of an accent. You only have to look at how well those people have done in America, how hard they've worked, their success in see how ridiculous it is."

Murray Lee, who didn't study Chinese (Mandarin) until an adult, but he laughs when I tell

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woman said. He admits that life was very hard and people were very poor in Lee, his grandfather, came from. Murray Lee has

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tracing his family's genealogy and hunting down the facts of his grandfather's story. In Grandfather's Bones, an essay published in the spring 1995 issue of the Chinese Historical

Society newsletter, Lee describes his grandfathe as a "quiet and humble man, despite his size. He stood over six feet tall and was as strong as an ele the Elephant' by those the 1880s, Lee's grandfa

ther left China to work on railroad in the Pacific Northwest. According to Grandfather's Bones, Yik Gim Lee was at one point captured by a tribe of Pacific Northwest Indians with whom he ultimately lived for two years. The tribe's chief had lost his

must have been for a poor boy from China?" squints into the late-afternoon blue filling the empty museum. "My mother was Caucasian and the first immigrant to America on her side was named Jonathan Murray, and he came to Connect icut Colony from Scotland

in 1685 at age 20. I carry

the names of both immi-

son and adopted Yik-Gim

Lee, making him a minor

"Can you imagine

grant ancestors, which is why I have this feeling of duty to research their his tories and pass them on to the younger generation.

"Every Chinese family

has a story.

I ask Murray Lee what he thinks it means to be Chinese, if his interest in genealogy weren't an expression of his Chinese-ness.

"Oh. I don't know."

he chuckles. He moves across the room and gazes at Ah Quin's family tree. 'A lot of Chinese aren't interested in genealogy or interesting because " He runs his fingers across the white board "Because Because it's like a puzzle.

A difficult puzzle, he could have added. Tracing genealogies, extracting family histories, is similar to what any journalist would do when setting out to write a story about San Diego's Chinese community. You encounter immediate difficulties.

"My parents didn't talk about the past," a 28-year-old Shanghai

igrant from the main land, a graduate of a well-American bu school, she could talk at about the evolution of the but she lacked the barest details about her own fam-

ily's past. "My parents are both members of the Communist Party. I know they Mao's Cultural Revolution and when they were grow ing up during Mao's Great Leap Forward. There was Great Leap Forward. parents have never talked about those things. I think that's common of many Chinese parents, wherever they are from. Life for Chinese has always been difficult. In China. For Chinese living persecution, political troubles. Parents just never talk about it. They concen trate on the present. in school. Making sure you have a profession.

understatement and studed evasion. I remember talking with a young man from Beijing who now designs computer chips for a North County firm. I was asking him about Mao's calligraphy, which was so idiosyncratic that, while Mao was alive, most mainland Chinese could recognize it on sight Chinese characters are actually stylized drawings of things - wind, water, a rice field — that represen both ideas and sounds. While the Chinese, depending on which lect they speak, assign a different sound to an individual character, they all agree on its meaning. In other words, a Mandarin speaker in Beijing can read a letter written by a Cantonese speaker in Hong Kong: Chinese share, at the very least, a written language. While there are universal, conexpression. Over centuries, crete rules for how charac Chinese calligraphy evolved into high art, and its masters elaborated their ters must be drawn - you

own rules and developed

specific styles that are

dents of Chinese calligra phy across the globe.

I knew a little about this and I was still amazed that Mao's handwriting could be recognized by so many people. (How many nize Bill Clinton's hand writing? Richard Nixon's? Ahraham Lincoln's?) I asked the young chip be so, and he paused. He had a green card, a good job in Southern California nad no apparent intention of ever returning to live in China, had therefore no reason to fear reperçussions for anything he might say, especially in answer to such an innocu-

You could tell by Mao's handwriting," the young man answered, that Mao was someone who didn't play by the rules."

Huai sits in her La Jolla living room, surrounded Chinese antiques, black-leather couches, a gouaches she did while an art student in Beijing. I ask her if there are things about her life in China that she finds difficult to

talk about. She says: "I still self-censor. I can tell I'm censoring myself even as I'm talking

to you right now. I came to San Diego in 1983. I have an American husband and an American child. I am successful in my work. I still censor myself. There are things I'm not telling you because they are too personal and too painful, and there are things I'm not telling you out of habit. I grew up that way. From the time I was very little my parents told me, talk about anything but don't talk about quaiatashi, the 'big affairs of state.' You never men tioned anything political. or anything that might be considered political. And during the Cultural Revolution, when I was growing up in China, there was very little that wasn't political. If you had an opinion, you didn't express it. Anything you said could be used against you or your family. You learned to keep your mouth shut."

Inspired and directed by Mao, administered by his wife, Jiang Qing, the Cultural Revolution began in 1966 as a means for



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nents in the Communist Party. The revolution rapidly expanded its scope by creating broader and broader classes of "political subversives" targeted for destruction. No one was safe and, as was traditional in China during times of turmoil, intellectuals were the first to

Of the Cultural Revolution's many ambitious goals, one pursued with particular zeal was the eradication of China's past. Everything traditional was bad; everything new good. In light of these values, Li Huai came from a bad family. Her mother literature at high schools in Beijing, her father taught Russian and classi cal Russian literature at the city's most prestigious

"I grew up black," Li

Families from politically suspect classes or backgrounds were identified as "black," politically correct families were "red." The Red Guards, the teenage vanguard of Mao's Cultural Revolution, were merciless toward "blacks."

"I remember when the Red Guards stormed into our home and tore it apart. They found my father's collection of records of Russian classical

Red Guards crushing the records, crushing them under their boots. We just stood there and watched Too afraid to move. We didn't do or say anything What could we do or say You heard a thousand sto ries like ours and the only thing you wanted was for

usic. I remember the

your story not to be one of the worst. Li's family was expelled from Beijing and Province where, for a while, before Li's father was tried and sentenced to seven years' hard labor, he was given a job tending cows. Li's mother was sent to teach at a school in a remote village. Twelveclassics and had made us

vear-old Li was left alone in her family's apartmen for four years, looked after "My situation wasn't uncommon during the

Cultural Revolution

Many parents were sent away. Many children were left alone. By that point, the Red Guard had shut down most of the schools. There wasn't anything to do. I just staved at home Fortunately, I had two things in my favor. We had managed to save some of my father's books, classical Chinese literature, so I was able to read poetry My father was a very typi studied all the Chinese He'd also made sure that I studied Chinese calligraphy. From the time I was very little, my father hired a calligraphy tutor for me, a very talented man. I was

so little when I started that

I had to sit on his lap to

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reach the table. I was very good at calligraphy, and I progressed very fast. "After you get past a certain point of proficiency in calligraphy, you usually choose to study a particular style, and there are some styles considered appropriate for boys and other styles appropriate for girls. Although my father was traditional in many ways, he allowed me to study a particular style,

a very bold, masculine, assertive style that most "My calligraphy studies gave me a good visual

sense, a good sense of control with a brush Chinese calligraphy is done with a brush. Calligraphy gave me a good basis for drawing, for draftsmanship, and all those years I was alone in my family's apartment, l drew. Simple things, I'd concentrate on a single object, a chestnut for example, and I'd draw it and over again maybe as many as 75 stand how visually starved we were in China, for color, for visual excite-

ment. The government images were repetitive. political. So I learned to find visual stimulation is very simple things; I detail, which was possibly the best education for a young artist. I can thank Mao for giving me that

"There were many ironies during the Cultural Revolution, and one of the worst for our family was that my calligraphy teacher publicly denounced my father. During the Cultural Revolution, they set up these loudspeakers or every apartment building. and these loudspeakers broadcast propaganda all day long. You couldn't get away from them. They broadcast political new and they broadcast infor mation about political criminals. And there came one day -we all heard it - when we heard my calligraphy teacher's voice booming out of the loudspeakers on our apartment building. My calligraphy teacher's voice denounce ing my father as a politica criminal. This destroyed my father. He had respected this man. I sat on this man's knee as a little child I had studied with him. He had been my teacher. And he denounced my father.

"So the years passed. My mother was away. When I was 16 I, like all Chinese teenagers at the a collective farm in a rural 'black' family. I wanted so badly to fit in. I was deter mined to work very hard.

"You have to understand how visually starved we were in China, for color, for visual excitement."

English. So I tried to soft-

worked almost 'round the

clock, getting the harvest

in before it rained. It was

accepted by the peasants

They respected the fact

that I worked hard, even if

Gradually, I was

hard, repetitive work.

I speak Mandarin with a strong Beijing accent. One of the things that gave me accent has a strong sound, very similar to the r sound in American

Because I'm from Beijing.

en my accent, to get rid of political troubles. As someone with a 'black' very hard in the wheat background. I had to write a self-criticism every day I - carting manure to the fields, planting, harwas in the collective and vesting. Harvesttime was hand it over to a the most difficult. We I had to show that I was

I came from a family with

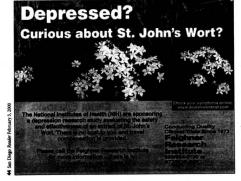
"People saw that I had beautiful handwriting, and since one's calligraphy is so important in China a way of persuading peo ple - little by little people started to come to me to ask me to write letters for them. Official letters, And little by little people found out that I could also draw I was asked to do political posters for the collective. Finally, my third year

there, my skill was so well known that I was asked to do a large mural, a portrait of Mao, to decorate the meeting hall in the county

"I was, of course, terrified. Painting a portrait of Man was notentially very dangerous. There were a million ways to go wrong. One small mistake and you could be sent to a labor camp. I was very nervous. I had only a small, postcard-size nicture of Mao to work from. I knew that the only way to enlarge and paint it onto the meeting hall's wall was to draw a grid on the image and on the wall. That way I could match











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card to the larger squares on the wall. I knew, however, that in the past when nique, they'd gotten in trouble. The grid, people said, made it look as though Mao was behind bars, as if the artist were trying to put Mao in unhelievable, but that's how things were during the Cultural Revolution Finally, I spoke with a nist Party official and explained to him that needed to use the grids to do the mural, and he gave me his okay. I lavished an extreme amount of attention on the mural. I remember trying to get the mole on Mao's face exactly right. The mural was a big success'

Li's stay on the collective coincided with Mao's death, the arrest of Jiang Qing, and the official end of the Cultural Revolution. By the time Li was to leave, the Communist Party was attempting to reorganize the nation's long-dormant educational system. College admission, the Party announced, would be based purely on national entrance-exam scores. No preference would be given to children of high Party officials. No deserving student would be denied admission because of a bad political background. Li decided to take the exam to enter the Beijing Film Institute, the most selective art school in China. Li was the only student from Anhui Province to pass the exam. In 1978, she left the collective for the institute, a member of the first class to enter the school since it was closed at the beginning of the Cultural Revolution.

"It was like," Li says, "I had gone from hell to

There are more than one billion people in China. The Beijing Film Institute accepted only 124 students. There were only 13 in Li's department, art

"Suddenly, I was overwhelmed with information. It was a kind of gluttony, really. I had been so starved for art for so long, I just sort of binged access to art books, foreign Feel sad and blue? Having difficulty concentrating? Lost interest in daily activities Sleeping too much...or too little? Tired and fatiqued? DEPRESSED? HOSPITAL 619-644-4378 SHARP.



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art books and foreign magazines and foreign films. In comparison to the rest of the popula dom. But we still had to abide by certain rules. All art had to be optimistic All sources of inspiration had to come from outside yourself. Self-expression was frowned upon. Pessimism, sadness, were not allowed. I and my friends painted and dres many things we knew wouldn't be politically acceptable. We'd hide

n and show them to

each other. We had little

parties. We'd buy some

burning our politically

unacceptable art in a trash

eer and spend the night

can. In 1982, shortly after Li graduated from the institute, she met by chance Paul Pickowicz, a UCSD professor of Chinese history who was in Beijing doing research on Chines silent films. One year later they married and Li

Chinese, but in China we have a saving, 'Once bitten by a snake, you fear rope for ten years.'

Chris Fan, a Taiwanese-Taiwanese, president of Wyntek Diagnostics, Inc., in Sorrento Valley, wants to build a Taiwanese American cultural center that will stand for 100

"So our children and grandchildren and great-grandchildren will remember where they came Fan's 24-year-old son

Felix is an internationally famous cellist who lives in Paris and New York Fan got his graduate degree in chemistry from Purdue did his post-doc at MIT Wyntek is the second company he's owned: he sold his first to Eli Lilly in 1990. Wyntek, which manufactures ingeniously simple tests for things like pregnancy and strep infec-

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"Painting a portrait of Mao was potentially very dangerous. There were a million ways to go wrong."

moved to San Diego. In May 1989 a collection of Li's work, Li Huai: An Artist in Two Cultures, was exhibited at the San Diego Museum of Art, one o very few solo shows of a contemporary artist's work that the museum has

"Why is your work so violent? So angry? So negative? People asked me those questions when I first got here and started to paint. Americans had a hard time understanding my work. They didn't know enough about China to understand what I was trying to express or why I vas trying to express it For the first time in my life I was able to use colors, form, content, that I neve

"Still, I have to admi that I'm pretty much a loner. I haven't really sought out the local Chinese community. have a few Chinese friend but I really don't know what's going on in the community at large. I'm an artist. I work on my art.

will soon move into a new 45,000-square-foot facility. Fan is voluble, outgoing, laughs a lot. He talks openly about his life, his

"Frankly, if you asked me, I'm not Chinese. I'm

This sense of Taiwanese-Taiwanese exceptionalism comes from the island's history. Chinese, Fan says, didn't begin immigrating to Taiwan until famine forced them to leave Fukien Province in the early 17th Century, which was a busy century for Taiwan. It was also in the 17th Century that the Dutch and Spanish established settlements on the island. In 1895, as a result of the Sino-Japanese War, China's Imperial Government ceded Taiwan to Japan, which ruled the island until 1945.

"We've had so many unique cultural influences influences that mainland China doesn't share. The ese take Japanese names They made Japanese lan-



William D. Kolton, M.D.

guage the official language in Taiwan, My father, who was a high school teacher, had to teach in Japanese My older brother, who's a doctor in Osaka, doesn' speak Chinese. When we meet, we have to speak in English with each other. We Taiwanese-Taiwanese have had all these cultural influences - Dutch. Spanish, Japanese. We were given to Japan by China. We've had a very unique history. So when the mainlanders came in the late 1940s, they hasically took over where the Japanese left off. They occupied all the positions of power. They even occupied the villas in which the Japanese officials had lived. Many Taiwanese were naturally glad to be rid of Japanese colonialism, but they soon found

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out that one kind of colo nialism had been replaced ith another. The main landers were in charge And when the Taiwa Taiwanese objected mainly the middle-class entrepreneurial class — they were massa cred in the thousands by the mainlanders."

argue that their extreme ritarianism was justi fied by the equally extreme challenge posed by Communist China. Mao's utopian revolution, they tion, something of which the Chinese people would eventually tire. Sooner or later, the mainlanders in Taiwan believed, the people of China would rise up against Mao and his revo lution and would look for support from one place,

"But you must under stand," Chris Fan says "that the mainland Chinese were only 15 to 20 ercent of Taiwan's popu lation. The rest of the population had an entirely dif ferent experience, a differ

resentment toward them. They were very authoritar ian. When I was grow up in Taiwan, in all m secondary education, in al the history textbooks I had to read, maybe only one or two pages were devoted to

took over, there was great

"The Japanese made the Taiwanese take Japanese names. They made Japanese language the official language in Taiwan."

ent history. The Japanese had invested heavily in Taiwan, in infrastructure Taiwan was always incred ibly productive in agriculture, in rice, in sugar. Taiwan had become very prosperous. So when the inlanders moved in and

Taiwan's history. All the history I learned was mainland Chinese history There was never any discussion of what happened to Taiwan in 1895, the Japanese occupation, or of ders and the violence after they arrived. It was only after I came to the United States that I was able to learn about Taiwan's his tory. In Taiwan, the government, run by mainlar ders, kept very tight control on information. It wasn't as bad as living on the mainland, but there

were severe restrictions. I came to America in 1969 and because I had been opposed to the Taiwanes nment. I couldn't get 1993. Taiwan didn't even have a truly free election until 1996. Now Taiwan is incredibly westernized ized, in terms of attitudes and freedoms, than Hong Kong. For me, I feel far more at home in Taiwan or the United States than I

would in China. I don't

have a sense of China

being my home."

Many other Chinese, however, do have a sense that China is home, and whether or not they live there, they believe Taiwan should be part of China. The morning I talked with Fan, we spent almost an hour sketching a diagram of the many local Chinese immigrant societies and Chinese-language newspapers and where they stood on the Taiwan question. The two-page diagram is a nerve-jangling jumble of boxes and arrows. As I study the diagram I realize

that while it is useless as an



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291-4977 "The Dolphin King"

explanatory device, it is actually a very good illus-tration of just how confusing the word "Chinese" Locally, there are five

basic groups of recent immigrants who've established news papers and immigrant ders from Taiwan, Taiwanese-Taiwanese, people from Hong Kong, Vietnam, and, the most recent, people from the mainland. Of all of them. only the Taiwanese port Taiwanese indepen dence. With few exceptions, the others believe Taiwan should be part o "That's because of

their strong feelings for China as their homeland. explains Fan. "Even if they don't support the Commu nist government in China even if they've never lived in China or visited there, they feel Taiwan should be part of China. A Cantonese speaker from Saigon, for example, who is opposed to the Commu governments in Vietnam and China, still reunification. These people feel a connection to China that we Taiwanese Taiwanese do not. One thing that I guess you could say is characteristic of Taiwanese-Taiwanese immigrants is we assimi late very quickly into American culture, Very

"As far as what we share with other Chinese, the most important thing. holidays, like Chinese New Year, which is on February 5 this year That's one thing all

quickly America becomes

Taiwanese-Taiwanese. Mainlander, Vietnames Chinese. We may be separated by politics, lane istory, but we all celebrate the same holidays.

The parts of San Diego where Chinese New Year is celebrated most conspicuously are Vietnamese. Walking around Mid-City with a Cantonese interpreter, I discovered that many o that I'd thought of as by hoa, ethnic Chinese. noodle shop. A small growich shop. A little knickknack store. The owners all spoke Cantonese, and although they were polite my interpreter, they forthcoming about their lives in

Eliminate the hassle of take

Will never as back to old shade

Vietnam or about their migration to America "They're very guard

people," my interpreter told me. "They're suspicious. They had a hard time in Vietnam."

million ethnic Chinese living in South Vietnam. Many of their families had come to Saigon from southern China in the late 1920s for economic reathe late 1930s as Japan invaded southern China. After the fall of Saigon, the ethnic Chinese, largely involved in comme became popular targets for the Communist regime. In 1978, the Vietnamese govvate trade and sent a great number of ethnic Chinese business people to "repop ulate and cultivate" the countryside. The situation

WHITE SMILE INJUST I HOUR.

deteriorated further in 1979 when Vietnam engaged in a border war rith China: never fully

accepted as truly Vietnamese, the hoa, eth-

Walking around Mid-City with a Cantonese interpreter, I discovered that many of the restaurants and

ethnic Chinese.

as potential agents for an enemy state. Life was intolerable for the hoa, and from 1979 to 1981 more than 200,000 fled Vietnam as "boat people." (By the early 1990s, the total number of hoa who

had fled Vietnam was estimated at more than 500,000)

Embarrassed by this exodus, the Vietnames government enacted a

stores that I'd thought of as Vietnamese were owned by hoa.

> out the 1980s to normalize West as valuable. the status of ethni-Listening to Van Ha, Chinese, Laws were passed manager of the Chineselanguage American Chinese Times, you begin to get an same "rights and obliga tions" as any Vietnamese idea of the complexity, and citizen. By the late '80s th impossibility, of hoa life Vietnamese government during and after the

had lifted most restriction

on the hiring of hoa, and

some private-sector indus

greater control of their

tries gave certain hoa

economic life. Twenty-five

vears after the fall of

Saigon, the Vietnamese

talks about the "vital and

Chinese citizens play in

the nation's growing econ-

"re-educated" many hoa,

omy. After having forcibly

having treated them as

foreigners and enemy

agents, the Vietnamese

government now regards

oa ties to China and the

"I wouldn't say that similar to the black experience in America because black Americans are in their own country. We were regarded as foreigners. We were discrimi ed against in business, in education, even in the military, although military service was mandatory is South Vietnam. Still, there were hoa on both sides of the war who were motivattism — they thought of Vietnam as their home and they were going to fight for it."

Ha, whose family was from Guangdong Province. was born and raised in Saigon. He was educated in Cantonese and Mandarin at Chinese-run schools. and in the evening he studied at what he calls

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"literacy schools," prorams that helped ethnic Chinese achieve fluency in spoken and written Vietnamese. In 1968, Ha enlisted in the South Vietnamese army.

"There were two kinds of conscription, you either joined voluntarily or you were grabbed off the street. I decided to join and ended up serving as a sergeant. There was, how ever, what you would call in English a glass ceiling for ethnic Chinese in the South Vietnamese army. It was an unspoken rule nothing official, nothing on paper - but ethnic Chinese couldn't rise past certain rank. That's just the way things were.

Something like a pro-"What many Amer-Taiwanese paper was a particular target in Saigon. icans don't know is that China, on behalf of the In its offices you'd never want to sit near a window North Vietnamese, sent And I want to stress that spies to South Vietnam to recruit ethnic Chinese this was Chinese fighting to fight as guerrillas for an organization called 'Huayuen,' which just Saigon, when the North means 'Chinese move-Vietnamese took nower. ment' in Chinese. They the guerrillas who had

ight in Huayuen, for the recruited mainly among illiterate Chinese who North Vietnar lived in the South Vietnamese countryside the North Vietnames They were stripped of ed people, people who really didn't know or care their rank. Some were imprisoned. Their treat nuch about politics. They ment angered the Chinese cal motivation. They of the reasons for the 1979 didn't know right from border war between China wrong. They didn't know and Vietnam what they were doing. And

They recruited uneducat

didn't have any real politi

they were recruited to act

as terrorists only against

ethnic Chinese who sup-

ported the South

Vietnamese army and the

American military pres-

ing against Chinese. They

hand grenades. They

assassinated people

ted bombs, they threw

"After the fall of

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ence. It was Chinese fight

"Now, I was an ethnic Chinese who had served in

from 54th Street, Ha is nsible for the paper's ad sales and his phone rings continuously. From one call to the next Ha to Mandarin. Over his desk hangs a photocopy of a picture of Ha in fatigues

As manager of the

American Chinese Times.

whose offices sit off El

Caion Boulevard not far

"People like me were stripped of all their property and sentenced to three years at hard labor."

HEALTH AND BEAUTY

the South Vietnamese army for seven years. I had therefore been on the American payroll, People like me were stripped of all their property and sentenced to three years at hard labor. I knew that sooner or later the government would catch up with me. The government specifically persecuted eth nic Chinese. I had no other choice but to leave

taken when he was sergeant in the South Vietnamese army. "An American friend took that

The editor of the American Chinese Times Ha explains, is from Beijing, so the paper sup ports Taiwan's reunifica-

tion with the mainland. "But we don't print much about the Taiwan question. We run a lot of

stories about mainland China, about the country's There's a lot going on in China right now."

Through my Cantones interpreter, I ask Ha what he thinks it means to be Chinese, but my question apparently isn't straight

ward enough.
"We have a saying in Chinese that when you go to someone else's village, you adopt their customs We are adapting to American life."

We go back and forth like this for 10, 15 minutes, with my repeatedly asking Ha what he thinks it means to be Chinese and with his repeatedly responding with non sequiturs like "It means to live peacefully together" or "It means to be hardwork. ing and forward-looking."

I ask the question one last time and my interpreter, whom I trust, who is licensed and has translated for the U.S. Federal Court in several states. looks at me wearily and

"What does being Chines mean to you?

Ha pauses.
"I want the American people who read this article to know that we are

not parasites." Ha's response sounded familiar.

In 1919 Kaiser Wilhem II. Queen Victoria's grandson, wrote, "Jews and mosquitoes are a nuisance that humanity must be gotten rid of in some ma believe the best would be gas! Let no German ever forget this, nor rest until these parasites have been oved and exterminat ed from German soil! Some years later Adolf Hitler wrote in Mein Kampf, "The Jew is and remains the typical parasite, a sponger who like a novious bacillus keeps spreading as soon as a vorable medium invites

Eighty percent of Chinese living outside of the People's Republic of China live in Asia. The people making up this large part of the Chinese

diaspora have long been known as the "lews of the

East." In many ways the analogy is apt. Entrepreneurial, a cultural and linguistic minority with an ancient history, the ethnic Chinese were denied full access to the societies in which they lived, while at the same time those soci eties condemned them for being "clannish" and "inward." Jews have been simultaneously seen as "radical Communists" and "money-hungry capitalists." Jews have lived for eties, adopted their languages, fought in their wars, contributed to their economies and literatures. only to find out, in the

end, that despite their

tion, the locals never

ceased thinking of Jews as

"foreign."
"My father was a

shmatte salesman," says Yu

Su-Mei, owner of Saffron

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Noodles on India Street.

two of the city's best

known Thai restaurants

goods. He was from north

ern China, Shandong

'Mostly embroidered

"I grew up in a very Thai environment, I was one of the first Chinese girls to attend the boarding school attached to the Thai royal palace, the school established by Presbyterian missionaries, the one made famous by Anna in that horrible

from the Thai royal palace

in central Bangkok. Many

of his clients were Tha

nobility and, mostly, for

eigners, and that's where

they lived. It was a very

cosmopolitan area. He

action. And it was also

convenient, because you

could travel from there to

any part of the city by

you got around Bangkol

in those days. We lived

near there, near the

Oriental Hotel, which was

the first paved road in Bangkok. There had been

many centuries. But my

parents never considered

Thailand their home. They

selves as in transit.

boat, and by boat was he

movie The King and I. It's a prestigious school where very wealthy, titled Thais attended that school for nearly ten years. There were never more than fou or five hundred girls in the school. It was very regi mented. They taught us to very assertive. They taugh us things like cooking and sewing, but there was also a great emphasis on "I had a very, very

hard time there. I was

beaten, I was neglected, I

Chinese in Bangkok for was called names because l was Chinese. During the was a lot of animosity always thought of themtoward the Chinese. The Chinese were seen as potential Communists. It wasn't as bad as what happened, or what happens n Indonesia. There, it was and is much worse. But I was living in Thailand, and I had a Thai name, and I didn't look Thai. In the 1950s the Thai ridicule of Chinese turned to hatred

We Chinese were proous. We worked hard. We never went on vacation We were the whipping "You turn adversity

into advantage. For all my

years in the boarding

school, I looked up to the missionaries. I wanted to be like them. From what I experienced in that school the abuse, the loneliness, I knew I wanted to come to America. Anger can be a very real force. When I was 12 years old I told my mother I wanted to come to America and she thought I was crazy. I started doing research and by the time I was 15 I'd

applied to the school, and we were both accepted "I'll never forget it. Thailand by boat, the

learned that there was a

school in Kentucky, a

itself as a school for

orphans at the time of the

American Civil War, that

gave scholarships to 'inter-

national' students. I told

my mother I wanted to go

to that school and that I

was pretty sure I would be

accepted. She said okay,

but you can't go alone.

You have to take someone

with you, a relative. I

chose Susie, the daughter

of my second uncle. I

school that had establish

President Cleveland, to Sar Francisco, And from San to Kentucky. Kentucky There wasn't even a train station where we stopped only a man waving handkerchief. We got off the train with all our luggage, so much luggage, as if we were going to be to us. 'Y'all from China?'

"Rural Kentucky. I thought I'd died and gone to hell. Most of the school's buildings were built during the Civil War Most of the four or five hundred students were orphans, from every part of the world. It was horri-

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SAFELY Really the Sicily of China. No one could wait to get I lost 157 lbs. and maintain
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"work here — ask me about it." out. He traveled to Thailand in the 1920s, and FREE CONSULTATION he moved to Bangkok definitively, bringing my mother, after the Japanese invaded northern China in 1937. He started a business in fabrics, and, later, in Chinese antiques, not fai

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ble. I knew I had to get out of there. In the general confusion I was able to tion that a mistake had been made, that I was actually in the 11th grade They gave me a test, and thanks to my education. I passed into the 11th grade, hortening my time at the

ate three specific meals a school. "When I finally got day. Snacking all the time into Chapman College in wasn't Chinese, like wearing pants wasn't Chinese. I California, Eastern philo ophy was cool. Suddenly I never owned a pair of as 'in.' I had a wonderfu philosophy professor, and it was in his class that I Thailand This was at a time when everyone want started to read and put ed to look like Elvis or Pat things together. Reading Boone. I never wore sandals. I always wore socks. To my mother, that's what Eastern philosophy, began to recognize elebeing Chinese meant upbringing. The more I There was always this read, the more I recogsense of decorum and et nized myself. I became quette at our meals. In Thai families during Chinese when I came to the United States, I know meals, you laughed and you were jolly. You could that sounds strange, but it was in the United States talk and chomp and eat. In Chinese families, you that I understood what it couldn't talk unless you meant to be Chinese, what a wonderful thing it was, were spoken to. something unique and different and good. of being apart. And food was always a great adventure. We went to the market with our mother, and we were never afraid. As I said, she was a wonderfu to cook. We always had to stand back and watch. For myself. I preferred Thai

"There were lots of

things that came out of

this self-understanding

and self-definition, like my

mother's cooking. She was

were lots of rules about

food. The Thais snacked

all day long. There was all

this street food, so many

vendors. But we Chines

ate food. "My father is still alive he's 96 but when my mother died in 1982, went back to the village in Shandong where they were from. It was very strange. was scared. I had to spea nese. I didn't think I

"I was one of the first Chinese girls to attend the boarding school attached to the Thai royal palace, the school established by Presbyterian missionaries, the one made famous by Anna in that horrible movie The King and I."

about cooking it while I was in the boarding school. But my mother had a wonderful palate. She never used a recipe She smoked - so much for all you hear about cigarettes ruining your palate. and she was the person

these pictures my parents had sent them. There they were, these pictures of me when I was a little girl, and pictures of my family, tacked up in a relative's home. They even had pictures of my parents when they were in that village. These people knew all about me, where I had been, what my parents had done but I didn't know anything about them or about their lives.

"This village was very poor, a hill covered with

rocks. And these people

my relatives, had kept all

"And they took me to see the house where my father was born, an old house made of clay bricks that had turned into a place where they kept corn. And they showed me the orchard my father had started, my 96-year-old father. The trees he had planted himself. And the graves of my ancestors were in that orchard, and they took me to see that. It was still so soon after the Cultural Revolution that

these people, so far in the

country, didn't think it was all right to bow to during the Cultural customs were outlawed. tionary and superstitious. Despite that, one of my relatives said. 'Let's how to your ancestors.' And we

I came full circle, under-

standing what it means to be Chinese. Being part of this long line of people. this community. Family and community and China, our country, China. Social customs Passed down through generation to generation From my mother and father to me. This long lin eage that tells us who we are, that shows us how to see what we are. That being part of something whole that goes back

"I bless my parents for reminding me every day of my life that I'm

- Abe Opincar

would fit in. We had to ge special permission from the government to visit the village. It was Chinese New Year. Everyone knew that we were coming, and when we got there they had a New Year's feast for us - dumplings, homemade wine, and pickles.

LETTERS

Tower Records and bough their last copy of Reflections o Duke, featuring Thibaudet. T continued from page 3
promised by our legislators in Elliot Becker Clairemont Mesa

Does Saville Chew Gum?

Jonathan Saville must have had chewing gum in his ears or been in a thoroughly contrarian mood the night he reviewed Jean-Yves Thibaudet playing the piano (Classical Music Review, January 27). He begins by saying Thibaudet's playing had elegance and cool intelligence and then proceeds to argue that this made for a monotonous, boring evening. A sold-out Sherwood Auditorium audience, in which scarcely a cough could be heard (and this during a flu-filled January), was certainly not asleep but mes merized by his playing. When my husband and I came home ve put on Aldo Ciccolini's version of Debussy's Préludes and discovered that Thibaudet was every bit the equal or

superior of his famous teacher But perhaps Mr. Saville was not only not listening but not even present. Thibaudet's encore was assuredly not Bill Evans's wistful "Waltz for

Debbie" but Duke Ellington' "Jubilee Stomp." I know beca on the way home we stopped Duke, featuring Thibaudet. To our ears Thibaudet's sophisticated playing was a revelation of how one gets from Chopin to Debussy to Poulenc, Satie, and Milhaud, and thence into and Milhaud, and thence into modern jazz. The La Jolla Chamber Music Society is to be congratulated for what is now the second year of its piano series and for ble keeping it in a small hall well suited to it. Sheila K. Johnson Cardiff

nathan Saville responds: The first encore, the only one I men-tioned, was indeed "Waltz for Debbie."

Unmitigated Drivel
After reading what is perhaps

the most pompous and pre sumptuous letter ever pub lished in the Reader — I refer of course, to Anonymous Sommelier (January 27) — i is easy to see why the sommelier is a former one and why he prefers to remain anonymous. Never have my eves read such unmitigated drivel and nonsense. The view expressed are so egregious that a response is not merely required but demanded.

A.S. naïvely equates price with quality — any \$20 bottle of wine is better than a \$10 bottle; a \$40 bottle of wine must be four times as good as a \$10 bottle. A.S. is simply, utterly wrong. Pricing of wines is sensitive to market forces that have nothing to do with quality. For example, first-and second-growth Bordeaux wines are priced to astronomical levels due to the enormous amount of money chasing a limited number of cases These prices are not set or No one, not even the vintner, can say how good the wine will be. Second, there are a number of ACCs in France, for example, that produce wines equivalent to the majority of Bordeauxs yet are reasonably priced because they are just not as well known.

as well known.

I could go on and on, but
I believe the point has been
made. A.S. just doesn't know wines and not knowing relies

exclusively on price points to tell him if a wine is good. Finally, let us remember that wine is only fermented grape juice — buy and drink what your taste buds tell you is good. Robert Fenyo Carlsbac

Some Of The Best Wines Are Inexpensive Letters like the one from the

"Anonymous Sommelier" (January 27) are the reason that so many people don't even try wine. The author claims that a \$6 bottle of wine would never go with a \$36 plate of lamb because it's too tannic, too acid, expensive to be good with your meal. or both. Guess he's never heard of Beaujolais, a simple, non-tannic, nonacidic red wine that routinely sells for between \$7 and \$10 a bottle. Correction

It is unfortunate that this belief has been perpetuated in this country that a wine must

be expensive to be good. Some of the best wines for food are inexpensive and

uncomplicated.

When I was younger, I tried wine a few times at Trader

Joe's, buying inexpensive ones They were all horrible, turning

me off of wine for a long time. Well, fortunately I've discovered Barons in Pacific Beach and educated myself

more, so now I routinely find excellent wines for under \$12

a bottle that go supremely well with food.

Another thing to consider that the pleasure of a lot of

expensive wines is to be

found in the subtleties and

nuances - things which are

often covered up by a mouth

learning about finding decent, inexpensive, food-friendly

wines, I recommend the book

HEALTH AND BEAUTY

The January 27 "Blurt" cap-tion "KOGO doesn't mean business" should have said "KSDO doesn't mean business." We regret any con-fusion that this may have Music Editor

Law Of Attraction

I enjoyed Jerry Schad's guide to the highest and lowest tides of the year in "Roam-O-Rama" (January 20, p. 68). However, he is incorrect about the separation between Earth and the moon." The gravitational force of att between the moon and Farth is governed by a law which depends inversely as the square of the distance between the centers of the moon and Earth. This gravitational law of attraction governs the attractive force between even two masses in the universe and is called Newton's Law of Universal Gravitation (1665). The genius of Sir Isaac Newton is expressed in Newton's Laws.

and they form the basis of the

Bruce Tashoff

Jerry Schad responds: Reader Tashoff is correct in saying that "the gravitational force of attraction between the moon and Earth is governed by a law which depends inversely as the square of the distance between the centers of the moon and Earth." This paraphrase of Newton's Law of Universal itation is correctly applie with regard to gravitational forces between the centers of two bodies such as the moon

two bodies such as the moon and the earth.

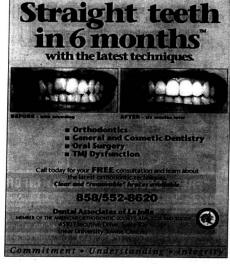
However, the statement I made in the article was exactly this: "...the difference in the moon's pulling force on opposite Earth hemispheres — a difference that tides directly a difference that tides directly respond to — grows in accordance with the inverse cube of the separation between Earth and the moon." The key word is "difference." The differential (i.e., tidal) force across the diameter of Earth caused by the moon's pulling from differ-ent distances does indeed vary as the inverse cube of the Earth-moon distance. This is Newton's Law applied to situations of differential gravi-tational force, not simply grav-itational force.

The inverse cube behavior









relative to the diameter of the Earth — and that is the case.

Grotesque Details

Wow! Anne Albright's fan in Poway believes it is okay to explain to young children that abortion is "the grotesque and immoral disposal of a baby for

HEALTH AND BEAUTY

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Whiter Teeth

that's "exactly what it is" ("Letters," January 27). Heavy! I wonder if he and Anne

will also tell their children about the Chula Vista Cathol about the Chuia Vista Catholic catechism teacher arrested Wednesday for molesting five young girls, including his foster children...perhaps

when they study German

study Spain? There are many terrible There are many terrible aspects of life that should be concealed from children so that they can assess them with a mature mind and interpret them in the context of the adult world in which they live. Regardless of your personal opinion about the abortion laws, or any other tragic issues, children must be allowed to grow up as happy and a carefree as possible. The weight of the world will bear

on them all too soon.

If I knelt in front of Catholic churches telling my children what nasty folks the Catholics being trained to hate mine face when they grow up and have to live together as adults!

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("As far as I know, he is an exemplary Catholic," says Rev. John G. Proctor Ir. in the

Rev. John G. Proctor Jr. in the San Diego Union-Tribune.) I wonder if he and Anne will tell their elementary school children what the

I wonder if they will tell I wonder if they will tell their children that the Spanish Catholics burned their neigh-bors at the stake, when they

Don't Do It, Anne: Part II

"Jon't Do It, Anne!" in the January 20 Reader from "Name Withheld" in Poway was so well-written and wel referenced I sincerely hope is strikes a chord in Anne Al bright's heart strings and she rethinks her recent indecision writer requested their name be withheld is because it was

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written by either a very close friend of Anne's or a family member who cares a great deal about her and her family. Jack, the "gentleman," included! Hmmmm...or perhaps it was written by Anne herself.) I reiterate: Don't do it. Anne

made a personal decision that my last baby, also my fourth,

was to indeed be my last. I had learned by then (finally)

that nature (and others) will trick us into "deciding" to get pregnant and having more babies as often as it/they can!

So I had my tubes tied to en-

sure it. My one saving grace was that my firstborn was ten

years old at the time I began having babies again. I couldn't imagine having all four of them so close together.

Please give yourself and your kids a chance, Anne. At least wait a little while, think

least wait a little while, think this through very carefully, again and again, before you convince yourself you're sure this is really what you want to

do. As loving and involved and supportive and well in-tended as Jack is, he can't

and every cry and your hear When I first began reading Anne's weekly column, I had How torn you feel at the end of another all-consuming a daughter close in age to her oldest and was expecting a baby the same time Anne was carrying her second. I also shared her pregnancy with Lucy, as it coincided with my Lucy, as it coincided with my perganancy with my second son, born 18 months after my first. When she became pregnant yet again with Johnny, 1 woried deeply about her and her other kids but secretly, gratefully, thought "Better her than met" Jack sounds like a very involved dad and a loving husbard and father, and apparently, they don't seem to have money worries. But even with your attention, your truit, he will never come close to understanding what it's trul like from your perspective.
This is your decision, Anne. I
hope you make the best one
possible for you and your money worries. But even with similar circumstances of my possible for you beautiful babies. own (except the money part) and firsthand knowledge of the daily (and nightly) chal-lenges and struggles, I had

Clairemont

Thank You. Richard Meltzer

my CD! ("Blurt," January 20) It is a rare thing that some A.K. Skurgir

baby and then to keep it alive, lovingly, joyfully, while strug-gling with the demands of a growing family. How from

Reckless And In The **Poorest Taste**

Sadly, I learned of John Leslie's and in the poorest taste to leave readers with the grisly image Ken Leighton planted in your readers' heads. Bad ough we have to envisi "untimely but expected" is outrageous. That Leightor apparently "expected" Leslie's death makes me wonder community he expects to die next! "Blurt"s aren't the place for obituaries — Leighton twisted an exceptional man and his outstanding radio career into a downward spiral,

While I think it's best to grace in life, I know it is irre

That Leighton trashed a dead man for a \$50 "Blurt" is unconscionable: that you

I Rest My Case

Mr. August Kleinzahler is a vivid treasure. His Zappa piece (Pop Music, September 23, 1999) was solid and masterly. I say that because I'm slightly familiar with some of his work. I am sorry not to keep his articles. The one on the Louvin Brothers (January 20) Louvin Brothers (January 20) strikes me, like his approach of music in general. Keep the good work and

an original critic, like not shooting the Duncan, who, nevertheless, has a vision and true love for movies. That's going to a party in 1978. It was in L.A. BCBG french and Co. The BeeGees singing the

Beatles full blast, with these screeching fake falsetto voices. A few drinks to swallow. Asking for ze Rolling Stones to dance... And this big black Beverly Hillsian guy, tellime, "How millions of peop can be wrong?" I rest my cognac, my cigar, and my case. I sincerely would like to

meet l'Auguste.
Au revoir et a bientot,
Didier Husson-Vincens

Cardiff-les-flots You Missed The

Whole Controversy
I just now finished reading the article ("City Lights") in the January 20 edition of your paper about the current state of affairs at the San Diego

Robert Esch told the free lancer who wrote the piece. "At the Humane Society people are very passionate about what they do." Even more so the volunteers, who get paid in dog slobber and cat scratches, which is actually not much more than the full-time staff.

I am one of the hundreds of nameless, faceless San Diegans that devote a little spare time as a volunteer at the SDHS. I've scrubbed kennels, emptied litter boxes, cleaned birdcages, and picked up enough poop to tip over a dump truck. I've been around a while, and I can tell you this much: the article that ran in your paper was surprising. Quotes galore from board members, former board members, and one volur missed the whole point of the

controversy.

John Merritt is a businessnan. No question. He was brought in to help the society raise \$10 million for a new shelter, and on paper he seems to be headed down the right is paved with the corpses of hundreds of animals that are being needlessly euthanized as a result of policy changes at

Dogs and cats are being crammed into every available space at the shelter, one on top of the other. If the animals are not contracting nuisance illnesses like kennel cough or coccidia, they are freaking out from the stress of being cooped up in inappropriate

John Merritt, for all of his onment. Not only is he not asking the experts that are right under his nose, but also

he gives the impression that he couldn't care less. His of trustees and the current management of the San Diego Humane Society have lost philosophy seems to be "get

cited John Merritt as their

Humane Society.
Now the Board of Trustees

The problem is that the board

their way. They seem to be driven by new buildings and statistics and money. I challenge any one of the The Reader has always seemed to be the one publi-cation in town that never one with a white-collar job at the SDHS to spend a month bought into all of the public relations double-talk that gets thrown around in the face of of Saturdays in the trenches of Saturdays in the trenches. Hell, I challenge you, or a freelance reporter, or any citizen of San Diego to see what goes on there. Stop interviewing mouthpieces, controversy. You've never bought the company line before, yet you're printing statements in this story such as: "most of the original staff still works at the Humane slap on a pair of jeans, and Society." Oh please! I can locked in kennels with no Society. On please? I can think of ten people that could not in good conscience work for John Merritt. Some worked in animal care, some worked in management offices, some were volunteers, but they all fresh air for weeks at a tim Hang out with the people that really know what's going

on. Don't tail manager a tour around the facility. That's just public relations reason for leaving. And Mr.
Holman, I'm just some guy
that shows up once a week to
lend a hand. Ask around, and
you'll find that the people
that really know what is going slowly nudges its way into making decisions about which animals are adoptable and which animals are not. Come watch as perfectly healthy animals come in and sick one on will tell you one thing and one thing only: John Merritt is bad for the San Diego leave. It will open your eyes and after reading the piece in your magazine, it seems as though some eyes desperately need to be opened. Name Withheld Now the Board of Trustees is looking into getting a human resources specialist in to the society to address an apparent "communications problem"?

The Real AIDS Tragedy

Weapons" article in your Jan-uary 20 issue ("City Lights") was okay as far as it went, but

too-familiar "script" of most AIDS reporting to be genarticle or talked to its sources would be aware of the fol-lowing facts dealing with HIV antibody testing and the o-called HIV tests don't test for actual virus. They test for viral antibodies, which for all

genuinely viral diseases are a sign of immunity — not a sign that you will almost your immune system in the your immune system in the meantime, you will be protected from the disease. The whole point of vaccination is to induce the body to produce antibodies to a virus so you don't get the disease associated with that virus! As pathologist and toxicologist Dr. Mohammed Ali Al-Bayati recently said in an interview for my publication, Zenger's Newsmagazine, "If somebody gets infected and shows antibodies, this is considered immunity except for the people who are said to have 'HIV/AIDS.'

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have a risk of dying. I don't understand what the scientific basis for that is, and I've never met or read of anybody who could explain it."

Second, the HIV antibody whether someone is or is not HIV-positive. In the U.S. alone, the American Red Cross, the

should be "restrained" if she continues to have unprotected sex with others (as Dr. Cary Savitch called for in your article) is simply ridiculous. So is the idea that "merely

infecting someone is taking

the American Red Cross, the Food and Drug Admini-stration, and Centers for Disease Control came up with three different sets of criteria for deciding whether someone is HIV-positive— and the World Health Organization came up with a four-tration came up with a four-tration. A Committee for Retrovirus tests have been document to cross-react with at least 64 other possible conditions including such common bacterial and viral infections as tuberculosis, leprosy, hepatitis, herpes, malaria, cholera, and flu. That means you can be declared HIVset. A Committee for Retrovirus Serology Standardization was set up in the late 1980s to recon-cile the different standards— but instead of doing that, they just added a fifth standard of their own. The differences are positive if you've recently had the flu, or if you've had a flu shot (which, remember, is a their own. The differences are in how many, and which ones, of the nine proteins believed to make up HIV must react positively for the entire test to be positive. Since all of the nine proteins also appear naturally in the body, it's possible that even a vaccine designed to produce antibodies to the flu virus that the HIV test can misread as antibodies to HIV). The claims of AIDS researchers and test manufacturers that the tests are "95 to 99 percent accurate are based only on studies that are based only on studies that compared different brands of the test against each other, not studies that compared the test against actual isolation of infectious HIV from a living positive test for all nine does not necessarily mean that a person is even antibody-positive, much less that the person has an ive HIV infection.

Thus, the idea that a person patient. In fact, actual infecti HIV has never been isolated who merely tests positive on an HIV antibody test should be from a living patient, so there is no way of independently considered "dangerous" and should be "restrained" if s/he stablishing the accuracy of

Third, even the standards by which the test are read are not uniform. There are at least five different standard for reading the test and deciding

their life," especially since there is no genuinely infectious disease that is 100 percent fatal. (If there were, the infection would kill off all the susceptible bosts and thereby destroy hosts and thereby destroy itself in the process.) The rhetoric of Dr. Savitch and Mark Mischan alike en-courages people to believe in this highly chancy test as an oracle that will tell them for certain whether they will live long or die soon, and — even if they're totally healthy at the time they get their HIV-positive diagnosis — to fill themselves full of highly toxic drugs that will butcher their immune systems and general body chemistries in an attack on a virus that may or may not even exist, may or may not be harmful, and may or may not even be present in their bodies. Finally, Mischan is operating

on a false premise with regard to the distinction between names-reporting bills and "unique-identifier coding" bills. From discussions with the staff of Assemblymember Carole Migden (D-San Francisco), sponsor of the "unique identifier" bill Governor Davis vetoed last year, I was in-formed that under her bill names of all people testing in government computers just as they would be under

the rival names-reporting bills. The only difference is that under Migden's bill the government would not be permitted to release the names to county health authorities or attach them to people's medical records. But the medical records. But the names would still exist in a governmental database, and though Migden's staff people tried to assure me that their bill would prevent those names from ever being released, there from ever being released, there would still be the possibility that a future legislature could pass a names-reporting bill and make the names-reporting requirement retroactive to the start of the collection of data under the unique-identifier

The real tragedy of HIV/
AIDS is that people throughout the U.S. and the world have
been scared into submission by
a scientific hypothesis that makes no sense, a so-called virus proclaimed to exist and cause AIDS on the basis of cause AIDS on the basis of surprisingly scanty evidence and scientific shortcuts of dubious validity, a medical/ scientific establishment that has systematically silenced debate with an efficiency the Soviets would have envied. and a supine media that have uncritically reported AIDS issues according to the "scripts" provided by the the World Health Organization, the World Health Organization, and the pharmaceutical com-panies and social-service agencies that are making money off the prevailing wisdom of AIDS. Since the masters of the AIDS indu readily admit that they have readily admit that they have neither cured anyone of AIDS nor saved any lives of the so-called HIV-positive, we must acknowledge and investigate the possibility that it is AIDS hysteria — the terror with which people have been brain-washed to regard an HIV-positive test result and the really killing the victims of so-called HIV/AIDS.

Mark Gabrish Conlan

I Agree With

Max Nash
I agree with Max Nash's review on Chive restaurant (Januon Chive restaurant (Janu-ary 20). Simply, the atmo-sphere is great, but the menu is too contrived and limited. The appetizer menu is far too stark with only two salads available: the tired Caesar and a beet salad that tastes like there was still dirt on the there was still dirt on the beets. I've enjoyed the jerk-rubbed scallops on a couple of occasions; however, I may get tired of ordering them

worth ordering as an appe-tizer. A friend of mine went and made the mistake of ordering the bread appetizer, which turned out to be the same rustic bread with chive butter that is served with dinner. Every entrée seems to be crusted or have a flaky batter or fried companion. A few more choices, perhaps some cleaner, simpler entrées featuring a grilled fish or meat would be welcome in this day of "fandangled" foods. I will still find myself there sitting at the hat enjoying the welldinner. Every entrée seems to at the bar enjoying the well-achieved look and atmo-sphere. Although the wine list isn't overly extensive, it carries enough good wines to choose from.

Overdue Thanks

Overdue Thanks
My overdue thanks to Ms.
Jeannette De Wyze for her
superb account of "One
Hundred Years Ago" in the
January 6 issue. I liked how
she included enough detail
and context to render "what it
was like to get around." It was
creatively roll. creatively told. Robert E. Long

ARGI

In your recent, self-aggrand-izing diatribe of Jesse Ventura ("Jesse 'The Great Pretender

Ventura," December 2), you defamed and denigrated some of the most courageous men I have had the privilege to know. The inaccuracy of you deniction of the role of the Vietnam is only surpassed

by its mean-spiritedness. During '68 and '69 I deployed to Vietnam with UDT 11 as a Lt.(jg). At that time, detach-ments from our team were performing a multitude of operations in-country. These included, in addition to conducting hydrographic recons with the sea snakes in the South China Sea, operating with the Mobile Riverine Group in the Mekong Delta and participating in oper-ation SEALORDS on the

was brought to my attention by a member of a business group to which I belong. In it, Underwater Demolition Teams were "run-for-your-lifers" who, when not reliving their "high school glory days playing football" or exposing themselves to "Po Town themselves to "Po Town bargirls" in the Philippines, "floated around the South China Sea on ships." According to you, "the few frogs temporarily stationed in Nam had the primary mission

of blowing up abandoned

enemy bunkers," but only after "much larger Army and Marine forces secured the area while the frogs did their demo work."

My personal recollections are quite different. I spent a total of five days in the Philippines going in-country and about six days on my way home in or on the snake-infested rivers of Vietnam.

The bottom line is that you left out a lot of what we did, and what little you reported on, you distorted. As to the latter, your description of the amphibious ready group (ARG) operation would lead one to believe that the men

They report that the hydrographic recons they performed sometimes involved being dropped in the water off the coast about 2:00 a.m., swim-ming in to reach the beach ming in to reach the beach while studying and recording the gradient, reconnoitering the beach and adjacent jungle, and then taking cover in the jungle for an hour or two awaiting first light, for ex-traction. On some occasions, they did not have sufficient ment to maintain the buddy men to maintain the buddy system; each swimmer was or

his own. They did this armed only with their K-bar knives and their wits. If they came and their wits. If they came under fire, they were to swim out to sea and wait for pickup. Whether enemy was present or not could not be deter-mined ahead of time, and they were, on occasion, shot off the beach by enemy fire.

The men I operated with were initially assigned to the Mobile Riverine Group, made up of about 30 river boats.
Our primary function was to
blow up the barricades the
VC built across the rivers to
impede their passage. This involved free diving to the base of the structures and setting charges. Each time we set off our demolition, the surface of the river became a carpet of dead poisonous

The Mobile Riverine Group was ambushed regularly, in-cluding Christmas Eve and New Year's Eve. Many were medivacked. One of our men was hit with shrapnel from a B-40 rocket and on another occasion had his eardrum blown out by a grenade that exploded too close to him, while underwater.

The remainder of our tour

was spent working on oper-ation SEALORDS in the rivers of the Ca Mau Peninsula. We patrolled the jungle along the Song Cu Lon, the Song Bo

De, and the Song Ong Doc. Our patrols were little different from those conducted by SEALs, albeit without the SEAL cadre training. My de-tachment consisted of myself and four enlisted men. Only twice do I recall working with a perimeter, and they were a a perimeter, and they were as small group of ARVN troops (useless) and some Chinese mercenaries. Other than that, it was just the five of us, in an open fire zone, with no known friendlies.

When we were not patrol-When we were not patrol-ling, we were on swithboats. We frequently had hundreds of pounds of C-4 and Mk-8 explosive hose on board, for the demolition of bunkers and river barricades. As you know, swiftboats are not swift and are made of quarter-inch aluminum, with no armor

on these boats.

When we were relieved by a detachment from Underwater Demolition Team 13, I warned the OIC that it was only a the VC's B-40 rockets or black-market Claymore mines found its mark. I have included a photo from the UDT 13 cruise book showing what happened to the boat we rode and the men who relieved us.

In addition to the above Bill Salisbury responds: If Mr.

several "special" operations, including a black op in a country I will not mention. One of these "special" ops involved such risk that none of us anticipated returning from it. But for the Tet Offensive, which drew the enemy north which drew the enemy north during that operation, I doubt I would be here to write this letter. Througho

my tour of duty, the men of UDT 11 conducted them-selves with extraordinary valor.

When I read your article and refused to volunteer for SEALS;

— That my characterization of frogmen who played sports and chased whores in the "Jesse 'The Great Pretender Philippines was meant for those such as Jim Janos (Jesse Ven-Ventura," I felt it should have been signed, "Bill 'The Great Traitor' Salisbury." Clearly, you were not a traitor to your country. But just as clearly, you such as Jim Janos (Jesse Ven-tura) and other like-minded liberty hounds; — That I emphasized the bravery of UDT men when are a traitor to your brothers-in-arms on the Underwater Demolition Teams. they encountered the enemy and described three such

encounters;

— That I recognized the Nam Can, where Mr. Macfarlane and a few other frogmen operated, was a "very hot area"; It was one thing to return home from Vietnam and have civilians throw garbage at us in Veterans Day parades. It is quite another to, 30 years later, be trashed by one of our own. When I look back on

That I noted Ventura should not be ashamed of having been a frogman: "UDTs have a noble tradition. When Jesse was own. When I look back on my Vietnam experience, one of the few positive things I can say is that I had the opportunity to serve with elite warriors. You owe the men of noble tradition. When Jesse was a frog, they jumped out of air-planes, locked out of sub-marines, and blew shit up. But frogs didn't often fight and die like SEALs did in Nam. 34:1." the Underwater Demolition

Macfarlane had been a more

careful and less hysterical reader of my article on Jesse Ventura, he would have noted the following:

"run-for-your-lifers" - an exercise in hyperbole and

opinion — only applied to those officers who on that day in 1966 stood before their XO

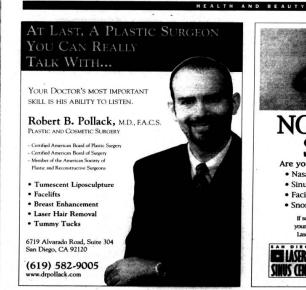
and refused to volunteer for

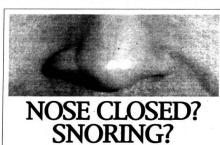
ollowing: – That my use of the tern

The ratio 34:1 represents the number of SEAL Team One combat deaths as compared to combat deaths as compared to combat deaths in Ventura's

HEALTH AND BEAUTY







Teams a profound apology! Robert J. Macfarlane

Are you one of the many who suffer from:

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mit. UDT 12. The ratio for Mr. Macfarlane's unit, UDT 11, was 34:0; that is, no member of UDT 11 lost his life because of combat action in Vietnam. These statistics are taken from T.L. Bosiljevac, UDT/SEAL

T.L. Bosilipvac, UDT/SEAL
Operations in Wichtam.
As for the "death of the 43
boas," I suspect Isono as much
or more about that reagic event
than Mr. Magfralme —who
apparently didn't receptize I
wrote of the event in my story
when I described the heroism of
fregman Artie Ruis. I've
interviewed survivors including
Artie and another fregman I art
addition to interviewing this
"comman." I'm relieved that I

social security disability benefits for him at a time when he was hungry, often homeles; and utterly without hope. He'd also been abandoned by most of his former teammates with the notable exception of Artie Ruiz and Paul Plumb. Artie and Paul provided me with statements and a copy of the UDT 13 cruise book with the photo bit. Madgarlasm emotions.

photo Mr. Macfarlane mentions.
Finally, my article was not
about Mr. Macfarlane or his
friends; the article was about
an important public issue: how
a highly placed, elected government official has deceived the electorate regarding his military

Buttered Linguini
Horror
It's interesting how my approach
to the Reader has changed as
my lifestyle has changed. I
have been enjoying it for 20
years. I used to pore over it
from cover to cover. I still
look forward to it every week look forward to it every week so that I can read Anne Albright's column. After reading "Kid Stuff," I read the reactions to it in the letters to the editor, then I look for interesting family events occurring over the weekend, and then I merely glance at the rest of the paper.

As I think the column is

great, I often find the criticisms surprising. If some of the

up after the daily messes of her kids are disgusting reminds me of something that happened to our family. While we were eating at a buffet, one of my sons consumed an enormous than to dedicate yourself to the raising of children, but I cer-tainly respect the beliefs of others that feel differently. I son's consumed an enormous portion of buttered linguini (and little else). I did not realize he ate it without chewing any of it. When we arrived home he was sick, and I looked on in horrifled amazement as he disgorged the whole amount of unchewed, long noodles in partition of the significant of t are the writers who profess they are worried about Ms. Albright and the welfare of her children and then insult her parenting abilities. Does anyone really believe that this is the way you help someone become a better parent? The common complaint that her scounts of cleaning

My husband and I still can't remember it without breaking into laughter. Only someond who deals with little children on a daily basis will find this funny. I look at some of Ms. Albright's anecdotes as the equivalent of "inside jokes"

Please continue to run the column. I find the candid admissions of both the joys and challenges of parenting to

K. Hirschi

readers find it so offensive, why do they read it every week? I believe that there is no better use of one's time

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ndigo Way 10% off new & used clothing Lasting Memories Free wedding vell Legends Home Furnishings Pay no sales tax with coupon

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Sky Sailing \$15 off aerobatic gilder ride Skydive Elsinore \$25 off freefall 1st jump course Speed World 53 off Indoor go karting

page 114

Calendar

Black Birdmen

San Diego's Tuskegee Airmen

uring World War II, Germans called them the schwartze vogelwhite enshen or "black birdmen."
White American bomber crews called them the Black Redtail Angels. Various other white Americans called them spades, spooks, coons, or sambos, and not even in the two-block town of Aio, Arizona. could they sit down in a restaurant and be

L. Harris and his gunnery school class-mates that she'd lose her job if she served them, it was 1944, and Harris and his friends were officers headed for a war More specifically, they were Tuskegee Air-men, part of a

LOCAL EVENTS

been excluded from all but the most menial military training until 1941, could fly fighter planes bombers. The 73-year-old Harris, who now

rders many white men would ignore -

in a position of authority. As an inspec-tor, Harris worked among lifesize versions

of the model planes he'd built in boyhood

They were flown by pilots in white scarves, jodhpur boots, and hats wrinkled by the "50-mission crush" — the coveted mark of earphones. Flying, Harris decided, was the job for him.

They were flown by pilots in white see

Art Museums & Galleries page 76

Local Events

Classical Music

page 59

page 74

Theater page 77 Pop Music page 80

Movies page 107

Restaurants

When he heard Mississippi's Sena-tor Bilbo declare his skepticism about the Tuskegee project ("The blacks can hardly drive the trucks," Harris recalls Bilbo saying, "so why would you want to put blacks into an expensive airplane?"), Harris was even more determined. He joined the even more determined. He joined the Army Air Corps in 1944 but didn't grad-uate from flight school until October of 1945 — after V-E and V-J day. Retired Lieutenant Colonel Eugene C. Cheatham, Jr., an 85-year-old Tuskegee

Airman now living in Spring Valley, had been just as determined to fly, and al-though his class — the 617th squadron of the 477th Bomber Group — gradu-ated in 1943, they never made it overseas,

"No general wanted the black periment to see whether black troops," Cheatham says, except as cooks and truck drivers. "It was a matter of men, who had record." This was naturally a disar record." This was, naturally, a dis-pointment, especially given w Cheatham had gone through to re-Cheaha, Alabama, in the first place.

During his dental exam, he says, the lives in Oceanside, was not unacquainted with prejudice when he arrived in Aio. dentist spent 15 minutes prving a filling out of his mouth — chipping a tooth in the process — in order to disqualify him. Cheatham promptly had the tooth filled and returned to pass the exam. When he scored above the 30 or 40 white men who took the written test with him, the exam-iner told Cheatham he'd have to take it

with prejudice when he arrived in Ajo-he grew up under the de jure discrimi-nation of Dallas, Texas, graduated from high school just after his 15th brithday, and moved to Utah, where he finished at the top of his class in aircraft mechanics. Al-though his high ranking earned him a job as an inspector at Hillfield Air Depot, less qualified men were continually promoted above him. When asked why, Harris's su-Cheatham missed one question the pervisor explained that in wartime, he couldn't risk putting a black man — whose

second time.
"So there was nothing they could say," he says. "I qualified."
Still. Cheatham waited and waited to receive orders. Nine white men who had taken the physical exam with him wrote or called to say they'd been accepted wrote or called to say they d been accepted into the Air Corps, but Cheatham received no news. He asked for time off to go to Washington and ask the President him-self what had happened.

"Boy, did I get the runaround."



down and captured.

Alfonso Harris left the Army Air

Allonso Harris left the Army Air Force after V-J day when he learned that pilots who wished to remain would have to accept noncommissioned officer status. He joined his aunt in Los Angeles, earned a B.S. in physics at UCLA, and worked for



Cheatham says. "I saw nobody." But af-Eugene Cheatham staved in the ser Cheatham says. "I saw nobody." But atter fruitlesly wandering the halls of the War Department for a week, he chanced to see the office of the Givilian Aid to the Secretary of War, William H. Hastie, a black man who had been a federal judge in the Virgin Islands. Hasty heard Eugene Cheatnam stayed in the ser-vice as a reservist for 20 years, serving as an intelligence officer and flying 150 com-bat missions in the Korean War. He received the Air Medal for his service but not in the usual manner. He returned to his tent one day to find that his colonel nis tent one day to find that his colonier had, instead of presenting the medal to him, simply tossed it on his bed. He re-tired as a Lieutenant Colonel in 1964. San Diego County is home to at least five Tuskegee Airmen who learned to fly Cheatham's story and told him to go home, expecting good news. Cheatham finally received his ticket to Cheaha, Al-abama, in March of 1943. In all, 450 black fighter pilots —

slightly more than half of the aviators trained at the Tuskegee Institute — Harris and Bob Maxwell will talk about fought in the aerial war over North Africa their experiences next week in the com-munity room of the Oceanside Mission Branch library. fought in the aerial war over North Africa, Sicily, and Europe. They flew 15,553 sor-ties and completed 1578 missions. Sixty-six pilots were killed in aerial com-bat, and 32 were forced down or shot

The Tuskegee Experience Talks by Tuskegee Airmen Wednesday, February 9 6:00 to 8:00 p.m. Oceanside Mission Branch Library 3661 Mission Avenue 760-435-5645



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"Fantasia 2000," Roy Disney's updated version of Uncle Walt's classic Fantasia, hits the screen at the Omimus Theater at the Tijuana Cultural Center daily at 2, 4, 6, and 5 p.m., with an additional screening at noon on Saturday and Sunday.

The other featured films include Names Calif. (Marses Calif.) a whole world of unusual gift ideas to pamper your love from books, games and music, to great gift certificates for The other featured films include Niagara Falls (1 p.m.), Los descubridores (3 p.m.), The First Emperor of China (5 p.m.), and The Grand Canyon (9 p.m.). The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600, (ПИЈАРА) movies, dining, car detailing, beauty



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LOCAL EVENTS

EVENTS LISTINGS

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BAJA

"Eleven and Twelve," a play for the family acted by Roberto Gómez Bolaños "Chespirio" and others, may be seen from Iriday through Monday, February 4-7, at the Tiyanas Cultural Center. Peformances begin at and 9-10 g.m. Find the center at Pasco de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-88-1003, (TRAMAN)

Enjoy "A Day with Them," a pho-tography exhibition by José Chacra tography exhibition by José Chacra focusing on Mexican tribes, when the show opens with a reception at 7 p.m. on Friday, February 4, at the Galería de Arte de la Cuidad (Avenida Constitucion and Calle Segunda). Call 011-52-66-87-2604 for details. (TUJUANA)

A Mountain Bike Ride is planned lova. The riding begins at 9 a.m. for children and at 10 a.m. for adult For more information (in Spanish), call 011-52-66-22-1501, (TUUANA)

OUTDOORS

The Sun Strides North in February.

swinging higher across the sky each successive day. Already quite notice-able is the change in the time of sun-set, currently almost a minute later per day, and sunrise, currently al-most a minute earlier per day.

Ornamental Pear Trees, which have been planted all over town, are due to start their blooming cycle this month but may fizzle somewhat this year due to a scarcity of rain. The thou-sands of white blossoms on these

You're Getting Sleepy, Brazilian hypnotist Taurus do Brazil is back in town, appearing through February at the Tijuana Cultural Center. Performances begin at 6 and 9 p.m. Mon-day through Saturday and at 5 and 8 p.m. on Sunday. The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. Fo

ment ends; look for a curt road taken off from the right and follow it up and down until encountering a gat and down until encountering a gate and sign for the park on the right side Take the paved road up to the park-

Sky Hunters, Nancy Conney brings live birds of prey to Felicita Park on Saturday, February 5. at 3 p.m. She'll address their methods of nesting, audress their methods of nesting, hunting, and eating. Meet in the meadow, the park is located at 742 Clarence Lane. Free. 858-694-3049. (ESCONDIDO)

rather like snow when viewed from a distance. Nice specimens can be seen along Lake Murray Boulevard, along Clairemont Mess Boulevard between Highway 163 and Interstate 15, and Look, Up in the Skyl The San Diego Astronomers Association plans star parties in the meadow at Lake Morena County Park on Friday and

aturday, February 4 and 5, at 8 p.m. Saturday, February 4 and 5, at 8 p.m. each night. View planets, stars, star clusters, and other heavenly bodies. Find the park at 2550 Lake Morena Drive. Free. For information, call 858-694-3049. (LAKE MORENA VILLAGE)

Once and Puture Canyons, learn about the past, present, and future of the Mission Hills canyons during outings slated for Saturday, Febru-ary 5, from 10 a.m. to 1 p.m. These ary 5, from 10 a.m. to 1 pin. These naturalist-led fours begin at Mission Hills Canyon (meet at the corner of Washington Place at Randolph Street); Curlew/Albatrous Canyon (meet in front of 5387-89 Curlew Street, south of Pennsylvania, for Canyon (near 2010 California Street), Free for information, dial 619-387-7500 x2084, (MSSION HILLS)

The Fifth Anniversary of a Well-Kept Secret, the Mission Trails Re-Kept Secret, the Mission Trails Re-gional Park Visitors' and Interpre-tive Center hosts fifth-anniversary relebrations on Saturday, Pébruary 5, from 10 a.m. to 5 p.m. Organizers promise musical and dance perfor-mances, Native American craft pre-entations, tours of the new Kumeyaay Campground and Old Mission Dam, ecology walls, and hission Dam, ecology walls, and been seen free. Find the center Events are free. Find the center of One Father Junipero Serra Trail:

call 619-582-7800 for information.

Learn About Vernal Pools in

Wear Tough Old Clothes you don't Wear Tough Old Glothes you don't mind getting dirty to take part in the Black Mountain Open Space Park volunteer work project set for Saturday, February 5, from 8 am. to noon. Other items to bring Pheny of drinking water, a snack, hat, sunscren, and sturdy shees and boots. I can disturb the trailbread, take Black Mountain Road (in Rancho Peñasaquitos) north until the parement reads book for a dirt road taking menter needs book for a dirt road taking

What Winter Flowers Bloom Herel Find out during the garden tour starting at 10 a.m. on Saturday, February 5, at Buena Creek Gardens (418 Buena Creek Road), 760-744-2810. Free. (SAN MARCOS)

See Native American Pictographs and see vattre American Pictographa and explore desert vegetation during a Canyoneers outing in Little Blair Valley on Saturday, February 5, from 10 a.m. to 2 p.m. For directions and information, call 619-232-3821 x203. Free (ANZA BORREGO DESERT STATE PARK)

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(BALBOA PARIN)
Fee dhe Blarda, join falconeer Tom
Luckie and his two-Harris hawks for
a program on the history of falcomy
and birds of prey used for hunting at
3 p.m. on Saturday, February S. at
Dos Picos Park (17933 Dos Picos
Park Road). Free. 858-694-3049.
(RMANON)

(BAMONA)

Lever the Lagoon, the Torry Pines
State Reserve invites volunteers to
help restore the critical habitat of Los
Peñasquitos Marsh Natural Preserve
and Lagoon on the first Saturday and
second Sunday of each month. The
next work party convenes at 9 a.m.
on Pebraury 5, starting in the north
beach parking for off Carmel Valley
Rosal. Bring gardering. Cell 556 - 7552003 x2008 for reservations. 40, 4752003 x2008 for reservations. 40, 475-2063 x308 for reservations, (IA JOLLA

Highway 67 and Highland Valley Road, on Highland Valley Court. 760-765-1957. Free. The outings conclude on February 13. (RAMONA)

Explore the Constitut uring tide-pooling expeditions sponsored by the Birch Aquarium-Museum on Febru-ary 5 and 6. On Saturday, at 2:39 p.m. look for sand tube worms, crabs, and perhaps an octopus at look for giant chinos and large black brittle stars at 3 pm. at False Point. The fee for either outing is 512 gene-eral, 38 for children 6 to 13. Addison registration is required; to make properties of the control of the con-trol of the con-trol of the con-trol of the control of the con-trol of the con-t (ENCINITAS, LA JOLLA) Seart Walking at the fishing pier on Shelter Island during the event hosted by Coastwalk on Sunday, February 6, at 9:30 a.m. The six- to cight-mile round trip includes an op-tional lunch stop at Point Loma, Seafoods. For details, call 619-283-3026. (SHELTER ISLAND)

these unique organisms and what they reveal about the quality of the air when naturalist Gina Connoy 3026. (SHELTER ISLAND)
The Next (to the Least) Winter Rapter Watch of the season hosted by
the Iron Mountain Conservancy is
alted for Sunday, February 6. Possible sightings include golden eagles,
falcons, and hawks, among other
birds. Dress warmly, and bring
inocoulars and a field guide (if you
have them). Meet the group at 9 am.
non block owner of the insertion of leads a fun and leisurely 2.5-mile hik leads a fun and leisurely 2.5-mile hike in Daley Ranch on Sunday, Febru-ary 6. The hike starts at 8:30 a.m. in the La Honda Drive parking lot. Bring a magnifying glass if you have one. For details, dial 760-839-4680. Free. No pets. Heavy rain cancels. Bring water and wear sturdy shoes. (ESCONDIDO)

Low Tide will contribute to a good

conclude on February I. Spuscowi The Watening Concent Mean returns to the evening sky Sunday, Februa-ry 6, when it stands just to the lift of the dim planet Mercury. Try looking very low in the western sky during early twilight to see this. The slightly hicker expert grown is much easier to see the following sight, Monday. Py Tursday, February 8, the mooth day and Friday, the much thicker exceeds mooth sight of the processing of Satura, respectively.

Gotta Love Lichens, learn all abou

when birders from the Audubon So-ciety head out from 8 to 11 a.m. on

morant, whimbret, black and ruddy turnstones, and several pelagic species. To join the group, meet across the street from 303 Coast Boulevard, past the Children's Pool and lifeguard station. Bring a scope. Free. For more information, call 619-280-7710. (JA JOLA)

The Premiere of A UN, chore-ographed by Nancy McCaleb to a Ushio Torikai and trombonist Miles Anderson, is promised when Mc-Caleb Dance presents concerts February 3-6 (and February 10-13) as Sushi Performance and Visual Art. The program also features I Remem-ber the Listle Things and Hallowed Ground (from Divine Descending). Performances begin at 8 p.m. Thursday through Sundays. Find Sushi in the Réni-Carnation Building. 3 230 11th Avenue. Tickets are \$18

general. For reservations, call 619-235-8466. (DOWNTOWN)

619-235-8466. (DOMITONE)
Music from Israel, the Balkans,
Greece, and other countries may be
heard when North County Folk
Dancing takes place tonight, Thursday, February 3, at the Palomar Unitarian Fellowship (1600 Buena Vista
Drive). The suggested donation is \$2.
For information, call 760-732-3115
The group practic or 760-757-8171. The group meets on the first and third Thursdays of

each month. (MSTA)
Waltses and Rhumbus are the fea-tured dances being taught by the Smooth Dancers beginning tonight. Thursday, Pebrusary 3, st 7 p.m. The donation is 34 per class. For infor-mation, call 760-941-0386. Take the classes at the Vista Women's Club, 1375 Cub. Designess extra Club. 1375 Oak Drive, MSTA

1375 Oak Drive, (MSTA)

"Broadway Dances" are being presented by the San Diego Dance Company at the Casa del Prado Theater.
Selections are performed from some
of the last century's most popular
Broadway musicals including Singing
in the Rain, West Side Story, The King
and 1 and A Choru Line.

and I, and A Chorus Line.

The show is presented at 3 and 7 p.m. on Saturdays and at 3 p.m. on

619-702-3408. (BALBOR PANO)
"Twenty-Second Constury." Evcoke
Dance Theatre is celebrating its fifth
birthday with this "greatest his" preduction February 4-6 at the Lyceum
Theater in Horton Plaza. Selection
include String, Emma, Witness,
Catcher in the Rys, Little Eurthquakes,
and My Fasher's Face. Performances. Catcher in the Rys., Little Earthquakes and My Father's Face. Performance begin at 8 p.m. on Friday and Satur-day and at 7 p.m. on Sunday. Tickets are \$18 general. For tickets, call 619-544-1000. (DOWNTOWN)

Contre-Pus, JoAnn Koppany will call and Lime in the Harp provides the tunes during the contradance set the tunes during the contradance set for Friday, February 4, at Trinity United Methodist Church (3030 United Methodist Church (303' Thorn Street). Events get underwa at 8 p.m., following beginners' in struction at 7:45 p.m. Admission i \$6. Call 760-436-4030 for informa-tion. (NORTH PARK)

East Coast Swing and Latin dance classes are beginning Friday, Febru-ary 4, at the Mission Valley YMCA (5505 Friars Road). Basic lindy hop to big-band music is featured from 7 to 8 p.m.; learn salsa, cha-cha, and







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The Winter Dance Concert offered by the dance department at the San Diego School for Creative and Per-forming Arts will be offered Friday, February 4, in the Florence Johnson Theatre (2425 Dusk Drive). The con-

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certs showcase choreography by the SCPA dance faculty, with dance in a variety of styles. Tickets range from \$4 to \$6. For reservations, call 619-470-0588. (PARADISE HILLS)

619-470-0588. (PARADISE INLS)
Get to Know the Lindy Hep, slong
with jazz and tap dance, when
Frankis Manning and Chazz Young
offer workshops bosted by Swingstime
San Diego on February 3 and 6 at the
San Diego on February 3 and 6 at the
Center (2731 Roosevelt Road). Fermis
no both Saturday and Sundey run
from 3-30 a.m. to 3-30 p.m. On Saturday night, there's a dance planned
at 8 p.m. in the old gym at UCSD.
The fer is 135 per day, or 3-80 for

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

Back to the Barre, the Mission Val-ley YMCA is offering a four-week in-termediate adult ballet class from 9:30 to 10:45 a.m., starting on Satur-day, February 5, at the Y's Mind/Body Annex (7610 Hazard

Center Drive, suite 101). Classes in-clude choreography, musical phras-ing, and rehearsal techniques, work-ing toward a complete short ballet by series end. Instruction is based on the RAD and Cechetti Principles of dance, including barre and center work. The fee is \$35 for non-men

spot, call 760-757-4470, (OCEANISO).
There's Ne Excess Not to Dance
This Weeksenfil it's time for the 23rd
annual fixle Fait bosted by the International Dance Association on
February's and, in the Bubbos Park.
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Welle variety of dance styles will be
offered from 11 a.m. to 5 p.m..
Events on Sunday, from soon to
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and performance. Administors in free bers. To register, call 619-298-3576. (MISSION VALLEY) (MISSON VALLEY)

Sha's Known for Her Proficiency
on the Came, and on Saturday,
February S, Morwenna Assaf— accompanied on drum by Walid Assaf— leads a "Raks of Assays" (came
workshop) from It o 3 pm. at the
Art/Dance Academy (3337 Tournament Drivin). Descriptorse will larm.

to activities on both days. Singles couples, and families are welcome

full dance to perform alone or with others. The fee is \$25. To reserve a spot, call 760-757-4470. (OCEANSIDE)

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uries, honeymoons or just that special week ividual cabins with in-room jacuzzis & firepl Walk to Village for shopping and the lake. One mile to great sking! Families are welcome too!

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with Prider. Ruth Ellis # 100, a film by the Chicago-based independent filmmader Youne Webon. See the film — Offering as "opportunity to American history as lived by one in-spiring woman" — when is screens for the opening of Black History Month. celebrations at the ary 4, at 6 p.m. Webon will be in a strendance at the screening. Find the Beary at 514 Marks Sereet (see Early at 514 Marks Sereet (see Early 315 Marks Sereet (see 2004), (incheme)

A Prec-Spirited Tightrope Walker

mer of love in Elvira Madigan. Bo Widerberg's "portrait of illicit pas-sion" will be screened for the Sun-day Matinee at the San Diego Public Library on February 6, at 2 p.m. Find the library at 820 E Street. Free. Call 619-236-5800 for information. In Swedish with English subtitles Swedish with English subtitles

(DOM/TOWN)

"Musical Legends" star in a film series
getting underway at the San Diego
Museum of Art on February 6. The
films are by documentary filmmaker
Bruno Monsaingeon, who lets his
artist tell their stories through their
performances. This Sunday, see
Memshir: Vicin of the Century, a film
completed in 1995 to celebrate the

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\$89 Getaway!

master's 80th birthday. Monsaingeon himself will introduce the film and field questions following the screening. Screenings begin at 2 p.m. Ad-mission is \$12 per film or \$36 for the series. Questions? Call 619-696-1966

for answers. (BALBOA PARK) Live Bootsage from the recent World Trade Organization meetings in Seattle are included in Showdown in Seattle: Five Days that Shook the WTO, screening for the Film Forum at 6 p.m. on Monday, February 7, in the third-Boor auditorium at the San

Diego Public Library (820 E Street). The two-hour production fo-

culture and environment, along with interviews of Ralph Nader and Lech Waless. San Diego participants in the protests will be present for discus-sion following the screening. Dial 619-236-5800 for details. Free.

(DOWNTOWN)

"A City of Sedness," Hou Xiaoxian's
1999 flm spanning four fateful years
of transition in Taiwan from the per-spective of a single family, will be
accreed at 6 p.m. on Wednesday,
February 9, in the third-floor audi-torium of the San Diego Public Li-brary (R2D E Street), Free, 619-626-5800, In Chinese with English
makelite. Grounterses.

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LOCAL EVENTS

The Lives and Art of some of West-ern civilization's greatest masters provide the theme for the "Great Artists on Film" series at the San Artists on Film" series at the San Diego Museum of Art. Next Thurs-day, February 10, see Lust for Life, a biography of Vincent Van Gogh star-ing Kirk Douglas. This 1956 film di-rected by John Houseman screens at 9:30 a.m. Tickets for non-members are \$12. For information, call 619-696-1935, (BALBOA PARN)

Filmed on Location in Tahiti, Hawali, and California, Ripple Effect is a new surf movie premiering next Thursday, February 10, in Sherwood

Set in the 17th Century, With the Fire and Sword is a love story set in Become Water Safe after taking the nine-hour California Emergency Water Safety Certification Course the drama of the wars that plag Poland. The film screens in conju Poland. The film screens in conjunc-tion with the current exhibition "Land of the Winged Horsemen: Art in Poland, 1572-1764" at the San Diego Museum of Art at 7:30 p.m. next Thursday, February 10. Tickets are \$15. For information, dial 619-696-1935. (BALBOA PARIQ ary 5, at the Bud Kearns Municipal ary 5, at the Bud Kearns Municipal pool (2229 Morley Field Drive). Participants must be at least 17 years old and able to pass an in-water test. The fee is \$52. To register, call 619-692-4920. (BALBOA PARK)

LECTURES

"Pop: Commerce and High Cul-ture" is the subject when SDSU art history associate professor Jo Ann Berelowitz speaks for the docent lec-ture series at the San Diego Museum of Art at 10 a.m. on Friday, Febru-ary 4. Admission is \$10. For details, 141519-560, 1935, manners, pages

ary 4. Admission is \$10. For deta dial 619-696-1935. (BALBOA PARK

It's Simple, Really, head to the First

It's Simple, Really, head to the First Unitarian Universalist Church on Friday, February 4, when Cecile Andrews presents "Simplify Your Life—Slow Down and Enjoy the Things That Really Matter" at 7 p.m. Andrews is the author of The Circle of Simplicity: Return to the Good Life. Find the church at 4190 Front Street

ter). Free, 619-263-2165, (HILLCREST

mation, call 619-527-3405, (seckanto)
"Germansa la Baetern Burope: Genealogical Methods and Sources in
Light of Their Hustory" is the morning
topic of discussion when the German
Research Association hosts an all-day
eminar featuring certified and accredited genealogist Duncan Gardiner
on Saturday, Forwary 5. In the afternoon, learn about reading records in

Artist Joan Grine is the demonstrator when the Pastel Society of San Diego meets at 2 p.m., on Sunday, Febru-ary 6, at the De Anza Harbor Resort's Bay Club (2727 De Anza Road). Reuben H. Pleet Science Center, th Reuben H. Fleet 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-re 19. 619-295-7240. Free, (PACIFIC BEACH)

619-259-7340. Free. (MOIRC BLACH)

"Objective was. Realism" in the subject when Carol Burchard introduces this question of political philosophy and moderates the ensuing discussion for the Ayn Rand Salon at 2 p.m. on Sundy, February 6, at the La Jolla Branch Library (7555 Draper Avenue). Free For information, call 858-333-3974. (JA JOLIA) ary 29.
The story of a clan of dephants in told through the eyes of a 60-year-old male named Old Bull in Africa. Elephant Kingdom, Viewers learn about the layers of connection within elephant society and above how the clan copes with tragely. The film will show through Monday, February 28.
For ticket prices and showtimes, call 619-238-2233. (BALBOR PROS)

other languages and other scripts.
Events run from 8 a.m. to 3 p.m.
at the Joyce Beers Community Cen-ter (1230 Vermont Street). Non-members pay \$15 in advance or \$18 at at the door. To make the requested reservations, dial 858-451-1928.

Catch Those Artful Dadgers (in your scope, anyway), after Barbara Moore leads "Basic Birding and Moore" starting on Saturday, Febru-

Moore' starting on Saturday, Petrusy 5, from 8 a.m. to noon, at the Chula Vista Nature Center. During the six-week Class, participants will learn tigs and tricks to make the art of birdwatching easier, spending part of the time at the nature center and part in the field. The fee is \$35. To reserve a spot, call 619-422-2481. The center is located at 1000 Gunpowder Point Drive, CUSAU, vstr31)

What Do You Know About Yoga, meditation, and self-realization? Get

Civil Rights Pioneer Dorothy Cot-ton will lecture in conjunction with Black History Month celebrations at Black History Month celebrations at San Diego City College in the theater at 11 a.m. on Monday, February 7. Find the theater at 1450 C Street, at 14th Street; call 619-230-2512 for in-formation. Free, (DOWNTOWN)

formation. Free, (DOMNTOWN)

Up Clase with Pungl, learn how to use
a microscope to identify mushrooms
when microbiologist Elio Schaechter
speaks for the San Diego Mycological
Society at 6:30 p.m. on Monday,
February 7, in room 101 of the Cass
del Prado, Schaechter is the author of
the Composition of Mychechte En-In the Company of Mushrooms. Free 619-589-2318. (BALBOA PARK)

619-589-2318, GMADOA PAPO Examine Wagner's Lohengrin dur-ing the opera previews addressing the music, drama, and history of the up-coming San Diego Opera production at the Athenaeum Music and Arts Li-brary on Monday, February 7. The speaker at 2 p.m. is vocal music spe-cialist Ronald Shaheem: at 7.30 p.m., listen to Nicolas Reveles (education

listen to Nicolas Reveles (education director for the San Diego Opera). Admission to either talk is 37. Find the Athenaeum at 1008 Wall Street. Call 858-454-5872 for infor-mation. (IA JOLIA)

mation, (IA JOLIA)

Architects Tail Absest Work, the locuture series co-sponsored by the American Institute of Architects and the Museum of Contemporary Art. La Jolia continues with a dicusation by Kate Diamond of Singal Diamond Architecture in Los Angeles 17 p.m. on Tuesday, February 8. Find the museum at 700 Prospect Street; call 195-223-2109 for reservations. A re-

"The Act of Diplomacy and the Diplomacy of Art" is the subject when William Luers speaks for the Meet the Masters lecture series at the Meet the Masters lecture series at the San Diego Museum of Act on Tues-day, February 8. Luers is chairman and president of the United Nations Association of the USAs, prior to this position, he was president of the Metropolitiam Museum of Art for 13 years. Lectures begin at 11 a.m. (\$17.50 for non-members) and at 5:30 p.m. (\$20 for non-mem

(BALIDA PARK)
Bring Pienty of Paper and Pena and
a firm writing surface when Patricia
Miller conducts her next creative
erriting group, starting on Tuesday,
February 8. The exercises are based
on Natalie Goldberg's books Wild
Mind and Writing Down the Bones.
The Bird Song Creative Writing
Groups convene at 6 p.m. on Tues-Groups convene at 6 p.m. on Tues days and at 10:30 a.m. on Thursdays The donation is \$20 per session. Call 858-259-4469 for locations and other information. (DEL MAR)

Create Year Own Dish and learn to clean and paint slip-poured green-ware during classes offered at the Mized-Media Art Gallery and Studio (4576 Federal Boulevard). Classes meet at 1:30 p.m. on Tuesdays and at 6:30 p.m. on Thursdays. The fee is \$20. Call 619-527-2508 for informa-

tion, (MA DISGO)
"Tem Class Up: Tventy Years After the
U.S. Embassy Seizure" is the subject
when Lowell and April Blankfort speak,
for the World Affairs Council of San
Diego on Tuesday, Pebruary 8. The
event begins at 730 pun, at the Runcho
Bernardo Swim and Tennis Club
(1995) Bernardo Oako Drive). For information, call 858-673-1211 or
809-744-8131, Pine, (MAN-DI BIRWHO)

Get in Shape for the Slopes during the ski fitness classes planned at 7:30 p.m. on Tuesdays and Thur days beginning February 8 at the Mission Valley YMCA's Mind/Body Annex (7610 Hazard Center Drive, suite 101). The fee is \$90 for non-members. To reserve a spot, dial 619-298-3576. (MISSION VALLEY)

Distinguished Speakers, the series at Congregation Beth El continues Distinguished Speakers, the series at Congregation Beth El continues when David A. Lehrer speaks on ex-tremist group activities and hate crimes at 7:30 p.m. on Wednesday, February 9. Lehrer is director of the Pacific Southwest region of the Anti-Defamation League. Tickets are \$15. Dial 858-452-1734 for information. Find the synagogue at 8660 Gilman Drive. (LA JOLLA)

"The Invisible Photographer of Jerusalem" is an exhibition of works by Elia Kahvedjian (1910-1999) on display through February in the Mal-colm A. Love Library at San Diego slaplay through February in the Mac-colon A. Love Liberry at San Diogs colon A. Love Liberry at San Diogs colon A. Love Liberry at San Diogs have been as the second of the colon and hors in Turkey, sent to Platistiae af-ter being orphaned at the age of 5, and began taking photographe of the senting the coming use for Iread in-dependence, the photographe hid his entire collection and flet the interior colorious and fire the interior colorious and the sent of the senting the colorious and the sent of the works in 1987. A related factorer of the works in 1987. A related factor of the Wednesday, February 9, searing at Schadel Hesh, postero of religious studies at UC Santa Barbara, will pre-sent "journation in Gamera Loca A. Schadel Hesh, postero of religious transport of the colorious and the sent "journation in Gamera Loca A. (3)", "Free 6.19-39-4-318, 10500)."

"Libertarianism and the Hispanic Community" is the subject when Daniel L. Muñoz and Jacob G. Daniel L. Muñoz and Jacob u. Hornberger speak for the Future of Freedom Foundation at 7 p.m. on Wednesday, February 9, at the Westin Horton Plaza (910 Broadway Circle). Tikets are \$10.7 or make the required reservations, call 703-934-





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1211. (RANCHO BERNARDO)
"Figurative Works" in MiraCosta
College's Kruglak Gallery features
drawings, paintings, and mixed media by Ashley Goaragna and Ken
Goldman. The duo planta lecture at11 am. next Thursday. February 10.
The gallery is located in the student
center; the campus is found at One
Barnard Drive. Free. 760-795-6657.
(OCLANSDE) of the month (858) 279-6500 8303 Clairessont Mesa Blvd. #205 (ear Fwy. 163) - meal address deviadancestudor@june.com Salsa Dance Party

(OCLASSICE)
The Haunting of the Hornet, "para-psychologist and ghost hunter" Loyd Auerbach will describe "ghostly en-counters" aboard the U.S.. Hornet and his current investigations for the International Foundation for Survival Research at 7 p.m. next Thursday, February 10, at the California Insti-tute for Human Science (170 Gardio View Court), 35. For information, all 854-852-306, (DeCamba) "Stalking the Wild Mushroom" is the title for an adult class (February 10, 6:30 p.m.) and field trip (February 12, 9 a.m.) planned by the San Diego Natural History Museum. Participants will learn where to find

1211. (RANCHO BERNARDO



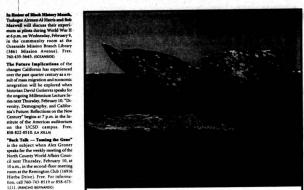
Music of the Andes may be heard Music of the Andes may be heard when Tinku performs for the Exon-dido Library's First Thursday Con-cert starting at 7 p.m. tonight. Thurs-day, February 3, in the Turrentine Room of the library (239 South Kalmia Street), Free. Dail 760-839-4329 for details. (ESONNIOO)

"Inner Voices, Outer Realities: Cul-tural Expression through Art." the third annual winter conference hosted by the UCSD Cross-Cultural Center, runs from February 3-10

Center, runs from February 3-10.
Conference centi include "lip flop nonis: A Hip-Hop Workshop" at 9 nn. today: Bridge Crew Spoaken-Word Night at 6-30 pm. on Fridgy: keynote speech by UC. Sartia Rubbara prosenor. No. Conference of UC. Sartia Art. Show and recept of U. Casta and Wednesday. Events conducte with a lecture entitled "Reproducing the State" at 9 pm. next Thunday.
All events are free and slake place at the Cross-Cultural Center, Journal arts buildings on the UCSD.

sual arts buildings on the UCSD campus. For information, call 858-534-9689. (LA JOLLA)

Jazz Gultar III, the series hosted by the Athenaeum Music and Arts Li-

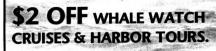


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LOCAL EVENTS

brary begins with a concert by Joe Beck (guitar) and All Ryerson (also Mate) at 7.09 n. moight. Thursday, Pebruary 3. In their data configurations of the state of their data configuration of their data configuration of their data configuration of unassual strings and non-transdard tunings.

Next Thursday, February 10, listen of their data configuration of unassual strings and non-transdard tunings. Heart thursday, February 10, listen for their configuration, and Rick Reed (drimms). Takes are \$15 per concert or \$4.2 to 1000 Wall Street. Call 858-45-872 for reservations. An EAUA

for reservations. (LA JOLLA)

Musician and Storyteller Patrick Ball plans concerts with his Celtic harp on Friday, February 4, at the Oceanside Public Library, Perfor-mances begin at 7 and 9 p.m. Tickets are 56. Find the library at 330 North Coast Highway; call 760-485-5570 for information. (OCEMISDE)

for information. (OCAMSOC)
Impeor Fores the Big Apple, head to
the Powery Center for Performing
Arts when Chicago City Limits per-forms at 8 pm. on Friday and Satur-day, February 4 and 5. The actors
work from suggestions called out by
the audience to "create a kaleido-scope of comedy skits, one-liners,
improvised music," and more.
Tickets are \$25 and \$28. Find the
center at 1598 Expol Road (at Tama
Way), for reservations, call \$55-7485005, crownary

0505, (FOWAY)
Get Outsided But before heeding out
on a hising othermore, head on Bookstar Costs a Verde on Friday, February 4, when Reader writer Jerry Schod
discusses and signs his Afpot and
Afield in San Diege County at
230 p.m. The comprehensive guidebook includes over 220 hiking opportunities. Find the store 8650
Genesee Avenue; 858-457-7361.
Free, DA AGUID.

**Prec. (A. JOLIA)

Read Tacos, Eat Poetry, it's the motto for the intrepid Taco Shop Poets, planning a spoken-word performance in room 20 at Grossmont College at 7 p.m. on Friday, February 4. Free. The campus is located at 8800 Grossmont College Drive, For information, call 619-644-7186. (B. CAZON)

"Bayou to Bourbon Street," enjoy a spicy Louisiana blend of rhythm and blues, Cajun, Creole, and zydeco when Geno Delafose and His French when Geno Delafose and His French Rockin Boogie, Balfa Toujours, and Henry Butler perform at 8 p.m. on Saturday, Pébruary 8, at the Califor-nia Center for the Arts, Escondido. Tickets range from \$18 to \$32, Find the center at 340 North Escondido Soulevard (at Valley Parkway), Call 400-988-4253 for reservations.

(#ECOMOIDO)

Preash Sound, the series at the Spruce
Street Forum continues with music
by I.D. Parran (woodwinds), Anthony Davis (plano), and Bert Turetay's (bass) at 8 p.m. on Saturday,
February 5. Tickst are \$15 pruce Street;
Find the Forum at 301 Spruce Street;
call 619-259-3001 for reservations.
(HILCREST)

(HILLERST)

Chicane Peet Leroy V. Quintana presents a selection of contemporary poetry from his new books, The Great Whilr of Eois, at noon on Saturdy, February 5, at the San Diego Museum of Man. Quintan will sign books after the presentation. Admission is \$5 (non-members). For details, dial 619-239-2001. (BALBOA PARR)

Mystery Author Matt Witten visits Mysterious Galaxy Books at 2:30 p.m. on Saturday, February 5, to sign and discuss Grand Delusion.





\$20 Dinner and an ocean front room
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Sturning ocean sunsets Optional lobster dinner promotion \$10 dlls per person

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and holidays. This other express March 9, 2000 and is not valid for groups or with other promotions. Limited availability. Advance reservation required.

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Street and by calling 858-268-4747. Proc. (KEARNY MESA)

Free. OGLANOV MEDA)

"Two Tennes. There Rigon," Broadway veteran Raymond Saar and Jordan Benneth the stage at the AC
GOMBY Performing Arts Center for
some "firendly competition"

2 p.m. on Sunday, February 6. The
program showcase their talents in
performing both show tunes and
classical repersion. Telecture and
classical repersion. Telecture 2016.

521, and 526 call 619-440-227 for
reservations. Fine the context as firend the reservareservations. Find the center at 210 East Main Street. (El. CAJON)

East Main Street. (E. CADON
"Tengol" Music of Piazzola and Gimasters and the dance of the Argentianian tango will be featured when
Camarada performs at 7 p.m. on
Sunday, February 6, at the San Diego
Center for the Moving Arts (3255
Fifth Avenue). For information, call
619-298-2687 or 619-699-8789.

(BALCHEN)

Barroy for Number Elevan, musi-cian and Padres baseball player Tim Flannery performs at 7, pm. on Sun-days, Rebrausy 6, for the veaper con-cert at Chiermont Lutheran Church (4271 Clairemont Meas Boulevard). Numery care is available. An offering will be received. For information, dial 838-273-7423, (CLARGHONY)

Horror Author Sherry Gottlieb will sign and discuss Worse Then Death at 2:30 p.m. on Sunday, February 6, at Mysterious Galaxy Books (3904 Convoy Street). Free. For details, dial 858-268-4747. (KEARNY MESA)

858-268-4747, ØLAMOF MESA)
Who's the Bob Hope of Irelandil It's
one moniker applied to Hal Roach,
a.k.a. the King of Blarney, who brings
his comedy to the California Contert
for, the Arts, Escondido at 2 p.m. ong
gfrom \$12 to \$25, available by calling
800-988-4253. The centre is load
at 340 North Escondido Boulevard
at 340 North Escondido Boulevard
at Valler Parkeaus, presonances (at Valley Parkway), (ESCONDIDO)

(at Valley Parkway), (ESCORDIO) Two Ones Art Adult Camodies by James McLure — Laundy & Bour-bes and Lonester — are being offered by the Poway Performing Arts Com-pany through February 6 upstains at the Lively Center (13326 Poway Road), Performance begin at 8 p.m. on Fridays and Saturdays and at 2 p.m. on Studger, Tickets are \$10 gas and the Company of the Company of the \$156-679-8085, (POWAY)

858-679-805. (rOWAY)
Pop Music Promissed, head to the
Ruth French Chapman Performing
Arts Center on Sonday, February 6,
for a consert by Aubrey Madriaga
and Krysile Crus starting at 3 pan.
Ticletts are 312. The center is located
on the campus of East-Lake High
School, at 1120 East-Lake Parkwy,
Call 619-470-7691 for information.
GOBAL VISIS.

619-282-4603, COGONAUGO.

Misch Elistery Messeth is being celebrated at the Malcolm X Library with O'Open Mic. — Spoken-Word Jam Seasions* on Monday, February 7 and February 16). Performers from Slam will present poetry and dance, stand-up comency, bloss and jag, and hip-hop sarting at 6 pan. Admission is free. Malcolm X Library, 3148 March 1998 (1998) and 1999 (1998) and 1999 (1999) and 1999 (1

oly-27:-3405 for details. (ENCANO)
There's a Variety Show planned
when the Unlimited Music, Art, and
Poetry group convenes at 7 p.m. on
Monday, February 7. Expect poetry
by Terry Hertzler; music by Lori
Wodsworth (flute), soprano Portia
Wadsworth, and pianist Marsia

Bridal Show Anything But Ordinary. Elegant Touch Sunday, February 6th Marriott La Jolla - Grand Ballroom 11 am - 4 pm Win a Honeymoon of a Life Time of the COOK ISLANDS! Relax on the beautiful MA South Pacific Island of RAROTONGA in a beachfront bungalow for Seven Dights with round-trip airfare from L.A. With round-trip earner

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2 Down of and of Show!

by the Flamenco Sky Dancers and the Soft Touch Bango Ensemble. Events begin at 7 p.m. at the La Jolla Recreation Center, 615 Prospect Street. Dial 858-552-1658 for details. The donation: \$6. (LA JOLLA)

Ine donation: So. (IA, POLA)

Jazz Live, enjoy tunes by Barbara

Jamerion during the Jazz Live concert hosted by KSDS Jazz 88 on

Tuesday, February 8. The concert begins at 8 p.m. in the San Diego City

College Theater (located at 14th and

C Streets), Doon open at 7:45 p.m.,

and admission is free. The concert tion. 619-234-1062. (DOWNTOWN

tion. 619-234-1062. (DOWNTOWN)
Meon College Instructor Cesar Gon-zales 'brings his fluid work to the stage' for Poetic Brew on Tuesday. February 8, at 8 p.m., at Claire de Lune (2906 University Avenue). Open-mike readings precede and fol-low Gonzales's reading; sign-ups start at 7:30 p.m. 619-688-9845. Free.

Chaos Be Gonel Author Harriet Chaos Be Gonel Author Harriet Schechter signs and discusses Con-quering Chaos at Work at 7 p.m. on Tuesday, February 8, at the Barnes and Noble store in Hazard Center (7610 Hazard Center Drive). Call 619-220-0175 for details. Free. (MSSION VALLEY)

Faculty Percussionist Steven Schick is joined by Fritz Hauser in a concert us joined by Fritz Hauser in a concert of recent percussion works in the Recital Hall at UCSD's Mandeville Center at 8 p.m. on Tuesday, February 8. Call 858-534-5404 for information. Tickets are \$8 general. (LA JOLIA)

"A Brief History of Jazz Gultar" continues at the San Diego Museum of Art on Wednesday, February 9, with "From Acoustic to Electric: The Birth of Modern Jazz Guitar." Jazz Birth of Modern Jazz Guitar." Jazz guitariat Art Johnson will be joined by Tommy Black, Tommy Collins, Byron Delto, and Craig Stevenson (students of his from SDSU). Perfor-mances begin at 7:30 p.m. Tickets are 515. For reservations, call 619-696-1966. (BALBOA PARK)

At Last, Life's Secrets Revealed! Pat At Last, Life's Secrets Revealed Pat Farcell will sign and discuss 101 Ways to Get a Life: How to Be Happy No Matter What's Happening! at 7:30 p.m. on Wednesday, February 9, at Bookstar Costa Verde (8650 Gene-see Avenue). Free, Call 858-457-7561 for information. (LA JOLLA)

Roam-O-Rama

A Guide to Unexpected San Diego and Beyond By Jerry Schad

Sunset Mountain stands lofty and somewhat isolated from the main ridge of the Vallecito Mountains in the center of Anza-Borrego Desert State Park. As seen from Borrego Springs and other far points to the west, the desert-vernished rooks on its flark glow wermly in the evening light. Presumably the moun-tain glows as the sun is rising, too, as seen

tain glows as the sun is rising, too, as seen from points east of it. Hikers can climb Sunset Mountain most easily from the west. First, you need to obtain an Anza-Bornego parking pass (\$5 daily, \$10 for three days), available at any campground and at various roadside locations within the



Humer Is the Best Medicine, the Abbrimer's Association is presenting "Laughter II: A Prescription for Caregivers" on Wednesday, February 9, from 8:30 a.m. to 3 p.m., at the Case de last Campanas (1865) West Bernardo Drive).

The event promises luncheon, entertainment, book sales and signing, and speakers including Brenda Avadian, Rochard Lederer, per Bauer, Pat Brown, and Shifter Tayfor Hazing, and speakers to the large strong content be the desired by the content of the Parkers of

registration must be made by returnary 4. For information, call 858-537-5040. (RANCHO BERNARDO)

Thestrical and Commedic Scenes and mutical skits are created on the spot during performances by Theatres-ports International. See their next show at 8 p.m. on Wednesday, February 9, at 6th@Penn Studio (3704 Stath Avenue). Tickets: \$9. For information, call 619-465-SHOW;

Humor Is the Best Medicine, the

d San Diego and Beyond

pair. Then drive out to the starting point: in
an ordinary flour not low-slung issuespeep car,
an ordinary flour not low-slung issuespeep car,
88.10 (about 22 miles east of Juliany) and ortio
and in the second of the

for reservations, dial 619-688-9210.

(HALCREST)

Authors Judy Goldstein Bosello (The Other Side; Journeys in Baja California) and Ann Hazard (Cocking with Baja Magic and Carriwhesh in the Sand) will give short talks about their books and sign copies at 7 p.m. next Thursday, February 10, at the Sierra Club Bookstore (1820 Ray Street). Call 619-299-1797 for information.

Murder Mystery Author Kent Murder Mystery Author Kent Braithwaite will sign The Wonderland Murders at 7 p.m. next Thursday, February 10, at Barnes and Noble (11744 Carmel Mountain Road). The book is set primarily in Orange County, featuring Latino private in-vestigator Jesse Ascencio. Free. 858-674-1055. (CARMEL MOUNTAIN)

Television Producer and Author

(HILLCREST)

Cable Channel 42.

The "Charm" of Howard Stern, his aving grace, the fact that proved it was all an ed, was his ordinary marriage to an ordinary, wonderful woman. Now her single end asign various women to strip on his show, joking about "being serviced." it still an act! You gotta wonder. The Howard Stern Show airs weeknights at 1 p.m. on 2! Cox Cable Channel Marcos. Free. The campus is found at 333 South Twin Oaks Valley Road;

low man, even when his fellow man mocks him, mistrusts him, calls him a demon, tortures him, and generally makes his life unplear

What Do You Need to Know Going Int A friend complains about the no-tion that films like Sleepy Hollow or Edward Scissorhands are best appre-Edward Scissorhands are best appre-ciated (as Duncan pointed out) as an homage to horror films of, respec-tively, the '50s and the '20s. He thinks movies should stand on their own. Edward Scissorhands airs Saturday, February 5, at 2 p.m. on KSWB, Cox Cable Channel 5.

Juxtaposition, Charlton Heston as Michelangelo, complaining about having to do work he doesn't like to please his patron the pope. Zero Mos-tel as Max Bialystok, suffering while

Seriously, New, Does Anybody Out There really remember anything about The Rock? Besides the fact that it starred Nicolas Cage and Sean Connery, was set in Alcatraz, and fea-tured lots and lots of explosions and tured tots and tots of exposions and slo-mo and green disease pellets! Characters? Dialogue? The thing was little more than an illustrated pitch. Airs Saturday, February 5, at 8 p.m. on KGTV, Cox Cable Channel 10.

For One Dark Shining Moment, it looks like Fairuza Balk is going to score one for the losers — unhappy product of a broken home, unloved friends — the sort that experien mends — the sort that experiences high school as a four-year purgatory. But pretty girls always win in the end. The Craft airs Saturday, February 5, at 9 p.m. on USA, Cox Cable Channel 2.

9 p.m. on USA, Cox Cable Channel 2.
If the Europeana Are no Sephisticated Absest Sea, then why is every-tody in Italian director Bernardo Bertolucci's film Stealing Beauty-buzzing about Liv Tyler's virginity! If they don't care what people do, why should they care what they don't do! Does sophistication require group participation! Tucasay sure is pretty, but they are to the property of the prop

Music (11160 Rancho Carmel Dri Black Robe airs today, Thursday, February 3, at 2 p.m. on Bravo, Cox Cable Channel 42. #104). Free. For information, call 858-618-1814. (CARMEL MOUNTAIN) "Rags to Other Riches," a concert of works by African American com-posers, will be performed by jazz and classical pianist Cecil Lytle at 7 p.m. next Thursday, February 10, in room 102 of the Academic Hall at CSU San

TV

A Not-Bad Cinematic Study of a priest — one who genuinely loves God (for a change) and wants to do His will — learning to love his fel-

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Central Library

FRAME BY FRAME

& Performance Annex 3795 Fairmount Avenue San Diego, CA 92105 February 9 - Three Seasons March 8 - Fire Eyes April 5 - Wonderful Ice Cream Suit Malcolm X Library & Performing Arts Center 5148 Market Street

February 16 - Journey of the Lion March 15 - Death of a Bureaucrat

City Heights-Weingart Library

San Diego, CA 92115 February 23 - Last Supper March 22 - Gabriela April 19 - Imperfect Journey www.cl.san-diego.ca.us/public-library **Building Communities** through Cinema

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horror film, but pffft! Nothing hap-pens. You just can't tell what Joe Public will like. The House On Haunted Hill (1958) airs Sunday, February 6, at 1:30 p.m. on TCM, Cox Cable Channel 74.

Cox Cable Channel 74.

The Wife, who was then the girlfriend, wanted to see Nell. We
wanted to die first. We hauled out
our best stuff about not wanting to
sit through a bunch of Roussesuian
Nobile Savage nonsense with wry
Lockian commentary about the artificiality of civilization, etc. We never
did see it. Airs Sunday, Pebruary 6, at
p.m. on Fox Family Channel, Cox
Cable Channel, Cox

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SPORTS

Hockey Time, the San Diego Gulls meet up with the Idaho Steelheads on Friday and Saturday, February 4 and 5, at 759 pm, at the San Diego Sports Arena (3500 Sports Arena Boulevard). Tickets range from \$5 to \$15, available by calling 619-224-4625. All games are broadcast on KSDO (AM 1130). (SPORTS ARENA)

Off-Road Fun and Games are promised during "Off-Road for Hope II," slated for February 4-6 at the Ocotillo Wells State Vehicular Recreation Area. Organizers promise the aforementioned games, runs, live nusic, and more.

music, and more.
Activities begin with a polar run at
6:30 p.m. on Friday. On Startudy, expect 11 different flour-wheel drive and
sport utuality vehicle runs, a 100-mile
dual sport motorcyle run; a buggrabile-ATV desert roundup; buthecut
of highway spectuar opera and more.
Registration range from \$325 or
512, depending upon the vehick, with
additional charges from fast or
speciater and gain more information, call
844–842-8792; GOCPULI MELLS)

Picnic in the Ranch, join the Picnic in the Ranch, join the Knickerbikers bicyclist for a ramble through Rancho Santa Fe on Satur-day, February 5. The 30-miler for novices starts at 9 a.m. near the Sou-plantation in Plaza Carmel (3804 Valley Center Drive, at Carmel Creek Road). Bring lunch or money to buy one. Questions? Call 883-660-9951 for answers. (SORRENTO VALLEY)

Where Is Crest? Find out with Sierra ary 5. This scenic, strenuous, and hilly East County loop starts at 9 a.m. in front of Target (2911 Jamacha Road, at Highway 94). Expect a mod-erate pace with minimum stops; bring two water bottles and money for snacks and lunch. For informa-tion, dial 619-316-2220. (EL CAJON)

One of America's Oldest Half One of America's Oldest Half Marathons is held right here in this county. The 32nd annual San Die-guito Half Marathon and 5k are slated for Sunday, February 6, starting and ending at San Dieguit County Park (on Lomas Santa F Drive, about one mile east of 1-5) with a scenic course through Ranch Santa Fe. Events get underway a 6 a.m. For information, call 619-298 7400. (SOLAMA BEACH)

Stingray Basketball, our local Inter-national. Basketball League team hosts the team from Baltimore on Sunday, February 6, at 6 p.m. and on Wednesday, February 9, at 7 p.m. The team from Cincinnati arrives for match-up at 7 p.m. next Thursday San Diego Sports Arena, Tickets range from \$5 to \$25, For tickets, call 619-299-0148. (SAN DIEGO)

SPECIAL

Traffic Downtown! More than 500 new vehicles have rolled into the San Aretika beremenen diet eine George Green von Green



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eparture: 8:30 am, Marniort Hodel Marina Dock A (adjacent to Seaport Village). Your four-hour cruise includes a continental breakfast. For reservations and information, call: (619)236-9211.

and information.

Show hours are 9 a.m. to 4 p.m. on
Saturday and 9 a.m. to 3 p.m. on Sunday, 619-667-5403, Ada parking sets you back \$5. (DEL MAR)

parking sets you back \$5, DEL MAN GET Small, the Zobh annual "Nostalgia in Ministrure" show and sale hosted by the San Disgo Ministrure Crafters takes place on February 5 and 6 at the Scottish Rite Masonic Temple (1895 Camino del Rio South). Dealers from the U.S and Europe will be on hand, and there will be exhibit displays, dolls, furnishings, and more. Show hours: 10 a.m. to 5 p.m. Saturday, 11 a.m. to 4 p.m. Sunday. Admission is \$5. Call 619-465-2486 for details MISSION VALLEY)

Books for Pennies, head to the book sale planned on Saturday, Febru-ary 5, from 10 a.m. to 2 p.m., at the Oceanside Mission Branch Library (3861 Mission Avenue). For more inormation, call 760-435-5645 OCEANSIDE

(OCLASSOC)

A Psychic Pair and metaphysical conference is planned by the Alexandra Institute from noon to 6 pm. on Saturday and Sunday, February 5 and 6, at the John D. Spreedas Building (3858 From Street, at University Avenuse.) Practioners of psychic arts such as tarot, palmistry, and numerology will be available for both days, charging 320 per reading, and Mary Charging 200 per reading, and published the second of t (HILLCREST)

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

THE EYES OF THE HEART



Author: Frederick Buechner was born in 1926 in New York City. His father committed suicide when Buechner was ten. After his father's death, Buechner lived first in Bermuda and then in a

Buechner lived first in Bermuda and then in a Pittsburgh, Pennylvania, suburb in the home of his maternal grandmother, whom he called his maternal grandmother, whom he called her bayes. Buechne attended Lawrenceville School, Merrill. Buechner dedicated a recent book, Con the Road with the Archangel, to his old friend— To the memory of James Merrill, who spoke with archangels, and a friendship of S years. Buechne attended Frinceton University during a first produced to the second section of the section of the second section of the second section of the section o the era when critic R.P. Blackmur was thrilling undergraduates with his

the era when critic R.P. Blackmur was thrilling undergraduates with his disionyractic views on literature and then-young port John Bernyman (whose father also committed suicide) was first trying to write about Shaksepeare. Buschner graduated from Pinceton in 1948. Two years later, his first novel, A. Long Day's Dyring, was published to acclamatory reviews. Buschner oson surprised veryrone be knew, perhaps himself most of all, and entered Union Theological Seminary. In 1958, Buschner was ordained a minister of the United Presbyterian Church. That same year he became chairman of the Office presopteran control. That same year to excame chairman to the reigion department and chaplain at Phillips Exeter Academy, where adolescent John Irving, whose stepfather taught at Exeter, was a student. (Irving acknowledged Bucchner in his 1989 novel, A Pyarpe for Owen Meany, which is set in an Exeterlike place.) In 1967 Buechner retired from Exeter and moved to Vermont, where he turned, full-time, to writing. He is author of 16 novels and 16 nonfiction works. He lives with his wife in Vermont and Florida. They are

16 nonfiction works. He lives with his wife in Vermont and Florida. They are parents to three daughters and grandparents to a passed of grandchildren. Buchner opens his newest book with this: 'I bring Naya into the Magic Kingdom. Naya is my grandmother, my mother's mother, who died in 1961 in her 94th year.' The Magic Kingdom, Bucchner goes on to caplain, 'is my haven and sanctuary, the place where I do my work, the place of my dreams and of my dreaming, I originally mend it the Magic Kingdom as a kind of joke, part Disneyland, part the Land of Oz, but by now it has become simply in sume.'

Dasaéyanch, part the Land of Uz, but by now it hab Secone impyr is name.

Buchner brings Naya into la liburejand/Cro sa alk her about doubt. He
left Sometimes they're and thoughts, but not always. Sometimes the sadness is
lost in wondering what will come next. If anything come.

If you have the sadness is lost in wondering what will come next. If anything come,
lost in wondering the himself is almost 75. He asks himself. "Will our two

dachshunds, Otto the Importunate and his uncle, Klaus the Long-Suffering, last me out, or will I be good for one more pair to replace them, conceivably even a pair after that? Will I ever see the Holy Land, or finally get around to reading

pair after that? Will I ever see the Holy Land, or finally get around to reading form with the Wind, or learn to play golf when I get too old for tennist Will this book I am writing be my last book!*

On the morning I telphoned Buechner, weather forecasters promised snow in Vermont and rain in California. Buechner and I have talked before and we know a bit about one another. We gossiped about our dachbunds, talked

The Eyes of the Heart: A Memoir of the Lost and Found; READING about the difficulties getting these low-to-the-ground dogs out to the bathroom in bad weather. We talked about Harper/San Francisco; 1999; ISA pages, 136 and been reading Rilke and trying to write about the contract of the

what I'd read. I said to Buechner that I thought one of Rilke's great strengths was that he was never trained, that he never went to school to learn to write. I said that I thought Rilke made what he wrote in the crucible of his soil. A support of the said, "made what he wrote. Right, right. Well, most writing that I admire, I was thinking you could say the same thing. I'm sure Shakespeare never trained to write or, or Melville. They all port of stumbled into it."

Thery all sort of stumbled into it.

"They needed to do it."

"Oh, absolutely. The only thing I've done is write books."

I asked Buechner about his book's title. "I'd wanted," he said, "to call it The Magic Kingdom, which is what I call the place where I work, where I'm sitting right now. But my publisher said, "vou can't do that, because people are going to think it's about Dianey World." I thought, Well, maybe they're right. So I changed it. I had other possibilities running around. And then I came across that phrase of St. Paul from Ephesians, a lovely phrase. And I decided to use that. "(Ephesians 1:18-19" if yony also that the yest of your heart may be enlightened in order that you may know the hope to which he has called you, the riches of his glorious inheritance in the saints, and his incomparably grat power for us who believe.")

Buechner writes in The Eyes of the Heart about finishing his first novel, A

Buechner writes in The Eyes of the Heart about finishing his first novel, A Long Day's Diping during the summer of 1948. Bueschner writes in The Byes of the Heart about finishing his first novel, A Ding Day's Diping during the summer of 1948. Bueschner and Merrill spent that summer together on Georgetown Island, off the coast of Bath, Maine. After that summer together on Georgetown Island, off the coast of Bath, Maine. After that and also would never be out of touch. Merrill wrote a series of poems, beginning with The Book of Ephraim (1976), that became the first of a trilogy published as The Changing Light at Sandover. The poems in this trilogy devolved from Merrills and his friend David Jackson is experiments with the

devolved from Merrill's and his friend David Jackson's experiments with the Ouija board. Buechner had given Merrill his first Youlige board, a Parker Brothers version bought at a toy store. I asked Buechner whatever provoked him to give Merrill such a gift. Well, what do you give the man who has everything is sort of part of the reason [Merrill was son of a founder of the Merrill Lynch bookerage firm and had a comfortable private income]. I had played around with it, with a friend, somewhere along the line. I thought the Ouija board would catch [himmy's Succhner aid, fill And it Bed to, reglip, in a way, his major work So., Buechner aid, langhing. "I changed the ourse of American letters with that resent."

present."
We talked a bit then, about the 1920s, when Ouija boards were such a craze among Americans. Buechner suggested that the board was so popular then, because, "after the first World War, so many people were trying to get in touch with their sons, brothers, husbands, fathers, and so on." Buechner went on to say that years earlier, he had played a bit with the Quija board. "I alway came away thinking I was tampering with something that was sort of crazy and unclean. I haven't done it for 40 years, probably."

I said that this business of talking to the dead with Ouija boards always

seemed somehow theologically incorrect to me.

"Oh, very," Buechner said. "In every way. Literally, humanly incorrect. I

Thar She Blows, it's whale-watching season, with two-hour cruises narrated by Scripps naturalists hosted by the Birch Aquarium Museum continuing

Craises depart at 9:30 a.m. and 1 p.m. The fee is \$12 for those 5 to 15, \$17 for those 16 and older. Call 619-224-7767 for reservations. (MISSION BAY)

"Art in the Cathedral III," Saint Paul's Cathedral hosts its third an-nual juried fine arts exhibition of works from throughout the diocese of San Diego from Sunday, Febru-

ary 6, through Sunday, March 5. The theme: "Dreaming Dreams and Envisioning Yolions for the New Millennium." Find the cathedral at 27228 Sixth Avenue (at Fith and Nutmeg).

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1800s, history lectures, entertainment, volunteers in period etites, and authentic food for sale will all be part of San Pasqual History Days, taking place from 11 a.m. to 3 p.m. on February 6 (and on each first Sundy from Cottoer through June) at San Pasqual Battlefield State Historic Park. The museum is found at 11908 San Pasqual Valley Road. 760–489.

OO76. (SECONDO)

An Artist Dialogue is planned from
2 to 5 p.m. on Sunday, February 6, at
the Mixed-Media Art Gallery and
Studio (4576 Federal Boulerwird). All
artists are invited to share camarederie and bring two pleces of art
to share. Expect "tips, questions, an
wers, and fols of dialogue." PreCall 619-327-2508 for information.

(1800 DECO)

Grateful for General Motoref The company's vehicles — including Cherrolet, Buke, Godliac, Oldsmo-ble, and Pontase — star during the San Diego Stedium Anto Swap alaste for Sunday, February 6, from 6 a.m. to 2 p.m., at Quadonom Stedium. View vehicles on display and for sale, along with "acres of parts and accessories." Visitors are encouraged to bring unwrapped styrs to donate to bring unwrapped styrs to donate to reral, kids under 13 free. 858–844–9324, assiston West. 9342. (MISSION VALLEY)

9342. (MSSION VALLEY)
Art in Many Media will be highlighted during "Art at OHR Shalom,"
slated for Sunday, February 6, from 1
to 6 p.m. Organizers promise participation by 16 San Diego artists and
artisans, an art exhibit, workshops for
adults and children, a panel discussion by artists and art critics, and a show by actress Lyla Graham about the life of celebrated American sculp-tor Louise Nevelson (at 5 p.m.). The only charge is for Graham's show, and tickets are \$18. Find OHR Shalom in suite 100 at 1260 Morena Boule For information and reservation 619-275-9299. (BAY PARK)

Can't Get to the Opera but love the singing? The San Diego Opera's gen-eral manager Ian Campbell hosts broadcasts of this season's operas on radio station X-Bach, 540 AM. The tore at 2 p.m. on Sunday, Febru ary 6. For information, call 619-232

10 2

couldn't agree with you more. Stay away from it."

I mentioned to Buechner that a friend, now
in his mid-60s, recently had bought a new jacket
and said to me, about that purchase, "I wonder if
this will be my hes include."

and said to me, about that purchase. I wonder it this will be my last jacket?

Buechner laughed. "I think that happens to all of us. My last jacket, or, 'If I take out a three-year subscription to this or that magazine, will I be around to read it?' And one's grandchildren. I think, looking at those little people, Will I be

think, looking at those little people, Will I be shown in the party of the party around to see them were long pants, or enter high school. On the them gualauts from high school?

I high father's valicide. I said to Buechher that at I read his nevest book, I had once again thought how there are events in our lives from which we never recover. I said that when I was younger that I had imagined that at I aged I would begin to "get over" certain things. I was wordering, I said, "I when you were No or even when you were

things. I was wondering, I said, "if when you were 30, or even when you were 40, of you thought that some day you might get over you risher's suicide."

"I don't remember thinking about it quite in that way," Bucchner said, "as something imight for might not get over. I will never, II here get over it. And I really tried to get over. It. I he had therapy, and I've written about it, and I've thought about it. I never have gotten over it, whatever that would mean. I wish I could put it behind me, not in the sense of longering it. But it exts a shadow. If we have the sense in the sense of longering it. But it casts a shadow. If we have the sense is the sense is the sense is the sense is the sense in the sense is t

don't timat my tather would have-wasted that. I don't timit to dwatts that, and I don't want to relate the control of a gray static in I don't want to regarder it, but there is kind of a gray static in Bucchner said that he missed Merrill. Tess as the years go by, but he was my first great friend. Somebody said, your first great friend is your alter ego. And then your next great friend is the one who is very unlike you. He was my first really great friend. And I don miss him. I enjoyed seeing him, but also, on the said of the sa there's nobody left to remember a lot of wonderful things that together Jimmy

and I remembered.

Buechner writes that the last time he and Merrill actually saw one another was in Manhattan. Buechner and his wife were hurrying to the theater "and happened upon him [Merrill] standing with a friend under the marquee of Sunset Boulevard, whose music, he wrote me afterwards, struck him as 'of

terminal insipidity."

But the last "real meeting" had been months earlier, again, in Manhattan, to the day can be more and the meaning and been more deriver, again, in adaptation, in the meaning man dependent of the meaning man dependent of the meaning man dependent and first been in that apartment in 1940, when he and Merrill were both 14. "I brought," Buechner writes about that day, "that he looked a little precencious. We talked about his health for a while, how there had been moments when he thought he was "slipping through the cracks," as the put it, and when I asked if he had written anything about it, he read me a noem he had done about a visit to the doctor who had shown him the colo photograph of a blood slide, which the poem describes as a Christmas tree with 'Chains of gold tinsel, baubles of green fire / For the arterial branching, and then goes on to say,

Defenseless, the patrician cells await

Invasion by the barbaric viruses, Another sack of Rome. A new age. Everything we dread.

I happened to have *The Eyes of the Heart* open to that page. "Everything we dread." I read aloud, "everything we dread." When Buechner first brings his grandmother Naya into his magic kingdom, he asks her to tell him what happens to us after we die.
"I must say," he said, "I found what she said quite comforting." Buechner, of course, is imagining a conversation with his grandmother. But he also, the category the protection of the said of the conversation with the grandmother. But he also, the category the said of the said of the category that the conversation with the grandmother. But he also, the category that the conversation of the conversation with the grandmother. But he also, the category that the said of the category that the conversation with the said of the category that the conversation with the category that the category thas the category that the category that the category that the cate

hers."
"Your grandmother," I said, "was wonderful for you."
"Your grandmother," I said, "was wonderful for you."
"Nays, Buschner said, was "the rock of my childhood. The world could be going to hell, and she would be sitting there smoking a cigarette, reading a French novel, or talking, She was a wonderful talker. I've never heard anybody speak as beautifully as as theid. She spoke in entire paragraphs and in such wonderful language." His mother. Nays's daughter, 'had so many shadows, and her love for me was so mixed up with a sort of really neurotic need for me, that it was much less noutrishing, much less stabilizing."

I suggested that Burchner' s mother "really want's fitted out to be a

Buechner was not sure that he agreed. "In some ways," he said, "I feel Buechner was not sure that he agreed. "In some ways," he said, I test I've done her an injustice. I worry about her. I mean she was a very good mom in a great many ways. She took wonderful care of us. She sent us to good schools, somehow scrounged around and figured out how to afford it, or how to get other people's help. She was very loving. But she had abyses, and as she grew older, those abyses became all the more carernous and meaning. But also he was tremendous fun. I laughed with my mother than the strength of the I've never been happy about my rendition of her. As I'm sure she we be if she were around today."

I said to Buechner that as I'd read him over the years, I felt that as he'd ten older, he wrote more and more openly about his life. I asked if he

I said to Buechner that as I'd read him over the years, I'felt that as he'd gotten older, he wrote more and more openly about his life. I saked if he thought that assessment accurate.

"Yes, I think it is. I've found my way into it, step by step by step. There's still much I could say about myself that I haven't chosen to say."

I said that I felt in his writing a certain "gentlemanly reticence." I said that I felt him wanting, at rare times, to overcome that reticence. I mentioned the moment described in this nevest book when Merrill and he were visiting together in Merrill's Anahastan spartment. Merrill read him the poem with he line. Towything we dread. "Duechner writes," I was so moved by Jimmy's readers and though the gave no visible sign of it the tax when the minished, I reached out and ouched his hand. Although the gave no visible sign of it because that was not his style, I thought I Although he gave no visible sign of it because that was not his style, I thought I could tell that he also was moved, but the subject was too charged to pursue any further, and we turned quickly to other matters

Buechner said, "Yes, I touched his hand. Yes, It's almost as though I felt on the teetering edge of something."

- Judith Moore

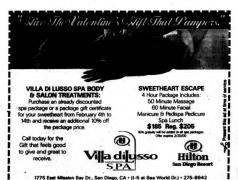
Camino del Mar). Organizers promise live and silent auctions, along with more than two dozen wines and sample dishes created by local restau-

rants. Tickets are \$40. For reserva tions, call 858-541-2277. (DEL MAR) The Entwined Stories of three Jew

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"Lion, Mouse, and Who's in Eab-bit's House" is being presented by Puppet Express through Sunday. February 6, at the Matei Histopock Puppet Theater. Next up: Lynn Trimble demonstrates Comical Mag-ical Ventriloquium February 9-13. Shows begin at 10 and 11:20. Wednesday through Friday and at BOB MARLEY FEST ... MAYA ANGELOU ... wednesday through Friday and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday

Find the theater near the Aerospace Center; 619-685-5045. Regular admission is \$2 for adults,

ww.asseaber.com

LOCAL EVENTS

FOR KIDS

First Sunday on February 6 from 2 to

5 p.m. at the Museum of Contempo-rary Art, Downtown (1001 Kettner Boulevard). See small-scale trains and

Boulevard). See small-scale trains and tracks set up by the San Diego Model Ballroad Museum and help create a ministure world of trees, towns, and people to surround them. Virginia and Lou Curtiss will perform train tunes. For information, call 619-234-1001. Free. (DOWNTOWN)

3821 x203 to register. (MALBON PANN) Valentine Time, cnjoy a Sesame Street Valentine's Day story time planned at Barnes and Noble at 10 a.m. on Tues-day, February 8. Participants will do craft. Find the shop at 11744 (Carmel Mountain Road. Free. 858-674-1055. (CARMEL MOURTAIN)

(CAMBEL MOUNTAM)
African Folktales will be told by
Granny Jackson at 3 p.m. on Tuesday, February 8 (and February 22) at
the Malcolm X. Library (5148 Market Street, at Euclid). Free. For information, call 619-527-3405.
(ENCANTO)

Love Those Books, listen to Valen-tine's Day stories when the Board Book Buddies meet on Tuesday, February 8,

at 10:30 a.m., at Zany Brainy (1530 Camino de la Reina: 619-291-9500) The program is for those four and younger. Free. (MISSION VALLEY)

200 West Island Avenue. The fee for non-members is \$30. (DOWNTOWN)

Butterflies Alivel Learn about and

Welcome the Year of the Dragon during the Chinese New Year festiv-tion for kids planned at 12:30 ptm. on Saturday, February S, at Barnes and Noble Bookstore (7610 Hazard Center Drive). The program is for those 3 through 11 years old. Free. Call 619-298-4306 for information (MISSION VALLEY)

Beauty and the Beast, Part III" "Besuty and the Besut, Part III!
may be seen when the San Diego Actors Theatre presents 'Children's
Classica' at L'Auberge Del Mar Garden Amphitheater at 11 a.m. on Saturday, February 5. The program also
includes Gertrude McFuzz, Romeo
and Juliet (a 'kid-friendly' version),
Valentin's Day poetry, and song,
For information, call 619-268-4694. Find L'Auberge at 1540 Camino Del Mar. Admission is \$4 per person.

What's It Like to Be a Whale Baby! What's It Like to Be a Whale Beby! Find out during the class for those three and four years old planned on Saturday, February 5, at 9:30 a.m., at the Birch Aquarium-Museum. Chil-dren will explore the relationship be-tween mother and calf, what the ba-bies eat, and how fast they grow through video, stories, and role playing.

playing.
The fee is \$13. The aquarium is found at 2300 Expedition Way (off found at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). For the required reservations, call 619-534-7336. (LA JOLLA)

7336. (A. NOLIA)

Curious Adventures Are in Store when Alice in Wonderland is presented on Sunday, February 6, at 2 p.m., at the Poway Center for Performing Arts. This performance is a production by the American Family Theater, featuring a dozen songs.

Tickets are \$10 for adults, \$5 for children. Earl dozen. dren. Find the center at 15498 Espola Road (at Titan Way); for reservations, call 858-748-0505, (POWAY)

tions, call 858-748-0505, @Oway)
Taking Its Name from the Celebrated Surrealist Artist, the Miró
String Quartet performs for the next
Discovery Series concert hosted by
the La Jolla Chamber Music Society
on Sunday, February 6. Ensemble
nembera Daniel Ching and Sandy
Varnamoto (violinista), John Largess
(violin), and Joshua Gindele (cellin)
till the Moraris* "Strine Dourset for will play Mozart's "String Quartet in C Major," the "String Quartet No. 2" by Ginastera, and Dvořák's "String

by Ginastera, and Dvobák's "String Quartet in A-Flat Major." The music begins at 5 p.m. in Sherwood Auditorium at the Mu-neum of Contemporary Art, La Jolia (700 Prospect Street). Tickets are \$5 for children and students, \$15 for adults. For reservations, call 858-459-3728. (LA JOLIA)

ment of America. The collection is made up of equipment used in lum-bering, mining, old drilling, and con-struction industries. In addition, the nuseum has a blackamith and wheelwright shop, a country kinchen and parlor, a steam-operated saw mill, and 173-scale train. Find the nuseum at 200 North Sams Te Av-museum at 200 North Sams Te Av-100-941-1791. OSTAN

700-941-1791, contra)
Bealta Hilserderial Mensmus a hunar new year collection entitled "Feer of the Dragon" carried by Left and Mengair Dodds to on exhibit through "The museum highlights the his-tory of the Sweetwater Velley from the mid-1800, with hunterial pho-tographs entitled, tooks and forming entitles to the second of the collec-tion of the Chala Visia Sar News. Find the museum at 40°S Benitz Road, Did 419-20°S-541 for addi-tional information, powers. 1001. Free. (DOMETOME)
The Mome with the Mone, Lilly—
the spunky star of several Kevin
Henha books including Lilly? Purjul
Faturic Purse—will visit. White Rabbit Children's Books for a story time
planned at 2 p.m. on Sunday, February 6. Find the shop at 7755 Girard
Avenue, call 88–645–4518 for details. Free. (IA FOLIA) tails. Free, (IA DOLA)

Let Your Deactive Skills to match fingerprints, break a socret code, and knew the science behind it all when the San Diego Natural History Museum bouts a science funshop from 1 to 3 p.m. on Sunday, February 6. The fee for the workshop — open to those fire and older with an adult — is \$21 per non-member family. Call 619-232-3821 x203 to register. (BALIDA PARIQ)

tional information. (BONTA)

Chlanes Historical Minema, continuing exhibits focus on Chinese
American veterans, the Chinese lottery, archaeological settifacts from old
Chinatown sites, and other objects
relating to Chinese history and culture. The museum is located in a
building originally bould in 1012 for
building in an Asian garden, including a statue of Confucius, awaterfall,
teream, and a large Chinese gate. The stream, and a large Chinese gate. The museum is located at 404 Third Av-enue (at J Street); 619-338-9888.

(DOM/TOME)

Chale Vista Heritage Museum the museum features glimpse of Chula Vista's past; the opening exhibits include Jemon packing crate labels, photographs of downtown Chula Vista, doors and saidee blocks from the original Sam revergere building, and relies from the Otay Watch Company. Find the measum at 360 Third Avenue. For further information, call 619-420-6916. CHULA VISTA

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

younger. Free, MSSSON VALLPY)
Clay for Carloss Midsale, learn basic
concepts of handbuilding, experiment on the potter's wheel, and cerment on the potter's wheel, and cerment of the control of the control
well of the control
of the con GAMTED

George White and Anna Gunn
Marsten House, this hintoric home
sits on five acres of Indicaped
grounds with a formal English Romantic garden. Built for civic leader
and department store founder
control of the state of the state of the
state of the state of the state of the
hard and Irving Gill, the Marston
house design is in keeping with the
early 20th-Century American Arts and
Grath period, which emphasizes
simplicity, Marction, and stated inastated that the state of the state of the
2025 Seventh Avenue, 619-298-1142.

ORLORED.

Butterflies Alivel Learn about and reconstruct the like cycle of some of our native butterflies when the Intion Rangers mere text Thursday, February 10. The Tijuans Estuaryvisitors' centre boust sheer miniswitcher bounded from 31:15 to
445 p.m. each Thursday. Children
are welcome to come with or without
an sdulft (parents are required for
children six and under). Free.
619-575-36:13, (an-PERMA BEACH) House of Pacific Relations, Inter-national Cottages are open every Sunday from noon to 4 p.m. to pre-sent the history and traditions of 30 ethnic groups. Select cottages are also open on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., and Children Around the World videos are shown in the Hall of Nations on the fourth Tuesday of every month 619-538-4069. (BALBOA PARK)

619-538-4069, (BALBOA PAPO)
Marian Corpu Racruit Depat Mu-seum, housed in a historic building-the museum features five permanent galleries with artifacts, uniforms, ve-hicles, weapons, and photographa depicting Marine Corps history. The museum is located in Building 26 at MCRD, but mide Gate 4, off Pacific Highway, 619-524-6038, (MCWAY)

Parsonage Museum of Lemon Grove, the museum is currently pre-senting "Lemon Grove Remem-bered: 1892-1964," with pho-

community from rural whistle-stop to msjor circus-producing town, to modern city. The two-part chilbition includes The Swesting Beast frow-legged and four-legged), referring to the heavy labor of mules and men to wrest a living from the land; and "Domestic Life," showing the contents of Lemon Grove homes circa 1900 and the tools of the women who nas them.

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

Street; 619-460-4333, (LEMO GROVE).
Reuben H. Fleet Science Centers,
continuing arbibitions include "Sym-metry." Tetro Tech, "About Fees,"
Signals, and "Styncapes." The per-manent exhibitions present a variety
of hands-on exhibits illustrating sci-entific principles. Explore the various
methods of transmission and storage
and retrieval of information, such as
lasers. Subhits listed surreference.

more. For further information, call 619-238-1233. (BALBOA PARK)

San Diego Automotive Museum, more than 80 automobiles and mo-torcycles from horseless carriages of future prototypes are included in the museum's permanent collection. Find the museum near the Starlight Bowl; 619-231-2886. (MALBOA PARK) San Diego Historical Society Mu-

San Diagn Historical Society Me-seums, picking together the relations and finally legacies of black quilters, "A Communion of Spirites African American Quilters, Preservers, and Their Stories' continues through Sanday, June 4. The exhibition fea-tures 200 photographs, 40 customized quilted matters for framel inages, and qualts. The show focuse primarily on African American women qualters but also features made quitters and well-known quilters and puerceron including from Farsh, African

Walker, and Maya Angelou. In addi-tion, a selection of quilts or photo-graphic documentation of quilting by members of San Diego's African played on a weekly rotating basis. Father Jerome Tupa. a Benedic-tion monk by vocation, has "An Un-common Mission: Father Jerome Tupa Paints the California Missions" on exhibit at the misseum through on the California Missions on the California Missions' on exhibit at the misseum through owned of 21 lars on benitions and 39

posed of 21 large oil paintings and 39 watercolors, accompanied by descrip-tions and photographs illustrating the missions as they actually appear.

San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including

tery found near their villages. Enjoy the maje through January 14, 2001. "Conversations in Caluter — An Focuse on Louise — An focuse on both photographs and artworks by artists who have con-tributed their talents to the mu-curation of the control of the con-trol of their control of the con-trol of their control of their con-trol of their control of their con-trol of their con-trol of their control of their con-trol of

exhibits concerning the old San Diego-Conesado ferrybous, he naus Diego-Conesado ferrybous, he naus Diego-Conesado ferrybous, he naus Diego-Conesado ferrybous, he naus Diego-Conesado ferrybous Die depicted in the museum's new Chil-dern's Discovery Center. "Time Travel to Ancient Egypt" features a walk-through redition of a noble-man's home, and organizers promise a specific theme each month. For more information, dial 619-239-2001. (BALBOA PARIO) 619-23-9135, (Owntrown)
San Diego Masseum of Man, legendary self-taught Mexican artist
Juan Quezada is showcased in the
"Magic of Mata Ortin" exhibition.
The exhibit focuses on the vibrant,
intricate pottery of Quezada, Nampeyo, and Maria Martinez, all of
whom where inspired by ancient pot-

San Pasqual Bettleffeld State His-toric Park commemorates the clash

(on December 6, 1846) during the Mexican War between the U.S. Dragoons, bolatered by sallors and volunteers from San Diego, and California millis. A narrest disk-show screen throughout the day, telling the story of the wair in Mexico and California. A self-guided tour recounts the version of the batte and profiles the leaders of the forces and also describe the two of the Indians indigenous to the valley. The museum a found at 1909 San Paqual Valley Road. Call 760-238-3380 for additional details. (ESCONDIDO)

additional details, (ESCONDIC)

VIBA Mentexuma, built in 1887 for internationally celebrated author and musician Jesse Shepard, serves as both a historical house museum and cultural center. Find the museum at 1925 K Street (at 20th Street), Call 619-239-2211 for more information.

Reader Matches Success Story

LOOKING FOR EXCITEMENT to the state of th MAN HAM

Michelle Hayes: The first time I ran the ad, in June of 1991, I got 60 responses and met about 30 people — that's a lot of lunches and coffee dates. But nobody was quite right. Three months later, I ran the ad again. Jeff was the Jeff Haves: I liked her ad | two hotels in Mexico. Michelle: Our second date

Jeff Hayes: I liked her ad because it mentioned some activities we could do, like racquetball and camping. And when I met her, she was so nice. was dinner at Trophy's, and by the third date we were pretty comfortable with each other. Michelle: We met in front of Leffs But it took us five years Michelle: We met in front of the Natural History Museum in Balboa Park. I wore a Chargers T-shirt and Jeff wore a Chargers hat so we could recognize each other.

Jeff: We talked a lot about our jobs. I did four years in the Air Force and Michelle was working as a sales manager for

Jeff: That was in 1994, but we decided on a long engagement, so we could save up some money.

Our worklines to the meeting of the second matches and married a police of the second matches and married matches and m Our wedding was two years later,

Jeff: But it took us five years to get married. I proposed while we were walking on the beach in Del Mar. I actually got down on one knee.

Micheller I didn't realize what he was doing, so I kept walking. Afterwards, we went out and had a really nice dinner. in Kate Sessions Park

Michelle: We bought a house this summer, and now we're busy with a lot of projects. We also split the cost and bought a motorhome with another couple who met each other through the Reader. A friend or mine answered some ads after she saw how successful Jeff and I were. She and her husband have been married for five years.

Michelle: I was in their wedding. They've been married four years now and have a little girl. I tell a lot of my single friends to try the Reader Matches. It's not that hard.



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Antique Ges and Steam Engine Museum, the museum's activities in-clude locating, collecting, docu-menting, and preserving historical gas-, steam-, and horse-powered equipment related not only to agri-culture, but to the general develop-"Honey, I Shrunk the Railroad!" It's the theme when the Museum of Con-

619-575-3613, (MPERMA, BEACH)
CAllidew's Discovery Messeum of
North County, he museum is designed as an educational environment through art, science, and social
activities targeted for children 2
through 12. Look for a modieval casthrough 12. Look for a modieval casthrough into the marketplate. Find the museum at 300 Carlshed Village Drive,
suite 103; 760-720-0737, (CML-SMA)

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

The problem does not seem capable of solution.

Although San Diego Opera's general director, Ian Campbell, has had a long director, Ian Campbell, has had a long director, Ian Campbell, has had a long word in the control of the control

its crowd scenes, and its demand for appropriate, character-driven, amusing yet decorous comic business, Verdi's late masterpiece poses great challenges to a stage director, and Campbell met them all triumphantly.

On the other hand, it needs to be

Shakespeare (author of the original stage play) and Boito (the librettist) is all first-rate to begin with: believable and attractive characters, a well-structured story, and actions in which everyone on stage is actively engaged and has something dramatically significant to do. The job of a Falstaff director requires technical skill job of a Falstaff director requires technical skill and inventive imagination, but all the essential dramatic values are already there; he just has to the them concrete realization.

This is not the case with Il Trovatore, which

San Diego Opera presented to start off its 2000 season, once again under Campbell's direction. Here, the melodramatic characters are shallow. wooden, and one-dimensional (only the wooden, and one-dimensional (only the vindictive yet maternal gyps, zuccena, is more than that — and she is merely two-dimensional). The plot is preposterous, and notoriously ill-told: even with extensive program notes and full, literal supertitles (at the Clvic Theatre expertly translated by Campoet nimserry, the audience never really figures things out. Worse yet (from the point of view of staging), the necessity for supplying so much background information leads to numerous scenes in which one singer narrates past events, while everyone else on stage has nothing to do but listen (and fake suitable

What they are listening to is always superb

N SAVILLE

needs to be communicated through stage action.

This is a problem that every director of II Trovatore comes up against. It does not seem capable of solution, however experienced and imaginative the director may be At the Civic Theatre, Ian Campbell did no worse than most directors of this opera. He observed the old-fashioned dead-theater traditions most of the time, he added a few inventive bits of his own, the contract of the time, he added a few inventive bits of his own, the contract of the time, he added a few inventive bits of his own, the contract of the time, he added a few inventive bits of his own, the contract of the time has not been described by the contract of the time has not been described by the contract of the history herself sexually to his rival, and whom he ha thereupon furiously denounced for infidelity, reveals to him that she has taken poison and will be dead before the curtain falls? Campbell also confronted the difficulty of

working with singers whose acting abilities working with singers whose acting abilities varied from the adequate to the absent. In general, the women were okay, while the men were terrible. Soprano Sondra Radvanovsky (Leonora) and mezzo Kathryn Day (Arucena) at least knew how to move their bodies so as to convey what kind of people their characters were and what they were feeling; the first a were and what they were feeling; the first a were and what they were recing; rue rirst a young aristocratic woman cestatically and self-sacrificingly in love, the second an old gypsy murderess, bent on averaging her mother's death at the stake, yet at the same time a loving mother to the man she treats as her son (who is actually the son of her mother's executioner— don't stak). In both cases, this was minimal characterization and made up of acting clichés, but it was consistent and plausible — which, in a potboiling melodrama like Il Trovatore, is

virtuoso string musicians, and is one of the few orchestras in

the world that performs without a conductor. See how they do it

tonight at the museum!

(the Count di Luna) nor tenor Richard Margison (Manrico) seemed to know or care amything about emotional truth in acting, and while singers more talented in dramatic art (and with more sense of responsibility to their audience) might have given a little reality to the basic blocking Campbell had devised for them, these two were painfully ridiculous in their gestures (Zeller constantly touching his forehead to indicate that something was soing on in there) and their forehead to indicate that something was going on in there) and their poses (Margison holding off his enemies with a limply extended word). Bass Brian Matthews (as the captain, Perando, an ungrateful role in any case) fell in the same category of ineptitude, emphasizing every accented note with grotesque jerks of his hands and his bead.

If you had don't your exest.

If you had shut your eyes, however (even though that would deprive you of the sight of John David Peters's handsome, uncluttered sets; deprive you of the sight of John David Peters's handsome, uncluttered sets, and Marie Barrett's atmospheric lighting design), the aesthetic quality of this production of 11 Trovatore would have risen considerably. Richard Margison may be a round, weak, lifeless lump on stage, but he has a strong and ringing tenor wise. has a strong and ringing tenor voice, a bit stiff in delivery, yet nevertheless bit stiff in delivery, yet nevertneiess beautiful to listen to, right on the mark in its expressions of emotion, and ofter authentically thrilling. Richard Zeller, after some initial shakiness at the performance I attended, warmed up to exhibit the yocal equipment of a quite respectable lyric baritone, with a refined sense of phrasing. baritone, with a refined sense of phrasing. Brian Matthews's resonant bass coped admirably with the obsessive 16th-note ornamentations of Ferrando's opening aria, which did not need the singer's self-conducting to come across with vigor and dramatic point.

As for the women, the pleasure (or relief) afforded by their decent acting was a minor attraction compared to their quality as singers. Kathryn Day, in quality as singers. Kathryn Day, in particular, turned out to be an exemplary Verdian mezzo, with a big, rich voice, a powerful chest range, a good (if not always perfectly focused) top, and a vivid interpretive command of the requisite passions, from hysterical fury to tender pathos. Her narrative of the horrifying

death of her mother and her death of her mother and her subsequent miscarried vengeance (beginning with "Stride la vampa") was the musical highlight of the production — as it always is, when the mezzo is this good. Soprano Radvanovsky,

too, seems to be a major talent, but one with understanding of musical shape and meaning is admirable. Her way with expressive phrasing reminds one of the truly great sopranos. She has the sopranos. She has the seamless, long-breathed, lyrical Verdian line down pat. And the voice itself is voluminous, lush in its basic quality, a first-rate instrument. Unfortunately, instrument. Unfortunately, Radvanovsky's type of vocal production results in a tight, fast vibrato throughout the range (except at the very top), and its annoying coloration is accompanied with a peculiar timbre that is at once hollow and abeliant. However, the control of the color of the c and shallow. Unappealing in itself, this pervasive sound prevents the singer from expressing through a variety of vocal colors the variety of in her singing indicates she has a solid grasp on. The underlying passionate nature does manage to come through (in Radvanovsky's phrasing and her treatment of the words) but dimmed and

the words) but dimmed and homogenized by the misguided vocal technique. All in all, however, this production of il Trovatore was a delight to listen to, with the singers carefully and intelligently chosen (once again by Ian Campbell). Edgardo Müller was the conductor, as always a firm, energetic, and sensitive presence on the podium — particularly sensitive to the yielding and stretching of phrase that the Verdi style demands. The singers must have been happy to work under his direction, for he and the orchestra responded with suave flexibility to their individual interpretive

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information to READER San Diego CA 92186. Or fax to 619-881-2401. You may also submit

A Dectaral Recital of music by Takemitsu, Carter, Shockley, Keller, Falla, and Brouer is planned by gui-tarist Colin McCallister at 8 p.m. tonight, Thursday, February 3, in the Recital Hall at UCSD's Mandeville

1883-294-2968. (A. SOLM)
Last Year's Wilnesser of the California International Young Artists
Competition will present a benefit
concert at 8 p.m. on Friday, February 4, at the California Center for the
Arts, Excondido. Pianists Tanya
Gabrielian. Maria Fomina, and
Maria Santos, and violinist Sasha
Tazitlin will perform selections by
Musorgaky, Rachmanisoff. Chopin.
Symanovski, and Prokofore.

Szymanovski, and Prokofiev. Tickets are 87 general. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Call 800-988-4253 for reservations.

All Russian All the Time, violinist All Russian All the Time, violinist Elmar Olivinis joins the San Diego Symphony and conductor Jung-Ho Pak for an all Faussian program when the Connoisserur Series continues February 4-6. Litem for Prokoffev's "Russian Overture," the "Violin Concerto" by Glazunow, and Shotakovich's "Symphony No. 9." The concerts begin at 8 p.m. on 9." The concerts begin at 8 p.m. on 9." The concerts begin at 8 p.m. on Sunday,

Maestro Pak reveals "intriguing insights and hidden meanings" 45 insights and hidden meanings 45 minutes prior to each performance. Enjoy the concerts in Copley Sym-phony Hall (750 B Street). Tickets range from \$15 to \$60. For reserva-tions, call 619-235-0804. (DOMNTOWN)

The Serenade Concert Series hosted by the Sequoia Chamber Music So-ciety continues with recitals on February 5 and 6. The program for both concerts features selections by Brahms, Schubert, Ariosti, Schu-

Brahms, Schubert, Arionti, Schu-mann, Puccini, Granndon, Spohr, Kroll, and Mozart. Performers in-clude Theree Budst Goyarnob, Eliza-tic Company, and Control of the Control ladio (clarinett), Carolyn van Loon (violla), Viola Brown (cello), and John Danke (piano). The concern begin on Saturday at p.m. at the Blessed Sacrament Orive) and on Saturday at p.m. at S. Elizabeth Seton Catholic Church (602 Sanni Isabet Seven). Tuckes are 515 general. To make neservation, dia 1960–723 1051, page 1200, Control

Taking Its Name from the Cel-brated Surreallst Artist, the Miró String Quartet performs for the next Discovery Series concert hosted by the La Jolla Chamber Musi Society, on Sunday, February 6. Ensemble members Daniel Ching and Sandy Varnamoto (violinista), John Largess (violist), and Joshua Gindele (cellist) (violist), and Joshua Gindele (cellist) will play Mozart's "String Quartet in C Major," the "String Quartet No. 2" by Ginastera, and Dvořák's "String Quartet in A-Flat Major."

Quartet in A-Flat Major."
The music begins at 5 p.m. in
Sherwood Auditorium at the Museum of Contemporary Art, La Jolla
(700 Prospect Street). Tickets are 35
for children and students, \$15 for
daults. For reservations, call 858-4593728. (IA JOLIA)

A "Celestial Repertoire" of classi-cal, sacred, and jazz music will be presented by the 12 musical mempresented by the 12 musical members of Harp Fusion at 7 p.m. on Sunday, February 6, at the First Pres-byterian Church (320 Date Street, at Fourth Avenue). The ensemble is from the University of Arizona. Ad-mission is by donastion. Call 619-232-7513 for additional details.

Treditional African American Spirituals and the "Pie Jesu" from Fauré Requien are on the program when soppano Marah Hanen gives a concert at 3 p.m. on Sunday, February 6, at Christ Evangelical Lutheran Church (4761 Cass Street). An offer-

Musical Treasures of J.S. Bach and his baroque contemporaries may be his baroque contemporaries mi heard when the Seraphim Char heard when the Seraphim Chamber Enzemble preforms at 9, no. on Sun-day, February 6, for the La Jolla Pre-byterian Church concert series, he program includes Bach's "Sonata No. 2" and "Sonata No. 3" for violin and harpsichord, the "Pantaay and Fugus." "Solo Keyboard Concerto Tribute to Vivaldi", Telemann's "Solo Violin Sonata", and Vivaldi", "Concerto for Violin."

Musicians beinds Swanson and Brenda Bruce will interact with the audience in the way "that was so typ-ical of the baroque era, along with vi-sual displays illustrating the life and times of Bach and other composer of this era." Find the church at 771 Draper Avenue. Free. For details, dial 619-454-0713.(LA XXLA)

Choristers Evensong, the men and boys choristers will use the Herbert Sumison service in G and sing the Benjamin Britten anthem "Jubilate planned on Sunday, reuros., St. Paul's Cathedral (2728 Sixth / enue, at Fifth and Nutmeg). An ol

(MOTOMO)
String Quartets by Bercheven and Barbers, duo for violin and viola by Monart, and ongo fire roperano and violin by Vaughan Williams may be heard when the La Jold Symphopson of the Control of t

Former Civic Organies Jared Jacob-sen performs selections by Mendelssohn, Vierne, Lemare, Bach, and Weaver for the "San Diego in the Communmity of Nations Festival" in the Spreckeds Organ Pavilion at 2 p.m. on Sunday, February 6. Dial 619-702-Mini Concert at Noon, head to the

Mini Concert at Noon, head to the Athenaeum Music and Arts Library at noon on Monday, February 7, for a recital by Allego. The ensemble in-cludes Irina Bendetaly (piano), Ox-ana Sourine (violin), and Yelena Babayeva (cello). Find the Athenaeum at 1008 Wall Street; 858-454-5872. Free. (IA JOLIA) Famous Arias, Duets, Tries, and en-

sembles from great operatic reper-toire may be heard when the San toire may be heard when the San Diego Opera Ensemble performs for the Point Loma Presents series at 7:30 p.m. on Tuesday, February 8, in Crill Performance Hall at Point Loma Nazarene College (3900 Lo-maland Drive). Tickets are \$10, p. information, call 619-849-2336. (POINT LOMA)

and Cage are promised when SONOR — the resident contempo-rary music ensemble at UCSD rary music ensemble at UCSD— presents a concert at 8 p.m. on Wednesday, February 9, in UCSD's Mandeville Auditorium. There's a pre-concert lecture at 7 p.m. in the recital hall. Tickets are 310 general; parking permits are 33. Dial 858-534-5404 for details (IA JOLIA)

Prom Bach to Charille Parker—
hear it all when musicians from the
Coronado School of the Arts present
a recital of classical music and cona recital of classical music and con-temporary jazz at 7 p.m. on Wednes-day, February 9, in the auditorium of the school (on the campus of Coronado High School, 650 D Av-enue). Tickets are 55 general. Call 619-522-8969 for information.





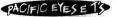
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McAfer (Inex). Sondra Radvunorsky (Leonora); Richard Zeller

(Count di Luna); Richard Margison (Manrico); Kathryn Day (Azucena); Peter Blanchet (Ruiz).

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GALLERIES

"Etherealism," an exhibit of new ab-"Ribersalium," an exhibit of new ab-tract painting by Septeme Pentak and Gregory Gloious are on exhibit through Saturday, April 1, at the S-siana Street Fine Art Gallery, There's a reception planned at 6 p.m. tonight. Thursday, February 3. Regular gallery bours are 10 nm. to 5 p.m. Monday through Friday and noon to 4 pm. on Saturday. Find the gallery in studio 100 at 444 South Cedros Avenue; 619-793-4442, ISOLANA BEACH)

4441, SOUMM BLOCH The Light, Code, Atmosphere, and social and romantic symbolium of the California score are reflected in the four painters with work gathered in "California Reflections." Opening with a reception at 6:30 pm. on Friday, February 4: in the Bother California Reflection. The California Reflection of the California C

Gallery hours are 10 a.m. to 4 pm. Tuesday; 10 a.m. to 7 p.m. Wednesday and Thursday; 10 a.m. to 2 pm. Friday and Saturday (the gallery will be closed February 18-21). Palomar Colleg., 1140 vet Maijoin Road; 760-744-1150 x2304. Obasin the required free parking per-mit at the campus patrol office, on the right as you enter the main park-ing lot. (SAN MANCOS)

Inglot. (200 MARCOS)

New Work by six artists is showcased at Taboo Studio during an exhibit opening with a reception at 6 p.m. on Friday. February 4. The show concludes on Friday. March 17. Regular gallery hours are 11 a.m. to 6 p.m. Tuesday through Friday, 10 am to 5 p.m. Saturday. Find the studio at 1615 1/2 West Lewis Street; 619-692-0999, MISSON MLIS.) "The Watermedia Trio 2000 Art

Show — promising plein air and studio paintings by Rich Buchwald, Jane Riles, and Lew Achen — starts the works in 1987 with a reception at 6 p.m. on Friday, February 4, at the La Jolla Art Asso-ciation Gallery (7917 Girard Av-enue). Call 838-484-3429 for infor-mation, Gallery hours are poon to mation. Gallery hours are noon to 4:30 p.m. daily. (LA JOLLA)

"Figurative Works" opens with a re-ception on Saturday, February 5, at 6 p.m., in MiraCosta College's Kruglak Gallery. Peruse these draw-

Krujalá Gallery, Peruse these drav-ings, painting, and mixed media by Abhly Guaragna and Ken Goldman through Thundray, February 24. The duo will also present a lecture at 11 am. next Thunday, February 10. The gallery is located in the stud-ent contert, the campus is found at One Barnard Drive. Regular gallery bonus are Monday through Thura-day, 11 am. to 2 p.m., with addi-tional-weising from 6 to 7:30 p.m. to and the control of the control of the 10 p. 1

"Passion for Color and the State of the Color and the Color an

through Saturday, (A. ACLA)
Displaced Lewas and oil painter
Roe Egdand believes the desert is a
"faccinating and ever-changing
scene." The painter now resides in
Borrego Springs and has an exhibit of
work on display at the Olde Ramona
Hotel Gallery through Saturday,
Pébruary 26, You re invited to a
pecception for Egdand set for Saturday,
Pébruary 52, You re invited to a
Pébruary 54, Tou re invited to a
Pébruary 54, Tou re invited to a
Pébruary 54, Tou re invited to a
pecception for Egdand set for Saturday,
Pébruary 5, at 5 p.m.

Find the gallery at 845 Main Street; 760-789-3682. Gallery hours are 10 a.m. to 4 p.m. Tuesday through Saturday. (RAMONA)

The Annual COAL Membership The Annual COAL Membership at Show begins with a reception at 2 p.m. on Saturday, February 5. This Carlishad Oceanside Art League exhibit was judged by artist and teacher lasbel McCauley. Find the COAL Gallery in suite 104 at Carlishad Village Faire, 300 Carlishad Village Drive. For hours and information, call 760-434-8497. (CARLSBAO)

"Playful Exploration" is the theme for the second exhibit at the Carlshad Sculpture Garden, with a reception for the eight participating artist scheduled for Sunday, February 6, a scheduled for Sunday, February 6, at 2 p.m. Find the garden behind the Carlabad Arts Office (2955 Elmwood Avenue, next to the Cole Library); for information, call 760-434-2920. Viewing hours are 9 a.m. to 5 p.m. Monday through Friday through the month of October. Free. CARLSBAD)

The Featured Artists at the 101 Artist's Colony through Thursday, February 17, include Robert Kennedy, Glenn Francis, Bannon Fu, Kennedy, Glenn Francis, Bannon Fu, and Matthew Anticevic. There's a reception for the artists on Sunday, February 6, at 1 p.m. Find the gallery at 897 South Coast Highway 101, suite F-103 in the Lumberyard. Regular gallery hours are 11 a.m. to 6 p.m. Tuesday through Saturday, 11 a.m. to 5 p.m. Sunday, 760-632-9074. (IXCHITAS)

"The Invisible Photographer of Jerusalem" is an exhibition of works The Invitable Photographer of Jerusaken' is an enhibition of works by Elia Kahvedjian (1910-1999) on display through February in the Ma-colm. A. Love Library at San Diego State University, Kahvedjian was born in Turkey, sent to Palestine al-ter being orphaned at the age of S, and began taking photographs of his adopted homeland at 14. In 1947, fearing the coming war for frazelisin-dependence, the photographer his his entire collection and fled the courter life son Kernel discovered. antry. His son Kevork disc

A reception and lecture are planned on Wednesday, February 9, starting at 3 p.m., in Aztec Center Casa Real, at SDSU. Richard Hecht Casa Real, at SUSU. Richard Freent, professor of religious studies at UC Santa Barbara, will present 'Perusalem in a Camera Lena A Cen-tury of Photography in a Sacred City.' Admission is free. For viewing hours and information, call 619-594-5185. (SDSU)

ART MUSEUMS

Mingel International Museum of Felk Art, the relationship of great historic designs to contemporary adornment is demonstrated by the 700 objects featured in "Arrows of the Spirit" In-North American Indian Adornment from Prehistory to the Present," an exhibit concluding on Sunday, April 2. The objects, created in a wairely of media, include Southwestern turquoise jewelry, Plain beadwork, Subarctic quill-and moosehair work, and California elk

moosehair work, and California elk-horn jewelpy.

Objects from the permanent col-lection make up the pieces in the es-hibition "Artes de Mexico." The how includes works by several renowned 20th-Century folk artists including Oxacan potter Teodors Blanco and Jalisco's Rosendo Ro-driguez, along with architectural pieces by Candelario Medrano and wooderarious by Manuel limeters. woodcarvings by Manuel Jiménez All regions of Mexico are represented, with selections ranging from objects of daily use to those of cere-

Art. For additional informat 619-239-0003. (BALBOA PARK

Art. For additional information, call el-12-39-003, Relacion reston

Hamsons of Continuence Art. La World Part of the Continuence Art. La World Discussion in Contemporary Art. The World Discussion in Contemporary Art. The World Discussion in Contemporary Art. The Relacion of the Continuence and the Contemporary Art. The Relacion is the Contemporary Art. The Relacion is the Contemporary Art. The Relacion is the Contemporary Art. The Relacion Internation in the Relacion Internation of the Relacion Internation of the Relacion Internation of the Relacion Internation International Internation International International Internation International Internation Internation International International Internation International Interna

Find the museum at 700 Prospect Street. 858-454-3541. (LA JOLLA)

Street. 808-434-3341. (A AGLA)

San Diego Museum of Art, Polish
national treasures evoking a golden
age when Poland was the largest nation in Europe are on exhibit in

"Land of the Winged Horseman: Art
in Poland, 1572-1764." Among the
highlights are a crown and a throne
of Polish kings, historic paintings of

(619) 225-0616

Polish roysly and nobility, religious images and literagical objects, exotic rugs and itselfield, elecorative glassware and procedules, and thanks and procedules, and thanks and daise. See the treasures through Sonday, February 27.

The misseamly spermanent colection includes Italian Bensiassrace includes Italian Bensiassrace includes includes Italian Bensiassrace includes and the second procedules of the second procedules of the Westman Galley of Contemporary California Art. 619-232-7791.

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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 militory. Ad at the

Chicago City Limits
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improvisational comedy revue,
Chicago City Limits. AY CENTER FOR THE PER ARTS, FRIDAY, FEBRUARY 4, AND SAT-URDAY, FEBRUARY 5, AT 8:00 P.M.

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stars. A Chorus Line won nine Tonys and ran on Broadway for 15

1 only and ran on Broadway for years. SCRIPPS RANCH THEATRE, FRIDAY, FEBRUARY 11, THROUGH MARCH 11; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

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Friday & Saturday, February 4 & 5 · 8 pm

Comedy Codependent

Breaking Legs
Pine Hills Lodge and Dinner Theatre presents Tom Dulack's comedy about a playwright seeking
funds from the "family" (i.e., Mafiosi). B. Cervantez directed.
PINE HILLS LODGE AND DINNER THEATRE, THROUGH MARCH 18: FRIDAY

Chicago City Limits

"Hysterical and unpredictable."

— New York Times

TICKETS

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Death Rides the Stage
H.I.T. Productions new interscrive
comedy-mystery, written by Beth
and Scott McNellen, is set in Texas:
"You survived a stampede, Lucy
Tyler is looking for your underwear...and there's a dead body in
the next room.
"TLEPS TASTE OF TEMS, 7808 B. CAON BOULEWAND, IM MESS, OPCH-

1

Comedy Codependents
The Improv comedy troupe performs the first Friday of every
month at the Creativity Centre in
Normal Heights.
CREATIVITY CENTRE, 4716 32ND

Down the Road OnStage Playhouse presents Lee Blessing's drama about a serial killer and the writers who publicize

Piddler on the Roof

The Welk Resort Theatre presents one of the (if not the) most popular one of the (if not the) most popul musicals of all time.

WELK RESORT THEATRE, THROUGH MARCH 25: TUESCAY, AND THURSCAY THROUGH SATURDAY AT 8:00 P.M.

MATINET TUESCAY THROUGH THURSDAY, AND SUNDAY, AT 1:45 P.M.

POWAY CENTER

Porever Plaid
The four harmonizers in search of plaid sport coats are in their fourth year at the Theatre in Old Town.
(Note: Current cast members are Mark Perkins, Scott Dreier, David Humphrey, and Kevin McMahon.)
Worth a try.

THEATRE IN OLD TOWN, OPEN-ENDED RUN; TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 5:00 P.M. AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M.

The Hellow Landa
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."
Nourse Coast americanous theatre

Jeff Stryker Does Hard Time Diversionary Theatre presents a "dark prison comedy that explores the sexually charged surface brutal ity and underlying tenderness of an eclectic group of men trapped be-hind bars."

DIVERSIONARY THEATRE, THROUGH FEBRUARY 13: THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

condenses Myrtle's seven descents into three, is long, static, and one-note. Myrtle (D. Candis Paule) haggles with Chicken (Isaac Rid-dle), while Lot (Sean Robert Cox) die), while Lot (Sean Robert Cos), mokes cigarette supstairs. What makes the original script fascinat-ing Myrtle is one person upstairs, another down. In the NCRT ver-sion, we never set this dual nature. Marry Burnett's set (a honeycomb of rooms with water dipping be-hind), Peter Hashagen's sounds and Karin Filijan's lighting set and



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Christie's durable whodunit (still the longest-running play, since 1952, in London). Keith A. Anderson directed.
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The Wale The Old Good Pattern opens "Season 2000" with Closer McPlactron's "Bassined" draws about four most averaging global storics in an Irish pub, Joseph Harby discreted.

NON CEDITION CONTINUES ON THE OPPORTUNES ARTS, SATURDAY, "RESEARCH S, TROUDES MATCH 120 THEOLOGY THROUGH SATURDAY AT 2000 PAS USERNOY PAS USERNOY AT 2000 PAS USERNOY PAS U

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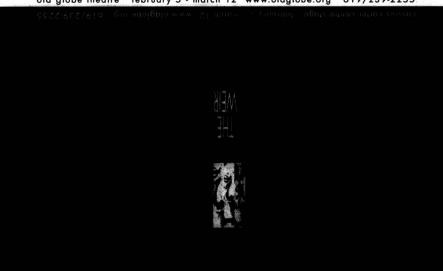
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Promotor Rob Hagey is confident that the City of

the inside track

moving full speed ahead on Street Scene 2000. He's banking on the city re-committing prime downtow real estate for the music fest on September 8, 9, and 10.

After last year's Street Scene, a number of Gaslan merchants complained the Scene, a number of Gaslamp merchants complained that the three-day event hurt their businesses by turning away many regular customers. Some maintained that many thriving Gaslamp businesses would be much better off if the Street Scene would be

area.
The city manager's office will determine if the Street Scene can return to the area bounded by Market, Harbor

bounded by Market, Harbor, Third, and Seventh. Hagey thinks another five-year commitment is in the bag. The event is too strong, too well known, too well produced. It makes a lot of money for the city. There are no major issues that would prevent [a new contract].... The thing that's great about

the Street Scene is that it the Street Scene is that it brings people downtown who might not go there otherwise." But does the Gaslamp need the same attention now as it did when Street Scene started in 1984?

"Yes and no." He said not

all Gaslamp businesses hav flourished, noting that the Hang Ten Brewery and the

Baja Brewery have closed

within the last year. Hagey says that the city of Phoenix has contacted him about

has contacted him about launching a Phoenix Street Scene. He says he's considering it. "This is an event that is complicated and is very risky." Hagey says a Mexican promoter has also a vety rasy. 'ragey says a
Mexican promoter has also
asked him to consider belpin
him stage a music festival
south of the border.

The pure of the souther of the saged a
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ore-Lenten Ensenada Carnaval.

"Mazatlán and Veracruz
have the biggest [festivals] in
Mexico," said Dave Cannon
of the Supersonic Samba
School. "This one is the

TLAMENCO DINNER SHOW

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the beers are a quarter instead of \$5. There are several stages, mostly with Mexican groups playing norteño and ranchero [music]. There are a quarter-Imusic). There are a quarter-million people on the street. We go down there a couple weeks before to teach the kids so they can dance and drum

The Supersonic Samba School plays the Ensenada Carnaval March 4. —Ken Leighton

"We don't play in the San Diego area no more. There's a lot of animosity, so we took it to the

world."

Dizry Order has had his fill of the local hip-hop scene. He says the scene is full of cliques and petty infighting. Hostility between him and the lcone, a group he used to work with, boiled over into a brawl at Club Montage, where the lcone host a Friday night hip-hop room.

hip-hop room.
"I went to their club one night. I kicked it just to have fun. I was about to have fun. I was about to rap against them. [Icons' DJ Demon] was saying, "There's some bitches right here, there's some bitches right here.' Who was he referring to? Who was he reterring tof Me. They jumped me. That was cool because that shows they fear me. 'Cause if you don't wanna rap against me and you wanna fight me, you fear me."

you fear me."

"There were a couple of incidences at Club Montage where [Order] tried to get physical," says Frosty of the Icons. "We run the night there, so obviously we don't want to have problems. We don't feel like he has the right to feest the proper of the prope

conscious improvisation]. We didn't want any disrespect, we just didn't want him to get in. He somehow got the mike and decided to spout off. He wanted to bring aggression. We tried to get the mike back.

out."
"No, they jumped me," "No, they jumped me,"
Dizzy responds.
According to Frosty, it was
not a normally scheduled
open mike on Fridays, but at
the time Dizzy took the stage,
they had announced it was an
open-mike period.
"The bouncers ushered

him out. As far as I know he's "We're trying to keep the high road. It's important to move



doesn't want to get involved in a dissing contest either. "For me to respond to anything they have to say would feed their negative energy. I'd rather drop jewels on them because I have so much information. I got my ears open, my feet to the

street, my nose open, smellin the ground, wondering if there are UFOs up there 'cause I see lights in the sky." Dizzy Order says his group Unknown Entity is creating a multimedia concept

album that mixes album that mixes music and space travel. "It will be forever in completion. I'm just dropping a chapter at a time.... I

at a time.... I freestyle. I break rules... Me and my partner, we're not big intellectual thinkers; we're down-to-earth thinkers. We get together and say. 'What do you think about chemical trails? What do you think about underground space about underground spa bases?' Cain killed Abe because he was a primate.... My favorite song [that he wrote] is 'PM356.' That stands for Pussy Mission 356. It's about these cats cruisir about these cats cruisin through space pickin' up alien bitches and shit. I just freestyled it.... The earth spins. It's dizzy, but it's in the order. I didn't even

started coming into 2000."

—Ken Leighton "Usually I have to pester artists to play for free for my campaigns, but this time Stevie Harris came unis time Stevie Harris ca to me," said San Diego mayoral candidate Janice Jordan.

understand my name until I

Jordan.

It was a strange mixture of music and politics that brought a crowd to the Clare de Lune coffeehouse a few days before Christmas. Stevie days before Christmas. Stevie Harris, who lived and played in San Diego with his band Conglomerate and has since moved to the San Francisco Bay Area, came home to help

" with FLAME

friend Janice Jordan raise money for her upcoming mayoral race. Harris played songs from his new CD Integration

P.O.D



desperate friend / Too punch drunk and blind by the time the revolution begins / And I'd like to believe I'd take her part if she

to believe I'd take her part if she should fall down... Ruba Sakhoury from the Committee Against Police Brutality, which does research Brutality, which does research on killings involving police officers, spoke about the 120-plus deaths in the past ten years involving county law enforcement and the 452 deaths from starvation, exposure, or beatings since the start of Operation Gatekeper at the border. "Our research shows that Latino, black, and shows that Latino, black, and poor white communities have a higher share of abuses relative to the population. We just got information from the medical examiner's office medical examiner's office about police-involved shootings here: 24 in 1997, 20 in 1998, 19 or 20 through October of '99." Press room worker Jeff Algier talked about how the March 4, 1999, San Diego

Reader story "Stop the Presses!" on the union-busting tactics of the San Diego Union-Tribune got him



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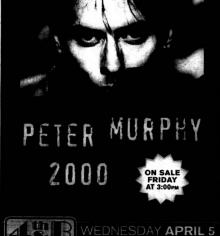
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"They brought me into the office and there was a copy of the Reader with the article in it right on the desk; they suspended me for an unrelated issue — They said some of the papers that came out of my press were smudged. I've been suspended ten times since I started

union-organizing activities." He spoke about the "Something at the Tribune
Stinks" campaign and called
on people to cancel their
subscriptions to the paper
until the Copley organization

workers. "I got sick and tired of seeing guys who for 30 and 40 At any cost [the Union-Tribune's] plan is to

eliminate the union. All we want is a fair contract so that we can take part in the American dream." The workers haven't had a raise in eight years and had

their pension fund

Sunday school, youth group, and Boy Scouts all in the same

"It was February 1964. The Beatles were on Ed Sullivan. I quit

Tired

of the

Downtown

Scene?

ISLAND &

BLUES

JAM

EDI EER 4 OPM

ADY STAR

ISLAND

SALOON

BUSTIN'

LOOSE BAND

IUMPSTART

weatherman, but in each town he worked, he indulged his passion to play as a rock 'n roll drummer. Now the KUSI

baby and that doesn't quite work out for rock and roll, so I joined them in August. They are 24 to 30. I'm 50. Every

Orleans. I grew up with the Meters, Ernie K. Doe, Allen

brought about in resp

BURHANS'S SPECIAL EL

Burhans began his TV career working first in Baton Rouge, then Chicago and Cleveland. "I came to San Diego in '92. [Fellow KUSI weatherman] Dave Scot was a renowned Dave Scot was a renowned trombone player. [Former anchorman] Brian Christie played guitar. [Reporters] Doug Curlee played bass and Fred Saxon played sax. We did a Christmas song once [on air]." But station management didn't share Burhans's zeal for

O'CONNELL'S

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money and bought a set of Lyra Japanese drums." Terry Burhans eventually settled into a career as a TV

drummer. Now the KUSI
weatherman plays in his own
oldies band — Special Ed.
"It's a five-piece group
made up of middle school
teachers. Their drummer had
a baby and that doesn't quite are 24 to 30.1 m 50. Every time we play we bring 50-75 teachers to come see us. We have a great time. "I grew up in Baton Rouge. There's lots of music there that overflows from New

Toussaint, Dr. John, and my favorite, Professor Longhair. He's a big influence." After a stint in the Army,

year at KUSI with many of his colleagues getting shown the door. Veteran local journalist Cathy Clark left the ancho chair in December. Her longtime partner, Brian Christie, left three weeks ago. Insiders say the changes were the arrival of new news team at KSWB and XETV all staffed

an in-house group. "I always wanted to have a house band

on our morning show. I always propose it, but it's kind of been 'Just don't mention

know the writing is on the wall. I've seen it in Cleveland one other time. All you can do

one other time. All you can dis hang on as the changes go through."

Special Ed appears
February 4 at The Blvd., 6949
El Cajon Boulevard, in the

-Ken Leighton

" 'Come up to the Playboy Mansion right now!' " ordered a friend of

DREAM STREET

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Justin Pearson's. Pearson plays in the San Diego band the Locust.

OVERHEARD IN SAN DIEGO: BLIND MELONS 1/27

The group recently filmed scenes for Troma Pictures' upcoming Toxic Avenger 4 film. "I have a friend from the East Coast, and he's in the movie and knows everyone and got us the gig.... A few hours later, there we were...ir hours later, there we were...in aw. There were naked people everywhere. And we saw peacocks, pink flamingon, real live monkeys... It was great because there were naked guys too. We thought it might be a little sexist for our politics, you know, but there were just as many guys saking off their clothes. It was cool.

"As soon as we walked in, they had four of us in some werd flight tozen. They told use

weird fight scene. They told us to jump around and act like jackasses and scream. I have

no idea why."

The band also lip synched to their song "Brand New Set of Teeth" while an evil Toxie (The Noxious Avenger) from another dimension reclined on a lawn chair in front of them. Finally, everyone donned bathing suits to shoot

a scene in the infamous Grotto, the underwater cave

Jacuzzi.
"First, they shot us First, they shot us partying, and then they shot us all bloody and dead while the Avenger chased some nurse around. I don't really understand it. It's a Troma film, you know? —Jay Allen Sanford

CD reviews The Taco Shop Poets, Chorizo Tonguefire, Calaca Press War-town San Diego / now cultural mecca in Aztlán / has become crossroads for mestizo tonguefire / has become crossroads for taco shop culture / has become crossroads for chorizo tonguefire So say/chant/recite/intone the Taco Shop Poets...hotter than 10,000 pottery, 'scuse me,

poetry slams...hey...wow...when was the last time anyone, in words, took San Diego so

words, took san Diego so seriously? In "Geograf a con Mingus," they're in Cuernavaca with Charles Mingus, who took the Big Murphy there in '79 (death:

Life Hates Me Thought Experiment Kamatra at The Boulevard 1949 El Cajon Blvd. • College

Tuesday, February 8 HIFI and the Road Burners Holyle

Scotch Greens Relics

at Brick by Brick O Buenos Ave. • San Die

Friday, February 11
Agent Orange
RcPherson Struts
Los Infernos
at Brick by Brick
30 Buenos Ave. • San Dies

vis and the Helvette:

dig: Lou Gehrig's Disease: amyotropic lateral sclerosis) (or was it Huntington's chorea?) (dunno: dead)... "a blazing harmony / and a million happy moons appear / in our sky / to look at the in our sky / to look at the rainbow petal / blossoms of our land / and I can hear Mingus say / 'Let my children hear Music' "...hey, that's an album (Columbia CK 48910)!

JAY ALLEN SANFORD

album (Columbia CK 48910)!

The Taco Shop Poets are a community-based poetry and music collective founded in 1994. Four poets, born in such places as Mexico City, Oakland, and Iquique, Chile, ably assisted on this recording but here deven and

ably assisted on this recording by bass, drums, and flute...hey, it's okay. The Taco Shop Poets have a free show at Gros College tomorrow at 7 p.m. in room 220. For information,

-Richard Meltze



Friday, February 4
LEVEL (EP Puso)
THE KERHEL
TAU CET! 9-24C.
Seturdey, February 5
LARL GEST' 9-SUCCESSPSSM
MALADY - WANTER STREET
Sunday, February 6
Southern California's
SHOCKS OF MIGHTY
Management Mendays
An Evening of Down Tempo,
Down & Beas
featuring Bd MARCOS B
& Dd Bulleto MESLAND
9-11 pmt S2 U-Call-its
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Lounge HOT ROD LINCOLN

JOEY BOWEN

UNCLE TIKI







Stingers

1038 Garnet Ave. 858-581-1234

Rated best jukebox in PB by this guy I know named Derek. He also likes this bar because he can play bar games like pool. And, he told me the girls that bartend there are "just plain awesome." He's usually there during the day (10am-6pm) for the S4 pitchers of domestics and \$2 wells. If you happen to see him there, tell him I say "hi."

Casbah

2501 Kettner Blvd. 619-232-HELL

Tonight, 2/3, come see Furious 4, Skydiver and Pillowhead and help the Casbah raise money to buy blankets for tribes in need in Mexico. Saturday night, 2/5, The Brothers Creeggan (heads-up, Barenaked Ladies fans) and The Kurtens are going to rock...oh, ou know how it goes. Bring your ID.

Dream Street

2228 Bacon St. 619-222-8131 Friday night, 2/4, El Paso's own Level start off a night of rock. Also playing, The Kernel, Tau Cetl and 24C. Another night of rock on Saturday, 2/5, with Tafeelgood, Suckerfish, Malady and Water Street. Sunday, 2/6, come hear the acid/ska sounds of So Cal's Shocks of Mighty, \$2 drinks from 7pm-9pm.

Kensington Club

4079 Adams Ave. 619-284-2848

The Ken puts class back into Tuesday night with Wendy O'Rourke and her coctail lounge vinyl. As if that weren't enough, Romy K's also there singing jazz, Your refined, elegant nature has found its niche. Mondays, if you're broke and a fan of 80s music, stop for Neon. There's no cover and the DJ spins '80s all night.

Kirklands Alehouse

3221 Adams Ave 619-281-0263

hursdays at the bar, Gary spins a myriad of musical styles ranging from old soul to '80s op with a consistent backdrop of conscious hip-hop. It's Melissa's night to bartend so be sure to bring extra money to tip with class. Stop in for a pint or two and hang with The AB's of Normal Heights.

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1017 University Ave. 619-297-2056 Plenty of splendid things to look at, and they show videos too.

403 University Ave. 619-295-0881

Once upon a time, a draft at The Alibi meant a dipper of Bud. Our home of the infamous. oner has once again transformed. Stop in and check out the new beers on tap and have nurself a \$2 dipper for old times' sake. There are plenty of other reasons to stop into The Alibi, but if you don't know them already... well, I guess you're out of luck.

Tio Leo's

5302 Napa St. 619-542-1462

hursday, 2/3, Hot Rod Lincoln with guests from Oklahoma, Billy Joe Winghead. iday, 2/4, come hear the funk grooves of local artist Joey Bowen. Saturday, 2/5, is a Psychobilly Saturday with Bonneville 7 and some guests. Every Wednesday In Phrisary Texans Cave Cat Sammy keep you rockabilly fans happy.

Star Bar

423 E St. 619-234-5575

ou've wandered the streets of the Gaslamp in the dirtiest pair of jeans you own. Silly, you orgot about the dress code at that classy bar and now you're lost, alone and thirsty. You nd yourself on the corner of E and Fourth, contemplating your lonely future when you e the glowing neon light of the Star Bar, San Diego's most exclusive watering hole. And ey, you can wear whatever you damn well please

Brass Rail

3796 Fifth Ave. 619-298-2233

Thursday is Latino Night featuring the intoxicating sounds of traditional salsa. Friday, it's Brown Sugar, baby, with all the best hip-hop, rap, R&B and soul your funky self can handle. Saturday, get your share of Latin House. The dark side is calling you... see you in The Underworld on Sunday for industrial underground gothic grooves







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Computer as Radio

"I was a DJ once," Akari Nigita tells me. "It was when I was in the fifth grade in Japan."

mhe best place to see the broadcast studio of World Music Radio is from the front office. That's where I am, standing in the hole-in-the-wall building that houses San Diego's first total-Internet radio station. The office is crowded two metal desks are shared by three or more staff

bers per desk; as soon as one members per desk; as soon as one person gets up, another sits down, something like the military practice of hot racking or sharing bunks. It is an inauspicious place from which to launch a radio revolution. Founder and program director Oram Miller is inside the studio, listening to one of the stations of the content of the state of the content of the state of the content of the state of the s DAVE GOOD

tion's disc jockeys cue up compact discs and tion's disc jockeys cue up compact uses and practice reading announcements. Miller, a med-ical doctor who looks like a kindly hippie with his graying ponytail, stops the DJ every so often and offers technical advice.

and offers technical advice.
World Music Radio is not yet operational
during my visit, but Miller hopes to have the station online in a few weeks. The station hash't
got a big enough music library to last for more
than a few days of airplay, and most of the staff
of \$5 volunteer announcers have never worked

of 45 volunteer announcers have never worked a day on the radio in their lives. "I've just always wanted to be a DJ," says Larry Stone, an attorney who works in the DA's office. He admits that he knows next to nothing about broadcasting; even so, Stone will finally get his first break at the age of 42 when he hosts a two hour folk music show on the web. Is he nervous?
"No, not really, Well, maybe a little," he ad-

"No, not really. Well, maybe a little," he ad-mits. "I'm excited," he decides. "Mainly excited." "I was a DJ once," Akari Nigita tells me. "It was when I was in the fifth grade in Japan. We had a school radio station. I played requests for the students and teachers." A student at Palomar College, Nigita will host a contemporary

I ask Miller, "How do you turn someone with

I ask Miller, "How do you turn someone with little, if any, background in radio into an an-nouncer in less than a month?"
"D! training school," he says. All of World Music Radio's announcing crew has attended a mandatory crash course taught by Miller and another staff member, Michael-Leonard Creditor.

The most important thing to remember

while you're on the air," says Credgior, a photographer with a background in public broadcasting, "is to breath 'cause it's very common for people who are not accustomed to broadcasting to literally forget to breathe. They get so involved in what they want to say and in getting the words out and making their voice go along with how fast their brain is going, that they

SCENE

OOD forget."
Internet radio is a fairly new high-tech phenomenon. It, along with similar technologies like MP3, a music format, are growing at an astronomical rate. Currently, there are something like 27 million downloadable audio solites on the net, and new webpage directories that host links to streaming audio (the tech name for Internet radio) pop up weekly. Just one of them, VirtualTuner.com, lists 5500 streaming

audio links alone.

One irony of Internet radio is that it is radio in name only. It may sound like radio, but it can only be heard on a computer and cannot be tuned in on a radio receiver; for now it exists only in in on a radio receiver; for now it exists only in cyberspace, a manmade universe of phone lines and cable connections. But it's better than prate radio because it's legal and it's completely unregulated. Pirrate radio is someone using a transmitter to illegally jam a frequency and broadcast their own material. Pirrate radio stations are usually short-lived, because they can be tracked back to their transmitter and shut down. Because true Internet radio doesn't actually broadcast. lives outside of the boundaries imposed on broad-cast stations by the Federal Communications

Commission.

"This is radio the way it used to be," says This is radio the way it used to be," asys Miller. The difference is the technology. We're coming full circle, while we're moving into another realm that wasn't possible 30 — even 2 years ago." He points to a world map that is thoumbtacked to the studio wall. There, "he says, "is our audience," meaning the entire planet. If anything, Miller is an unwitting visionary, and the says of the



Cockburn tape.

"In lune of 1997, I was on my way to Colorado to hear Occkburn in concert...and all of a sudden the thought came to me, "Why not start a radio station in San Diego? I had no idea exactly how to start a radio station, or even where to begin, and that worst of all," he says. "I had to begin, and that worst of all," he says. "I had have with the says, "the thought didn't go away."

Miller took leave from his medical practice in the Midwest soon after, moving to San Diego with the intention of acquiring an FM radio station. His only broadcasting experience was limited the checked out books at the library to see how to start a radio station and that he sought guidance from a number of broadcast professionals, including KGB-BM's Jim McInnes and Digby Welsh [Converty of the same station) and Dave Welsh [Converty of the same station]. Welsh (formerly of the same station) and Dave

Weisn (formerty of the same station) and Dave Drexler of KPBS-FM. It is Drexler who is credited with originally suggesting the idea of webcasting to Miller— infinitely easier, and cheaper, as it turns out, than acquiring a conventional broadcast station, the cheapest of which routinely sell for prices well into the millions of dollars. By contrast, Miller estimates he has spent under \$13,000 to house and equip his Internet station.

"Up until recently," says Ryan Dee, a project

manager at InterVU, WMR's streaming media service provider, 'the way you listened to music or watched a video on your computer before streaming media was to download a file, and then you opened the file and either listened or watched. 'You had to wait for the entire file to download, he says, which could lake several min-utes. 'But when you stream media, you encode it into this digital stream,' he says, 'which al-lows you to watch or listen as soon as the data starts playing on your computer.

starts playing on your computer."

Dee tells me that to listen to World Music Dee tells me that to listen to World Music Radio (or any other web radio or audio file) you will need a Pentium class computer with a sound card, speakers, a web browser, and a modern speed of 28K or faster, or a Power Macintosh. Once the signal leaves the mixing console at worldmusicradio.org, it is fed into a PC that has two pieces of software running, encoding the data. One is called Real Audio, the other is Windata. One is called Real Audio, the other is Win-dows Media Player (this gives the listeners two choices of format). Then the digitized signal trav-els to the Internet via a small local area network (LAN) and into a cable modem. From there, the signal goes out onto the Internet and is accessed ers via a couple of servers offered by InrVU; Admittedly, for now, web radio is a mbersome, low fidelity, nonportable medium. World Music Radio is named after its ownterVU: Admi

Sole Mate!

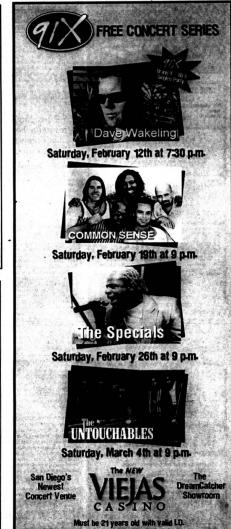
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GRILL

MUSIC SCENE

programming — world mu-sic — the airy, wind chime-swettened percussive music produced by the globe's tribal cultures and ethnic pop-ulations and championed by such pop artists as David Byrne, Joni Mitchell, the Dead's Mickey Hart, Carlos

doctor. Miller performs what he calls nonforce sacrocranial manipulations on terminally ill patients. Since virtually all of his career in medicine has been spent in practice in the U.S., I ask him why he now works south of the horder.

U.S., I ask him why he now works south of the border.

"In Mexico," Miller explains, "we're able to take approaches that are not allowed in the United States...so, we're able to use techniques that area! used elsewhere and not in the combinations we're using them."

I ask him if he ever plays world

Three days a week, Miller crosses the border at San Ysidro and reports to work at an outpatient cancer clinic.

and Peter Gabriel, Dr. Robert prom, an ethnomusicologist connected with San Diego State University, is credited with having created the name "world music" in the 60s. He sits on the board of directors of worldmusicradio.org. But it is Miller himself who has been responsible for determining station's musical

the station's musical direction.

"We're not gonna play fock, we're not gonna play fock, we're not gonna play jöz, we're not gonna play ripa, and we're not gonna play rap, and we're not gonna play rup, he says. "We want to play music that you can't hear os commercial radio in San Diego." Miller also plans to blend local artists into World Music Radio's playitis as well. "The kinds of [local] musicains we will work with are cians we will work with are the world music, traditional, or acoustic musicians." Miller or acoustic musicians." Miller says Laura Preble, Padre's third-base coach Tim Flan-nery, and Burning Spear have all had their work on the sta-tion. Miller adds, "Our

tells me that World Music Radio is registered as anoprofic
corporation, meaning that
they are tax exempt. Finally,
he admits that WMR is more or less broke.

"We need some funding to
start coming in," he says. "Our
benefit concerts [they've
hosted five so far have helped
us. We need to shift over to
the traditional forms of income for nonprofit radio
stations—one memberships stations — one, memberships [worldmusicradio,org's home page will have a secured site where listeners can become programming will be done here...and not be something imported from — where is Clear Channel headquarwhere listeners can become where listeners can become where listeners can become a listeners can be a listener listener listeners can be a listener listener listeners can be a listener listener listeners li red? — Des Moines?" Although Miller seems to be gratified with his new job be gratified with his new job as an Internet radio executive, he describes World Music Ra-dio as being an extension of his primary fole as a healer. Three days a week, he crosses the border at San Ysidro in

Weeks later, I return to the studio. Worldmusicradio.org is online now, webcasting 12 hours a day. I see assistant his Toyota and reports to work at an outpatient cancer clinic that is no more than a ten-minute drive through the streets of downtown Tijuana. The Instituto de Medicina Bimusic director Peter Crow-heart sitting in the office. Crowheart is a retired clini-The Instituto de Medicina Biologica, the clinic where Miller works, is inside a large, luxurious house that is surrounded by high walls. Colonia Cachois a well-to-do sector of Tijuna (just off Agua Calienië Boulevaed, southofdowntown Tijunas). It is a neighborhood, with freshly painted homes, rose gardens, trees, and cement sidewalks.

Crowheart is a retired disin-cal psychologist. I sak him if the station gets a lot of phone calls to play requests.

Yes and no, he says.

You itsseers usually e-mail to play the companies of the com-tract of the state of the com-sant to know the name of an artist, or where they can buy he music. But now and then, he says. You get the listen-ersy who e-mail us and write things like, Wow, Senegal...! music in Senegal..." a physician, Miller works as a medical technician for Dr. Harvey Bigelson, a cancer





YEAH, YOU SHOULD MODABLY DO THAT LAUNDRY

> AND YOU SHOULD PROBABLY MY SOME OF THOSE BILLS

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Tore MacLean (455) and Jeson Mirazz Jose Jos's Colleahouse, tonight, Thursdoy, February 3, 8:30 p.m., 1956 Bocon Street, Ocean Beach. 619-523-0356.

SATURBAN V
Pengy Wintson [861]: Senside Chards, Selectory, February S, 7:30 p.m., 1010
South Casel Righmon, Senioritos, 619:229-1055.
Tim Flormony (828): Ecol County Performing Art Centre, Southely, February (828): Ecol County Performing Arts Centre, Southely, February Art Centre, 51:30 p.m. 2010 cent Mater Senior. 51:346-2277 or 888-386-8497.

David Samborn (656): East County Performing Arts Centre, Friday, February 4, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277 or 889-386-8497.

FRIDAY

Prisons (135) and POD: Rentazumo Hall, Saturday, February S, 8 p.m., SDSU Campus, Callege Area. 619-220-8497.

J.D. Purran, Authory Davis, Cyuthin Annunen Davis, and Bert Teestaky: Spice Steet Form, Schaloy, Febriory S., B p.m., 301 Spice Steet, Benke's Hill. 619-2990301. Steel, Bester's RM. 617-279/USD1.

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Crucker (412) Janethen Sogul,
Wictor Kremmenacher, and Grog
Lisher: Belly lip Town, Sandry, February
6, 8 p.m., 143 South Cedos Avenue,
Solano Beach, 619-220-8497 or
858-481-8140.

The Herstingtons, Durlington, and Larger than Life: The Empire Cid, Tuesday, February 8, 7 p.m., 4225 30th Street, Harth Patt. 619-640-6689.

Leftower Salmon (879): Buly Up Town, Tuesday, February 8, 8 p.m., 143 South Cadoo Annous, Salmo Beach, 619-220-8497 or 858-481-8140.

The Albem Brown General (832): Athenoum Music and Arts Library, Thursday, February 10, 7:30 p.m., 1008 Wall Street, La Jolie. 858-454-5872.

Sea Seals and Lama and the Louisdoreshers: Blind Melons, Friday, February 11, 9 p.m., 710 Gamet Avenue, Pacific Beach, BSB-483-7844. Ree Kweez Belly Up Tovern, Friday, February 11, 9:15 p.m., 143 South

militam. 619-232-4355.
Radio and Lindo Williams (864-8): la join Olibra's School Authorium, Friday, February 11, 7:30 p.m., 2225 Tanay, Pines Rand, La Jolin. 858-546-4040.

619-501-2215.
"Seagerthurs Shawernes" with the Sandres (2923), Groupery Page (1964), Barry phonic (2924), Carbon Olanda, Frank Devanson, Chady Wesserman, Pand Altheet (2017), Elberhold Hammad (2012), Chady Lee Barryldi (2924), The Earthon, and José Shauten and the Troy Dante Chatterit Line 30: Collections, Feldy, Februry 11, 230 p.m., 17-55 Breen Sand, Ozan Banch 419-523-535.

The Rehestes (661), Soper Foot, under the Shapping Kert Assessme: To Lad's Longs, Friday, February 11, 9 p.m., 5302 Hops Steet, Boy Park. 619-5420562.

Martin Cartley (853): Holy Trinity Episcopal Church, Sotunday, February 12, 7:30 p.m., 2083 Sureat Cliffs Boulevard Ocion Beach, 858-689-2266.

Disma Krull (643): East County Parlaming Acts Center, Saturday, February 12, 7:30 p.m., 210 East Main Steet, B Cajan, 619-440-2277 or 888-386-8497. Robert Walturs 20th Congress, Manshe Machageme, and &Frest /389): Coheb, Saturday, February 12, 8:30 p.m., 2501 Eather Bodovard, midtoon. 619-232-4355.

619-220-8497 or 858-481-8140.
The Locust, the Marrier City Devils,
Americal, and the Catherburs: Chi Cafe,
Monday, February 14, 8 p.m., USD
Campus, Le Jole. 859-534-2311.

Biz Markde: Belly Up Tovern, Wadnesdyr, February 16, 8:30 p.m., 143 South Cedros Avenue, Solane Beach, 619-220-8497 or 858-481-8140.

The Hot Club of Courtown and Rip. Carson and the Twillight Tria: Casbat, Wednesday, February 16, 8:30 p.m., 2501 Kether Boulevard, midrown. 619:232-4355.

Discount, the Dismouherment Plan, the All Scars, and Drop Science: Chi-Cale, Thursday, February 17, 8 p.m., UCSD Campus, La Jolle. 858-534-2311. Tob Bosselt and Meerthe's Kitches: Bind Melons, Thursday, February 17, 9 p.m., 710 Gamet Avenue, Pocific Booch. 858-483-7844.

Babby Short (658): Mangai International Museum, Friday, February 18, 6 p.m. and 9 p.m., Babbo Park, Son Diego, 619-239-2517.

Mustard Play [130], to Classified, Jerry Lives Twites (351), and One Track Minch The Spicerte, Feldy, February 18, 7 p.m., 8450 Min Mesa Boulevard, Min Mesa, 858-271-4000. Paul Planley: Space Street Forum, Schundey, February 19, 8 p.m., 301 Sprace Street, Banker's Hill. 619-295-0301.

7:30 p.m., 1008 Wall Street, La Jolia. 858-454-5872.

Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497. Goarge Theregoed and the Destroyers (421): 4th & B., Schröty, Fabruary 19, 8 p.m., 345 8 Steet, downtown. 619-220-8497 or 619-231-4343.

Rolph Stanley, February 6, La Palome Theatre

Tom Puxton /870/: Son Diaguite United Methodist Ourch, Sunday, February 20, 7 p.m., 170 Calle Magdelene, Encintes. 858-566-4040.

Russell Maleso with Bob Magnessen (710) and Mike Wolford (648): Attendoom He Arts Library, Sunday, February 20,

204-04-2072.
This Markey Festival" with Michael Ress, Burshagian Levy, bessite Hiss, Yamil Bols, Luckens, Margan Heighige, Listons Hoved Jahanson, Bayeric Revealers, Latenson, Bayeric Revealers, Development, San Bereston, and Jahansy Otheranci Son Bays Sporth Anno. Hordey, February 21, 3500 Sporth Anno. Bostward, San Bays. 888-386-8477.

Coco Mentoya and Michale Lundoon's Bloos Streat: Bind Helons, Thursday, February 24, 9 p.m., 710 Garnet Avenue, Pacific Beach. 858-483-7844.

Allson Kreess (780): East County Performing Arts Center, Friday, February 25, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277 or 888-386-8497.

Ban Hurper and the Immeast Cristians and the Immeast Cristians and the State Players (ATZ): BIMC Jeen, Friday, February 25, 6:30 p.m., UCSD Campus, In John. 619-220-8497.

Air Supply (437): Vieizs DeamCatcher Show Room, Friday, February 25, 7:30 p.m., 5000 Willows Road, Alpine. 619-659-1998 or 619-220-8497.

Numbers South and the Bedhruskers (936): Cotoh, Friday, February 25, 8:30 p.m., 2501 Kettner Boulevard, michaen, 619-232-4355.

Spearhead: Belly Up Tovern, Schurday February 26, 9:15 p.m., 143 South Cedros Avenue, Solano Beach, 619-220-8497 or 858-481-8140.

Peter White (675): Viejos DreamCatcher Show Room, Sunday, February 27, 7:30 p.m., 5000 William Road, Alpine. 619-659-1998 or 619-220-8497.

Blue Öyster Celt /418), No Bergelin, cod Seven Trafac 4th 8.8, Sundoy, February 27, 8 p.m., 345 8 Street, downtown, 619-220-8497 or 619-231-4343.

DOA, the Dragons /1151, and the Setcide Kings: Cobah, Sonday, February 27, 8:30 p.m., 2501 Kettee Boulevard, midtown. 619-232-4355.

TSORL and Furthers IV /107½ Casbab, Sunday, February 27, 8:30 p.m., 2501 Letture Boulevard, midroum. 619-232-4355.

The Free*Sturs, Paves, Seel-Junk (157), and Bedford Folls: Castoh, Monday, February 28, 8:30 p.m. 2501 Ketter Boulevard, midroen. 619-232-4355.

MARCH

The Hayweeds and Het Red Lincoln /547): To Lea's Loungs, Thursday, February 24, 9 p.m., 5302 Rapo Street, Bay Fast. 619-542-0562. Marc Authory: Copley Symphony Holl, Sunday, March 5, 8 p.m., 750 B Street, downtown. 619-220-8497. Bert Bucharud: (407) and Disano Warreldk: (443): East County Performing Arts Center, Buschey, March 9, 7:30 p.m., 210 East Main Street, El Cajon. 619:440-2277 or 888-386-8497.

Mon of Worth (880): Son Diagnito United Methodol Chards, Sunday, March 12, 7:30 p.m., 170 Calle Magdalans, Encinites. 858-566-4040.

Gato Barbliot (676) and Pancho Sendez (677): 48 & Nudnesday, Mach 15, 8 p.m., 345 8 Senet, downtoon. 619-220-8497 or 619-231-4343.

Cohumisusol /674): Colfornia Center for the Arts, Schurdoy, March 18, 8 p.m., 340 North Escandido Boulevard, Escandido 619-220-8497 or 1-800-988-4253. Mfh.a Wofferd (6-62) Helby Hofmann (66-61) Decem Moore, and Durek Oleszklevetez: Sprace Street Forum, Soturday, March 18, 8 p.m., 301 Sprace Street, Bankar's Hall. 619-295-0301.

"Nowport Jazz Millicanium Calabration": California Center for the Arts, Wednesdey, March 29, 8 p.m., 34 North Exceeded Boulevard, Escandido. 619-220-8497 or 1-800-988-4253.

BeauSoletl (874): California Center for the Ats, Friday, March 31, 8 p.m., 340 North Escandido Boulevard, Escandido. 619-220-8497 or 1-800-988-4253.

The Rev. Herton Heat /134/od Les Streitleckets /409/: 4th E 8, Sunday, April 9, 7 p.m., 345 8 Sinset, downtown. 619-220-8497 or 619-231-4343.

Method Man and Redman: 4th & 8, Wednesday, April 12, 8 p.m., 345 8 Street, downtown, 619-220-8497 or 619-231-4343.

Lais Milgred (600): Cix Arena, Frido May 5, 8 p.m., 5850 campus, College Area, 619-220-8497,

The Charitis Bundel's Bundel: Powery Center for the Parliaming Arts, Monday, May 29, 7 p.m., 15498 Espola Road, Powery, 858-748-0505.

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WEDNESDAY

"The Fells Implentes, part 1" with Law Burlow and Mile Del Yedd: Cestral, Tuesday, February 22, 8:30 p.m., 2501 Kettner Boulevard, midlown. 619-220-8497 or 619-232-4355.

LA Gross (428), Magnel, and Cage: 4th & B, Wednesday, February 23, 8 p.m., 345 B Steet, downtown. 619-220-8497 or 619-231-4343.

Below McKnight /605): 4th & B, Thursday, February 24, B p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

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Spit Up and Weep

Jones creates complex patterns that not only complement Flanagan's, but answer and provoke them.

There's no sound I like better than the bop-derived piano trios of the late 1950s and early 60s. Elmo Hope, Sonny Clark, Randy Evans, Ray Bryant, Horace Silver, Red Garland, Ahrmad Jamal, Roland Hanna.... It's quite a list, and it goes on I like the odd, dissonant chords, the flexible, single-note lines, what

ways they manage to swing. The grandpappies of these players include Earl Hines, Art Tatum, Fats Waller, Teddy Wilson, and Nat "King" Cole. And

Waller, Teddy Wison, and Nat "King" Cole. And their principal pappies would be Bud Powell and Monk. And Lenny Tristano — a sort of uncle, and odd uncle. The lineages are all a bit different, as they are among any interesting artists. The mix of influences, in some ways, can be extreme.

Three of the best of the generation that came or age in the "50s all half from Detroit Hank Jones, or age of the "50s all half from Detroit Hank Jones, or age of the "50s all half from Detroit Hank Jones, or age of the "50s all half from Detroit Hank Jones, or age of the "50s all half from Detroit Hank Jones, or age of the "50s all half from Detroit Hank Jones, or age of the "50s all half from Detroit Hank Jones, or age of the Butter of t

of age in the 308 all hail from Detroit: Hank John Barry Harris, and the youngest, Tommy Flanagan. Over the years, I've wondered what it was that made Detroit such a breeding ground for talent in the '40s and '50s. It's not just pianists, by any means; the list is extraordinary. Milt Jackson; Elvin and Thad Jones, Hank's brothers; Kenny Burrell; Paul Chambers: Donald Byrd: Yusef Lateef: and on and on. It certainly wasn't because Detroit w on and on. It certainly wasn't because Detroit was a racially enlightened city; there had been terrible race riots there already in 1943. It is not now, nor was it ever, an alluring port of call, though a far more livable place 50 years ago. Perhaps there was money around, from the car plants and related fac-tories, to create a solid black middle-class that could support clubs and provide musical in-struction for the children. Maybe it was the water.

struction for the children, Maybe it was the water.

Not bloody likely, but man, o' man, there was
some listening to be done there way back when.

The Prestige disc, Tommy Flanagan Overseas,
is a reissue of a 1957 date in Sweden with Elvin

hoping for and here it is, digitally remastered and attent 1950 and with three bonus cuts. If I properly recall, the original I bas on a swedish label, Dragan. Regardles, and it is a Red Garland, and the was no swedish label, Dragan as among the most echotomic for suite a line, most echotomic pip. Nowedays. Tommy Planagan is among the most echotomic pip. Nowedays. Tommy Planagan is among the most echotomic pip. Nowedays. Tommy Planagan is among the most echotomic pip. Nowedays. To the proposal between the proposal pip. Nowedays. To the proposal pip. Nowedays. The pr

a lighter touch than Powell and the ability to make individual notes sing and bounce. Powell's genius was of a courser kind. Like so many of the bop-influenced planists of his generation, he is as much trying to replicate the sound and figures of horn players as other pianists he admires players as other pannts he admires.
It's an excellent program, which includes
Parker's "Relaxin' at Camarillo" (the name of the
institution for the criminally lissane where Parker
was briefly "detained" in the '50s) and two gorgeous ballads, Strayhorn's "Chelsea Bridge" and
Ann Ronell's "Willow Weep for Me." of which

there are two takes, both splendid. There are also there are two takes, both splendid. I here are also six Flanagan original compositions, all very fine, very memorable, including his calypso-flavored tune "Eclypso," suitably named, which he will perpise 20 years later, along with "Relaxing at Ca-marillo," in New York City for the Enja label, another must collection. On both discs Flanagan is accompanied by the great Elvin Jones on drums. Another Detroit na-

great Elvin Jones on drums. Another Detroit na-tive, this session with Jones anticipates a historic date with Sonny Rollins (with whom Flanagan teams up on Saxophone Colossus) only a few months later, Sonny Rollins at the Village Van-guard, on Blue Note. Elvin Jones is using only his brushes throughout the earlier session with Flana-gan in Stockholm, but he's still pulling off the

rhythmic figures that we will come to identify with him. This particular session is considered by some to be his breakthrough performance, where he dispenses with a predetermined beat and cre-ates complex patterns that not only complement

The dispensive war as proviectionand dear and the change is the answer and provoke them.

Flanagan is but answer and provoke them.

Flanagan would go on to do great things after this '57 season. For quite a few years, including 1956, the year before Stockholm, he was pianist and musical director for Ella Fitzgardal, a task he also served for Tony Bennett in 1966. He would give up working with singers in 1978, concentrating on small ensemble work and leading his own trios. One of Flanagan's most notable collaborations, a one-time deal and an unforgettable one, was with John Coltrane on the latter' At. Coltrane was such a brilliant, powerful player that people sometimes forget how good a composer he was. On his memorial album for Coltrane, Giant Steps on Elips, Hanagan leads a Coltrane, Giant Steps on Enja, Flanagan leads a trio with George Mraz and Al Foster through six Coltrane compositions, each with fire, clarity, and a subtle intelligence. Foster is another rock-solid drummer, and Mraz will become, through the years, one of Flanagan's most frequent accompanists on bass, and it is easy to hear

quent accompanists on nass, and it is easy to hear why. There's lots more first-rate Flanagan trio discs around, but these three are tops in my book. Another reissue you can probably live without — but I can't imagine why you should — is a 1979 Hank Jones session in London with Alan Dawson and George Duvivier called Bluestre. I had the LP years ago, sold it, and have regretted it ever the LI'years ago, solo it, and nave regretted it ever since. Well, give the boy a reprieve. It is available on the French Black & Blue label, digitally re-mastered and yearning to be grabbed. If anything, Ilike lones's playing and sense of swing even more than Flanagan's. Ten years older than Flanagan and also a Detroit native, Jones was a strong influence on the younger player, and it is Hank Jones's younger brother that Flanagan is playing with on

younger brother that Flanagan is playing with on two of the above discs.

Like Flanagan, Jones is one of the great ac-companists in jazz and has played with just about everyone, and just about everyone has had that much better a session because of it. But I haven't always been bonkers for the tunes or lineups Jones puts together for sessions under his own name

Jim Morrison



Tommy Flanagan, Overseas (Prestige CJCCD-1032-2 [P-7134] Tommy Flanagan, Edypso (Enja Tommy Flanagan, Giant Steps (Enja CD 402204]

Hank Jones, Bluesette (The Definitive Black & Blue Sessions BB 907.2) Sonny Stitt Engame Brillians (32 Jazz 32009)

With the exception of two, which are nonpareil: this one, now available, and one called the *Great* Piano Trio on the small East Wind label and out of print, a live set from New York's Village Van-

of print, a live set from New York's Village Van-guard with Ron Carter on bas and Torp Williams on drums. There are two albums from these ses-sions. Grab the first, if you can find it. Among lone's great supporting roles are two recordings on Roost Records (I believe out of print) with Sonny Sitt. I feel so silly having un-loaded them Loud spit up and weep. But these two re-issues from 1972 of Sonny Stitt supported by another Detroit gend of painsit, Barry Har-zis, will assuage the loss. In truth, Stitt's performance here is superior to the Root seets, 15 performance here is superior to the Roost sets, 15 years earlier. Stitt is not from Detroit, he's from Boston, but he might as well be from Detroit: that's how good he sounds. ■

lensulation

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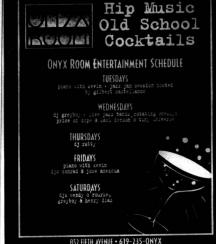
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Asylum DJs spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

Bitter End's Underground: Hip-hop, Top 40, and old skool. Thursdays through Saturdays, the Bitter End, 770 Fifth Avenue, downtown. 619-338-9300.

The Brass Rall: Call club for nightly information. 3796 Fifth Avenue, Hillcrest. 619-298-2233.

Club Bom Bays Fridays, Get Your Groove On with *DJ Town* spinning top 40, hip-hop, and dance classics. 3175 India Street, midtown. 619-296-6789.

Club '80sc 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.

Clab Elemente Thursday, 10 p.m., Trancemission with DJs Arken, Dino, and J-Sun, Fridays, 10 p.m., Let's Play House with DJs Dino, Smyl-e, and Lec. Saturdays, DJs Taysu and Travis Houston. 1255 University Avenue, Hillcrest. 619-296-8160

Club Retro: D/ Dementia spins '80s, synthpop, alternative, and new wave. 21 and up. Tuesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest.

Club Resxys DJ Scott Martin spins house and hip-hop. Thursdays, Margarita Rocks, 959 Hornblend Street, Pacific Beach. 858-272-2780.

Club Tribute Dis Afshar and Ascession spinning funky tribal house and garage, Mondays, 10 p.m., the Flame, 3780 Park Boulevard, Hillcrest 619-293-4163

Crucial Vibon Reggae with Pegasus Hi-Power, Carlos Culture, Rico, and Stump-I. Sundays, the Dog. 4479 Evern Street, Pacific Beach. 858-581-0149.

Discotte: 2000: DJ Bob1 spins rare grooves, acid funk, and hip-hop. Saturdays, Plan B, 945 Garnet Avenue Pacific Beach. 21 and up. 858-483-9920.

III Street Blues: DJ Mike Czech spins hip-hop. Tuesdays. Dream Street, 2228 Bacon Street, Ocean Beach. 619-222-8131.

Liquid: D/s Dave Aude, Mike Orozco, Sotero, Clay Dunsmore, and Eax-One spin house and hip-hop. Fridays, E Street Alley, 919 Fourth Avenue, downtown. 619-979-9999. Live Wires D/ Ratstar spins rare grooves and hip-hop. Wednesdays. Live Wire, 2103 El Cajon Boulevard. University Heights. 619-291-7450.

Millennium Nightclub: Priday, February 4, DJs Ed Chapin and Anthony Masters spin house and deep house. Sunday, February 6, guest DJs spin disco and 70s. 485 Main Street, Encinitas. 888-922-5827.

Encinitas. 888-922-5827.

Nightfall: DJ Robert and guests spin gothic, synthpop, EBM, industrial, and fetish. 21 and up. Sundays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

Hillicrett. 619-298-2233.

OM Madridt Fridays, Dij Henry Diaz and Jess spin house and hip-hop, DJ Tanya spin progressive house. Saturdays, Dij Joey Jimmere and José Amezuwa spin house music. Wednesdays, DJ Jon Bishop, Chris Fortier, and Jimmy Van M. 751 Fith Avenue, downtown. 619-557-0146.

Onyx Room: Fridays, Dls José Amezcus and Conrad spin lounge and house. Saturdays, Dls Wendy O'Rourke, Greyboy, and Henry Diaz.

BY WILLIAM CRAIN

The Arizona duo Doo Rag is sort of an experiment designed to answer the ques-tion, "How much unholy cacophory can two blues abusers make by beating on card-board boxes, buckets, and a silde guitar and yelling through microphones made from old telephones?" The answer seems to be abil of a lot.

a hell of a lot.

So, what happens when one of the Doo Raggers calls in sick? Guitarist/lead yeller Bob Leg Ill found hat out one night a few years ago when percussionist. Thermos Mailing missed a show opening for Ween. Log rose to the occasion, playing solo. He decided to perform seated, with a bass drum pedal at his feet. That way he

could still play the slide guitter in his lap. To svoid swiverd micro-phone stands — and, he has said, to protect himself from the beer contraction of the contract audience to throw at him — he stuck his telephone microphone contraption inside a heimet and put that over his head. The result, if not a stuming he could still make a hell of a racket on his

One critic has said a Bob Log show makes the Jon Spencer Blues Explosion sould like matter blues right at the local sports bar. Plus, the helmet really realed people out. He enjoyed the start so much be continued to perform solo, conflounding audiences across the country and the world. Somewhere slong the way, he got pretty good at what he was sone. Whatever it we got pretty good at what he was sone. Whatever it was

One critic has said BOB LOG III

As with Doo Rag, the standards by which we might judge an ordinary band just do not apply to Bob Log. 20 Miles and the Butch Wax Due also



Wednesdays, D.J. Grepboy with live music, 832 Fifth Avenue, downtown. 619-235-6609. The Pentagons 756 Fifth Avenue, downtown. Thursdays, top 40. Fridays, the Baseness with Dis-gramments of the Pentagons of the Knowry, Sturdleys, the Soil Cellar Knowry, Sturdleys, the Soil Cellar with Dish Biller, Knight, and Orlando. Sunday through Wednesday, closed. 619-233-2300. Sunday through 619-233-2830.

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Infiniti. and MC Dapper-D. First and
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Respects DJs S.K., Dirry, and Milky Wayne spin deep jazz, future funk,

gritty soul, smokin' Latin, and Brazilian. Fridays, Bar Dynamite, 1808 West Washington Street, Mission Hills South. 619-295-8743.

Hilli South 619-295-474.

Bick's Thursdays, Club Hedonium,
Dis Ion Bishop and Milke Crosco spin
bouse, techno, and groone. Fridays,
Gr-Ge Fridays, Di Derek spins house
and tribal. Saturelays, Lephan Up, DI
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Subbat: DIs Joe Forester, Cybian, and Adam Atom. Electro, gothic, synthyop, darkwave, industrial, and fetiah. Saturdays, Shootestr, 3815 30th Street, San Diego. 619-574-0744.

is coming

Saturday Night Fevers DJ Ryan Somers, Scott Martin, Smally Biggs, Jesse, and Matty A. spinning '70s disco and hip-hop. Saturdays, Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 619-979-9999.

Sevilla: Tuesdays, Wednesdays, and Thursdays, Club Salsa. Sundays, Club Brazil. 555 Fourth Avenue, downtown. 619-233-5979.

Soulfood Express DJ Felix Prince spins house, R&B, and dance classics every Thursday. The Flame, 3780 Park Boulevard, Hillcrest. 619-295-4163. Studio 64: D/s Jon Bishop, Josy Jimenez, Demon, and Circa. February 4 special guest Dean Coleman. Friday Club Montage, 2028 Hancock Street. Mission Hills South 61:9-973-9269

Underground Loungs: D/s Eddie Amador, Sachamo, Henry Diaz, and Greg Cook spin house, techno, and progressive. D/s Smally Bigg and Syed spin hip-hop. Wednesdavs. th

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.

11 10

Temparal: Wednesday through Saturday, call club for nightly information. Tsunami Beach Club 802 Sixth Avenue, downtown. 619-231-9283.

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Waldeling, ska, with Seratheric
with Jonathon Sept. Viete.
Turnstay, and Greg Lidner.
Turnstay, Leftwer Salmon, Wednesday,
Jan, Pare Notled, alternative.

8 pm, Pure Noodle, atternative.
The Book Works/Pannikin Cafe,
Flower Hill Mall. 1-5 at Via de la Valle,
Del Mar. 858-755-3735. Friday, 8 pm,
Billy Watson, blues.

Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain. 619-618-1814. Friday, 8 pm, Kristin Banks, pop, rock. Sunday, 1 pm, Fuzzy Raisin, alternative rock.

alternative rock.
The Calypse Cefa, 576 North
Highway 101, Encinitae, 760-6328252, Thurnday, Friday, and Saturday,
live blues, jazz, uving.
Carvens, 11940 Bernardo Plaza Drive,
Rancho Bernardo, 835-86-2400.
Friday, Mess Nuc. Saturday, Laguna,
classic rock.

Chesaposhe Bar & Grill, 1068 North El Camino Real, Encinitas. 760-943-0177. Friday, 5 pm to 8 pm, Rick Ross,

jazz guitarist.

Chab Marinal (formerly Beaver Creek Saloon), 1320-L East Valley Parkway (in Trafalgar Square), Escondido. 760-746-7408. Friday through Sunday, and Wednesday, Latin music. Tuesday, live country music. The Del Dies Country Store, 20154 Lake Drive, Escondido. 760-745-2733.



Rpanete, 1555 Camino Del Mar (in the Del Mar Plaza), Del Mar. 858-259-9966. Wednesday, Quiet Storm, jazz, R&B.

Pireside Loungs, 439 West Washington Avenue, Escondido. 760-745-1931. Friday, 9 pm, Bob Lenz.

Pagarty's Pub. 1260 West Valley Parkway, Escondido. 760-480-0833. Thursday, Friday, and Saturday, live rock and roll.

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Yermack, two-handed guitar.
Java Jae's Coffsehouse, 1956 Bacon
Street, Ocean Beach, 619-523-0356.
Thursday, 8:30 pm, Tara MacLaun,
Friday, call Lub for information.
Saturday, the Negro Problem,
alternative. Monday, Wendy's open
mic night.

The Krahma, 2531 Old Highway 101, Cardiff. 760-436-6483. Thursday, the Witchdiectors, blues. Priday, Serious Guiss, classic rock. Saturday, Strust Heart, rock. Tuesday, Mark Lee. Wednesday, B. Domins, 20/20 Blind, and Sack Lunch, alternative.

La Costa Coffee Becesting Co., 6965 El Carrino Real, Suire 208, La Costa. 760-438-8160. Music Bours are 7 pm to 10 pm. Friday. Electric Wood, contemporary classics. Saturday, Org Sherman, soft rock.

La Misties, 3232 Mission Avenue, Oceanside. 760-435-9977. Saturday Riptied, classic rock.



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The Metapher Coffeebouse, 238 East Second Avenue, Escondido. 760-489-8890. Thursday, open mike. Friday, Fresh Off the Boat, rock. Saturday, the Brothers from Another Plants, alternative. Tuesday, Jody and Company, scoustic, pop.

Mikay's Collecthouses, 12222 Povesy Road, Povesy, 838-486-5540. Thursday, Sunday, and Mondey, open mike. Friday, Mr. Julis and the Blues Cast, Jump swing, blues, jacs. Saturday, Versastyle. R&B, jazz, funk. Tuesday, Ren Prendlin, acoustic folk. Wednesday, Mark Jackson.

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Pounders, 125 West Grand Avenue, Escondido. 760-739-1288. Thursday, Red Lane, rock. Friday and Saturday, call club for information. Sunday, the Mars Hotel.

Randy Jones Big Stone Lodge, 12237 Old Pomerado Road, Powsy. 858-748-1617. Friday and Saturday, New Frontier, country. Roorting Plant Coffee and Cafe, 3870 Valley Centre Drive (Carmel Valley Road exit), Del Mar. 858-793-6777. Friday, 8 pm, 5 O'Clock Shadow, Roxy Restaurant, 517 First Street, Encinites. 760-436-5001. Friday, Peter Pupping and Jeff Basile.

San Lain Ray Downs, 31474 Golf Club Drive, Bonsall. 760-758-3762. Call club for information.

Smitty's Derentores, 119 East Broadway, Vista. 760-724-0510. Sunday, 6 pm to 9 pm. Lady K and the Jazz Q.

Surf N Saddle, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach. 858-755-9474. Priday, the Shocks of Mighty, reggue. Saturday, Brown and Sinkiewicz, alternative. Brown and Sinkirwicz, alternative. Torrevyman Gelffa (maide the Hilton La Jolla Torrey Pinas), 10950 North Torrey Pinas Road, Del Mar, 8384-50-4571, Music in jazz, Thurnday and Wednesday, Shep Adeyras, Friday, Jim Story and Tripp Sprague. Saturday, Monday, and Treaday, Ren Preshman. Sunday, Shep Meyres and Dave Curtis.

Tournament of Champions Lounge, La Costa Resort and Spa, Costa Del Mar Road, Carlsbad, 760-438-9111. Friday, Atemic Groove, pop. Saturday, the Rhythmakers, pop/Top 40. Valentino*s11828 Rancho Bernardo Road, Rancho Bernardo. 858-451-3200. Priday, 6:30 pm and Saturday, 6 pm. Donnie Finnelle and Company East, jazz.

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Thursday, Spank, alternative. Friday,
Eve Selis with Joey Harris, acoustic
rock. Saturday, Still Water Junction
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Psysicar, funk. Monday, Foreplay

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Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 858-485-1780. Music is alternative/rock unless otherswise noted. Thursday, Unipus, Four O'Clack Fridey, Frontline, and Handful Saturday, Saturday Night Frendful Saturday, Saturday Night Beach Saturday, Saturday Night Beach Saturday, Saturday Night

Cannibel Ber, at the Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 858-488-1081. Thursday, 10 pm, call club for

information. Friday, 9 pm, Freeway Planet and P-Nut, alternative. Saturday, Burl Jives and d. Frost, alternative. Wednesday, 9:30 pm, Big Time Operator, big-band swing. The Crescent Shores Grill, 7955 La Jolla Shores Drive, La Jolla. 858-459-0541. Saturday, 7 pm to 10:30 pm, Peggy Lloyd and Ce., jazz duo.

The Dog. 4479 Everts Street, Pacific Beach. 619-581-0149. Thursday, Alf. acoustic. Sunday, Crucial Vibes. Dream Street, 2228 Bacon Street Ocean Beach, 619-222-8131, All

shows start at 8 pm. Thursday, Dark Reigs, Squish, and Thick Ed, beavy rock, Friday, El Pass, the Kernel, Tau Cris, and 24G, pop, rock, Saturday, Lett Grey, Succhrigh, Malady, and Water Struct, rock, Standay, the Shocks of Mellys, regard, said jazz. Galakas, 5602 La Jolla Boulevard, La Jolla, 264–251 ed 101. Thursday, Commitget, Friday, World Reform Extensible.

8847. Saturday, the O'Brien Brothers Irish folk.

Javanican, 4338 Cass Street, Pacific Beach. 858-483-8035. Tuesday, 8 pm to 10:30 pm, open stage. Wednesday.

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Diedrich Coffee, 1080 University Avenue, Hillcrest. 619-718-9522. Sunday, 11 am to 2 pm, Banjer Dan, folk.

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Avenue, Clairemont. 858-279-2033.

Thursday, Joe Byrnes, Irish folk. Frida and Saturday, Tony Cummins, Irish folk. Tueskay, Irish jam sension.

Wednesday, Kir Healy, Irish folk.

Wednesday, Kir Healy, Irish folk. Pick by Beck, IJO Buenos Avenue, Bay Park, 619-275-LIVE. Thurnday, all club for information. Thurnday, Phusek Junkez and Hot Sauce Johnson. Friday, the Zigens, Filibustra. And Secret Hast. Tuesday, Soothyprem. Helvis and the Helvettes, Hi-Fi and the Roadburners Relics. Wednesday, Pichifactor, Cigir. Thurnday, Life Haten Me, Ring Underground, Pressure 4-5, and Ten Perrent.

Camel's Breeth Inn, 10330 Frians Road, San Diego. 619-281-1722. Friday and Wednesday, Tomoat Courtney and the Blues Dusters.

Carriage House Lounge, 7945 Balbo Avenue, Kearny Mesa. 858-278-2597. Monday, 8 pm to 11 pm, Ron Bell.

Club Bombay, 3175 India Street, downtown. 619-296-6789. Thursday, Sue Palmer and Her Bombay Orchestra. Saturday, Jeanette and Western Express, rock.

The Empire Club, 4225 30th Street, North Park. 619-640-8689. Tuesday, 7 pm, the Huntingtons, Darlington, and Larger Than Life, alternative.

and Larger Than Life, alternative.
Etta's Place, 6179 University Avenue
(at College and University), 619-5826730. Priday, call club for information, Saturday, 9 pm, October, rock, R&B. Sunday, 4 pm to 8 pm, the Amazing Shelltown Horus. Monday, 8 pm, open jam with Karen. Tuesday,





Wo Grant

y pen, loga Tricks, rock, tunk, reggat-The Gerdon Blerack Brewery, 5010 Mission Center Road, San Diego. 619-688-1120. Music is blues unless otherwise noted. Thursday, the International Strings Submarine Band. Friday, Len Rainey and the Midnight Players. Saturday, the Boogs Men. Sunday, the Robois Henkel Band.

Sunday, the Robin Hendels Band.
Humphreys, 14 Idf Moon Inn, 2241
Shelter Island Drives, Shelter Island
191-244-1957, The Casabinaca
Lounge Thursday, 9-30 pm, Quiet
String Law, Colonica, Startedoy,
9-30 pm, Makai, pop, dance, Sunday,
9-30 pm, Makai, pop, dance, Sunday,
7 pm, 10 11 pm, Calvin Romanear
Steve Laury, jazz. Monday, 7 pm, Keri
Tarbox, Kozottic Trueday, the Larry
to 11 pm, Bratiska, Latin; jazz, 8 pm
10 11 pm, Bratiska, Latin; jazz, 10 pm, Bratiska, 10 pm, Bratiska

The Imperial House, 505 Kalmia Street, San Diego. 619-234-3525. Wednesday through Friday, John La Duca, dance music.

Duca, dance music.

Innsultee, 2223 El Cajon Boulevard,
San Diego. 858-296-2101. Wednesda
8 pm to 10 pm, workshop/concert
with the San Diego Concert Jazz Band

James's Restaurant and Lounge, 7777 University Avenue, La Mesa. 619-469-7777. Friday and Saturday, Seam McVicker, piano. Sunday, Leo Lionetti, piano. Jason's Night Club, Quality Inn, 290 Nimitz Boulevard, Point Loma. 619-523-5656. Friday, Liquid Blue,

rock, pop.

Kelly's Pub, 6344 El Cajon Boulevard.
College Area. 619-286-0400. Friday.

Evens, acoustic. Saturday, call club for information. Wednesday, Tommy

Price, acoustic.

La Jella Marriott, 4240 La Jolla Village Drive, La Jolla. 858-587-1414. Characters Bar: Friday, 8 pm, salsa, merengue, and cha-cha music. Saturday, 8:30 pm, swing, boogie, and bluss.

blues.

Lestat's Coffeebouse, 3343 Adams
Avenue, Normal Heights, 619-2820437. Thurskay, 8 pm to 10 pm,
Harmon Tipton, folk, Friday, 9 pm to
11 pm, AK, Skeptja, rock, and Oil,
Saturday, 8 pm to 10 pm, Irres, pop
mike. Tuesday, Kippy Marisk, volin.

Gilk, Monday, 8 pm to 10 pm, pop
mike. Tuesday, Kippy Marisk, volin.

Vednesday, 8 pm to 11 pm, San
Diego Songwriters Guild Showcase.

Live Wire, 2103 El Cajon Boulevard North Park. 619-291-7450. Saturda The Living Room, 5900 El Cajon Boulevard, College Area. 619-286-8434. Saturday, Antonio Cozano, Brazilian jazz.

The Living Room, 1417 Universit Avenue, Hillcrest. 619-295-7911. Saturday, Summit Circle, folk.

Mr. O's, 1299 Camino del Rio Souti San Diego. 619-299-3544. Saturday, La Orquesta Zona Nueva, salsa.

The Navajo Inn, 8515 Navajo Road San Carlos. 619-465-1730. Friday ar Saturday, Ballistic, rock and roll. O'Connell's Pub and Nightchub, 1310 Morena Boulevard, Bay Park. 619-276-5637. Friday, Martha's Kitchen, blues. Saturday, Billy Bacon and the Forbidden Pigs, blues.

Ollie's Restaurant, 10789 Tierrasar Boulevard, San Diego. 858-560-667 Sunday, Jo Treanor. Wednesday, Rh Corres, solo.

The Ould Sod, 3373 Adams Avenue, Normal Heights. 619-284-6594. Friday, Joe Byrnes, Irish folk. Saturda Denni. Tuesday, Brax. Wednesday, Gregory Page and Frank Drennen.

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Poppy's Sport Bar and Grill, 7986 Armour Street, San Diego. 858-571 0796. Friday, Mr. Red Shoes, rock. Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 619-284 7666. Friday and Saturday, Rufus I rock.





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Sham Rocks Shack, 7059 El Cajon Boulevard (1/2 block east of 70th Street), College Area. 619-463-2263. Friday, Love Nigel, rock. Saturday, Hoopla with Flip-Side.

Terra, on Vermont, one block north of University Avenue. 619-293-7088. Thursday, Pam York and Ben Wamikur, Jazz. Friday. Phil Boroff, jazz. Saturday, Steve O'Connor, jazz. Saturday, Siew U.Comno, jazz.
Tio Leo's Lemngs, 5302 Napa Street
(at Morena Boulevard), Bay Park.
619-542-1462. Thursday, Hot Rod
Lincoln and Billy Joe Winghead.
Friday, Joey Bowen, blues. Saturday,
Sonneville 7. Temastrondo, and Uncle
Tiki. Wednesday, Cave Cat Sammy.

Top of the Core, 1216 Prospect Avenue, La Jolla. 838-454-7779. 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 Jaims Vallé Jazz Quariet,

The Beyou Bar and Grill, 329 Market Street, downtown. 619-696-8747. Friday and Saturday, 6:30 to 10:30, Joe Guevara and Chris Vanacore, jazz piano.

Blarmey Stone Pub, 502 Fifth Avenue, downtown. 619-233-8519. Thursday, Saturday, Sunday, and Wednesday, Steve Brewer, acoustic. The Blue Tattoo, 835 Fifth Avenue, downtown. 619-231-7041. Call club for information.

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Cambrers Quinter.
Crosci's Top Hett Bar and Grille, 802
Fifth Avenue, Oddovottovm. 619-233
4355. Thursday, Scottle Blims and the
Tiki Twchers, blues. Friday, the R.A.
Brotherhood, soul, dance. Saturday,
Candyr Kane, blues. Sunday, the
Reckin' Aces, wring, Monday, Shelif,
blues. Tuesday, the Boogie Men, blues.

Electric, blues.

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Avenue, downtown. 619-231-9100.
Thursday, Private Domain, rock and
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Saturday, the Hot Hands rock.
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Sunday and Tussday, Hen'y Olive.
alternative. Monday, the Soul
Persuaders. Wednesday, Private
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The Pield, 544 Fifth Avenue, downtown. 619-232-9840. Sund 5 pm to 9 pm, Cobblestone and a Boxty Band, Irish music.

4th & B, 345 B Street, downtown. 619-231-4343. Thursday, 8 pm, the String Cheese Incident, rock.

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Geoektown Tavurna, 431 E Street,
Gaslamp, 619-232-0461. Friday and
Saturday, Andy Seman, Middle
Eastern keyboardist. Tuesday, 8 pm to
midnight, Fred Heath and the
Siddowinders.

The Horton Grand Hotel, 311 Island Avenue, downtown. 619-544-1886. The Palace Bar: Friday, 8 pm to 11 pm, Jerry Michelsen, jazz and blues

11 pm., Jerry Micheles, jazz and blaes. Binning Leavi v. 27. Hith. Armusa Georges of Hith and G., doorntown. 61:9-95-0123. Thinh. Armusa John J. 200. Appl. 1995. Appl. 1995. Appl. 1995. Shall et IV. J. disco, dance. Friedry. 9-65 pm. Hand: Chile, Irake, Rahl. Saturday, 9-65 pm. NIGC. high-energy dance. Sconley. 5-50 pm. 10 10:20 pm. Reggie Smit and Presule for Time, Jazz. Tuesday, 6:50 pm to 10:50 pm. the Pleme Few. jazz. Unbedseday, 7:30 pm. to 1995. Appl. 1995. App

dance.

Juke Johnt Cafe, 327 Fourth Avenue,
downtown, 619-232-SOUL. Thursday,
Gilbert Cassellanos, Latin jazz. Friday,
the Uptown Boys. Saturday, Tim
Maglione, jazz. Sunday, Shelle, blues.

La Teroda, 515 Fifth Avenue,
Gaslamp, 619-232-3352. Friday,
7:30 pm to 10:30 pm, Jesus Bas,
Flamenco-Latin guitar. Saturday,
7:30 pm to 10:30 pm, Janiel Jacks
and Chuck McPherson, jazz piano.

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Pautick's II, 48 B Steret, downtown.

619-233-3077. Thursday, the Zydeo
Rockers, Dans, Friday, 5 pm to S.

1819. Search (roing, Saturday, Bloc
Straks, bloss, Sunday, Big Doddy and
the Money Shalter, roingin Iblus.

Monday, Red Lams, rock. Tuesday, the
Witchdoters, bloss. Worknesday, the
Bill Mager Blues Band.

Princes Pub & Grille, 1665 India Street, San Diego. 619-702-3021. Friday and Saturday, call club for information.

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Redfish, 731 Fifth Avenue, San Diego.
619-234-7226. Music plays from 9 pm
to 1 am. Thursday, Tomcat Courtney
and the Blues Dusters. Friday, Strange
Daze, Saturday, Ruby and the Red
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Sevilla, 555 Fourth Avenue, downtown. 619-233-5979. Tapas Bar All music listed is sales. Thursday, La Combinación. Tuesday, Primo. Wednesday, Latin Fusion.

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U.S. Grant Hatel, 328 Broadway,
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Grill: Friday and Saturday, 9 pm.
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Roberts, pianist.

Saltieller, 4, pp in to 5 per, 1005 Second Avenue, downthown, 619-238-118. Le fontainchies Romer, 619-238-118. Le fontainchies Romer Fickey, to an extra control of the con

The Yacht Cleb, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 619-234-1500, Friday and



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contemporary.

Colle In Himm, 1441 Highland
Avenue, National City, 619-474-3222.

Friday and Starnetley, piano bar,
festuring Sandy-Chappa, Sammy
Amand Preny.

Distance of Anderson, and
Amand Preny.

Distance Him No Highlandsh, 773 Third
Avenue, Challa Vitta, 619-885-232.

All music is rock and roll. Thursday,
the Michael Blain Band Friday and
Saturday, Night Shift. Wednesday,
Night Shift. Wednesday,
Night Shift.

Saturday, Nijel Solf, Wednesdey, Solf Song, Solf Solf, Wednesdey, Solf Song, Solf Song, Solf Song, Solf Song, Solf Solf, Solf, Solf Solf, Solf,

Island Selson, 104 Orange Avenue, Coronado. 619-435-3456. Thursday, blues jam. Friday, Jumpsters, rock and roll, Saturday, Lady Star and the Bustin' Loose Blues Band.

Klm's Place, 637 H Street, Chula Vista. 619-420-3321. Friday, the Brethenz, reggae. Saturday, hard-core, hip-hop, old school, and R&B. Sunday, Funkenstein, old school, funk.

Sunday, Funkamente, old school, fust.
Leav's Consended Buy Ressey, Corenado.
Grounded Buy Road, Corenado.
Thankan, so logo Justa, jazz. Friday,
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Frankanan, so logo Justa, jazz.
Dao. Saturday, 8:30 pm to 12:30 am,
the Jimmun Bolder Trio with Casterni, jazz.
Dao. Saturday, 8:30 pm to 12:30 am,
the Jimmun Bolder Trio with Casterni, jazz.
Tureday, 5 pm to 10 pm, Rob Giorada,
10 pm, 38I Caleman, solo guitar.

10 pm, Bill Colemen, solo guitar.
McF's Irish Pub and Grill, 1107
Orange Avenue, Coronado. 619-4355280. Thursday, Christina Veronica, Latin blase. Friday, Big City Shaman, blues. Saturday, Mo, Larry, the Chees. rock. Sunday, fine Moore, acoustic folk.
Monday, Jim Moore, acoustic folk.
Tuesday, Heart and Soul. Wednesday, Four-Way Street, acoustic.

The Plum Crasy Saloon, 2511 Sweetwater Road, National City 619-475-7313. Tuesday, 9 pm. s Baldwin Blues Band.

East County

Dirk's Nightchub, 7662 Broadway, Lemon Grove, 619-469-6344. Friday and Saturday, 9 pm, Slick Surface, classic rock.

Don's Cocktail Lounge, 13321 Business Highway, El Cajon. 619-443-2444. Friday and Saturday, Gile Bend, country. Pannie's, 9143 Campo Road, Spring Valley. 619-698-2204. Friday and Saturday, Pure Flo, rock and roll.

Plinn Springs Inn., 15505
Highway 80, El Cajon. 619-561-3015.
Friday and Saturday, Smith and
Western, country.

The German-American Societies, 1017 South Mollinon Avenue, El Cajon. 858-273-7283. Friday, 7:30 pm the Ray Barrie 12-Piece Big Band featuring Jo Dark.

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he results of the Favorite For-eign Film poll gave cause last week to mention the need in our town for a repertory movie house. There was, after all, a certain irony to Landmark Theatres

Alt. Storage: unite s Collaboras Le Combinedie: Sovile Le Orqueste Zeon Hove: He O's Highted: by Rick Hamed Penny: Cole La Moze Pressure 4-1: Bick by Rick Kristi Rickert: The Westprie Hand co-sponsorship of the poll, insofar as the Ken Cinema, their local ex-cuse for a repertory house, has been more and more disposed to slough off the

responsibility. (The other co-sponsors, Borders Books and the Brayo Chan-Ring Underground: Bick By nel, do sell videos and show m respectively, some of them quite dated.)
The pronounced preference for the new in the balloting could be seen Dovid Roberts: U.S. Grant lotel

Local Robbinson: The Booch

House, The Maintee
Andy Seamoun: Greektown

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Cray Sharmon: La Costo Coffee
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Ten Percent: Birk by Birk either as commercial justification, from Landmark's standpoint, or as

part of a vicious circle. All of which will serve well enough dressed if not completely answered. Included in the museum's overhaul is a new 238-seat theater, equipped for 35mm, 16mm, and video, and a new ill-time post is to be filled by South
Marka, a fill nether and these manager brought in from Chicago, and wenabegin to in this manager brought in from Chicago, and wenabegin to in from Chicago, and wenabegin to in from Chicago, and wefired by the control of the control of the control

SHEPHERD of movies on movies

Here for a couple of overlapping
series, more modest in soop, on Tech-

REVIEW series, more modest in scope, on Tech nicolor and on rock-and-roll. All of the

nicolor and on rock-and-roll. All of the screenings will take place between Thursdays and Sundays, the rest of the week dark. First impression: this is a man who knows movies and knows what he is doing. The evidence, in the case of the principal series alone, as a follows. March 9. Peer Bogdanovich: Taviani's Good Morning, Bulylon: Taviani's Good Morning, Bulylon: March 12. Alfred E. Green's Ella Cinders and Kiny Wolor's Show People.

Cinders and King Vidor's Show People. March 18. Stanley Donen's and Gene Kelly's Singin' in the Rain and just Stanley Donen's Movie Movie. March 19. Victor Fleming's Bombshell and George Cukor's What Price

Hollywood?

March 23. Preston Sturges's Sulli-van's Travels and John Schlesinger's The Day of the Locust.

March 26. Billy Wilder's Sunser

Hunter Black Heart

Boulevard and Clint Eastwood's White March 30. Frank Tashlin's Holly ood or Bust and Will Success Spoil

Place and Robert Aldrich's The Big

April 7. Tim Burton's Ed Wood and Robert Aldrich's What Ever Happened to Baby Jane?

April 9. Vincente Minnelli's The

Bad and the Beautiful and Two Weeks Rock Hunter?

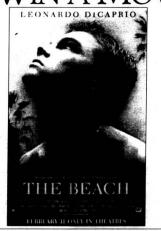
April 2. Nicholas Ray's In a Lonely in Another Town.

April 14. François Truffaut's Day
for Night and Jean-Luc Godard's

April 16 Kraysztof Kieslowski's

Persona. April 21. Michael Powell's Peep-

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AGENT ORANGE
LOS INTERNOS - BLANFASTER - BLANFAS SAT. FEB. 12 RAS SOJIE & THE ONE LOVE BAND - ZION REVELATIONS - FRESH ROOT LINSPUN - RYOU DOGS - DOWN WITH WHITEY THIRD ROOT • TA FEELGOOD • G-13 CRISIS • CHIVA (EXAMENSERS OF MIND ROT) LIFE HATES ME • THE ABUSE FIL. 18 © SAT. FEB. 19 © ICE-T - PEANUTS & CHROME "THE BOOTY CALL BALL"

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ing Tom and Federico Fellini's 8 1/2. Game and Tom DiCillo's Living in

April 30. Albert Brooks's Modern One can hear the wheels tu right from the outset: two latter-day movies about silent moviemaking, movies about silent moviemaning, both bowing down, in their separate ways, to the towering figure of D.W. Griffith. (The Tavianis' movie, though long available on video, has never appeared here on a big screen.) silent moviemaking — or at least I assume Ella Cinders is about moviemaking. I myself have never before heard of it, much less seen it. (One of the Taviani. The difference is, I n would have been moved to watch it or video.) Then, two by Donen having

mind at work.

All throughout, there is an unmistakable auteurist bias, as codified n this country primarily by Andrew rris - but that's no more than to be expected in an American cinephile though separated by a week rathe than united on a single night, and two

do with early talkies. Then two tual early talkies. And so it goes, a



the rock-and-roll series, The Girl Can't Help It, not to mention the two by Ford and two by Hitchcock that make up the Technicolor series: The Searchers, The Long Gray Line (you have to be a ditional movies about movies: The ditional movies: The Party and Sunset in the first case, and in the second, The Legend of Lylah Clare and, as an arguable metaphor for the scandal-shrouded reclusive star and her devoted fan, Hush, Hush, Sweet tty stout Ford fan to stand by this e). To Catch a Thief, and The Man Charlotte. And Bogdanovich, an au-teurist himself if not a full-fledged one), To Catch a Thief, and The Man Who Knew Too Much. And then one each by Cukor, Edwards, Sturges, Vidor, and Ray, plus an extra Ray as a special Easter offering: King of Kings (you have to be a pretty stout Ray uteur (Nickelodeon would be a prim example of why not), also made Tar example of why not), also made Tar-gets. It must be said, at the same time, that the selections betray plenty of eclecticism in taste — Green, Fleming, Wilder, Schlesinger, Powell — stop-The bias could have been steeper

were matched up with Sunset Boule-vard. Neither of the Tashlins seems

The bias could have been steeper.
It would have been easy to match
Cukor's What Price Hollywood?, a kind
of dry run for A Star Is Born, with
Cukor's own remake of A Star Is Born. ping short of total catholicism On the other hand, several of the auteurist selections in particular seen to drift toward the margins of the de-clared topic. I remember Movie Movie, perhaps inaccurately, as a pastiche of (Of course it would have been just as easy to replace What Price Hollywood altogether with William Wellman's original A Star Is Born, a better movie 1930s movies, not as a movie abou moviemaking in the 1930s. And surely moviernaking in the 1930s. And surely What Ever Happened to Baby Jane?, notwithstanding what Baby Jane once was up to, is a movie situated outside the business. Perhaps it could have been brought closer to the fold if it

Flsewhere in or near the margins, a, as best I can recall after thirty years, has to do with a professional years, has to do with a professional actress, but a stage actress (isn't she?), and has little to do with moviernaking per se. But maybe I need to see it again. White Hunter, Black Heart certainly has to do with a movie director (a dis ectfully disquised John Huston). eh not one involved first and for most in making a movie. In a Lonely Place similarly has to do with a screen-writer, similarly involved in other matters. And Modern Romance, while it has a film editor as its central char acter and a delightful (and educat acter and a delightful (and educational) scene in the editing room, is far less centrally concerned with moviemak-ing than was Brooks's earlier Real Life, to say nothing of (please say nothing of) his recent The Muse. And Peeping Tom - hmm. The adequate explor-ation of any subject will always take the er all the way out to and even over, the border. But if he spends too much time out there he stands to lose

Were I myself going to walk that tightrope, I would want to make my way to Woody Allen's The Purple Rose way to Woody Allen's The Purple Rose of Cairo, without doubt as pertinent as Hollywood or Bust. (And given the number of other Allen movies on moviemaking or moviemakers.— Stardust Memories, Crimes and Mis-demeanors, Celebrity—one might wonder about a possible anti-Woody bias) I would also have been tempted bias.) I would also have been tempted to make my way to Who Framed Roger Rabbit. But much closer to the heart of the matter—closer to a cornerstone or a keystone—I could not have done without the Coen brothers' Barton Fink. More precisely, I would have heaved it into place right beside Sulli-

van's Travels.

Then, too, I might have preferred a little more foreign representation: Wim Wenders's The State of Things, Claude Lelouch's Love Is a Funny Thing, Louis Malle's A Very Private
Affair, James Ivory's Bombay Talkie.
And if movies on mere moviegoing
are admissible, as distinct from movies on moviemaking, I would want to have, at the very least, Terence Davies's *The* Long Day Closes and Victor Erice's *The* Spirit of the Beehive. And just about Spirit of the Beenive. And just about anything would have struck me as a more palatable accompaniment to Living in Oblivion than Dangerous Game — Love and Death on Long Island, Swimming with Sharks, Mistress, The Big Picture, anything but Bour Helbowed Runnor Hurb Burb. ood. Burn or Hurly Burly. Burn, Hollywood, Burn or Hurly Burly. All easier said than done, of course. m these days, and we only get to see tott Marks's final list, not his first

Other people will be bothered by Other people will be bothered by other omissions — The Player, I'll Do Anything, Chaplin, Frances, The Stunt Man, The Oscar, you name it — more than I am. In any and all such backtalk, however, the point that should not be lost is that the series, as it stands, undertakes to set forth one half of discussion. (The same cannot be said discussion. (The same cannot be said for the bafflingly random grab-bag of oldies at the Garden Cabaret, when in season.) A sensibility is clearly present, along with a fund of knowledge. Con-nections are drawn, themes emerge. Dispute, as goes without saying, inevitable and invited. And taken as a whole, the series would not look out of place at a museum or cinematheque in New York, Los Angeles, San Fran-cisco, Toronto. Big cities. Major

cultural centers. Whether San Diego can muster up a commensurate response remains to be seen. (Bigness, majorness, will not be inferred automatically. They must be attained.) I cringe a little at the prospect.

I cringe a little at the memory of evenings spent at the Ken Cinema in the company of a scattered handful. If the problem at the Ken was the old theater (old seats, old screen, old resttheater (old seats, old screen, old rest-rooms), the problem will have been removed at the Museum of Photo-graphic Arts. If the problem was the old movies, the problem is a common one. Why should people leave their homes to see things they can see whenever they want to, in the comfort of r own couches, on video

Well: why indeed? Never mind the series, for the moment, never mind the sensibility. Video will let you plan your own series with your own sensibility And perhaps you prefer a mono-logue — your own — to a discussion. My answer, then, would be this.
Whenever I hear the latest song-anddance (typically trotted out in defense
of the shoddy storytelling in today's Hollywood) about how the current eneration is so much more visually ophisticated than the old, and is able to absorb so much more information in so many more ways and in so much less time, I think of video. A generation that accepts video as a reasonable facsimile of movies cannot be branded visually sophisticated. It can be branded borderline blind. And a branded borderline blind. And a viewer cannot absorb information that is not there. He can only not care that it's not there. I would hesitate to say that the start-up of this museum film program marks a critical point, a mo-ment of truth, in the cultural life of ment of truth, in the curtural life of the city. That point, that moment, may have been passed long ago. I would simply say that, even though it will make countless more demands on my time, I welcome it. Only a fellow laggard, not a fellow film buff, could appreciate the warmth of that welcome.

> MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars

Any Givon Sunday — Oliver Stone's blitz of professional football. Long (almost here hours long, almost JFK and Nizon long), loud, hyperbolic, frenetic, chaotic, trite, cynical, sentimental, sanctimonious And ill-informed. Stone seems to believe that a touchdown counts seven points; the All about My Mother — Pedro Almodó var's paean to womanhood, in particular motherhood and actresshood, is dedicated And Ill-informed. Some seems to believe that a touchdown counts seem points, that a touchdown counts seem points, that the state of the seem of the seems of the to three of the kind: Bette Davis, specificall for All about Eve; Gena Rowlands, for for All about Evr. Gena Rowlands, for Opening Night, and Romy Schneider, for The Important Thing Is to Low. The title, quite plainly, derives from the Davis film, a Spanish-dubbed clip of which is included: and the traffic fallatily outside the stage door, whereby our heroine (Cecilia Roth) loses her eighteen-year-old son, is lifted di-rectly from the Rowlands film. Cichender, 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-boar has strong and a teacy poll, straight through the beroine's arrival in Barcelona from the termine's arrival in Barcelona from the polling of the polling of the polling has no deta be termine the complica-tions and coincidences mount up to stag-gering proportions. The givering mother's into another proportions. The givering mother's transversitip prostitige, is a social valver's ing Catholic num (Penedope Cruz) whos turns (Catholic num (Penedope Cruz) whos turns to be pregnant and HIV-positive, and the worse of both the freus and the virua the worse of both the freus and the virua at age forty-three.) The first half-hour has etc.) and if it were not two and a half hours etc.) and if it were not two and a half hou into the film, pamie Foxx, Dennis Quaid, Carneron Diaz, LL Cool J, Jim Brown, Lawrence Taylor, James Woods. 1999.

© HAZARO CENTRE 7: MISSION VALLEY 20: OCEANSIDE 18: PALM PROMEMED 24: RANCH DEL REY 18: SAM MARCOS 18: UA SECONDIDO 8: UA HORTON PLAZA 14) Being John Malkovich - The feature Being John Malltovich — The feature debut of music-video and television-ad di-rector Spike Jonze concerns a sidewalk puppeteer (John Cusack, looking as scrag-gly as Toshiro Mifune in Yojimbo), whose explicitly erotic production of Abelard and Heloise earns him repeated punches in the

turns out to be the selfame transvestie protititute. While swiling for this mas to surface, the mother lands a job as personal assistant to the leafban stage actiess (Marias Paredes) whose autograph the dead boy had been chastig be night he was run down by a car, and whose touring production of A Streeta Named Desire just happens to beaw wended its way opportunity to color the stage of the st THE LOS ANGELES FILM SCHOOL FACULTY appear by curtain time, the mother eges of her place, to great acclaim. (She had firs Ralf Bode met the boy's father, it so happens, in an amateur production of Streetcar, Stella to for "Coal Miner's Daughter" Additional work includes "Saturday Night Fever," "The Accused" and "Don Juan de Marci

met the boy's father, it so happens, in an ansateur production of Streetars, Stella to his Stanley). There is more in the same view, Almodora treats all of it with a winter than the standard standard standard face. The application of old fash to standard face. The application of old fash to standard face. The application of old fash to standard face. The application of old fash both standard face. The application of old fash both standard face. The application of old fash both standard face. The application of old fash to standard face. The supplies to standard face. The supplies to standard face. The supplies of t "The Accused" and "D
Donn Cambern
Academy Award" nomis
Editor of over 35 films
including "Romancing
the Stone" and
"Easy Rider."

Angela's Ashes — Hardly a movie at all,

William A. Fraker A.S.C. A.S.C. Academy Award nominated raphy and recipient of the Lifetime Achievement Award. Plans Achievement Resempy's Boby" and 'Hor Graves." DDDC PASS South Tourist Control of the Control o

and "war Games.

Ellen Mirojnick

Costume designer for
"Wall Street."

"Jacob's Ladder" and
"Fatal Attraction." hom Mount

Cinema in the 1940s."

Robert Shapiro

Former President of Productic

Producer of "Pee Wee's Big Ad

Executive Producer of Steven
"Empire of the Sun."

and more.

Angles's Ashes — Hardly a movie at all more like a glosy picture-book supplement to Frank McCourt's best selling memoir of growing up poor in Ireland. McCourt's prose has accordingly been whitted down to excerpted caption in service to the law-ish illustration. And very ray illustration when year, too, predominantly in girun parameters of the proper process of the property of the Former President of Universal Pictures and Producer of "Frantic" o "Bull Durham." Preside the Producers Guild. the Producers Guild.

awrence G. Paull

Production Designer for
"Blade Runner," "Back To
The Future," "City Slickers"
and "Romancing The Stone."

spectator to be satisfied with things like publish, pering, and picking off as narrative events. The employment of three different action to spin half a dozen years off the bero's childhood must set some sort of new the control of and "Romancing ine some.

Don Petrie
Directed "Mystic Pizza," "Opportunity of "My Favorise Martian" and "Grumpy (My revorse Marian and Gruney (s Homas Schatz Author of "Hollywood Genres." "The Ger The System" and "Boom and Bust, The A. Cinema in the 1940s."

Assess and the King — Uncalled for and inspired refleing, without benefit of Yul Brynter or Readway show tunes, of the University of the Brynter or Readway show tunes, of the Arman State of the State Anna and the King - Uncalled-for and air of pedantry more than of au ted by Andy Tennant. 1999

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 criet. Aska him to an office on a seventh-and-half floor under a four-foot ceiling ("Low overhead"). The bisurreiss are so relenties that it seems quite natural when, half an exercity passing the second passing the seco Malkowich, where he can remain for fiftee minutes before he gets spat out into a dich off the leney Turnpike. The one real surjoins in all this is the revelation that John Malkowich has a sense of humor about himself. And the comic highlight comes when Malkowich himself cravit down the tunnel into his own brain. Most of the rest is indefinigably income. With Catherine is indefinigably income. With Catherine Mark Kay False. 1990. Onto Bean, and Mary Kay False. 1990. Onto Bean, and Mary Kay False. Bicontonnial Man — Saccharine science

fiction concerning a domestic android named Andrew, who comes to want his freedom and his humanity. We go the a long stretch of sitcom material, followed a long stretch of sitcom material, followed by an even longer, and slower, stretch of tearjerker material, both stretches littered with juvenile off-color material, lasar Asi-mov, the author of the original short story, is the fictional world's foremost authority on robots, and always has something inter-esting to say on the subject. But then Robin Williams and director Chris Columbus got into it, bringing flatulence jokes, scatologi-cal jokes, stand-up jokes." This Buddhist

EQUIPMENT

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he Canon Au-erves as our initio -orkhorse, which

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THX/Dolby Digital stadium s
theatre is used for student an

includes featur es such a walks up to a hotdog vendor and says,
'Make me one with everything'." Emb
Davidtz, Sam Neill, Oliver Platt. 1999.

● (PALM PROMENADE 24: RANCHO SAN DIEGO 15; UA ESCONDIDO 8)

Breakfast of Champions — Alan Rudolph's adaptation of the Kurt Vonnegut novel, with Bruce Willis, Nick Nolte, and

The Cider House Bules — Lawe Hall-strom's treatment of the John Irving Bil-diangroman of the same name: a Second World Wire period pince centered around World Wire period pince centered around should option—"brice adopted, rivine re-turned" — and the chosen understudy to the kindly decore and backdoor advertisement with the control of the company of a statisfied abortion cau-cripkange in rural Maine. An anti-abor-tionist himself, Homer eventually sets off in the company of a statisfied abortion cau-rical in Park 2018. See Period 1997, the work! He finds it, curiously enough, in the nearly apple orchards, among a crew of migrant black laborers from down south The opening section of the film whips up some instant poignance in the comings and goings, or in most case comings and stay-ings, of the orphans ("Nobody ever wants met"). The second section dispenses some appetizing tidbits on the cider business and

also the lobster business. (The titular rules, a stiffly literary touch, are synonyms for any set of rules irrelevant to actual human affairs: papel bulls and the Ten Commandments, most relevantly.) We keep waiting for one of those twists or twitches of fate by which we can know for certain we are John Irving's universe. The moment per-haps arrives when the hero's training in the

objectionable slice of Americana, even counting the ham-fisted attempt to ram down our throats an irrefutable brief for

pro-choice. The hero, at any rate, swa it like a man. 1999. It like a main. 1999.

4 (Chiema Star Galany: Gaslamp 15; Gross Mont Trolley: La Costa 6; La Jolla Village; Mara Mesa 7; Mission Valley 20; Oceaniside 16; Palm Promerade 24; Plaza Chiemas; Poway 10; Rancho San Diego 15; San Marcos 18)

Cradle WIII Book — Excursion into pinkish nostalgia, a swirl of forces, currents, ideas, and ideologies at play in New York in the 1930s, a two-ring circus (at the least) revolving around side-by-side cases of artis-tic censorship the opening-night shutdown of a federally funded Left-wing Broadway musical and the effects exercise.







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copy labels itself, the movie wobbles under the weight of its ambition, wheezes in the trail of its Steadicam. The telescoping of ac-tual events is of course covered under Artis-tic License, but the caricature of the likes of Orson Welles and John Houseman, not to of William Randolph Hearst and Marion Davies, strays beyond the bounds, Sympa-thies and lack of same are fairly easy to sort out, and all the sealer when you keep in mind that the fillmmaker is Tim Robbins. Some of the characters manage to struggle to their feet as individuals rather than lie flat as representatives. Livellest of these are Bill Murray (unsympathetic) as an over-the-hill anticommunits wasdevillan, earnthe-hill anticommunist waderillan, earn ing his governmental stipmed by tutoring two untalented ventriloquists, and John truturno (sympathetic) as an antifactit Italian-American actor and freeful family ann. The latter? stage voice, "in the deri ant climactic performance of the forbidder musical, is a trull unto isself. Barre funi-mouscal, in a trull unto isself. Barre funi-mouscal, in the control of the control cut place in the control of the control of the Cut place in the control of the cont * (FASHION VALLEY 18: LA JOLLA VILLAGE

Degma — Filmmaker Kevin Smith shows some nerve, though maybe not as much of it as he showed in Chasing Amy. Where, in the mature-adult-relationship stuff of that previous film, he took a chance on alienating the affections of his callow followers from Clerks and Mallirats (an already dwindling band), he takes the same chance now in the relationship-with-God stuff, but he is not about to compound the risk with any taint of maturity or adultness. The taint of maturity or adulmens. The premise — two banished angels have found a doctrinal loophole through which they can, if somebody doesn't stop them, re-ni-ter paradise, thus outfoxing the Almighty, thus disproving the fundamental tenet of His infallibility, thus negating all existence — outdo conceivably have fueled a "straight" horror film in the apocaltysis; mode of The Omers, only here it is played strictly for laughs. Laughs, that is, or ruffled strictly for laughs.

feathers. God, for openers, is revealed to be a She, Jessu is said to have been black. May and Joseph, without only driven instruention, produced several other offiguring all control of the several other offiguring all conscripted into the crusade to stop the fallen angels. And the Chellic Charch is currently surveiling a bot new promotional compagin. A critical Charlet With the profession of the product of the charlet sion) as at the Catholic Church, What debt in he doing with a youth-approved cast that included Matt Damon and Ben Affleck (Intensed) werecomblest as the fallen and the control of the co house, suchsi what case is no coing with the heaven-sent seraph who drops his pan ("I'm as anatomically impaired as a Ken doll") to expose the pubes of a mannequin What the but pandering to the young, cur rying favor, talking down, buddying up, grubbing for revenue! 1999. # (EL CAION B: GASLAMP 15)

The Emperor and the Assassin — Chinese historical epic starring Gong Li and directed by Chen Kaige. (HILLCREST CINEMAS, FROM 2/4)

The End of the Affair — A sophisticated mix of illicit romance and unconventional religion, from the Graham Greene novel, set in Second World War-time England. Writer-director Neil Jordan, working from Writer-director Neil Jordan, working from studies source material than in, say, Inter-view with the Vampire or The Butcher Boy, gata little of the credit for the deven narra-tive structure, only credit for latisfully fol-lowing it, with ta flashbacks within flash-backs and its suspenseful and satisfying arrangement of puzzle pieces how the af-fair first started, how it ended, why it ended it very separate matter), where it went nest, and again why, all recounted by a first-person narrator who commentees with the person narrator who commentees with the person narrator who commentees with the person of the pers SETVES TO SUSTAIN A SEARCH SETVES TO SUSTAIN, SEEPHER REA.

IAN HART, SAM BOULD, 1999.

*** (CINEMA STAR GALANY, FASHION

VALLEY I.B. (ROWER HILL CINEMAS; LA JOLLA

VILLAGE; PALM PROMETAGE 24; SAM MAR
COS 6; UA HORTON PLAZA 14)

Eye of the Beholder — The strange, twisted, incomprehensible bond betweer female serial killer (who had traumatical lost her father) and a high-tech detective (who had traumatically lost his daughter). Gimmicky thriller — souvenir isomy globes to mark every change of scene, ghously visi-tations from the vanished daughter, guardian-angel symbols, computer graphic galore — with no actual thrills. Evan Mc-Gregor, Ashley Judd, K.D. Lang, Geneview Bujold, Jano Priestley, written and directed by Stephan Elliott. 2000. (CAMMEL MOUNTAIN: CAROUSEL CHICAN 6: CHIEMA STAR 10: CHIEMA STAR 13: DEL MAR HIGHLANDS; FASHION VALLEY 18: GROSSMONT TROLLEY: HAZAND CENTER 7: LA JOLLA 12: MIRA MESA 7: MISSON VALLEY 20: COEFANDES 6: PALM PROMEMOE 24: FALZA CHIEMAS; POWAY 10: RANCHO DEL REY 16: RANCHO SAN DEGO 15; SAN MARCOS 6: SAN MARCOS 18;

SWEETWATER 9: TOWN SQUARE 14: UA HORTON

RADA 149

Makesy Queed — Amisble spoof of the Star Trist phenomenon (per remaion on the Star Trist phenomenon (per star Trist phenomenon (

* (CARMEL MOUNTAIN: CINEMA STAR GALAXY: CINEMA STAR 6: CINEMA STAR 13: DEL MAN CHEMA STAP 6; CHEMA STAP 13; DEL MAR HORRAMOS; FARDIN WALET 18; DOSLAMP 15; GROSSMONT CENTE; HARRION DRIVE 16; HAZ HAD CENTER 7; LOULA 12; MISSION WAL-LET 20; PRUM PROMENUE 22; POWNY 30; RNH-CHEM 25; SAM MARCOS 18; SAMTEZ DRIVE, 18; SWEETWATER 9; TOWN AND COUNTRY; TOWN SQUAME 14; UA ESCONDIDO 8; WIEGAMD PLAZA)

Girl, Interrupted — The title is taker from the prefatory narration of a one-t mental patient diagnosed with an ill-defined Borderline Personality Disorde defined Borderline Personality Disorder:

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wints, Susanna Rayers, portrayed by

Wincons Syder, and the chosest thing to

suffix year to Calmanies with the undinner

self-image of a diva Ryder does all rights. Maybe I was crazy, or maybe it was the inserting herself into a scene at wary angles and with a ducked head, partly inhibited by the wee little girlishness of her voice. But olie, emoting a mile a minute, holding

gold. 1999.

• (CARMEL MOUNTAIN; CINEMA STAR 1.3; DEL MAR HIGHLANDS; FASHON VALLEY 18; CASLAMP 1.5; GROSSMONT TROLLEY; MIRA MESA 7; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMEMADE 24; POWNY 10; RANCHO DEL REY 16: RANCHO SAN DIEGO 15: SAN MAR COS 18; TOWN AND COUNTRY; TOWN SQUARE 14; UA ESCONDIDO 8; WIEGAND PLAZA)

The Green MHo — Overpraise The Shaw-shank Redemption, and this is what you de-serve. Frank Darabont, the writer and di-rector of both, raises an eyebrow of interest for his apparent dedication to breathing some life into the prison gener (pretty well fallined since Escap from Alcatraz), but the embreroists the evebrow might decline into a scowl over the eyebrow might decline into a scowl over his insistence on breathing some Life Lessons into it. Working again from a Stephen King original, not a short story this time but a six-part serialized novel of "Dickensian" dimensions, he perhaps has a ready-made excuse tor un on almost an hour longer than in the inexcusably overCHO DEL REY 16; RANCHO SAN DIEGO 15; SAN MARCOS 18; TOWN SQUARE 14; UA HORTON PLAZA 14)

Kisoekowt — Sophia-Adella Hernandez enters the world of women's boxing, with Paul Winfield and Maria Conchita Alonse directed by Lorenzo Doumani. (DINEMA STAR 10; CINEMA STAR 13; (CINEMA STAR 10; CINEMA STAR 13; CINERAMA 6; CASLAMP 15; AWRA MESA 4; MIS-SION VALLEY 20; OCEANSIDE 8; OCEANSIDE 16; PALM PROMENADE 24; RANCHO DEL REY 16; RANCHO SAN DIEGO 15; SWEETWATER 9; UA ES-CONDIDO 8; PROM 2/4) COMMOND R. MOME 2/49

Managenster. — A multi-character affair
traversing a single day in the San Fernando.
Valley—— in the mount of screen inc.
Paul Thomas Anderson, writer and directraversing the second of the

one introduction of his case of characters, with a dodge-free camera carrening around to the pop sound of Aimer Mann, in the throse of "One Is the Londiest Number," the lyrics drowning out much of the disalogue. Part of the effect, in addition to motion sickness and inability to hear onseeff think, it to make be song seem two of their thinks, it to make be song seem two of the control of the c

an effect frequently observed in As I videos. Anderson, if you remembe the interminable Steedman ingle-talk at the terminable Steedman ingle-talk at the interminable Steedman ingle-talk at the steed of the steed o

vince every last viewer, or first and fore most every last film critic, of Anderson

most every last film critis, of Anderson's se-riousness about he human condition's the human comedy, the human heart. Many will remain unconvinced. Tom Crusin, William H. Macy, John C. Reilly, Philip Saker Hall, Juliane Moore, Medors Wal-ters, Jason Robertal, Philip Seymour Hoff-man, 1999. See the Commission of the Commission of the Wallay Les CARLAMP 15, CROSSAMOT TROI, UT; J. A. CARLAMP 15, CROSSAMOT TROI, UT; J. CARLAMP 15, CROSSAMOT TROI, UT; J. CARLAMP 15, CROSSAMOT TROIN, UT

REY 16: SAN MARCOS 18: TOWN SOLIARE 14)

NY 16, 20M MONECOS IN: 1000 SQC001 14; I MEMORITHME PARK— Drawing on Jame Austern life, letters, journals, and maybe even mystique in addition to the novel it-self, writer-director Patricis. Rozema pro-jects the author onto the horoise to a de-cision of the control of the control of the abide. (And Austern was a movelis worth her sail and her pepper, 100.) The upshot is that Fanny Price receives a transfusion of cocial awareness and free-pitrichenes ("Fanny Price Will you please try to act; ("Fanny Price Will you please try to act; leaves and the control of the control of the control of the receiver ambition and all-around mouse, such

erary ambition and all-around moxie, such

that a present-day feminist might over

that a present-day ferminist might overcome the long-standing reservations about the character — her primners, her melonis, her submissioners, her self-pity— and the submissioners, her self-pity— and the properties of proper

long previous adequation. But in rush the respective a result small, the same find the respective a result small, the same find of them seems about twice as long at it needed to be. Plainly, the extravagant, if anothy universal, parises for Shanshunk—us are subling of the even Academy Award Landy and the same state of the even Academy Award Landy and the same state of the even Academy Award Landy and the same state of the even Academy Award Landy and the same state of the sam

EMM 13; ANSHOR VALLET 18; GASLAMP 15; GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; POWAY 10; RANCHO DEL REY 16; RANCHO SAN DIEGO 15; SAN MARCOS 18; SWEETWATER 9; TOWN SQUARE 14; UA ESCONDIDO 8; WIEGAND

The Hurricamo — Special pleading on behalf of the one-time principlere, Rubin "Hurricame" Cater, railroaded into juil by a Javer-like Philadelphia cop. The presentation is so lopided that it arouses more mistrust than outrage. And the curious Téronto household (two men, now woman, and a black foster child from Brooklyn). and a black foster child from Brooklyn), credited with effectuating Carter's release after years of futile protest from the likes of lob Dylan and Muhammad Ali, could have been better delineated. (Director Norman-bin) which was a considerable of the con-line of have industried to obligate the con-line of have industried to obligate the the Washington has an exciting style in the back-and-white fight footage, and a digni-fied style within the gray walls of prison. Lev Schreiber, John Hannah, Deborah Kara Unger, Vicellous Reon Shannon, Dan Hedaya. 1999. Hedaya. 1999.

* (CARMEL MOUNTAIN: CAROUSEL CINEMA 6:

* (CAMBEL MOMENTAIN CARROUSES, CHIEMA N. E. COMBAS STATE GALLANT, CRIBINA STATE DIS CO-CAMA STARE SE, CRESTAMA R. (CEL MAR 1994). CHIMA STARE SE, CRESTAMA R. (CEL MAR 1994). CHICAGO, FARSON MILLEY SE, GROSSAMOTI CEL TELL. (CAMBEL SE, CAMBEL S

isn't She Great — Crassly cynical cele-bration of fame and success no matter ho ill-gotten. (Just what we need from Hollyill gotten. (Just what we need from Isolymood.) The occasion is "booke" on the self-promoting Valley of the Dalls author. Isolated by the processing the processing two in longuistics Susain, a personage not a longuistic Susain, a personage not a longuistic Susain, a personage not a valed, taken over, occupied by her. And it is hard to self whether Natham Lane, as her agent husband, is intensionably playing a hard too light whether Natham Lane, as her agent husband, is intensionably playing a hard too light of the Month Theme from Valley of the Doll", but the comical stuff is a fit as it is broad. And behind its devil-analy-care extension, the movie which devil-analy-care extension, the movie with the commentation of the commentation of the commentation of the commentation one. With Stockard Channing, David Type-Grean, and John Gees; directed by Anderwe Bergman. 2000.

GEMBAL SHOUTHER, CHOUSEL CHEMA 6, CHEMAL STATE 12, FORDING CHEMAL nical stuff is as flat as it is broad. And he

MONT CENTER: LA COSTA 6; LA JOLLA 12; MIRA MESA 4: MISSION VALLEY 20; OCEANSIDE 16;

of Fanny's forward-looking PC view of it. The benevices petriach is thus transmo-prided into a figure of irremediable reput-rially, spoils as otherwise enjoyable performance from playwright Harsed Pin-ter, a commanding presence, a fine speaker, an understand action.) The novel, in com-rode with other Austiens, is in seasese as the contract of the commander of the com-tract of the com-tract of the commander of the com-tract Cabin. The same could be said for the gross carnality with which the marrial indiscre-tion of fare. Rushworth is depicted, when Fanny barges through a bedroom door and finds herself, as it were, momentarily in an extension of the said of the said of the said of carnality and the said of the said of the condens why Rosens shought also wanted to take on Austen in the first piace. To im-yown her? To oldust her? If you work her? Frances O'Conton, Iontry Let Miller, Park 1997, and the said of the extension of the said of the said of the property of the said of the said of the said of the property of the said of th

• (LA JOLLA VILLAGE; UA ESCONDIDO 8)

Most Pfiday — Sequel to Friday, starring and written by Ice Cube, directed by Steve Carr. (CARMEL MOUNTAIN, CHEENA STAR 13. C. CHEMA STAR 13. CHEMAN 6: CASLAMP 15. CHOSS MONT CENTER; LA STALA 12. MICH MESS 4, MISSON VALIET 20. COCKANDE 16. PLAN PROMICE 24. RONGHO DE IREY 16. RENOWS AND MESS 4.

Play It to the Bone — Best buddies Woody Harrelson and Antonio Banders Play It to the Bone — Best buddies Woody Harrichon and Antonio Bandersa are has been boxen matched against one another as last-minute replacements on the underend of a Mike Tyon flight in Las Ve-berow. Dolln't the management of Man-dialy Bay read the script before granting permassion to film! Its owner, imperson-erized as a philaster, a woman bester, a briber and double-crosser. I Chils Davie dowks keeps her balance as the shared girl-dowks keeps her balance as the shared girl-

the "trilogy," with Neve Campbell, Court-ney Cox, and David Arquette, directed by CARMEL MOUNTAIN: CAROUSEL CINEMA 6; CIN-

EMA STAR GALAXY; CINEMA STAR 6; CINEMA STAR 10; CINEMA STAR 13; CINERAMA 6; DEL

GASLAMP 15; GROSSMOHT CENTER; GROSS-MONT TROLLEY; NAZARIC GENTER 7; LA COSTA 6; LA ZOLLA 2; MAN MEAR 7; MISSIONAL LEY 20; OEDMASIDE 8; OCKANIGUE 16; PALM POMERANCE 2; PONWY 10; RANCHO DEL REY 16; RANCHO SAN DEED 15; SAN MAR COS 6; SAN MARCOS 16: SANTER DEWE 18; SOUTH BAY DRIVE 18; STUDIO 3 CHEMAS;

PAGE 1900 2/6
The Sitch Seesan — Chost stoy about a doleful little boy who sees deed people all around him and a webbly child psychologis who tries to help him. It delivers there or four realty good acreas and a surptuse of the stop o tlety, and evoke the maximum frisson with tlety, and evoke the maximum frisson wit maximum economy. Toni Collette and Olivia Williams; written and directed by M. Night Shyamalan. 1999. ** (UA HORTON PLAZA 14)

Bleepy Hollow — A Tim Burton film, for certain, from start to finish and top to bottom. The reinsagnation of Washington Irving's urbane folktale as a turn-of-the-century murder mystery (that's the Eighteenth turning to the Nineteenth), with Ichabot Crane transformed from a superstitious country schooliteacher into a forward-international to the Nineteenth Crane transformed from a superstitional country schooliteacher into a forward-internation to poly an enourent case of the suthinking big-city detective surt to the hun-terizade to solve an apparent case of the su-pernatural ("Their heads were not found ar-all"), allows our film-buff director to pay homage to the Hammer horron of the Fifties and Sixties, much as he paid homage to the Hammer horron of the Fifties and Sixties, much as he paid homage parts for Chanisopher Lee and Michael Journal of the Thirties and Forties, (Small parts for Chanisopher Lee and Michael O. The buttle lines between science and reli-sion, reason, and faith, are well drewn, and gion, reason and faith, are well drawn, and Johnny Depp as the self-assured rationalist

suffice.) The dothes, the faces, the wigs are pure storphook, and the innumerable beheating are as clean and convincing as computer animation can manage. (Splended effect when the midwife's rolling head through a crack in the floorboards at her tinny son covering below.) In all matters ample, upon couldn't ask for more. You could maybe ask for less. In the end, it is imply too much of a good thing, too much injury to my control of a good thing, too much little of any other kind of thing. Burron's unaphy-boy presidents are youngely-boy presidents are youngely-boy presidents are supply-boy presidents. suffice.) The clothes, the faces, the wigs are hood. That sort of thing. But the allusive, bood. That sort of thing. But the allusive, free-associative, nonequential narrarise syle audit out any momentum in the court case, and smift out most of the intercent of the court case, and smift out most of the intercent of the court case once the digression are cleared sway. The fusay lighting effects — half-light, backlight, highlights and the dollops of mood-derended nature photography are not designed to give impension, either. Based on the novel by David Guterson; with Ethan Hawke, Youki Ku-Guterson; with Ethan Hawke, Youki Ku-doh, Rick Yune, Sam Shepard, James Cromwell, and Max von Sydow. 1999. # IFASHON VALLEY 18: FLOWER HILL CHEENAS. GASLAMP 15: HAZARO CENTER 7: LA FOLLA 12: PALM PROMENADE 24: UA ESCONDIDO 8) little of any other kind of thing, Butnoti , supply-boy prachinense precludes any sustained intensity, and the Terminator-lake (or if you prefer, Muchaul Myer-like) unatopability of the Headless Horneman gets to be a bore. Damy Elfman's equally unatopable music provides no remedy, if was not old to get told in a hury, if it was not old not you with, and by the finish it has passed with, and by the finish it has passed under the province of th

pher Walken. 1999.

** (UA HORTON PLAZA 14)

DELICIOUS

Snow Falling on Codars — At bottom a murder trial of a Japanese-American in the volatile aftermath of World War II. The Australian director Scott Hicks, possibly overanzious to prove that Shine was no fluke, makes sur his hand is bushly in evi-dence: the balusters in the railing of the courtroom balcony, through which one character observes another, are matched to

the slats in a fence through which the same

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, (Eraserhead, Blue Velvet, Wild at Heart, etc.). But notwithstanding its Midwestern corn and its heartland-on-the-sleeve, it turns out to have its fair share of Lynchian crotchets as well. This cuts both ways. The crotchets as well. This cust both ways. The movie — the true story of a crusty old codger called Aivin Straight who travels 37 miles from lowes into Wisconsian on a mo-torized lawmower to visit his estranged 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 cloud over the homespan sentiment. The obsess, the homespun sentiment. The obese, snacking, front-yard sunbather ("What's the number for 9-1-1?") and the plaid-

THREE TIMES

YOU IL LAUGH

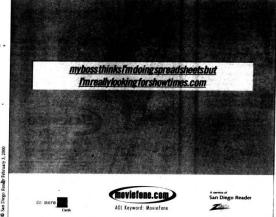
YOU LL LOVE THIS MOVIE!

CALL 444 FLAF

THE BEST SCREAM OF ALL!

CLEVER, FUN AND SCARY!"





mess follows. 1999. ★★ IUA HORTON PLAZA 14, FROM 2/4) Stuart Little - Aw w w w w w. Tho omputer-animated talking white mouse, it his high top red speakers and assorted

directed by Rob Minkoff, 1999.

**CARMIN MONTAIN, CARROUSE, CINEMA 6;
*CINEMA STAR GALAY; CHIEMA STAR 10. CIN.
*CHAN STAR GALAY; CHIEMA G. TARA 10. CIN.
*LEY 18. GROSSMONT CENTER, WIRA MESA 7;
*MISSION VALLEY 20. CERANISE F.
*OCLANISED 16. PALA FROMENOOE 24.
*POWAY 10. RAMONA TINE: RAMOH DEL HEY 31.
*RANCHO SAN DEGO 15. SAN MINCOS 6; SAN utfits, is cute as all get-out, even if hi ARCOS 18 SANTEE ORIVE IN STUDIO 3 CIN HORTON PLAZA 14: WIEGAND PLAZA

with an unwelcoming housecat, intermit-tently rises to the threshold of charm. From

the children's book by E.B. White; with the

voices of Michael J. Fox and Nathan Lane irected by Rob Minkoff, 1999.



a Rogue Moon, a Blue Giant, a dimer jump, and an evolutionary leap, but basi-cally it's just a monster in a spaceship. And the monster is one of those indestructible types in a smug smartassed human shell. Walter Hill began as the director, but bowed out to the fictitious "Thomas Lee." With Angela Bassett, James Spader, Peter Facinelli, Lou Diamond Phillips, and Robin

Sweet and Lowdown - Writer-director carances on screen, as himself, in talking head interview segments, together with jazz writer Nat Hentoff and others, to lend a documentary touch to the made-up story

jazz guitarist of the Thirties ("I was a huge fan of his when I was younger," Allen dead pans to the camera), second in ability to th inimitable European gypsy, Django Rein-hardt, with whom he shares a propensity to how up late or not at all for a perfor nance. Ray's torment at being only second best is one of a number of running gags in best is one of a number of running gags, in-the film, running alongside the guaitran's tendency to, so to speak, blow his own host ("I'm an artis"), and his beneficial notions of the speak of the speak of the speak of the dump or sitting by the tracks and watching trains go by, indeed, the film securious founded on the principle that repetition will ssenser or later produce humer. In this instance, it produces only a little, and mostly later. The end result is one of Allen's coctions, albeit prettily photographed by

Zhao Fei (Raise the Red Langern). Sean Penn, besides adding a noteworthy topiary hairdo to his vast gamut of do's, obviously studied hard to learn the credible fingering for the musical numbers: an "A" for the fingering, a "C-plus" for the overgrown Dead End Kid speaking voice. Samantha gering; a "C-plus" for the overgrown ad End Kid speaking voice. Samantha orton and Uma Thurman are the dissi Morton and Uma Thurman are the dissim-lar women at different stages of his life, an adoring simple-minded mute (you'd never know whe's firthin in reality) and a slum-ming kicks-traving would-be Bonseel. re-spectively. The entoniand climax — when (and why) the jazzman smashes his instru-tures—is as subdied and unprepared-for, in might almost escape comprehension. I dan distributed to the comprehension of the com-pleted of the comprehension of the com-pleted of the comprehension of the com-pleted of the comprehension of the com-tant, it would not have been so subfiel. As is, it is middly surprising without being re-motely affecting 1999.

haxarious cocktail-swilling lifestyle of afful ent Americana shroad. (Admirtedly, the Australian actress Cate Blanchett does a note-perfect debutante accent, in a squan-deringly subordinate role.) Things pick up a little when the pedicia come into it, and there are sufficient remnants of High-smith's genius to ward off total boredom. But barrly, Iude Law. (Swyneth Paltrow, Philip Seymour Hoffman. 1999. ★ (CAMEL MODIFME) CR. MAD HIGGELINDS; The Talestted life. Ripley — Hollywood remake of the first of Patrica Highamith's five Ripley movels, originally made in France, under the title Parple Noun, forty years carlier. (The remake is done in period. Chet Baker and Chartle Parker are the coolest, man). Clearly, writer-director Annaholy Minghells does not one this inspiration to a desire for greater fidelity to the novel. Rem Cellemen's version may have had a conventional (though very clever) ending that wasn't true to the book, but in OCEANSIDE 8; PALM PROMENADE 24; RAMONA TWIN; RANCHO DEL REY 16; RANCHO SAN DIEGO 15; SAN MARCOS 18; TOWN SQUARE 14) coding that won't true to the book, but in highella's version the entire conception of the hero, or antihero if won't rather, is not true to it. Which would be no crime in self-if it made addrected kind of sense. Which is doen't. And the ending is scarcely myrored by being left up in the amount of sense. Minghella's man securies contribution is to homosoculor the hero (Matt Datmin), so that the initial killing becomes a spur-of-the moment affair metasteat by things like Thus — Stage director/designer Julie Tay-mor's high-culture cocktail of homicide, filicide, regicide, rape, mutilation, amputa-tion, decapition, and cannibalsm will not change the minds of those who would ar-gue that Titu. Audionius is incorrectly at-tributed to William Shakespeare. It can

iatory self-defense. (If the new sexual orien-tation was the way Minghella wanted to go, he might have found richer soil in the fourth novel of the series, *The Boy Who Fol-lowed Ripley*, where the hero dons a dress on a motorcycle, in a video arcade, and to a jazz beat. The collage of periods — Ancient Rome collides with Fascist Italy collides with La Dolce Vita collides with With La Louice vita conides with Barbarella — does not so much achieve a feeling of timelessness as a feeling of never ness. Nor does it render the bloodbath The killer's talents as a minist and a forger, taled out any given early on, now come in conveniently handy for the purposes of steepings into the identity of the dead man. Which does newy with one of the most which does newy with one of the most which of the the steeping into the steeping into the steeping to the st more "relevant" and "accessible," only more "relevant" and "accessible," only more obscure and ivory-tower. Anthony Hopkins, almost alone among the players, handles the verse as if it were not in a for-cign tongue. But it's just as probable he was hired because he once played Hannibal the Cannibal. With Jessica Lange, Alan Cum-ming, Angus MacEndyen, and Harry Lennix. 1999. • (HILLCREST CINEMAS)

Topey-Turvy — At nearly two and three-quarters hours, it is overlong. And with its rowded and closed-in images, jammed up crowded and closed-in images, jammed up-with people and furniture and bris-and and dark walls, it is overheavy. At the same time, this is a very substantial film, probing the anguish and disastifaction behind the great (and cherriful) amens of Gibbert and Sallivan, muscling into the eternal struggle between artistic apparation and commercial compromise, stepping back for a sweeping world of Vivotions operated. That has apple of approach, in particular, might help us to get over any surprise that where directly and great over any surprise that where directly and great over any surprise that where directly and great over any surprise that where directly get over any surprise that writer-director Mike Leigh would choose to retreat a full Mike Leigh would choose to retreat a full century from his customary storing ground of present-day Britain (Secrets and Leis, High Hipper, etc.), and seek ammentering the high Hipper control of the high Hipper control of the doubted, and the fountain per Leigh's personal attitude toward the work of his two principals is a little hard to read. He gives us stable chunks, not necessarily highlights, of Pirmess Ida, The Societere, and finally The Mikado, but he gives them to us

with a detached, a dispassionate, a quasi-documentary eye: no push from the cam to "put it over," no overpowering reactio from backstage or out front to let us kno how it's going. His abstinence from cruel carricature on this occasion, his uncharac eristic observance of Victorian decorum, night be viewed as a token of respect, but it also results in a certain disengagement, a certain flatness. He seems primarily inter-ested in the work as work — he himself is a cited in the work as work — he himself is a man of the theater as much as a man of the cinema — and maybe the quality of the work, after ali, is beside the point. Work is work, regardless. The devotee of Gilbert and Sulfura will perhaps be transported to a goldy aesthetic plane at the very first note. The nondevotee, seeing manip the quaint-ness, and wondering whether he needed to accept the property of the conerted. But he will at least have been tranvertect, but he will at least nave open trans-ported, together with the devotee, into a different time, a particular place, a situa-tion, a circle of characters. That's a job of work in itself. And well done. With Jim Broadbent, Allan Corduner, Lesley Manville, Timothy Spall, Alison Steadman.

*** (COVE: FLOWER HILL CINEMAS)

Toy Story 2 - A sure bet to be enjoyed by all who enjoyed the first one. And en-dured by most others. The central theme of the built-in obsolescence of children's the built in obsolescence of shildren's toys—Woody, he pull-string cowbox, has suffered a torn shoulder and is retired to the shelf while his owner goes off to summer camp without him—gives rise to some difficult, even painful, questions on aging, mortality, the instability of relationships, the impermanence of love, and the like ("Toy our really think Andy is going to take you to sollege! Or on his homopromous?"). The cay a movem will doubtless be more

3(25) 5(35, 7:40, 9:45; Mon. Thu. (1:15, 3:25

soothing the younger you are. Parents, in consequence, are to be cautioned not for their kids' sake, but for their own sake. On another front, the advances in computer animation since the original Toy Story are plain to see, particularly in the depth of field (including at times an artificially field (including at times an artificially blurry foreground), the openness and air-ness of the space, and the lifelikeness of some of the human figures (all the way to nose hairs and a had comb over). Some-times it is hard to know, or to remember, what you are looking, at. This development, what you are looking, at this development, what you are looking at a more than the con-tropart of the control of the con-trol of the control of the con-trol of the control of the con-trol of the con-t nices of Tom Hanks. Tim Allen, Joan Cu sack, Kelsey Grammer, Wayne Knight; di ected by John Lasseter, 1999

large central performance from Janet McTeer, a British actress putting on a thick white-trashy Southern accent, as a lusty. white trashly Southern accent, as a lasty, gasty single mon, four timen married, who draps her twelve year-old daughter (Kim-berly I, Brown) from West Virgins to Southern California for threat latest fresh attack. Angelt Solden's seen autobosogniphical screenplay (so written with director, and supporting player, Casivin O'Comora' has frequent rangs of truth to sit; e.g., Morn gaving daughter hassing flexames on an apple. My California for the control of the control o

NORTH COASTAL

2565 B Camino Real (260-729-7147) Eye of the Beholder (R) Fr. Sun. 12:20, 2:48, 5:15, 7:59, 10:10, Mon. Thu. 4:00, 6:10, 8:50, Angela's Absel (R) Fri. Sun. 12:200, 3:20, 6:30, 9:40, Mon. Thu. 3:15, 6:15, 9:15; The Cider House Bules (PC-13) Fr. Sun. 12:20, 3:30, 6:45, 9:30, Mon. Thu. 3:45, 6:20, 9:10, 18-nr't She Creat (R) Fri. Sun. 12:20, 7:15, 9:50; Mon. Thu. 4:30, 6:50, 9:00

Del Mar Highlands 8
B Camino Real at Del Mar Heights Road, Del
Mar (582-59-6610)
Girl, Interrupted (B); The Hurricane; Mag-nolla: Scream 3; Down to You; Eye of the Beholder; The Hurricane; The Talented Mr.

Flower Hill Cinemas
2630 Via de la Valle, Del Mar (858-755-5511)
Isn't She Great (R): Snow Falling on
Cedars; The End of the Affair; Topsy-Turvy

La Palorna 471 1st St. (760-436-7469) American Beauty, 273; All about My Mother, from 2/4; Rocky Horror at Mid-night! (2/4) Fri.

220 North El Camino Reit Enchano (760-942-5544) Scream 3 (R); Girl, Interrupted; The Hurri-cane; Down to You; Galaxy Quest; Stuart Little; The Green Mile; Toy Story 2

Plaza Cinemas El Carrino Real (760-729-7147

CARLSBAD

DEL MAR

ENCINITAS

Wiegand Plaza 8

nts, teaching the girl about Shake spearean meter in preparation for the school play, and recollecting the death of his wife. The sum of the parts, however, never outgrows the aura of smallness. 1999

(FASHION VALLEY 18)

The World is Not Enough — Agent 007, for a change, gets a "real" director, Michael Apted, which is to say a director with some creditable credits to his name, Coal Miner's Daughter, Corky Park, the documentary 28 Up. But what's the use when he's still to be held to a formula requirement like the ever more elaborate Pre-Credits Sequence (This one starts in Bibao, with a shootout and a couple of extraneous shots of the Gehry-designed art museum to appease it local Board of Tourism, moves to London for some standard banter with Miss Mon voenny and "M" and an interminable chase in a submersible speedboat-cum chase in a submersible speedboat-com-sportscar, and lasts a querter of an hour al-together.) What's the use, again, when the wounded Bond is able to get himself back on active duty by simply — and easily— seducing the concey Dr. Warmflash ('Tit-tet titter.) What's the use when Bond al-ways has at hand an inflatable bomb shelter fo protect him in the midst of an avalantic or a push-button rocket launcher hidden in MAS: UA HORTON PLAZA 141

MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information, Bargain showtimes are in parentheses.

CENTRAL

CLAIREMONT

Town Square 14
4665 Clairemont Dr. (274-1234)
5665 Clairemont Dr. (274-1234)
5250 4-30, 525, 710, 800, 935, 10-35,
5260 4-30, 525, 710, 800, 935, 10-35,
500, 710, 800, 935, 10-35, 250, 450, 525,
710, 800, 935, 10-35, 750 Mon. Thu. (11:50, 2:20, 4:55) 7:30, 10:00 Next Friday (R. Fri. Thu. (11:45, 1:45, 3:50) n:05, 8:20, 10:30; The Hurricane (R) Fri. Thu (12:30, 3:30) 6:50, 10:15; Galaxy Quest (PG) art Little (PG) Fri. Su LA JOLLA

(1200) 495,849, Mon. Thu. (1200, 405) 890, The Talentide Mr. Riphery, RF Fire Thu. (1240, 380) 640, 940, Down to You (174) 517, 547, 547, 547, 548, 945, 747, Mon. Thu. (1223, 240, 515) 745, 945, 749, Mon. Thu. (1210, 225, 440) 750, The Green Story 2 (6) Fire Sim. (1210, 225) 440, 750, Mon. Thu. (1210, 225, 440) 750, The Green Mon. Thu. (1210, 225, 440) 750, The Green Mon. Thu. (1210, 225, 440) 750, The Green Mon. Thu. (1210, 121 rupted (R) Fri. Sun. (11:35, 2:10) 5:01 10:25; Mon. Thu. (11:35, 2:10; 5:00) 7 10:25; Isn't She Great (R) Fri. Sun. (1 2:30) 4:45, 7:20, 9:30; Mon. Thu. (12:05, 2:30 4:45) 7:20, 9:30; Play It to the Bone (R) Fri. Thu. P.M. 9:25

CORONADO

Village 820 Orange Ave., Coronado (619-433-6161) The Hurricane

DOWNTOWN

Gaslamp 15

Mira Mesa Seven (858-689-1001) Scream 3 (R): Eye of the Beholder; Girl, Interrupted; Stuart Little: The Cidar House Rules; The Hurricane

MISSION VALLEY

ented Mr. Ripley (R) Fri. Sun. 11240, 122 4:30, 5:30, 8:00, 10:20; Mon. Thu. (12:40, 1: 4:30, 5:30, 8:00, 10:20; The Cider House Rules (PG-13) Fri. Thu. (12:30, 3:20) e:15, 9:05; Galaxy Quest (PG) Fri. Sun. (12:45, Pashion Valley 18
20.7 Fram Read (858-52-2n2)
Forman Stell (858-52-2n2)
Forman Stell (858-52-2n2)
Flay It to the Boom. Angeles Adhes. Down
Forman Stell (858-52-2n2)
Flay It to the Boom. Angeles Adhes. Down
Forman Stell (858-52-2n2)
Flay It to the Boom. Angeles Adhes. Down
Forman Stell (858-52-2n2)
Flay It to the Boom. Angeles Adhes. Down
Flay It to the Boom. Angeles Adhes. Down
Flay It to the Green
Milk. Toy Stops.

Hazard Center

Hazard Center 73/10 Hazard Center Jon 1619-291, 7777
Scream 3 (B) Fra. Thu 1118-0.215, 500)
33(1, 10). 0, 10; 0 of the Beholder (B) Fra. Thu 1118-0.215, 500
1817-7. Thu 1218-0.215, 500-20.016, 781-781, **UA Horton Plaza 14** 457 Herton Plaza (619-234-4661).
The Straight Story: Eye of the Beholder: Isn't She Great; Play It to the Bone; Angela's
Ashes: Down to You: The End of the Affair The Hurricane (R): Any Given Sunday (Sixth Sense; Stuart Little (PG): The Worls Not Enough; Sleepy Hollow, Toy Stor Deuce Bigalow: Male Gigolo

Cove 77.30 Ginard Av. (858) (459-5464) Topsy-Turvy (R) Fri. Thu. 1:40, 4:50, 8:00

Mission Valley 20
Mission Valley 20
Pad Rio North (858-358-2262) IteM Cammo Led Rus North (888-588-2)(2) Scream 3 (R), Knockout: Eye of the Re-holder, Isn't She Great: Play It to the Bone; Angela's Ashes: Down to You; Girl, Inter-rupted: Next Friday: The Cider House Rules: Magnola: The Huricaner, Any Given Sunday; Galaxy Quest: The Talented Mr. Ripley; Stuart Little; Deuce Bigalow; Male Cigolo; The Creen Mile; Toy Story; La Jolla 12 La Jolla 12
865 Yilli Li Jolla Dr. (888-858-2284)
Scream 3 (R.): Isn't She Great (R.): Eye of the
Beholder: Angela's Ashes: Down to You,
Next Friday: Magnolia (R.): Snow Falling on
Cedars: The Hurricane: Galaxy Quest: The
Talented Mr. Ripley; The Green Mile

La Jolla Village Cinemas 8879 Villa La Jolla Drive (858) (453-783)

MIRA MESA

Mira Mesa Four 8118 Mira Mesa Bhd. (858-566-1912) Down to You (PG-13); Isn't She Great;

STATE UNIVERSITY

STATE UNIVERSITY
Clinerama 6 Theatres
S11 University Ave. (619-287-890)
S242 University Ave. (619-287-890)
S262 Mills. This US-50 700, 92-3; Nonchrotte
US-15 17 Sam. (1210, 550) 515, 723, 92-40;
US-15 17 Sam. (1225, 550) 515, 723, 92-40;
US-17 Sam. (1250, 253) 510, 734, 59-50
Mon. This US-50, 510 734, 59-50
Mon. This US-50, 510 734, 59-50
Mon. This US-50, 510 734, 59-50
Mon. This US-50, 107-50, 107-50
Mon. This US-50, 107-50
Mon. This US-50, 107-50
Mon. This US-50, 107-50
Mon. This US-50, 10 3:20) 5:25, 7:30, 9:35; Mon.-Thu. (3:20, 5:25) 7:30, 9:35; The Hurricane (R) Fri.-Sun. (1:00)

4:15, 8:00; Mon.-Thu. (4:15) 8:00

Breakfast of Champions (R) Fri., Mon. Th. 5:00, 7:20, 9:40; Sat. Sun. 2:40, 5:00, 7:20, 9:40 UPTOWN

619-295-4221) Closed for season.

Hillcrest Cinemas S965 Fifth (c)91 (299-2700)
The Emperor and the Assassin (R) Fri. Thu (1.10) 4.50, 2.50; Titus (R) Fri. Thu (1.15) 4.40, 800; Being John Malkovich (R) Fri. Mon. Thu (2.20) 4.50, 7.20, 9.50; Sat. Sun. (11.50) 2.20, 4.50, 7.20, 9.30; Sweet and Lowdown (PC) 15 Fri. Mon. Thu (2.10) 4.43, 7.10, 9.45; Sat. Sun. (11.45) 2.10, 4.45, 7.10 9.15 All about My Mother (

EAST COUNTY

EL CAJON

El Cajon Cinema 8 (619-444-7469)
Man on the Moon; The Messenger; Fight
Club; Dogma; The Bone Collector; Pokemon: The First Movie; Double Jeopardy;
End of Days; The World is Not Enough

Parkway Plaza 18 cream 3 (R) Fri.-Thu. (1 Scream 3 (R) Fir. Thu. (2215, 1245, 115, 500, 420, 440) (700, 722, 750, 940, 1005, 100.00, 800, 420, 440) (700, 722, 750, 940, 1005, 100.00, 800ck on any Door (Nye Rated) Fir. Thu. (1250, 415) 715. (800, 415) (710, 415)

(11:45, 2:05, 4:25) 7:00; Any Given Sunday (R) Fri.-Thu. (12:00) 6:35; Supernova (PG-13) Fri.-Thu. (4:30) 10:20; Play It to the Bone (R) Fri.-Thu. 9:30

Mon. - Thu. (1215, 248, 5:10) 7:50, 9:45; Down to You (PG - 13) Fri. Thu. (1115, 1:30, 3:50 6:00, 8:10, 10:20, Next Friday (R) Fri. Sun. (1:00, 3:10, 5:30, 7:50, 10:05, Stu-

20, 7:20, 9:30; Mon. Thu. (11:00, 1:1)
20, 7:20, 9:30; Isn't She Great (R) Is

Grossmont Trolley 8 Cinemas

Grossmont Center 8 Theatres

I A MESA

Cinema Star Chula Vista 10
Sih and I Street, Chula Vista (619-687-FILM)
Sream 3 (8): Knockout; Eye of the Beholder; Grizzly Falls; Isn't She Great: Next
Friday; Play It to the Bone; Down to You;
The Hurricane; Stuart Uttle.

9-15; Eye of the Beholder (R) Frt. Sun. (1245) 4-15; Soo. 10:15; Mon. Thu (1245, 4:35) 8:00, 10:15; Angela's Ashes (R) Frt. Thu. (1225, 3:07) 7:00, 10:05; Toy Story 2 (G) Frt. Sun. (1230, 255) 5:20, 7:45; The Cider House Rules (PC-13) Frt. Thu. (1:00, 3:35) 7:15; 9:55; Girl, Interrupted (R) Frt. Sun. 7-15, 9-55; Girl, Interrupted (R) Fri. Sun. 11-151 4225, 7-20, 10-10; Mon.: Thu. (1-15, 4-25) 7-20, 10-10; Magnolia (R) Fri. Sun. (12-40) 4-20, 8-15; Mon.: Thu. (12-40, 4-20 8-15; The Talented Mr. Ripley (R) Fri. Sci. (1-10) 4-10, 7-10, 10-10; Mon.: Thu. (1-10, 4-10) 7-10, 10-10; Play It to the Bone (R) Fri.: Thu. P.M. 10-15

Rancho San Diego Stadium 15 2951 Jamacha Rd., El Cajon (619-660-3460) Scream 3 (R); Bicentennial Man; Down to

RANCHO SAN DIEGO

SANTER

Santee Drive In

IMPERIAL BEACH

SOUTH BAY CHULA VISTA

and high heels for an escapade in Berlin.) The killer's talents as a mimic and a forge

bring things to a standstill, sinking into the luxurious cocktail-swilling lifestyle of afflu

FASHION VALLEY 18: GASLAMP 15: GROSSMON

TROLLEY: LA JOLLA 12: MISSION VALLEY 20:

only make their argument easier: the Baro

You; Eye of the Beholder; Galaxy Quest; Girl, Interrupted; Isn't She Great; Knock-out; Next Friday; Stuart Little; The Cidar House Rules; The Green Mille; The Hurri-cane; The Talented Mr. Ripley; Toy Story 2

Cinema Star Chula Vista 6
320 3rd Ave., Chula Vista (619-525-3512)
Scream 3 (R); Supernova; Grizzhy Falls; The
Green Mile; Santitos; Galaxy Quest; Toy
Story 2

Rancho Del Rey 16

Vogue 226 3rd, Chula Vista (619-425-1436) Call theater for program information.

NATIONAL CITY

Harbor Drive In 32nd and D, National City (619-477-1392) Pokemon: The First Movie and Galaxy Quest (PG)

South Bay Drive In 2170 Coronalo, Imperial Brach (619-423-2 Scream 3 (R) and Down to You (PG-13). Next Friday (R) and The Best Man; The Hurricane and The Bone Collector

Palm Promenade 24 Palm Promenade 24
770 Demony Book, Sim Diogo (619-558-2562)
Scream 3 (18), The End of the Affair, KnockServan 3 (18), The End of the Affair, KnockCreats, Cife, Interrupted: Near Fridge, Down to You; Supermovz, Play It to the Bone:
Snow Falling on Cordan; The Cleff House
Rules, The Humtrame; Any Civen Sunday;
centernial Man; Staut Littler, Anna and the
Kling, Toy Story 2; The Green Mile; Deuce
Bigladow: Male Ciglot on

Rancho Del Rey 15
102. Term Lel Roy (16/19/16/4707)
Knockout (15/11) Fri.-Thu. (12/00.230,
Knockout (15/11) Fri.-Thu. (15/11) Knockout (15/11)
Knockout (15/11) Fri.-Thu. (15/ Little (PG) PTL-1 Ru. 114:14-14-19-29.
9:20; The Green Mile (R) FTL-Thu. (12:15, 4:00) 7:45; Toy Story 2 (G) FTL-Thu. (12:20, 2:35, 4:45) 7:25

Studio Cinema 3 R27 Palm Avenuc, Imperial Beach (619-429-9640) Scream 3 (R); Down to You; Stuart Little

Mon. Thu. (2:25, 4:30) 6:30, 8:30, 10:25; Galaxy Quest (PG) Fri. Sun. (12:40, 2:55) 5:10, 7:30, 9:45; Mon. Thu. (2:55, 5:10) 7:3 9:45; The Green Mile (R) Fri. Sun. (1:00) 4:40, 8:20; Mon. Thu. (3:20) 7:10

NORTH INLAND

Cinema Star Galaxy 6 Hwy. 76 and Mission Road, Bonsall

CARMEL MOUNTAIN

Hwy. 76 and Mission Road, Bonsall (760-945-8784) Scream 3 (R); The End of the Affair; The Cider House Rules; The Hurricane; Stuart Little; Galaxy Quest

Carmel Mountain 12 11620 Carmel Mt. Rd. (619-674-9770) Scream 3 (R) Fri.-Sun. (11:30, 12:15, 2:10, 2:50) 445, 525, 725, 805, 1000, 10:35; Mon.-Thu. (11:45, 12:15, 2:10, 2:50, 445, 5:25) 7:25, 8:05, 10:00, 19e of the Beholder (R) Pri.-Sun. (11:40, 2:00) 4:20, 6:45, 8:10;

BONSALL

Sweetwater 9 Theatres 1920 Sweetwater Rd. (619-474-8571) Scream 3 (R) Fri. Sun. (1230, 3:00) 5:00 8:00, 10-30, 5:00, 8:00, Knockout (PG: 13) Fri. Sun. (1225, 2-45) 5:00, 7:20, 6:35; Mon. Thu. (2-45, 5:00) 7: 6:35; Mont Friday (R) Fri. Sun. (1220, 3:35) Carousel Cinema 6 Linema 6
1868 Fair Veldey Parkway, Econdido
1858-480-4060)
Scream 3 (Rr. Down to You; Eye of the Beholder; Isn't She Great; Stuart Little; The Hurricane 6-35; Ment Friday (R) Fri. Sun. (1:20, 3:30) 5-40, 7-50, (10:5) Mon. Thu. (1:30, 5-40) 7-50; (10:05; Eye of the Beholder (R) Fri. Sun. (1:245, 3:30) 5-20, 7-40, 9-55; Mon. Thu. (1:30; 5:20) 7-40, 9-55; Shuart Little (Rr) Fri. Sun. (1:23, 2:20) 4:25, eft. S, 8:10, (1:10; Mon. Thu. (2:30, 4:23) 6:15, 8:10, (1:10; The Hurricane (R) Fri. Sun. (1:25), 3:53) 7-00, (1:20) Mon. Thu. (3:40) 7:30, (1:20) 7-50; (1:30) 8:30, (1:25; Fri. Sun. (1:20, 2:25) 4:30, 8:30, 8:30; (1:25)

ESCONDIDO

NAME OF THE PARK OF THE O POWAY Poway 10 Cinemas Powdy (858-679-3878)

(34/2 Powny Roule, Powny (258-079-38/8) Scream 3 (R); Down to You; Eye of the Be-holder; Galaxy Quest; Girl, Interrupted; Stuart Little; The Cidar House Rules; The Green Mile; The Hurricane

PAMONA

Ramona Twin Cinemas 26 Main Street, Ramona (760-789-3422) he Talented Mr. Ripley (R): Stuart Little:

PANCHO REPNARDO

Silver Cinemas 11740 Bernardo Plaza Ct. (858-485-8641) Man on the Moon; Pokémon: The First Movie: Anywhere but Here; Double Jeopardy: Three Kings; Fight Club; The World Is Not Enough

SAN MARCOS

San Marcos 6 Cinemas

LA COSTA

La Costa 6 El Camino Real at Alga, Carlibad (858-431-1990) Scream 3 (R); Angela's Ashes; Isn't She Great; The Cider House Rules; The Hurri-cane San Marcos Stadium 18 Cinemas San Marcos Stadium 18 Cinemas Wed San Marcos Bold at Old Galforns Well San Marcos (760-71-371). Screen 3 (8), Angela's Ashes; Any Given Sunday, Down to You: Eye of the Beholded Galaxy Cuest's Gift, Interrupted: Int' She Chee Chief Spots States (1997). Screen States (1997) of the Chief Spots States (1997) of the Chief Spots States (1997) of the Chief Spots States (1997). Screen States (1997) of the Huricane The Talented Mr. Rigley; Toy Story 2; Deuce Bigalow: Male Gigolo

OCEANSIDE

Cliema Star Mission Marketplace 13
College Boulevard and Mission Avenue,
Constant (700 800-1790)
Scream 3 (R), Knockout; Eye of the Beholder, Grizzly Falls; Inst 'She Great, Play It
to the Bone; Down to You; Next Friday;
Cli. Interrupted: The Hurricans, Gallary
Quest; Shart Little; Toy Story 2; The Green
Mile

Oceanside 8

Hurricane (K) Pr. Thu. (12:15, 5:00) 9:45; The Talented Mr. Ripley (R) Fri. Thu. (12:15, 3:15) 7:00, 10:00; Stuart Lit. Fri. Thu. (12:15, 3:15) 7:00, 10:00; **Stuart Lit** tle (PG) Fri. Thu. (12:45, 3:0, 5:30) 8:00; **Deuce Bigalow: Male Gigolo** (R) Fri. Thu. (12:30, 2:45, 5:00) 7:15

Star Theater 402 North Coast Highway, Oceanside (858-721-9700) Reopens 2/11

Town and Country 2253 El Camino Real, Oceanside (760-433-9144) Next Friday (R) Fri. 2:45, 5:00, 7:15, 9:30:

Valley Drive In

Filled with Love

Since 1981 on India Street, Roberto and Luigi Assenti have been making women feel good about themselves. Over the years I've watched the two handsome brothers, hands dusty with flour, charm young women, old women, pretty, plain. The Assent prothers don't snicker or leer. They just stand be-ained the counter and turn on the charisma and their nd entrées. This courtliness is pleasant to watch, and think Roberto and Luigi insinuate something of their

think Roberto and Lugii instituate something of their good-natured vigor into their food. They do such a inc job, I'd like to see them become rich.

The Assentis father owned like of Capri restaurant on Midway Drive for 23 years. During the past decade, their store, Assentil' 9 stab, has been mentioned here and there — in the U-T's food section, for example — but it's never quite gotten its due. You have to cook, or reheat, Assenti's products rou nave to cook, or reheat, Assenti's products yourself. The truth is that these products are often better, and much less expensive, than the food of-fered by the Gaslamp's famous Italian restaurants. Open a container of Assenti's pesto Genovese, and dinner guests across the room can smell the pine nuts, basil, and garlic. Each of the four people I in-nuts, basil, and garlic. Tach of the four people I in-

rited over for an Assenti's meal had some quirky dietary rule. Karen, "Not too much dairy. Chees as always okay." Eric, "No red meat. But I do pork." Keith, "No fish." Devorah, "I'm a vegan. No animal products. And no honey, You wouldn't believe what they do to bees. It's inhumane." I was able to satisfy express, Even ber-lowing Devorah. fy everyone. Even bee-loving Devorah. Of Assenti's 52 kinds of fresh pasta, 7 are made

ithout eggs. Many sauces contain no meat, several contain neither meat nor dairy. Some frozen en contain neither meat nor dairy. Some frozen entrées, like the lasagna primavera, are vegetarian. The qual-ity is uniformly high and all the flavors are clear. You can taste the anchovies and capers in the puttanesca suce. My guests who ate Assenti's wide, tender basil-flavored pappardelle noodles with the store's gogonzola sauce said it was "like eating basil per fume." What's enjoyable about Assenti's is that its range of pastas and sauces lets you discover combi-nations on your own — combinations you don't normally find on restaurant menus, like basil pap-pardelle and committee and the company of the company o pardelle and creamy, pungent gorgonzola sauce. Hunkered down in my steamy kitchen, a cold

mist falling outside, another combination we loved was the jalapeño cheese cappelletti paired with As-senti's Alfredo sauce, which, like the gorgonzola



e, warmed up on my stove without s enti's has removed the sting from jalap sauce, warmed up on my store without separating. Assent's has removed the sting from laplendos without diminishing their clean, pinery tang. The sauce, stating of sweet cream, parmean, butter, and nutrineg, brightened the jalapento. (Fats help convey dialyter from mounts to noue.) Used to pastas with bland, grounny filings, I was reminded by Assen's should be a supplementation of the converted that the people went of the property of the prope

jealous eyes until I drained her fresh (egg-free) rigatoni from boiling water and ladled over them Assenti's arugula sauce. She tasted. She smiled. The first thing she said was "I can taste the arugula." rah lives on brown rice, soy cheese, steamed Devotal lives on brown rice, soy chees, steamed vegetables. The sauce's good live oil, ripe tomato chunks, garlie slivers, arugula leaves, the fresh rigationi, cooked al dente in a few minutes, gave her. I suspect, a new and more sophisticated way of thinking about her pleasure-poor diet.

Jalou supect he would have renounced veganism forever had she tasted Assenti's pasticcio alla

Romana, a "white lasagna" made from egg noodle

pers, basil, parmesan, prosciutto, etc. — the Assent brothers use in their food. As we sipped our wine brothers use in their food. As we sipped our wine, Devorah's pale cheeks turned rosy. Turning to Eric, who was concentrating on his spinach lasagna, she said, "That's a nice shirt you're wearing. You look good in that color." Eric grunted. His Popeye-style lasagna, bathed in meatless marinara sauce, tasted strongly of the whole leaves of fresh spinach the Assenti brothers had layered between egg noodles and ricotta and mozzarell

Assenti's Pasta

2044 India Street, Little Italy 619-239-5117

SERVICE: Excellent. Generous with cook-

ing tipa.

RECOMMENDED DISMES: brandade; basil
pappardelle; jalapeño cappelletti; pasticcio
ala romani; vegetable lasagna; spinach lasagna;
feta cheese ravioli; arugula sauce; pesto genovese; puttanesca sauce; gorgonzola sauce;
marinara sauce; alfredo sauce; roasted red bell
marinara sauce; alfredo sauce; roasted red bell

PRICE RANGE: Inexpensive. Fresh pasta, per pound, \$1.95 to \$5.75. Sauces, \$3.00 to \$5.75. Frozen entrees, \$3.00 to \$4.00.

HOURS: Monday through Friday, 9:00 a.m. to 6:00 p.m. Saturday, 10:00 a.m. to 5:30 p.m. Closed Sunday. Credit and debit cards not accepted. Cash or personal check only.

WHAT THE STARS MEAN:

(None) Poor to satisfactory

** Good

** Very Good

*** Excellent

**** Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are whise to change.

Hundreds of past reviews are available online

The dish that surprised me most, the one that truly convinced me of the Assenti brothers' culinary seriousness, was their brandade, a Mediterranean apseriousness, was their brandade, a Mediterranean ap-petizer so traditional, so labor-intensive, you almost never find it in restaurants. It's made from salted cod, which requires a long process of soaking, rinsing, and more soaking. The French in Provence mix the cod with garlic, olive oil, and a little milk; Assent's instead win garic, onve ou, and a intermity, desent's instead uses only cream and potatoes to give the mixture its soft, voluptuous texture. I baked my small tray of Assenti's brandade until its crust browned and ubblical lapread it on toasted rounds of French bread. I poured more wine. Devorah laughed. Around the table there was a sense of easy and complete contentment.

RESTAURANTS

We're a Mess!

She went into major marital-status review.

wo goldfish, "Ted's saying. "Swimming in a glass. It was an experiment at college: The professor hauled out one and dipped it into a tube of liquid oxygen. Minus a zillion degrees. Flash-froze it. He showed it to us. stiff as a board, brittle as glass. He

stiff as a board, brittle as glass. He dropped it on the floor. It shat-tered into a thousand pieces. True! Then he took the other fish and dipped it into the liquid oxygen. He hauled it out. Completely frozen, an orange icicle. But he puts this one back into the glass of water. We wait and watch. And FORK ED BEDFORD water. We wait and watch. And gradually the fish thaws out and starts moving and finally swimming again, as happy as if noth-ing had happened. None the worse for wear. I'm not putting you off, an I'?"

"Yeah. You're putting me off," I say. I've been

"Yeah. You're putting me off. I say, I ve oeen holding my fish taco at the ready for two minutes, waiting for him to get to the point. Instead, he stops and bites into his shrimp taco." Say, this is great!"

It should be. According to the Kuu Zamily on their menu. Cotijā's is the "home of the shrimp burro." Ted's is actually double-heir critters, but have been according to the White Critters, but any their critters, but any their critters, but any their critters, but any their critters but any their critters. along with what George Ruiz says is their secret white sauce and a salsa sizzled with the shrimp

Ted's driving me over to Plaza Bonita in his

mention! I'd had a little accident. The Hoover Carla and Jus. is well, the zipper's short. Twelve safety pins keep the dust-bag cover closed. Except yesterday only two were done up. I switched on and poof! Bag explodes. Makes me look like the bominable snowman. Makes the little state of the little state o mention? I'd had a little accident. The Ho

do was detour to Cotija's. We stop outside this

do was detour to Cotija's. We stop outside this bright aquamarine and white and orange square box, a kind of Mexican McDonald's. We're in Radio Latina and Jammin' Z-90 country down here. Lean guys with plaster on their shoes and paint in their hair line up in their their shoes and paint in their hair line up in their pickups to order from the drive-up window. The language is mostly Spanish. Inside, you walk on big rosy tiles. They're interrupted by little pic-ture tiles painted with scenes of women hanging out the washing, of burros, and flowers. I notice they even have tiles set into the wooden plank seats. One whole wall is given over tiltle. Medicion a blue bay and palm trees and a little Mexican village on a sand spit. The rest is white with ap-

"Our food is prepared daily, unlike our competitors," says its menu. Magnolia, the girl stiding orders behind the counter, says the Ruiz family started Cotija's 25 years ago. "People mostly come for the shrimp bursto" (53.49), she says.

But Ted and I order the "Crary Combo. It's a shrimp taco, finh taco, rice, refrired beans, and the strength of t

up. A little salsa, a squeeze of lime, silence.
George Ruiz says his father David named the
place "Cotija's" after his hometown in Michoacán.
"When he came to the U.S., Dad started out in "When he came to the U.S., Dad started out in the fields," George says. "He always wanted to open a restaurant. He finally opened in Point Loma in 1974. Then about seven years ago my brother Robert had this idea for shrimp burritos.

The white sauce is Robert's recipe too. Now they're our most popular item."

And now, with the help of uncles, they have

seven places scattered around the county.

It's almost three o'clock. Outside on 30th, girls It's almost three o'clock, Outside on 30th, girls in red and silver cheerieaders uniforms jump around excitedly. Kids from Sweetwater High crowd into the place. The language is Spangilah. The chosen food is carne asada fries. (I see it under the "Los Chips" section in the menu. It comes with "gua-carnole, beans, cheese, sour cream, and aslas freesa," on a bed of chips or french fries, for \$4.19.)

I take one last drag on my Coke. "So come on, Ted, why did you really bring up the frozen

goldfish?"
"Because I look at you and I see a shattered fish," says Ted. He laughs, then he gets serious. "Things are a bit cool, right? Marriage-wise? It could go either way? I'm saying don't drop the fish. You want to go back gently to where you were.

Back in the glass, warming up again."

The guy's quite moved by his own speech. To be honest, so am I.

But I have one niggling question.
"What kind of professor would shatter

The Place: Cotija's, 740 East 30th at Highland, National City (and other locations). 619-474-7430

The Place: Corigi, 7:40 East 30th at Highland, National City (and other locations), 619-476-740.

Type of Foods, Mexican (with transition time), group-per, rise, hearth, 250, thesebroper with fries and Pricess Hurors at la Mexican represents (fish sough 5.4 9th, other resolution, two for 52.72, carrie souls fries, sough 5.4 9th, other resolution, for for 52.72, carrie souls fries, sough 5.4 9th, other resolution, for for 52.72, carrie souls fries, with patientally, beach, other, sour cerea, solit, on the off-friesh fries, 54.19. "Cusy Combo" (shrinip tace, fish teach, rice, bears, 20-course split airth), 54.99

Bussett; 27. 601

Nearrest Buss Stopp: 30th and Highland

Nearrest Buss Stopp: 30th and Highland



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Burritos • Tamales • Chimichangas

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(Last Friday of each a Special price \$23.95

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"Some of the Catholic priests were put in prison, and they had no access to altar wine."

MATTHEW LICKONA

ceived a postcard in the mail a few weeks Received a postcard in the man a new meanago; didn't recognize the handwriting. The picture on the front was of a cruise ship,

picture on the front was of a cruise ship, and the greeting hailed from French Polyneisa. I was mystified until I read the last sentence: "The row ship is the latest—every kind of wine available. We used Merlot for Mass this. am. and remembered you and yours." Ah, yes, the Monsignor—a retired priest to whom I spoke a couple of months ago also the property of the p

r the celebration of Mass. When we spoke, the Monsignor had told of previous Masses said on the high seas where there was no sacramental wine, forcing him to use "whatever was on hand." Depending on what he was using, he may have been performing an ilwas using, he may have been performing an il-licit but valid consecration when he repeated the words, "This is the cup of My blood..." and, ac-cording to the Catholic faith, brought about the transformation of the wine into the body, blood,

soul, and divinity of Jesus Christ.

I talked to Fr. Gerry Waterman, a Franciscan priest who makes wine for Conventual Francisan Wines in Connecticut, about the difference. can Wines in Connecticut, about the difference.
"Illicit means that it's not in line with the law as
stated, but it doesn't make the sacrament invalid.
If you're doing 45 miles an hour in a 35 zone because you're in a hurry, you're breaking the law, but you're still going to reach your destination.

It's the same idea (with illicit and invalid). Wine is one of the two elements that are eswhe is one of the two elements that are es-sential to the sacrament — the other is bread, following the account of the materials used by Christ at the Last Supper. The point of the law is to "preserve the purity of the product, for obvious

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reasons: the product is going to become the blood of Jesus Christ. For Christ to become present—for the sucrament to be valid—the matter to be transformed must be suitable. Purity, in this case, means. "number one, it's got to be 100 percent grape wise. Second, it has to maintain a certain alcohol content. The

tain a certain alcohol content. The minimum content for validity is 12 percent. The maximum is 18 percent. When grapes ferment, de-pending on the sweetness of the grapes, the lowest alcohol will be 12 percent, and the highest, when the

percent, and the highest, when the wines reach a higher percentage, that means pure alcohol brandy has been added."

The minimum is to ensure that the grapes used were of sufficient ripeness. "Ripe grapes will yield a minimum of 12 percent alcohol. Another reason why the law talks about ripe grapes is that ripe grapes naturally have on them a certain sulfite level. Sulfites preserve the wine, keep if from spoiling, Most sulfites in the commercial business are added, but with sacramental wine, you're not to add any. "Acidification is not permitted either, but chapitalization — addings sugar after fermentation — is. "Purity does not preclude adding sugar. Sugar is a natural product. Just for morning Mass, they will add svectness to it, to make it more palatable. It's not against the law," Why wine' Church ruddition holds that Christ mixed a little water into the wine He used at the Last Supper, why not connectrate water? When reason why the law talks about ripe grapes is tha

Last Supper; why not consecrate water? When we spoke, Monsignor offered me a book entitled The Holy Sacrifice of the Mass, by a Rev. Dr. sage in the 1860 work Christologische Predigten by

the theologian Lau-rent: "If, therefore, on one hand, bread and wine are gifts of God, they are, on the other, products of man; the sweat of his brow cleaves to them man; the sweat or his brow cleaves to them before they are changed into His flesh and blood. Hence they are emi-nently suited as gifts of man to God; in presenting them we offer to God, so to speak, our flesh and blood, our body and life. Therefore, before our Lord can give and leave us His flesh and blood as sacri-fice, we must offer to Him bread and wine by separating and withdrawing these articles from the or-

dinary wants of life, and reserving and sanctifying them for Him for His sacrifice." Explicating, Gihr offers, "Ears of wheat and Explicating, Gihr offers, "Ears of wheat and bunches of gapes are the most noble and most valuable products of the vegetable world; they compose, so to speak, the fleah and blood of the earth. These firstlings of God's creatures and given the second of the control of the cont

recausons to the regulations being made over the years, but when I asked another monsignor, the Rev. Patrick O'Neill, what he knew about the rules of use he recalled "Yes".



seminary, the specification was laid down that altar wine had to be [made from] the pure juice of the grape, unadulterated and not tampered with in any way, and not blended with other

substances.

"But shortly after Communist China separated from the Holy See, some of the Catholic priests there were put in prison, and they had no access to altar wine. Pope Pius XII granted them Mass with the pure juice of the grape, unfermented, if they could get grapes. It was not thought up to that time that that would be possible, but the Pope, in granting that privilege, said that 'It is unseemly that those who suffer for Christ should not be fortified with the Blood of course of the privalent of the privalent pri use unfermented juice is also granted on rare occasions to alcoholic priests who have requested it, so as not to touch off a relapse.

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***- Max Nash, San Diego READER

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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 is its available online at www.adreader.com. Price estimates are based on the latest information available for a

latest information available for a mid-range entrée. Low: below \$10; moderate: \$10 to \$16; expensive: more than \$16. Please ca

NORTH COASTAL

THE ARMENIAN CAPE 3126 Carisba Boulevard, Carisbad, 760-720-2233. Lo

Low to moderate.

BARONE'S TRATTORIA DEL MARE.
2334 Carmel Valley Road, Del Mart.
88-259-403. Pleasant interior, 27 pastas, low prices, huge portions of tasty lood make this awinner for all baryain seekers. On weekends, try paells for 22.25, large rough for two. Linguine rustica and chickern Marsala best best.
Lunch, Monday through Friday dinner nightly and from non-Sturdey and 6:00 p.m. Stundey. Low to moderate.

4:00 p.m. Sunday. Low to moderate.
THE BRASSEEZ LA Coars Resport &
Spa. Costa Del Mar Road off El Camiso
Real, Carlabat, 700-483-9111, 2001.
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lanch, and dinner. All you-ca are sunday
buffer brunch with champagne is
\$12,00. Seafood buffer Finday. How
Do Jun. Outstanding service. Reservations
recommended. Pince Delicacies of
Seafon 11 also located in this complex.
Extensive.

Expensive.

CILANTROS RESTAURANT AND
MARKETPLACE 3702 Via de la Valle,
Del Mar, 858-259-8777. Southwestern
terms still offered but the new menu
provides excellent fresh fish — ash,
scabass, halibut — as well as spitroasted chicken. The soups are always
excellent. Open daily. Continuous service, lunch and dinner. Moderate to
expensive.

expensive.

D.B. HACKERS SEAFOOD

AND GRILL 101 North Highs
Encinitas, 760-436-3162. This
drining room is enhanced by b
watercolors on the walls, and
and chips are terrific. The fish
Zealand hoki) arrives in a golde
is well drained and delicious. For
are also available If you would li
portions, try the "kiddle" servin
fish nastas, and daily species.

dinner. Low to moderate.

FIDEL'S CARLESBAD 3003 Carlabad

Boulevard, Carlabad, 760-729-7903. A

sister restaurant to the venerable establishment in Solana Beach, the stars here
are carnitias, quesadilla with chicken,
beef, or pork; tostada supremu; and
bresst of chicken Milinera. Open daily
lunch and dinner. Low.

Junch and dinner. Low.

JAKE'S DER. MAR. 1660 Coast Boule-vard, Del Mar, 858-755-7002. Most of the tables have an ocean view and every-one has a good time, which counts as much as the fool. Fresh fish is the-best bet here and is accompanied by rice or pasta. Steak lovers won't be disap-pointed. Nothing fancy, but high spar-ted. Open daily. Lunch, Tuesday through Saturday: dinner nightly. Sun-day breach from the menu. Moderate

to expensive.

KITIMA 1555 Camino Del Mar. Del KTTIMA 1535 Camino Del Mar, Del Mar, Plaza, Suite 201, Del Mar, 858-792-7000. Elegant Thai food is served in view room. Available are 20 entrées, 8 appetizers, 6 salads, 4 soups, all beautifully prepared. Pricey, but high quality food. Room noisy weekends. Open daily, lunch and dinner. Moderate.

MILTON'S DELICATESSEN, GRILL

858-792-2225. You'll find 200 items on the menu. They include Jewish delij. Chicago-style pizza; and gilled ribs; steaks, vegetables. Two recommended items: Chinese chicken stala and skirt steak sandwich. Not the greatest Jewish delij, not the worst. Open daily, break-fast, hunch, and dinner. Moderate.

fast, lunch, and dinner. Moderate.

OSCAR'S 1505 Encinitas Boulevard,
Encinitas, 760-632-0222. Here's a good
place to take children or to enjoy a lowcost, unpretentious meal. The menu
consists of pizza, barbecue chicken and
ribs, sandwiches, salads. The best bet is
the chicken-rib combination for

OVERSEAS RESTAURANT 2818 Roc

OVERSEAS ENGIAURANT 2018 non-sevelt Street, Carlsbad, 760-729-0348. Specialties from Hong Kong and Sin-gapore as well as Mandarin and Szechuan dishes. Some of the best ap-pear on a menu printed in Chinese; ask

and dinner. Moderate.

PACIFIC COAST GRILL 437 South
Highway 101. Solana Beach,
1809-794-603. Many dashe here at untered from the boxes help back ribotered from the boxes help back ribotered from the many tered from
11:30 am to 4:30 p.m. Warm, casual
atmosphere. Open daily lunch and dinner. Low to expensive.

RED TRACTON'S 550 Via de la Valle,

chicken, and his are served in lovely surroundings. Dinners come with corn on the cob (when in season) or baked potatoes or vegetables. Salads are à la carte, but are enough for two people. Open daily. Expensive.

Open daily, Expensive.

5. TROPEZ BREAD FACTORY 947

5. Coast Highway, Encinitas, 760-6330084. Twenty-five varieties of bread;
some French, some traditional. Many
low fat, fat free; all organic. Great flavor.
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dinner. Low to moderate.

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Drive, Carmel Valley, Del Mar.

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Red Lobster Seafood

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Canes Bar & Grill American

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Dockside Restaurant American & Seafood

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| | Red Lobster Seafood |
| 1000 | Sammy's California Woodfired Pizza |
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| POINT LOMA | Shanghai Mandarin |
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NORTH COUNTY

MIDWAY, OLD TOWN

& MISSION VALLEY

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Sunday, Moderate to expensive.
REAL TEXAS BBQ 6904 Miramust
Road, 838-566-5213. Texas barbocus
consists of meat, chicken, and links that
are annoted rather than cooked over a
fire. The room is unadorand but very
clean. Same menu lunch and dinner.
Open daily, continuous service. Low to
low moderate. namite" and sukiyaki. Birgant sushi. Closed Sanday, Open for lunch, Monday through Firstler, dinner Monday through Sanday. Low to moderate. TORRET PHINES CAPE 2315 Carmel Valley Rook, 553-239-2873. The menu is similar to the sinter eresturent, but is similar to the sinter eresturent, but is similar to the sinter eresturent, but it is similar to the sinter eresturent, but that as, and an excellent Sunday brunch. But there are terrific new additions: padils and tunder short ribuccoloked in a barbecue sauce plen maded postone and vergrabbles. Nother is to be missed. Open dish; Low to medium. low moderate.

SIRINO'S 113 West Grand Avenue, Escondido, 760-745-3853. Lozated within
two blocks of the California Cambrie
the Arts, Escondido, this restaurant
stays open on Sunday when special
ing room and cuities of high quality
distinguish this restaurant. The menu
is French/Italian. Superb desserts.
Coued Sunday and Monday (escopt on
concert days), Lunch, Turadey through
days, 430 to 930 pm. Moderate
to
days, 430 to 930 pm. Moderate

NORTH INLAND

BRIMARDO RESTADANT 120.7
Rancho Bernardo Rosd, Rancho Bernardo Rosd, Rancho Bernardo Willer, Shopping Centre, B3-487-7171. The newly reopened military of the state of the sta

moderate.

MÉIKI JAPANESE RESTAURANT
AND SUSHI BAR 9823 Carroll Canyon
Road, Eucalyptus Square, Scripps
Ranch, 858-566-0206, You'll find a first-

and the state of t

150 GRAND CAFE 150 West Grand, Escondido, 760-738-6868. The new chef

Open days for mann and amore. Low on moderness. III. 273.12 in. 2618. To the control of the label series years among food, and it's the wirdest restaurant in town. Along with the classer personality of Artems Grill's Ze-prac old owner-chef. Drew McFartin, you will that like a con-trol of the control in the control of the control of the state. And enter the their block-per-per-crusted best frankerion, What do you do with an existing previous like that Tault 16 it, before it grow up. Beforest to expensive. — Man Naish DICRESCENZO'S 11625 Duenda DICRESCENZO'S 116:3 Duends Road, Westwood Shopping Center. Rancho Bernardo, 838-487-270-8. Should you be in Rancho Bernardo and seeking great Italian sandwicksor opicato to eat in or take out, keep this Chicago-style "dell" in mind. The Italian berd and Rocco's Imperial sub-arc knockouts. Clesed Sunday. Open Monday through Saturday, 11:00 am. to 8:30 pm. Italian Def and Saturday, 11:00 am. to 8:30 pm. Italian Saturday, 11:00 am.

AESOP'S TABLES 8650 Genesee Ave-ABSUP'S TABLES 8600 Genesee Avenue, Costs 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.

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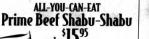
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ble room to its former grandeur. About nine fish dishes are available nightly. Burdet brunch Sunday for \$26.95, Splen-did service. Open daily. Lunch moderate; dinner expensive.

and dinner. Low.

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Extensive vegetarian menu. Low-cost
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Lunch, low; dinner, moderate. Lunch, low dimner, moderate.

KORE MISONE 5451 Kearry Villa
Road, Kearry Mess, 858-567-799. Essentially a lapanese steak house,
sentially a lapanese steak house,
sicher by themsene steak house,
sicher by themselves or in combination
with lobster, shrimp, or scallops, All entree arrive with soup, saled, rich,
setted in the steak of the steak of the
communal at the teppan tables. Tested
communal at the teppan tables. Food
tends to be well seasoned. Attractive
elstocked suab bar. Closed Monday. moderate, dianer expensive.

ROPPONGI 875 Prospect Street, La
Jolla, 884-531-5252. In terms of atmosphere and food preparation, one of the
best restaurants in La Jolla, Euro-Asian

repearations offer 20 appetizers, which
include studi. Don't overlook the Thai
include studies. A studies of the confertion of the conference of the conference

her, Isterany tarbuga sunnay. Moderant to Expende 11.70 Convoy Street, Kenzry Mess, 835-856-970. Don't miss this excellent Victiannese The cuities in healthy, offer great variety, and is pleasing to the eyes a well as the plate. But be are egg rolls, chargilled shrimp on supercane, ground beef wrapped in gypes larger, prevan saled, rice in eartherware pot, grilled whole fish, spring solls. Service a swoft, the food very tasty—it's low-fix and wooderful. Open doub; Lowexpensive.

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sion, 700-738-1212. LowANTE BETOPANT 7911. Herechel
Averous. La Jolla, 858-454-1315. The
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and reastood idants. At least 3 fresh fish
are available every night along with
those on the menu. Excellent chopped
with qual and lamb chops. Separate
room, for but separate private dining
room. Lanch, Monday through Friday.
Dimer, Monday through Starting's, Exclosed paids for hunch, bot to be massed.
Moderate to expende wonderful. Open daily, Low.

SAN TOME PALACE 4690 Caravoy,
Kenny Men, 858-571-6837. This unasnuming, strip-mill restaurant is eary to
overlood, but once found, impossible
Chiese mens daren from the arreptor
Latiest styles. Their Rainbow Salad
demonstrates this combination delicitionity, and San Tong's dampings are
are specially remarkable. For the adventureus, I recommend the julyfuls
salad, a soord treas for Westerners. At
San Tong Palace, curious appetiess are
remediate with. Low. — Mate Palace

Moderate to expensive.
SUSHI ON THE BOCK 7734 Girard
Avenue, La Jolla, 858-458-1138. This
Japaneer restument has revitalisted Gi-rard Avenue. Very crowded on week-need because of first-rate ushab her and innovative cooked dishes. Try tempura cackes. Hope portions and combination sushi plates. Open dulty, lunch, Mondey through Friday dinner nighty. To 11:00 p.m. Friday and Saturday. Moderate to repensive. THE BEACHES GUAVA BEACH BAR AND GRILL 3714 Mission Boulevard, Mis-sion Beach, \$56-488-688, Old-fash-ioned American cooking such as meat loaf with mashed potators and maca-roni and cheese (on children's menu) are prepared here, along with Mexican and seafood speciatities. Open dialy, Low to moderate. Hoto p.m. Francy mo. canceros, who desire to expensive. 20 Prospect TRATTORIA ACQUIVE TO the first property of the property of

to moderate.

HABBOR'S BEGGE Sheraton Harbor Is-land Report, 1380 Harbor Island Drive (across from alsoprot), 619-291-2900.

The restaurant has a stunning by view and contemporary interior. Good Cal-nother of the Calonia Calonia Calonia (partial properties), 1999.

Per Bakery (adjacent to the dining room) where sandwiches and patries are served. Open daily, breakfast, lunch, dinner, and Sunday brunch. Moderate to opposite.

to expensive.

HUDSON BAY SHAPOOD 1403 Scott
Street, 619-222-8787. Fresh fish and
seafood, burgers, and salesd erved in
room on the dock. Great view and you
may eat on the outside dock or ignide.
Very casual. Best bets: fish and chips
and fresh fish sandwiches. Open daily,
breakfast, kunch, and dinner, Low.

HUMPBER 987-3241 (Shabe Intelle

breaklat, Junch, and dinner. Low.
HUMPRENYS 2441 Shelter island
Drive, 619-224-3577. California constant
cuitine in a newly removated room with
a beautiful bay view. Among the wellperspared dishes, black Angus breaklat
cut stask, grilled vegetable tower, seanoned crusted shi, prews cocknal parfait. Excellent service. Open daily for
reaklata, lunch, and dinners. Sunday
buffet brunch. Moderate to expensive
AREDYSABO Est Harbot Island Driv.

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ALL-YOU-CAN-EAT ETHIOPIAN FOOD

Saturday, February 5 10 am-9 pm \$7 per person

Free sorts coffee or iced too

8 APPROVED Unknown Eater

GRANGER'S & ETHIOPIAN CAFE

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ORGANIC VEGETARIAN CHINESE GOURMET

Using all fresh vegetables & SOY \$595 LUNCH SPECIALS





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1551 Buson Storer + Octors Booch + (619) 274-9470





n 12-Piece California Roll • 2 Fried Shrimp • 2 Sc • 2-Piece Teriyaki Salmon • Rice • Salad With the coupes. Espires 2/1760. CHIBA JAPANESE FOOD & SUSHI

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as Tradition Since 1941 ® A SMOKEHOUSE

We're new to the neighborhood, but we've been cookin' for 59 years, and we love hungry folkel With 3 kinds of slow-amoked meats, 15 fresh side dishes, and delicious desserts, Dickey's can corral any appetite. Try our Whole Smoked Turkeys or Honey-Glazed Spiral-Cut Hams.



50%Off LUNCH OR DINNER

patio. It's really romantic. Dinner nightly. Moderate to expensive.

PALENQUE 1653 Garnet Avenue, Pa-ific Beach, 858-272-7816. Located in a

PALMONIQUE INS. Laurent Avenue, Pa-simal Bouse, this restaurent severs re-gional diaben from Pacible, Courreno, News Lode, and Bisson City. This food chiles, any no before ordering, Low-cost terms include terrification, possel gives, the common control of the control of the terms include terrification, possel gives, lettuce), shredded port with assusage and alast, metabod on unusual griffed preparation of sun-shred bord and again, the control of the control of the control cooking, in it is not to be missed. Open daily, in it is not to be missed. Open daily, in it is not to be missed. Open daily, in it is not to be missed. Open daily, in it is not to be missed. Open daily, in it is not to be missed. Open daily, in it is not to be missed. Open daily, in it is not to be missed. Open daily, in it is not to be missed. Open daily in its open daily is not to be present the control open daily in the con-trol open daily in the control open daily in the control open daily in the con-trol open daily in

and dinner. Low to low moderate.

THER BUNGALOW 4996 West Point
Lona Boulevard, Ocean Beach,
619-224-2884. This charming bungalow with a roaring fireplace offers
French Continental food and its an
Ocean Beach landmark. Evening special
includes soop or saled and entercial includes soop or saled and enterAttractive patio. Early bird specials are
a best boy and served nightly. Call for
hours. Moderate to expensive.

MIDWAY,

OLD TOWN & MISSION VALLEY

EL AGAVE 2304 San Diego Avenue. BL AGAVE 2004 San Diego Avenue, Old Town, 619-20-0992, has start and ramp on Old Town Avenue. Without doubt one of the best if not the Mexican gournet restaurant in the city. No chips and also, but enquisite prepa-rations, all made to individual order. The appetizers, Ceaser saled, his, seafood, duck are outstanding, Beauti-ful dining room plus terrace clining, Open daily, lunch and dinner. Low

moderate to expensive.

GBORGIA'S GREEK CUISINE 3550

Rosecrans Street, Grosvenor 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
sendents.

OLD TOWN MEXICAN CAFE 2489

OLD TOWN MEXICAN CAFE 2489
San Diego Avenue, Old Town,
619-297-4330. This boisterous café is
noted for its excellent breakfasts, served
from opening to closing. Try also the
rotisserie-roasted chicken, the carnitas,
or the fajitas. Open daily, Low to
moderate.

FAST COUNTY &

STATE COLLEGE

BARNES BAR-B-QUE 9725 Campo Road, Spring Valley, 619-697-3033. But-bocco Memphis-ripe, with an embe-sion pork sandwiches served with ang wacer and cooleals what resembles atter/krail. Mouthwetering ribs. Ind-pie, and fruit coblebt. On Fridays, caf-faith dinner for 87-70. Small premises pie, and fruit coblebt. On Fridays, caf-faith dinner for 87-70. Small premises to the company of the collection of the same results of the collection of the same collection of the collecti

call for hours. Don't miss this one. Low-LADBE'S ITALIAN-CALIFORNIAN RESTAURANT 5654 Lake Murray Bouleward, 619-645-9915. This charm-ing dising room offers unassuck into mouthern Italy and degant ones from touthern Italy and degant ones from the north. All suttress include soup or alsed. Special emphasis on frosh fish and assenced, including crabackars. Open daily, Call for exact hours. Low to expensive.

dally, Call for exact hours. Low to expensive. LYS GARDEN 6011 El Cajon Boulevard, 619-265-1885, Although the ex-tensive menu offers Chinese as well as Cambodian appeals, it's best to order the Cambodian food. Be sure to set Mr. Ly for suggestions. Live crab and lobriers as well as flesh opporters and shelmp avail-

Slow-smoked meats, steaks & more • Meat by the pound · Great service, fun atmosphere & free peanuts to boot! · Open for lunch, dinner & dessert



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(619) 232-5103 Chula Vista

(619) 425-4200 La Mesa Hwy 8 at Severin on Murray Dr.

Rancho Bernardo Remardo Center Dr. to Start with two flavorful mini crab cakes to enjoy as an appetizer. Then, two crisp

A sumptuous platter of swordfish, King crab legs, and grilled shrimp on a bed of

Finish it off by sharing a sinfully delicious piece of white chocolate raspberry

R for Romance

Special. It's the perfect choice for you and your "special someone.

Caesar salads will whet your appetite for

the main course.

fluffy rice is the star attraction.

cheesecake. All this romance...for only \$39.95 - all this month at Anthony's Fish Grotto.

Inthony's

TUALFOON WELL BLOW YOUR THEN SHEET A MET 20% OFF ANY ENTRÉE 502 Drunken Noodles Wild Wild Jungle Curry Egg plant, baby corns, bamboo shoo & areen beans with fresh Thai herbs Peanutarean 540 Undversity Ave. * Hitcrest 619.257.8634 Open 7 days on week, (No lanch served Sundays.) With this coupon. Expires 2/29/00, Not redeemable with other offer



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A very special menu made with love on Valentine's evening...

Soup or Salad • Choice of Entrée: Villa Paella, Filet Mignon, Wild Mushroom Risotto, Crab-Stuffed Lobster, Grandpa George's Curry Sinful Dessert and Champagne

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♥ Prime Rib ♥ Crab-Stuffed Salmon ♥ And More
♥ Chocolate Mousse ♥ Strawberry Shortcake

Complimentary Champagne, Flowers and Chocolate with Entrées
FULL MENU • LIVE MUSIC • DANCING
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BUFFALO JOE'S 600 Fifth Avenue • Gaslamp

American Restaurant & Bar 90-minute limit on All-U-Can-Eat specials. Dire-in only 1

\$1495 Snow crab legs, soup, garlic bread, French fries, hush puppies and coleslaw. 90-minute limit, no sharing. While supplies last.

FEAST

RESTAURANTS

MARIO'S DE LA MESA 8425 La Mesa BARKIUS DE LA MESSA 4425 LA MESSA Boulevard, La Mess, 619-461-9390, Best tamales served anywhere, excellent carne assada, sensuous enchiladas. 'Ar-rive early. Always crowded. Open daily. Low.

Ala TIMA (16) El Cajos Booleres/ Campan Pina, 619-229-900, You will Bala Tima (16) El Cajos Booleres/ Campan Pina, 619-229-900, You will in covern. The sent of the service attentive. Try the pip's authord combination or the Chizene specialisa, a tatisping. Open Monday through Sat-urday for lancha and distner. Soulder studying Chem Monday through Sat-urday for lancha and distner. Soulder SUNNY CARDEN CUISINE OF SUNNY CARDEN CUISINE OF SUNNY CARDEN CUISINE OF SUNNY CARDEN CUISINE OF CHIRA 3500 Consensor Campa Pine. La Mena, 519-461-200. This mightor-fers it dicken preparations at low cost, plus diode chaden in lettuce crup said last two are apparations. Good neighbor-hood restaurant in gargeous surround-ton 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 roant beef, meatball, sausage, and
various combinations. Call for hours.
Low.

moderate.

CITY DELICATESSEN 535 University
Avenue, Hillcreat, 619-225-274, Jewish
pecialities available here include brisket
of beef, chicken-in-the-pot, chopped
liver, and a wide variety of sandwiches
and vegetarian items. Breskfast specials
weekdays for \$450; early bried dinner
for \$9.35. Open daily, breskfast, lunch,
and dinner, to midnight during the
weekday for brieding the during the
second of \$250 a.m. Friedy and Saturday, Low. Low.

TYLER'S TASTEOF TELAS 576 North
Second Steve. El Cajon. 619-444-927.
Innominica and lowers of barbreaut
Tyler's offern a seven-page memu with
Texa specialists serialishe 24 hours a
day. By Texas Israelishe 24 hours a
fayr. By Texas Israelishe 24 hours a
fayr. Buffer Can-est catffish on
Welnesday and Fridge. Excilent habirey serves homesgrip jess. Go aback,
make s fool of yourself. Open every day.
Calom Booleven, L. J. Mem. 619-6669295. Low to low moderate. urday. Low.
CREST CASR 425 Robinson Avenue,
619-295-2310. Onion riags served in
619-295-2310. Onion riags served in
610-400 months of the control of the control
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SAN DIEGO

ANTIQUE ROW CAFE 3002 Adams Avenue, 619-282-9750. Breakfast, served all day, offers at least 30 items. These include a variety of omelests, eggs Benedict or Florentine, egg burntos, and biscutts and grayy. One portion is enough for two. Dinner offers burgers, Philly steaks, Indoor and outdoor stat-ing, Open daily. Morning hours vary. Low

Low.

CHICKEN PIE SHOP OP SAN DIBGO
2655 El Cajon Boulevard, 619-2930156. You'll get lots of fried chicken,
chicken and turkey pies, mashed potatiose, and desserts for prices that don't seem to have changed much since the shop opened over 50 years ago. A great bargin. Steak also vailable at low cot. Very large seating area; no frilla. Open daily. Low.

MAMAY SI NEEDY AND TERMINESS AND MAMAYS BURNAY SINCE AND MAMAYS BURNAY SINCE AND SINCE SIN MAMA'S BAKERY AND LEBANESE

expensive.

MATTER BESTED AND BAR 4015
Goldfinch, Mission Hills, 611-396 GDR.

A) presents the musc offers items from
Spain, Balty, Morocco, Tunisis — a littie of this and that rood fresh, cassaling, Good preparation. Cond Sunday,
Dinner only, Mondy through Startyday. Low to moderate.

RAFFROM MODDLES AND SATE
3737 India Street, 618-354-3775, Cassal
(grilled chicken, see, poul) to est in or take out. See thet: chicken models soup
of curry served Wednessley only, Good curry served Wednessley only, Good
of curry serv

UPTOWN

BREAD AND CIE 350 University Avenue, Hillcrest, 619-683-9922. Twelve varieties of bread are babed daily in a 10,000-pound French stone hearth over. Outragously good because of the crusty atteriors and density. Among the star emitting-gain, sourloogh, wheat, and fig-anise. Baguettis, brownies, and to rat in or task out are speciation. Don't miss this one. Open daily.

Don't miss this one. Open daily.

BUSALACCHIS* RISTORANTE 3683

Fifth Avenue, 619-259-0119. If you look defashioned Sicilian-sple cooking—tons of formato assuce, olive oil, and gartion—ton the cooking—tons of formato assuce, olive oil, and gartio—then tyth is converted cottage which serves it. Lots of pasts disbes, vest, chicken, and fish. Lusch, Monday through Priday, dinner nightly.

Moderate to expensive.

Moderate to expensive.

CAPE ON PARK 3831 Pirk Boulevard
(Park and University), 619-293-273.

(igantic portions and good food make
this a standout for people with large spe-tters and dim pures. Re aware than
the standout for people with large spe-tters and dim pures. Re aware than
the standout for people with large spe-tters and standout for people with large
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GELATO VERO CAFFE 3753 India

all day. Low.

TASTIO PEZZCEIUAN 670 University
Avenue, Hillcress, 619-23)-1666. The
Mandaria Suchsum menu offers standards with few surprises. But the three
teer features are the lovely room, the
stannishing friendliness of the management, and the late hours. The Pidgidud is excellent and so in the chopped
thicken in lettuce cups. If you have farequest in advance. Open daily. Low to
moderate.

modernet:
TERBA 1270 Cleveland Avenue (corner of Vermont, one block north of
University), Hilleres, (619-293-206).
This handsome Hillcrest restaurant
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DOWNTOWN

THE CHEESE SHOP 401 G Street 619-232-2303. This café offers outra-619-232-2303. This cafe offers outra-grously good andwiches of which my favorites are the Black Forest ham and the roast pork. Muffins and cookies are baked on the premises. Paper plates for food but real mugs for coffee and tea. Open daily, Low. Branch in La Jolla, 2165 Avenida de la Playa, La Jolla Shores, 459-3921.

CHIVE 558 4th Avenue, downtown, 619-232-4483. This downtown hot spot is sleek, stark, dramatic, a restaurant in which to "be seen." Their "cuisine mod-erne" is Asian and Caribbean influenced erne" is Asian and Caribbean influenced and succeeds the atmosphere. I found the salmon and pork osso bucco out-done by their sides, but recommend the beef filet and rack of lamb, which ceer niet and rack of lamo, which Chive's generous kitchen roasts to per-fection. Behind the artifice, Chive's staff is cordial and efficient, its kitchen tal-ented, if a little arty and uneven. — Max Nash

Nash
THE FIELD IRISH PUB AND
BRSTAURANT 344 Eifth Avenur,
Caslamp District, (19-23-3946. Every
bit of the interior was sent from Ireland
to recreate a country Irish pub. Try the
boxtry (potato pancakes filled with eggs
and susuage), lish and chips. Irish steak.
Great for breakfast Saturday and Sunday. Music and dancing Sundar 500 to and dinner. Low.

EL INDRO SHOP 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 henches across the street. You won't
be disappointed by the pungent,
mouth-watering specialists. The entire
menu is available for takeout, as are
may be good or furtill chips A, good value
and very good, inexpensive food. Open
daily, Low. day. Music and dancing Sunday 5:00 to 9:00 p.m. Bring kiddies. Low to low

PIOS 501 Fish Powers (contror of Feb. 2005). The North Poisson of Fish 234-3467. Northern Italian cooking is several to control fish properties of the Northern Italian cooking is several to high ments, you have bet it properties to high properties of the Northern Italian cooking its properties of the Northern Italian control its properties of the Northern Italian control its properties of the Northern Italian Control Italian C Street, 61-295-9269. A fine spot for Italian sorbettos and ice creams, pas-tries of all kinds, and coffees. Diners can read undisturbed indoors or, weather permitting, outside. Open daily. LAUREL RESTAURANT SOS Laurel Street (at Fifth Avenue), 619-239-2222.
This French provincial restaurant is sophisticated and stylish with food that's appealing. Menus change daily and seather.

sonally. Reservations a must. Dine early in the week for quiet. Weekends are jumping. Dinners nightly from 5:00 p.m. Moderate to expensive. moderate. Dinner, expensive.

LAEL'S RESTAURANT Hyatt Regency
Hotel. One Market Street,
619-687-6066. All-you-can-eat fishand-seafood buffet, Priday nights only,
600 to 900 p.m., \$21.95. All-you-canest prime rib buffet, Thurday night,
\$18.95. Wednesday night, all-you-canest talian buffet for \$14.95. Worth trying for lovers of buffets. LIAISON 2202 Fourth Avenue (Fourth and Ivy), 619-234-5540. This French and Ivy), 619-234-5540. This French restaurant with its romanic atmosphere offers an a la carte menu and fixed-price meals. Pleasant food, excellent service. Patio dining, weather permitting. Closed Mondey. Open Tuesday through Sunday for dinner. Low moderate to expensive.

see Isalan buffet for \$14.95. Worch try-see Tealan buffet for \$14.95. Worch try-sees \$12.95. White \$15.95. White \$15.95. White \$12.95. White \$15.95. White

The French Plastry Shop Valentine's

Weekend Special February 12, 13 & 14, 2000 FIRST COURSE

marinated avarages in sol an sent shell SECOND COURSE

THIRD COURSE

Choice of:
fort cheese sauce * Rack of lamb in Dijon mu
ampi with linguine pasta * Duck à l'Orange
ted Atlantic salman in cream dill sauce

FOURTH COURSE \$2496 per person

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Buy one entrée, get the second of equal or lesser value free! Maximum value \$10. Not valid on daily specials, prix fixe menu, buffets, to-go orders or on Valentine's Day.

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Volid for any entrie. Dine in only. With this ad. Parties of 2 or more. Expires 2/10/00. One coupon per couple, limit 3 per party. Valid 4-9 pm

Lunch Special Chicken Teriyaki Bento With this coupon. 11 am-3 pm \$4.95

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Valenum Special Special Vil. 12 a 14, 2000 GLASS OF HOUSE WINE With each entrée purchase, with this ad. Not valid with any other offer.

Medium Specialty Pizza & Large Caesar Salad \$1095 Valid Mon.-Thurs. 4-9 pm. Not valid 2/14/00. With this ad. Expires 2/16/00.

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RESTAURANT & BAR 8199 Clairemont Mesa Blvd. (858) 268-2233 Open Mon.-Fri. 11 am-9 pm. Sat. 5-9 pm. Closed Sunday. www.angelos.signonsandiego.com

first courses. The stuffed focaccias are simply incredible. Also available are teah flash and chicken. My favorites are the spinach ravioli and the gracehi (potato dumplings) in a four-cheese sauce. The exposed brick walls enhance the European feeling. Open daily, lunch and dinner. Moderate to expressive.

and dinner. Moderate to expensive.

PAPER MOON CATE 734 Fifth Avenue, 619-546-655. Owned and operated by the same people as Bella Luna, this cale work vian prizes for beauty, but the food in fresh, exciting, low prize. Best better, coaseaffle with duck and myshrooms, saide with gibed fasts, tests and vegetables, rotisseric chicken, and lassgue. Open daily. Low to moderate.

moderate.
THE PARROT GRILL. 802 Sixth Avenue, Guslamp Quarter, 619-231-9981. Insomaine take note: Disners is even the control of the control RAINWATER'S 1202 Kettner Boule-vard, 619-233-5757. Though this at-tractive restaurant is noted for its fine steaks and chops, the live Maine lobster and fresh fish (especially the salmon in

7

steaks and chopy, the live Maine lobster seates and chopy, the live Maine lobster parchiments are ceitstanding here. For low cost meal, try nest load and censury masked potatures, loyer duly. Lunk, maked potatures, loyer duly. Lunk, etc. 1824 and 1824 and

and dinner. Low to expensive. TUPBLO AMERICAN 340 Fifth Avenue, between I and K, 619-231-3140. Beat beta are upinach shald, fresh sea base or a hi, chicken breast with potato lasagne. Contemporary atmosphere, excellent service. Bar serves 50 types of martinis. Open nightly, dinner only. Moderate to expensive.

SOUTH BAY &

AZZURA POINT Lorws Coronado Bay AZZURA FOINT Lows Coronado Bay Road, Festort, 4000 Coronado Bay Road, Coronado, 619-424-4000. The newly deceased and reavamped dining room offers side-by-side seating, reserved seating for one, and bay views every-where. The food is exquisite. Please note the Peedyno crab tortellini, ten-spice ahi, scallops, and rack of lamb. Superb service. Separate wine bar and lounge. Cloved Monday. Dinner. Tuesday through Studley. Expensive.

Strough Scader, Expensive.

BUON GIGBUO 110 Booils Rood,
Booils, a 99-475-2661. The mens include satipates, loop, saide, pasts, price
as well as chicken, mest, and fab. Try
fresh chicken breats, or linguist at
prests. Fabs does very well here. Open
day), Moderate to ceptamier.

CACOWN BOOILS, BOTTE, DES. COROdods, 100-100

D'LISH PIZZA AND PASTA 386 East H Street, Chula Vista, 619-585-1371.

FREE LARGE SHRIMP COCKTAIL Z 0 4 Buy any two dinner entrees and receive a FREE Large Shrimp Cocktail (\$7.95 Value). No to-go orders. 0 0



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159" - Sweetheart Par

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hungry!

Asian-style, with special vegetables, salad and rice. Both are delicious ways to eat healthy, feel full, and keep your promises to yourself.

More is better. Call us today for priority seating!



RESTAURANTS

ZORBAS PAMELY RESTAURANT 100 Broadway, Chule Vista, 619-422-8835. All-you-can-est Greek buffet daily, lunch, midweek dinner, weekend din-ner with entertainment of belly dancers and Zorba's dancers. Plenty to est. Not gourmet food, but fun. Open daily, lunch and dinner. Low.

TIJUANA

(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.)

Community Commun blocks west of Revolución, this restan-cart will provide superh value in ea-ceclient setting, Basically a steak house, it also offers fish, sesfood, and fout. The price of the centré includes grilled quail, soup or saled, and mammoth amounts of the main course. Almost everyone or ders aubrein, or try empapelade, fish and shrimp cooled in silver foll. Supe-rior service. The menu is printed in Spanish and English, and the maitre d'

usus service. Lose to moderate energi fai hebette.

III. 244.00 (16) Loses he lose to the lose of the

Locals Night

THE ATOLL

RESTAURANT

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Buy one entrée and get the second one* FREE

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ONE FREE CLASSIFIED ad per week is available to private parties and nonprofit organizations that do not charge for their services. The ad must be typed on a 3x Card or on a postar at the organization with a service. The ad must be typed on a 3x Card or on a post act and the office or by phone. The Reader reserves the right to offi or office arty-classified ad due to inappropriate content, space considerable must be mailed and must arrier at our Post.

\$6 ADS BY PHONE, BY FAX, IN PERSON

QUICK, EASY, AND CHEAP! Now, private individuals may place their ads as late as 6pm Monday for only &6. (Foug de net quasiff) are to us 24 hours a day, 7 days a week, at 6(19) 233-7907. Psyment the 8 strated frage are advertising as earlier, a ternal, leasons, or survey and the strate of the strategy of the str

BY PHONE: With a touch-tone phone and a Visa, Discover, or MasterCard, you can use our 24-hour Ad Line. Just fill out the form below before calling, then be ready to dictate the information into the system when requested. Call (619) 233-7979, ext. 8055.

REALLY, REALLY LATE ADS: Private parties that have missed the 6pm Monday deadline may still place ads until 6pm Tuesday by either coming to the address above, or by calling (619) 235-8200 between 9am and 5pm Tuesday. The cost for these late ads is \$16 for 25 words. Additional words cost 60¢ each.

24-Hour Phone: (619) 233-9797, ext. 8055 24-Hour Fax: (619) 233-7907 Deadline: 6pm Monday

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number. Each phone number counts as one word as over 25 words.

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*Of equal or lesser value. Does not include tax or granuity. Offer valid with proof of

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T've already thought about that.
I'd either go into real estate, perhaps part-time, or I would investigate being the proprietor of a winery.
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2. All entries in the Reader Puzzle
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3. All entries must be accompanied by your name and address.

4. Employees of the Reader and

their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We've only got five prizes such week to give away, so if there are more than five vinners, we'll have a lotte.

6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or tript to our office.

7. One entry per person.

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PICTURE STORY

Photograph from the San Diego Historical Society



pearfishermen, 1963. Note the evolved "frogman" with scuba equipment. A front-page Union article in March 1963 reported "Mystery Frogmen Reported Here." According to the Navy, there were

scuba-diver sightings "near warships in San Diego Harbor.... [E]fforts should be made if possible to capture the divers, or failing that, to warn them to stay away from the ships."

- by Robert Mizrach

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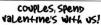
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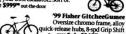
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The state of the s

Even it you could see your breath out there in the kleig lighting of the driv-ing range at Mission Bay, it was still Mission Bay San Diego. The driving range was where I took myself to try golf. After all, I'm at that age where many of my friends play (to my puzzlement), and I can't go around thinking of golfers as ridiculous forever if I've never tried it. I'm going to say there were 20 people out there, maybe a few more: kids, old duffers (as we call them), men and women in their 20s to their 70s. Clearly I've been depriving

The appeal of golf has always elud-

pass them on street corners and if we want to play golf we can all join country clubs. If we can't afford a country club then we should be bowling — which is a lot more fun

On a Friday night at Mission

On a Friday night at Mission
Bay Golf Course, I was incredulous
at the number of people that would
be out "on the links," as we call it, in
the January chill. Well, I guess
they've done that sort of thing in,
say, Scotland for hundreds of years.

Even if you could see your breath out

"The worst day of golf is better than the best day in a hospital bed."

myself of some sort of pleasure. I mean, think of all the other things these people could be doing on Friday right, like joining a qualting bee or attending a taxidermy close. By which we work a falter talking briefly with a woman named Bev Barth, an attractive, 40th, 'serious golfer,' as the described herself (the and her husband have a place in Cabo where they play a lot of golf), he assured me that I would have to lot of fau if I trief it. It was, a less adu, unlikely that I would kim appears to refer the I trief it. It was, a the said, unlikely that I would kim appears to the fault of the I would kim appears to the fault of the I would kim appears to the I would kim appear to the I would kim appear to the I would kim a work th The appeal of golf has always clud-ed me. I found myself agrecing heartily with comic George Carlin when he suggested, without come-dy, that all municipal golf courses should be appropriated for public-housing complexes for the home-less. This way, they wouldn't offend our patrician sensibilities as we mass them on street corners and if with a "hook" - as we call it.

By John Brizzolara

I got a bucket of 35 balls from attendant Ed Lacort and a few clubs. I got a bucker of 35 balls from attendant Ed Lacort and a few clubs. I had no idea what they were called until later, no eitd of 1 have any idea of the differences in their functions. I tried them all. Did I say these were left-handed clubs? I'm right handed but for some reason I always swang a basebll bat felty so I asked for these. I had a bit of fun, I'll admit, with the driver, Atter of the state of t

retajeve it. The idea struck me as similar to waltzing out onto the middle of a rifle range. Kids and adults to either side of me were hitting hard and true to center. Ed came out, called off the golfers for a moment, and found my

seven.

I swung at a few more balls with the driver and after five minutes

I swung at a few more balls with the driver and after five minutes

I swung at a few more balls with driver and after five minutes thought to myself, Okay, I golfed, I can still catch a reum of Scientifed If I feave now. But I still hadn't tried the "putting green." All right, all right, I putted. I hit two balls. One went supersingly close to the "cup." The other rolled across the green, down a slope, onto a canted sidewalk, and continued ording out out to mindled of Grand Avenue for all know. That was it for clubs. Ed explained to me about how each of them was supposed to work, giving one different options for elevation, one for arresting the ball where it lands, another for "sand traps," and other technical stuff I don't have space to explain to you here.

I chatted for a moment with a 25-year-old aficionado named Eric from

Crown Point who has a "tee time" every Friday night at Mission Bay Golf

Crown Point who has a "tee time" every Friday night at Mission Bay Golf Course. He's been playing "about three years."

"Can you explain to me, Eric, what, exactly, is the appeal of golf?"
"It's all on you. There is no team you can blame anything on. It's a challenge. I can hit a golf ball 300 yards and hit it straight. That's pretty amazing to me. When I played baseball, I could hit a ball 300 feet and that was a home

After all the excitement on the range and the putting green, I thought I better have decaf at Victor's restaurant, right there near the course. Next to me was Jerry, 73, who has been playing 60 53 years. Why do you do it, Jerry?"

Because I can't be defeated. I keep trying, but I refuse to give up, Art 73, and Trefuse to give up on anything, Art my age I'm on the right also of the grast, I'you Know what I' mean. It's better than any hospital body in the state of the grast, I'you Know what I' mean. It's better than the best day in a hoomist labed."

hospital bed."

I could see Jerry's point and I could picture myself in the not-too-distant future fighting off bedpans and the grim reaper with a putter and an aerodynamically sound seven iron.



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My brother has finally tied the knot, remain-ing true to his Irish heritage in marrying late. The holidays brought hectic preparations and added stress, which is no friend to the comadded stress, which is no friend to the com-plexion. Dryness and its companion red blotches invaded my usual pristine skin. The Egyptian cotton washcloth has helped but not solved my facial woes. I had been having nightmares about the heirloom family wed-ding photos when my Aunt Rita called and said she was trying out an Estée Lauder skin care product that she loved.

"It is the Resilience Lift for Face and Throat and it has SPF 15. It smells real nice and it moisturizes all day. I also have the foaming lotion cleanser and it foams up real big, and then absorbs right in. It is

really unique. I haven't noticed really unique. I haven't noticed any wrinkles going away but at my age, I am just trying to keep any new ones from coming," she retorted. -

retorted.

At my considerably younger age, I'm trying to do the same thing. So I headed down thing. So I headed down to Macy's Estée Lauder counter where I found Heather Golden. (I always find

\$20. Two 175-watt light fixtures, \$100 each 619-226-4793. BCOOTER, motorized, electric, excellent condition, \$390. NM video games, \$10-\$15 each. Pokemon cards, holographics, \$5 each, 856-292-1348.

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myself in these cosmetics departments feeling like a preteen experimenting with makeup as white-coated salesladies look on.) Heather explained, "Resilience Lift has

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SHEENS AUTO CARE

Dryness and its companion red blotches invaded

my usual pristine skin

on the elasticity of the skin." I tried to pretend that I actually knew what collagen was, but Heather could see I didn't. "Collagen is a protein in your skin," she continued. "As you get older, you produce less collagen and the elasticity weakens and that is why your skin

sags."
"What will add to
premature aging?" I asked "Thelieve that about

80 percent of premature aging is due to the envi-ronment: the sun, pollution, smoking, and only 20 percent due to actual chronological

aging. That's pretty amazing," answered Heather. answered Heather.

The Estée Lauder Resilience
Lift for Face and Throat costs \$65
for 1.7 oz. at Macy's, \$45 for 1 oz.
This is beyond my price range of
I headed over to the Clinique

counter. My mother had some pre-cancerous spots removed from her fac recently, and her dermatologist rec-ommended that she use Dove soap, sun-screen, and a good moisturier. She likes the Clinique Moisture On-Line (\$30 for 1.7 oz. at Macy's). She said that it didn't feel greasy nor did her skin feel too tight, that it felt very

I decided to call around to some veteran

BMA. 7 cace sections of which herrogrows, the surgest (100 ker. 100 ker. 10

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skin pamperers and see what they could rec ommend in a lower price range. My friend Ber-nice liked the L'Oreal Plenitude Revitalift Face and Neck (\$10.97 for 1.7 oz. at Wal-Mart) "When I first put it on, I thought it was going to be very greasy, but it soaked right in an my skin felt very fresh all day. I liked it." My friend Meg had tried the Neutro

gena Healthy Skin Anti-Wrinkle Cream with SPF 15(\$9.97 for 1.4 oz. at Wal-Mart). "It felt more like an alpha-hydroxy than a mois

tingly thing but didn't mois-turize."

My sister Cathy tried My sister Cathy tried
University Medical's
Facelift Advanced RetinolA. (\$9.97 for 1 oz. at WalMart). "Well, with the stress of moving, Christ mas, Y2K, and our mas, Y2K, and our brother's wedding," she said, "and keeping in mind that I am a smoker and live in dry New Mexico, I am definitely

in need of a good moisturizer. I 2 had tried Oil of Olay Protective Renewal Lotion [\$7.97 for 4 oz. at Wal-Mart] but it Lotion [\$7.97 for 4 oz. at Wal-Mart] but it didn't seem to keep my skin moist for more than an hour. Facelift Retinol-A felt good all day, but I didn't notice any firming of my skin. But I started using the Facelift Cell Regeneration Creme [\$11.99 for 1.50 at Drug Emporium) with the Retinol-A and the two together seemed to work.

together seemed to work."

I bought some Pond's and some Nivea
Visage to test their worth. The Nivea Visage
Coenzyme Q10 Wrinkle Control (\$9.96 for
1.7 oz. at Drug Emporium) was like smearing congealed bacon fat on my face. I could
not believe how greasy it was. Though the box claimed to reduce lines by six weeks and

have firmness increase by ten days, I could no

have firmness increase by ten days, I could not go ther again. The Pond's Prevent and Correct Cream The Pond's Prevent and Correct Cream (\$12.99 for 2.5 oz. at Drug Emporium) had two products in the one package. A morning mosturarie with 87 F as and an evening cream with sipha-hydroxies. I really noticed how well it worked when I would forget to put it on and my face would feel hot and stretched to its limit. I called the Pond's 1-800 information in Carlotte the Pond's 1-800 information.

number and asked the spokesman, John, about some of the buzzwords of the moisturizer world. "Collagen is the most abundant structural pro tein of the human body. It is found in skin pr and prematurely accelerates the aging process

Elastin is also an important pro-tein and a major component of elastic fibers found in your skin. Exposure to ultraviolet radiation increases the quantity of elastin and at the same time causes it to break down and that in turn results in the signs of aging and wrinkling. We do make

and wrinkling. We do make products for sensitive skin types, basically that is just a lower alphahydroxy acid rating — like a 4 percent in the sensitive formula rather than the 8 percent in the normal. The alpha-hydroxy is a chemical compound that gently removes the dry skin, it exfoliates the dry skin."

Maybe the wedding photos will be pass-

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kid stuff

BY ANNE ALBRIGHT

Everything Else Is "Daaaa"

ast month, I took Johnny to the doctor for his 18-month well-check. The first Monday of Christmas vacation, I carried my solid, tousle-headed little boy into the pediatrician's waiting room. My three girls — seven-year-old Rebecca, five-year-old Angela, and three-year-old Lucy — trooped in behind me. While I signed in at the receptionists' window, the receptionists' window, Johnny squirmed out of my irms and toddled to the toy er. The girls had already begun building a tower out of plastic blocks. "Daaaa," Johnny said and pointed at the blocks,

answered in her singsong little Mommy voice. "Johnny want to play with blocks?"
"Daggara," Johnny answered.

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when Dr. Gross had finished Johnny's exam, he looked up from Johnny's chart and asked, 'How's his speech! I made a note last time that he was little behind."

I looked at Johnny, who sat on the examination table methodically crumpling the white paper correbetween his fat fingers. "He doesn't seem to be picking up any words," I told Dr. Gross. "He still says 'Mama,' 'Dada,' and 'No.' Everything else is 'Dasa."

words, 1 Gra John, Everything else is Dan Mann, "Dods," and No. Everything else is Dan Mann, "Dods," and 18 months, 'Dr. Gross explained, whe should be picking up two or three words a week. Now, he's from a big family, and he's a boy. Bosh those things could allow him down. He doesn't have too proper him another than the satern sulks of the states of the him another him another than the states of the states of the him another him and him another him and him and

words. She passed her knowledge along to her younger sisters. When Lucy speaks, she sounds like an adult imitating a child. This morning when I asked Lucy what she wanted for breakfast, she said, "I think I'd like a bagel with cream cheese." She paused for a moment. "Actually, I think I'll have some Evosted Mini, Wheats."

Frosted Mini-Wheats."
Johnny's reluctance to speak isn't the only way I know he's a boy. Lately, he's taken to examining the girls' dolls. For a long time, Johnny imitated his sisters when it came to dolls. If Rebecca or Angela left one of her baby dolls lying on the floor, Johnny would stop, pick the doll up, and clutch it to his chest. Frosted Mini-Wheats.

The other morning, I sat at the dining The other morning, I sat at the claims room table eating a piece of to ast with jelly and reading the newspaper. Johnny walked by carrying the dolly Rebecca got for Christmas, a lifelike baby doll that drinks from a bottle and wets her diaper. I smiled at Johnny. "Is that a sweet dolly?" I

asked him.

A few minutes later, I walked into the kitchen to find Johnny kneeling over the doil. He'd taken an empty mechanical pencil out of the junk drawer and was poking the sharp end into the hole at the back of the dolly's mouth where the bottle fits. He looked up for a moment, then continued his work. He checked out the baby's ears and eyes. Some he hears jashing the nearty. asked him. "Yes, Johnny," Rebecca wered in her singsong little many voice. "Johnny want "des, mous obig," which meant, "Tamanian Devils mouth is so big," which meant, "Tamanian Devils mouth is so big," Tamanian Devils mouth is so big," Tamanian Devils mouth is so big, "Tamanian Devils mouth is so big," the mount of the mount o

inside here."
Like any little brother, Johnny has fig-ured out how to drive his sisters crary. Last e-week, I loaded Lucy and Johnny into our minivan so I could pick up Rebecea-happia at idea by side in the integrated car has been so that the side of the integrated car scats in our wan's middle seat. As soon as well the four driveway, Johnny started blowing big wet raspherries. When I glanced in the rearview mirror!, could see bubbles and Halfway to my first stop, Lucy started "screaming."

Halfway to my first stop, Lucy startes scraming,
"What's the matter, sweetie," I asked.
"Johnny's spitting on me," she wailed.
Glancing again in the rearview mirror, I,
watched Johnny wipe his hand on Lucy's leg.
"Johnny, stop," I said in a stern worter.
Johnny looked at me in in wolfer rapsmiled a half-smile, then bleve another rapberry into his hand and wiped ij vigorously

berry into his hand and wiped it vigorousy on Lucy's leg. While his manners seem to have deteri-orated, Johnny's speech has improved. He started saying words like "juice" and "cup." He calls Rebeca" Bebba" and Angela and Lucy "assies." Yeaterday, Johnny with the common to the open toy closet and pointed to something on the toy shelf: I pulled down a box of blocks. "Is this what you want?" I

Johnny looked at the box for two sec-onds before pushing it away. "No, not dat one," he said very clearly.

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one," he said very clearly. That's progress, I guess.

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