Keader

Janet, My Moth and Me

A MEMOIR OF GROWING UP WITH JANET FLANNER AND NATALIA DANESI MURRAY

> CHAPTER ONE IMMORTALITY

early morning hours. My mother's voice sounded harsh and broken when she called to tell me that Janet had died. Alice and I had been awake for several hours, ever since her first call to inform us that Janet had been taken shortly after midnight to a hospital a few blocks from my mother's apartment in New York. "I am dving. Natalia, I am dying," Janet had whispered to her, while holding on to a chair in the hall where my mother, awakened by a cry of pain, had found her. And now, a few hours later, she was dead.

ictures, maps, photographs, and paintings crowd William Murray's Del Mar walls. Three images catch my attention. They interest me as much for divergence of style as for dissimilar-content: a pencil sketch of famed New Yorker writer Janet Flanner, her features retreating into the creamy yellow paper; a moody depiction of a stern bishop waving a thurible; and a lighthearted drawing of a topless woman sunbathing on the Riviera, her lissome figure stretched across the paper.

Murray notices me noticing and comments with a chuckle, "We liked the juxtaposition of the bishop with the sunbather" - the reserved, spiritual man with the free and fleshy woman. Murray might as easily have chuckled over the juxtaposition of the cleric with Janet, a woman with lit-

> tle affinity for organized religion in general and the Catholic clergy in particular - a quality illustrated in the excerpt

Letter From

STORIES CONTINUED ON PAGE 30

The author, Bill Murray, 1948



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ETTERS

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

A Funny Chinese Thing

I called to comment on your front-page story in the Feb-ruary 3 issue about the Chinese ruary 3 issue about the Chinese museum in San Diego ("Wind, Water, a Rice Field"). It reminds me of something amusing I saw on Channel 35, the UCSD station. They're always showing station. They're always showing these foreign news programs, and for a while they were showing a lot of Chinese programs. I had always known that there are many Chinese languages, and then all sorts of dialects in between the languages — you can go from one village to the next and be talking a different language — and also that every literate Chinese person could understand the written language, whether he were a Cantonese speaker or a Mandarin speaker or a speaker of one of the other languages. The funny thing I saw on Channel 35 was, one night on a Chinese new program one of the reporters was talking to some people and they were answering in Chinese, and here there were subtilet is in Chinese characters on the bottom of the television screen. could understand the written

television screen. Name Withheld

Don't Give Up On Humans

Just wanted to say I enjoyed the article about Terry Wilson and his dogs ("Marriage Is Temporary, Dogs Are For-ever," February 3). My own father (passed in '94) raised father (passed in '94) raised us to love and appreciate ani-mals. We always had a dog, and that dog was like a sib-ling to us. Living in an apart-ment right now, we're only allowed cats. So two years ago we acquired our newest family member, Xena (we got her from a cat-rescue shelter). She is very much loved and appreciated in our home. But the main thing I wanted

to comment on was Terry's experience with marriage. Al experience with marriage. Al-though not much is said in regards to why the marriage ended in divorce, I am sure it must've been pretty disap-pointing for him. I have been pointing for him. I have been with my spouse for over 16 years, and I sure can agree that being with another human being for that long can be very frustrating at times. I think the reason it is so much easier to love and care for animals is their unconditional love to. wards us (well, with cats the

love is based on the food we keep in supply—at least my cat). And although I would love my mate to obey my commands or even just be quiet and mands of the mands than one try to get it right.

E. Williams

Mission Valley

Emotional Anti-Catholic

Rhetoric Rhetoric Regarding Name Withheld's letter titled "Grotesque Details" in the February 3 issue. If you boil down Name Withheld's letter until all the emotional anti-Catholic rhetoric evap-orates, you're left with abor-tion being equated with (1) child abuse and molestation, child abuse and molestation, (2) the unjust persecution of innocent Jews, and (3) inno-cent people being burned at the stake in medieval Spain. I think that was Anne Albright's point all along. Ernest Pinamonti College Area

Jesus Throws Me

A Bomb

Re "The Death of Modesty,
Part XXXIV" ("Sporting Box,"
February 3). Thank you for February 3). Thank you tor your entertaining article; how-ever, you mentioned "the arrogant, small-minded piet-[istic]" manners of several players in praising Jesus. Actually, Christians are en-joined by Him to do exactly this (Matthew 28:19) this (Matthew 28-19)

I liken Life to a football game, my own Super Bowl 666: after nine months on a free ride, I am born. This is my ticket to get past the Stadium Gates. I sit in the stands ob-Gates. I sit in the stands ob-serving the game. It is Christians 7, Doubters 0, but on the big touchdown play before the half, the Christian quarterback Jesus is hassled and hurt. He is carried off the field and it looks bad!

looks bad!

The half is over and Jesus trots back onto the field! The stands go wild! There is a call for new players, so I decide to join Jesus' team. The second half starts; Jesus at quarter and His churches fill out the team; I'm on the bench handling a football (the Bible).

tootball (the Bible).

Wow, I'm called into play,
the Holy Spirit springs me
loose far downfield, Jesus throws me a bomb; I have the Word of God and no Doubter

roan bring me down!

I cross pay dirt, it's a touchdown, and I'm in Heaven!

Outside the gates the Victory

Parade just goes on and on...

Pat, Christians often fumble,

Pat, Christians often fumble, but we are forgiven; we wel-come you into the next hud-dle — Jesus welcomes you with open arms! (The seconds are ticking away...)

Tip of My Tongue

T.G.I.F.

NEWS & FEATURES

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San Diegans learn to turn flesh into dollars; and City Lights shorts
A handsome firebrand prepares to shake up Mexico
Straight From the Hip
Matthew Alice answers your questions about boring bowling shoes, and much more
The Sporting Box
Patrick Daugherty dominates the firing range
Sheep and Goats
Abe Opincar visits a healed church
Sightseer
Duct-tape madness. By Justin Wolff

Travel Bug A sick mother-in-law is no vacation. By Jim Eichel Off The Cuff.... Puzzie Picture Story.....

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Restaurant Reviews and Guide Eleanor works her way through two not-so-great meals. Our Frugal Tongue gets breakfast with a view.....

Mount Palomar's eastern slope may see the rebirth of San Diego's wine industry.....

Influence peddler Union-Tribune editor-in-d Herb Klela has been advised by San Diego dry clerk Chuck delnour that he may have to register as a lobbyist. Klein, wh behind-the-scenes lobbying of city councilmembers on be of the taxpayer-financed downtown baseball stadium has

nanced downtown baseball stadium has be-come the talk of city hall, was sent a letter, dated January 18, outlining the city's offi-cial definition of a lobbysit. "If you engagi-in any non-public contact with a municipal of-ficial for the purpose of attempting to in-fluence action taken on a municipal decifluence action taken on a municipal decision, you may be required to region above, you may be required to region and a municipal decision, you may be required to region and a firmation of the control of the planed and a

to the letter to Klein from Abdelnour, "Individuals attempting influence a municipal decision are required to register as lobbyist once they reach the threshold compensation level of 2008 in a calendar quarter, and then to duclose lobbying activity quarterly." After receiving the letter, as ource says Klein called the clerks office and argued the threshold of the threshold of the Patters and acting of the threshold of the Patters and acting the clerks of the Compensation of the Patters and acting the compensation of the Pattern and Service and Compensation of the Compensation of Tribune employee ... Meanwhile, Gerry Braun, the vertical te-porter who has been covering San Diego politics in one ca-pacity or another since 1979, is leaving the *Union-Tribune* pol-itics beat, which he's had since 1986, to become the paper's riting coach. The mayoral campaign is his last assignment.

Transity An aide to city councilman Harry Methia is moonighting an elasginer of products ranke out of recycled soda botthe, thanks to a helpful local trash hauler, reports the magatime Water News. According to an account in the publication last
week, Mathia side Lealie Burke is in charge of trash and recycing issues for heofice. "Burke took her assignment seriously.
Not only did she take the subject to beart and acquaint henself
with solid water and recycling issues, she got to know some of
the industry people in San Diego." the magazine says. "Now
burke has gone another step and founded a sond enough
of the solid proposed of the solid proposed and the solid proposed and the solid proposed to the solid at craft fairs he visited once her idea got
rolling. Burke said." The account goes on to discuss Burke's
search for material to use in projects she wanted to sell at a Trashy An aide to city councilman Harry Mathis is moo rolling. Buthe said. The account goes on to discuss Buthe's search for material to use in protects the warnet to sell at a crafts fair in Coronado. "Council members' representatives to become knowledgeable and to the robuses, and they have to become knowledgeable and to the council members to be come knowledgeable and the council members to be come knowledgeable and the council members are selled to the council members are selled to the case and recycling were already be reaso of expertise, Buthe called on one of her contacts, Lawrence Chappman, president of the recycling and hauling company. Tirman Industries Inc. to see where she could get some new materials to make products for the Coronado trouble council in he for us to get 50 twonan said. 'How much trouble could it be for us to get 50 two man said. How much trouble could it be for us to get 30 two-liter bottles for a project like thing." Now, according to the mag-azine, "Burke's home, the councilman's office, and the offices of Tayman Industries are full of plants potted in the bottoms of soda bottles." I don't know what it is — maybe the shape, maybe the holes — but these are much better pots than the day pots from the nursery, Burke said, 'Plants really do well in them, where they didn't do well in the official pots.

Long, strange trips Sixty-year-old Clifford W. Graves, the ex-chief administrative officer of San Diego County who was forced to resign in 1985, has been named chief of planning for the new University of California's Merced campus. Graves has also been a San Diego port commissioner and a planning for the new University of California's Mercod campus, Craves has also been a San Diepo port commissioner and a municipal bond salesman. High-powered Jerome H. Hauser, director of New York mayor Richard Gallania's Office of Emer-gency Management, is headed for La Jolla to become vice pres-cient and associated director of the Centre for Counterterrorism Technology and Analysis at Science Applications International Corporation.

Contributor: Matt Potter

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



Leff and Catherine Mille

optimistic projection of 5000

transactions a month. The "Web virgins" site hit that

Lap-Dancing on the Web

By Suzy Hagstrom

otebooks and pens in hand, the students file into a nondescript meeting

posting pornographic pho-tographs on the Internet re-quires money, time, attention,

and lots of work, according to Jeff and Catherine Miller, the

bushand-and-wife team who teach the class each month in

"A few years ago, it wasn't uncommon to earn \$100,000 or \$200,000 a month. Now that's rare," Jeff Miller said.

"Today, it's not uncommon to

earn \$5000 or \$10,000 a

month quickly, but it takes a substantial investment." The reduced numbers perk up stu-dents' ears nonetheless — cre-

ating a captive audience for

the nuts-and-bolts presenta tion about domain names.

Web hosts. Internet service

iders and data transfer

As Miller differentiates be

tween free adult websites and

membership sites, explains the various sources of advertising

about what is legal, he weaves

became full-time pornography

vendors in Temecula is as en

room at a Mission Valley hotel. They include retirees, business managers, college-age youths, middle-age men, and tall, thin blondes who look like models. When the room fills, someone brings

in more chairs.

Most people are willing to talk about why they are there.

They say they want to make money. Few are willing to identify themselves. "You've got to be kidding," one man says. "My family doesn't know about this. My friends don't know about this. This is taboo." He is among the 45 people attending one of the Learning Annex's most pop-ular classes in San Diego: How o Make Money in the Adult-

"These classes are consis-tently well attended," said Rick Dilliott, operations manager of Dilliott, operations manager of the Learning Annex in San Diego, which has offered the business course since 1997. "It draws between 20 and 50 peo-ple each session. For a class to run every single month, those

about what is legal, he weaves in some personal testimonial. How Miller, a former Merrill Lynch stockbroker, and his wife, a former management trainee at Wells Fargo Bank, numbers are pretty good."
With dreams of supplementing their income, becoming self-employed, or starting ing self-employed, or starting their own business, some San Diego residents flock to the class as though it were the next get-rich-quick scheme. But tertaining as some of their websites, which display photos

Four years ago Jeff Miller, 38, operated a bulletin-board system on his home computer system on his home computer as a hobby. The eight tele-phone lines into his house en-abled eight people to access the board simultaneously, and Miller charged memb res to cover the phone bill. "A lot of people said they would join if there were adult photos on the bulletin board," and that got Miller into the moonlighting of X-rated pho-tographs. "I bought images from a local photographer and canned them in."

When the Internet became to average people in the spring

number the first week. By April 1997, Miller had quit Merrill Lynch to devote full-time to Internet pornog-raphy. Catherine still had doubts. But, being a good sport and playing the dutiful sport and playing the dutiful girlfriend, she helped nurture the business, then called KNI Enterprises Inc., now called SunUp Media Group Inc. Em SunUp Media Group Inc. Em-ploying Catherine as a pho-tographer proved advanta-geous, Jeff Miller said, because she works well with shy 18year-olds and women who are weary and wary of male pho-



of 1996 — making tens of thousands of private bulletin-board systems obsolete board systems obsolete
Miller procured the domain
name of "Web virgins" to sell
his photos to more people. The
bank he lined up to process
credit-card purchases sought
an estimate on volume. Miller - thinking he might earn some extra pocket money, albeit temporarily — gave an

tographers who flirt with models. By hiring amateurs, the company reduces expenses while attempting to make its photographs stand out from those of other websites.

"When leff started with this, I said, 'I don't like this idea,'" recalled Catherine, 27. In addition, her training as a loan officer had influenced her

Fox Populi

By Bill Manson

ox Fox Fox Fox FOX FOX FOX FOX!"You know who they're yelling

above everybody else in the hall. Vicente Fox Quesada. Over six feet tall — and, some will tell you, the sexiest candidate for the leadership of Mexico, since, well, Emiliano Zapata.

tractive candidate, very tall, very macho," says David Shirk, a UCSD gra written a thesis on Fox's party, the National Action Party (PAN). "He has that macho in

sun. This rally appears to be kicking off a roller-coaster election season in Tijuana. Vicente Fox leads the most significant attack on the Institutional Revolutionary Party (PRI) in its more than 60 years of power Of course, this ex-governor o guanajuato state represents the party of counterrevolution. Un-til its remarkable growth in the past two decades, the PAN had eked out a marginal existence



age. That mustache [makes him] a very traditional Mexican male figure. "iArriba el PAN!" (Up with

PAN!) yells an eight-year-old girl into the microphone. "iArriba!" The crowd roars it back.

J. D. Crowe

The crowd roars it back. Hundreds of splayed fingers poke the air in a "V for vic-tory" sign. Blue-and-white ban-ners and flags wave around the room, silhouetted by the setting

MAYORS RACE MUSICAL CHAIRS

YOU CAN'T SIT DOWN UNTIL THE MUSIC STOPS

ever since it was created in 1939. It is pro-business, pro-individ-ualism, supportive of a transparent democratic process, and onservative with a small "c." Fox, they say, is at once PAN's greatest hope and its least PANista member.

I've come here with Shirk and Tijuana's ex-mayor, Héctor Osuna laime, also a PANista. who has been helping Shirk

with his thesis. The cops, half of and inside the music blares with his thesis. The cops, half of them in black bulletproof vests, are all over Gustavo Díaz Ordaz Boulevard as we drive up to the Salón Alba Roja around 3:00 p.m. A roadblock has been set Hundreds of people stand around in groups, some smok-ing, holding blue-and-white PAN banners. I notice Osuna wears a "Fox 2000" pin on his shirt. PAN and Fox T-shirts are up. You can't help thinking back up, You can't neip thinking Oack to the Tijuana presidential cam-paign of Luis Donaldo Colosio, which ended in his shooting shirt. PAN and Fox T-shirts are for sale. Many other people sit at round tables eating tamales, the food du jour: PAN is respecting the Dia de la Candelaria, or Candlemas, a day on which church candles are blessed. paign speech on March 23,

We join a line of a few hunwe join a line of a few nun-dred people snaking down to-ward the '60s-moderne build-ing, painted yellow with mauve concrete pillars. Ironically, for pro-business

PAN, it's a union building. Also ironic: it's called "the white-red salon" (PAN's colors are white and blue). Trumpet music drifts out of the building. Upstairs

JOCKONS.

anymore. Since the PAN has come in, my father is with the The cheers echo out around the hall. The event has been billed as a dialogo ciuwith Fox, to give him input on

"Fox! I want to tell you

something." It's another young girl at the microphone. Her voice booms. "My dad is a po-lice officer. He was a PRI sup-

porter when he joined the force. But when the PAN came in, they

provided him with a weapon. They provided him with his own patrol car. He didn't have to find these things for himself

campaign issues.

But before most get their chance, Fox outlines what he wants: "Today," he booms, "we are five months away from [presidential election day] the second of July. We don't have any more time to lose. The time has come to put forth our ideas and our strength to build our-selves a marvelous Mexico. I have come here to join forces with you, arm in arm. I'm getting my trinchera — foxhole — ready. And we are not alone. We can see how Veracruz has wo-ken up. How the state of Mexico has woken up. How Chiapas has woken up.... I will dedicate every second, every moment of my time to fight for a better Mex-

ending corruption and deceit engaño. And to make an educa tion revolution! When only 5 of every 100 children have the chance to reach university, things must change! That is our great responsibility."

Fox says Mexico is capable

of an annual growth of 7 per of an annual growth of 7 per-cent, up from the average 2 per-cent he says has been Mexico's average recently under PRI. He wants better wages, he wants an end to "presidentialism," where power is concentrated around the Mexican White House, Los Pinos, and in the federal go

Not only that, but unlike the candidates campaigning north of the border, or even Mexico's President Zedillo Fox has President Zedillo, Fox has a great sense of oratory, a seduc-tive command, an aura of the caudillo (charismatic leader). He's not just horse-trading promises, he's carrying on a crusade.

The cowboy boots and the engraved belt buckle signal his accessibility. And when he targets the drug trade, the roar of the crowd becomes greatest.

"The [present government] talks about the lack of safety in Baja California. They talk about narco-traffickers and organized crime. Narco-trafficking and organized crime are federal





about: he's the granite-jawed guy standing

CITYLIGHTS

Lap-

tional businesses.

To answer basic questions of their San Diego students, the Millers draw on their own experience. How do you find the talent? The models? one man asked, almost in desperiation. Come on. San Diego is the stripper capital of the world,? Jeff Miller responded. "Just advertise in the newspaper." Keeping overhead low is a continued a page for minute of the programmed page of their desired programmed page of their desired programmed page of their desired page.

While the sale of X-rated videos, photographs, sex toys, live video feeds, website memberships, and advertising accounts for a tiny portion of electronic commerce, Miller said, that portion is probably the most profitable. SunUp Media Group's profit margin is about 65 percent, he said, is about 65 percent, he said, and the company has diversi-fied to accommodate the so-called non-adult industry.

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Dancing ued from page 4

pessimistically. "When the money started rolling in, I changed my mind. But it wa n't just money. As I met the n't just money. As I met the girls, I realized that it wasn't about women being de-meaned. The women who did this knew what they were do-ing. They wanted to do this.

how they support themselves, their children." An honors graduate in economics fro UCLA, Catherine abandon

UCLA, Catherine abandoned her management-training pro-gram at Wells Fargo in July 1997, Surtly Media Group now boasts more than \$1 million in revenue and employs eight people, including a few pho-tographers in Australia and Canada. Pornography on the Internet constitutes as many as 120,000 websites and may generate as much as \$1.8 bil-

lion a year in revenue, accord-ing to SexTracker, a Seattle-based Internet company spe-cializing in the adult industry. Estimates of the online sex business are likely to be in-complete, though. "The prob-lem is the full-fledged busin-nesse may not identify their cases may not identify their services as adult. It's almost im-such that the security extractions." possible to get accurate statis-tics," Jeff Miller said. "The matics, left Miller said. The ma-jority of adult sites are second incomes, at-home businesses, part-time jobs, and they may not report all their income. A

lot of adult websites don't make money, but they don't lose money either."

SunUp also designs Web pages, hosts websites, and offers consultation to convenlose money either."
While the sale of X-rated

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43 HOW CAN I TELL IF I HAVE A GOOD CASE?

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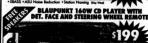
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ROAD RUNNER

Lap-Dancing

continuity from page 6
common them in the couple's replies. When another man saked about finding photographers, leff Miller advised the student to become his own photographer — noting that the student to become his own photographer — noting that the student page 1.

To the student page 1.

To the student page 1.

To the studies, Catherine explained how their home often serves as the studies. Changing the background is the studies of the

models who get could feet about disrobing, the couple persuade 'hem to pose in pantyhose. 'The resulting photos will form the foundation of a new adult 'pantyhose' website, yet to be named, yet to be launched, Jeff

"If you're making so much

sturier studie making so much monyon nyour websites, "blurted out one student, a coarse and hardened brunette with a beeper, "why are you caching here".

As might be expected in any here's a potential way-to-oget-rich presentation, it's yet another avenue for the teachers to make money. At the end of class, the Millers passed out flyers about their company? good to be a seen of the studies of the studies and the studies are studies are studies and the studies are studies and the studies are studies are studies and the studies are studies. each. Jeff Miller doesn't mind being pegged as a carpetbag-ger from Riverside County. "If we can sell one turnkey opera-tion for \$4000, it's worth it for us to teach the class," he said. The couple also commutes once a month to teach the once a month to teach the same three-hour course at the Learning Annex in San Fran-cisco. Typically, one or two stu-dents per class become buyers of custom-designed adult web-sites, Jeff Miller said.

Monica Watson, an office Monica Watson, an office manager in San Diego who at-tended the class, said she plans to create an adult website within two years and call it Aphrodite's Magick. "It would be classified in the fetish catebe classified in the fetish cate-gory—big, beautiful women, big parts, big thighs, big breasts. Watson said. West-ern culture is the most secu-ally repressed society in the world. I want to help change that. Besides possibly buying some of the Millers' Internet services, Watson said, she also might offer to model for the couple's website featuring "big. serv babes."

The couple's San Diego public, Jeff Miller said. "For ev-ery 100 people who take the class, I would say only a handful have the entrepreneurial spirit, drive, or knowledge to start a new business." After







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CITY LIGHTS

having instructed a few thou-sand students during the past few years, he estimates, about 100 have launched their own adult websites. However, few in the adult Internet industry are willing to be identified, he said, because they want to avoid harasument. There are a lot of people who think they have a right and

"There are a lot of people who think they have a right and obligation to tell people how to run their lives." The Millers say they don't try to hide what they do for a living, but they don't broadcast it either. Their office, located it either. Their office, located in a modern industrial park just north of San Diego County, doesn't indicate they're in the throes of unveil-ing some hot new websites this month that focus on oriental month that focus on oriental women, tecnagers, and exhibi-tionism or that they're design-ing other sites that will high-light foot fetishes and naked Latina women. Their office decor is low key. Motivational posters labeled "perseverance" and "risk" and representations of Claude Monet paintings

hang on the walls.
"I told my mom about [it]," Jeff Miller said, "so my [it], 'Jeff Miller said, 'so my parents know we're running a business with adult features to them.' Catherine said, 'I use to want to be anonymous, but, as time goes on, I don't care. I explain on a need-to-know basis."

Fox populi

crimes. Those are the federal government's [responsibility]. This is an affair they have not resolved because they nave not resolved because they are part of the problem. Because within the federal government there is narco-trafficker influence.... Raúl Salinas, Mario Villanueva, Raúl Salinas, Mario Villanueva, other people from Culiacán and other cities — there are mur-derers in our government mak-ing themselves rich!" Hooting, cheérs, and claps thunder out. But some people look around, a little nervous.

Maybe they remember Colosio

For is unfazed "For these reasons they don't want us to win. [But] they know we're go-ing to kick them out of Los Pinos on the second of July. They know we are going to build a great nation, a tri-umphant country. Now he hands the micro-

Now he hands the micro-phone over to concerned citi-zens — perhaps pre-organized by the party, perhaps not. "I want to ask you what you would do for those of us women who work in the maquiladoras," asks one

woman.

"We have been fighting for our rights for a year, says another. "We who are working hard and don't have a lot of money. We know you are going to have great power. We're desperate. Will you make a great effort for us?"

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ROAD RUNNER

Dancing

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Such resourcefulness has nelped the Millers expand heir business in unexpected ways. Rather than turn away models who get cold feet about disrobing, the couple persuade them to pose in pantyhose. The resulting photos will form the foundation of a new adult pantyhose" website, yet to be ned, yet to be launched, Jeff

Miller said.
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"We have been fighting for our rights for a year," says another. "We who are working hard and don't have a lot of money. We know you are going to have great power. We're desperate. Will you make a great effort for us?

"I want to ask our candidate what exactly it your program to



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Fox populi

continued from page 9
our security that we have lost
for so long, says an older man
in a big hat. "What are you going to do about it?"
"Fox, welcome to Baja California," says a middle-age
woman. "You know that we all
low you and support you Es.

love you and support you. Es-pecially the women. The woman

is the most important part of the family. She also has to fight for her children and move them forward. So our question is: are you going to consider the

attitudes be toward his north-ern border, immigration, and dealing with Uncle Sam? I catch him at the end of the post-didi-ogo ciudadano press conference he holds at the hotel Plaza Las Glozies. We wrenn a rem

he holds at the hotel Plaza Las Glorias. He wraps an arm around my shoulder and walks me outside. The only request I would make is that the next (U.S.) president should be a man or a woman with sufficient vision to know that we can puild un a user productive lone.

vision to know that we can build up a very productive long-tern relationship between Mez-ico, United States, and Canada. And that we should move for-varal to opening up this border for free trade and for free pas-age of people, workers, and cli-zions. And that we should look at the long term, 20, 30 years from now, to a common mar-ted to Morth America where we

ket of North America where we would really be partners...to make sure that we eradicate this gap between a salary of a worker on this side of the border, while is \$5 a day, and the \$60 a day they earn on the other side. We

fident that you are going to win, says a man. 'And that you'll be in he seat of power in Los Pinos. So we ask you that you take away the headache of more expensive here than in San Diegol'.

For responds as best he can, then winds up with a call to arms. 'I went you to raise your them winds up with a call to arms.' I want you to raise your this means that you are committing to fight for your time very week, that you are committing to fight for death of the work of the w Pinos! I go in triumph, I smell triumph. I smell success. I smell the desire to win. We're going to go for Mexico. We're going to go for Baja California. And

oman as an important part of our presidential cabinet? And in what posts or positions?"

A few men laugh at what they probably perceive as the

or our causers:

"People don't realize it, but this
party could take over in 2000,"
says David Shirk afterward.
"And much credit will go to
Fox. When I started to find out
who were the key players in the
Pan. — in 1996, 1997 — I could
tell Fox was part of something
that was going to be big, at least
that was going to be big, at least
going to be a major player for
2000. He's been campaigning
for a shot at the presidency since
1993."

working life in Guanajuato as a delivery manager for Coca-Cola. He worked his way up to become chief of all of Coca-

for PAN, except his ambition and his pragmatism offended the parry's scholarly ideologus in Mexico City. His victory in getting his parry's nomination was seen by many as a coup d'e-tat, which brought less dog-matic 'neo-PANistas' to dominate the older, more academic ideologues of the parry. Some of these older members never of these older members are considered to the control of the party. Some of these older members never of these older members never the members and the party of the party. Some of these older members never the members are constituted in the party of the party in the party of the party in th natural-born Mexican citizens.
Fox's mother was Spanish. But
reforms went through just in
time for the 2000 elections.
Shirk says the opposition to
Fox within the PAN leadership
had the unintentional effect of

izing his campaign, starting a trend that might be hard to stop. First he toosened his de-pendence on the party by set-ting up an 'Amigus de Fox' er-ganization outside the retric-tions of both party and national electoral regulations. They gather funds, add pro-Pen para-phernalis (like Osuna' "Fox 2000" booster pin), and pro-duce TV ast. "A lot has changed to the party of the con-traction of the party of the traction of the party of the 1983. In 1988 I remember putting a PAN bumper sticker on my car. I felt I was being pretty darring! It was risking something then. Today, look at all the cars outside. And Vicente Fox, he has what's needed to

So what would President Fox's

Food Market

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I've been a bowler for more than 40 years. And it's only last week that it finally hit me. Why are bowling shoes always the same wherever you go, and why are they so ugly?

- Seven-Ten Split, Santee

ATTHEW

ALICE

Straight from our "Huhl' Wha...Where Am I! How Long Have I Been Out' Oh, Man, and My Wallet's Gone" file. Life goes by at such a rate that sometimes it's hard to catch up. Anyway, a bowling alley is one of the few places we go where they insist that you take off your shoes and put on a pain of lift filter gave everybody Bruno Maglis, we'd be out the back door before the first gutter ball was thrown. one of the few places we go where they think must you take on you is stude along you they be all they gove expressly from Magia, with a we do not the beak door before the first governed to the season that they are proposed to the season they are they are proposed to the season they are proposed to the season they are the season they are proposed as more or less up for grabs. They never ruley may be more, reen if someone paid money for them originally, in the mapbe yes, maybe no category there's already-read newspapers, pencils, and cheep ballpoints. If it looks like the owner in at word with a deadory, third into the free-for-all pile. Sowing also so don't qualify for either category, but because we will try to walk off with whatever stems to be semi-orphaned, the industry makes the those as identifiable and ugly as possible to make sure well turn them back in and retrieve our own.

Dear Matthew: How many variations are there of the fast-food Mexican restaurant Roberto's in San Diego County? I've seen Roybertos and Humbertos, to name a couple. Is there any relation between the various mutation?! —Paul Harris, Clairemont

A central repository for all the "Bertos in town is long overdue. As part of our per bone commitment, we'll be glad to collect the names and locations of all you can come up with. To prime the pump, we are not and gas, behavior as and Albertos is and Albertos is and Albertos is and Albertos is and Flaverson in Electrodico. The first two fall into the bad-yellow and-orange-paint-job category, belowed and traditional. Belbertos is a machase-and-Formica-the-the-trip-mall (year), and, as if the database weren't enough the elevance planning a Rollest Thunder Review once the list is long enough.— sample rolled taxos at extinct the committee of the sample rolled taxos at extinct and a related to the sample, other than the chains. They tend to come and go under various ownerships. But I guarantee you that if I ever a committee in the sample rolled taxos at extina mount of traditional market pressure to name it Matthertor's.

Contributions to the Big "Berto Database can be sent to any of the addresses given below. Stretchneighborhood for each, plesses. W''ll also accepts nominations for the "Berto's de los Muertos category, for any of your faves that have gone to horohate heaven.

Lear Matthew.

Okay, her's one that keeps me up nights. If you were driving a car traveling at the speed of light and you turned on the headlamps, would any light project ahead of you? And would it make a difference if you used the high beams?

Could this be from our "Hub! Wha... Where Am I! How Long Have I Been Out Ob. Man, and I'm Late for Physica Class." Bite! I you do one day find yourself exeelings at the speed of light, pull over to the country of the

-

Why isn't your column titled "Go Ask Alice"? You've never been ten feet tall?

- Chuck W. Oceanside

If you pile the elves on top of each other, they'd be about five feet tall. At Alice's Restaurant, they had to sit on phone books. We thought about going for the youth vote and calling it "Go Ax Alice," but then we figured somebody might take us literally.

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

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Speaking is a fellow I'll call Blair. He's logged 47 years on the planet and every hour of it is recorded on his corrugated, pear-shaped face. He has thick brown hair, brown eyes, wears a blue-checked Pendleton shirt, jeans, and

tennis shoes. Behold, 190 pounds of good ol' boy.

Blair leans over a glass display case. In his right hand is a Sig pistol, his left hand holds a Ruger pistol. "This is the Mercedes-Benz and this is the Chevy."

I only have two choices. Eenie-meenie minie-mo. "The Ruger is the Chevy." I am attempting to sound like a run-of-the-mill, gun-toting consumer.

"Sure, see how loose the fittings are." Blair pulls back the chamber, lets it crack forward, rotates a lever and withdraws the

magazine. Throughout,
I hear metal clanking THE VEGAS LINE as various poorly machined parts slap against each other. The automotive term "Pile of junk," floats up to

Blair notes my reaction, smiles, "Don't be fooled, a Ruger is half the price of the Sig and people tell me it shoots just as good.

The Ruger is a P89D, 9 mm, with a ten-shot magazine, weighing in at 32 ices. Sturm, Ruger & Company began operations in 1949, working out of a red near the Southport, Connecticut

train station. That was 600,000 firearms ago. The Sig is a SIG-Sauer P226, 9mm Luger, semiautomatic pistol, also with a ten-round magazine. It weighs, with its clip, 30.1 ounces. The manufacturer is Schweizerische Industrie-Gesellschaft of

Blair is the owner of a popular indoor firing range. He's asked that his name and the name of his shop remain off the table. "I don't need publicity." This statement does not shock. Indeed, Blair and his customers appear to be on the run. You can feel the bunker mentality as soon as you walk through his front door.

Sooner or later guns will be regulated and licensed. Every year the state of California or the feds pass new laws nar owing which weapons are legal and how weapons can be used, bought, sold, transported, you name it. The tactic, planned or inplanned, is nibble, nibble, nibble until

I have, long ago, lost interest in the subject of gun licensing. I'm with the gun enthusiasts in that I don't trust the government either. I'm with the regulators in that

than 50 people within three seconds. As for the rest, you

What brings me to Blair is a confluence of unrelated desires. If I'm ever

going to buy a pistol I want to get one before I'm required to give up all my stats to the gov-ernment. And lately, I've been feeling the urge for a sedentary sport. I visualize a good handgun, jolly times with the guys on the firing range, a jaunt out to the Pinyon thence a vicious assault on tin

"I'll try them both. Let me have the Ruger first.

Blair hands over the Ruger, a plastic tray containing the pistol's empty maga-zine, 50 rounds of ammo, and a target

sheet. I carry the treasure around the display case, through a prisonthick door into the range. There are 18 firing lanes, empty save for one man. Still, the smell of gun powder is

The target sheet is a humanoid silhouette, its torso containing five rings, each ring smaller than the last. Bull's-eye is located just below what would be the sternum in a human. I snap the target sheet onto a clip that is hung from a half-inch strand of steel. We're talking clothesline. The push of a but-ton sends the target sheet off to the end of

The distance is 50 feet, as close as you'd want a man or beast to get if you decided one or the other had to be taken down. I move my left foot forward, grip the pistol with two hands, and slowly squeeze

Man, this is a clunky son-of-a-bitch. If this Ruger were a car, I'd sell it to a family member. I reel in the target sheet and note that every round hit the silhouette.In fact, every round came within six inches of bull's-eye. I am not surprised.

Let me hasten to add that many people

do much better and that I had little to do with the score. I have never owned a pistol. Years ago, I owned a rifle when I lived in Alaska. Its purpose was to keep the odd bear at bay. Its use was to murder squirrels as they fed off my cabin's insulation. I doubt if I've fired 200 rounds of ammunition in my life. Yet, every time I shoot, no matter what I shoot, I am dead-on. It's uncanny, it's weird, it's gene pool, and I

wish I could make money off it.

I trade the Ruger in for the Sig. Same results, much better gun.

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: United Methodist Address: 700 D Avenue, Coronado 619-435-5691 Year founded locally: 1887 Senior pastor: Neal Keller Congregation size: 300 Staff: three full-time Church school enrollment: 65 Annual budget: \$240,000 Weekly avine: not available Annual budget: \$240,000 Weekly giving: not available Singles program: yes Diversity: predominately white Dress: dressy-casual Services: Sunday worship, 8:30 a.m. contemporary; 10:00 a.m. traditional

At St. Paul's United Methodist Church in Coronado, about 10 percent of the congre-gation is from "across the bridge"; 20 percent of the other congregants are Navy families who live in Coronado temporarily. The rest are Coro-nado natives whose families have attended the nado natives wise failines nave attracts of church for generations. Four years ago, six women accused St. Paul's then pastor, Thomas Warmer, of sexual mis-

conduct. Most of the alleged improprieties occurred between 1968 and 1972 when Reverend Warmer was pas tor of Lemon Grove United Methodist Church. One of the women claimed she was 15 years old when Reverend Warmer first had sex with her. She said she had gone to

him for counseling. While such alle While such allegations would be dif-ficult for any church to handle, they were par-ticularly difficult at St. Paul's. Coronado is so small, its community of natives so close-knit

of natives so close-knit, St. Paul's congregation had to live with the scan-dal seven days a week. "It was very, very bad," remembers Pam Saunders, a Coronado native who's attended native who's attended St. Paul's for more than 30 years. "On Sundays, we had TV cameras at the church windows. It's difficult to hold a church service with TV converse at the windows.

cameras the windows.

And during the week, of course, there was gossip. Not only was the church divided on the issue of Tom Warmer's guilt, but you had to face other people in the community. In the supermarket. On the street. It's a small town, you know. You got a lot of, Ohy, oug so to hard unch: Of course, among church-minded, more spiritually minded people, you got more understanding, more forward to the course of t

resigned, and the church was split, some of my closest, oldest friends went with him. That was very painful. To this day, if we see each other,

was very painful. To this day, if we see each other, we don't talk about what happened. If we talk, I have to avoid church-talk completely."
Reverend Warmer denied all allegations. The crusade against him assumed Peyton Place dimensions: when contacted about the scandal, Reverend Warmer's first wife offered that while he was pastor in Lemon Grove, she had one day discovered him naked, about to bed another woman. Not to be outdone, Re

Warmer countered that in fact he had walked in on his first wife while ahe was in bed with another man. One of Reverend Warmer's accusers wrote a letter to the Coronado Engle cealing her claim. Other accusers of the Coronado Engle cealing her claim. Other accusers of the Coronado Engle cealing her claim. Other accusers of the Coronado Engle cealing her claim. Other accuses of the Coronado Engle cealing her cealing her continuity and the Coronado Engle cealing her cealing the Coronado Engle cealing her cea Methodist hierarchy filed a lawsuit against St. Paul's board, demanding that Reverend Warmer leave St. Paul's. In the end, Reverend Warmer did leave, taking 150 of the church's 600 members with him. They now meet, as an independent church, at Goron-ado High School, just across the street from St. Paul's. "One of the good things that came out of that situation," any lennifer Davidson, of the street of the

grow again. We started a contemporary ser

vice at 8:30, and we're attracting a lot of new people through that. Our 10:00 a.m. tradi-tional service is larger and it's attended by most of the people who've gone here for a long time or who've gone here their entire lives "I had left the

church for a number church for a number of years — long before that whole thing hap-pened — and the Lord finally worked in my life when I was in my late 30s. When I decided late 30s. When I occused to go back to church, I started coming back here. I'd gone here as a little girl, and that's what drew me back—the fact that my family had gone here for so long. I had so many memories of it. There ries of it. There

memories of it. There was that sense of tradition. This was where I belonged."
I't wasn't all about Tom's guilt or innocence," adds Pat Saunders. "A lot of people stayed out of a sense of lyyaly to the church. They'd either grown en going here a number

up here or they'd been going here a number of years, and they felt their loyalty to St. Paul's was more important than anything eise. It wasn't that clear-cut. There were a number of families that were absoluted yidwided over the issue. Some families, you know, were split-right down the middle. You have families that have member an booth congregations. It thinks that have member an booth congregations. It have member an booth congregation with the control of the cont

Keller, was very instrumental in the healing It took a lot of counseling from him, a lot of It took a lot of counseling from him, a lot of talking, and a lot of one-one prayer with him for me to sort out everything I'd thought and felt. It took time. But the church is growing again. We didn't give up. We looked toward the future. We prayed. I'm healed. I know the church is healed.

-Abe Opinca

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uct tape has saved me only once. I've used it plenty but only needed it one time. My Oldsmobile ruptured a radiator hose on the Mass Pike on the way to a Boston Bruins playoff game. I fixed the hose in no time with duct tape and was on my way. I drove the car that way for weeks. That's my duct-tape story. But that's not duct tape's only story.

Remember when you were little how much you loved being the one to tell your younger cousins there was no Santa Claus? That perverse pleasure of being the bearer of bad news never goes away. An equally pleasing ritual, this one of early adulthood, is catching your savvy friend saying "duck tape" instead of "duct tape and being the one to tell him he's an idiot. The thing is, duct tape was once called duck

tape, so who's an idiot now? It could very well be that that honor goes to Tim and Jim, the Duct Tape Guys, who bring you Duct Tape on the Web (www.ducttapeguys.com). Jim and Tim, who are brothers-in-law and look like sup porting cast members on an episode of Walker. Texas Ranger, came up with their idea for a federation of duct-tape enterprises one Christmas Eve when the power went out in the small Wisconsin town where they were having a family gathering. Jim said, "I bet I could fix this power outage with duct tape." Tim, having grown up on transparent, masking, and other lesser tapes,



said, "What do you mean?" The Duct Tape Guys have since authored three books documenting hundreds of uses for duct tape, marketed a duct tape Page-A-Day Calendar, written the spin-off WD-40 Book, and launched this vast website. (By the way, Jim rips right, flattens left, and Tim rips left, flattens back-handed right.)

Adhesive tape, Jim and Tim tell us, was invented in the 1920s by 3M Company researchers. But during World War II, a new tape was developed for the American armed forces, who needed a strong, waterproof tape to keep moisture out of ammunition cases. Because it was waterproof, soldiers called it

"duck" tape. The versatile tape was also used as a mending material that could be ripped by as a mending material that could be ripped by hand and used to make quick repairs to jeeps, aircraft, and other military equipment. The Johnson & Johnson Company's Permacel divi-sion, which had by then developed its own line of adhesive tapes, helped the war effort by com-bining cloth mesh, which rips easily, with a rubber-based adhesive and a rubberized coating. Following the war, housing in the United States boomed and

many new homes featured forced-air heating and air-conditioning units that relied on duct work to distribute warmth and coolness Johnson & Johnson's strong military tape made the perfect mate

was born.

lady put, so we rial for binding and repairing the duct work. duct-taped her in By changing the color of the tape's rubber- her wheelchair." ized top coat from Army green to sheet-metal gray, "duct" tape

Besides this etymological chronicle, the site includes information on the Duct Tape Political Party, a duct-tape curriculum for edu-



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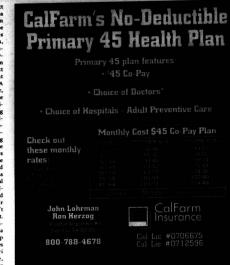
cators, a Stump the Duct Tape Guy contest, and a news service — "When news breaks, we duct tape it." And the news does break. In Los Angeles, where the USC add tration has resorted to covering the Tommy Trojan ue each fall with duct tape in order to prevent dalism before the UCLA game, And in Ann Arbor, nere when it came time for the University of Michigan College of Engineering to dedicate a new building for student design prosen for the ribbon-cutting ceremony. "There are som things that all engineers hold dear, and one of these things is duct tape," said Dean Stephen Director as he snipped the ceremonial tane And in Cosmopoli tan, which recently told women to duct tape their breasts when they can't wear a bra with their outfit.

Duct tapers are com petitive animals, and so a spirit of one-upsmanship characterizes the anecdotes posted at the site. Lori Green, for example, boasted, "My grandmother had Alzheimer's and we couldn't keep her from climbing out of her wheelchair and falling. Even the most expensive med ical restraints wouldn't keep that little lady put, so we duct-taped her in Worked great."

Somehow our ability to find novel uses for duct tape reassures us of our independence from institutional forces. It triggers the few vestiges of an abo riginal temperament that remain in our makeup Usually a ruptured radia tor hose is devastating. It can ruin a whole day, make you miss your plane, cost you money. But you can fix the rupture in less than a minute with duct tape and drive away with a primal sense of triumph, hav-ing relied on nothing but your hands.

lim and Tim do offer one warning, though. Duct tane doesn't work on ducts. A recent study at the Department of Energy's Lawrence Berkeley Nationa Laboratory found that duct tape is an ineffectual sealant of ducts and that it can't hold up to temperature fluctuations.

- Justin Wolff









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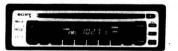
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Black Radish

Even the vegetable's appearance suggests dankness and deprivation — rough, lumpy, pitch black. Standing on a drizzly train platfrom, the boy who became a world-famous neurologist held what looked like a damp lump

Rain and waiting come to mind whenever I taste black radishes. They're not a sunny vegetable. They prefer wet cool climates and turn pithy if left in the ground when the weather turns hot. They are stubbornly Northern European, and my own introduction to them was made in Paris, a gray city muffled much of the year by low clouds.

I was living in Paris during a particularly cloudy winter when I and a woman friend, rain stinging our faces, trudged down the Eleventh Arrondissment's narrow black sidewalks to Sophie's apartment for dinner. My friend had known Sophie since childhood, Sophie lived in one of the quarter's ancient courtyards, tucked off a main street, entered through a massive wooden door. Some of these courtyards are

straightforward, others are warren-like, but all were designed to accommodate the lives of arti sans. Workshops on the groundfloors. Apartments above, Because these courtva are tall and narrow, they are often dark. Moss on cobblestones, ivy on walls. Sophie's marriage was unhappy. She was from a French noble family, had neither educa-

cozy bohemian home. The apartment's only

faced baby whose toys — balls, cars, wagons —

to do with his fussiness and frustration.

would not. My woman friend tolerated these delayed dinners out of sisterly solidarity for Sophie. I tolerated them because Sophie was a good tion nor occupation, and had married an artist,

stairs Other nights, we

Sophie's fatalism unnerved me. I couldn't a burly Norman with enormous hands and feet who drank and womanized. With his enorunderstand why she didn't snatch up her mous Norman hands, he had transformed moon-faced baby and flee to her family's

chateau in Burgundy, where her mother did their second-floor courtvard apartment into a needlepoint and flirted with the most extreme irreparable flaw was its old wooden floor, which factions of reactionary Roman Catholicism. Sophie's mother had taught her how to cook, sloped noticibly to the east, giving the rooms a disorienting, fun-house aspect. Sophie and her brutish husband had produced a fussy, moonand to me a rural life, religious extremism aside, would have been better for the baby. Sophie would hear none of it. She preferred her Parisian life to the chateau's leaky roof and always rolled away from him down this slanted drafty bedrooms. Besides, she said, she'd never leave her husband. She never did. He left her. wooden floor, which had probably something On those nights we sat and waited with Just as the moon-faced baby lived with

her, she always set on the table thin slices of toys forever escaping his reach, Sophie lived black bread she bought at a Polish delicatessen with a husband who forever threatened to escape hers. Many nights my woman friend and a crock of what she called radis noir, black radish, which she had grated and mixed with and I sat with Sophie at her large oak dinner sour cream. She'd butter the bread and spoon table, hewn, built, and polished by her some radish on top and, with a sniffle, hand it Norman lout. While the baby screeched and to us saying, "C'est bon pour le foie," "It's good for your liver." We sniffled, too. Black radish is scrambled after his runaway toys, Sophie, teary-eyed, filled our glasses with burgundy wines and wondered aloud when and if her almost as strong as horseradish — the French husband would come home. Some nights, often confuse the two, calling black radish raifort rather than radis noir. Sophie knew the after waiting one, sometimes two hours, we would hear his big wet boots thumping up the difference. Her black radish and sour cream



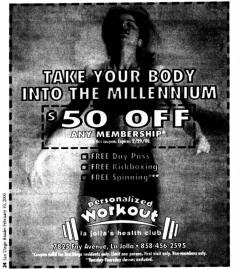
vling while the smell of ast poulet de Bresse auette de veau

told me to make black radish. Don't substitute low-fat or even whole-milk vogurt for the sour cream. It will turn watery and you'll wonder why you went to the trouble of making it in the first place.

two to three black radishe sour crean olive oil lemon juice black pepper

Peel and finely grate the radishes. Add four or five tablespoons of sour cream, or more if you like: three teaspoons of olive oil: a squeeze of lemon juice. Add salt and fresh ground pepper. Left to stand, the mixture can become very strong, which can be remedied by adding more sour cream. Spread on thin buttered slices of dark bread.

Black radish, which usually runs about \$2 per pound, can be difficult to find. Ralph's in Hillcrest (1030 University Avenue, 619-298-2931) seems to have a steady supply. Another good bet is Whole Foods Market in La Jolla (8825 Villa La Iolla Drive, 858-642-6700).



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Travel Bug

"WAKE UP, HONEY. MOM FELL."

It was 2:30 a.m. and the words were coming from my wife Terry. Accustomed to composing myself at any hour, I found myself resistant to doing so now, probably because I was just getting used to being on vacation.

As a family physician, I never really leave work, even when I travel. I like that I don't need technology and HMOs surrounding me to be useful, but I wouldn't mind a few less intrusions at times, such as when I go with my fam-ily to the Caribbean. Later in the morning, I would have a conversation with Nora, a cheer ful late-20s Winnipeg native. The inevitable topic of our professional lives would come up, which would lead to the tale of her gallstones, complete with recommendations from internists, surgeons, and herbalists. She did not have symptoms and she was therefore taking the herbal route. She would ask what I thought, and I would mention that one can take a bile acid by prescription that can help dissolve gallstones

I don't ever pretend to be an expert on herbs. Last year I sought out some helpful references about the ten most common herbs so that when one of my many patients who contribute to the multibillion-dollar herb industry asks me a question, I don't look like a com-

plete idiot, but that's about as far as I get. Nora's younger, taller, darker-haired, attractive companion Ronit would then ask mea few simple questions about her skin before I could close the impromptu breakfast-consultation

Two days earlier, my 16-month-old daughter Mia christened the interior of our near-new underpowered Daewoo rental car with the first of many vomiting eruptions. It took us 30 minutes and the entire bathroom paper towel supply of one local gas station to clean un that mes.

Now it was time for some night duty. Stumbling out of bed, I scooped a pair of shorts and a shirt off the floor, put them on, and pointed myself toward the fluorescent hall light, where I turned right into the adjoining

Muriel and Chuck, Terry's mother and stepfather, had left their Florida home to accompany so mits vacation to the north coast of the Dominican Republic. They don't henry travel in developing countries, but they adore their granddaughter and would do just about anything to spend time with ther. Anything except, perhaps, volunteer to catch the stomach virus that da caused the such aggravation. Because we were traveling in a developing country, we had all thought that Mia might have ingested some local bacteria, but by this time, about 36 hours into her illness, I suspected that the had instacted contracted an intestinal virus, perhaps from a fellow traveler during out flights to the Dominican.

Staphylococcus aureus, the common culprit in food poisoning from picnics when dairy products stay out a little too long, causes vom-



iting without diarrhea, which fit Mia's illness well, but the symptoms tend not to last that long. The other usual suspects, E. coli, Campylobacter, Salmonella, Shigella, and Yersinia, cause diarrhea. Furthermore, none of the rest of us got sick when she did; she shared it with us later. This night was Muriel's turn.

In my role as a family physician, it is not unusual for me to interrupt private moments. While making rounds at the hospital, I seem more often than not to stumble upon at least one telephone conversation, meal, bowd movment, or visit from a clergyman. So I am used to these awkward moments. But the prospect of walking in on my mother-in-law releving low herself gave me as much pause as it would have given anyone. I entered Chuck and Muriel's suite and

Interest Chuck an Murie's sume and noted the open doorway to the bedroom and bathroom. Rather than continue straight toward the door, I veered to the right and planted myself on the living room couch, deciding to wait for my wife to go ahead of me. Terry soothed our sick child for a few minutes before going in to get Murie's informed ones not to have me seher. I prepared myself by getting a drink of water out of their kitchen refrigerator. After a couple of nervous cold gabg settled in my stomach, Terry summoned









was fussing and preventing Muriel from eating much o Muriel also wasn't hungry tered much except that Muriel's blood sugar before dinner was high, a common sign of impending illness. Her ten "sliding scale" protocol to tell her how much insulin to give herself when her sugar reached certain levels, but she had misplaced the instruc-tions. She had therefore to use, and she had decided on 12 units of regular insulin Her blood-sugar level had measured in the low 200s, so Adding that to the fact that ner made her vulnerable. Even with all of that,

with a lot of blood on it."

As I entered the bath-

white floor to the left of me

and about four feet directly

in front of my mother-in

law. She sat upright on the commode, with her swollen

eyes only partially open, her hands on her thighs, and her

to each other flat on the floor

Her entire body trembled

"I fell off the toilet and

hit my nose on the floor,"

night because of dry heaves

through your nose?" I asked

and she nodded yes. It was

obviously broken, but if a

broken nose is not bleeding and the victim can breathe

through it, the treatment is ice

swelling goes down, usually

about five days later. For now,

I could ignore the plum in

was prone to episodes of very

low blood sugar (I had seen

her have one before). Lasked

Chuck to go to the refriger ator to get the bottle of Pepsi

that I remembered we had

Drinking proved to be diffi-

cult as Muriel's level of con-

so Terry left to get her mother's

the hard tablets in bursts

much the way a dog chews a

read this), rather than with the

smoother rhythm she would

have used if her state of alert

ness hadn't been so unstable

ity returned enough to allow

us, after 20 minutes, to help

her off the commode and

into bed. We began piecing

together information to fig

ure out what had brought

this on. Chuck thought she

had given herself too much

and Muriel at the hotel so w

could go with other hotel

guests, including our new

friends from Winnipeg, to

dine at an Indian restaurant

nestled in the mountains

above a small town just a fev

miles down the road from

Cabarete. While we sat on

Her strength and lucid-

Knowing that Muriel

the center of her face.

"Can you breathe

and now she had diarrhea

though, she probably would have done all right except that she also took glyburide before dinner. Glyburide is a medication that causes the pancreas to secrete more insulin. Because she has adult onset (Type II) diabetes, Muriel makes enough insulin, There are four different classes of medications to help correct this relative-insulin deficiency if diet and exercise fail to do so. Several medicines help restore the body's senwould probably do better on one of these, as it would correct the abnormal physiology in her body and would not cause low blood sugar because she would not secrete extra insulin. The dose of injected insulin she gave herself before dinner probably lowered her blood sugar into the 60 to 70 range; the gly-buride then finished the job of pushing her into real trouble.

We didn't check her sugar until after we gave her glucose (we got it up into the 130s), but it was probably between 30 and 40. The lesson: she should not have taker her glyburide once she notices that she didn't have much of an appetite for supper, and she should have used more caution (a lower dose of insulin when she discovered that she had lost berinstructions. Vari ations in blood-sugar coning vacations, but one has to err on the side of having higher sugars because these are no rous. Low sugars can

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damage and even death.

To ensure her safety for the rest of the night, we gave Murid some hard-boiled eggs, which one of the hotel wo ers was kind enough to fetch from the kitchen for us at 3:30 a.m., leftover cheese puffs and some potato chips l bought from the hotel gif shop. The worker, a si Dominican fellow who looked to be about 45, came back with me from the gift shop into the room. He had an older relthis gave him the right to be our medical expert. "You should rub her feet." he instructed in Spanish and ing that my mother-in-law this level of courtesy, I repo-sitioned myself between him sitioned myself between him and her toes and offered her more eggs and cheese puffs. really needed was food. A few air of one who was not fully

Muriel justified this sentiment the following morntherefore not accustomed to people of color, she blurted out the following soon after awakening: "Was there a black

We made some simple adjustments in Muriel's medications to prevent further hypoglycemic episodes, but the diarrheal illness weakened her for the rest of the to water later that morning by then it was obvious that our little wonder would be shar ing her misery with all of us.

morning's conversation with Ronit, Nora, and their traveling companion Linda, I mentioned my family's intestinal woes, and Linda volunteered to give us her lopversion of the medicine known as Imodium in the United States, and I gratefully accepted. having left our own supply in inet back in California. The for stopping the runs, loperamide works by slowing down the rampaging out-of-control contractions of our inflamed, swollen, and there fore irritable intestinal museat careening down the wind ing coils from the stomach allow adequate food absorpoccur. It fixes the mild cramp rhea that the intestinal viruses cause, and in retrospect the relief it gave Terry was more for my medical advice

Loperamide is not the right drug to take for the more

vere bacterial or parasitio intestinal diseases. These pathogens can invade the estinal wall, causing bloods stools (the green come m the color of the whit blood cells our body uses to ing, and the sensation of hav

ment even when the rectum is empty, a symptom we call tenesmus. When this happens, it is not a good idea to slow down the bowels, as this pathogen, when what you want is to get rid of it. Bismuth salicvlate, better known as Pepto Bismol, is the best over-

the-counter choice in this sit uation because the salicylate calms down the severe bowe muth has some antibiotic loperamide in the travel bag is a pretty good arman

Chuck and I developed milder symptoms over the next couple of days. Mia didn't stop vormiting until we returned to the mainland the following week. I'm thinking it would be a lot less work to spend the rest of our vacations in Idaho.



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A MEMOIR OF GROWING UP WITH JANET FLANNER AND NATALIA DANESI MURRAY

I felt stunned and cold, unable to indulge my own grief, as I got dressed and began to pack. I had already called the airline and told my mother I would be in New York by midafternoon. Too you want me to come with you?" Alice asked, as we sipped coffee together ' in the kitchen.

I don't remember answering her right away. I wanted her to come, I knew she'd be a great comfort and help to me, but I'd already begun to armor myself against sorrow. "Let's wait a couple of days and see how things go," I said. "I'll call you, of course." My mother's apartment was small, not large enough to ccommodate us both, and I knew I could not leave her alone in it, not during those first few days. Alice understood, We had been living together for nearly five years; she was a nurse, she knew about death and grieving. She also knew about mothers, especially this one. We drove in silence from our house near the beach in Santa Monica to the airport, half an hour away. Southern California's pale early November sunlight seemed incongruous to me, almost an insult.

arrival. I rang the bell of my mother's apartment, then opened the front door with my key.
A small, distraught woman, whose swollen features I didn't immediately recognize, staggered
into my arms. We stood there, rocking together
as if nothing could have prepared us for this
moment. Over my mother's head I found
myself staring at the sympathetic, distressed face
of Frank Taylor, an old friend of my mother's in
publishing I smiled at him and shook his hand,
as he hastened to leave. "Call me, please, if you
need anything," he said, those words we all
speak to friends in distress, though not expecting to hear from them and helpless to be of use.
He'd been kind to come, I told him, yes, of
course, and now goodbye and thanks again.

He handed my mother a small bundle containing Janet's pajamas and red bathrobe, "all that was left of my Janet."

Tuesday, November 7, 1978. It had been a glorious Indian summer day, my mother wrote about the event later. She had joined Janet in Central Park that afternoon. On their way home. Janet had reached out from her wheelchair to pluck a small branch from a bush full of red berries. She'd always loved flowers and countrysides. At home, later, they'd had drinks and dinner and a last good gossip before my mother had put Janet to bed. There had been much to talk about, because my mother was about to leave her job as the head of the New York office of the Italian publisher Rizzoli. She had been discarded by the new management that would quickly bring the firm to ruin. She'd made her peace with it, but Janet hadn't. So often they had championed one another's causes. That night, when my mother bent over to kiss her. lanet had held on to her and murmured, "I love you, Natalia, I love you so

At the hospital, where Janet had been



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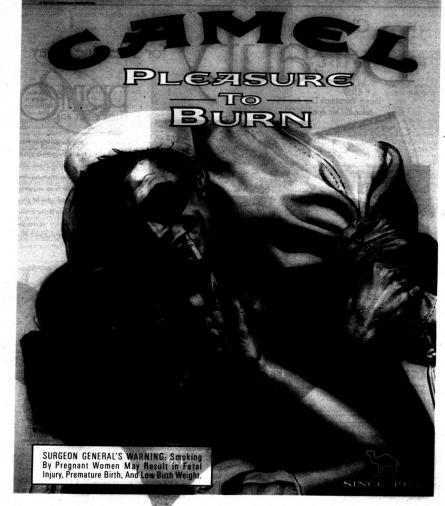
Janet Flanner and Natalia Danesi Murray in Rome, c. 1950

Letter From Del Mar

printed here from Murray's book, Janet, My Mother, and Me: A Memoir of Growing Up with Janet Flanner and Natalia Danesi Murray.

To me, the three images form three elements in a proportion, a proportion that would have been completed by a portrait of Natalia, Murray's mother and Janet's longtime lover. Unlike Janet's ghostly sketch, this portrait would have been full of color and detail, solid and complete. For Janet is to the spirit as Natalia is to the flesh — somehow opposed, straining in opposite directions, yet somehow bound together, so that, whatever separation is effected, an infimate reunion abways follows.

Over and over in Janes, My Mother, and Me, the theme arises, encompassing aspect after aspect of their lives. Food: "On the rare evenings when we were all home, we ate together the splendid Italian meals both my mother and Mammina Eveningly were able to whip up out of leftovers even at the last minute. Janet and I, both helpless in the kitchen, ate with gusto, then sometimes helped clean up cominued map gog 53







rushed away to an operataccompanied by a friend. had been prevented from following her. "Who are you?" the nurse on duty asked her. What could my mother say? The great love of her life? The person who had meant more to her than anyone else she'd ever known? The woman who had shared her most intimate thoughts and physical tendernesses since they had first met thirtyeight years ago? Does bureaucracy in any form acknowledge love beyond all else? No, of course not. In her distress my mother could not make herself lie and pretend to a kinship of blood, could not be a sister, a niece, even a cousin. All she could think of to say was, "A friend, the only person she has in New York." They lived together, she added, in vain. "Wait in the entrance," the nurse, who

mother and her friend, in a downstairs waiting room, "for interminable hours, without any inforin the silence of the night. We didn't speak. We just waited."

Janet had suffered an abdominal aneurysm. The doctors had had to operate, but the young doctor on duty had not held out much hope, "only a ten percent chance of survival." The patient, after all, was eighty-six years old and had not been in good health for several years. In the end it's always a matter of cold statistics.

Shortly after six o'clock, the anesthetist appeared. The heart had failed, he informed them. He handed my mother a small bundle containing Janet's pajamas and red bathrobe, "all that was left of my Janet." The friend took my mother by the arm and ushered her out into the street, then walked her back to her now silent and empty



Janet and Bill, c. 1940

time to time during the

next thirty-seven years,

though I think it surprised

would beam with pleasure.

when I did so. She

that I loved her and that, through her deepening friendship with my moth to me. She didn't at all mind being hugged from

in everything "passionate but restrained." She did love to laugh. though, and she had an unfailingly keen eye for the absurd. The last time I held her in my arms was the morning after that ser-vice, when I went to pick

up her ashes at the gloomily elegant Madison Avenue funeral home where she had been cremated. All that was left of her then was contained in a small but heavy pewter box, wrapped in brown paper and carelessly tied ith ordinary twine Cradling it, while simultaneously clutching a bouquet of flowers I had bought to ease the dreariness of the occasion, I started off down the avenue back toward my mother's apartment, in

lightly on the arm or

shoulder and exclaim,

"Why, Bill, dear - how

nice!" She was not a

woman easily given to

public emotion, as her sis-

ter Hildegarde observed

during the memorial ser-vice held for her a week

after her death. Janet was

the longest ten blocks ! had ever walked. Most of the way I was sickened by grief; but, as I turned the corner toward my moth er's apartment, I suddenly imagined how Janet would have reacted to the scene - first with a great squawk of indignation at the inappropriateness of death and the lugubrious ness of the way we deal with it, then with laughter at the sight of the two of us enmeshed in such a surrealistically comical embrace.

about it, she would have found some unusual, original way of describing the scene and its effect on her She'd always prided herself on never saying anything in an obvious or boring way, and she was always outraged by the misuse of language, even in casual conversation. She had made herself over the vears into a masterful styl ist, the witty and keenly observant writer who had created a literary form from Paris in The New



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At the service, held in the large funeral home chapel, to which so many hundreds of old friends and admirers came that the crowd overflowed, with standees packed along the walls, Hildegarde recalled that lanet had begun her career he Miss Henry James." Janet once said about herself. After some training in journalism in her home state of Indiana, she'd moved to New York, then on to Paris, "her chosen civilization." And there. under the strange nom de plume of "Genet," which The New Yorker's creator, Harold Ross, apparently thought was the French word for "Janet," she

found her true vocation. and refinement in journal "I believe that the ism." No one, we all knew greatest event in creativity was more responsible for in the middle of this century," her old friend, the Flanner Westcott also recalled how she had novelist Glenway Westcott,



lanet and Natalia, New York, 1977

looked in her later years, "a little like George Washbeak of a nose, a great shock of white hair, very small hands and feet, and lively eyes.

My mother perched

in a front row on the edge of her chair, not scheduled to speak and probably unable to, but ready to pounce on anyone who might falter or stray from the point in a discourse recalling Janet's past and

with her in New York, She He dropped his papers, he fumbled with his lines, he wandered in his speech and smiled sheepishly at us; age had caught up to him, too, and his memory was going. "Talk abou Ianet," my mother whispered fiercely from her eat, so loudly that I felt compelled to put my arm around her. I was afraid she would try to tell Alarmed, the novelist rallied, managed to find the relevant part of his discourse, and spoke his The years had claimed

virtues. She owned the

memory of Janet now, just as she had finally been able

to own her physically in these last three years.

when Janet had at last left

France to come and live

most grieved by." so many of Janet's old friends, crippled others. I

had to help the playwright Lillian Hellman up the three short steps to the stage. Nearly blind, she could not rely on notes, and clear. She remembered how kind Janet was even while she was being "recognizably witty," two qualities that rarely flourish in company, "I have long thought that most people's deaths diminish the rest of us," Hellman said. "but that certain deaths do more than that. They don't seem to me to have much to do with the talent of the person or how good or bad they were. It's that some strange complex of remarkable qualities that have come together never can be duplicated again. And it's those deaths we feel most saddened by,

Hildegarde - a poet, small, stooped, a more



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"How she adored the multitudinous minute omings of the California spring," Hildegarde told us, and then read aloud her beautiful "Prayer for This Day," the closing lines of which read: "Kneel down. We ask no vision no heavenly light / But simple faith, like faith of grass, in earth / And seed's old dream against the night, the

During the ten days I

spent with my mother in New York, the mornings were the worst time. She slept either heavily or badly or not at all. She wore her grief like a huge stone that had to be raised from her, inch by inch, from the bottom of a well. The telephone saved us. By ten o'clock it would begin to ring, thrusting the outside world into the gloom of my mother's



struggling with her despair. There were voices of comfort from near and far: most welcome were the ones bearing news of practical matters, the small but insistent needs of the day. I seized on them with

relief, serving as my mother's secretary and factotum, forcing her to deal through me with the mundane realities. Friends came and went, bearing gifts, bringing comfort,

strong as tempered steel, lingered for several days, long enough to lend support and also, by her calm acceptance of the event, to force my mother to main tain a facade of Roman

It was during this

period of her life, with Janet obviously failing, that my mother had begun going to church again. Not on a regular basis, but from time to time, as if to check in with God and make sure He was still there, just in case He might be needed. Like most Romans, she had been raised a Catholic but came from a long line of mangiapreti, priest-eaters, good citizens willing to acknowledge the spiritual power of the church but impatient with its meddle poral affairs.

Several times during the week after Janet's death I accompanied her to her unpretentious local church on Lexington Avenue, a couple of blocks from her apartment. We sat in a back new, meditat-

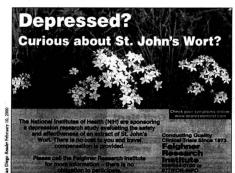
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out, not only to Janet but also to my grandmother, walked home in silence. It would have been unthink able to linger long enough to hear a service, partici pate in Holy Communion or subject ourselves to the had long ago, at the age of twelve, rejected even the possibility of submitting to the formal doctrine of the church. My mother, as a native-born Italian, had proceeded through childhood within the ceremonial pattern of a formal religious upbringing, but, like the rest of our family, had throughout most of her life simply ignored it.

some church or other on Christmas Eve and at acknowledge such events as traditional public celebrations of a shared humanity. Even now, when old age and death had made her more vulnerable to dogma, my mother could not yield to forces she had resisted all her life. Her brief visits throughout the rest of her time to places of worship signified no retreat in her convictions, nor any sort of conversion. She was not a hypocrite; she was hedging her bets.

cal system. She had always had an absolutely open a Quaker in her home mind about religion state of Indiana, and so any and all religions. In had never had to free her-Rome, on her visits there



years, she had willingly accompanied her on those occasional excursions to the great cathedrals or into favorite family temples.

but always to gaze at the art on display in them or to experience the shared enthusiasm of some public have committed herself to any established order. On November 16, the event. She, too, had little day before I was scheduled patience with the clergy and had once in Rome shut the door in the face of a priest who had come, as was the custom at Easter time, to bless my mother's apartment. "We are

stants," she had said,

having been tipped off in advance by my mother

that the custom dated

back to a time when the

clerical rulers of the

medieval city used this

subterfuge as a way of

sniffing out criminals,

unbelievers, and possible heretics. "I meant with a

small p." she explained

California, a memorial service for Janet was held at the American church in Paris. It, too, was attended friends and admirers. The novelist and critic Mary McCarthy delivered what she called an elegy, "a poem of lament and praise for the dead," to celebrate Janet's "informal spirit, vigorous, forthright, often speaking out of school, and yet grand in her nature, magnificent like Lorenzo, first citizen and patron of the arts, with

later, as if anxious not to

feeling sad and blue?

having difficulty concentrating?

lost interest in daily activities?

sleeping too much ...

or too little?

self from the formalities of

an entrenched ecclesiasti

tired and fatigued?

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like a splendid sacred bird." The image struck me as apt, because Janet, "with her sudden grackle cries and ejacular wonder astonishment. alarm," had indeed been not unlike a wonderfully genial eagle. McCarthy's words, read aloud to he over the phone by a friend, eemed at last to bring her a healing measure of re as if they confirmed her own estimate of irrepara

I sat with her that night in the living room of her apartment, and for the first time since Janet's death we talked about the future. I had work I had to get back to in Los Angele ncluding the openings of several plays I had to review for New West, the magazine to which I conributed a drama column would have stayed in days, but my mother told me she would be all right and so allowed me to leave. I reminded her Christmas would soon b upon us and urged her to early enough to spend as much time as possible with us and with her three grandchildren - my two daughters and son, who lived in Malibu with my

I also hoped that she would be present at my marriage to Alice. We had been living together for nearly five years and had been planning to get mar-Christmas, in a modest civil ceremony to be attended only by Alice's father, a few friends, and, hoped, my mother and the porter, as well as my m children. I didn't remind that night: in fact. Alice and I had already talked on the phone about possibly postponing it. In the end, we decided not to, feeling that somehow a positive thrust at life might help assuage grief. My mother and my children liked Alice and would child's myopic eye. be supportive. Alice and I wrote to my mother inde pendently from California

to confirm our plans. I miscalculated Some thing in my mother had been damaged beyond repair. She wrote to me

m New York in Italian the language we used to ngs to each other, to tell me that she would come, primarily to see the chil-dren, but would be unable appiness or in "the ritu-

"With lanet's disar pearance I feel the founda ions of my existence missing," she wrote. I know you love me so

much and that you would like to help me overcome my pain. I'm be a presence up to the alas. What I would most like would be to lock myself away in isolation and pray over this mys thread that at an moment can snap an leave you suspended without direction or strength or balance. We are never prepared for Therefore, we have to try to live as best we can - I don't mean materially - but loving ly and spiritually. An that's what I wish for

consoled myself with the fact that at least she would come to California and not sit brooding endlessly in her apartment. I had never seen her in such despair before, even at my grandmother's death. It vasn't like her, and it frightened me. She was seventy-six, but still an explosive force of nature the independent, vital woman who had been my greatest friend and sup dangerous antagonist, for a lifetime. I wasn't afraid she would do anything stupid to herself, but couldn't accept the picture I now had of her in my mind, defeated at last by love and loss. She had always seemed invincible even long after I had freed myself from her and no longer saw her through a

structured faith had never been available either to Janet or to her. Janet's ashes, in their pewter box, sat now on a shelf in my

where, I began to realize they would bring comfort nnection. We had told one of us would carry them to California, where Hildegarde wanted to inter them close to those of her late husband, the architect Frederick onhoff, and a stillborn infant son. They would eventually repose in a cirwoods and firs that slope to a small creek.

tality was the only kind that Janet could ever make herself believe in. "I regret not having any religious interviewer. "I'm an agnostic. Of course, if I find out where I'm going

her pieces under the title Paris Was-Yesterday that was published in July, 1972, and immediately ecame a best-seller. Her preface to the book Yorker in March, by her own estimate the most popular piece she had ever written for the magazine. what I wanted to do: that's do," she informed a about the book. And she echoed that theme second time on the Dick Cavett show, even though she despised television in general: "I think it is driv el, a waste of time and brain. It is merely a way to entertain people who don't buy books, so far as I

Darlinghissima was splendidly reviewed everywhere and revealed to the world a softer, far more intimate personality than Janet had ever before disclosed in her published work

that I was wrong, I'll apologize."

LITTLE CELEBRATIONS

Janet finally achieved the status of a celebrity in December 1971 with he appearance on a TV talk show hosted by Dick Cavett. Two other guests Norman Mailer and Gore Vidal, spent much of the broadcast nastily belabor ing each other until Janet exploded. "I've had enough of you!" she as a couple of spoiled children, much to the deligh and approval of the live audience. Looking elegan in one of her beautifully tailored dark suits and established herself as a public performer, which in fact, she had always been. Later she made an equally successful appearance on 60 Minutes, where Paris by Mike Wallace and chatted wittily about her days in the City of Light Irving Drutman, an old friend from Fire Island,

am concerned!!!" Irritated by what she thought were needless redecorating changes and poorer ser vice at the Continentale Janet had moved in 1969 to the Ritz, whose luxuri ous appointments and more suited to her new status as an international literary celebrity, even though she wasn't sure she

She finally came to live with Natalia in New York in early October 1975, a few weeks after the ublication in The New Yorker of her last Letter from Paris. Unable to get around on her own any more, she had spent the spring and summer in Orgeval and had written in our valley, mostly roses Never did I see so many; it has been a great rose year and thus a pleasure to the eyes." Her health, fortified for so long by martinis and a judicious absence of and a judicious absence of exercise, had begun at last to break down to break down these past few years. She suffered from high blood pressure

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glycerine tablets, and had difficulty walking for more than a few yards. Her mind, however, was still clear, though she had memory lapses and occasionally dozed off for minutes at a time during the course of the day. She had increasingly dependent in Paris on the kindness of her friends. especially Noel, whose own health, however, had begun to deteriorate. By the time lanet settled per manently in Natalia's apartment on October 10 she had, in effect, become

after moving into the New an invalid. York apartment, "obedience and patience." But Natalia saw no irony in the fact that Janet's soshe didn't chafe under long-delayed move to New Natalia's benevolent York should have taken tyranny; indeed she place only when lanet seemed to thrive under it. could no longer live alone "Such felicity!" she said to Natalia one evening, as or even work. My mother had waited thirty-five they sat in their living years for this moment, room before dinner. "Lo when she could at last is full of little bring lanet under her maternal wing and take Their favorite times full control over her life. together were in the She immediately set about

limiting her alcohol intake

to a single light Scotch and

water before dinner, and

got her to cut down on her

smoking, a major achieve-

ment. She also made sure

that lanet ate properly and

took her various medica

tions on time. And she

interviews and social

engagements to make cer-

tain lanet wouldn't be

exhausted by the now fair-

ly numerous requests for

her presence. "I am learn-

ing a great many things,"

lanet commented soon

screened all requests for

siped, and drank tea, which lanet called "a tion." lanet's mind was at its clearest then and sh adored the sharing of news, the exchange of opinions and the com ments on friends and fam ily that Natalia never failed to provide. "Our morn-

and pieces of daily life a of events to form the backbone of her narratives for The New Yorker Most of her older friends had long since

Sometimes she would

ing her own stories, often

commenting aloud on

them, judging them anew.

"Oh, that was good!" sh

would say "Yes I handled

Occasionally, she would

squawk in protest like an

indignant bird over a pas-

sage or a paragraph that

that rather well, I think.

spend several hours reread-

ing with a colored pencil

sted her and clipp

items that particularly

some to store away in he

had followed for most o

her working life, con-

structing out of these bits

died, but she had become an icon in the community, a sort of living monument to its establishment as a homosexual sanctuary

Janet observed. "The presence of love in our lives makes a special atmos phere in the apartment, as f one could smell it and feel it as a scent of warmth.

rich in our perceptions,

After breakfast Natalia would depart for her office at Rizzoli and Janet would sit down at her desk to go through the paper, mark

she was angered by the recollection of what she considered a brutal piece of editing at the hands of somebody, not Shawn, at the magazine. "It is always wrong to cut a part of a thought or an incident out," she once explained "In cutting a part it is like hicken's neck, having cut off the rest of its toasted carcass. There must always be taste in carving."

She liked to sing the

ed in the editing. Once,

when I was visiting her in

New York one afternoon

spirituals and old Methodist hymns she had heard growing up in Indianapolis, and she and Audrey, the handsome Jamaican woman my mother had hired to take care of her, could sometimes be heard warbling away from the bathroom or the kitchen. In the afternoons, if the weather was fine. Audrey would try to take her out for a walk, to which lanet objected on the grounds that her feet

were too small. She preferred to let Audrey pr her about in a wheelchair through the park or past storefronts Madison Avenue. "One often gets the impression that New York is constores, bars and banks, she observed one day, while riding back home in a taxi from lower Fifth

cancer that would kill him

herself to approving his Irving Drutman, although already ill from the

within a few months of Janet's death, had begun to assemble and edit another volume of her writings, published in November 1979, unde the title lanet Flanner's World. It included her profile of Adolf Hitler, as well as many of her reminiscences of all those extraordinary characters on the Parisian scene whom she had brought so vividly to life in the pages of The New Yorker. As Irving began to work on

selections, but noted sadly that all of the people she had written about over so many years had disap peared; she had outlive them all, including Solita Solano, who died in Paris corrupt and artistically a month after lanet's fina highly overrated as well as departure for New York overpaid. She was always lita had remained fa ful in her loving friendship for lanet until the very end. The two women had seen each other often in Paris and Orgeval and continued to carry on a correspondence over the years despite Natalia's opposition. Janet could never turn her back on anyone who had once been close to her, a trait that infuriated my mother, who had never forgiven

the early months of her relationship with Janet. "She was not a generous enemy," Janet said about Solita, but then the same observation could have been made in this instance about Natalia After Solita died, Janet observed sor-

rowfully that these deaths

were "like leaves falling from the tree." On her last

birthday, March 13, 1978,

she commented, "The

highs and lows of life tear

one apart."

Although Janet ceased to be as much of an influence on my life and career as before, once we had moved to California, Natalia remained a powerful and loving presence in my life. The days of our power struggles and my often overheated rebel lions were long behind us. She came at least once a year to visit us for a period of several weeks, usually at Christmas. I went to Nev York several times a year and saw her every day. She continued to question challenge, and support me in every way and to comment, not always positively, on my literary efforts. She couldn't understa why I couldn't seem to grab off chunks of that easy Hollywood money that she believed was just lying around for someone ith a minimum of talent to pick up; but when I consulted her about possi bly trying my hand at a screenplay, she would turn pessimistic. She was con-

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everything that came out of California, especially the Los Angeles area, and would recall her time spent with Anna Magnani working with people she regarded as profoundly

secretly relieved whenever one of my attempts to break into movies or tele vision failed. The closest I ever

came to the easy Hollywood money had been in 1967, when Twentieth Century-Fox bought my novel The Sweet Ride We

you ask if you can write the film?" my mother gested, "Who could do it etter than you? I called up my

were living in Malibu in a

rented house east of the

Malibu Colony, on flat

and along the shoreline of

Malibu Creek, "Why don't

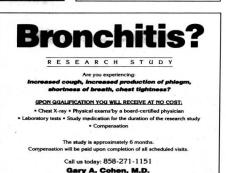
him if anybody had been signed to do the screen play. When he said no. I asked him to set up ar appointment for me with Joe Pasternak, the producer the studio had hired to bring the project to fruition. A couple of

in Hollywood and asked days later I drove in from Malibu to the Fox lot on Pico Boulevard and was ushered into the presence the studio barbershop having his nails done. The producer was a small. bald man with a thick













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He was a survivor of dozens of studio wars and had earned his reputation of highly profitable but forgettable films starring Deanna Durbin and Esther Williams, "In the vater she vas a star." he had once commented about the latter. I stood by his barber's chair and luced myself over the head of the young woman bending over his cuticles. I before and that his director, Harvey Hart, came thought it was entirely out of Canadian television "That's right," Pasternak appropriate that a writer in Hollywood should be said, "but there's a limit to kent standing during a the amount of inexperipublic interview like a ence ve can haff on this supplicant at the throne of a minor Roman emperor. agree with him. I didn't get the job, but Pasternak "So vat haff you written?"

he asked me. I told him, and added and I became friends that I had a reputation for especially when I found churning out excellent out he liked to play the dialogue, "Ah, but haff horses. I would see him from time to time at Santa you written a screenplay he inquired. I told him Anita or Hollywood Park that I hadn't, but that I and we'd confer over the

merits or lack of them of had written for the theate the animals running that and translated several afternoon. A few mo plays by Luigi Pirandello later, while my mother vou haffn't written a was visiting us in Malibu said No. I hadn't I admit. days, my children expressed a desire to go ted, but pointed out that and watch the filming of a two of the three stars scene or two of the movie signed for his project, Jacqueline Bisset and being made out of my Michael Sarrazin, had never been in a movie

"Have you gone mad?" my mother asked

me from her hospital bed shortly before

being wheeled off to the operating room.

I called up the producer's secretary and made arrangements to go onto the lot to watch a big indoor party scene being shot on one of the mai sound stages. We walked huge nightclub affair fea turing a rock band and several hundred extras, all milling about under flash-

We stood clustered at the edge of the proceedings for an event I had not ritten about in my novel My characters were people living by their wits on th fringes of the Hollywood scene; they could not have afforded to go to any kind nsive nightclub. As

we stood there, gawking at

the goings-on, Pasternak spotted us from across the

way. Dressed in a long,

the early morning chill, he

came tottering toward us

cables, waving his arms

and smiling. "Don't vorry,

Bill." he said, "ve didn'

keep nothing but the

across a great snarl of

dark gray overcoat aga

This was the closest I ever came to making a breakthrough in Hollywood, and my mothe stopped urging me to solve my periodic financial problems by picking up that easy studio loot. think she was secretly pleased by my failures in this department, even though she longed to see me happy, financially successful and not so dependent on magazine assignments to pay my monthly

The last months of Janet's life were mostly peaceful and easy, her routines punctuated by visits from old friends. Her mind metimes wandered and there were moments when inability to write, but she was always aroused by her visitors and, like an old

dience, would rise to the occasion, stimulated by ries of the past that crowded in upon her. The editor and novelist William Maxwell, an old colleague dropped in on her one day to find her "like a cage animal. Only instead of pacing back and forth behind bars she picked up a copy of Time and turned the pages, without looking at them. Or me." Maxwel went right on talking, however, and eventually lanet dropped the copy of Time on the coffee table and began to talk back. "Marvelously," Maxwell recalled. "As well as I have New Yorker about Paris about writing and the life of writers. I came away feeling how privileged I

Helen Bishop, anoth-

her in October, while Natalia was away at the yearly Frankfurt book fair n Germany. She found her with a copy of The New Yorker open on her lap, staring at a full-page ad. "When I'm not up to reading, I look at the ads," lanet told her. "They're very revealing." She pointed to a picture of a beautiful woman with a drink in her hand and tried to look indignant. "Do you have to look like that to enjoy gin? I certainly didn't ... and yet l

did."

Bishop asked her about Natalia, wanting to know if she were at ease with her absence and whether she had heard from her. Yes, there had been phone calls, letters and cards, lots of news. "We've been separated much longer than this, in more critical times than these," Janet said, "We always get together again. She's been part of my life for so long, it almost seems forever. I'll be here when she gets back and

she will get back."

Bishop read aloud to her for a while, a short story by Edna Ferber. talked a bit longer, then left, relieved by the visit because of "the clarity of her thoughts, the emotion she stirred in herself and me when she spoke of [Natalia], the impish humor which pervaded all, made it one of her better days. I'm sure. She was in fine form and it was a joy to be with her." Bishop had been alarmed a few days earlier by having spo-

ken to Janet on the phone and finding her conversa tion "disjointed and falterine."

for a week in October during my mother's absence, and saw Janes nearly every day, even though I wasn't staying in the apartment. I would find her sitting in her favorite chair in the living room, close to a window that provided enough light for her to read by Sometimes she would be simply sitting there, her

head slumped against the back of the chair, seemingly nearly comatose. The sight of me would rouse her and her face would beam with pleasure. "Bill, dear," she would say, "what are you doing in New York?" Or. "Bill, how nice to see you," as if it had been months since our last meeting. I'd tell her, as I did every day, that I was

seemed ephemeral and confusing to her, of no possible significance or interest. Once we talked about God and religion and I told her about Pirandello's view of the church as a construction built to house the highest of human sentiments, to embody, with its domes. naves, columns, gold, in town to see my editors marble, and great works of and agent and then we'd art, "the spirit of man in talk, always about the adoration of the divine past, The New Yorker, mystery." But by building

Paris, old friends - never

about the present, which





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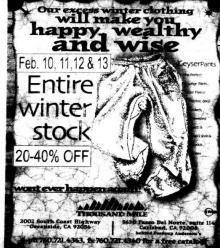
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I remembered this conversation with lanet. my last serious one with her, years later, when I was going through my moth er's papers. In a letter dated April 6, 1955, Janet wrote about seeing an arti cle in Life on India and its religious systems. "I was Sunday school, to believe in Christianity," she said

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ing. I think of these things at Easter, that lovely festival of rebirth of spring, of new hopes of new determination to be better in heart and - soul and acts. For in the soul I believe, in som element of mysterious entity within us wher civilization offers it as a means of upward growth. It is an attainment, not necessarily an endowment. Plato mor surely had a soul than I ecause superior in civ lization and I more surely have a soul than a Nazi soldier because he did wicked deeds of cruelty, no matter whether from duty or obedience: the acts remained, when personal, part of his individual damnation on earth. Should we think to meet after death? I do not see or feel this to be possible. But if so I shall be yours with love there, too

never had any belief a

all in any religious inspi-

ration or entity; was no

quite able to turn with

that angry radicalism of

youth against Jesus, it

being easier to deny God

was both impersonal.

without a face and rep-

resentative of authority

But the human inheri

ed visage of Jesus, look-

ing nothing like any-

ody specially except

gentle bearded man who

was a mere artistic con

vention, nevertheless

touched me too much,

as did the horror of his

physical suffering, his

crucifixion, for me no

to believe that surely he

must have lived histori

cally. But I never

believed in the doctrine

of virgin birth, rising

from the dead, etc

ural uses of the abnor

mal, of the special, o

the non-possible that

mankind naturally

invents to give signifi-

cance to a religion which

of itself must be differ

ent than man himself.

That is religion's mean-

In a postscript scrawled in pencil at the end of this letter, Janet observed that Natalia would probably be going to church on Easter Pray for me, too," she urged her.

CHAPTER 24 "WE ENJOYED THEM"

My mother never quite recovered from Janet's

death in November 1978. Does anyone recover from ssential losses But she continued to work, and gradually he life again became full of friends and projects and the country she kept a watchful, often reproeve on my successes and tures. She neve accepted my move to for the breakup of my marriage, but at least she adapted to it. I would go to New York several times

once a year, then vanished. She considered south ern California a wasteland a cultural desert in the hands of the philistine who ran the movie and TV industry. When my translations of Pirandello were produced in L.A., she assumed they would not be successful or even

understood because the

public there was not

respond to them. Even in

1987, when Gordon

Davidson, the artistic

director of Centre Theater

Group, produced a one

hour dramatized version

of Natalia and Janet's

book of their letters.

Darlinghissima, at a small

dinner theater downtown.

with my mother reading

the fine English actress

Christina Pickles reading

from lanet's letters, she

couldn't quite believe in

the enthusiastic local

ophisticated enough to

around Doris's house in

Malibu, isolated from her world of publishing, the-

ater, and the arts in gener

al. My children thought of

her as a flashy comet that

She chided Alice about her laxness in my regard. "Why don't you just tell him what

to do!" she urged her one day

a year, usually on my way to and from Italy for The New Yorker, and I would stay with her, sleeping in had been my grandmoth er's and later Janet's. In late December, a week or so before Christmas, she holidays with us. No sooner off the plane than she would assert that she couldn't stay very long, that she also had a numbe of people - old friends, she would have to see and

that she couldn't simply

waste her time sitting

reception the piece received from critics and public alike. It was the hot ticket of that season and could have run much longer than its allotted seven weeks. My mother assumed that its success was due to the presence in Los Angeles of a great many New Yorkers unhappily transplanted to the entertainment factories of the West. As far as she was concerned, south ern California did not and could not nurture an indigenous artistic and intellectual life, not in the part of the country that had given us Richard Nixon and Ronald

Darlinghissima, published in 1985, was the years. The book was splen-didly reviewed everywhere and revealed to the world a softer, far more intimate personality than janet had ever before disclosed in her published work. My mother had had he doubts about publishing the book, afraid mainl that her grandchildren might be shocked or offended by the revelation of their beloved Nonna's emotional relationship with another woman. Had objected, on my own or their behalf, she would not have gone through with roject. As it was, she

elatory of the difficulties they had, of their quarrels doubts, complaints and fears, the letters I have chosen to quote from in this book. I worked with her on the manuscript mainly as a copy editor. and sometimes she became indignant at my suggested changes, what she considered a smoothing out of her lively Italian e. "You are destroving my style!" she trumpeted New York, thus establish ing herself as a true out raged author subverted by overediting. I contented myself mainly with suggesting cuts, correcting grammar, spelling, phrase ology that sounded clums to my American ear. never pushed, always vielded to what she demanded, and she trust ed me, as she did her editor, Jonathan Galassi, at Random House. It wasn't his fault that the book didn't sweep up the bestseller lists. Random House made no effort to pro-

mote, advertise, or reprint,

even as the first modest

left out much that was rev

printing of ten thousand copies was quickly selling out. My mother knew potential best-seller when ne saw one. What gave her the most pleasure

casinos of the French Riviera, and young When we returned I confronted my mother

after the death of its

founder. Old Angelo's son

Andrea gambled away his

time and money in the

who quickly overreached

on our patio, where she liked to sit and enjoy the view of our garden that Alice had

from the book was thos evenings when she and Christina Pickles were able to bring Janet's words and their world together to life in front of a live, appreciative audience. It was a vindication of all they had lived through together and what they stood for, as two women who had, as my mother put it, "surmount ed obstacles, trying to lead their personal and profes sional lives with dignity and feeling."

Even before Janet's death, my mother's career in publishing was in decline. As in the case of Mondadori, the Rizzoli empire began to fall apart

to buy political suppor for the firm's risky ven tures. My mother sniffer the new atmosphere and soon realized her days as director of the New York office were numbered. By the end of 1976, she had been shunted aside to make way for the cronies willed into existence out of the desert sand. of the new regime in Milan. In 1977 ngelo, his son, took ove resigned to take a job a the firm. He was a witty, representative for the enthusiastic innovato

> himself with costly acqui-Kupfer, to which she lent sitions and new proj her prestige and provided such as the purchase of a leading daily newspaper the Corriere della Sera, and the launching of the Italian edition of Playboy I was involved with the lat ter, as its American editor and it didn't take me long to figure out that the project had squandered large **14k** sums with little hope of an adequate return. Trusted old hands departed or were fired, and some o the new executives proved to be speculators on a

the contacts that enabled it to acquire a number of American books that became best-sellers in

As she grew older my other seemed physically to shrink into herself. She became tiny, but seemed to compensate for it by increased energy and he lifelong proclivity for embarking on and nourishing several projects at once. She seemed always to be on the run, here, there, everywhere, com menting fearlessly on all subjects of public interes and lavishing withering scorn on the developments in the American

spectrum that seemed to er to be corrupting th values she had stood for all her life. She was uncom promising in her judgments of personalities and merciless in her criticism of the ways in which I and ing to conduct our own lives. She could still wound to the bone, a talent she had shared with her sisters and which my cousin Flavia, Lea's daugh ter, had once defined for me by explaining that "the Danesis bite." This gift had never failed to enrage me whenever I happened to be the victim of it, which was often, but as I



publisher Sperling and

sive scale, with politi

cal connections in Rome

to whom money had to b

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A typical example was the day the phone rang at my office at the magazine I happened to be in town, way back from Italy. Our old friend Cheryl Crawford, th Broadway producer and one of the original founders of the Actors Studio, had recently died The Studio was holding a gathering in her honor, a brating her career and life leagues and friends would rise to reminisce about her. My mother wanted to know if I would escort her there. I told her I would, and we met that afternoon at the entrance to the Studio and headed together up the narrow flight of stairs leading to the main quarters on the second floor. "I haven't been in here since 1962." I observed, as we climbed the steps, "the year I was in the playwrights' unit. "Another thing you started and quit," my mother said, without missing a beat. As a young man struggling to master his life, this remark would once have enraged me This time it merely stopped me in my tracks.

wall in helpless laughter. Her health remained

of 1992, when she had

taken a house for a month at Cherry Grove with on of Janet's old friends from Giselle Freund. My moth er had sold her own place there some years before having found it too difficult and expensive to go on caring for the house simply in order to be able to enjoy it for a few weeks every summer. Afterwards she had refused to return to the island, so as not to have to walk past her cottage where she and Janet had spent such good times together. This last summer, however, the pain of loss had lessened sufficiently for the island to reclaim her. Most of her older friends had long since died, but she had become an icon in the community, a sort of liv ing monument to its establishment as a homosexual sanctuary. Now there were young women who had befriended her and for whom she had become a beloved symbol for the freedom to be themselves that they, too, had fought so hard to attain. She and Giselle reigned there that summe as queens, befriended and

of admirers and acolytes. Sometime in August she began to complain of stomach pains, but char-

anything about them. She had rarely been sick, neve been hospitalized, and efused to yield her free dom to any medical jude ment. She told me noth ing, not until September when she was at last com pelled to see her doctor in New York, a gentle, schol arly man who had also been our family physician during the years Doris and I had lived in New York He sent her for tests and X rays and reported the finding of a large, probably colon. Only then did she consent to inform me, and I came to New York to be

pompous young man who assured me that his establishment was the finest health-care facility in the Western world and that my mother must have done something herself to him that his hospital would indeed have been considered the marvel h said it was had it been Herzegovina or the Sudan but that it couldn't qualify for such honors in ou part of the world. I then went and hired private nurses to watch over my immodest cost of a thou She made friends with several of the other

women in the complex, one of them the widow of a well-known sculptor.

with her for the surgery she would have to

She swept into it with the fearless panache that had characterized her whole life. Everything at the hospital she entered amazed and outraged her. She mocked the parade of doctors who gathered periodically at her bedside, and her judgments on the nursing staff were uncompromisingly severe. The nurses dreaded going near her, and once she was left alone on a gurney in a corridor outside an X-ray room for five and a half

hours. I went to protest to

you gone mad?" my mothked me from her hos pital bed shortly before being wheeled off to the operating room. Not mad enough to allow her to be abused in her old age in a badly run private institu tion, I told her. She laughed. Not at my remark, I realized later, but because I had at last

sand dollars a day, "Have

she was proud of me. The surgeon who operated on her was skillful but proved to be what my wife, Alice, my resident medical expert described as a cowboy. He operated too often and

taken charge of her life:

clean up after him, which resulted in my mother failng to heal pro perly. I took her home, but she continlow-grade fever for weeks after the surgery. Shortly before Christmas, Alice and I came East to whish her out to California where we were certain she could obtain the best care available and we could supervise her recovery at close hand. She didn't want to come. She insisted that she could go on controlling her fevers with aspirin and home nursing

care I asserted my new found power over her and she began to refer to me as "the Boss," a considerable upgrade in rank from my once lowly status as the only private in her army. We went straight from the airport in San Diego to the emergency ward of Scripps Memorial

Hospital, where my moth Angeles. er was promptly assigned a private room and entrusted to the care of physicians Alice knew and trusted. The nervous energy we had been operating on for weeks banished jet lag. My mother remained in the hospital for forty-nine days, during which she underwent two more surgeries to correct the errors perpetrated on her in New York. She barely survived the second one which left her that night machines in the intensive

the subject of an experiment in a had science fiction film. I leaned over her to say good night and urged her to try and get some sleep. "Fat chance, she murmured in my ear. She began to recover

and we brought her home. Her heart, however, had been fatally weakened. A cardiologist informed us that she had perhaps a year and a half to live. She recovered so quickly that we deigned to shrug off his prediction of impending ongenital heart failure and to hope for something was ninety-one years old. lioness in her prime and we hoped for five, maybe six more years. She would live with us in our house in the San Diego suburb of Del Mar, where we could watch over her, and her grandchildren could visit her frequently from Los

As she became stronger, we became weaker. She began to order us about, to establish her rule in what had been, in her eyes, a sloppi ly managed household carelessly ruled over by woman far too tolerant o my penchant for going to movies, attending race tracks, and playing tennis. She chided Alice about her laxness in my regard "Why don't you just tell him what to do!" she sat at her feet, took her

'Natalia, I've been married twice," she said, "and both my marriages lasted longer than yours." She pleaded with my mother or understanding and tolerance of our undo slipshod ways, but in vain was like asking Louis XIV to lighten up on court etiquette or persuading

Alexander the Great to slow down in his march lived across the freeway toward India from us, a half-mile away Unable to sleep and fueled The struggle for dominance began to batter at by caffeine and decongesour marriage. My mother tants. I developed a heart enlisted the children on problem of my own, an her side. She began secretatrial fibrillation that ly to telephone them from eventually would require her room, to inform them that she had been isolated tion of normal rhythm by in her quarters, that she wasn't even being fed

strangers. I offered to sell had already formulated the house, buy a larger on plan of her own. She for her so she could reign ment in a senior resid tial complex two miles dom. She dismissed m away from us. She planned offer as impractical to remain there a fev typical of my months, then move back to New York. all practical problems The place she had Alice said she would have to go away, go stay for a while with a friend who

chosen was pleasant enough, a large, well-managed facility catering vely to the needs o the elderly. Her ground

Giselle had come to see her all the way from Paris, how could she treat her

this way, heap such abuse on her?

floor apartment consisted of a bedroom, living room, dining alcove, and a small kitchen. From the tiny patio off the living room she could look out on a bank of flowers across the way, and she bought plants of her own to nur ture. The children drove down periodically from Los Angeles to see her; her too, and followed up their visits with frequent phone

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action through her inability to manage money or even her travel arrange ments. Nothing made mother happier than the opportunity to correct someone else's mistakes and dictate courses of action that she approved of. I went into family therapy with my children up in L.A., driving up there once a week for sessions that allowed us at last to pick at the bones of con-

calls. I dropped in on her

every day, and two or

would dine together

either at our house or in

the facility's main dining

room, where the food

proved to be adequate. She

made friends with several

complex, one of them the

sculptor. Giselle Freund

spent a month with her,

other, to listen to on another's grievances. Some of the damage caused by the war my mother had fought to take over our lives was mended, though traces of bitter-Alice withdrew from the scene as much as possible, afraid to risk finding herself permanently cast in the role of wicked stepmother. All she'd ever wanted from my children was their friendship. It had been granted, withdrawn, and now was again being tentatively proffered. I had a very hard time forgiving my mother for the damage she had caused in our lives. I knew that she had

tention between us, to

explain ourselves to one

The Danesis were always right. In the fall of 1993, accompanied by a young woman we had hired to help care for her, she went back to New York, but not to stay. She had become too dependent on the skills of the doctors we

no insight into any of her

own motives. She had

never had any, I realized.

had engaged to take care us She realized that New York was too far away from us, and I think sh knew now that her days were numbered. From time to time she experienced difficulty in breath ing, and oxygen had to be administered. She wanted to be near us and to be available to the children who visited regularly and who for the first time in their relationship with her were able to command her full attention. They fell in always had the magical ability to make everyone within her immediate orbit become entranced by her. She again asserted her dominance within the confines of her new living quarters and she partici pated actively in the facili ty's public events, going off with her new friends to concerts, shopping expeditions, art exhibits, even during the summer racing season to the Del Mar racetrack where, luckily, I winners for her. "I will bid on this horse," she would



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Giselle came again for another long visit, this time so exasperating my mother that Natalia forced her temporarily to move out, into a guest apart ment in another part of the building. My daughter Julia, who witnessed one of her grandmother's outbursts against her old friend, remonstrated with her. Giselle had come to see her all the way from

siècle dining room that made both of them giggle with outrage and delight. About ten days before Christmas, in an atmosphere of drama, Franca left to return to Rome That night my mother had suffered a serious attack necessitating the arrival of crew of firemen to administer oxygen and

The phone call from Rome came two months ater, early in the morning. Federico's voice sounded calm, strangely cold at the willed all emotion out of yesterday," he said, as if before she would announcing a change in the weather or a train schedule. She had not inevitably begin to receive

She looked at Alice and took her hand,

snoke to the children. Together, she told

them, this is the way you must be

from now on, together, always.

rush her to the hospital. Franca said goodbye to her as she lay recovering in her room, in some ways a blessing because it meant they would have no time to grieve over what they both suspected would be their last embrace.

responded to phone calls and the police had had to break into her apartment,

said. "A heart attack." I shouted in disbelief. Alice came running into the kitchen and we fell into each other's arms. We had both loved her deeply, but now we had no time to grieve for her. We would have to tell my mother

condolences from Rome quently now, every two or and New York three weeks, but by late An hour later Alice April she seemed to have ecovered; the children and I stood in the corridor outside her apartment came regularly to see her, she was surrounded by dressed. She smiled with love, she resumed an pleasure at the unexpected sight of us as she emerged en cage. I decided to go to Italy for a month. There from her bedroom. were matters to be settled ave very bad news, dar ling," I said, pulling her concerning taxes and the into my arms. Franca." She cried out in an agony of grief, her arms flailing helplessly about as

The phone rang in Sperlonga in the middle of the night It was Alice. who told me that my mother had suffered a very bad attack and was not

Alice gave her a sedative

and we stayed with her

throughout the day until well into the night, when

dark with pain and

that she began to long

actively for death. The

attacks came more fre-

I think it was then

irreparable

recover. She was in the inevitable machines. Alice was with her, the children were on their way. My mother couldn't talk, but she could hear me: Alice held the phone to her ear. "Darling, I love you," 1 said into the receiver. "Wait for me, I'm coming.

I drove directly to the

hour and a half later I boarded a flight to London, then one to Boston, then another directly to San Diego. Alice met me at the air port. My mother had ral-lied after my call, she reported, to the extent that she had been transferred back to a private room. The children had arrived and clustered about the bed. My mother's feet had begun to kick out at the covers. Why wasn't she dying, she wanted to know. She looked at Alice

and took her hand, spoke she told them, this is the way you must be from on, together, always It was her way of apologiz ing for the pain she had caused. Then she sent the children off to dinner and lay back, her eyes closed, to wait for me.

When I came bursting into the room later that evening, Alice in my wake, the children were lined up against the wall. "Oh," I said, falsely cheerful as I rushed into her

arms, "I'm sorry, I forgot to bring you a mozza la." The children left us alone and I sat down to date on all the goings Two days later we

took her home and settled her in the downstairs bed room, where she had attack. stayed before, with a view out the window of white roses in full bloom. W had contacted the local hospice, which dispatched nurses to settle her and rig up a morphine drip she

ing, where she could sit could activate herself simply by pressing a button. I hired young women to garden, in bloom under a perpetual blue sky. We take care of her around the clock, so she would never segan to hope the doctors were wrong, that she be alone, and we resigned would cheat death one would be a matter of days. more time and linger on perhaps at most a few in our lives a while longer, weeks until the next her mind clear and lucid. teeming with memories of

She slept well at night.

was alert and cheerful durforgotten by the rest of us. ing the days. The children Then came the morning, after twelve days. took turns coming down Hooked up to an oxygen when she couldn't rouse tank, she was able to get as herself from sleep. I spent the day with her, talking far as the patio one morn-

people and events long

intensive care unit, hooked up to the Aspettami!"

airport at Fiumicino. arriving there at dawn. and threw myself onto the mercy of the airlines. An

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Paris, how could she treat

her this way, heap such

abuse on her? My mother

back in with her. At

Thanksgiving, Franca came and stayed with her

through the holidays.

Flavia had accompani

her from Rome and we

both feared the worst;

whenever Franca had visit-

ed my mother in the past

in New York they had

fought fierce territorial

wars, forcing Franca ofter

to depart prematurely

from the apartment in the

avoid daily confrontations

This time, however, they

adjusted immediately to

each other's needs.

França's sunny personality

bloomed in California. We

took them to a

Thanksgiving dinner in

the great sprawling rococo vastness of the Del

Coronado Hotel, where

we ate in the huge fin-de-

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I held her tightly. "Why

not me? Why not me?" she

cried. There was no

answer to such a question.

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where they found her sit

ting in her living room in

an armchair facing the

television set, a dinner tray

on her lap. "She didn't suffer at all," Federico









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constantly, reminiscing about the past. We played music she could hear from the living room, Verdi's great chorus "Va, peniero" from Nabucco that she had used as her signature piece during her wartime broadcasts to Italy. Late that afternoon I put my head on the pillow next to hers and again began to ramble on about the spectacular life she had led, all the interesting people she had known nd loved, all the places she had graced with her presence. I knew she could hear me, though her eyes never opened. "We enjoyed them," she murmured in Italian, "we

I finally went unstairs well after nine that night, leaving her seemingly safely asleep once again. A cry in the darkness awak-

face turned toward the window, until the hearse arrived an hour later to take her away. The last I remember of that morning was the pale faces of my children at our front door three hours later. "She went in her sleep," I said. "It was very quick."

We threw one last party for her in New York Doris and the children and Alice came with me. We lined up wonderful photographs I had found of her from different periods of her life around the walls of her living room and invited everyone who had known her to come and celebrate her life with us. About sixty friends came, of all ages and backgrounds, and we toasted her and spoke of her and laughed a lot. She

ecause it was the kind of gathering she had always cople together who per resides their love for her Only one person cried, because she had had too much to drink and tended toward tears on awkward

Two days later we took her ashes and Janet's out to Cherry Grove, where that night another, smaller gathering came to honor her. In the morning a small group of us tool the ashes down to the beach. The Atlantic surf was calm under a blue sky, and in warm sunlight my the ocean up to our waists carrying the twin pewte boxes containing all that was physically left of these

Together we scattered their ashes into the waves and stood there for a fev moments watching wind taking them both back into On the beach I fell into my daughter Natalia's arms, the one full moment of unconstrained grief I had allowed myself since my mother's death. I under stood now why Federico had frozen himself into a dispassionate accounting

My mother had finished Darlinghissima on a day in June, 1984, at Sperlonga. Now I, too, on anothe June day fourteen years later, sit in the tiny white washed stone house she built on the hillside over-

den death. Something of

the old Roman ways sur-

vived in us, too

looking the ancient beach stretching to the dark mouth of the Grotto of Tiberius. The green and at the sea, peppered on their crests by the upthrust arms of lone pine trees. Swifts dart above my terrace on their ceaseless pursuit of insects, and late tonight a pale sliver of a new moon should rise above the darkened sea. I like the idea of Janet and my mother floating endlessly together in another sea thousands of miles away. I can hear their voices still in endless conversation and a timeless search for truth and love and dignity

Reprinted from Janet, My Mother, and Me by William Murray, Simon & Schuster,

continued from page 30 afterward. I was used to this chore, but Janet clearly wasn't and was vocal about her distaste for the whole necessary procedure. 'It's exactly like uneating the meal one has just consumed,' she once protest ed. 'Not unlike ancient Roman behavior at orgias-tic banquets.' " (Later, Janet's only complaint during a visit to Rome is about the dysfunctional toilets.)

Sex: "She felt a ation to Natalia, while at the same time she was clearly exasperated not only by the compromises love imposed, but also by the basic needs of the flesh. 'There are moments Natalia' [she writes] 'when the very thought of a sexual organ, with its opening and rosiness and strange ill-organized shape, its peculiar cleft trident, fills me with real shock and horror.... That is the idea which so often constricts me with my love for you - you know that; the

idea that at my age my machinery of activity is that, seems both improper and inactivating; it almost makes me impotent. At vated by another organ the brain....'" However constricted

Janet may have felt, she

off. About the source of their attraction, Murray tells me. "I think there was enormous intellectual admiration to start with and then I think there was real physical passion. Those two people were another, but I think the initial impulse came from Natalia's general admiration of who lanet was and what she'd done. Both those women were amaz ing, because they dominated whatever room they were in. You wanted to be around them, because the were brilliant, funny talkexuded an aura of glamou that made them fascinat to be around."

drenched corner

Murray's home, he tells me

that his mother shared in

this attitude to some

extent, that she "was not

the kind of person who

could go through life not

doing anything excep

being a wife and mother.

Natalia's own mother may

have had some influence in

the first of parties would be to be a specific to

Returning to the theme: Children: Janet "had never wanted children, was uninterested in them, and claimed not to understand them...her outlook on self-fulfillment that is, it derived from

As we sit in a sun

HEALTH AND BEAUTY

this regard; after she was widowed she forged a career in journalism while raising her three daughters But in 1953, Janet writes to Natalia, "You must have a domestic life. It is your classic need, too lone denied you by me, by my character, habits and work.... I, too, am utterly worn out with the sense o guilt, of struggle, the selfcontempt for not making you happy, for no estroying my life as it is, for not cracking it asunder and putting you in what is left of its epicenter, in the domesticity you long for...." Whatever fulfill ment Natalia desired outside of running a household, that primal, material desire remained aflame; in

Janet it never sparked. "My character, habits. and work." Work is where the theme sounds loudest and longest, the point that nearly drives them asun der, and that in some respect provides them salvation. Though they met lived together from 1941

until late 1944. Janet was eventually drawn back to Paris, away from Natalia and back to the lonely, solitary work of writing. In his book, Murray goes so far as to call her efforts for The New Yorker - efforts which won her the National Book Award in 1966 for a collection of her Letters from Paris - her "raison d'être." When we talk, Murray refers to the magazine as the object of "her primary commitment." And in 1947, Janet writes Natalia, "You complain that I have three wives and the truth is, as a husband, The New

That "bushand." together with the life she builds around him, is in large part what keeps lanet from moving back to New York to live with Natalia and this geographical separation is presented as the chief stumbling block in their nearly 40-year love affair. When I ask why Natalia did not simply set up house with lanet in



head of the stairs and

looked down on the

frightened face of the girl

who had been sitting

beside her. "She's trying to

get up," she said. I rushed

into her bedroom and

held her as she thrashed

blindly, wildly about, her

eyes open but seeing noth-ing. She emitted a flat,

high wail, the sound of

something not quite

human, lost and far away.

Alice pressed the button

of the morphine and she

sank back down on the

bed, silent now, departing

from us. Alice knelt beside

her, her hand on her

pulse. "She's gone," she

said a few seconds later. I

kissed her and her heart

resumed beating, fluttered

as if bent on one last

thrust at life, then ceased

I sat there holding her

hand, her eyes closed, her



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Paris, Murray answers, "I don't think it ever occurred to either of them that they should do that. I don't think Janet made ough out of her work for The New Yorker to support household of two, eve Besides, there was Natalia's work she found in either

Rome or New York. Further, such an arrangement would have infringed on what Murray calls "the ideal writer's life" that Janet had created for herself. "She lived alone in a hotel," Murray tells me, so she didn't have to worry about housekeeping and chores and all of that: she could just concentrate on being a writer. That drove my mother crazy, but, ultimately, my mother respected that. Janet was nection with this room. this hotel, this street, this the purest writer I ever met. It was her dominan machine that I write to you overriding drive, and I upon and the scene of you my mind's eye with dmired that enormously." lanet is the spirit, straining the bay or the sea behind you.... I will try to look flesh, driven by her heady out of this window and look around my room and pursuit of words to escape the messy complications of make contact with this day,

the shared life Natalia And it was a strain. As

Innet writes to Natalia. "I have made you pay the highest human price for my work which cannot have been worth flesh, blood and hope." And elsewhere, "...certainly only our consolidation can relieve either of us from the breakdowns and the tension." At one point, separation from Natalia intermingles with separation from herself, and her lover becomes a tether to that you have had in knowing of your sister's illness," Janet writes, "I could almost wish that there was my case of feeling helplessly slipping away from conthis place and reality and write you from it later. You my imagination... You are my last portrait of the

But, as Murray writes their distance may have contributed to their endurance. "My mother was a benevolent tyrant. who through the sheer force of her personality ing work in publishing ally eases the strain In the end, the body has its say. First, with the publication of Natalia's

graphical distance. I could

not imagine Janet a

beloved captive in my

mother's train." And

Friend in 1985, and then In the book, Murray states that he was never

in doubt about his sexuality, that he was not in the least disturbed by his mother's

HEALTH AND BEAUTY

immediate orbit.... Both Janet and I, the two people my mother loved most in the world and who recip rocated that love, had maintained a relationship with her by defending our independence. In my case. through often needless and damaging confrontations; in Janet's, by avoidance, tergiversation, and geo-

same-sex partners.

with this book, written by the fruit of Natalia's body and inspired by the mate al records she left behind "My mother was a magpie," writes Murray. "Unlike Janet, who lived most of her adult life in hotels and was uninterested in possessions or in pre-

serving mementoes of the

past, my mother collected

and stored away the bits

and pieces of her days, including almost every let-ter ever written to her by anyone who counted in after her death. I found myself in her New York going through for many hours the stacks of files and boxes stored away in rooms. Under the winws in her bedroom was a heavy, dark antique wooden chest full of papers, photographs, and objects from her past, the items that she had not wanted revealed during her lifetime. Often, as I was growing up, when I'd ask out past events she did not want to talk about .. she'd say, 'Ah, you will-

have to wait till I am gone to find out about that. And once, toward the end of her life, she had looked at me and said, 'Poor Bill, you will have so much to go through after I am

"[The chest] had always been there," recalls

Murray when I ask him about it. "Probably 15th had met his mother four or 16th Century, a very dark wooden chest. I wa cinated by it, because States and perform on knew what was in there. Baldwin grand pianos. He signed a "celebrated but respondence which she hadn't revealed [in eccentric Polish concert artist" while in Rome, and Darlinghissima], that was the impetus; I realized the artist's agent threw a dinner party, to which he invited Ester Danesi then that she would have wanted me to write this Traversari and her book. Otherwise, she 20-year-old daughter wouldn't have left that cor Natalia. Natalia and ice, or she would William ended the evening e said, 'You can read it by driving "to the Vatican and stroll[ing] about the but don't write about it." "The book was an great piazza in the bright

homage to the two of them and loved them a lot. I think their story is important; I think their story is the story of a great that kind of relationship with any other single indi vidual in your lifetime you're very lucky. I wanted o tell that story, and their influence on me."

William Murray Jr. was born on April 8, 1926. in New York City. His father, William Murray,

and the vision of '20s New years earlier while recruit-York he presented was a ing European concert dazzling spectacle. They married in 1924,

ight. The setting was

highly romantic," but

nothing came of it until a

year later, when Murray

was again in Rome. They

met by chance in the

Piazza del Popolo, and

after they had spent a few

days touring the city,

Murray proposed. She

didn't accept until after she

had visited him in New

York, during which time

mentioned agent. Murray

she staved with the afore

and problems arose almos immediately. What had seemed like a grand party during her visit to New York proved to be the no mal, everyday course of drunk in the '20s," says Murray. "They were always drinking and they wer always out late in the speakeasies. Nobody staved home: they were always at parties. Everybody was hung over in the morning."

Perhaps most damag-ing of all, "Sex consisted of somebody sticking it in you, coming, and then rolling over and going to sleep. That was hardly conducive to an appreciation of sex, and that's what she had to deal with. I'm sure she was basically gay, so she found sex with wo to be compatible, but I think if she'd had a careful, sensitive, caring lover, it might have made some

she was a virgin when she married my father, or if not, the next thing to it."

Natalia fled to Rome after Bill was born - he caught pneumonia and Natalia believed he needed Italian air and food, along grandmother, to recover and maintain his health. She returned to New York several times, but never for

"Children are a big interference in your life. They're a wonderful interference, but they

get in the way."

when the crash came in '29. Murray Sr. told his wife to stay in Italy until he could get back on his feet and she gladly obliged. Soon after, she began to have affairs with women who "seemed to provide for her the warmth and affection, as well as sexual satisfaction, she needed."

The voyages back and lished a pattern of travel in young Murray's life, a pat-tern that would lead him was always being sent away for one reason or ano or being taken care of by to write later, "We were always traveling, always in flight, it seemed." In 1932, somebody who was neither mother nor father. I he was sent to a school in thought it was the norm: I Switzerland for a year. never realized that there "because my mother had a was another way to be a child. But it certainly made

acting possibilities, and

went off with a touring

piness on my part."

After Switzerland, he troupe of players, doin traveled with his mother the ingenue leads up and down the peninsula." He and grandmother to Capri, where he might have remained had not his father written to Natalia, asking for a divorce. The writes Murray, revealed Natalia as "a true believed in the structure of family," he explains, "She believed that once you make commitments, you keep them. That's why we came back from Italy to try to salvage her marriage. Even though she was being unfaithful to him with other women? "One of the things about the middle

for insecurity and unhap-

for a second (and unsuc cessful) try at marriage.

The instability of place was mirrored in Natalia's motherhood. "She had the instinctive love that a mother has for a child." Murray says. "But my mother was not a very rarely hugged me or or caressed me or stuff like that. Much later, very late in her life, she told [my wife! Alice how much she had wanted to do all of that obvious mother physi was afraid that I'd be gay. I'd be too tied to her strings; I'd be unmanned by her excessive affection sion on her part.

"But every now and then there would be these outpourings of love, par ticularly in writing. wrote me wonderful letters from time to time. I keep one on my desk: it arrived when I was 60 years old. It just blew me away. It came from out of the blue, how much she loved me, how

mingled with the city's artistic and cultural elite. difference. I'm pretty sure BEAUTIFUL LIP LINER AND



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was happy there, so much so that he had to be literally pried away when his ther came to collect him, but though his tone in recollection is sanguine, he grants that such a nomadic life may have taken its toll "I had no stability, and I'm sure there were negative effects from it. I the form, even if the consuffered from a lot of tent is not there." So it was homesickness as a kid. I back to New York in 1934 HEALTH AND BEAUTY AT LAST, A PLASTIC SURGEON

proud she was of me. She just didn't ordinarily express [that] in the course

With regard to her role as governess, writes Murray, "My mother would alternate between long periods of basically ignoring me, while I was attempting to exert control over all my actions. She was a very dominant personality, and she was and keep me from doing things I wanted to do."

Her temperament was given to similar veerings. "My mother had a very mercurial personality, to put it mildly. [Sometimes she had] this very explosive, difficult personality difficult for a kid like me to ing to standing room only in New York, and I was in very dark moods, and, for no reason that I could see, would sometimes be very very difficult for me. Dark pessimistic, angry. And then there were periods bly wonderful - just supportive and loving and

funny. Everybody adored her; she had this great gift for making people fall in ove with her, no matter what sex they were

"[That] was also sort I was always in her shadow. There's a photograph of my mother doing a pubreading from Darlinghissima with the actress Marion Seldes at the Manhattan Theater Club in New York. That same night, I was in Riverside on the UC camlecture there. I had maybe 400 people in the theater, and she had a packed house in New York. I thought that was sort of symbolic of our whole

Riverside, California, play ing to a half-empty house. These are darkened corners of the Murray household, but there is no trace of bitterness in Murray's account of them, and he maintains a deep admiration for his mother.

"As I grew older and

became more aware of my mother in an objective she had managed to do everything with her life that she had wanted to do She saw herself as this self sacrificing, dedicated per son, always giving up the things, and I saw her as just the opposite. I saw her as someone who did pretty

"I remember being physically attracted by her arms - she had these long, beautiful arms and a very short-sleeved shirt on."

much what she wanted to

Though she vehemently denied this quality in herself, Murray took it as a lesson. When she accused him of not adhering to her standard of selfsacrifice, "My answer was, 'Well, we don't have any guarantees that there's another life, so aren't we supposed to have a good

time? Isn't that what this is

I always had this appreciaraucous manner of an Alltion for music, and I loved American Boy. Though he His first love was knew only French and Italian, he soon learned English through a class-

saved and eventually sold to finance his move to San But something of the Old World remained, an

mate who spoke fluent French. He fell in love with

sports. Flash Gordon, and

G-Men cards, cards he

of others, but you know,

find what you want to do.

lo it, enjoy it to the full —

in New York, Murray

enrolled in the Dalton

School, where he spent

four blissful years happily shedding the well-man-

nered upbringing that Europe had afforded him

and embracing the more

indulge your passions.

devotion despite his arden ly American, Murray's had worked as journalists and his adoptive seco famous as a writer by the time she met Natalia in 1940, but Murray did not dream of following in their footsteps. "I had a natural ly pretty voice and my her had been a singe and she taught me thes When I sang them at par School, people responded.

Gilbert and Sullivan, but at that's what I wanted to do. 16. he met his one true So I started taking lessons one: opera. "I was dating a and trying to sing. girl around New York with That desire stayed a wonderful Dutch name, with him through his first Lorraine Dresselhuys. Heyear at Harvard in 1944, family had a box at the old and after a year of military Met on Monday nights, so she asked me to come with leave American soil, he her. I rented a tuxedo, and returned to New York. we went and sat in this box bent on becoming a tenor. His mother and father with her folks

"It was Wagner's

mkduser, which is not

exactly an easy opera for

but the minute the music

didn't matter to me that

the tenor, Lauritz

Melchior, was just a great

big overweight guy with funny-looking skinny legs,

or that the soprano was

ting in a box sort of off to

see some of the ropes hold-

ing up this ancient scenery.

It didn't matter at all; the

music was just overwhelm

happened to Lorraine, but

that's where I discovered

my love of opera. I just

decided that that was it.

return to Harvard, which he did, but he never went to class, and spent as much time as possible working

on his singing. Meanwhile, Natalia had gone to Rome. She went there to work as a sort of scout, bringing good Italian films to th attention of American distributors, but this was merely the means to an end - being near Janet, now reensconced in Paris In 1947, Natalia invited her son to join her for the summer. Murray fell in with joy the heritage he had tried to strip away during his years in New York. The trip also reestablished the pattern of travel that would inform the rest of his life, back and forth from Italy to America at first with hopes of becoming a permanent transplant, but later - after his ealization that, although Italy was in his bones, he

as a visitor and observer Murray's professional

singing career ended vio lently in 1950, when, while touring with an Italian voice for six months from performing with a bad cold After his recovery he continued singing but never again for money Happily, his career as a r had already begun He had started by writing items for Variety about American movie produc tions in Italy, films like Ouo Vadis? and Prince Foxes. But through a tip he got at the press club ba landed a job at Time, first as a translator and then as a reporter, much valued for his mastery of Italian He'd turned down an offer

The years that followed provided several more trips back and forth across the Atlantic, as well as a marriage to Doris, a woman he had long admired, and the breaks that would help define his

for a permanent position

with Time to pursue his

become a tenor, but the

doomed attempt

career as a writer. Nineteen fifty-five saw the publica tion of his first novel. The Fugitive Romans, to over whelmingly reviews. And a rainy-day poker game in 1956 pro-duced another tip: The New Yorker was about to have an opening for a ficapplied, got the job, and in four years, graduated to full-time staff writer. In 1962, he began writing his

to have been something of a surrogate father. "She was a role model to me. he explains, "particularly after I got into journalism And she was so encourag didn't hear from her

by his mother's same-sex

partners - concluding

simply that no man could

or would accept what

would almost certainly be

and that he considers Janet

a subservient position -

"Here was this funky little racetrack with

these wonderful horses.

Letters from Italy, accounts of life in what was in some ways his native country

The question inevitably arises about the effect of having two mothers, even if one was usually far off, and about the father who found himself reduced to the role of attendant lord In Janet, My Mother, and Me, Murray states that he was never in doubt about his sexuality, that he was not in the least disturbed

directly, I knew that she was reading what I was writing, that she was com menting on it in letters to my mother, that she was encouraging in notes to

be to a son, I think." "My own father was no help in that area. recalls Murray, though he does grant that Bill Sr taking him to ball games

was what a father should

helping him get started at Variety, and offering praise for one of Murray's piece in Time shortly before his death in 1949, "He wasn't a bad guy; he wanted to be a father, but he didn' know how." For his part, Murray has learned to be a father "in a negative way. I knew I had to be a presence in my children's lives I had to take an interest in them, I had to be support ive. I had to be around. Even after my marriage to Doris broke up, I was there. I did not disappear for a year. I brought them over to Italy: I came back spend time with them." He

In fact, schools were to some extent, what brought Murray to California, far from the intellectual center of New York, "We were living in children of school age, and the public school system was basically going to

also decided not to send

them away to school unles

they asked to go, which

none of them did.

pieces in New York. Suddenly, there was no art room, there was no science room. It was also then tha the busing started, and I didn't want my kids bused school. It would have been unconscionably expensive to educate them in private

"In 1964, we lucked into a house in Malibu Beach for about \$400 a month. It got us away from New York for the winter, and we could put our children in public school in California — I had heard that the Malibu school district was the best in Southern California. had a whole bunch of magazine pieces to write — New York rediscovers California about every seven years or so and there weren't a lot of magazine writers out here at the time."

As lovely as life proved to be. "It never occurred to us to stay, and in the early spring of '65 I went back to New York. He and Doris bought a

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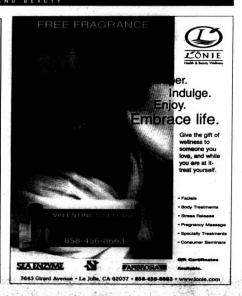
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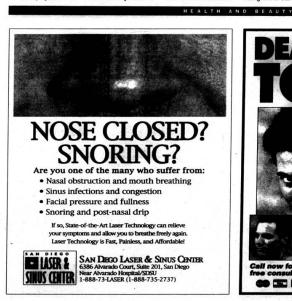
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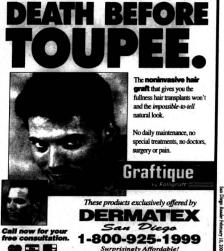
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the state of the s







house in Princeton, New Jersey, another area reputschool system, one much closer to New York. But they hated New Jersey, hated Princeton, hated the constricted East Coast life, hated the climate. "All we could think about was ho happy we had been in Malibu. Eight months later. I sold the house in Princeton, and we all moved back to California

Though their home in Malibu was idyllic, raising three kids while trying to make a go of it as a writer wasn't easy. Murray was encountering the same sort of strain that lanet had sought to avoid in her Paris retreat. "Children are a big interference in your life. They're a wonderful interference, but they get in the way. Silence is the one thing children don't understand. Cyril Connolly, the English essavist, said that 'the greatest enemy of art is the pram in the hallway.' It's true. Children are very demanding and you have

to take care of them and they're very costly - they

They took a toll on his marriage as well. "After the first flush of passion is over with, after the sex thing begins to die and you begin to have children, the children become more important, in a way, in the ise than you are. And you have to cope with that. You have to deal with it. I wasn't dealing with it very well. I got too wrapped up in my own things. I wasn't

paying enough attention to Doris]. And there were financial pressures. My writing career was not going well at all. The New Yorker stuff was okay, but my novels were not selling well, and I had a big flop with a play that I cared about. I think carelessness is the best way to describe [what caused our divorce]. You have to work at a marriage; you really have to work at it." They parted The children brought

him to California, but the

horses brought him to Del Mar. Murray has played the horses for most of his life, and when people ask him how he's done, he replies, "I've done great. I met my wife [Alice], I've written 11 books, tons of magazine pieces. I'm way ahead."

A little elaboration, taking the third part first: In the book, he writes that

what characterizes his best writing with a story: "A great friend of mine who died last year was the Irish once said, 'You know, we've written everything except epic verse dram and that's probably because nobody would pay us to do that '

"When I wrote my

to write a mystery and

was trying to have a com-

mercial success. I never

took it very seriously, and

it seemed to write itself. I

didn't have to struggle over

it, and I didn't have to do

much rewriting. Then,

when the book came out, it

got all these terrific

Notable Book of the Year

Two walls are lined with books, including Murray's own and all of lanet's collected work.

HEALTH AND BEAUTY

his trial piece in his effort first mystery [centered to become a New Yorker around horse racing], Tip staff writer was a profile of on a Dead Crab. I really wrote it pretty quickly. "a horse trainer bringing wrote it because I wante

one of his young charge up to its first race [New Yorker editor Williaml Shawn told me the piece had worked out and was going through.... I had finally made it, I told myself. I was a staff writer now on the best magazine in the country, if not the world."

When we talk, he answers my question about and all of that stuff. I wrote to Brian about that, and I said, 'I just don't get it.' He wrote back and said, 'We all write best out of our ns.' I think he's First and best there is Alice, his wife of 22 years.

from the New York Times

They met in 1973; Murray had been living apart from his first wife Doris since '72, when he left for Italy to serve as the American editor for the Italian edition of *Playboy*. "I was just back from Italy, and I went to Santa Anita one after. noon in October, and here was this very attractive woman sitting in the box next to me. I remember being physically attracted by her arms - she had these long, beautiful arms, and a very short-sleeved shirt on. She was sitting in a box with friends, but clearly there wasn't a male involved. So I just leaned over, and my first words were. 'Who do you like in this race?' She came up with a winner, and I found out she was a nurse. I

thought, 'I'd better marry man; she picks win ners and she's a nurse when I'm older.' So I asked her out on a date, and we went out, and it all started

Murray's interest in horse racing was kindled when I was 16 and home from prep school. I was over at my father's for din ner one night. I had an older and very beautiful cousin named Isolde, and she had married a Virginian named Harry Woodard Harry was a horse degenerate. He was the younger brother in a Virginia family, which had intelligently left control of the estate to the older sister, because they knew Harry was a wastrel. They gave him enough money every year to live on, which was \$40,000, and then they gave him \$25,000 a year to play the horses, which was a considerable sum of money in

"So we were all over there for dinner, and Harry said he was going to the races the next day, and I said I'd like to come with him. My father though that was a terrible idea, but he changed his mind because he thought it would be a useful lesson for me to watch Harry lose a lot of money at the track.

"The next day, we ent out to Belmont, and Harry just couldn't stop picking winners. I mean. just one after another. After a while, he got to this race, which was a two year-old maiden race, and he said, 'I can't pick this. Nobody could pick it. These horses have never run before.' So, he said, 'You pick it.' I picked a horse called Oue Hora -I'll never forget that - and she won and paid 19 to 1. I had \$10 on her, and Harry had \$100.

"We went out of there swimming in money; we went to the 21 Club for dinner, and we scalped these great tickets for a Broadway musical in the fourth row center. One of those big hits — it might

have been Oklahoma! I rolled into my father's about two o'clock. He had been a classical scholar in college, and he was propped up in bed reading Thucydides' Peloponnesian War in the original Attic ed his open hedroom door, he said. 'Well, how'd you do?' And I said, 'Well, Harry won 14 g's, and I won about \$400 I don't know why we don't do this all the time.' My

"I was hooked. Mos people who get hooked on horses get hooked because the first day they go to the track they have a wonderful time. They pick winners and they just have a lot of fun. I just loved it and I've loved it ever since.

father never spoke to

Harry again, never had

him in the house again.

"I had heard there was this wonderful little track down here. We were living in Malibu; my first wife didn't care about racing, so just stuck my daughters - who were. I think, six and ten — into a

car and came down and found this crummy motel then \$20 a night. This was in 1966, I think, after we'd moved back from the Fast I spent the weekend down here. Here was this funky little racetrack with these wonderful horses, and I didn't have to worry about my kids because there was

"I thought, 'My God, every great writer who's ever lived has come through here and written about Venice. What the hell am I going to say?'

By the time he moved

here, 20 years later, the

work to the immediate east

developers had begun thei

of this funky little town, in

Carmel Valley, and it was

there that Murray and

Alice settled into their cur

rent home. "We were

looking for a place to buy

in Del Mar, and we

couldn't afford anything,

so Alice began looking in

these developments. We

were the second or third

people to buy on this

my oldest daughter to stay where the lifeguard could see her and I told the motel owner to make sure the girls were okay, and then I'd go off to the races. I'd come back about five or six o'clock, and we'd all clean up and go out to dinner somewhere. Then I'd handicap and the kids would fall asleep, and in the morning, we'd all go to the beach together.

a public lifeguard, I told

"I thought this was

paradise - I loved Del street. Alice described the Mar. I loved this funky litwhole area originally as the DMZ — the demilitarized tle town that didn't have a zone — because it was all just sort of bulldozed land McDonald's in it There was this kind of phony but charming California Tudor that hadn't been developed architecture, but unlike yet. It was depressing for the first year or two, but every other town on th coast of California, it was after the trees began to defending itself from grow.. developers and chain The trees are cypres

es, now surrounded by an orderly, rather cozy garden — vegetables in the back, roses on the left, an apple tree right-center. The ground cover on the hill behind provides a green backdrop, adding to the

comfortable closeness. The back yard notwithstanding, I have always been afraid of development houses, suspicious of their potential to ever feel lived in. After visiting friends in a particularly large and blank abode in Orange County - one with plastic runners on the carpet to avoid stains - 1 commented to my wife that it felt like the place could be emptied in a heartbeat, leaving no trace, physical or spiritual, of the

people who had made their lives within its confines. The pictures, often so expressive of a family's character, seemed ready to jump off the walls and be packed away. I recall a magnificent icon, an image whose geometry and sub ject proclaimed the ne stability of eterni ty, looking essentially impermanent as it clung to the painted white drywall

in the living room.

I mention this fear to Murray, a man who has lived amid the grandeur of Rome and the bustling glory of New York. "Exactly," he says, laughing. "And that worried me a lot when we bought this house. I thought, 'Jesus, thought I'd wind up is in a development in Southern California,' and that troubled me. I wanted to buy a house that had some char acter. Well, I've discovered that houses develop char acter depending upon who

Alice's strategy has been to fill the place with

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family photos: they cluster on tables, on ledges, on walls. The dining room has been converted to a music room full of old LPs (many of them opera recordings) a '60s-era stereo cabinet, and a handsome music stand from which Murray used to read his music when he sang. Radiation treatments for a cancer diagnosed in 1997 have silenced the old tenor, but the music plays on. Further conversions:

the living room is a library. Two walls are lined with own and all of Janet's collected work. The third wall boasts a fireplace; the fourth has been removed, so that the library opens onto the addition that Murray's son, an architect, added a couple of years ago. The addition is bright and airy; two walls of windows surround a substantial glass table, and the ceiling slopes upward to make room for the daylight.

HEALTH AND BEAUTY



translated many of Pirandello's plays for production - and also "There's no firm dividing normality." The topic has personal resonance; last year he was treated for mixed mania, an ordeal he intends to write about in the future Looking back over

Murray's office is upstairs, also full of pho-tos, mostly of Natalia and Janet and his father, but

friends. These days, "I'll

get up around eight or

eight-thirty. We have breakfast, and then if I'm

working on something, I

go right upstairs to my

work as hard as Lused to I

work two or three hours a

day, but by one o'clock,

I'm through. Although, I came home last night and I

worked for two and a half

These days, he is working on a translation of

Italian playwright Luigi Pirandello's Henry IV, a

play that poses the ques-

tion, "Who is mad?"

even somebody that the

world judges to be com-

pletely insane has his own

reality, inside which he can

live and function." The

play interests Murray

because Pirandello inter-

what he has written, he finds Janet, My Mother, and Me in the company of those works of which he is include his first mystery, Tip on a Dead Crab, and an early novel, The Sweet Ride, which was later made into a not-bad movie that still makes an occasional appearance on late-night "I loved writing for

The New Yorker - that was the best, and also paid the best. I liked most of my Letters from Italy, I liked my letter from Venice - I only did one I remember when I showed up. I thought, 'My God, every great writer who's ever lived has come through here and written about Venice. What the hell am I going to say?' But after a while, I found my theme. I'm a hang-around journalist. I'm not great at interviews; I'd much rather just sort of follow people around, get to know their milieu, see what they're doing, and overhear what

they're saying.
"And I did a piece

about the daily life of a plazza in Rome — the Campo dei Fiori. It's an old and grand plazza in the middle of Rome, a very important part of historical old Rome, and it has a great open-air market every day. I was staying in my Aunt Franca's apartment when I wrote that piece, with a window that looked down over the

very interesting story to do; I almost never accepted assignments that didn't grab me in some way. To my amazement, Shawn said he would have run it. I [think] that if I'd done it for The New Yorker, it would have been a much better piece. I should have did; I didn't go far enough

New Yorker would have

made. They demanded the

best of you; that's what I

liked about working for

"I liked working for Cosmopolitan, oddly

enough, because they gave

women in prison, how

they got there, and how

they were treated once they got there. (What I found

was that basically 80 per-

cent of them were there

because of their involve-

ments with male crimi-

nals.) I did a piece for

them about divorce Italian style, which in those days

was by murdering the

me very interesting ass ments. I did a piece about

magazine writing stopped being such a great gig - you can't make a living out of it. They're paying the same money now that

"I think that's the main reason freelance

piazza. I think it's one of the best things I've ever written for The New Yorker

they were in the 1950s."

Of the non-New Yorker assignments, "I liked working for the old Holiday, because they would send you to fascinating places. - and this is the kind of assignment no magazine would give you anymore - that they sent me to do a nightclub tour of Europe. I had five capitals - West Berlin. Copenhagen, London, Madrid, and Rome, I don't know what kind of piece I made of that, but it was a great assignment.
"Then The Saturday

Evening Post sent me to do Angels. At the time, they

very interesting assign nts, but you can't make they don't give you expense money. They sent me to Las Vegas once with main reason [freelance being such a great gig of it. They're paying the same money now that they were in the 1950s. You'd have to do 40 pieces a year just to make an income." What happened?

with it. But the Post didn't make the kinds of demands on me that The were, as Murray writes,

New York Times Sunday Magazine quite a bit, and also for their Sophisticated Traveler, a quarterly they publish. They give you any money at it because a \$500 expense account to do a piece about Vegas in general. I think that's the

the advertising went into TV. The New Yorker was a great money-earning mag-azine in the '50s and '60s, Television has just made enormous inroads into advertising sales." Television also did in the major newsmagazines, like Time and Newsweek. "Time is still a readable magazine, I think, but peo-ple want their news fixes what has survived in the popular imagination (itself deeply informed by TV culture), namely, that the '50s were oppressive and conformist and the '60s naïve, loopy, and hyperpolitical, there remains the

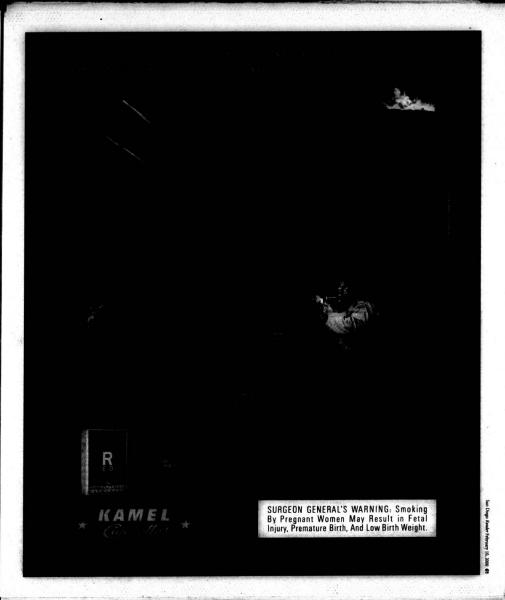


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The state of the s

(TV even had its way with one of Murray's books, Malibu, which served as the basis for the miniseries of the same name starring Dyan Cannon. "It was the worst radio, attending the weekly Sunday morning miniseries I've ever seen rehearsals of The Fred on television," he says, and it had exactly four best thing my father ever lines of my original diadid for me. Unlike most logue. I remember the comedians. Allen was director was a friend of selfless performer; he had that terrific thing on his he said he was having a lot show where he would of trouble because the script was so bad. I said. ters - Allen's Alley, He 'Listen, get me hired for was always kind to me; he ter's Guild minitook a genuine interest in me. He would acknowlmum and I'll work for you for a couple of weeks. edge my presence and ask me how I liked the skits. We'll try to fix the dialogue at least, make it how I liked the jokes." more credible.' He looked Murray had had his first sadly at me and he said, 'Billy, this is not a project novel accepted for publidrenched in integrity.' So I cation by Vanguard, he found himself in a and it was terrible, just Broadway ticket line behind the venerable Mr.

Besides his involvement with both Time and

Allen, I don't know if you remember me, but I'm Bill Murray Ir. My father and I used to come to your broadcasts,' He said, 'Oh, yes. How are you? What have you been doing?' I told him and he said, 'Please have your publisher send me a copy of your book. I'd love to read it.' So of course I did, and without my asking, he sent this wonderful quote back

to me that we live in an age of trash. It's almost impossible to turn on you television set and not be garbage. The short story

But the magazines

were his milieu, the magazines that helped shape the better angels of American culture. "I'm very glad I

had all of that, because

don't want to sound like a

fuddy-duddy, but it seems

Murray's book. Malibu, served as the basis for the miniseries of the same name starring Dyan Cannon.

to my publisher, which they used on the cover of the book. He was a wonderful man."

His father's involvement with William Morris also brought Murray to Hollywood in the mid-'40s. another golden age he is able to write of attending a party thrown by director George Cukor - a

hardly exists as a literary form anymore; nobody is publishing them. It seems to me that every magazinis showbiz driven, or about some sort of sensa tional crime. I just think

it's gotten trashy. "I'm glad I was around to see the period when a general-circulation magazine would publish really good stuff. My wife subscribes to Vanity Fair,

and it's not readable. Vanity Fair, all the other There's nothing to read in there. What made The magazines. It shouldn't have been competing at New Yorker a great maga-zine was that it published

that it published Rachel

Carson's great pieces on

published Paul Brodeur's

great articles about

asbestos and about microwaves. It published

very good reportage from all over the world, and

where is that stuff? It's

It lasted perhaps longer at The New Yorker

tainly, by the time S.I.

Newhouse bought the

magazine in 1985, "it was

just didn't apply. The New

ven by writers. Shawn had

built up a stable of writers:

it was an artists' and writ-

ers' magazine. The minute

Newhouse bought it, it

became a popular maga-

zine - or an attempt to be

a popular magazine - like

any other magazine. It was in competition with

Yorker was a magazine dri

ned. The same criteria

n elsewhere, but cer-

ent, that it

the envir

"The New Yorker at its height - when it was making the most money — had a circulation of under 500,000. It catered to a particular kind of audience, which was upper-middle-class, nt, and mainly East Coast. When Newhouse took it over, particularly when Tina Brown took over [as editor], it became a showbiz magazine and a celebrity magazine.

"I left about a year and a half after Tina took it over. One of the first messages I got back from her office was that she didn't want any more gen-eral letters from Italy. That had been my specialty, so what was I going to do? The handwriting was on the wall. Also, I despised what she was doing to the magazine, so my thought was to get the hell out of there while the getting was good."

here, as deeply as a lifelong nomad can settle, in envi rons ideal for looking back and resting on laurels. easy. There's enough going on to keep me interested But we travel a lot also We go back to New York frequently. I have a house in Italy, and we go there every year and spend a couple of months. We love Del Mar, but if somebody said to me, 'Well, you car only go on living in Del you never travel again.' I wouldn't. I'd move to someplace where I'd get enough cultural feedback to keep me stimulated intellectually all year round, probably to a big city. I'm a city kid: I wa brought up on city side walks. I need the stimuluof a big city, and I get that and Paris and London. I don't get it here. But I wouldn't want to live in it. If I had a choice, I'd live here in Del Mar."

- Matthew Lickona

Bill Murray will discuss and read from his book at 7:30 p.m., February 23, at Book Works, Flower Hill Center. Mar. 858-755-3735.

HEALTH AND BEAUTY

Just Plain Pretty

The New Yorker at their

respective heights, Murray

was present for other

media heydays. Through

his father, who ran the

New York branch of the

William Morris talent

agency, he got a front-row

eat for the golden age of

Allen Show. "It was the

Years later, just after

Allen. "I sort of tugged at his sleeve and I said, 'Mr.





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Calendar

Life on the Cliff

How University Heights Got a Park — and No University

the history of University Heights is the story of two parks — one that flourished and one that died. If Balboa Park had not hosted the Panama-California International Exposition in 1915, if John D. Spreckels had not developed Mission Beach a few years later, and if Spreckels had not died in 1926, we might still be going, on warn Sunday afternoons, to sit in a place called Mission Cliff Garder

The garden's story begins and ends, ording to local researcher Alexander

LOCAL EVENTS

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page 63

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> > Movies page 114

Restaurants page 122



D. Bevil, with plans for a housing tract. In 1887, a syndicate called the College Hill Land subdivided a

Mission Valley and told prospective buyers that the San Diego College of Arts — a branch of what would become the University of Southern California — would be built there. They even promised that a percentage of the cost of each lot would be invested in a college building 6 be invested in a college building fund that would guarantee the development nance of the school.

and mantenance of the school.

On that premise, a map of
University Heights was filed at the
County Recorder's office in 1888, and
streets named patriotically for president
(Adams, Madison, Fillmore, Cleveland) and states (Florida, Georgia, Carolina, Alabama) were laid out along the south rim of Mission Valley

rim of Mission Valley.

It took only a year, however, for the real-estate boom to dissipate.

Nineteenth-century San Diego had



sunshine and empty land, but it did not have oil, coal, lumber, or enough water. University Heights had a distinguished name, but it would never have a university, and it wouldn't even be the site of the State Normal School until 1899.

The ill-fated Mission Cliff Garden dates to that decade. when the neighborhood became a streetcar suburb. Beginning in 1894, the San Diego 1894, the San Diego Cable Railway connected early residents like John and Gertrude Woodruff, who lived in an Italianate home called

downtown stores, and the Coronado Ferry. To attract northbound passengers to what must have been a rather barren zone, the have been a rather barren zone, the railway company developed a five-acre park on the edge of the cliff. They landscaped it and built a pavilion, and the park became known as the Bluffs. The railway company, though, failed even faster than the scheme to

bring a university to the Heights. In 1895, after 13 months of taking the Woodruffs to town and curious visitor to the Bluffs, the San Diego Cable Railway fell into receivership. An Ohio businessman named

Kerper bought the company, electrified the line, and began to impro-the bluffside attraction he called Mission Cliff Park. Kerper had almost

immediate success. Late century families took the able car there on Sunda cable car there on Sunday afternoons to ride the merry-go-round, visit the children's playground, or practice their aim at the shooting gallery. Japanese lanterns lit the pavilion for dancing parties, and local thespians performed the city's first outdoor Shakespeare's As You Like It. Those who wished to drink beer in the park triumphed over the city

garden. There was even a camera

garden. There was even a camera obscura — a light-tight box that projected three-dimensional views of Mission Valley onto a table.

Like those who preceded him, Kerper had even bigger plans. He wanted to build a cog railway that would take sighteers from his park to the canyon below, where they could wander through the ruins of Mission San Diego de Alcala. But in 1898, his own company went into receivership and a more famous businessman and a more famous businessman — John D. Spreckels, co-owner of the San Diego Electric Railway Company — acquired 327 lots in University Heights and a popular drinking shooting-

and a popular drinking-snooting-dancing spot.

The park was only four years old, but it was about to get its third name. Spreekels wanted to transform it from an amusement park into a botanical garden, so the grounds, which now covered 20 acres, became Mission Cliff Gardens. In 1904, he hired a Scottish gardener named John Davidson to the park into what researcher Alex Bevil calls a "botanical wonder."

The soil was not well-suited to Ine sou was not wen-sure to Davidson's task, and in the long run, the stony garden was doomed. Within 11 years, grand Spanish-Moroccan buildings and gardens would draw locals to Balbon Park, a mere mile and a half to the south. A few years after that, Spreckels would turn his attention to Mission Beach. In 1926, Spreckels would die, and in 1930, Mission Cliff Gardens would be closed and de

the pavilion," Bevil notes, "but as the electric railway company cut down on water expenses, most of the flowers and small plants died." After Davidson died

further.

What survives of Davidson's labor are the Canary Island palms he planted in 1904 and the rocks he dug out of the soil. The palms stand north of Adams Avenue between Park Boulevard and Avenue between Park Boulevard and Mission Cliff Drive, where you can also see the cobblestone walls that extended the two-block length of a garden that would become, in 1942, a subdivision called Cliff Garden Tract. Other emains include a defunct lily pond at the intersection of Mission Cliff Drive

the intersection of Mission Cliff Drive and North Court. This Sunday morning, a two-hour Walkabout tour based on Alexander Bevil's booklet "Cable Cars and Ostrich Feathers" (which provided the facts for this story) will take you past these and other local sights, which may include the former San Diego Silk Mill, a 1909 "bungaloid" house, the Darling House, the birthplace of San Diego's first tive-born mayor, and a '20s-era

- Laura McNeal

University Heights Walking Tour Sunday, Pebruary 13, 10:00 a.m. Meet at Adams and Mississippi 619-296-0550

The state of the s



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Calendar LOCAL EVENTS

> EVENTS LISTINGS

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BAJA

A Valentine's 4K Run — for cou-ples only — is set for Sunday, Febru-ary 13, starting at 9 a.m., at the CREA in the Zona Rio. For registration and information, call 011-52-66-85-7826.

More and More Relaxed, 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 lo-cated at Paseo de los Héroes and Mina Street in the Zona Río. For more information, call 011-52-66-87-9600. (IJUAMA)

"Fentasia 2000," Roy Disney's updated version of Uncle Walt's classi asia, hits the screen at the Omn

Fantaisa, hist the screen at the Omnimum Theater at Pijanan Galvural Center daily at 2, 4, 6, and 8 p.m., with an additional screening at zoon on Saturday and Sunday.

The other featured film include Nagare Falls (1 p.m.), Lea descubridors (3 p.m.), Pie First Empero of China (5 p.m.), and The Grand Canyon (9 p.m.). The center is located at Pases de (in Herees and more information, call 011-52-66-87-9600, (IUANA).

OUTDOORS

Orchid Trees, one of the few street trees showing any blossoms this dry season, are at or near their flamboyant best in front yards and public spaces throughout the city. The orchid-like flowers come in shades of pink, pur-ple, and marcon. Orchid trees thrive in areas with a mild winter climate, hence their complicities in Hazarii. hence their popularity in Hawaii, Southern California, and Arizona.

Southern California, and Arizona.

Hummingbirda are swarming over
San Diego County's backyard gardens, srub-covered coastal hillsides,
and the warm Anza-Borrego Deser.
Red monkey flower (which has not
yet bloomed this dry season) is a faworld to source of nectar near the coast,
while red-blosomed chupaross and
occilio normally play the same role in
the desert. Ken ay see out of the ocotilo normany ptay the same rose in the desert. Keep an eye out for the male hummingbird's mating "dance," which involves soaring ascents fol-lowed by dramatic downward dives.

lowed by dramatic downward dives. Jupiter and Seturn together stand high in the southwestern sky at dusk these Pebruary evenings, attracting those having the use of a electope and a sense of curiosity. Unmistak-ably bright Jupiter reveals its four bright Galilean satellites (the moons discovered by Calillea) into brade to ered by Galileo) just barely to

The state of the s

very clearly to those with small tele-scopes. Less prominent Saturn, a lit-tle higher than Jupiter in the sky, has a ring system clearly discernable to anyone with a telescope of 25 power or more.

tion, call 619-280-7710, (PAMO VALLEY

tion, call 619-280-7710, prator valler, to Engineer the "Country in the City" when naturalist Charles Hard leads no using through the urban wider-ness constanced within Blue 58y Eco-logical Reserve on Saturday, February 13, is "Love Bloacoms at Blue Sky," Featuring an interpretie-walk through the carpon by natural-ist Mary Glass. Both events begin at 9-am. Find the park on Espola Road, one-half mile north of Like Power, 5499. Free, POWN 1

Take an Easy Mike along the High-land Valley Trail near Lake Hodges with the Canyoneers on Saturday, February 12, from 10 a.m. to noon. Participants will learn about the plants and animals there. To reach the trailhead, take 1-15 to the Pomerthe trainead, take 1-15 to the Folher-ado Road exit, and go east at High-land Valley Road. Turn right into the parking lot. For information, call 619-232-3821 x203. Free. (ESCONDIOD)

6/9-23-3821 x203. Free, 65COMDOO, A Horser Hike led by local trail riders and naturalist Kris Preston in Hellhole Canyon Open Space Re-serve is planned on Saturday, Petruary 12, where flors and fauns are abundant along the trails. Bring a lunch, lots of water, and your equine pal to the trailhead parking lot at 9 a.m. To register, call 619-473-3896. Find the park at 1924 Santee Line, Free, OrdALES CEMPUR.

Palm Walk, Offshoot Tours offers its monthly hour-long guided stroll ex-ploring the structure, growth habits, and landscape value of paint trees in the park on Saturday, February 12, at 10 a.m., beginning at the visitors' cen-ter. Call 619-235-1121 for more in-formation. Free. (BALBOA PARK)

formation. Prec. (BALBOR PAPRO)

A Challengia Three-Hour Hike is planned on Saturday, February 12, starting at 10-30 a.m., in 10-30 a.m., in the Oakridge Preserve. The hike leader is a local naturalist who will dispense information and discoveries along the way. Bring water, Junch, walking stick, and binoculars, and wear composition of the property of the property

RSVP, daid 619-670-3093. (CREST)
Study the North Slope of Black
Mountain Open Space Park when
ranger Dan Bytin leads a bird walk on
saturday, Pebruary 12. To reach the
trailhead, take 1-15 to Ted Williams
Parkway/Highway 56 (west). Turn
right on Black Mountain, and follow
the road until it becomes dirt. Prothe road until it becomes dirt. Pro-ceed approximately two miles and turn right at the paved road; look for the Black Mountain Park sign. Meet Bylin in the parking lot at 8 a.m. Bring water and wear binoculars. 858-538-8082. Free. (DEL MAR)

A Nature Walk hosted by the San Elijo Lagoon Conservancy and the Chula Vista Nature Center starts at 9 a.m. on Saturday, February 12. The free walk focuses on migratory birds and the native plants they depend upon. For more information and di-rections, call 619-422-2483. Rain cancels. (ENCINITAS)

Cancess, (ENCHITAS)

Stargazing Is Promised for amateurs at Quall Botanical Gardens on teurs at, February 12, from 5:30 to 8:30 p.m., with an opportunity to view planets, stars, and nebulae.

Events will include a slide show and question and answer session. Admisquestion and answer session. Admis-sion is \$5 general, with discounts for seniors and children. Find the spot at 230 Quail Gardens Drive. For in-formation, call 760-436-3036 or 760-436-0431. (ENCINITAS)

Being Work Gloves and work tools (if you've got them), and wear long pants and sturdy shoes to join Audubon Society volunteers to clean a nesting site for endangered Califor-nia least terms at Mariner's Point on Saturday, February 12, from 9 a.m. to 1 p.m. Call 619-224-4591 to RSVP

and for directions, (MeSSON BAY)
Learn About Pinists Used by Indian
and settler ancestors during the
medicinal plant walk planned in Los
Pedasaquitos Canyon Preserve at
3 p.m. on Saturday, Pebruary 12.
Meri in the parking lob y Cantina
Mountain Biking Shop (4206 Sorrento Valley Boulevard, on-half
mile east of the intersection with
Visua Sorrento). Prec. 619–646-3219. (SORRENTO VALLEY)

ISOMENTO VALLEY)

Be Prepared to Stand Motionless so that clusive animals will be encouraged to appear during a hike designed to help you "Discover Daley Ranch" set for Souday, February 13. Ranch "set for Souday, reformary 13. ticipants on this tour of the ponds to incipants on this tour of the ponds to include the set of the ponds to the ponds of the po pets. (ESCONDIDO)

Get a View from the Top when Mis-Get a View from the Top when Mis-sion Trails Regional Park ranger Lu-anne Barrett leads a hike to the top of Kwasy Pasy in the park on Sunday, February 13. The difficult hike starts at 10 a.m. in the Old Mission Dam parking lot. Hiking shoes and water will be needed. Call 619-686-3278 for details. Free. (MISSION GORGE)

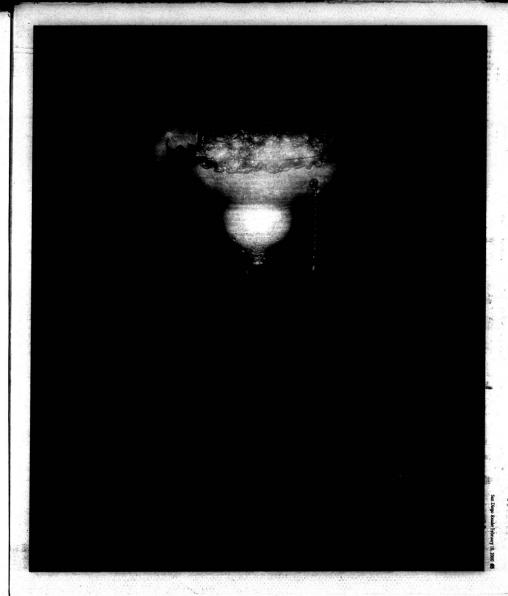
Signs of Spring will be seen along the Piedras Pintadas Trail during a hike planned by docent Heather in the San Dieguito River Park on Sunday ebruary 13, at 1 p.m. Walkers will lso learn about Native American February 13, at 1 p.m. Walkers will also learn about Native American plant usage. Call 858-674-2275 x5 to make the required reservations and get directions. Free. (RANCHO BERNARDO)

directions. Free, 8004CHO BETOMODI For the Blirth, bell out to Tectolot Canyon Open-Space Park on the sec-ond Sunday of each month, includ-ing February 13, when Kathie Satter-feld leads a bird walk starting at 1 p.m. at the Tectolote Nature Center 10 pay with Kature at But rail winding along the canyon creek. Commonly seen species red valide and Cooper's hawks, Castin's kingbirds, common yellowhrosts, and more. Bring biocculars and water. Free. 619-581-961. (Zuatt-Zucke)

Bird Walk, a docent-led bird walk is planned at the Tijuana River National Estuarine Reserve on Sunday, Febru-ary 13, starting at 3 p.m. at the visi-tors' center (301 Caspian Way). For reservations, call 619-575-3613. Free. Bring binoculars and field guides if you have them. (IMPERIAL BEACH)

What Two Cottage Industries Flourished at the turn of the 19th Century in University Heights? How did the area get its moniker? Where was the Car House Cafe? Find out was the Car House Cate? Find out answers to these questions and others during a Walkabout adventure planned on Sunday, February 13. The casual walk on flat terrain starts to a.m. at Adams and Mississippi. Bring money for an optional lunch after the walk. Heavy rain cancels. Call 619-231-7463 for information.

Constal Birds and Their Habitata will be described by ranger Laura Naas when she leads walks for be-ginning birders each Sunday in February, including the 13th, at 9:30 a.m., along the southern wildlife



LOCAL EVENTS

The Last Winter Raptor Watch of the season hosted by the Iron Moun-

DANCE

The Premiere of A UN, chore-ographed by Nancy McCaleb to a new score by Japanese composer Ushio Torikai and trombonist Miles Anderson, is promised when McCaleb Dance presents concerts February 10-13 at Sushi Performance and Visual Art. The program also features I Remember the Little Things and Hallowed Ground (from Divine

Thursday through Sundays. Find Sushi in the ReinCarnetion Building, at 320 11th Avenue. Tickets are \$18 general. For reservations, call 619-235-8466. (DOWNTOWN)

619-235-8466. (DOMITOWN)
Drift to the Dunes, Harry Freuser
and Steve Barbov call and the Contimental Drifters provide the trunstioning the contradance planned on
Triday, Pervary 11, at Trilly
United Methodist Church (30:30
Them Street). Brents get undersy
at 8 p.m., following beginners' instruction at 7-85 p.m. Admission
16. Call 790-436-403 for information, months 190-190.

Lyceum Theatre in Horton Plaza. The program includes, Romeo and Juliet, Que Bonito Amor, and Photographs and Memories. Performances begin at 8 p.m. on Friday and Saturday and at 2:30 p.m. on Sunday. Tickets are \$20 and \$25. For tickets, call 619-235.

8025, COMMITTONO
Calibrate Valundation's Day with the
Calibrate Valundation's Day with the
Calibrate State of the Calibrate State
represent Rome and Illustreen referrancy 12 and 13 at the Calibrate Center
for the Arts, Excondidio. Rome
and Julier is chorregeraphed by
Charles Bennett to the music of
Protofier. Also on the program: La
Royalera, as Clour, with Chercegraphy by Petipa and music by Sinkhus.
Performancies Degin at 230 and 8 p.m. on Sanday, Tildeds
Sanday, Tildeds range from 224 to

O-

\$39. Dial 619-560-6741 or 800-988-4253 for tickets. Find the center at 340 North Escondido Boulevard (at Valley Parkway). (ESCONDIDO)

Valley Parkway). (SCONDED)
Balliroum Dancing, Let's Dance
Tonight hous dancing for singles and
couples from 7 to 10:30 p.m. on Saturday, February 12, at the Elk's
Lodge (2720 Fourth Avenue, at Nutmeg). The fee is \$7. For information,
call 858-272-8760. (BAMMERS HILL)

call 858-272-8760, (MAMERS HILL)
West African Dance continues on
Saturday, February 12, from 4 to
5:30 p.m., at Dance North County
(5:35 Encinits Bonelevard, suite 100).
The dance will be accompanied by
live drumming featuring justice
Hanni dance will be led by Nikola
Clay. The fet a 151. Call 760-9429927 for information. (INCINITAS)

9927 for information, (BCGMTAS)

"Remodury Dances" are being prepresented by the San Diego Dance Company at the Case of Prado Treater. Selections are performed from some
of the last century' most popular

Broadway manicial including Singley
and L, and A Chross line.

The show is presented 3.3 and
7 pm. on Sanday, February 1.3.

Reserved seats are Sig general admission is 15.7 for information. call

619-702-1408, RALLON PANO;

619-702-3408. (BALBOA PARK) A Huge Hardwood Dance Floor is one reason to head to the Swing and Jitterbug Dance Party planned at 7 p.m. on Sunday, February 13, at Pattie Wells' Dancetime Center

Ultimate Fighting Champion

Vitor Belfort's

BRAZILIAN JIU JITSU

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LEFT CROSS TRAINING CENTER

FILM

Poetry and Politics are said to mode in Thomas Alben Harris's Thar's My Face (E Minds Cam), screening for the Film Forum at 6 p.m. on Monday, Perbury 14, in the third-flow of the Film Forum at 6 p.m. on Monday, Perbury 14, in the third-flow of the Politics of the Politi

(DOWNTOWN)
"Between Dreams and History: The Making of Shimon Attie's Public Art Projects," directed by Christopher Beaver, screens at 1:30 and 5 p.m. on Wednesday, February 16, at the AMC Wednesdey, February 16, at the AMC La Jolla in conjunction with the artis's exhibit at the California Center for the Arts, Escondido and the San Diego Jevish Film Festival. Both Attie and Beaver will be present. Tick-ter range from 6 to \$8. For informa-tion, call 858-457-3161. [The film will run continuously at the museum be-ginning on February 17.) (A. JOLIA) cente Darroch will moderate the tot-lowing discussion. Free. 619-236-5800, (DOWNTOWN)

SEOU, (COMMITOWN)

Readom H. Heat Science Center, the
joy of victory and the agony of defeat are the focus of Olympic Gloy.

The film is said to capture the
pageantry and spectacle of the
Nagano Winter Olympic Games and
continues through Tuesday, February 29.

The story of a clan of elephants is told through the eyes of a 60-year-old male named Old Bull in Africa's Elephant Kingdom. Viewers learn about the layers of connection within elephant society and shows how the clan copes with tragedy. The film will show through Monday, February 28. For ticket prices and showtim call 619-238-1233. (BALBOA PARK)

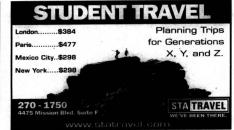
LECTURES

"The Other Voice Israeli Women's tok — publisher of the anthology of

tion, dial 258–222-1047, i.e. JOLUA
JACOBER VIEW, milliory and definnes issues, and the application of
emerging technologies will be discussed by "the nation" isseling miltary and defense expertir during the
2000. Choes in the Littoria." More
than 8000 milliary, powerment, and
public attendent will attend the synposium and view menty 500 defense.

The majority of the program is
free and open to the public, running
February 10 and 11 at the Sin Diego
Convention Carrot (111 West Harm
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"Inscape," for artist Dominique Blain, functions as a contraction of Blain, functions as a contraction of "interior landscape," a phrase coined by the artist to signify the site of hu-man consciousness. In conjunction with an exhibit of her works in the ersity Art Gallery at San Diego University, the Montreal native







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Swing Dance Party 2nd Saturday

Salsa Dance Party 4th Saturday of the month

"Relationship Astrology" is the sub-ject when Kevin Burk speaks for the San Diego Astrological Society at 7:15 p.m. on Friday, February 11, at West Coast Swing 7:15 p.m. on Friday, February 11, at the Joyce Beers Community Center (1230 Vermont Street). Admission is 512 for non-members (free for first-time visitors). Burk plans an all-day workshop on the subject from 10 a.m. to 3 p.m. on Saturday, Febru-ary 12: the fee is \$35. For details, dial 619-542-1733, (HILLOREST) Waltz, Tango & Fextret Salsa & Merengue Jitterbug & Swing

Approaches to Art will be discussed by artist David Linton when the ont Art Guild meets on Fr day, February 11, at 9:30 a.m., at the Clairemont Recreation Center (3608 Clairemont Drive). Linton will share techniques for "creating fine artworl for a variety of commercial uses. Free. 619-688-9324. (CLAREMONT)

What Is the County Bird Atlasi

Prec. 619-688-9324. (CLMRIMONT)
Romance Is in the Air when Cheryl
Magers leads a class entitled "Manifesting Romance" — promising feng
shui tips on creating a more romantic atmosphere in your home and
garden — at 7 p.m. on Friday, Peruary 11, at Myztic Isle (8036 La Mesa
Boulevard). The fee is \$15 in advance, or \$20 at the door. Call vance, or \$20 at the door. Call 619-465-3100 to register. (LA MESA)

619-465-3100 to register. (IA MESA) "Milloling the Bootes African American Genealogy" is the subject when genealogy researcher Margaret Levis of the San Diego African American Genealogy Group leads a discussion on her area of expertise at 2 p.m. on Saturday, February 12, at the Malicolin X Library (3148 Market Street, at Euclid). For information, call 619-527-3405, Free, (ENAMO)

619-527-3405. Free (IRCAMTO)
Get a Gillampse into the making of
Encinities surbor Bidits Fine's awardvinning picture book **Under the
Lamon Moon when the speaks for the
Lamon Moon when the
Lamon Hall at
the University of San Diego (1998 A.)
Cala Path.) Fine will be joined by the
book il illustrate fleet King Moterna
book il illustrate fleet King Moterna
Non-members pay \$8. Call #19-230943 for information, (IRCAM 9435).

A Valentine Calebration of Lawo in
Jamoned on Saturatory, Ferburary 12Jamoned on Saturatory, Ferburary 12Jamoned on Saturatory, Ferburary 12-

A Valentine Celebration of Love in planned on Saturday, February 12, with "inspiring tallak," audience ex-ercises, and live music. Speakers and musicism include Scott and Shan-series, and live music. Speakers and Bridges, Alex Wilding, and Shelli Frances. Tickets — 135 per person or 540 per couple. I benefit Carol's House (a shelter for abused women). Events run from 1 to 5 pm. at the Solana Beach Prestyrerian Church (126 Sterent Arema, et Lo-nan Stane N Drivy.) To register, call 800-364 1535. October 800-60.

sign, and Art History (followed by a reception in her honor at 7:30 p.m. in the University Art Gallery). Free. 619-594-5171. (SOSU)

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ary 12, covering a variety of adoption issues. Find the office at 2181 El Camino Real; call 760-754-0200 to make the requested reservations. Free. The event will be repeated on March 10. (OCEANSIDE)

The Bird Migrations of the Gala-pages Islands are the subject when hirding enthusies Bill to ne mird nigrations of the Gaia-pagos Islanda are the subject when birding enthusiast Bill Pogue speaks at 7 p.m. on Saturday, February 12, at the Mission Trails Regional Park vis-itors' center (One Father Junipero Serra Trail). For information, call 619-668-3275. Free. (MSSION GORGE)

Hot Glass Bugs and Glassaholical Head to the Bill Kasper Studio on Saturday, February 12, when guest glassblowers Ed Broadfield and John glassblowers Ed Broadfietd and purification give glassblowing demonstrations from 10 a.m. to 4 p.m. Find West Grand Av he studio at 415 West Grand Av-mue; call 760-737-0899 for infor-mation. Free. (ESCONDIDO)

Less Then 75 Percent of San Diego County's 2.7 million population is said to have health insurance. Learn about "The Health Insurance Gap in

sion, (ESCONDO)
What's a Painte Deadfall Trap!
Find out when the Backyard Tourist
hosts a class on "Primitive Traps and
Snares" from 10 s.m. to 2 p.m. on
Sunday, February 13. Participants
Tearn the philosophy of how, why,
and where, as well as the type of trap
used" and make the aforementioned

used and make the aforementioned Paiute trap, a drag snare, a Figure 4, and an Ojibway bird trap. The \$28 fee includes materials. Take the class at the Backyard Tourist, 12061 Wildcat Canyon

Temecula Wine Tours \$179

- 540 Per Hour

The event takes place from 10:30 a.m. to noon in basement classrooms I and 2 at Kaiser Perma-nente Medical Center (4647 Zion Avenue). Free. To RSVP, call 619-542-8401. (MISS)

How Does the Internet Work! Andy Tanner presents an introduc-tion to the Internet from 9 a.m. to 4 p.m. on Saturday, February 12, at the Four Points Sheraton (11611 Bernardo Plaza Court). Participants will learn to create personal and business sites. Free. To make

reservations, call 858-592-6571. (RANCHO BERNARDO) (RANCHO BERNARDO)
Artist Talls, Shimon Attie will speak
on "Public Art and History" in conjunction with the opening of his exhibit "Sites Unseen" at the Califorina Center for the Arts, Excondido at
1 p.m. on Sunday, February 13. Find
the center at 140 North Excondido
Bouleward, at Valley Parkway. Call
60-839-410 for desails. The talk is
included in regular museum admission, (ESCONGON)

"Great Stagers in the Operas of Puccleds" are the focus for a lecture erries planned by Stanley Walens at the Athenaeum Music and Arts Li-heary beginning at 7:30 p.m. on Monday, February 14. The four talks will focus on the masterpisces of Puccini's insuture prior. La Bohbers, Torac, Mediam Briterly, and T. serve a spot. Admission is \$44 for the series, or \$12 per night. (LA JOLLA)

Explore the Attributes of Color: hue, value, intensity, and tempera-ture, when Thia Nevius leads a "Color Theory" class at 1 p.m. on

Road. Call 619-443-2399 to register. (LAKESIDE)

He Knows Lighthouses, and when the San Diego Collectibles Club meets on Sunday, February 13, Bill Younger, founder of the Harbour Lights collectibles, will speak. The meeting heads lights collectibles, will speak. The meeting begins at 1 p.m. at the John D. Spreckels Building (3858 Front Street, at University Avenue). Free. For information, call 858-467-9317 or 619-275-2718. (HELCREST)

9317 or 619-275-2718. ORLCREST)
"Sex. Courtship, and Marriags— An
Anthropological View" will be preented by anthropologist Eugene Lutes
at 3 p.m. on Sunday, February 13.
then People to People Internation
met on Sunday, February 13. The talk
starts at 3 p.m. in Green Hall on the
USIU campus (10455 Pomerado
Road), Free, For further information,
all 619-646-6609 or 760-746-1670.

Monday, February 14, at Bravo Workshop (740 13th Street, studio 322). The \$38 fee includes materials. To register, call 619-696-0058. (DOWNTOWN)

IDOMATONIO
Descri Bighorn Sheep and Eather
Rubin's research and conservation
efforts on their behalf are twolect when the North County Sierra
(Club meets on Monday, February 14. Hear the talk at 7:30 p.m. at
the Rancho Bernardo Joslyn Society
Center (18402 West Bernardo
Drive), Frec Call 760-489-8842 for
details. (RANCHO BERNANDO)

Learn About Collage and watercolor when Elaine Harvey gives a demonstration for the El Cajon Art Association meets at 10 a.m. on Monday, February 14, at the El Cajon Art Association meets at 10 a.m. on Monday, ciation Gallery (1246 Main Street, suite 113). Free. 619-588-8875. (EL CAJON)

113). Free. 695-586-6875. III. OLOON
Quantifying the Qualities of Quality
Awan the San Diego Horiscinbural
Society meets on Monday.

present a dide-illustrated between or
present a dide-illustrated between or
her value of the Qualit Bonacion Glardens for the individual and society at
horiscinburs at Quality

Plant experts will be on hand to
senser questions during the plant
ing takes place in the Surfaide Race
Place at Del Mar on the Del Mar
Fairgrounds. 760-500-7307. Free
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architects for many centuries. Classical and architectural scholar James Barter will explore the domes of three of the most recognized architectural ressures in Europe in a lecture series hosted by the Athenasum Musicand Arts Library. The series gets underway with a look at the Roman architectural triumph, the Pantheon, at 7:30 p.m. on Tuesday, February 15.

S872.(A.OLIA)
Ge Homel The Home Income Producing Parents group plans a work-hop for all parents interested in staying at home and establishing a home business* at 10 a.m. on tree-day, Pebruary 15, at the Dining Room (1025 Rooccans Street). The fee is 50 in advance, or 325 at the doing 10.00 for 10.00 for

Basics for Brewing any type of beer will be revealed when Ballast Point brewmaster Peter A'Hearn conducts a class at 6 p.m. on Tuesday, Febru-ary 15, at Home Brew Mart (5401 Linda Vista Road). Call 619-295-2337 for details. Free. (LINDA VISTA)

"Saving the Gray Whale: People,

BUDGET TRAVEL EXPERTS

IMALDOA PARK)
The Future WIll Be Revealed! Inset
Yellen, former governor of the Red-eral Reserve System and chair of
President Clinton's Council of Eco-nomic Advisors, plans a lecture of
the U.S. Economic Boom:
How Long Will Last!" on Tuenday,
February 15, at the UCSD Faculty
Club. Tellen is known for her "ability to think broadly about monetary
policy and its effects. "The talk bepolicy and its effects." The talk begins at 7:30 a.m., and admission is \$50. To register, dial 858-822-0510. (IA JOLIA)

(A. SGLM)

Hew Will Yee Finance College for your children! If this present of your children! If this present of the present of the Complete College Financial Flanning Seminar* planned on Tuesday. Pelewary 15, in the miles of the College Financial Flanning Seminar planner, and officer, a financial planner, and a representative for California's ScholarShave College Swings Trust. Registration begins at 745 a.m. Registration begins at 745 a.m. Financial Flanning Seminary 150 a.m. Financial F

enue. Reserve a spot (by Febru by calling 858-453-3440 (GOLDEN TRIANGLE)



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- Sonte Sorbore Independent

- Hollywood Gazette

One of a kind event

process* is planned by Judy Reeves, author of A Writer's Book of Duys, at 7:30 p.m. on Tuesday, February 15, at Borders Books and Music (11160 Rancho Catmel Drive #104). Free. Call 838-618-1814 for details. (CARMEL MOUNTAIN) The Life of a Freelance Cartoonist will be illuminated when syndicated

will be illuminated when syndicated cartoonist lim Whiting speaks for the Cartbad Arts and Lecture Series on Wednesday, February 16, in Schulman Auditorium at the Carlsbad City. Library, Whiting will also talk about 'how people can derive creativity and comedy from everyday life."

The lecture begins at 7 p.m. Find he library at 1775 Dove Lanc. Tickets: 56. For information, call '760-454-2792 (CARTBADO)' (CARTBADO)

"The Taliban's War Against Afghan Women" provides the meaty topic when the World Affairs Coun-cil and the United Nations Associacil and the United Nations Associa-tion host a panel presentation on Wednesday, February 16. Panelists includer Flouran Wali, William Wood, and Anne Hoiberg, Edresh-ments are served at 6 p.m., and the program gets underway at 6:30 p.m., in the Santa Fe Room of the Balboa Park Club. The fee for non-meshes is \$15. To RSVP, call 619-543-5100.

Focus on France, during the Cul tural Coffees hosted by the San Diego Museum of Art this winter. In the se-ries, Steven Kern — curator of Eurories, Steven Kern — curator of Euro-pean art at the museum — examines a selection of issues that have faced French artists over the last 150 years. On Wednesday, February 16, at 9:30 a.m., find out "What Was So Great About Paris and Why Dis Great About Paris and Why Dis Creat About Paint There?" Tickets are \$15 for non-members. 619-696-1966. (BALBOA PARIS)

Literacy and Art Are Connected through the process of reading, ac-cording to Elliot W. Eisner, who wil cording to Elliot W. Einer, who will speak in conjunction with the "Young Art 2000" exhibit at the San Diego Museum of Art at 5:30 p.m. on Wednesday, February 16. Einner is a professor of art and education at Stanford University and past presi-dent of the National Art Education Association. Free, Call 619-696-1935 for details. (BALBOA PARK)

"The Hidden Meaning Behind Kimo Sabe: Ancient Language Links Among Three Continents" will be discussed by Don R. Smithana for the San Diego Independent Scholars on Wednesday, February 16. Electron-ics engineer and scholar Smithana ics engineer and scholar Smithans will present his research into languages of the early people of the Americas and his hypothesis regarding a new understanding of America as reflected by the archaic words of an Asiatic language. The talk body at 7:30 p.m. in room 111A of the Chancellor's Complex at UCSD. Call 619-450-6422 for information. Free.

"Caregiver Stress: A Special Prob-lem in the Care of Dementia" is the subject when Igor Grant, M.D., and Thomas L. Patterson give a lecture at 6 p.m. on Wednesday, Febru-ary 16, in Garren Audstorium the basic science building at UCSD's School of Medicine), Free. 858-534-6299. (IA JOLA)

What's Dichroic Glass Etching? Find out when Studio 25 at the Spain-iah Village Art Center hosts an Art Glass Guild workshop on the subject at 6.50 pm. on Wedenseday. Febru-ary 16. Expect demonstrations and "hands-on" opportunities, along with tips on cutting glass for beginners. The fee is \$8, and some supplies are provided. To register, call \$85-483-1061 or \$58-755-7867, (MALBOA PANO)

*Other World Contemporaries o Land of the Winged Horsemer hibition" provide the topic



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Tibetan Buddhism in General and

meditation" will be discussed when Master Tenzin Dhouden gives a lec-ture on Tibetan Buddhism at 7 p.m. next Thursday, February 17, at Borders Books and Music (1072 Camin cated in India at the Dalai Lama's per-sonal monastery. Free. Call 619-295-2201 for details. (MISSION VALLEY)

Take a Meeting, screenwriting coach Robert McKee plans a seminar on "Writing Screenplays for Movies and TV" for the Learning Annex at 6:30 p.m. next Thursday, February 17. The fee is \$49; call 619-544-

IN PERSON

Jazz Guitar III, the series hosted by the Athenaeum Music and Arts Li-brary continues at 7:30 p.m. tonight, Thursday, February 10, with a con-cert by the Alison Brown Quartet. Ensemble members include Brown Ensemble members include Brown (banjo and acoustic guitar), Garry West (bass), John R. Burr (piano), and Rick Reed (drums). Tickets are \$16. Find the Athenaeum at 1008 Wall Street. Call 858-454-5872 for reservations. (LA JOLLA)

the 1800s in Chiapas to present-day San Jose, California, is offered in *The* Monkey Box. Author Art Rodriguez will sign and discuss his book at viii sign and discuss his book at 7 p.m. on Friday, February 11, at Casa del Libro (1735 University Av-enue). Free. Call 619-299-9331 for information. (HILLCREST)

TropRock is promised when key-boardist Steve Baker and singer/song-writer/acoustic guitarist Joe Rathburn present "Island Sounds and Caribbean Rock" at 8 p.m. on Friday, Local Musician and Author Cindy Lee Berryhill will read from her novel pirs of a Female Messiah - and sing a few songs as well — at 8 p.m. on Friday, February 11, at Blue-stocking Books and Bindery (3817 Fifth Avenue). Free. For information,

Laugh Out Loud when comedian Richard Jeni performs on Friday and Saturday, February 11 and 12, at the Comedy Store (916 Pearl Street). For showtimes and reservations, call 858-454-9176. (LA JOLLA) Get a Peek into the Microsoft Empire when Michael Drummond signs and discusses his book Renegades of the Empire at 7:30 p.m. on Friday,

Mystery Author Laurie King visits Mysterious Galaxy Books at 7 p.m. on Friday, February 11, to sign and discuss Night Work: A Kate Martinelli Mystery. Find the Galaxy at 3904 Convoy Street and by calling 858-268-4747. Free, (KEARNY MESA

Expect music, comedy, opera, and more. Donations will be accepted. Call 760-631-2206 for information.

Author Jonathan West will sign and discuss Good-Bye America at 7 p.m. on Friday, February 11, at the Barnes and Noble store in Hazard Center (7610 Hazard Center Drive). Free. 619-220-0175. (MISSION VALLEY)

Murder Mystery Author Kent Braithwaite will sign The Wonderland Murders at 2 p.m. on Saturday, February 12, at Barnes and Noble Bookstore (Del Mar Highlands Town Center, 12835 El Camino

Real). The book is set primarily in Orange County, featuring Latino pri-vate investigator Jesse Ascencio. Free. Call 858-481-4038 for information.

Free, ICL, MAN)
LIVIng History, mest Licutenant
Stanley Tilles, "an ordinary citizen
solider" who was in charge of carrying out the sentences of the Nasi war
criminals at Nurmberg, when he
visits Barnes and Noble Bookstore
with co-sutube fieliffy Denhart on
Staturday, February 12. The doo will
discuss and sign ther book By the
Neth Unit Dand at 2 p.m. Find the
bookshop at 1174 Carmel Mountain Road and by calling 834-6741055. Free, Colonals, MOUNTAIN)

A Way with Love Letters! Take in A Way with Lore Letters! Take in A.R. Gurney's Love Letters when Richard Lederer and Pat Launer perform the play at 7:30 p.m. on Saturday, February 12, in the Schulman Auditorium at the Caribbad City Library (1775 Dove Lane). Tickets are \$10. For information, call 760-602-2026. (CAM.SMG)

2026. (CARLBADO)
The Munch Mancial Series continues with Unwanted Campauy, the new book by mystery author Barbars Serandila. Serandila, a former auto mechanic, viii sign and discuss her book at 2:30 pm. on Saturday, February 12, at Mysterious Galaxy Books (390 Gomy Street, 858-268-4747). Free. (MARRY MESA)

The busy author will also appear at Borders Books and Music at 7 p.m. at Borders Books and Music at 7 p.m. next Thursday, February 17, to sign and discuss Unwanted Company. Find the store at 11160 Rancho Carmel Drive and by calling 858-618-1814. Free. (CARMEL MOUNTAN)

Bring Your Acoustic Instrument to the informal bluegrass/country gospel jam slated for Saturday, February 12, at 7 p.m. at the Hope Wesleyan Church (2525 East Valley Parkway). No cover. Call 760-743-8497 for information. (ESCONDIDO)

Mystery Author Marianne Wes will discuss and sign A Suggestion Death at 2:30 p.m. on Saturd

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February 12, at Mysterious Galax Books (3904 Convoy Street). Free 858-268-4747, (KEAPON MESA)

Hit the Highway in the Gaslamp, head to the New Millennium Art head to the New Millennium Art Gallery on Saturday, February 12, when several of the poets included in the drift wood highway anthology perform at 6 p.m. A booksigning is promised as well. Find the gallery at 345 Fourth Avenue; 619-237-6071. Frce. (GASLAMP QUARTER)

Love Stinks, so bring your anti-Valentine's poetry to an open read-ing planned from 4 to 6 p.m. on Sun-day, February 13, at Rendezvous

Contemporary Jewish Music may be heard when Julie Silver performs at 4 p.m. on Sunday, February 13, at Congregation Beth Am (5050 Black Mountain Road). Tickets are 55 gen-eral. For information, call 858-268-9200. (CARMEL VALLEY)

9200, (CAMMEL WALEY)
In Celebration of Black History
Mouth, Meadowlark Lemon — formerly a member of the Harlem Glohetrotters — speaks for the New Life
Church at 9 a.m. on Sunday, February 13, at Pacific Rim Elementary
(1100 Camino de las Ondas).
760-602-7991. An offering will be recrived. (CARS-BAD)

Classes Still Open

2ND & 4TH SATURDAYS: Nightclub Mix

Open Poetry Readings are planned on Monday, February 14 — read Valentine's Day — at Twiggs Tea and Coffee (4590 Park Boulevard, at Madison). Sign-ups are from 7:30 to 8 p.m., with the readings from 8 to 10 p.m. Admission is free. Questions? 10 p.m. Admission is free. Questions? Call 619-294-9535 for answers.

CORNIN PARIS

Cabaset for Valentine* a Day, head to the Pacific Church of Religious Science on Monday, February 14, 65 a Valentine*s Day concert featuring Kristi Ricker, Andy Anderson, Pacific Ricker Pavone, James Higgins, and others. The maile begins at 7-30 pm. at 255 Cushing Road #85 (on the old Naval Training Base). Tickets are \$15.0 at 1619-221-2190 for details, (PORT LOMA)

19-221-2190 for cause, Green Louise Learn Ball-Handling Techniques when Roy "ZaZu" Byrd — a six-foot, Gour-inch guard for the Hartem Glo-betrotters — visits Denny's at 3 p.m. on Tuesday, February 15. Byrd will also sign autographs. Find Denny's at 3920 West Point Loma Boulevard; 619-226-2233. Free. (POINT LOMA)

Black History Month Comes Alive when 1998 Street Scene Slam winner Sharon Elise performs for Poetic Brew on Tuesday, February 15, at 8 p.m., at Claire de Lune (2906 Uni-8 p.m., at Claire de Lune (2906 University Avenue). Open-mike readings precede and follow Elise's reading; sign-ups start at 7:30 p.m. 619-688-9845. Free. (NORTH PARK)

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centering on each owner's life. Vree-land will discuss and sign her book at 7:30 p.m. on Tuesday, February 15, at Warwick's Bookstore (7812 Girard Avenue). Free. Call 858–454-0347 for details. (LA JOLLA)

detais, (A. JOLIA)
Podiatrist and Author Dr. Ted
Borgeas will discuss his new book on
the Low Virus at 7 p.m. on Wednesday, February 16, at the La Jolia
Recreation Center (615 Prospect
Street). Find out: Is love really a
virus! Free. For information, call
800-494-5341. (IA. JOLIA)

800-949-3341. (A BOLLA)

Resudway Musclal Medleys, classical pieces, and more are promised when the Southwestern College Chamber Singers perform at 1,710 p.m. on Wednesday, February 16, for the Caltural Series hosted by the Chula Vista Civic Cental: brary (1863 P Street). The group has a spring tour planned in New York. Call 819-691-5069 for details. Free. CHRARA NETS.

(CHILA MSTA)

Black Histery Mouth is being cale-brated at the Malcolm K. Library with
an "Open Mike"— Spoken-Word
Jam Session" on Welnesday, February
16. All forms of spoken-word
work are welcome. The guest host to local poet, actor, and dancer Dajahn
Blevius. Admission is free. Find the library at 5148 Market Street (at Eu-clid); 619-527-3405. (ENCANTO)

Wednesday Night Out Comedy is promised on February 16 at Jazzy's Club (1956 54th Street), when co-median Darren Carter entertains at 9:15 p.m. Bobby Law hosts the

ISAN 00000)

See the One-Wemmen Pky The Red
Shewl of Giverage by Sussa B. Anthony when Betty Hempsteed performs for the American Association
of University Women next Thursday,
February 17. Linds Dudit-Laradippe
will present "View of Elizabeth Cady
Santon." The meeting starts with a
social at 7 p.m. and the pringram as
200 p.m. at the San Diegoist United
dairsal, Free. Call 760-041-7809 or
760-942-1970 for information.

Opers on the Concourse, members of the San Diego Opers Ensemble will perform at noon next Thursday, February 17, on the Civic Concourse Outside the Civic Theatre (202 C Street). Free. 619-232-7636. (DOWNTOWN)

TV

De Pembalais Paut Happent Let's say you're a servant girl in 16th-Century India, a rather rigidy tierted society, full of all sorts of class distinctions. Captain Kirk-esque blather about the human spirit aside, wouldn't the weight of centuries of tradition wear you down! Where would you get your radical ideas! Kama Sutre: A Tale of Jow aims Friday, Jebruary 11.

One of the Priv Benefits of the Lawlandy Scandel vas the reinstruc-duction of the word "stackous" to the astional vocabulary. Note we can say that while most women-in-prison movies are merely salacious innary, Cagod is a serious effort to document the effect of prison society on the sensitive (feminine) soul. Airs Saturday, February 12, at 10 a.m. on TCM. Cax Cabbe Channel 74. TCM, Cox Cable Channel 74.

TCM, Cox Cable Channel 74.

USA Networks 2 lby All Night was a cute, trashy idea — airing terrible "8" movies with the neaghty bit cut out and letting Gilbert Gottfreid herake. But now the network has marm it up before commercial breaks. But now the network has married and is making its own "8" movies, slightly leas turible, and with recognizable actors. Cable by she Loke airs Seturaly, February 12, at 1 p.m. on USA, Cox Cable Chan-nel 2.

nd 2.

Why Did We Stop Leving Arnold?
Was it just because the 'Boa — with all their fun-loving mindlessness — came grought so halt! Or was it because 'Total Recall was just too darn much, right down to the woman with three breasts? Arnold was straining to top himself, and it showed, Aira Saturday, Pebruary 12, as here on No. 17 A. Servicked. at 8 p.m. on KTLA, Cox Cable Char

nel 14.

Jack Nicholson, Sexual Carmiwere
Extraordinaire (we're speaking only
of his onscreen persons here), and
Art Garfunkel — a.k.a. Bridge over
Troubled Waters, a.k.a. Mr. Sensitive — play buddies who are equally
lousy at finding true communion

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Further Mustings on Titanic, why
did it have to be epic in length? The
main characters were so small — the
hig bost became the star. Now, Sparanous, there was an epic with an epicontrol character. But maybe that was
camerou's point...people are small
now...machines are the stars...
at 9 a.m. on TCM, Cox Cable Channel 74.

ned 74. Whatever Your Opinion of the unique scenario in Agatha Christic Mauther of Boya Activol — the opinions range from "brilliant" to "chasp"— those of you who know what we're talking about may agree that it will be hade to translate to television. Somebody gave it their best show, though, Juri Sunday, February 13, at 9 p.m. on Add., Cox Cable Channel 41.

Tragedy, perhaps he was spoofing himself in Supergirl, but by the time King Ralph flopped onto the screen, Peter O'Toole was a hollow shell of Peter O'Toole was a hollow shell of the man he once was. See him in all his twisted, intense glory as King Henry II alonguide Katharine Hep-burn in The Lion in Winter, airing Tuesday, February 15, at 5 p.m. on Bravo, Cox Cable Channel 42.

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Cable Channel 33.
A Searing Indictanent (Brustal Par-trals, Harrswring Partrayal, etc.) of American culture and a society where money dictate class status and confers tremendous power, or just a story about an oil gay who got ev-erything he thought he vanted and story about an oil gay who got ev-erything he thought he vanted and still wasn't lappy? Some ay it's the best American film. Citize Kana size Wednesday. February 16, at 10:30 p.m. on TCM, Cox Cable

SPORTS

Hockey Time, the San Diego Gulls meet up with the Bakersfield Con-dorn on Friday and Sunday, February 11 and 13, at 7:05 and 6:05 p.m. respectively, at the San Diego Sports Arena (3:500 Sports Arena Boule-vard). Tickets range from 5:50 ic. available by calling 6:19-224-46:25. All games are broadcast on KSDO (AM 1130), (SPORTS ARENA)

Mynola Loop, take an easy, scenic and (relatively) traffic-free back country bicycle ride with the Knickerbikers on Saturday, Febru-ary 12. The 30-miler for intermedi-ates starts at 9 a.m. at Dudley's Bakery (at the intersection of Highways 78 and 79). Bring money for optional lunch. 858-587-1260. (SANTA YSABEL)

lunch. 1858-587-1206, (SMM YAMEU. The State's Larger Hep Foorball Tournament. Let 1-1-Fty (formetry Asi-14-Out.), has be 2nd Street News Station on Saturday and Sunday. Perburary 12 and 15. The tournament of Let 1-1-Fty 'rusining camps,' as football themed interactive area, is open to both spectators and phylory. Spectator damination to all activities in fee. Call 888-800-1226 for information, 1900 (ECO).

Board and Brew, the Long Way, join the San Diego Bicycle Touring Society riders for lunch in Del Mar on Saturday, February 12. The 47-mile ride begins at 845 a.m. at Doyle Park (8175 Regents Road). Bring \$25 Gr lunch. Call 858-693-1782 for information. (IA JOLLA)

What Can One Add About the WWF The World Wrestling Feder-ation brings its fun and games to the San Diego Sports Arena at 7:30 p.m. range from \$17 to \$35. For tickets call 619-224-4171. (SPORTS ARENA)

A Valentine "Scatter-O" is planned by the San Diego Orienteering group at UCSD on Sunday, February 13. Teams will search for "clusive control features" during the meet, with regis-tration from 9:30 a.m. to noon. The tration from 9.30 a.m. to noon. The meet starts from 10 a.m. to noon. Meet at John J. Hopkins Drive (at Voight Road). Look for signs. The reg-istration fee is \$8 for non-members. \$10 per two-person team. For information, call 858-578-9456, 858-453
7797, or 858-453-9174. (LA JOLIA)

7797, or 858-453-9174, (A JOLIA)
There's a "Valentine's Bicycle
Ride" planned from Solans Beach to
Carisbad (and back again) on Sunday, February 13. The 25-mile ride
starts at 9 a.m. at Bike 101 (211
North Highway 101), Helmets are required. Prec. Call 858-793-431 for
information. (SOLAMA BEACH)

intormation. (SOLMA BEACH)
Stillagray Basheshall, the local International Basketball League team
hosts the team from Trenton next
Thursday, February 17, at 7 p.m., at
the San Diego Sports Arena. Tickets
range from \$5 to \$25. For tickets, call



Saturday, January 29 Troo 29:30 am

Saturday, February 26 9:30 am

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THE **WHALES** ARE BACK! Celebrate the gray whales' millennium exhibits at the Birch Aquarium. Call for information or whale-watching cruises BIRCH AQUARIUM San Diego National Bank



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ege on Friday, February 11 (and

7 p.m. Call 760-744-1150 x2833 for the recommended reservations. Admission is \$3 for adults, \$2 for children 5-12 and Palomar students. The campus is found at 1140 West Mission Road; the planetarium is located in room ES-1 on the west side of the science quad on the campus. (SAN MARCOS)

Celebrate the Year of the Dragos when the San Diego Chinese Center when the San Diego Chinese Center hosts its 18th annual Chinese New Year Food and Cultural Faire or February 12 and 13. Festivities in

games and hands-on activities for children, Lucky Lion Dancers, Chi-nese cuisine, cultural exhibits, ven-dor booths, and more. Ring in lunar year 4698 from 11 a.m. to 7 p.m. on Saturday, 11 a.m. to 4 p.m. on Sunday, in the Asian Thematic Historic District, at Third Avenue and Island Street. Ad-nission is free Eer information, call sion is free. For information, call 619-464-0948. (DOWNTOWN)

Personal and Global Wellness are promoted during the Good Life Expo, taking place on February 12 and 13 at the Scottish Rite Masonic Temple (1895 Camino del Rio South). Seminars and workshops are South). Seminars and workshops are offered both days, along with exhibits on natural and "positive" products and services related to health, fitness, finance, relationships, and spiritual

Show hours are 10 a.m. to 8 p.m. on Saturday and 10 a.m. to 6 p.m. on

THE CAKE MIX DOCTOR

READING

too, I said that her husband and children must have eaten a lot of cake. They did, she said. "So did our neighbors. But it helps to have an extended family in town because we would just have people over and unload cake. My older children's school got many cakes; my husband's word got many cakes.

She baked day after day after day. "I would go to bed quite late," she said. "At the time I began working on this, my youngest was nine months old. So it was rough. I have a wonderful intended to the control of the con

Del Byrn dersom about caked a saked. *All the time," the said. *Alsochately, I was obsessed with cakes. And suptime we'd est ain a setsuant or go paraywhere, have friends to our house for dinner, it was always in my mind. 'How could I do this cake, and how can I change that cake' free, I was totally obsessed. Certainly, that it where some of the caray recipes came about. I mean, that incredible method ice cream cake. I was always in my man and the care of the caray recipes came about. I mean, that incredible method ice cream has legs and a said in the care of the an town — we re about to reach a minor, i beave— but at many respecting globorhood where I live, it is a small town. At this one particular grocery's ere I go, there's a lot of chit-chat in the lines. And a lot of looking into the c where I go, there a a lot of out-clast in the miss. And a sor or sooning into the carry, and this was Thankagiving, And this was Thankagiving. And this was Thankagiving. And this was Thankagiving. And their turkey, they had a the impediate the complex of the co

What Anne Byrn has done in The Cake Mix Doctor is

What Anne Byrn has done in The Cale Mic Dector is to show the reader how to take a dowely board cake mic and to add this and that and turn out something spectacular. Byrn also presents the history of the board cale and the state of the state So I got out all those family recipes we had for Duncan Hines cake mixes, like the Apricot Netzer Cake and the Dam Good Chocolate Cake. I shared those. And the whole idea, too, was, "I'm over 40, I've got all these children, I've been to cooking hole on the cooking here is cooking and of the been the food son. But more I'm past that, and I can write this story about cake mixes." That's how the book came about, because I saked read-riso for their favorite cake-mix recipe. About 500 recipes came in a week. I was flab-bergasted, abouturly flabbergasted, because I guess I had—— as a food writer— just propered this laws, page group of people. This is how they bake. And I thought, Where have I been' Then I realized. What a fau project. I'm going to take this on as I book my own, that maybe out of the thing to mother level? "By me of the properties of the properties of the properties of the properties." By me not only tested all 175 or so recipes in the book but tried many others,

I said I enjoyed her cake—mix history, "It's a wonderful history," Byrn said. "Cake mix had been developing all along. A lot longer, though, than we thought. But because of World War II, things had to be put on hold, buildin mixes were being created in the 'Job. The persona Betty Crocker was born in 1921. Cake—mix research was going on its the early '40b. But it want until all fert the second World War that the companies really rolled out their cake mixes. I talked with employees from the begrake-mix companies who remembered back. All they could eld me was that those cake mixes were being served to the troop, that poor troops were being experimented on and being feed a lot of the mixes." ediately lets a reader know that the undoctored cake mix isn't nec-

Byrn immediately lets a reader know that the unaccorrec case max an americally that start, a reader know that the book without telling people that "I'm as honest person. I couldn't write this book without telling people that there is a cake mits taste. And there is And I believe that these yellow cake mittes have more of that so-called cake-mits taste than any other, I checked with a food that cake mitter. I cake that the start is used in the cale mitter. I cake the cake mitter that the cale with a food cake is mitter to the ordered with a food that the cake mitter not me ordered with mitter. The Order is food cake is just than the white. The chocolate cake mixes are terrific. The Devil's Food cake is just make. "Thus it was used that the third force when." You can change unan tre write. I ne facosite clase mose an eternic. The Level's root case is just terrific. There is very little, think, you need to do to that, flowor-wise. You can change its texture, you can change the things you add to it, you can add butternilk to it and give it a noist and deeper crumb. Adding a little extra coora, I think, greatly improves the taste.

Byrn writes that research on cake mixes has been so thorough that if you even

halfway follow directions on the box, you're likely to get a fairly good product.

"That," she said, "was one of the most fun parts of the research for me, reading about the lengths that the test kitchens had gone through to test these cakes:

One woman was sent to drive a cake mix in the trunk of a car #ll around Montana.

Ing about the suggest to the case mix in the truth of a car all around Montana. Generally, tests were maken at many different temperature variations and pan-size controlled to the mix works, because consumers are pointing to make retires to make are that the mix works, because consumers are pointing to make retires to make are the that mix works, because consumers are pointing to make retires in the controlled to the contr

It's a wonderful baking tool. And there's so many things that you can do with it." Since The Caler Mic Dector was published, Byrn has learned, she said, "that be a since the cale that the second se and occomat pies in the South. But we couldn't find frozen cocomut in Houston. But you can, we learned now, find frozen cocomut in some of the Asian markets, and Goyp has a forcen cocomut that is sold in the Grand Union supermarkets in the long tender of the Common than the sold that the sold th

in their 20 and 30s, often don't know anything in their 20 and 30s, often don't know anything wan't around on the beat. They have that the beat wan't around to show them. They haven't had the bus uny of going to cooking school. There's an avital to of information that needs to be passed on to them. And in this format, I think they find this information less instituding that greated on the second of the se

7-speed hand mixer. I loved that, Because I could have three or four bowls lined up on the counter. And all I had to do was change out beaters, quickly rinse the be

on the counter. And all I had to do was change out beaters, quickly frame the beat-rs, and I was on to the frosting.

The man of the man of the frosting miss or pre-pared frostings. To word: "the said." To pair your cale with a frosting that's a lit-tle bit more interesting that something out of a can."

The canned frostings, I said, had a greaty texture. "They do," said Byrn, "they sick on your tongou. I think they re just horrid."

- Judith Moore

27th annual California Open Wildlife Art Pestival. The festival — including a wildfood and fish carvers competition — runs form 9 am. to 4 pm. on Sunday at the Del Mar Hilton (15575 immy Durante Boulawd). Admission is 55 general. Free for those under 12. Call 858-271-1714 for details. (OGL MMR) Sunday. Admission is \$10 (or \$5 with the donation of disposable diapers). Call 619-463-3976 for information. Boulevard). Seatings are offered at 1 and 3:30 p.m. Tickets are \$15. Call 619-445-4235 or 619-445-4959 for show, "The Birds' Nest," interactive children's events, tours, seminars, and hundreds of birds to observe. 7636 to make the required reserva Many events are free. For details and reservations, (APPSE)
Weather Permitting, the next book sale hosted by the La Meas Library is set for Saturday, February 12, from 9 a.m. to 2 p.m. Organizers say "a nice selection of fiction and non-fiction hardbacks will be featured. Find the library at 8055 University Avenue and by calling 619-460-6668. (IA MESA)

(SALTON SEA)

Than She Goes, whale-watching season is drawing to a close, with the final two-hour cruises of the season narrated by Scripps naturalists set for Saturday and Sunday, February 12 and 13.

Cruises depart #930 am 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)

Go Wild! More than 250 artists and carvers will be competing for awards and exhibiting their works in the Part in the Cathedral III," Saint
Paul's Cathedral hosts its third annual juried fine arts exhibition of
works from throughout the diocese
of San Diego through Sunday,
March 5. The theme: "Dreaming Dreams and Envisioning Visions for the New Millennium." Find the cathedral at 2728 Sixth Avenue (at Fifth and Nutmeg). For viewing hours, call 619-298-7261. (HILLOREST

The Diversity of SD's Population is reflected by the 187 authors participating in the San Diego Publi brary's 34th annual Local Au

published in 1999. See the exhibit through February at 820 E Street. Call 619-236-5800 for information.

FOR KIDS

"Comical, Magical Reelium" will be demonstrated by Lynn Trimble through Sunday, February 13, at the Marie Hitchcock Puppet Theater. Next up: Tom Jensen presenting Puppets! Puppets! Puppets! Febru-ary 16-20. Shows begin at 10 and 11:30 a.m. Wednesday through Pri. lay and at 11 a.m., 1, and 2:30 p.m.

Find the theater near the Aerospace Center; 619-685-5045. Regular admission is \$2 for adults, \$1.50 for children, free for those un-der two. (BALBOA PARK)

Theatre of the World Festival, head to San Diego State Univer February 11 and 12 for the third an-nual installment of this festival, feanual installment of this festival, fea-turing an art exhibit, food, books, and lots of theater. This year's pro-ductions include The Stones; Ka-boom; There's a Dinosaur in My Closet, Alice's Wild Ride, Beyond Boo-ders; Soldier, Nurse, Spy, Peter Versus the Wolf; and Images Theatre for Young Hearts and Minds. Events on Friday run from 6:30

to 9:30 p.m., while Saturday's festivities are from 10:30 a.m. to 8 p.m. A festival pass is available for \$20, or pay \$6 for individual tickets. For showtimes and tickets, call 619-594-6884. (SDSu)

6884. (8090) "Art and the Animals" is the theme for the Kids' Animal Art Festival planned at the Econdido Humane Society on Saturday, February 12. Artists of all sorts — adults, children, and perhaps even animals — will be featured, and there will be performance artifuse featured and there will be performance. reacured, and there will operior-mances, artist demonstrations, work-shops, animal training tricks, crafts, and more. Find the fun at 3000 Las Palmas Avenue, in Kit Carson Park. Tickets

are \$10 per parent/child pair (\$7 per additional child). For space avail-ability and reservations, call 760-745-4362 x19. (ESCONDIDO)

4.962 x19. (ERCONGIOD)

Learn About the Genetic Code and the scientific advances in biotechnology when authors Lucy Esteland and Celeste Bailey discuss their new book, Call Me Gene, at 3 p.m. on Saturday, February 12, at Barnes and Noble Bookstore (11744 Carmel Mountain Read). The book is said to. tain Road). The book is said to offer a good introduction to genetics and biotechnology. 858-674-1055. Free. (CARMEL VALLEY)

tine to take home during the events planned at 12:30 p.m. on Saturday, February 12, at Barnes and Noble Bookstore (7610 Hazard Center

Doctor

Love Is in the Air for the Valentine story time planned at 3 p.m. on Satur-day, February 12, at Borders Books and Music (11160 Rancho Carmel Drive #104). For information, call 858-618-1814. Free (CARMEL MOUNTAIN

"Pucker Up, Buttercup" by Simon Davies will be read during the Satur-day Story Time beginning at 1 p.m. on February 12, at Borders Books and Music (1072 Camino del Rio

North). Participants will do a Valen-tine's Day craft. Free. 619-295-2201.

OMSSON WALEY)
Canaired Concerts hosted by the San
Diego Chamber Orchestra begin for
the season at 4 p.m. on Saturday,
February 12, in the indoor saturday,
February 12, in the indoor saturday,
The theme this week: "It's a San
If the same this week

The same this

Pre-concert activities start at 3:15 p.m., with an instrument pet-Pre-concert activities start at \$15 p.m., with an instrument per ting soo, face painting, storytelling, magic, clowns, jugglers, and art pro-jects. Tickets for the one-hour pro-gram are \$10 for adults, \$5 for chil-dren. Bring blankets or beach chairs, or use the AstroTurf. For reserva-tions, call 884-84-736 or 760-753-6402 x7, (OEL MAN)

"Beauty and the Beast, Part III" may be seen when the San Diego Ac-tors Theatre presents "Children's Classics" at L'Auberge Del Mar Garden Amphitheater at 11 a.m. on Sat-urday, February 12. The program also includes Gertrude McFuzz. Romeo and Julies (a "kid-friendly" version), Valentine's Day poetty, and songs. For information, call 619-268-4494. Find L'Auberge at 1540 Camino Del Mar. Admission is 54 per person. (DEL MAR)

"Itty Bitty City - A Celebration for Those Who Work in the Wee" is from 11 a.m. to 4 p.m., at the Mu from 11 am. to 4 p.m., at the Museum of Contemporary Art, La Jolia (700 Prospect Street). Artists and artisans from around the country will display and demonstrate their miniature masterpieces. The San Diego Miniature Craften will divulge how to create tiny furniture and fixtures, and members of the Model Railroad Museum and Orbiteers will be demonstrating their crafts. The event Museum and Orbiteers will be demonstrating their crafts. The event is included in regular museum ad-mission. For information, call mission. For informa 858-454-3541. (LA JOLLA)

The Annual Sweetheart Tea at Louis A Stelzer County Park is slated for Saturday, February 12, from 12:30 to 2 p.m., for those in marcheal through the control of the contro 12:30 to 2 p.m., for those in preschool through kindergarten (accompanied by an adult). Organizers plan puppet shows, crafts, balloon animals, refreshments, piñata amashing, and more. The event is free, although ther's a \$2 parking fee per vehicle. Find the park at 11470 Wild-cat Canyon Road. To register, call 619-694-3049. (LAMESIOE)

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(H)

Hilton

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Get Familiar with The Dead, the last and most famous of the short stories in James Joyce's Dubliners (1914) when the Great Books Reading and Discussion Group meets on Satur-day, February 12, at 2 p.m., in the second-floor meeting room at the San Diego Public Library (820 E -Street). 858-755-8978. Free; new-

Victorian Dress is Optional during the seventh annual Victorian Tea, set

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Backstage at the Opens, docents conduct backstage tours at the San Diego Opera's production of Leben grin on February 13 and 19. Tours begin at 4:30 p.m. on Sunday and at 5:50 p.m. on Saturday, at the Civic Theatre (202 C Street). Call 619-232-

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Symphome 21 at Jan. on Sunday.
February Ja. in Goyel Symphomy
Hall (708 B Street). According to the
gymphomy. Team kids need a little
romance! Pre-performance activities
include face painting, a musical
petting goo, and "special goodles to
take home." Takes range from 310
to 320. Dail 619-235-0804 for reservations. (Oxford)

wations. (DOWNTOWN)
Make a Heart Card for Your
Sweetle during the preschool craft
time for kids three to five years old
(with an adult helper) planned on
Monday. February 14. at
10:30 a.m., at Zany Brainy (1530
Camino de la Reina). Free.
619-291-9500. (MISSION VALLEY)

Preschool Story Time, listen to Mommy Doesn't Know My Name by Suzanne Williams, do a craft, and en-jour a snack during the story time planned at Barnes and Noble at planned at Barnes and Noble at 10 am. on Tuesday, February 15. Find the shop at 11744 Carmel Mountain Road, Free. 858-674-1055. (CARMEL MOUNTAIN)

(CARREL MOUNTAIN)
Black American Polktales will be
told by Granny Jackson at 3 p.m. on
Tuesday, February 15 (and February 29), at the Malcolm X. Library
(5)48 Market Street, at Euclid). Free.
For information, call 619-527-3405.
(ENCANTO)

Children's Museum of San Diego, the exhibit "Design Worlds/Diseño Mundos," nearly fills the entire mu-

Roam-O-Rama

A Guide to Unexpected San Diego and Beyond By Jerry Schad

In 1990 the Santa Monica Mountains conservancy (a state agency charged with coquiring fand for parks in the Los Angeles area) entered negotiations with entertainer about 100 kings to protein a 100 kings to



and "Core's Rainhouse " Find the

Dial 619-233-8792 for additional de-

tals, (DOMETOMO Wheat Find out which species of batterfly like which species of plant when the Junior Engine meet next Thursday, Febru-ry 17. The Tijuans Battary visitor's canter houst sheen mini-workshops for kids in kindergarten through sinth grades from 3:15 to 6:45 p.m. esch Thursday, Children as wel-come to come with or without an shall (parents are required for full-dren six and under). Free, 619-575-3013, (nortens, RES)

m at 200 West Island Aven

park area reveals a loopy pattern of closely spaced contour lines, indicative of terrain topped by immense boudse piers. The sand-stone that underfise this area dates from the Cretacous period more than 65 million years ago. Relatively recent upility of the control of the con

County will find there is no eastbound

at Seaport Village. Casting director Samuel Warren will choose from 10 to 25 finalists, who will return for 6-nal judging at 6 p.m. The winning kid will receive a \$1000 donation to his/her school and a one-year supply of the candy. For information, call 858-566-9491. (SEAPORT WILLAGE)

MUSEUMS

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



inhabit the mod flats and marshes of San Diego Bey, Visitors can use a Boscamer to view eminats macro-scopically, use a Wentzacope for togol and the second of the second lateract with computerized videous spaleing law to the self-second videous spaleing country to the self-second videous burnowing own and migratory briefs, and enjoy the second videous self-second law to the second videous self-second videous law to the second videous self-second videous law to the second videous self-second videous self-second law to the second videous self-second videous self-second videous second videous self-second videous second videous self-second v dians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9050 Memory Lane; call 619-469-1480 for more information. (SPRING VALLEY) California Surf Measena, the mu-seum festures surfing artifacts and memorabilis — such as surfoards and clothing — of local legends Phili Edwards, John "1.2" Richards and Peter Johnson, and that way-cool megatar from Havaii, Dube Aschanasnobu. The museum is now lo-cated at 223 North Coast Highway. 760-721-6876. (CCEANSOI)

at the center's parking lot at the foot of E Street and Bay Boulevard. For more details, call 619-422-2481. (CHULA VISTA)

1890a. Interested in restoring and programming historic computer equipment? The museum hosts workshops for volunteers on Saturdays from 10 a.m. to 2 p.m. (at 6156 Mission Gorge Road, suite H. in Mission Valley). Call for registration and space availability.

availability.

Find the museum on the grounds of Coleman College, 7380. Parkway Drive; 619-465-8226. (LA MESA)

Drives 191-463-4226, (c) a MEGO Corresponder, Paccide Miscotton Mi

ther information. (CORONDO)

Gonlamp Museum of Historic San

Diags, gimpe San Diego's colorful
past at the museum, where displays
highlight Wystt Earp's San Diego
days, the Peg Leg Gold Legend, the
first maps and photographs of Old
Town and "New Town," early military history, the naval disaster in
1923 at Point Honds, and more. Find the museum at 413 Market Street (between Fourth and Fifth Avenues). 619-237-1492. (GASLAMP QUARTER)

619-237-1692. (AMSLAMP CUMPTED)
Herbings of the Americas Bénorum,
the museum features art and strifacts
from South and North America, con-centrating on the utilizarian and de-continuous artists of crafts workers from
ancient cultures. There are wings
dedicated to natural history, archae-ology, education, arithropology, and
fine art.

e art. Find the museum on the Cuyamaca College campus, 12110 Cuya-maca College Drive West. 619-670-5194. (RANCHO SAN DIEGO)

5194. (MINCHO SAN DIEGO)

Serva Minesum, the museum interprets the Native American, Spanish, and Mexican periods of San Diego? bistory and contain Spanish Colonial furnishings, art, and artifacts. It is coated at the ise of the West Colorated at 2272 Presidio Drive. 619-297-3258. (PIESEOD PAPRO)

Poway Museum, an interpretive wall, replicas of the early post office

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Son Disguist Heritage Museum,
"History through the Eyes of Chidren" features a historical display of
toys from the European settlers,
Kumeyasy Indians, and Mexicans
who settled in the San Dieguito region, Antique toys are displayed and
replicas of certain toys will be available for touchins. See the show

are part of the newly renovated mu-seum. A mural painted by Michael Strong depicts six periods of Poway's past. Find the museum in Old Poway Park, at 14134 Midland Road; 619-748-3700 or 619-486-3064. (POWAY) through Friday, March 31.

The museum offers informative displays on the unique history of the San Dieguito area at 561 South Vulcan Avenue. For more information, call 760-632-9711. (ENCINITAS)

Find it all at 645 Main Street. For

more information, call 760-789-7644. (RAMONA)

7644. (RMADNA)
San Diego Aerospace Museum, the achievements of women in the fields of aviation and space flight are celebrated in the exhibit. "Women of Flight." The exhibit, featuring artistat and storyboards relating to no-table women in the aerospace field, in woven throughout the museum was permanent collection. See the exhibit permanent collection. See the exhibit

permanent collection. See the exhibit through Saturday, September 30. The museum offers exhibits of

The museum offers subhists of over 63 sircard. Including a replica of the Spirit of St. Louis, a Fokker Scouge for Fokker Endecker E. III.) Scouge for Fokker E. III. Scott Fokker E. III. Scouge for Fokker E. III. Scouge for Fokker E. III. Scott Fokker E.

San Diego Automotive Museum, motorcycles from around the world

San Diego Model Railroad Mu-

admission and museum hours, call 619-696-0199. (BALBOA PARK) San Diego Natural History Mu-seum, the museum's permanent ex-hibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology, 619-232-3821, (BALBOA PARSO

Ramona Pioneer Historical Society and Guy B. Woodward Museum is a complex of historical buildings, in-cluding the Verlaque House (the only Western adobe home of French only Western adole home of French provincial designs all in existence), wagons, antique exhibits, and artifacts. There is a colored backwards and tack room. The Casery Thiba Memorial room, The Casery Thiba Memorial room of the Common to Casery and the color disk. Women's dothing and accessories from 1700 to 1100 are also on display. The Bancroft Memorial Root Casefon is on the grounds. Rare documents, bancerias etholic and colored the Casefon of the Casefon is on the grounds. Bare documents, bancerias etholic back and case of the Casefon is on the grounds. The case of the Casefon is on the grounds. The case of the Casefon is on the grounds. The case of the Casefon is on the grounds. The case of the Casefon is on the Casefon in the Casefon is on the Casefon in t

watching.

"Sea Touch" offers a computer
display consisting of five interactive
modules through which visitors can
learn a variety of ways that scientists
study the oceans from space using
satellites, including monitoring cur-

Stephen Birch Aquarium-Museum, celebrate the season of the gray whale with educational whale activities, exwith educational whale activities, ex-hibits, and a variety of whale-watch-ing experiences during "WhaleFest 2000," continuing through February. The aquarium's tidepool plaza, boasting a panoramic view of the La Jolla shoreline and the Pacific Ocean, is a great spot for informal whale watchine.

Valentine's

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4

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tigating natural phenomena such as upwelling and red tides, and track-ing the migration of this. The enhibit provides a way to interpret the inter-dissiplinary nature of research at the control of the control of the New York, and the control of the An aquartium and museum un-der one root, the facility is an educa-tional component of the Scripps In-nitation of Oceanography at UCSD, Look to 35 tasks containing marine like of the Pacidic Northeues, the Cal-lie of the Pacidic South Pacific. One Vanishibit to the Loll Kalp Tank, a follow that provides the control of the control of the provides of provides of provides of provides of provides of provides highlight is the La Jolla Kelp Tank, a two-story-high tank with giant kelp plants and nearly 30 species of local

plants and nearly 30 species of local marine life.

The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). For more information, call 619-534-FISH. (LA JOLLA)



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March 21 Award-Winning Merlot Tasting 5:30-7 pm Merlot Madness - 15 Great Merlots \$25

San Diego Automother Maseum, motorcycle from around the word star in the eighth annual "Motorcycles in the Park" chibil, opening on Saturday, February 12, and continuing through Sunday, February 12, Vattors will see "antiques, exotics, printine originals, and more."

More than 60 sutomolides and motorcycle from horseless carriage to future prototypes are included in the continuing of the continuing the conti San Diego Model Railroad Ma-seman, the measure melebrates mare-ican railroads with 'the largest per-manent operating model railroad and toy train exhalts.' The museum the Southwest, an interactive toy train, and a refurbished toy train gallery with a licond of puse exhalts. There is a multimedia presentation on nailroading, and operating railroad semaphore signal, and interpretive dipleps on railroads and model rail-roading. The museum is to overstain admission and measurem bour, call demission and measurem bour, call March 28 Wine Maker Dinner 6:30 pm Bonny Doon Five Courses \$85



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The Adagio of the Beethoven quartet called forth the most profound and mature playing of the evening.

"This Is The Age of Anti-Aging"

almost missed hearing the Avalon String Quartet, which would have been a shame. Their concert in the La Jolla Chamber Music Society's "Discovery Series" was scheduled at a time that conflicted with something else I had to do. But

by a stroke of good luck, I was

by a stroke of good luck, I was invited to the group's "dress rehearsal" in a private home, the day before the concert, so I got to hear their entire program — and in an atmosphere of informality and intimacy that brought extra impact to the display of their

talents.
Hearing the four young musicians from such a close vantage point revealed their individual musical personalities in a striking way. First violinist Blaise Manière has a warm, silken tone, with a special giff for lyrical phrasing, the slight but crucial give-and-take of rhythm and volume that imparts personal expressiveness and inner life to a performance. Second violinist Mary Wang echoed these qualities with her own cular sweetness of timbre and sturdy

both of them offering rich, burnished sonorities (with the viola quite cello-like); and the two (with the viola quite cello-like); and the two lac Chamber musicians also shared a special affective intensity, a willingness to plunge into a passage with risk-taking boldness in order to raise the emotional temperature to its height.

REVIEW

JONATHAN SAVILLE a sense of disciplined spontaneity, and a powerful inner

commitment to each work's unique world of imagination were traits characterizing the entire group, giving a distinctive signature to their performances of works by Hugo Wolf (the Italian Serenade), landek (Quartet No. 2), and Beethoven (the second "Razumovsky" and Beethoven (the second "Razumovsky" Quartet, Opus 59, No. 2). Perhaps the greatest beneficiary of such an approach was Janaček, the subtitle of whose work, "Intimate Pages," indicates its highly emotional and indeed expressionistic character. A reflection of the 74-year-old composer's passionate love for a young married woman whom he had meet 13 74-year-old composer's passionate love for a young married woman whom he had met 11 years before, the music is governed by personal feelings that violently veer from frantic conflict to agonized suffering to poignant sadness to caressing tenderness. It is to the credit of

Janáček's genius that he could Janážek's genius that he could make this intense, continually shifting autobiographical confession cohere as a work of music, and it is to the credit of the Avalon Quarte's performance of it that the overwhelming emotional power of their playing, which might easily have led to a sense of fragmentation, was so firmly controlled (though never tamed) by their own lucidity of musical

discourse.

The Janáček work makes great technical demands as well, with its free-flowing, erratic tempos, its sudden explosions out of silence, and its repeated requirement of various raw-sounding timbres from each of the instruments. The Avalon players could scarcely have posed a more daunting challenge to themselves. And although the group has been in existence for only five years, it existence for only five years, it exhibits a brilliant precision and tight unity that remind one of the Emerson Quartet. Like the Emerson, too, they have the ability to temper their fiery musical to temper their fiery musical emotions according to the context. Their performance of the Beethoven E Minor Quartet had the same kind of assertive authority and driving force one heard in their Janáček, yet beautifully modulated and given classical architectonic firmness

ebullient, galloping, Scottishunding *finale* of the Beethoven contrasted vidly with the hectic, frenzied, almost sterical Czech-dance flavor they perceived

The Avalon String Quartet
La Jolla Chamber Music Society, "Disco
Wolf, Italian Serenade; Jankek, String Quarte
Pages"; Beethoven, Quartet in E Minor, Opus 5:

"Intimate Pages." And in the Adagio of the second "Razumovsky," which called forth the

most profound and mature most profound and mature playing of the evening, the Avalon Quartet found precisely that combination of poised sorrow, rapt serenity, and faith in a supra-personal meaning that constitutes the essence of Beethoven's slow

essence of Beethoven's slow movements in the quarters from Opus 59 on.

The Avalon's performance of Wolf's Indian Serenase, like so much else they did, was remarkable for its youthful vitality and propulsive drive. Here was a joyful, exuberan Italy, its outgoing spirit irresistible even to a listener used to more restrained interpretations. I'm not sure interpretations. I'm not sure that the musicians quite fulfilled the composer's more complex intentions, clues for which can be found in the often ironic, emotionally ambiguous, ripely late Romantic songs of Wolf's other famous tribute to Italy, the Italienisches Liederbuch of the Avalon's approach had the great virtue of freshening

the great virtue of freshening and reinvigorating this familiar music, making it consistently delightful. The Avalon Quartet will be back in San Diego this summer, to participate in SummerFest. You should make a point of hearing them they give promise of becoming the Emerson Quartet of the

CLASSICAL LISTINGS

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clicking on the events section.

Musalc from the Heart, celebrate
Valentine's Day with 'some of the
most beautiful melodies ever written
for film and the concert half when
the San Diego Symphony led by conductor Matthew Garbuth boats Holiday Pops concerts on Priday and
Saturday, February II and I2. Listen
for love themes from Romeo and for love themes from Romeo and Juliet and Phantom of the Opera, along with songs from Titantic and Love Story.

Concerts begin at 8 p.m., and

tickets range from \$10 to \$45. Copley Symphony Hall, 750 B Street. Dial 619-235-0804 for reservations.

Japan's Leading Planist, Minoru Nojims, performs for the Piano Se-ries hosted by the La Jolla Chamber Music Society at 8 p.m. on Friday, February 11, in Sherwood Audito-rium (at the Museum of Contemporary Art, La Jolla, 700 Prosp rary Art, La Jolla, 700 Prospect Street). The program includes Bach's "Three Preludes and Fugues from The Well-Tempered Clavier Book I' "Ravel's "Miroirs"; and the "Symphonic Etudes" by Schumann.

tion, call 619-465-5284, (POWNY)
Works by Debussy, Brahama, and
Beethoven may be heard when the
Stauffer Duo performs on cello and
plano for the winterlypring concert
series at the San Diego Public Library
on Sunday, Pébruary 13. The music
begins at 2:90 p.m. in the third-floor
auditorium, 280 E Street. Free. Call
619-236-5810 for information.

A Valentine's Concert is planned by civic organist Robert Plimpton and baritone Ronald Banks on Sunday, February 13, at 2 p.m., in the Spreeks Organ Pavilion. Expect to hear ariss from Rossini's Barber of Seville and Wagner's Tamhster, along with songs from Cannelst, My Fair Lady, On the Town, Man of La Mancha and

organ selections by Roman, Liszt, Tchaikovsky, Grieg, and Mendelssohn. Free. Dial 619-702-8138 for information. (BALBOA PARK)

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A Tribuste to Kusrt Welli and Bertolt
Brecht and their contributions to
musical theater is promised during
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noon on Monday, February 14, at the
Lycuum Theatre in Horton Plaza.
Singers include Pamela PorterArnold, Patricia Minton, and
William Nolan, aided by pianist Janie
Prim. The music lasts approximately Prim. The music lasts approximately 50 minutes, and listeners are invited to sup while taking in the recital. 858-587-8979. Free. (DOWNTOWN)

A Valentine's Solrée for Music Levers is promised when violinist János Négyesy and friends perform on Monday, February 14. The pro-

gram features selections by Fauré, Weill, Strauss, Moszkowski, and Telemann. Négyezy will be joined by Stacoy Fraser (soprano), Ed Harkins (trumpet), Jeffrey Ho (cello), Aleck Karis (harpsichord and piano), Pálvikki Nykter (violin and viola).

Verdl's Measumental Opera Aide is being performed by the Teatro Lirico d'Burops at the California Center for the Arts, Escondido at 8 p.m. on Tuesday, February 15. The produc-tion is directed by Giorgio Lalov, with accompaniment by the Sofia

Amneris, and soprano Ofelia Hris-tova as Aida.

Tickets range from \$22 to \$49.
Find the center at 340 North Escon-dido Boulevard (at Valley Parkway).
Call 800-988-4253 for tickets.

(ISCOMIDO)

Boldly Exploring the Boundaries of the Recorder Cassort...the Amsterdam Loeki Stardust Quartet performs at 7.30 p.m. next Thursday, February 17, at the San Diego Museum of Art. The ensemble was formed in 1978. Admission is \$22.50 for recorder the second to the control of the second to the second t ers. For tickets, cal

February 20, 2pm Congregation Beth Am

ET -

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by Heinze Fricke — at 6 p.m. on Sunday, February 13; at 7 p.m. on Wednesday, February 19; at 2 p.m. on Saturday, February 19; and finally at 7 p.m. on Tuesday, February 22. Tickets range from \$31 to \$118. See the open at San Diego Civic Theatre, 202 C Street. For reservations, dial 619-232-7636. (DOMNTOWN)

from \$30 to \$60. For ticket availabil-ity, call 858-459-3728. (LA JOLIA)

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Giuseppe Pitoni's anthem "Cantate
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Cathedral (2728 Sixth Avenue, at
Fifth and Nutneg). An offering will be received. 619-298-7261, (MOTOWN)

he received. 619-298-7261, (autrouse)
"Second Standardy and Servan," the series presented by the San Disguisperforming Arts Association continues with "An Evening of Romano"
on February 13, Martha Jane Waver
and Virginia Sublett will performmantic, electrocomposition of the control
standard performantic person from Maryiat Daniel
Sanfra from Albo on tape sential
Burstin and Volumia Andrew Stubbe.

Enjoy the concert at 7 p.m. in Shulman Auditorium at the new Carlsbad City Library (1775 Dove Carisbad City Library (1775 Dove Lane). Tickets are \$15 general, \$11 for seniors, \$7 for students and chil-dren. Dial 760-752-5078 for infor-mation. (CARLSBAD)

mation. (CARLSAMO)
The Servenade Concert Series hiosted
by the Sequois Chamber Music Society continues with a solo recital by
quitarist Randy Pile. "Music of Two
Worlds: A Staged Recital" includes
selections attributed to Joaquin Rodrigo and compositions by Barrios,
Antonio Lauro, and Nikita Koshkin.
Stories arestiment to the head of the Stories are simple to the Stories are

Symphonic Sounds in Secred Symphonic Sounds in Sacred Spaces, the arice continues when the 60-member San Diego Young Artist Symphony Orchestra performs on sunday, Pebruary 13, at St. Michael's Catholic Church (15:46 Pomerado Rodd). The program includes Mozaris "Symphony No. 40," the "Coriolan Overture" by Beethoven. Britten: "Simple Symphony," and the "Wiener Blut" by Strauss. An of-

HOLIDAY POPS! February 11 & 12, 8pm • Tickets \$10 to \$45

Matthew Garbutt, conductor ove is in the air and we're celebrating Valentine's Day with Losome of the most beautiful music ever written for film and concert hall. From the love themes of Romeo and Juliet and Phantom of the Opera to the memorable songs from West Side Story and South Pacific-it will be the ultimate evening to

share with someone special. Program highlights include:

As Time Goes By The Man I Love My Funny Valentine Some Enchanted Evening We've Only Just Begun Strangers in Paradise

and selections from...

Romeo and Juliet Phantom of the Opera West Side Story The Music Man

FAMILY FESTIVAL

Music From The Heart February 13, 2pm • Tickets \$10 to \$20 Matthew Garbutt, conductor



his entertaining, one-hour program features Holiday Pops highlights, along with special musical selections from Walt Disney's most beloved animated films, including The Lion King and Cinderella. Come early and enjoy pre-performance activities for the kids!

The San Diego Symphony is funded in part by the City of San Diego Commission for Arts & Culture and the County of San D

ini Eight Caprices for Violin The Four Sea This landmark event featur the incomparable Bugene Fodor performing each of the addition to our perfe downtown's Copley Symphony Hall, we will also present this Chamber Symphony Series at North County ful Congregation Beth Am, nestled between Del Mar and

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GALLERIES

"Inscape," for artist Dominique Blain, functions as a contraction of "interior landscape," a phrase coined by the artist to signify the site of hu-man consciousness. Her works are gathered in "Inscape," opening on Friday, February 11, in the University

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versity. The Montreal native will give alide-illustrated lecture at 6 pm. in room 412 of the School of Art, Design, and Art History, attend a reception in the Honor at 7:30 pm. in the University Art Gallery.

See the show through Verbourn are noon to 4 pm. Mondey through Thursday and Saturday. Call 619-594-3171 for information. (2004) ART HOW TO SEND US YOUR received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a

"Past and Present" is the theme for a photography show continuing through Saurdey, April 1, in UCSD's Grove Gallery, Past and present stu-dents and faculty members of the UCSD Crafts Center have been in-vited to participate, and there's are-ception sisted for Friday, Febru-ary 11, at 5 p.m. The curator is Chet Woodine.

Wooding, Find the gallery in the UCSD Crafts Center Complex on the Rev-eile College campus (off Eucalyptus Grove Lane). Gallery hours are 10 a.m. to 5 p.m. Tuesday through Friday; 10 a.m. to 2 p.m. on Satur-days. For details, call 858-534-2021. (IA JOLIA)

"Love, Marriage, and Other Unre-lated Things" — promising more than 50 paintings, drawings, pho-tographs, and installations created by tographs, and installations created by emerging artists — opens with a re-ception at 6:30 p.m. on Friday, February 11, at the Broker's Build-ing Third-Floor Gallery. View the rk from 2 to 6 p.m. on Fridays February 18 and 25, and by appointment. Find the gallery at 402 Market Street (at Fourth Avenue); 619-563-6765. (GASLAMP QUARTER)

The Inaugural Exhibit at Gallery La Scala opens with a reception at 5 p.m. on Saturday, February 12. The gallery features paintings, sculpture, and "one-of-a-kind treasures." Find the

gallery at 3850 Fifth Avenue; 619-683-3850. (MILCREST)

619-633-3850, @al.cntc37)

"Silken Luminescence," featuring brush-dyed slik by Susan D'Vincent, opens with a reception at 6:00 pm. opens with a reception at 6:00 pm. opens with a reception at 6:00 pm. opens declared to the feature of the feature

(IA JOLIA)

Plein Air Artist Robert Ferguson
preview work during a reception
themed "Art and the Animals" beginning at 6 p.m. on Friday, February 11, at the Robert Wright Fine
Arts Gallery (140 East Grand Avenue). Animal eritet Shirley Max will
here, hand and these will be meric enue). Animal artist Shirky Max will be on hand, and there will be music by singer Parn Cypel and food. Tick-ets — benefiting the Excondido Hu-mane Society — are \$50 per person. For space availability and reserva-tions, call 760-745-4362 x19. (ISCONDIO)

(ISCONDO)

If N's Pebrasay 12, it must be time for 2nd Saturday Eacondido events for culture cravelers. The 2nd Saturday happenings — from noon to 7 p.m. — are free monthly self-guided tours through Escondido's crapanding cultural district. You're invited to stroll through open gainties. The control of th

svallable. 760–460-4101. #SCORGOLO The Annual Valentine All-Artist Group Show is the inaugural exhibit at the new location of Sumner & Dene Creations in Art. The show opens with a reception at 6 p.m. on Saturday, February 12, and conti-ness through Monday, March 6. Gallery hours are 10 a.m. to 6 p.m. Monday through Saturday and 11 a.m. to 4 p.m. Sunday. The gallery in now found at 2007 University Ar-

enue and by calling 619-688-5969.

ART MUSEUMS

Collifornia from the first Ma-cesses, the first midcarce survey of work by internationally known in-stallation artist and photographer Shimon Attie opens on Sunday, Pebruary 13, featuring five of the strik's most important public art projects. These projects were realised in Americains, and New York, es well as related photographic erises created in San Francisco in 1998. The pro-fects are recovered through large in San Francisco in 1998. The pro-jects are represented through large-scale color photographs, light boars, and video insulations. An impor-tant theme in Attle's work is said to be the relationship between place, memory, and identity. View "Sites Unseen: Shimon Attle — Pho-tographs and Public Projects, 1992-1998" through Sundey, May "I find the center at 30 North Ex-fondide Bouleured (a Velley Park-

way); 760-738-4120. (ESCONDIDO)

way; 700-738-1120. (ESCONICO)
Hingga International Museum of
Folk Art, the relationship of great
historic designs to contemporary
adornment is demonstrated by the
700 objects featured in "Arrows of
the Spirit — North American Indian
Adornment from Perhistory to the
Persent," an enhibit concluding on
Sunday, April 21 The objects, created
in a variety of media, include Southwestern turquoite (worly," Plain on
moonhalt work, and California elite
to the control of the control of the control
moonhalt work, and California elite
horn ievely." horn jewelry.
Objects from the permanent col-

Oxxacan potter Teodora Blanco and Jalisco's Rosendo Rodríguez, along with architectural pieces by Candelario Medrano and woodcarvings by Manuel Jimhere. All regions of Mexico are represented, with selections ranging from objects of daily use to those of ceremony. Enjoy the exhibit

those of ceremony. Enjoy the exhibit through May.

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

Art. For additional information, call
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Massessme of Contemporary
Massessm

tner Boulevard (at Broadway), di-rectly across from the Santa Fe Rail-road Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

o19-234-1001. (DOWNTOWN)
Museums of Constangeously Art, La
Jolla, the artists featured in "Small
World: Dionama in Contemporary
Art" make tablesu eculptures, pho-ographs, and paintings in their diora-mas as vehicles for artistic expression.
These scale or full-size recreations of environments consider actual and fictional situations in their simula tional situations in their simulation of geographic, architectural, and social structures. The diorama is an IRth-Century innovation, a pre-cinensitic form of entertainment and education intended to provide view of significant places and events. Get "Small" through Smally A.pril 30. "Contemporary Collectors XV" is an exhibition showcasting the selection of works that may be chosen for

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the group's 2000 acquisition. The Contemporary Collectors have pur-chased nearly 40 works for the mu-seum since 1985 — which piece will make the cut this peat? Check the pos-sibilities through Sunday, April 30. Find the museum at 700 Prospect Street. 858-454-3541. (IA JOLLA)

Street. 658-454-5541. (A. JOLIA)
Ocoanside Museum of Art, "Three-Plus Three," opening on Sunday, February 13, features three painters and three sculptors from San Diego County who have reputations for in-troducing audiences to provocative art. Painters Philip Kirkland, Nancy

art. Painters Philip Kirkland, Nancy Kittredge, and Alexia Markarian join with aculptors Robin Bright, Anne Mudge, and James Renner to present adversity of styles in two- and three-dimensional work. Catch the six through Sunday, April 2. There's a reception planned for the artists at 5 p.m. on Saturday, February 12, admission is \$5 for non-

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members. The museum is located at 704 Pier View Way; 760-721-2787. San Diego Museum of Art, Polish

San Diego Museum of Art, Polish national treasure cooking a golden age when Poland was the large nation in Europe are on eshibit in Tand of the Vingagh Horseman. Art in Poland, the Control of the Control of the District Control of Polish Inquis, historic paintings of Polish royaly and nobility, religion in regue and Iturgial objects, entir rugs and terziles, deco-rative glassware armos, register with feathers through Suduch Polishers 272. rough Sunday, February 27. Artwork by students from San

Art 2000: Words into Picturen," opening on Saturday, Pebruary 12. The former for participants this year—who range in sage from pre-kindeparten for the present of the pre-kindeparten for the pre-kind

Timken Museum of Art, modern

enjoyment and study of future gen-erations are the focus of "The Art of Conservation: Preserving the Past for a New Millennium." The exhibition features approximately ten works of art from public and private collec-

treatment at the Balbos Art Conservation Center, Pre-treatment photos and the actual work in its post-treatment form demonstrate the efficacy of current techniques in preserving our cultural heritage. See the exhibit through Tuesday, February 15.

The museum's permany 15.

The museum's permanent collection includes European masters, 19th-Century American paintings, and Russian icons. For information, did 1619-279-5548. (AURICA PORT)





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White female, age 54, 5'4", 140 lbs. Has thinning grayish hair often wears a short, blonde wig, sometimes long. A CMH bipolar patient - requires daily medication. NOTE:

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A churchgoing lady often seen mingling with street people near homeless shelters. Shops thrift and bargain stores.

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The Chula Vista Police Department, in the County of San Diego, is requesting your assistance in locating this individual. Her vehicle was found in a canyon off Interstate 8 East near El Centro by the California Highway Patrol on December 6, 1999. All her personal LD, credit cards, cash and medication were found in 6, 1999. All her personal I.D., credit cards, cash and medication were found in her home. There were no sign of foul play, so it is believed that he has not been harmed and is off her medication in your area. She may possibly have admitted herself into or is in contact with a rehab facility, a spiritual group home, a crisis center, or a retreat environment. Three weeks after the accident, on Docember 30, 1999, she brook her silence, phoned her home, and left a very brief message on her recorder. She appeared to be calm, coherent and somewhat rational, and did not verbally distinguish any signs that she was being held beyond her own will. During her message she stated that she was in the company of a new boyfriend who was a <u>RETIREED IESUIT PRIEST.</u> To date she continues to

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INVESTIGATING OFFICER, CHULA VISTA POLICE DEPARTMENT

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San Diego Museum of Art. Balboa Park Young Art 2000: Words into Pictures is made possible through the generous support of The Dr. Seuss Fund of the San Diego Community Foundation, Wells Fargo Bank, and The Fieldstone Foundation.

The Good Doctor **Falls for Venus**

She died in Paris either of exposure to the elements, drink, syphilis, or neglect.

the Last Word Cafe is a midnight Babel where lost souls, attempting to forge authentic voices, collide. The denizens

authentic voices, collide. The denizens speak and critique each other's attempts at self-defining poetry. They "slam" clickies, dead with enterphors, received opinions. The result is a blunt shedding of masks, illusions, and self-inhibiting lilusions, and self-inhibiting of what makes each person.

REVIEW

JEFF SMITH

"receific."

Thomas W. Jones's Slam attempts a similar unpecling of the theater. In the name of "truth," a word the show must repeat 50 times, Slam assaults the theatrical clichés of drama, dance, comedy, and music. And though it's still to find its own authentic voice — clunky rhetoric tends to drag it down — Slam feels on

theorie refus to diag it down — Salm rets on the verge of something new and vital.

Wearing costumes that reflect its themes and ethnic diversity — black, white, and shades of gray — the cast creates character not just through dialogue and poetry but also gesture and precise movement. Each has what you would call a "bowtiet lustics" marries from could call a "physical voice," ranging from suave and sensual to herky-jerky staccato. They also define themselves in the ways they conflict

music and dance to each character and the actors articulate multiple vocabularies.

Each language has sublections: the music includes everything from blues to funk to swing and jaz. Patder Harris's choreography, the show's best feature, also contains multirudes. Inside a hip-hop street rubric the cast alams the devering does a when the amazing lahi Kearse wheels around a pole in slo-mo, or every time the

around a pole in slo-mo, or every time the

around a pole in slo-mo, or every time the women dance on the bar and barstools—don't try this at home—in long spike heels.

When it's good, "Jam's an astonishing blend of fission and fusion. But it's also gravely wordy, annoyingly self-conscious, and lacking a strong engine to prope it forward. Autumn, a pseudo-mystical figure (as written: more reache, the mystical) regard written: more pseudo- than mystical), opens the Last Word Cafe to the disenfranchised. Then, for the rest of the evening, she must continually exhort them to open up for "truth." These exhortations, which function as unnecessary transitions, give the show an energy-depleting, load-reload quality. Trim the transitions — which are a holdover from old-fashioned cause-and-effect theater — and the show could become as spontaneous as it wants to be.



Kevin Artique, Chandra Currelley, Jahi Kearse in Slan

Slam, by Thomas W. Jones II, music by Jones and William Knewles
San Diago Repertory Theatre, "P Horton Flata, downtown
Directed by Thomas W. Jones II, it is, as Chanda Currelly, Lura Jones, Alya Lobo, Nikki Cranford,
Danna Hurst, Hasan B-Anni, Johl Karus, Krois Arrigus, senic despt, James Kroners; lighting, Troor Norton;
cortunes, Regot Roy Lowal, Tory Againi, music directs, Norte Flavorney
Contunes, Regot Roy Lowal, Tory Againi, music directs, Norte Flavorney
Manner Sunday through Followary 247; Walenday through Saturday at 800 pm. Tunday and Sunday at 700 pm.
Manner Sunday (and Walenday), Felinary 23) at 200 pm. To information and 619-544-1000.

Venus, by Susan-Lori Parks
Fritz Theater, 400 Third Avenue, downtown
Directed by Christopher Wylle; cast, Susanne Forbes, Keith E. Wright, David Kornblach, Betty Matthews,
Laura Basanich, Eric George, Dave Lamb, Lori J. Lethooc, Cherry Lorensana, Gerard Maxwell, Ian Menke, Jennine
Terres, senic design and lighting design. Ornisopher Wrife, consume design, Las Gran, sound design, Karler Lorensel
Playing through February 26; Thursday through Saturday at 800 p.m. Sunday at 700 p.m. For

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Although Autumn encourages specificity from her people, some characters and situations remain generic. The form demands a collective "Let the Sun Shine" breakthrough at the end: graduation day for self-proclaimed poets. But not all break through convincingly. Deanna Hurst and Hassan Bi-Amin, for resmoke, est sixely. Deanna Hurst and Hassan El-Amin, for example, get stuck as a suffering wife and her absent. eyes-elsewhere husband. Both are strong performers (I've never seen El-Amin come close to mediocrity), but the script cages them in B-movie dialogue that feels out of place amid Slam's freelance experience. Slam got a standing

ovation on opening night Although the book still need to get out of its own way, the cast, designers, and musicians merited nothing less. Two performers deserve special mention. Chandra Currelley, who plays Autumn, tears into song after song as if each musical style were her native tongue. Twenty-year-old Jahi Kearse must have starred in previous lives, because you can't acquire his theatrical savvy in two decades. His character. D.C., is a communication machin and Kearse makes moves that rould make Michael Jackson take note.

If it's possible for one person

to be more stereotyped, objectified, and exploited than others, Saartjie Baartmen was the one. In 1810, three years after Parliament abolished the slave trade, the African "Hottentot" woman went on a sideshow tour of England a sideshow tour of England, as a freak of nature. By white-racist standards, her body was distorted, especially her "great heathen buttocks," hich customers flocked to see and touch. She became

And the play, because of her implicit trust in her "benefactors," moves toward the tragic dimension — or should, if the Fritz Theater had a better handle on the

Woman." She even had a physician who, like Merick's Dr. Treves, freed her from sideshow slavery and gave her a new life in Paris. Unlike the well-intended Treves, though, the publish his findings about her Hottentor physical dimensions — "distorted beyond all European notions of beauty" — an act best performed during an order of the during the property of the prop

fell for Venus and became conflicted over her life versus his scientific immortality. Susan-Lori Parks loves to take unflinching looks at the past. The 37-year-old African American playwright, who teaches at Yale, pulls no punches with her own punches with her own creations either. In Venus. rather than make Saartjie just an innocent victim, Parks has her agree, knowingly, to partake in the sideshow "for fortune and fame." In effect, Venus has a different kind of

and died in Paris either of exposure to the elements, drink, syphilis, or neglect. Call her "The Elephant

Woman." She even had a

theater, or theater with music, but something in between. She structures her plays like scores, their beats and rhythms having the tone and timbre of music. For example, she calls her Death of the Last Black Man in the Whole Entire World a "requiem mass in the jazz aesthetic." Venus has a similar flow Marbled with

ritual.

Though it boasts some Though it boasts some strong technical work (Xavier Leonard's sound and Christopher Wylie's sherbet-colored lighting) and two admirable performances (Keith E. Wright and especially newcomer Suzanne Forbes as Venus), too often the Fritz production makes the play's strengths seem like

weaknesses. Venus is deliberately repetitious. The

deliberately repetitious. The carnival-like staging, by Wylie with choreography by Wright, is also repetitious. Instead of hot jazz riffs we get an eager but undisciplined chorus of eight, by-the-numbers blocking, and too many missed opportunities to CURTAIN AT 8:00 P.M. many missed opportunities to lift the play from terra The combination makes

The combination makes for dreary why-are-we-here stretches, during the long first act, in particular. The chorus of grotesques - bearded lady, etc. — and the carny, atmosphere suggest that we, too, should gawk and lookie-loo at Venus and her companions. This is as manipulative as the French

In act two, when Venus goes to France and learns that goes to France and learns that exploitation can wear a human face, themes converge and the production improves almost enough to reward you for sitting through a tedious hour-and-a-half-long first

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater fo any last-minute changes and inquire about ticket availability. Many theaters offer discounts to makens: unifor citizing, and the students, senior citizens, and th military. Ask at the box office.

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To commemorate Black History
Month, Community Actors Theatre stages James Baldwin's awarwinning drama about a storefron
church in Harlem.

COMMUNITY ACTORS THEATRE, THROUGH PEBRUARY 27; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUR

Breaking Logs
Pine Hills Lodge and Dinner The
atre presents Tom Dulack's comdry about a playwright seeking
funds from the "family" (i.e.,
Mañoul). B. Cervantez directed.
PINE HULL SOOGE AND DINNER THEATRE, THROUGH MARCH 18: FRIDAY

years.
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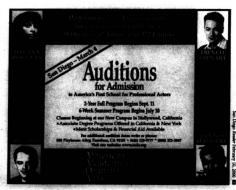
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RUN; TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 5:00 P.M. AND

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Sicdgehammer Theatre presents
the world premiere of Kelly Stuart's drama, loosely based on the
Greek trilogy The Orestis by
Asschylus, Kinsten Brandt directed.
SEPDOMANNEET PREATME, SUMPLY
FERRILAY 13, THROUGH MARCH 12;
THERSONY TROUGH SATURDAY AT
8:00 P.M. SUMDAY AT 7:00 P.M.
SUMDAY AT 7:00 P.M.

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UCSD Theatre and Dance presents
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rightfully rimmed the script, but the cuts create new problems. The few cuts create new problems. The few cuts create new problems. The few cuts create a script of the few cuts create a scri Riagdom of Barth
Tennessee Williams's drams began
as short story, then became is
one-act. When producers saids for
dill the said. Torn between her
TB-rwaged husband, Lot, and his
Cro-Magnon brouther, Chicken,
Myrde make seven descrits
did there act. Torn between her
TB-rwaged husband, Lot, and his
Cro-Magnon brouther, Chicken,
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Ulliams called the play Tb-Seven
they acres like 70, as Myrde trundide back and forth, between spirit
and diesh (Lot/Chicken) and salvation or damantion (Chicken/Lot).
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Christin's Authority whochusit (still
the longest-running play, since
1992, in London), Reith A. Anderson directed.
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"I've never wanted to see Revolt die.... It was my baby." Trevor Watson was describing the apparent death of Revolt in Style, the self-

the inside track

founded in 1980. The last ssue was published in

Watson had actually left one year earlier. He blamed his defection in part on the presence of strong-willed co-publisher Thaddeus Temple. "One of us had to walk," said Watson. "There were two chiefs trying to run a publication. It was a conflict

publication. It was a conflict of personality."
Watson went to work for the Zandria Entertainment Network, a downtown company that is planning to launch a new website — levelred.com. When Watson levered.com. When Watson left Revolt he was replaced by creative director Morgan Ervin, who also now works at Zandria with Watson. Temple said it became a

struggle to keep Revolt afloat after Watson bailed. "It left after Watson bailed. "It left me to carry on the magazine all by myself." He said 1999 was tough. "We were losing \$1000 a month. Right when we started to turn the corner, we found a company that we felt was going to work with us. "That company was Zandria. Temple said the idea was for Zandria to use Revol's content for a website. Zandria started working with Revolt.

started working with Revolt. "Zandria started lending

understanding that it would eventually own the magazine," said Ervin. "[Zandria] paid back debts "[Zandria] paid back debts and paid the printing bills from July through the last issue. What Temple was looking for was an angel to let him run the magazine the way he was running it, and that wasn't ever going to

a really hostile atmosphere. He was asked not to come

back."
"One day I show up," said
Temple, "and the doors were
all locked on me. Twenty
years of my life are on the
line. I've never had this much
corporate shim-sham happen
to me."

to me."
Temple hopes to revive
Revolt. "I am looking to put it
out myself with some help
from my friends. I am not
about to let a giant Internet
company crush me."
Will Zandria bring back

"It's all on hold right

"It's all on hold right now," said Ervin. "We were bummed out [over the news]," said Nancy Raynes of Swoozy's, a Revolt advertiser. "It's the only

advertiser. "It's the only magazine of its type. It will be sorely missed."
"I advertised right up to the last issue," said John Stinson of Velvet. "I thought they were a valuable publication to advertise in."

publication to advertise in."
Not everyone will miss
Revolt. "It spent a lot of time
showing pictures of people I
didn't know in some club I
don't go to," said an
employee of a motorcycle
shop that advertised with
Revolt. "It didn't seem to have
much also in these."

"We were not happy with Revolt," said Danielle of Vishions Smoke Shop. "They kept putting our ad in without our consent." "We used to call it

'Revolting Pile,'" sniffed one graphics designer. "It was a self-serving, arrogant little club magazine.... As long as self-serving, arrogant little club magazine... As long as you put an ad in, you got (editorial] coverage... It was the flavor-of-the-month-type thing, But I definitely think San Diego needs some kind of culture magazine."

—Ken Leighton

"I followed him around the dial," said local TV veteran newman Dennis Morgino about DJ Mike Halloran. Morgino worked at KNSD 739 for ten years and at KUSI 951 for two before he ended up as an executive producer for before he ended up as a executive producer for Cox cable channel 4, which has been known primarily for Padres telecasts. Now Morgino hopes a fast-paced new half-hour television

interview show anchore by Halloran called That Show will make the station more relevant with new viewers.

"It's a little like

Politically Incorrect meet View," said Halloran.

View, "said Halloran.
"It's really a pop-culture show," said Morgino. "We will have some local music, but it won't be exclusively about music. Halloran will be the facilitator on

will be the facilitator on An every show. I've been a fan of Milee since 91X and followed him on KUPR and 92/5. He's well verse di nocal music and local culture.

Joining Halloran each week will be a rotating panel including singer Anya Marina, local actrus Jennifer Strom, screenwriter Carrie Gerlach, cable sports commentator Mark Grant, comedians Bobby Lee and René Sandowal, and Cox TV producer/director Nick Davis producer/director Nick Davis The show will be produced by

Lori Stoddard, who worked on Channel 8's San Diego at Large with Larry Himmel in the '80s. "We want it to be fun," said Morgino. "We think these are entertaining.

think these are entertaining, progressive, with people.

The first two shows will be taped on Tuesday at Cox. Cable's Oceanside studios. Cable's Oceanside studios role as a radio or engade win', role as a radio or engade win', role as a radio rengade win', and will stand the rengade will be rengade will be

ANYA PAIRS WITH HALLORAN AGAIN

to lifestyle issues. We might have on Ralph Rubio of Rubio of Rubio for Rubio fall Rubio of Rubio fall Rubio f Tommy started in San Diego

mind boggling that Pete Townshend was hanging out at Windansea." Halloran says he has also been hired as an alternative music consultant by a Bay Area-based online

Bay Area-based online music service. That Show airs Thursdays and Sundays at 9:30 p.m. except when preempted by sports broadcasts and will be rebroadcast throughout the week. It premiers February 24. A new show site server other week

"People just remember Tiny Tim," said ukulele player Adam Grimm. "A lot of Adam Grimm. "A lot of people think of it as more of a toy than a musical instrument.... They don't realize that from about 1910 to about 1930, the ukulele was to about 1930, the ukuner we extremely popular. That's what a lot of pop music was written with. It was the electric guitar of the Tin Pan Alley days."

Grimm owns a vintage

clothing store (Cherry Pickers), and he says he Pickers), and he says he played "in a lot of bad punk bands that I'd rather not mention." Last year he got a call from some buddies who were launching the Cheap Leis. I'd didn't really expect there to be a demand for a Hawaiian band. I said, 'Yeab, 'Il' join,' figuring we wouldn't be doing many gigs."

But the Cheap Leis, San Diego's only band dedicated to post-war Hawaiian musk, have been getting some prime gigs.

"We played the House of "We played the House of Blues January 20," said Adrian Demain, who plays steel guitar and ukulele with the Leis. "Exene [of X and the Knitters] bewed us. She saw us when we opened for her and the Knitters at 4th & B. She invited us to play with her invited us to play with her new band, the Original Sinners, at House of Blues."

Cheap Leis to play a high-profile party adjacent to the Queen Mary for the Action Sports Retailers convention. They've also been offered a



THE CHEAP LEIS

slot on the upcoming Warped

slot on the upcoming Warped tour.
"I have no idea why they offered that to us," said Grimm. "We're very happy about it, but we're this little Hawaiian band that has been Hawaiian band that has been playing for four months. Some great bands have been struggling for years [to get on the Warped tour]." The Cheap Leis grew out of the "half-Hawaiian, half-Latin" tru called Babaluau, which included Demain. "I

which included Demain. "I wanted to branch out and start a pure Hawaiian band. I wanted to play the steel guitar." The Smith Ranch Boys'

The Smith Ranch Boys' Jim Austin plays standup bass. Greg Prinz plays rhythm guitar. Demain has played with Lee Rocker and the Forbidden Pigs. Grimm and O from fluf team up on ukulele. Neither played

"I went out and got a ukulele I found in an antique store," said Grimm. "I spent a whopping \$20. Two hours later I was playing...it's a simple instrument to start, but it's a hard instrument to

master."
 "Although I'm not
Hawaiian, my parents were
born in Hawaii. I've grown up
with the Hawaiian culture. To the rest of the guys in the band this was a whole new



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thing.... We went through a bunch of names. We tried the Royal Hawaiian Serenaders, which was a real band from the '40s. But the cheesiest name is the one everyone remembers.

Grimm admits a certain Grimm admits a certain prejudice exists against some instruments. "I have a bumper sticker that says, 'Use an accordion, go to jail.' "
The Cheap Leis appear at the Calypso in Leucadia, Monday, February 21. -Ken Leighton

"They don't pay their writers," said one journalist looking into freelance work for *The* Weekly, "They said they were hoping to pay at some point. [Editor] Jason [Riggs] was, like, 'I'll try and take care of you with free tickets and

things like that.' "
The Weekly began in September 1999. It is owned by Herb Salazar, who also publishes Entertainment Today in L.A./Orange Coun The publisher is his son John Salazar. They say they print 125,000 locally. They distribute at record stores. coffeehouses, college ampuses, and AM/PMs. The

entertainment listings, features, movie reviews, and other entertainment columns. After a recent cover story on the Scramblers, some insiders suggest that The Weekly pays its writers in a special way: with cover stories. In January The Weekly ran

a cover story on graphic designer Shepard Fairey (famous for the Andre the Giant "Obey" stickers), who

created the magazine's masthead. Two weeks ago a full-color photo of the Scramblers ran on the cover. Tom Perry is the Scramblers' front man. He also writes a column for The Weekly called "Mr. Bitter." Perry is also a former DJ on 91X and 92/5; he used to play

best covers.
"I think it's kind of

"I think it's kind of hilarious that someone would accuse us of putting something on the cover for material gain when it's common knowledge that a certain local publication will

certain local publication will only do a cover story if you buy an ad from them." Riggs would not identify the publication. "The Scramblers don't even have a record label. What financial gain do we get?"

get?"
Riggs admits he does what he can to keep contributors happy. "We try and take care of them however we can. Everybody who started their own publication knows it's difficult to start. All we want difficult to start. All we want to do is provide another weekly outlet for opinions and information. Any major city of this size has at least two

good alternative weeklies."

The journalist mentioned above said he has no desire to above said he has no desire to help *The Weekly*. "At their first meeting they handed out a style guide that looked like it was hastily put together. It had a lot of errors in it. I'm had a lot of errors in it. I'm not really impressed where they are going. I think they're really scratching for content. In one issue they spelled dilemma like 'dilemna.' They had 'dilemna' on the cover, in this inder, and on the

the index, and on the headline. That's a legacy carried over from Static [Riggs' monthly magazine that he published prior to joining *The Weekly*]. In [Static's] four-issue run he had mistakes on two different covers. One issue said 'May' said 'June.' The last one said



'Setpember.' I guess they were trying to do like the French Revolution and change the names of the months." -Ken Leighton

"People didn't like the idea that there was an animal product in the Ché Café," says volunteer Mike Cancel talking about a show last year by the band Cattle Decapitation. "I just told them not to do it anymore."

Cattle Decapitation is free to play UCSD's Ché Café, just to play OCSD's Che Care, just as long as "Beef Jerky Face" doesn't make an appearance. Last year, Travis Ryan (lead vocalist for the band) made a mask out of beef jerky and

out of beef jerky and was planning to wear it onstage. "I had a styrofoam head that I tried to mold it around," says Ryan. "That's how I came up with the first prototype. the first prototype. The slabs of beef

were sutured together, but it fell apart before the show. I just left it out back." There were several acts booked that night, including

booked that night, including two straight-redge vegan bands. According to Ryan, someone picked up the pieces of the beef jerky and threw them at the next band, the Setups. They got really pissed," says Ryan. "The Ché didn't think it was very cool either, so they said, 'No beef jerky!" The Ché Café is a communal operation known

prepared in a no-meat environment. The problem was that Ryan assembled his jerky face inside the no-meat

"I didn't actually witness "I didn't actually witness him putting it on in the kitchen," says Cancel. "It's a vegan kitchen and everybody got upset. There's no meat allowed in the Ché Café. I mean, if you come in with a burrito, you probably won' get thrown out, but there should be no meat inside."

The whole experience inspired Cattle Decapitation (a "power violence/grindcore

.

BEEF JERKY FACE

band," according to Ryan) to write a song entitled "Human Jerky and the Active Cultures." It will be on the band's second CD, Human Jerky, which was recorded last week at Doubletime Studios.

Sample lyrics: Peppers, seasonings, striated-muscle flaps, no fruit on the bottom, inhumane, carnivorous ierks inhumane, carnivorous jerky wraps, agonizing odor of the industry. The irony in all this is that

arian band for the most "I don't call myself a vegetarian band for the most part. "I don't call myself a vegetarian because it's becom a fashion," says Ryan, "but I don't really eat meat."

Ryan hasn't given up on "Beef Jerky Face." The band will play meatless tonight at 11 p.m. at UCSD's Ché Café (info: 858-534-2311), but tomorrow in L.A. the jerky will come out. Ryan feels he's perfected the mask-making process. "Now I use a ski mask and cover it with beef jerky," says Ryan. "I use metal twine to hold it together. There are 12 slabs for the

lacer are 12 states for the head, and then one or two flapping off on the top. I throw those at the crowd. It costs about \$28 each time. I take the money from the band fund, and it makes me feel

—Russell Baud

Answers to some of your What are "acoustic

drums"? Dunno for sure, but here's my best GUESS: drums that ain't synth-drums, or syndrums, whatever ya call, y'know that're just drum drums, and also ain't a drum machine. What jazz people sometimes call trap drums, um, to distinguish em from more farflung percussion sets, like with gongs and washboards and xylophones and shit. Susan Scholten of db9d9 plays acoustic drums.

So what does she sound

Like, well, her drums don't sound acoustic. Not as recorded. Possibly they recorded. Possibly they mighta been acoustic-sounding closer to the point of sonic inception, there's no way of knowing, 'cause on this astonishing disc they sound processed...

Astonishing?

Oh was amazing fantastic

Oh yes, ama s, amazing, fantastic, — but lemme finish. whatever — but lemme finish. They sound like production decisions have rendered them, after all — irony of ironies — completely, wholly electronic. In the best sense. In what sense is that? The menacing sense. Are dib940, all of, all three of 'em, "menacing"? You bet.

You bet. But what exactly do they sound like

Oh, well, I dunno, kind

of... Okay, then, who do they

You mean "whom"? Whom. Like Laibach. Like Laibach.
That's good, right?
Yup. The best.
Db9d9's CD release party is at Dream Street in Ocean Beach this Saturday, 10 p.m.,

\$6 cover charge.

—Richard Meltzer

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"BMW had the whole Naval Training Center."

oug Fairfield is something of a homebody roadie. He has worked scores of rock and roadie whose—from the Rolling Stones, "Voodoo Lounge" pit stop at Quakomm Stadium to the San Diego Street Scene—everal years a row. He does sound, lighting, cable rigging, and miscellaneous coordination of stage logistics for corporate shows, motivational speaker semi-

shows, motivational speaker semi-nars, and even autor naces. But when Alanis Morrisette wanted his expertise on the road with her for a year, Fairfield opted to stay home in San Diego with his girlfriend and his kid. Over a rum and Coke at Hennessey's in Pacific Beach, the 32-year-old show biz veteran talks about his line of work while he waits for fellow stage tech, Kai Christensen. "I work a lot for the Show Fac-Kai Christensen. "I work a lot for the Show Fac-tory, for Kleege Industries, JandJ Hands On, which [has] a division of... events labor, 'I work for South-west Show Tech, RPM Audio Visual Graphics... [and] a multitude of companies that come in from out of town. If you've worked a show

come in from out of town. If you've worked a show with them before, they "Il contact, you, like AVHQ [Au-dio Visual Headquarters], companies like that. "I started this in early '92. I securally started at Bel-mont Park. You know where Cane is, it used to be called Chillers. I was doing some remodeling on it. They had a lighting system already in there, and they decided they wanted to start having bands. there. They brought in a lighting guy from North County, and they asked me to help him because I knew some of the wiring. So I helped him with that and since I did, they asked me if I wanted to run some shows for them. So I did, like Great White and a lot of the bands that come through clubs here. It was

about two years of that.

"A buddy of mine, Eric Hasburgh, introduced "A buddy of mine, Eric Hasburgh, introduced me to Chris Wakefield, who was with Hands On, and he was doing a lot of event labor for corporate shows, so I started doing that back in '94. That can involve entertainment or not. Most of the shows in-volve business meetings, symposiums, a get-together volve business meetings, symposiums, a get-together with all their dealers and executives and distributors. It can be one day of shows all the way to a month of shows. The venues are small ballrooms to, well, BMW had the whole Naval Training Center."

Fairfield worked Qualcomm when it was Jack Fairfield worked Quakomm when it was Jack Murphy Stadium. He can list the Super Bowl and Eagles concerts on his returne. Twe done all the major hotels around town. HISO boaing events in Palm Springs.

EN E

ZZOLARA

JENNE HE CONTROLLED TO STADIUM STADIUM

JOHN BRIZZOLARA

house only it's not permanent."

For the Rolling Stones, Fairfield and associates built the actual stage: "A framework of ledgers, long built the actual stage: "A tranework of ledgers, long steel points that lay across, and stanchions or uprights. The ledgers have pins that attach to them and pop up, and they've got a knob and..." He can see my eyes glazing over and wraps it up. "It's like a big Erector Set."

Does Fairfield get to watch and enjoy shows like "A lot them. Sometimes you're busy, but if you're

backstage you have a video monitor. But sometimes when you're tired and you've been workin' for three days, right up to the first show, you might just want to take a nap or get away."

"What about groupies? Do you get a lot of over-

flow action?"

"A lot of times after the show you're working, you'll see a lot of girls lining up outside the green room tempting you. If you're not actually traveling with the band, you probably don't have the time."

"Are you just covering your ass with your girl-friend by saying that?"

"No. I've never really noticed a big opportunity

Fairfield's comrade in cables, 31-year-old Kai Fairfield's comrade in cables, 31-year-old Kai Christensen, arrives with girlfriend Karen. Seated next to Fairfield, his hair trailing well past his shoulders, it strikes me how much the two of them look like a pair of well-fed Vikings. Christensen is doing television work at the moment, "hand-held camera," he says, "for a production that's shot in Palm Springs." The shows were auc-



tions and Bingo Television.

When asked if they deal with television for con-

certs and musical shows, they both shake their heads. certs and musical shows, they both shake their heads. 'No. Television deals more with unions,' Fairfield says, 'but San Diego is more open. It's kind of more who you know. The union controls some stuff like the convention centre. But, no offense to them, the union couldn't keep me busy enough." Christiensen orders a pint of beer and what looks like a piña coldade for Karen. 'As a freelancer,' he

inke a pina coiaca for karen. As a freeiancer, he says, "you gotta make sure the phone keeps ringin'. I love doing rock and roll, but I also like television. Film is pretty cool too because there's always food around. Rock and roll is usually, like, pizza or Sub-

around. Rock and rolls is usually, lace, puzza or sub-way sandwiches. A fed crew (is a happy crew, and a happy crew puts on a good show. The Stones had lobster for everybody.

The stones had been a solid or of lighting but can charteness also tend to do a lot of lighting but can continue to the stone of monitor mining for hands, "he says." I did this one show in Anaberin, and I had these little Chinese monitors. The snokers were not adocuster for a monitors. The speakers were not adequate for a room even half the size. The band was so pissed off, they didn't even talk to me afterwards.

The two technicians start talking about a recent Lionel Ritchie show they worked and the comedy of errors that ensued when "the guy who was trying to introduce Ritchie kept picking up the wrong mike," Christensen explains. "He'd pick up one dead mike after another, and we'd scramble to get oead mike after another, and we d scramble to get him live and just as we got him live, he'd set down that mike and grab another dead one."
"He got lost juggling mikes," Fairfield laughs, "and it looked like our fault. Just bad timing. The

"and it looked like our fault, Just bad timing. The guy ends up with his hands cupped over his mouth, yelling. It hope you enjoy Lionel Ritchie and have a great time!" He was in good spirits about it, but the sound crew was really sweating." Christensen and Fairfield talk about one of their favorite ggs, the San Diego Street Scene. Karen says, "Yeah, they'ye got their whole little world under the stages with their harmocks and coolers." "Yeah" Christensen adds. Draiting the day, you're on the stage of the s

I urge them to comment on any other memo-

"Remember that girl from the Breeders who got beaned in the head with a bottle of water at Lolla-



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sometimes you have to be a dickhead."

dickhead."

Being onstage affords the events laborers to see some unusual sights. "Like Keith Richards has a guy just to roll joints and hand them to him." Fairfield says. "Some bands come with special road cases, for their bongs and condoms."

"But what about the myth of you gays always being stored and

you guys always being stoned and getting tons of chicks all the time?"
"What myth?" Christensen

deadpans. "Also there is the swag, all the free stuff, from food to T-

an tre re-shirts."

The conversation shifts to "difficult" performers, "Like that guy, whatsisname, "Fairfield asks Christensen, "from a Flock of

eagulls?"
"Yeah, I guess his retro comeback thing wasn't going as well as he had hoped," Chris-tensen recalls, but they both tensen recalls, but they both seem reluctant to trash any-body. "Eric Burdon's a cool guy, but he's, like, doing this lounge act for old hippies, Doors songs and stuff."
"You know, a lot of groups travel with collections of pictures

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of girls' tits from stops all along the tour. Whole, big boxes of

'em."

"Remember that guy at the
Street Scene, 'Christensen asks
Fairfield, "who got into the
Porti: San thing with that girl
or woman or whatever, and
they were doing it right there
in the Porta Potti? You could
see his hands up against the
wentlation screen while he was
going at it."

Fond memories of lose.

Fond memories of loe Fond memories of Joe Walsh and his Jack Daniel's, stories about Sam Kinison and his 151 proof rum and cocaine, certain "assholes who complain about raisins in their trail mix," and other, probably actionable, slanderous anecdotes are exhanced one and affective production of the complaints of the com

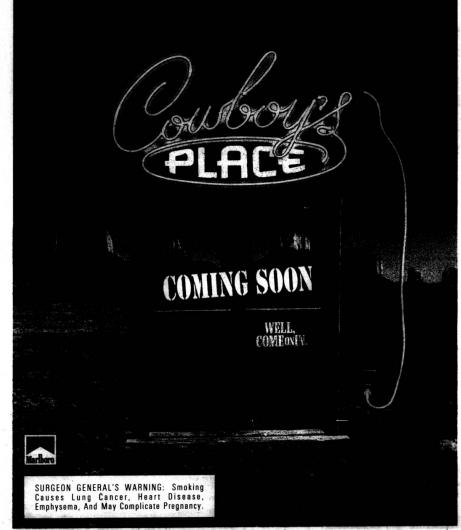
changed over another rouns or drinks.

"Yeah, sometimes there can be nightnasses." Christensen says.
"If it turns into a major hesdache," Fairfield points out, you just tell yourself, 'In three hours this will all be over." "a



The





Two Extravagant Blooms

I have never even half-enjoyed the music of that repugnant genius before.

ny, listen to what Uri Caine and the Winminimy, listen to what Uri Caine and the Winter & Winter label are up to now. Frankly, 1

don't know where Caine finds the energy or
tune or chutzph for all these projects. He's clearly
got the talent. But what would possess a jazz piano
typhye to take on arranging the would
of those two extravagant blooms of
German Romanticium, Richard
Wagner and Gustaw Mahlert And
then for dessert, create a kind of au
AUGUST KLEINZAHLER

Wagner and Gustaw Mahlert And
then for dessert, create a kind of au-

then for dessert, create a kind of au-ral carnas of turn-of-the-century New York? Some of it is great, some interesting, some's a dud-on more than a few occasions, especially with the Mahler, all in the same piece. And who would at-tack Mahler with a juzz quinter (piano, drums, bass, alto sax, and trumpel's uppelemented with violin, live electronics, and turntables along with a gentle-live electronics, and turntables along with a gentle-

rate electronics, and turnations along with a genter-man named Bensoussan doing vocals and something called an oud, about which I haven't a clue. Caine has attacked Mahler before, on a 1997 re-lease from Winter & Winter called *Primal Light*. The new disc is a large performance at the Gustav The new disc is a large performance at the Gustav Malier Serisal in what was once Toblach and is now Dobbiaco in the Italian Alps. There's the chutzpal: no shortage of Maller puritis would have been on hand to cringe and mutter at these Caine arrangements. In fact, his earlier forays into Maller fetched him a prize from the Toblacher Kompanier-hauschen. Citing Caine's interpretive arrangements as a "new, highly unconventional fusion of Maller's music with the bold, multifaceted, anarchis sounds." of contemporary American jazz.

Well, it's not just the jazzification of Mahler well, it's not just the jazzincation of Mahler, which is the least good idea on the disc, but the Gypsyfication and Yiddishification of Mahler, both elements that Caine feels inhere in the compositions.

Mahler was a Jew, and persecuted as one while head of the Vienna Opera. But later he became a

Catholic, which, in Austria, would have been a con-

espresso joint with Chianti bottles and candles

espresso joint with Chianti bottles and candles) would not have appreciated Caine's very liberal interpretations. Nor, for the most part, do I.

The beauty of Mahler's music is in its tremulous, richly complex orchestral texturing and chromatics, which get short shrift in the Caine.

ics, which get short shrift in the Caine.

This live performance — which does show off Caine's brilliance, not merely as an arranger but as a complete musician — succeeds best where and when it plays the music straight, without the experimental embellishments. And to my ears, the best thing on this double-disc collection is the group's rendition of the peerless adaptern; from Handel's rendition of the peerless adaptern; from Handel's rendition of the peerless adaptern; from Handel's rendition of the movie. Death in Versice, Caine's arrangement is supper hand deeply moving.

As in all Winter & Winter productions, the sound is peerless and the packaging cum art — even

sound is peerless and the packaging cum art — even by Winter & Winter standards, which exceed anything else I know of - make this double-CD worth grabbing, and at twice the price.

grationing, and at twice the price.

Caine's arrangements of Wagner's overtures, performed live in Venice at the Gran Caffe Quadri, the Piazza San Marco and Hotel Metropole, as well as the Riva Schiavoni, on the Wagner e Venezie discare something else entirely. This is as lovely an hour of music as I've listened to in recent memory, and

pugnant genius before.

The instrumentation is the key to these seven pieces, which is essentially a string quartet (two violins, a violincello instead of a viola, and an acoustic bass) along with piano and accordion. I tell you, the harmonic colorations with this sextell you, the harmonic colorations with this sex-tet are ravishing. Evil Wagner, who died in Venice, would certainly have been appalled, not least of all by the fact that a Jew, Caine, was messing with his stuff. The liner notes, in five languages, are

Wagner's art is sick. The problems he presents on-stage—nothing but problems of hysterical people— the convulsiveness of his emotional state, his over-wrought sensitivity, his taste, always calling for continually spide reasoning, his instability, which he disguises as principles, and last but not least, the choices of his heroes and heroines, these regarded as physio-logical types (a gallery of sick peoplet). All together

tive triumphs of art: a Jew, Caine, makes of the music of one of European high culture's more vig-orous anti-Semites, something shot through with

sorois anti-sermites, sometimes and turougu with the between 1885 and 1890 needly 7,000,000 immigrants passed through New York & Caside Garden in the Battery. Wave upon wave of them: Germans, Irish, Italians, Jews. In 1880, for example, there were nearly 80,000 Jews in New York. Ip 1910 there were 1.25 million, nearly half of them crammed into the Lower East Side at a density of around 1100 per Lower East Side at a density of around 1100 per the rest of New York. It was also a time of the advent of lectric lights, motor cars, and the el. And vent of electric lights, motor cars, and the el. And

Tin Pan Alley.

Tin Pan Alley was a stretch of 28th Street in Manhattan that ran between Fifth Avenue and Manhatan that ran between Fifth Avenue and Broadway, and it was the place that America's fledgling popular music industry began. In Uri Caine's pasen to that era and that place, he has reproduced 27 of the best-known tunes to come out of Tin Pan Alley druing the turn of the century. And being Uri Caine, he does a great deal more, setting up each song with similared crowd noise, hone's knowe, and the rest to give us pomething of



Richard Wagner

The Url Caine Ensemble, Mahler in Toblach Wagner e Venezia (Winter & Winter 910 013-2) The Sidewalks of New York (Winter & Winter

the feel of the time. It works.

The program includes old chestnuts like "In the Good Old Summertime" and "I Wonder Who's Kissing Her Now," both of which sound resilient Kissing Her Now," both of which sound resilient with Cainés arrangements, even after 90 years. There's a Scott Joplin rag and a Eubie Blake. There's a magnificent version of "Has Anybody Seen Kelly" sung in a thick brogue. "Take Me Out to the Ballgame" is sung in Yiddish. There's W.C. Handy's antique "Memphis Bluer" along with a healthy dollop of Ursing Berlin, George M. Cohan, Ben Shields, and Ierome Kern.

The vitality of this musical time capsule is the vitatiny of this musical time capsule is what most impresses me. Ur Gaine manages to convey, through this music and elaborately bright arrangements, a sense of the vast, undifferentiated energy, the raucousness and polyglot character of our early popular musical culture; that and a musical score for Manhattan in the heady days before World War I and the loss of in Quite an achievement for a young piano player.
What will Mr. Caine come up with next?

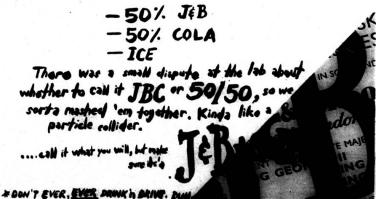


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4 011

Two Extravagant Blooms

I have never even half-enjoyed the music of that repugnant genius before.

imminy, listen to what Uri Caine and the Win-ter & Winter label are up to now. Frankly, I don't know where Caine finds the energy or time or chutzpah for all these projects. He's clearly got the talent. But what would possess a jazz piano got the takent. But wrast wound possess a pace pianto oppose of the work of those two extravagant blooms of German Romanticism, Richard Wagner and Gustav Mahler? And AUGUST KLEINZAHLER

then for dessert, create a kind of au

then for dessert, create a kind of au-ral canwas of tum-of-the-century New York? Some of it is great, some interesting, some's a dud: on more than a few occasions, especially with the Mahler, all in the same piece. And who would at-tack Mahler with a jazz quintet (piano, drums, bass, alto sax, and tumpet) supplemented with violin, live electronics, and turntables along with a gentle-ment of the piece o man named Bensoussan doing vocals and son called an oud, about which I haven't a clue.

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Dobbiaco in the Italian Alps. There's the chutzpah: no shortage of Mahler purists would have been on no shortage of Mahier purists would have been on hand to cringe and mutter at these Caine arrangements. In fact, his earlier forays into Mahler fetched him a prize from the Toblacher Kompanier-hauschen, citing Caine's interpretive arrangements as a "new, highly unconventional fusion of Mahler's music with the bold, multifaceted, anarchis sounds of contemporary American jazz.

Well, it's not just the jazzification of Mahler.

VO COVE

Catholic, which, in Austria, would have been a con-venient decision, then and now. The Austro-Hungarian Empire, of which Mahler was very much part, contained both the Jewish and

Bohemian (from Bohemia, not an espresso joint with Chianti bottles and candles) espresso joint with Chianti bottles and candles) would not have appreciated Caine's very liberal interpretations. Nor, for the most part, do I.

The beauty of Mahler's music is in its tremulous, richly complex orchestral texturing and chromat-

rendition of the peerless adagietto; from Handel's Symphony No. 5, which many will be familiar with from the movie Death in Venice. Caine's arrange-

from the move Death in Venice. Came's arrange-ment is superb and deeply moving.

As in all Winter & Winter productions, the sound is peerless and the packaging cum art—even by Winter & Winter standards, which exceed any-thing else I know of — make this double-CD worth

Caine's arrangements of Wagner's overtures, performed live in Venice at the Gran Caffe Quadri,

grabbing, and at twice the price.

ics, which get short shrift in the Caine.

nts, and both of their folk-music tra

ditions would have been in the great man's ears. I am not a musicologist and certainly not a Mahler scholar, but I suspect the melancholy old

pugnant genius before.

The instrumentation is the key to these seven pieces, which is essentially a string quartet (two violins, a violincello instead of a viola, and an acoustic bass) along with piano and accordion. I tell you, the harmonic colorations with this sectet are ravishing. EVI Wagner, who deed in Venice, would certainly have been appalled, not least of all by the fact that a Jew, Caine, was measing with his stuff. The liner notes, in five langu

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And so he is And so here is one of the transforms. And so he is. And so here is one of the transforma-tive triumphs of art: a Jew, Caine, makes of the music of one of European high culture's more vig-orous anti-Semites, something shot through with ics, which get short shrift in the Caine.

This live performance — which does show off
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rendition of the peerless adaptive: from Handel's. tenderness and beauty.

Between 1855 and 1890 nearly 7,000,000 im-

Between 1855 and 1890 nearly 7,000,000 im-ingrants passed through New York's Castle Garden in the Battery. Wave upon wave of them: Germans, Irish, Italians, Iews. In 1880, for example, there were nearly 80,000 lews in New York. By 1910 there were nearly 80,000 lews in New York. By 1910 there were Lower East Side at a density of around 1100 per acre, which was 10 to 20 times the concentration of the rest of New York. It was also a time of the adthe rest of New York. It was also a time of the advent of electric lights, motor cars, and the el. And Tin Pan Alley.

Tin Pan Alley was a stretch of 28th Street in

Manhattan that ran between Fifth Avenue and Broadway, and it was the place that America's Broadway, and it was the place that America's fledgling popular music industry began. In Uri Caine's paean to that era and that place, he has reproduced 27 of the best-known tunes to come out of Tin Pan Alley during the turn of the century. And being Uri Caine, he does a great deal more, setting up each song with simulated crowd noise, horse's hooves, and the rest to give us something of



The Uri Caine Ensemble, Mahler in Toblach (Winter & Winter 910 046-2) Wagner e Venezia (Winter & Winter 910 013-2) The Sidewalks of New York (Winter & Winter



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The program includes old chestmuts like "In the Good Old Summertime" and "I Wonder Who's Kissing Her Now," both of which sound resilient with Caine's arrangements, even after 90 years with Caine's arrangements, even after 90 years unagnificent version of "Has Anybody Seen Kelly" same in a thick fronge. "Take Me Out to the Ballgame" is sung in Yiddish. There's W.C. Handy's antique." Memphis Bluer' along with a healthy dolloop of Irving Betlin, George M. Cohan, Ben Shields, and Jerome Kern. this musical time capsule is what most impresses me. Uri Caine manages to convey, through this music and elaborately bright arrangements, a sense of the vast, undifferentiated energy, the ratiocounters and polyglot rared energy. He ratiocounters and polyglot resures and polyglot he ratiocounters and polyglot of the sense of the vast, undifferentiated energy, the ratiocounters and polyglot of the sense of the vast, undifferentiated energy, the ratiocounters and polyglot of the properties of the vast, undifferentiated energy, the ratiocounters and polyglot of the properties of the vast, undifferentiated energy, the ratiocounters and polyglot of the properties of the vast, undifferentiated energy, the ratiocounters and polyglot of the properties of the vast of the vas

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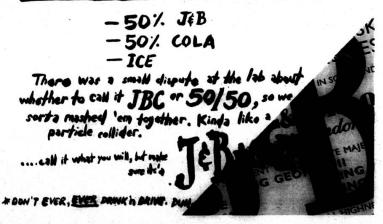


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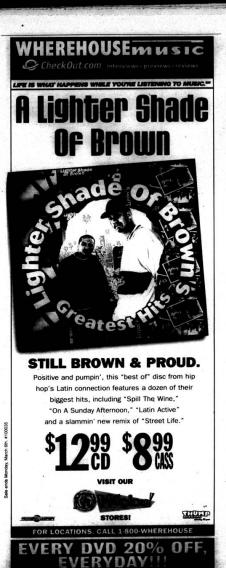




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icorgo Jones (778): East County Performing Arts Center, Tuesday, February 22, 7:30 p.m., 210 East Main Street, El Caion, 619-440-2277 or 888-386-8497

The Fellt Implesion and Mile Del Tedds: Casboh, Tuesday, February 22, 8:30 p.m., 2501 Kettner Boulevard, midtourn. 619:220:8497 or 619:232-4355.

LA Gons /428 | Magal, and Cags: 4th & B. Wednesdoy, Fabruary 23, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343. The Black Heart Procession /179/, Tearette's Lestrec, and the Project Systematic: (asbab, Thursday, February 24, 8:30 p.m., 2501 Ketter Boulevard, mattern. 619:232-4355.

Brian McKnight /605± 4th & 8, Thursday, February 24, 8 p.m., 345 8 Street, downtown, 619 220-8497 or 619-231-4343.

Bon Hurper and the Issaceast Crisisses and the 8-Side Players (672): RMAC feets, Friday, February 25, 6:30 p.m., UCSD Compus, John. 619-220-8497.

Air Supply (437): Weies DreamCatd Show Room, Friday, February 25, 7:30 p.m., 5000 Willows Rood, Alpine. 619-659-1998 or 619-220-8497.

Hubert Souths and the Bedireature (936): Castah, Friday, February 25, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Korys Lettes, Poter Sprages (709), and Bob Magaressen (710). Oxon Song Gelley, Sobrday, February 26, 7 p.m. or 8:30 p.m., 1440 Camine Del Mar, Del Mar. 858-75574644

Berlin (606); 4th & B, Seturday, February 26, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Carrugated, Skydbrar, fie Plansherst Kids, and Dewey Trussee: Cestah, Saturbay, Fie 8:30 p.m., 2501 Kettner Boulen midtown, 619-232-4355. Spearhead (758): Belly Up Tovers, Saturday, February 26, 9-15 p.m., 143 South Cedro: Avenue: Solona Beach. 619-220-8497 or 858-481-8140.

Peter White (675); Viejcs DeamCatcher Show Room, Sonday, February 27, 7-30 p.m., 5000 Willows Rood, Alpine 619-659-1998 or 619-220-8497



Robin and Linda Williams, February 11, La Jolle Children's School Auditorius

Fifter and Chevelle: 4th & B, Thursday, March 2, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

619-220-8497 or 619-231-4343.

Fivocrown, Vertilland, and the Heavy weight Champions: Cashal Husday, Mohr 2, 8:30 p.m., 2501 Letture Boulevald, midrown.
619-232-4355.

Tracy Lawrence: 4th & B, Fride March 3, 8 p.m., 345 B Street, doi 619-720-8497 or 619-731-4343.

619-270-8477 at 619-231-4343. Lies Saudiers (1893) and Carpar Whamake: Ivings lies and Caffas, Fridoy, Morth 3, 8:30 pm., 4590 Pmt. Boulevad, Liestenshy Heights, 619-29-6-016. 619-29-6-016. Allans Critica Syrullicatic, 7% Separatus, You Aurile Buillan, and seek of 3, 8:30 pm., 2501 Earlier Boulevard, relation. 619-232-4355.

Serveh Cahilli: Spruce Street Forum, Schurday, March 4, 8 p.m., 301 Spru Street, Banker's Hill. 619-295-0301.

Third Eye Blad: Spreckels Theore, Saturday, March 4, 8 p.m., 121 Broodway, downtown, 619-220-8497

Jee Walsh and Beth Hart: 4th 8.8, Saturday, March 4, 8 p.m., 345 8 Street, downtown. 619:220:8497 or 619:231:4343

Bloo Öyster Calt /4181, No Bergelin, and Seven Traile: 4th 8 B, Sunday, February 27, 8 p.m., 345 B Sheet, downtown. 619-220-8497 or 619-231-4343.

DOA, the Drogons /115j, and the Selecte Kilogas: (astant, Sunday, February 27, 8:30 p.m., 2501 Earther Boulevard, midtown. 619-232-4355.

The Free Sters, Perve, and Soul-Justs (157): Castoth, Monday, February 28, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Jeff Ott, Falling Sickness /304), and Caper: The Epicente, Webnesday, March T, 7:30 p.m., 8450 Min Mess Boulevard, Miro Mess. 858-271-4000.

Soul Brains /155): 4th & B, Wednesday, March 1, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

The Backyard Bables, the Yo Yo's, and the Retardes: Cesboh, Wednesday, March 1, 8:30 p.m., 2501 Kettner Boulevard, midrown 619-232-4355.

Ghoulspeen (346), Estabrook's Hart (193), Pitch Factor (168), and Ring Underground: Casbah, Schurley, March 4, 8:30 p.m., 2501 Kettner Boulevard, militaen. 619:232-4355. Merc Authory: Copiey Symptony Holi, Sunday, March 5, 8 p.m., 750 B Street, 419-200-849

Big Sandy and His Fly-Rito Boys (343); Hose Care and Her Boykinesis, and the Choop Lels: Castal, Friday, March 10, 8:30 p.m., 2501 Kettner Boulevard, midrown.

"Holvis and the Holvettes CD-Release" with the Knexville Girls and Sin Sin 77: (asbeh, Sahaday, Mart 11, 8:30 p.m., 2501 Ketter Boulevard, micrown, 619-232-4355.

Men of Worth /880 t Son Diaguito United Methodist Church, Sunday, March 12, 7:30 p.m., 170 Calle Magdelena, Encinites. 858-566-4040.

Blood, Sweet and Tears: Vejcs DearnCether Slow Room, Sunday, March 12, 7:30 p.m., 5000 Willows Road, Alpine. 619-659-1998 or 619-220-8497.

George Clinton and the P-Fush All-Sters: 4th & B, Tuesday, March 14, 7 p.m., 345 B Steet, downtown. 619-220-8497 or 619-231-4343.

619-220-849/ or 619-231-4343.

Gete Burbler! (676) and Penache
Semchez (677); 4th & 8, Wednesdor
March 15, 8 p.m., 345 8 Street,
downtown. 619-220-8497 or
619-231-4343.

X and No Knife (309): 4th 8 8, Friday, March 17, 7:30 p.m., 345 8 Sheet, downtown. 619-220-8497 or 619-231-4343.

J Saturday, February 19 at 8:00 p.m. • 520 - 534

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Posbusisanel /6742 California Center for the Ars, Saturday, March 18, 8 p.m., 340 North Escandido Boulevard, Escandido 619-220-8497 or 1-800-988-4253.

Zoko and the Heakers: Casboh, Manday, March 20, 8:30 p.m., 2501 Estinar Boulevard, midroun. 619-232-4355.

"Ne upport Jazz Milliambum Calebration": Californio Center for the Arts, Wednesday, March 29, 8 p.m., 340 North Escondido Boulevard, Escondido. 619-220-8497 or 1-800-988-4253. Billy Ree Cyrus: 4th & B, Friday, March 31, 8 p.m., 345 B Street, downtown. 619-2208497 or 619-231-4343.

BourSolell /874): Colfornic Center for the Arts, Friday, March 31, 8 p.m., 340 North Escandido Boulevand, Escandido. 619-220-8497 or 1-800-988-4253.

Peter Murphy: 4th & B, Wednesday, April 5, 8 p.m., 345 B Street, downtown 619-220-8497 or 619-231-4343.

The Rev. Horton Heat (134) and Les Straitjackets (409): 4th 8.8, Sunday, April 9, 7 p.m., 345 6 Sheet, downtown. 619-220-8497, or 619-231-4343.

NIGHTLIFE

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PLEASURE BURN

BUFFALO JOE'S 600 Fifth Ave. (619) 236-1616 This Thursday, 2/10. COMMON SENSE!!

TILTED STICK 4970 Voltaire St. (619) 222-6895 OB's best bartender is waiting... Yes, Ty. We mean you.

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Monday, 2/14, it's Valentine's again. If you think love stinks, come join the Aero fi frinks. They welcome the lost lonely loyeless and lovely. Plus heer specials for the guys and roses for the gals.

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2893 Mission Blvd. (858) 488-1671

Come enjoy the weekday drink specials from 5-7pm. \$2 well drinks and bottled beers. The greatest patio by the beach beckons you to enjoy the sunshine of this California winter.

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neck out the Brick for a weekend full of live fun. This Thursday, 2/10: Life Hate: Me, Ring Underground, Pressure 45 and Thought Experience. Friday nigh 2/11, it's Agent Orange, Los Infernos, Bettie Ford All-stars and The McPherson Struts. Saturday, 2/12, is Club 0007 with Hot Sauce Johnson.

Tio Leo's

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very Thursday Tio Leo's presents Hot Rod Lincoln. This week they're with quer Rambling James & the Billy Boppers. Friday night, 2/11, it's The Robusto's, Sugar Foot and Shopping Cart Assassins. And Saturday, 2/12, it's the VAMPS.

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This inconspiruous har located in the lost regions of North Park/Univers Heights, is just the place you need for kicking back. The dim lighting radiant bar staff and phenomenal jukebox offer up a perfect solution for just about any night of the week. Check out DJ Ratty on Wednesday night, as well as live music on Saturday. They open nightly at 8pm. Fridays they open early (5pm) for orea Happy Hour specials

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leady for some downtown dance excitement? Check out 66. Thursday night, Digital Vibe Entertainment brings you the sounds of hip-hop and R&B, and the bar brings you great drink specials. Every Friday and Saturday, come for the dance mixes of DJ Marc Dasher. The club is open Thursday-Saturday from 9pm until 2am ring your ID.



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the Boys Choir of Harlem

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UNDERGROUND DANCE CLUBS

If you wish your underground dance thub to be included, call 619-235-3000, ext. 261, night or day by 5:00 p.m. Friday, the week prior to publication. Fax information to 619-881-2401 or e-mail pubbott@adnc.com. The listings ure free.

Asylume DJs spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

Aztecsol: DJs K Factor and Xman spin future soul, polyrhythms, progressive world, and dancehall. Saturdays, Aztec Bowl, 4356 30th Street, North Park. 619-220-4944.

Bitter End's Underground: Hip-hop, Top 40, and old skool. Thursdays through Saturdays, the Bitter End. 770 Fifth Avenue, downtown.

The Brass Rall: Call club for nightly information. 3796 Fifth Avenue. Hillcrest. 619-298-2233.

The Clockwork Seasions: Dls Fruise, Saint, and Marcus B. spin midtempo breaks, house, drum 'n' bass. Fridays, Aztec Bowl (the Turquoise Room), 4356 30th Street, North Park. 619-220-4944.

Club Bom Bay: Fridays, Get Your Groove On with DIs spinning top 40, hip-hop, and dance classics. 3175 India Street, midtown. 619-296-6789.

Club '80s: DJs Bryan Pollard and Richard D. Best of '80s new wave, synthypop, and new romantic. 21 and up. Tuesdays, 945 Garnet Avenue, Pacific Beach. 619-465-5827.

Club Elements: Thursdays, 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 Le. Saturdays, DJs Tayos and Travis Houston. 1253 University Avenue, Hillcrest. 619-296-8160.

Club Retro: DJ Dementia spins '80s, synthpop, alternative, and new wave 21 and up. Tuesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

Club Tribute: DJs Afshar and Ascession spinning funky tribal house and garage, Mondays, 10 p.m., the Flame, 3780 Park Boulevard, Hillcrest, 619-295-4163.

Discotec 2000: D/ 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: DJs Demon and Mike Czech spin hip-hop. Tuesdays, Dream Street, 2228 Bacon Street, Ocean Beach. 619-222-8131.

Beach, 619-222-8131.

Kensington Club: Live performance by the the Dukes of Hamburg with DIs Mike Stax, Tony Sanchez, and Anja Diabolis spinning the best in '60s freakbeat, garage, soul, R&B, and Hammond groves. Saturday, February 12, the Kensington Club, 4079 Adams Avenue, San Diego. 619-284-2848.

619-284-2848. Liquid: Dis Dave Aude. Mike Orozco. Sotero, Clay Dunsmore, and Eaz-One spin house and hip-hop. Fridays, E Street Alley, 919 Fourth Avenue, downtown. 619-979-9999.

Cowntown. 619-299-3999.

Live Wire: DJ Ratstar spins rare grooves and hip-hop. Wednesdays. Live Wire, 2103 El Cajon Boulevard. University Heights. 619-291-7450.

Margarita Rocks: DJs Matty A., Jesse, and Scott Martin spin house and hip-hop. Thursdays, 959 Hornblend Street, Pacific Beach. 858-272-2780.

Millennium Nightclub: Thursday, February 10, live performance by Goldfish with DJ Mark Lee. Friday, February 11, DJs Shawn Temple and Ed Chapin spin Top 40 and hip-hop with DJ Anthony Masters spinning



BY WILLIAM CRAIN

In my local used record store last week, I saw series of CD bins stuffed with heavily discharged to the control of the control

its first guitar heroes, Django Reinhardt. The Hot Club of Cowtown is a trio that aims to combine Grappelli and Reinhardt's Gypsy jazz mastery with the cowboy western swing of

Bob Wills. And just for good measure, the band throws in some old-fash-ioned. The part Alley standards that probably would have been too comy for the Oppsies and too urbane for Wills. Formed in San Diego in 1996 as a duo

Senth and violinist/vocal-ist Elans Fremerman, the Hot Club moved to Austin, Texas (which ain't exactly a cow town), the following year and recruited bassist Billy Horton. The band quickly gained a nationwide fol-lowing through constant

gained a nationwide following through constant
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house and deep house. Saturday, February 12, guest DJs spin Top 40 and hip-hop. Sunday, February 13, guest DJs spin Top 40 and hip-hop. Monday, February 14, open mike. Wednesday, February 16, guest DJs spin disco and 70s. 485 Main Street, Encintras. 888-922-5827.

Nightfalk 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.

Olé Madrid: Fridays, DJs Henry Diaz and Jesse spin house and hip-hop, DJ Tasyn spins progressive house. Saturdays, DJs Jory Jimenez and Joé Amezuwa spin house music. Wednesdays, DJs Jon Bishop, Chris

Fortier, and Jimmy Van M. 751 Fifth Avenue, downtown. 619-557-0146.

Avenue, downtown. 619-557-0146.

Onya Room: Fridays, DJs José
Amezcua and Conrad spin lounge and
house. Saturdays, DJs Wendy
O'Rourke, Grophoy, and Henry Diaz.
Wednesdays, DJ Grepboy with live
music. 852 Fifth Avenue, downtown.
619-235-6699.

619-233-6699.
The Pentagon: 756 Fifth Avenue, downtown. Thursdays, Joints and Jams with DJ Billie Fridays. The Basement with DJs Smody, Pers. Miske Carch, and Kountry, Saturdays, the Soul Cellar with DJs Billie, Knight, and Orlando. Sunday through Wednesday, closed. 619-233-2830.

RAM: Jungle and hip-hop. DJs Peacemaker, Izm, Buckshot, Arsen,

Infiniti, and MC Dapper-D. First and third Wednesday of each month. 10 p.m., 18 and up. Club Elements, 1255 University Avenue, Hillcrest. 619-296-8160.

619-796-8160.

Respects Dis S.K., Dirty, 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.

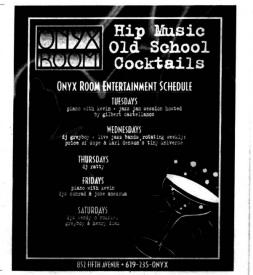
Rish's Thursdays, Club Hedenism, Dis Ion Bishop and Mike Orozco spin blubop and Mike Orozco spin bouse, techno, and groove. Firidays, Go-Ge-Fridays, Di Derek spins house and tribal. Sturndays, Lighter Up, Di Derek spins house and tribal. Sundays, Hot Ten Sumdays, Dis Derek and Tony spin house and tribal. 1051

Sabbat: DJs Joe Forester, Cybian, and Adam Atom. Electro, gothic, synthpop, darkwave, industrial, and fetish. Saturdays, Shooterz, 3815 30th Street, San Diego. 619-574-0744.

Saturday Night Fever: DJ Ryan Somers, Soat Mortin, Smally Biggs, Jesse, and Matty A. spinning '70s dis and hip-hop, Saturdays, Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 619-979-9999.

Sevilla: Tuesdays, Wednesdays, and Thursdays, Club Saisa. Sundays, Club Brazil. 555 Fourth Avenue, downtown. 619-233-5979.







WW.SDREADER.COM Calendar MUSIC SCENE

Soulfood Express: DJ Felix Prince spins house, R&B, and dance classics every Thursday. The Flame, 3780 Park Boulevard, Hillcrest. 619-295-4163.

Boulevard, Hilkcrest. 619-293-4163. Studio 64: DJs Jon Bishop, Josy Jimenez, Demon, and Circa. February 18 guest DJ Anthony Pappa. Fridays. Club Montage, 2028 Hancock Street, Mission Hills South. 619-973-9269.

Mission Hills South. 619-973-9209.
Therappy D/s Brian Pollard, DVS, and Crash spin industrial, EBM, fetish, gothic, and darkwave. The Plame, 3780 Park Boulevard, Hillcrest. Fridays. 619-465-5827.

Two-Wheel Tuesdays: Various DJs spin punk and garage beats. Tuesday Live Wire, 2103 El Cajon Boulevard, University Heights. 619-291-7450.

University Heights, 619-291-7450.
Underground Loungen DJs Eddie
Amador, Sacharmo, Henry Diaz, and
Greg Cook spin house, techno, and
progressive. DJs Smally Biggs and
Syyed spin hip-hop. Wednesdays, the
Flame, 3780 Park Boulevard, Hillcress
419-806-609.

Underworld: DJs Bryan Pollard and Robert. Industrial, Gothic, fetiah/dance. Call club for information. 619-465-5827.

LOCAL MUSIC

North County

NOFTE COURTY
The Allpy, 42 Grand Avenue,
Carlshad, 760-454-1173. Thursday
and Friday, 9 pm., the Rhythm Dops,
pop, jazz. Saturday and Wednesday,
the Carter Brothers, jazz, aving.
The Anytum, 600 West San Marcos
Bouleward, San Marcos,
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The Balloy Barbecue Restaurant and Bar, corner of Main Street and A Street, Julian. 760-765-9957. Live rock and blues, call club for information.

and blues, call club for information.

The Beach House, 2530 South
Highway 101, Carloff, 760-753-1321.
All performances begin at 7 pm.
Thursday, Carl Robinson. Friday, Trio
du Jour, acoustic, wariety. Saturday,
the Justin Bursham security.

Belly Up Towers, 143 South Cedros Avenue, Solana Beach, 858-481-9022. Thursday, 8-30 pm, Wild Child Friday, 9-15 pm, Rac Kwon with the Round Table MC. Saturday, 9:15 pm, the Palasitin with the Bastard Sons of Johnsy Cash, wring, rockabilly, Sanday, 6 pm, Zydece Blues Patrol,

PY DAVE GOOD

FOlksinger/gullarist Illeritie Cardity is something of a legend back home in the U.K. At
different times in his 4-Oyaer-long career,
Cardity has been the principal caretisier of
Cardit file songer— to the extent that he was
awarded an MBE (Member of the Order of the
British Employ by the Queen for his contribritish to the cardity of the Cardity and the contribritish to the cardity of the contriler probby fall under the classification of world
music, a gene fowen to other musicies as
and the have his mont to other musicies as
all to have have now to other musicies
It apything, Cardity a recording probby fall under the classification of world
to be cardity and the cardity and the
It became commercial. Carthy, nov 37, is
all to have had some influence on Bob
Dytan, who saw him at the Troubedour Folk
OSs. And It was Carthy, not Peak Simon, who
worked out the arrangement of "Scarborough"

Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain. 858-618-1814. Friday,

Mountain. 858-618-1814. Friday 8 pm, Sweetwood, world, classica jazz. Saturday, C.J. Hutchins, acc blues.

Bub's Whiskey Dive, 301 Pier View Way, Oceanside. 760-757-BUBS. Saturday, 9 pm to 1 am, Riptied,

An often-imitated guitar player, Martin Carthy is part of a circle of contemporary Cettic

MARTIN CARTHY

collaborations or as a solo act, some 21 collaborations or as a solo act, some 21 albums, generating a helty international following, and nearly all of it gotten without the support of radio. Go figure.

(To hear a sample of Martin Carthy, call 619-239-9797, wait for the prompt, then punch in act. 4853.)

Pireside Lounge, 439 West Washington Avenue, Escondido. 760-745-1931. Friday, 9 pm, Bob Lens

Fogarty's Pub, 1260 West Valley Parkway, Escondido. 760-480-083: Thursday, Slick Surface, rock and a Friday, and Saturday, Detroir Underground, classic rock.

Unterpround, classes rock.
The Four Seasons Rosent Aviers,
7100 Four Seasons Point, Carlabad,
606-603-6000. Thursday 5 pm to
8 pm, Jeff Linsky, 8 pm to 11 pm,
Richard Samuels, Friday, 2:20 pm to
5 pm, Mair Rethburn, 5 pm to 8 pm,
Jeff Linsky, 8 pm to 11 pm, Richard
semuels, Sunday, 2:20 pm to 5 pm,



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Chesapeake Bar & Grill, 1068 North El Camino Real, Encinitas. 760-943-0177. Friday. 5 pm to 8 pm, Tony Lasley, South American jazz guitarist.

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Prompt 1240 (House) Mild (1987) (19

Mair Ruthburn, 5 pm to 8 pm, Fred Benedett, 8 pm to 11 pm, Jeff Linsky. Monday, 5 pm to 8 pm, Jemes Johnston, 8 pm to 11 pm, Peter Pupping, Tuesday, 5 pm to 11 pm, James Johnston. Wednesday, 5 pm to 8 pm, Jemes Johnston, 8 pm to 11 pm, Jeff Linsky.

Gentlemen's Cholos, 1020 San Marcos Boulevard, San Marcos. 744-5215. Saturday, 9 pm, the Bill Mager Blues Band.

Hennessey's Tavern, 2777 Réoseve Street, Carlabad. 760-729-6951. Thursday and Friday, the Stilettos, rock. Saturday, the Urban Gypsies, blues.

blues.

Jerus Jue's Coffischeman, 1956 Bacon.
Street, Ocean Besch. 619-523-6356.
Thursday, Anyu Marina, Friday, Lian
Thursday, Anyu Marina, Friday, Lian
Carles Climada, Frend Dermane, Cindy
Wasserman, Paul Abbott, Elizabeth
Hummel, Cindy Lee Rerphill, Tim
Easten, and Jose Sinsters and the Troy
Donte Quiester. Startudy, Lian Servation,
Monday, Wendy's open-milke night. Kaminski Park Sports Ber and Grill, 12735 Poway Road, Poway. 858-748-7296. Friday and Saturday, Bottomline, rock and roll.

Saturday, Street Heart.

La Case del Zorre, 3845 Yaqui Pass
Road, Borrego Springs, 760-767-3323.
Fox Den: Thursday, and Sunday
through Wednesday, 7 pm to 11 pm,
Constance Gordy, classical piano.
Friday and Saturday, 8 pm to 1 am,
the Anthony Smith Trio.

La Mlaten, 3232 Mission Avenue, Oceanside. 760-435-9977. Saturday, the Purple Haze Experience and Silent Discussion

Dimension.

The Metapher Coffeehouse, 258 East Second Avenue, Escondido, 760-489-8890, Friday, Banjer Dan. Saturday, the John Hartford Jazz Quintet.

Wednesday, 7 pm to 10:30 pm, blues

to 1 pm, Mike Cea, jazz duo.

Mocha Markutplaca, 1020 West San
Marcos Boulevard, San Marcos.

760-744-2112. Thursday, 6 pm to
8 pm, Rick Ross. Priday, 7:30 pm to
10:30 pm, Bletric Wood,
contemporary classics.

Pounders, 125 West Grand Avenue, Escondido. 760-739-1288. Thursday, Red Lane, rock, Friday and Saturday.

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LATE NIGHT DINING

BY RICHARD MELTZER

jam, Millanahum Night Clmb, 485 South Highway 101, Encinitas. 760-435-9294. Thursday, 8 pm to 1 am, Goldfish, etter funk, disco. Saturday, 2 pm to 5 pm, Latin jam, 9 pm to 2 am, acid jast, Top 40, and high-hop music. Monday, 9 pm to 1 am, open milla hosted by Denno Devidene, jazz, RAB. Tusuday and Vechneday, call club for information. What's it all about, Alfa? If you save the file, mapbe y didn't read all the way to the end, but the finel credit to e piece of fulf called Good Will Hunting, Gus Ho Saut's serving in the Ron Howerd (or is it the Frenk Capers') Sweepsteines, is: "In memory of Allen Ginsberg and William S. Burroughs."

10 when't What clid Gus think he was the first that the first way to the serving the serving that the serving the serving that the serving the serving that the se club for information.

Mirackse Cafe, 1953 San Elijo Avenue,
Cardiff, 760-943-7924. Friday,
7:30 pm, Steve White, folk. Saturday,
7:30 pm, Maybe Tomight,
contemporary classics. Sunday, 10 am
to 1 pm, Mike Ces, jazz duo.

Wind ("To a men of the South, Franklin Delano Roceweth"). Line Mentors "Secretary Hump" General Roceweth Chine Mentors "Secretary Hump" General Roceweth Chine Roceweth Rock ("Secretary Hump" General Rock ("Secretary Hump" General Rock ("Secretary Hump" General Rock ("Secretary Hump) General Rock ("Secretary H

William S, Burnogha.

Hah whath Red GG us think he was thinking?

There've certainly been some STRANCE dedications over the years, some unlikely dedications over the years, some with the least of the prompt, then punch in act. 4643.)

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the Moody Dudes, rock. Sunday, the Mars Hotel. Wednesday, the Hitmen. The Raintree, 755 Raintree Drive, Carlabad. 760-931-1122. Priday, 6 pm to 10 pm, Breezin', pop, jazz. Saturday, 5:30 pm to 8:30 pm, the Honeycrepters, folk.

Randy Jones Big Stone Lodge, 12237 Old Pomerado Rosd, Poway. 858-748-1617. Friday and Saturday, Hill Country.

Ringer's Cocktall Loungs, 5517 South Mission Avenue, Bonsall. 760-941-5083. Friday, 9 pm, the Bill Magee Blues Band.

Roxy Restaurant, 517 First Street, Encinitas. 760-436-5001. Friday, Fred Benedetti and George Svoboda, guitar duo.

Surf N'Saddla, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach. 858-755-9474. Priday, Lotus, classic rock. Saturday, Sandjacket, rock.

Sandjacker, rock.

Terreysnan Geffle (inside the Hilton
La Iolla Torrey Pines), 10950 North
Torrey Pines Road, Del Mar. 838-458571. Music is jazz. Thurnday and
Wednesday, Shep Meyers. Priday, the
Ron Freshman Dus. Saturday, 7, pm to
11 pm. Reel to Real, jazz. Sunday, Shep
Meyers with Kristin Kork Monoday,
and Tuesday, Ron Preshman.

La Costa Resort and Spa, Costa Del Mar Road, Carisbad. 760-438-9111. Friday, the Fabulous Pelicans, pop.

Beaches BEACHES
Blad Melecan, 710 Garnet Avenue,
Pacific Beach, 858-483-7844.
Thursday, Pollimog, rock, Friday, Son
Seals with Lama and the Landerbeakers,
Saturday, Eric Serdinas with Todd
Steadmain and the Fastomes, blues,
Sunday, Crucial, Monday, Foreplay,
Tuesday, Revin Wallace and
Amazing Shelltown Horns, blues.

Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach, 858-488-1780. Music is alternative/rock unless

Shors, Lucky 7, Pound Foolish, and the Dingles. Friday, the Atomic Punks, Calsius, and Bernic Saturday, Saturday Night Fewr. Tuesday, NoFX, Youth Brigade, and 20%. Wednesday, the Brandy Alexanders, Backlir, Lighter, and Dead at 27.

and Dead et 27.

Camibal Bay, at the Catamaran
Hood, 1979 Mission Bookevarl
Mission Book-184-184 1081.
Thursday, 10 pm, she Telab Show,
Friday, 9 pm to 150 am, 8th Selia,
scountie, rock, Saturday, 9-30 pm, she
serin Breelayn, rock and roll.
Wednesday, 9-30 pm, 8ig-Time
Operation, 198-2 hand string,
Chamson Orleans, 928 Turpointe
Street, Pacific Basich, 584-484-974.
Thursday, Tomout Courtney and the
Blant Dutter, blant









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rock.

Brigh by Belek, 1130 Bornes Avenue.
Bry Park, 618-127-LIVE, Music is
rock/liberarities unless otherwise
noted. Thursday, 126 Hane Me, Bing
Underground, Pleasure 4-5, and Ter
Percent Priday, Agent Comage.
Les Informs. Sanntaries, Het Stane
Johnson, Sannday, Ras Spile and the
One Leve Brand, Zhen, and Fresh Bane,
regges. Tuenday, Unapasa, Byun Dog,
and Does with Whitep.

FEB. SHOWS

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coons: pas.

Bins's Places, 6179 University Avenue
(at College and University), 619-5226730. Priday, 9 pm, Billy Bacon and
the Purblished Pigs, reckability.
Saturday, 9 pm, Point Blank, rock,
Sanday, 4 pm to 8 pm, Lady Sar and
the Bustin' Leare Blank Blank Monday,
8 pm to 1:30 am, open jam val.

Diedrich Colles, 1080 University Avenue, Hillcrest, 619-718-9522. Sunday, 11 am to 2 pm, Michael Case chonic jazz.

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Al ciginal members
H.H. Be Known, Burryl
Juritiv & Earl Huston

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Sather Island Drive, Shelver Island.
199-224-5377, The Casabhana.
Lienque Thursday, 9:20 pm, Quist
Strewn, jezz and blosse. Friedry, 9:20 pm,
the Bhythmallers, disco dance.
Setterday, 9:20 pm, flow Selts,
roadhouse rock. Sanday, Hollie
Gentry, Roges Smith and Presend for
Tons, Early Seltshall, Ruby, Paggs

Tons, Larry Seltshall, Ruby, Paggs

Tons, Carty Seltshall, Ruby, Paggs

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Tons, Carty, Ruby, Rub

MARCH SHOWS MARCH (cont.)

3/24

piano, jazz. Tuesday, 8 pm to midnight, Eve Selis. Wednesday, 8 pm to 11 pm, Bruce Cameron and the Latin Allstors, jazz.

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In Cahoota, 5373 Mission Center Road, Mission Valley. 619-291-8635. Call club for information.

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Immuniture, 225 El Cajon Boulevard,
San Diego. 586-296-2101. Wollnesday

8 pm to 10 pm, workshop/concerv
with the San Diego Concert Jazz Band,
Jaman's Restourant and Lennage,
7777 University Avenue, La Mesa.
619-649-7777. Priday and Saturday,
Sans Mérikat, piano. Sunday, Leo
Lionenti, piano.

Karl Stresse, 9675 Scranton Road, Sorrento Mess. 587-2739. Sunday. Live Wire, 2103 El Cajon Bouleva Hillcrest. 619-291-7450. Saturday,

12 pm to 3 pm, the Bill Magee Blues Band, blues.

Kelly's Pub, 6344 El Cajon Boulevard, College Area. 619-286-0400. Friday, Evens, acoustic. Saturday, call club for information. Wednesday, Tommy

Lentat's Caffordhomes, 3543 Adams Avenue, Normal Heighta, 619-282-0437. Music is nocusotifolit unless otherwise noted. Thursday, 7 pm to 9 pm, Dong Perloff, Friday, call for information. Saturday, 9 pm to 11 pm, Mary Laury, Mondoy, 8 pm to 10 pm, open mike. Wednesday, 8 pm to 10 pm, open mike. Wednesday, 8 pm to 10 pm, 2 Die 4, bbues and funk.

The Living Room, 5900 El Cajon Boulevard, College Area, 619-286-8434. Seturday, Koko Pelli, jazz.

4434. Saturdey, Kohen Pelli, Jazz.
The Living Boson, 1417 University
Avenue, Hillcrex. 619-295-7911.
Saturdey, Michael Case, chonic Jazz.
Mr. O's, 1299 Carmino del Rio South
San Diego, 619-299-5344. Saturdey,
Le Creptoria. Eurar Norres. salan.
O'Commell's Pub and Phightchis,
1310 Morens Boulevard, Bay Park.
619-279-5637. Priday, Path and the
Sammells. Saturdey, Venue Electric.

The Oald Sed, 3373 Adams Aver Normal Heights, 619-284-6594. Friday, Joe Byrnes, Irish folk. Satu Denni, Wedinesday, Gregory Page Frank D.

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dyere, piano.
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The Bayon Bar and Grill, 329 Market Street, downtown. 619-696-8747. Friday and Saturday, 6:30 to 10:30, and Sunday, noon to 2:30 pm, Joe Guevara and Chris Vanacore, jazz piano.

Blarney Stone Pub, 502 Fifth Avenue, downtown, 619-233-8519. Thursday, Saturday, Sunday, and Wednesday, Steve Brewer, acoustic.

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regges, Friday, 802 Al-Sans, pop.
Saturday, the Pisco Pimps, Sunday,
6 pm, Whitey Conwell and the Tone
Kings, Monday, the Joey Bowen Band,
bluet. Tuesday, Kobe Loce, pop, rock,
Wednesday, the Atomic Dogs.

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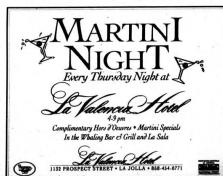


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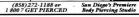
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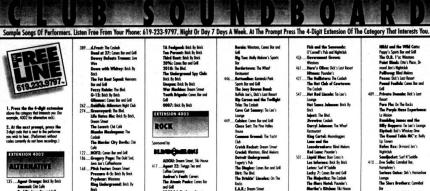
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The use of a couple of Neil Diamond songs on the soundtrack steers a course well wide of solemnity. not absolve themselves of all blame. The ad campaign positioned the title, plus an extraneous exclamation point, on the front page of a mock super-market tabloid straightforwardly

Toung beauty seduced by macho American twice her age.. Experts question: Who really seduced who?[sic]... See page 3 for lurid de-tails." And crawling along the bottom of the page: "Has writer-director Jane Campion gone too far?"

The real question is (assuming the

promo people were not inquiring as to the writer-director's prudence in casting her lot with Miramax): What

casting her lot with Miramax): What did Campion do to deserve this? Granted the title is a bit frivolous for a movie that can claim a place along-side The End of the Affair and The Third Miracle as yet another turn-of-the-

century or turn-of-the-millennium

ineteen Ninety-Nine has started to look like a little better movie year as the stragglers have continued to trickle in. First The End of the Affair, then Topsy-Turvy, and now this week Holy Smoke. Even better

REVIEW

headed the Tabloid

Times: "Sizzling Late
Edition... Sex shack

to me) is A Map of the
World, though the
scheduled release date keeps slipping
toward the edge of the earth, above
the yawning abyss of video. It is cur-DUNCAN SHEPHERD shocker... Sex captive in desert hideaway... Young beauty seduced by macho rently set at the end of the month rently set at the end of the month, contingent perhaps (let's hope not) on an Oscar nomination for Sigourney Weaver. And Alain Resnais's Same Old Song, better still, has now been pinned down to mid-May on the upcoming Ken calendar. Maybe by the the year 2000 will have turned up a good movie to call its own

good movie to call its own.

Holy Smoke — the figures do not lie — sank like a stone when it came out late last year in a limited run in major markets, and the promotional

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MOVIES



tussle with spirituality. And the use of tussle with spirituality. And the use of a couple of Neil Diamond songs on the soundtrack, "Holly Holy" and "I Am, I Said" ("But I got an emptiness deep inside..."), sters a course well wide of solemnity. Nevertheless, the attempt of the advertising department to get in on the fun reveals all the na-

smidgeon more) of John Rocker trying to sound like, and compete with, Howard Stern or Jim Rome. If the cam-paign had Campion's approval, she would be about eighty points lower on the I.Q. scale than I gave her credit for. Not that the movie is without its

hot spots. What the copywriters have

desert hideaway" does in fact contai some of the elements of abduction and bondage found in, for instance, John Fowles's The Collector (and William Wyler's screen version of it) or, somewhat higher on the best-sene, list and lower in literary respectabil-ity, Irving Wallace's *The Fan Club*. What they give no hint of, however, is the truly inspired idea leading up to it: a young Australian woman's re-ligious conversion while on holiday in India, and the scandalized reactions of her middle-class suburban family back home, the most sever of which is to enlist the help of a recommended decorates when the property of the control of the prodeprogrammer: "The number-one exit counselor in America."

The actual moment of conversion The actual moment of conversion, at the merest touch of a local guru, would be laughable — the screen ablaze in the roseate and aureate hues of Hindu visionary art — if it were not presented in the context of a subjective flashback narrated by the woman's uncomprehending travel-ling companion: "Some sort of freaky hypnotism happened." In that con-text, it's laughable, too, but in the best The first section of the movie -

The first section of the move— the initial clash and contrast of cul-tures—elicits many such laughs. The wonderful shock cut, for example, from the swarming dusty streets of Delhi to the high overhead view of the red-brick, red-rooftile housing development, all neat and tidy, in the outskirts of Sydney. Or the entire outskirts of Sydney. Or the entire episode of the young woman's stodgy mother trekking to India in person, a kerchief pressed firmly over her nose ("Is it a toilet or a hole here!"), to ap-"Is it a toilet or a hole here!"), to appeal to her daughter to come home. The ruse of her dying father won! move the new convert: "Maybe next time. In another life." Jequal parts time, In another life. "Jequal parts inny, exasperating, sufficiating, and frightening, and all the finnier for the dedel ingredients, is the general spectacle of everyone knowing better than the rozine herself what 's good for her, and everyone at the same time undermitizing which is also for extrainty. undermining their air of certainty through the dismal mundanity of their

own lives.

It was a key creative decision, a fateful decision, to exempt the religious sect from all critical (or comical) scrutiny — with the result that the slant of the movie is entirely toward Westerners and their spiritual aridness, Western culture and its paucity of anyme Westerners and their spiritual aridness, Western culture and its paucity of anyme Westerners and their spiritual aridness. of answers. We know nothing of any Eastern alternative beyond what we hear from the heroine (Kate Winslet hear from the heroine (Kate Winslet, seemingly carrying on her quest from Hideous Kinky). And although there is no trace of the space-case or the zom-bie in her demeanor — although she can express herself rationally and

well — she is a blurrily unfocussed character, perhaps nothing so much a a young and a malleable character. (At one point she walls at her captor, "Do you even like met." And the viewer at that point might be thinking. "Well, what are you like?" Not yet are nough along the path of enlightenment to have left behind her packs of cigarettes. whom nobody is less common, crude, or coarse. Here she has only her sister Anna, a fellow film director, to co-

Anna, a fellow film director, to covirte the screenplay.

The movie finally goos off the rails altogether with a bout of role-reversal in a sort of amateur psychodrama: point of the rails and the reversal in a sort of amateur psychodrama: point in the rails and lipstick. (The "courage" of the across should no doubt be mentioned, though not without a mention also of heir folly). A conciliatory code, after a longish time-jump, almost gets in the product of the rails of t first in a good way, a stimulating, challenging way, and then in a not s good way. An aggravating way.

In my secondary function as moviegoer's bulletin board, I have three notices to post this week. First, the San Diego Jewish Film Festival — the 10th Annual — at the AMC La Jolla 12, February 15 through 24. No particular movie or moviemaker reaches out and grabs my sleeve this year, but there is the customary mix of features and shorts, fiction and all the while preserving the festival's unwavering focus. Maybe in part be-cause it is not dependent solely on the quality of the films, this is one festival that genuinely feels festive. For further information: 858-457-3030 or 858-457-3161.

would think that it could have the de-sired effect; proposterous, even more, that it could have as much effect as it indeed does. It is not to the six with the It goes fur the idea with the indeed post in the country of the country of the just the two of them, deprogrammer and cultist, older man and younger soman. Part of the trouble here is that this is an atypical, an unprecedented, case for the deprogrammer, working for the first time without the requi-table of the country of the country of the tool late, it's the reasonant Pam Grier.) Second, the Key Cinema Club, the last fail, is set to start up its second session on February 13 at Landmark's La Jolla Village. So you will no longer have football as an excuse. You will instead have basketball. March Madinstead have basketball. March Mad-ness dead ahead. Titles, as before, are hush-hush, but I have been given leave to divulge that the first film of the sec-ond session is a new Zhang Yimou. (The last film of the first sesson, Errol Morris's Mr. Death, has yet to open here.) Membership info: 888-467-0404.

here.) Membership info: 888-467-0404.
And last, David Klowden of the
UCSD Literature Department has Emailed me the schedule of a series,
already underway, of experimental
and underground films from the
UCSD collection, on Thursdays at 6 pm in the Seuss Room of the Geise Library. (Sounds more like an appro

priate venue for a Francis the Talking Mule retrospective.) Today's — February 10's — is especially note-worthy, Michael Snow's Wavelength, ortant and elegant speci an important and elegant specimen of Sixties minimalism, a mysterious slow zoom (really a kind of anti-zoom) across an anonymous loft, toward a fixed point between the windows on the far wall, with only peripheral huthe far wall, with only peripheral nu-man interest along the way. It is three-quarters of an hour in duration, ample time to ponder issues of fram-ing, composition, screen space. The obligatory info number: 858-534-7981.

MOVIE LISTINGS

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

All about By Mother — Pedro Almodovar's psens to womanhood, in particular motherhood and screenshood, is dedicated to three of the kind: Bette Davis, specifically for All about Ever Genes Rowlands, for Opening Night and Romy Schneider, for The Important Thing is to Low. The title, quite plainly, derives from which is included; and the traffic featility which is included, and the traffic fatality contained the stage door, whereby our beroise (Cecilia Roth) loses her eighteen-year-old-on, in lifted directly from the Rowlands film. (Schneider, spart from her least a degraded screen star in The Important Thing, lost a child for real, shortly before shed of heart failure at age forty-three.) The first half-loour has a strong and a steedy old, straight through the strong and straight could be shown the boy, failure, who has no does be even had a soo, much be an older to be a soon of the lower than her who had not done the strength of the strain that the has no idea he ever had a son, much less has one no more. Thereafter the complications and coincidences

complications and coincidences mount upto staggering proportion. The privring
mother's best lead to the father, who is now
to stagering proteints, it a social-working
Catholic num (Prestope Cruz) who turns
to the control of the stage of the coincident of the fertus and the virus
turns out to be the selfame transvestite
proteints. While valuing for this man to
surface, the mother lands a job as percental
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had been Chasing the night be was run
down by a car, and whose touring
production of A Streeteer Numed Desiry just
happens to have weeded its very
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goes on in her place, to great acclaim. (She had first met the boy's father, it so happen in an amateur production of Streetcar, Stella to his Stanley.) There is more in the same vein. Almodóvar treats all of it with a straight face, but at the same time a strained face. The application of old-fashioned chest-heaving soap operatic to new-fangled kinky subject matter has an air of bustery rhetoric about it. It never quite worked for R.W. Fashidner! It works even less for Almodóvar, who quadruples the kinks. 1999.

(FLOWER HELL CHEMAS; HILLEREST CHEMAS; STAR, FROM 2/11)

Andelo's Ashes - Hardly a movie at all more like a glossy picture-book suppler to Frank McCourt's best-selling memoi growing up poor in Ireland. McCourt's so rama, NCLOURI 1 cest sensing memora or growing up poor in the Todard, McCourt's consistent of the Court's consistent of the Court of

Anna and the King — Uncalled for and uninspired retelling, without benefit of Yul Brynner or Broadway show tunes, of the clash of wits and wills between the Victorian-era widowed English governeas and the progressive Sännene monarch-cumpolygamiat, Jodie Foster has a painful-to-may characteristic state of the British accent and watch tensenses in her lips and sips, perhaps under the mrain of the British accent and Fart and the British accent and Fart as lightweigh potentant, is intelligible only about half the time Intelligible only about half the time Intelligible only about half the mine Intelligible only about half the mine Intelligible only about half the time Intelligible only about half the manage lead as an intelligible only about half the manage lead as an intelligible only about half the intelligib Victorian-era widowed English governes

Any Given Sunday — Oliver Stone's blitt of professional football. Long (almost here hours long, almon IFX and Nizon long), loud, hyperbolic, frenetic, chaotic, rise, cynical, sentimental, sanctimonious. And ill-informed. Stone seems to believe that a touchdown counts sever points; that playoff stats are added on to regular-season

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WE FREE KINGS (Italy)
LUNA PAPA (Bussia/Austria/France)
JOSÉ RIVAL (Phillipines)

New Films from Around the World

26

February
24 BEAUTIFUL PEOPLE (United Kingdom)

have left behind her packs of cigarettes, she is no sort of spokespesson for the ways of the East. The deprogrammer (Harvey Keitel) expresses himself well, also, but his little middle-aged vanities — the C&W singer's snakeskin boots, the highway patrolman's sunglasses, the black shoe-polish hair —

glasses, the black shoe-polish hairopen him up, together with his ideas,
to ridicule: "There's no way! could
wer listen to someone like you, who
dyes their hair."
The alantedness — the lopsidedness — the imbalance — causes the
movie eventually to go off the rails. In
noticeably begins to go off with the prestanding of a proposerous propagandstate of the proposerous propagandstate of the propagand with the pretown Heaven's Gate) to the young
woman and her assembled family, Jonestown, Heaven's Gate) to the young
woman and her assembled family preposterous that any propagandist

posterous that any propagandist would think that it could have the de-

too late, it's the renascent Pam Grier.)

We know nothing of the man's prior We know nothing of the man's prior 189 successes. We know little of how the process is supposed to go. And be-cause the deprogrammer has seemed so solid where the cultist has seemed

so solid where the cultist has seemed so quishly, we are prone to be un-convinced it would go the way it goes. And playing "I put a Spell on You' on the jukebox of a nearby pub won' y quite cover: In-" Puind details," such as they are, permit Campion to score some feminist points on sections, male-chaurfusie-piggium, dirp-old-mannian, ct., but this is a commoner, cruder, ct., but this is a commoner, cruder, ct., but this is a commoner, cruder, distilled in her hast movie, The Permit of a Lady, Of course she there and Henry James as a collaborator, than

SORDID LIVES (USA)
DESPERATE BUT NOT SERIOUS (USA)

GENESIS (Mall)
GOTNG TO SCHOOL WITH DAD

GENESIS (MAI)
GOING TO SCHOOL WITH DA
ON MY BACK (Chwa)
WOMAN OF THE NORTH (tridy)
FIRST, THE WORDS (tridy)
LITTLE TONY (Namenand)
SOMBREMAN'S ACTION (Namenand)
CALL OF THE OBDE (Breatl)
CIRCUS PALESTINA (Exempl)

SIMON MAGUS (Hungary)
NO DEPOSIT NO RETURN (ITOH)

WEDDING COW (Germany/Switzerland)
BURNT BY FROST (Norwey)
WOMAN SOUP (Telmon) RTRDCAGE INN (Kerrel

SURF FOR LIFE (USA)
JUST, MELVIN (USA)
A SHORT NIGHT (SM

A SHORT NIGHT (Short subject films)
THE TRUTH ABOUT
JANE & SAM (Hong Kong)
A GIRL AGAINST THE MAFIA (CTANY)
ECLEBRATION OF ANIMATION
FORBIDDEN CITY COP (Hong Kong) (Titles are subject to change.)

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Anywhere but Here — One long string of banalities about the mortification of being a studious quiet high-school girl with a flighty brassy pushy mom. (Natalie Portman, Susan Sarandon, respectively.) The slums-of-Bwerty-Hills milieu was better captured in The Slums of Beverly Hills, as was, for that matter, the feeling of

She

promising idea — the daughter coolly-watching her mother search for her in mounting pastic site darport, the big family blowup at a funeral reception bed. In M. Wiccomin — concludo server seems to be held onto for all it's worth. On the other hand, the ab-legher sense — the mother, and the standard of the search and the search of the search with a sub-Blanche Du Rois improvisational caricture of herself improvisational caricature of herself—feels interminable. Directed by Wayne Wang. 1999.

• (SILVER CINEMAS)

The Bachelor — Remake and update of Buster Keaton's Seven Chances (1925), an extreme example of how the addition of sound can be a subtraction, how more reality can be less believable. Benée Zellweger, who has shown she can hold her own against Meryl Sterep (One Tiver Thing) as well as carry a whole movie all by herself (A. Price above Mulkier). Letterak here to the (A Price above Rubies), retreats here to the Anguire. And Carna O Donner is no Iom Cruise, much less a Buster Keaton. With Artic Lange, Hal Holbrook, Edward Asner, James Cromwell, Brooke Shields, and Peter Ustinov, directed by Gary Sinyor, 1999.

The Beach - Leonardo DiCaprio as a roving American in search of a foreign paradise, directed by Danny Boyle. (CARMEL MOUNTAIN: CAROUSEL CINEMA 6; CINEMA STAR GALAXY; CINEMA STAR 10;

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CHEAM STAN 15. CHERMAN 6; DEL MAN HOUGHAND, FRANCH WHILE Y 35. GHORSSHOP HILLEY 15. GHORSSHOP HOUGH 15. GHORS 15. GHORSSHOP HOUGH 15. GHORS 15. GHORSSHOP HOUGH 15. GHORS 15. GHORS 15. GHORS 15. GHORSSHOP HOUGH 15. GHORSSHOP HO

Boing John Statisowich — The feature debut of music-video and television-ad director Spike fonze concerns a sidewalk puppeter (John Cusack, looking as scraggly at Tookino Miliane in Ngimbo), whose explicitly erotic production of Abelard and Heloise earns him repeated punches in the mouth, and whose wife punches in the mouth, and whose wise populates their apartment with a diapered chimp and a talking bird, among other exotic animals, and whose moonlighting job as a file clerk takes him to an office on a expent, and a half flore under support. job as a file clerk takes him to an office on a seventh-and-a-him floor under a four-foot celling (Low overhead'). The biasereria-ther, the control of the control of the control when, half an hour in, he discovers behind a filing cakiner a secret passage to the brain of hom Malkovich, where he can remain for fiftern minutes before he gets spet cost one real surprise in all this is the revealation that John Malkovich has a sense of humor one real surprise in all this is the revealation that John Malkovich has a sense of humor bowth intendi. And the comic hapilipht comes when Malkovich himself craesis down the traunel time has one brain. Most of the rest is indefatigably tiresome. With Catherine Keener, Cameron Diaz, Orson Bean, and Mary Kay Place. 1999. ** PHILCREST CHEMAS)

★ PRINCEST GREAMS

Whenexteened Bills — Secherice release
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The Bone Collector — Detective thriller in which the mental prowess of the master sleuth is glaringly spotlighted by reducing him to a quadriplegic: an almost literally disembodied brain. The arrangement him to a quadruprage, and included a quadruprage of the characteristic hardwards a high-tech variation on the modu apprends of the venerable Nero Wolfe, a voluntary abut-in (you will recall) who left the legowix to his quick-fisted assistant, Archie Goodwin. Our present abuth—with the memorable name of Lincoln Rhyme — has the use of one finger,

THREE TIMES

a bittery of computers at the tip of that finger, and an open line to the hendest of the degrand lenguant, or retular, and the degrand lenguant, or retular, and the degrand lenguant, or retular, and the broaders along the foresteen control of the degrand lenguant lenguant

The Cideo Hoseon Bules — Lase Hallstrom's treatment of the John Irring Hallstrom's treatment of the John Irring Hallstagneous or the same name a Second World War period piece conterted around none Homes Wells (Tobey Magaire), an abused orphan — "twice adopted, brice returned" — and the chosen understudy to the kindly doctor and backdoor abortionist (Michael Caino) who runs the satisty idylic orphanage in rural Maine. An anti-comment of the Caino Magaire of the Second Caino off in the comment of a satisfied abortion. solvertonial binued, fotone eventually sets off in the company of a satisfied abortion customer (Charlier Theron, suited to the proof in the X-bergian prices and the X-bergian prices and the X-bergian prices and the X-bergian prices and X-b section supersists some spayman guardiers on the cider business and also the better or touch, are younger some some spayman for any set of rules interest to the state of the counting the ham-fisted attempt to ram

The Emperor and the Assesseds —
Machivelliam machinations in ancient
China. Long, alow, and overacted —
excepting the always exceptional Cong Li
There are some handsome images, and
log action access—but there are also
log action access—but there are also
overflows of buttery light and milk light,
and the scenes of dialogue tend to break
down into stiff, abalow, monotonous mug
shots. Directed by Chen Käge; 1999.

WOLKINGET (CORMAN) Counting the ham-fisted attempt to ram down our throats an irrefutable brief for pro-choice. The hero, at any rate, swallows it like a man, 1999.

**(COREMA STAR GALANY, GASLAMP 15)

**(COREMA STAR GALANY, GASLAMP 15)

**(COLORISTIC MIRA MESA 7; MISSON VALLEY 20; COCLAMSDE 18; POWAY 10; RANCHO SAN DEGO 15; SAN MARCOS 18) The End of the Affeir - A sophisticated

string of short stories on Latin American immigrants in New York City. (KEN, 2/11 THROUGH 17)

The City (La Cluded) - David Riker's

The Bard of the Affabr — A copheticized miss of dikin tomance and unconvention religion, from the Graham Greene novel, a miss of dikin tomance and unconvention religion, from the Graham Greene novel, as the second World War-time Riginal. Writter-director Neal Jordan, working from startlers nower material than in, as tractiled more control of the Greene Kop, get little of the credit for the devernance of the control of the control of the Greene Kop, get little of the credit for the devernance of the Greene Control of the Control of the Greene Control of the Control of the Greene Control of the Contro simming mean are row.

Const. 3/21. Protection 17

Created WIB Rook.— Excursion into pinksh notestigs, a swift of forces, currents, ideas, and ideologies at play in New York in revolving around side-praide cases of artistic consocisity the opening-night shardown of a feedershy funded elf-the-ving Broodowy musical and the efficient of a ristic consocisity the opening-night shardown of a feedershy funded elf-the-ving Broodowy musical and the efficient flux of the shardown of a feedershy funded elf-the-ving Broodowy musical and the efficient flux of the shardown of the s

give cradit where dust) has succeeded in finding some flesh angies on that overphotographed activity, and he quite outland himself in steging the bomb black outland himself in steging the bomb black black of the steging the bomb of the black of the steging the steging the step is seriousness (its laggaleticuszens, even) in seriousness (its laggaleticuszens, even) in seriousness (its laggaleticuszens) in seriousnessens (its laggaleticuszens) in

over-the-bill anticommunist vaudevillian, earning his governmental stipend by tutoring two untalented ventriloquists, and John Turturro (sympathetic) as an antifacial Italian-American actor and fertul family man. The latter "stage voice," in the defiant climactic performance of the folibilityon musical, is a brill untro

voice, "in the defiant climactic performance of the forbiden musical, is a thrill unto itself. Barton Fink would have been proud of him. With Hank Azaria, Ruben Blades, Angus Macfadyen, Cary Elwes, Joan Cusack, John Cusack, Emily Watson, Susan Sarandon. 1999.

* (IA JOLIA WILLAGE; OCEANSIDE 6)

W. (A. ALL VALAM; COLOREDE 8)

Desubbs isospanys — A wronged woman striller in which the flattery of the heroine scene scale such sussessing heights as to call into question into succeive; (The once-in-automotive) of a source provide scale into question in succeive; (The once-in-automotive) of a sourceign ferry inten the bay, while one hand is culfied to the door handle activation of the same of the

• (EL CAJON 8; SILVER CINEMAS)

FAMA 140 Bayes — Once expect thriller in which Lorder has precisely one appointed to how, from eleven to midnight at the close of the millimatum, to make with his previously one of the millimatum, to make with his previously one of the millimatum, to make with his previously one of the millimatum, to make with his previously one of the might have had to be done-pleve, that is, the obscuring destinates of the phantography, the obscuring destinates of the phantography, and the prescribed outwodes of fluttights, safetyling, fiched, and compositer generated highlyd demonis and mostly demonstrated fluttight demonstrated fluttights and compositer generated highlyd demonis and mostly demonstrated fluttight demonstrated fluttights and compositer generated highlyd demonis and mostly demonstrated fluttights.

anywey, as his first appearance on screen, prepaying an Ostetitus breakflast of bott stakeout, and a slice of pitas peeded of the stakeout, and a slice of pitas peeded of the slichen floor. Achievemenegar doesn't play a role in plays the sudience. (Doesn't "play," in order words, in the sense of "to "los use or exploit.") The ostensible role is hat of some not roll sever endorse the state of some not of these endorse distribution of protecting the Devil's "inmeded," thereby ensuring that the transparent jelly-like entity that energies from the New Took the three they ensuring that the transparent jelly-like entity that energies from the New Took the entitle of the entity of the tenergy mortal adversaries (Valician extremist) will remind us of Ensure, that the superclicious indestructibles uppersatural solversary (Cabriel Byren's will remind us of Ensure, that the superclicious indestructibles uppersatural solversary (Cabriel Byren's will remind us of Ensure, that the superclicious indestructibles uppersatural solversary (Cabriel Byren's will remind us of Ensure, that the superclicious indestructibles uppersatural solversary (Cabriel Byren's will remind us of Ensure, that the superclicious indestructibles uppersatural solversary (Cabriel Byren's will remind us of Ensure, that the superclicious indestructibles uppersatural solversary (Cabriel Byren's will remind us of Ensure, that the superclicious indestructibles uppersatural solversary (Cabriel Byren's will remind us of Ensure, that the superclicious indestructibles uppersatural solversary (Cabriel Byren's will remind us of Ensure, that the superclicious indestructibles uppersatural solversary (Cabriel Byren's will remind us of Ensure that the superclicious indestructibles uppersatural solversary (Cabriel Byren's will remind us of Ensure that the superclicious indestructibles uppersatural solversary (Cabriel Byren's William Borders and the superclicious indestructibles uppersatural solversary (Cabriel Byren's William Bordersary (Cabriel Byren's William Bordersa

lost her father) and a high-tech detective (who had traumatically lost his daughter). Gimmicky thriller—sowenir mow globes to mark every change of scene, ghostly visitations from the vanished daughter, guardian-angel symbols, computer graphic galore—with no actual brills and McGregor, Ashley Judd, K. D. Lang, Geneview Bujold, Janon Priestley-written ● (CAMELL, MOUNTAIN, CAROUSEL, CINEMA 6; CANDAM STAR 10, CHEMA STAR 12, DEE MAN HIGHLANDS; FASSION WALLY 18; GROSSMORT TROLLEY; HAZAGO CENTER 7; LA JOLA 22, MIRA MESA 7; MISSION WALLEY 19; ODGANISICE 18; POWAY 10; RANCO

Fight Club — Director David Fincher, loaded with don't-try-this-at-home ideas on how to prove yourself a man and not a mouse, traces a course of anti-stablishment insurgency, from small acts of personal liberation (peeing in the lobster bisque, splicing a frame of male genitals into the middle of a kiddle film) to into the middle of a kiddle film) to organizing an underground bare-knuckle boxing club ("How much can you know shout yourself if you've never been in a fight?") to masterminding a large-scale terrorist operation code named Project Mayhem. (Bead the vey for white-collar, buttoned-down Edward Norion.

loquacious narrator: "I wanted to open the wahes on oil tankers and amother all those French baseks 'I'd neiere ite." A cheaptrick plot turn — a mind-blower for the guilble — pulls the rug out from beneath an already unbalanced movie all attitude, no brains. The photography is all green. With I telena Bonham Carter and Meat (SANTEE DRIVE IN; SILVER CINEMAS; SOUTH

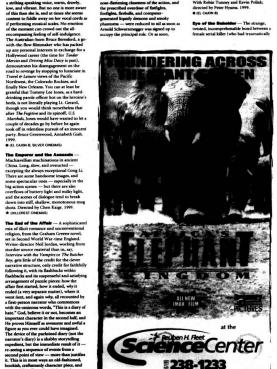
BAY DRIVE IN

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and more.



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He prove Himself as avecsome and evoid a figure as you ever could have imagined. The device of the purbisized distry (not the arrantor's distry) is a shabby story-tiling expedient, but the immediate result of it— evening a sequence of the provided of the country of the bookids, craffunnyly character prices, and you could in all good conscience take your grandmother to it if not for the graphicness of the bel-top action between Majle Themson and Jaimsen Moore, loceline (to

67 A MODE PROPER CHARLESTON - BALLOU PARK

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Girl, Interrupted — The title is taken from the prefatory narration of a one-time mental patient diagnosed with an ill-defined Borderline Personality Disorder: defined Borderline Personality Disorder:
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closes thing to Nurse Rached is the warm, when, firm but forbearing (especially in the face of racial slights) Whospy Goldberg, who seems to be under a lifetime contract between the contract of a diva. Ryder does all right, inserting

of a diva. Ryder does all right, inserting herself into a sone at wary angles and with a docked head, partly inhibited by the wee little gritishness of her voice. But Jolie, emoting a mile a minute, holding nothing in reserve, embellishing her dialogue with rhythmless cadenzas (if he is called upon to say the word 'chicken,' she will throw in a few clucks for full sutrative purposes).

● (CARMEL MOUNTAIN: FASHION VALLEY 18:

GASLAMP 15: GROSSMONT TROLLEY; MIRA MESA 4; MISSION VALLEY 20; OCEANSIDE 1 PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10: RANCHO DEL REY 16; RANCHO SAN DIEGO 15; SAN MARCOS 18; TOWN SQUARE 14;

The Green Millo — Overpraise The Shawshank Redemption, and this is what you deserve. Frank Darabont, the writer and director of both, raises an eyebrow of and director of both, raises an epitheno of interest field his general declication to breathing some life into the prison general properties of the properti seems shout beion a long as in needed to be. Flaishly, the extravegant, if hardly universal, praises for Sheeshabat — to sampling for the received from the control of the eems about twice as long as it needed to

sweaty screen-filling glazed-ham closeup (or rather, to the thousand such closeups); his spiritualism boils down to the pyrotechnical shower of sparks. Tom Hanks, David Morse, Bonnie Hunt, James Cromwell, Michael Clarke Duncan. 1999.

• (CARMEL MOUNTAIN; CINEMA STAR 6:

© (CAMBEL MOUNTAIN; CINEMA STAT 6; CINEMA STAR 13; RASHON VALLEY 18; GASLAMP 15; GROSSMONT TROLLEY; HAZARD CENTER 7; MISSION VALLEY 20; OCEANSOE 18; PALM PROMEMOLE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; RANCHO SAN DIEGO 15;

SAN MARCOS 18; SWEETWATER 9; TOWN SQUARE 14; UA ESCONDIDO 8; WEGAND PLAZA)

Holy Smoke — Reviewed this issue. With Kate Winslet, Harvey Keitel, and Pam Grier; directed by Jane Campion.

*** (HULCREST CNEMAS, FROM 2/11)

The Hurricane — Special pleading on behalf of the one-time prizefighter, Rubin 'Hurricane' Carter, railroaded into jail by a Javert-like Philadelphia cop. The presentation is so lopsided that it arouses more mistrust than outrage. And the curious Toronto household (two men, one milder filler an one countey, release of the countey of the countey of the countey of the counter of the counte * (CARMEL MOUNTAIN: CINEMA STAR 10; CINERAMA 6; DEL MAR HIGHLANDS; FASHK ALLEY 18; GROS CENTER 7; LA JOLLA 12; MIRA MESA 4; MISSION VALLEY 20: OCEANSIDE R: OCEANSIDE 16: PALM MENADE 24; PARKWAY PLAZA 18;

HAM)

Bent Bina Great — Crassly cynical celebration of fame and success no matter development of the second of the second of fame and success no matter browl ill-genter, (but what we need from Hollywood). The occasion is en'sbogic" on the second of the s

movie is surprisingly reticent about Susann's private life (her hidden-away suitstic child, her unmentioned infidelities), and spinelessly sycophantic about her professional one. With Stockard Channing, David Hyde Pierce, and John Cleese; directed by Andrew Bergman. 2000 O (CINEMA STAR 6: CINEMA STAR 13: HAZARO

Hanganella — A multi-character affair treversing a single day in the San Fernando Valley — in these looss of careen time. Park Thomas Anderson, writer and too the support of the support amendous (e.g., a trio of thieven named forcen. Berry, and Bill who pull a job on Greenberry Hill). Anderson learnches in the one-by-one introduction of his cast of careening around to the jop neural of Arime Mann, in the thress of 'One is the Londiend Number,' the lyrics drowning out addition to motion schoes and inability to hear oneseff bink, is to make the song seem two or there time longer than it could possibly be an effect frequently commonly the control of promotion of the country of country of the country of promise the country of promotion of p remember the interminable Studicum rangibe-tike at the start of Booget Nights, believes in establishing himself straights as a virtuous (lails as showbost, alias as prandstander). A three-bour movie, recuprate, and thing also settle down a little, at least in matters of historica. The ending, however, involves a freak of nature which doubties has come basis in fact, but not apply the straight of to convince every last viewer, or first and foremost every last film critic, of GASLAMP 15; LA JOLLA 12; LA PALOI MISSION VALLEY 20; OCEANSIDE 16.

Net not be flower. A compared to the compared

he can link his epotrous, he cannot chip sway his jutting how and chin. Where Kanfman would appear open and ingenuous, Carrya shawsy looks a little devious and devillah. It's the difference between a rib-kider and a pain in the neck. And it's a big difference when the sole and repetitive point of the movie is analyth that are counties asidience reaction shorts to illustrate the point. Jili schief collaborator and chereleader, Bob Zmusk, blankly imprenosated on screen by Paul

impersonated on screen by Paul
Giamatti, is credited as Co-Executive

Giamatti, is credited as Co-Executive Producer, and we might have expected, from that, a bit more insight into, a bit more fleshing-out of, the private persor What we get instead is more

zing. Danny DeVito, Courtney

Play it to the Bone — But buddies Woody Harrchon and Antonio Banderas are has been houser matched against one another as last minute replacements on the subsection of 4 Mars 1990 might in Las Understand of 4 Mars 1990 might in Las Understand of 4 Mars 1990 might in Las Understand of 4 Mars 1990 might before granting permission to film? It to owner, impersonated by Robert Wagner, is worman better, a Farber and double-crosser. Johits Davidovich keeps her balance as the shared grifferient, at different times, of both fighters. And the opening credits ageogenee — Busting serial about on credits ageogenee — Busting serial about on the credit ageography of the cred * (CINEMA STAR 6; EL CAJON 8; FASHION VALLEY 18; MISSION VALLEY 20; OCEANSIDE 16; UA HORTON PLAZA 14)

Play It to the Bone - Best buddies

Mannefished Purch — Drawing on Jane Austro's life, letters, journals, and maybe factors like, letters, journals, and maybe itself, writer-director Patricis Rozema projects the author can to the hereine to a degree that no novelets worth her ask writer-director Patricis Rozema projects the surface of the control of the c

Austens, is in essence a fairy tale, in specific a Cinderella story, and there can be no

place in it for Uncle Tom's Cabin. The same

place in it for Uniel Tom's Cales. The same could be said for the gone cernality with which the martial indiscretion of the control of the control of the control barges through a bedreom door and finds herself, as it were, momentarily in an illustrated edition of Tom Iones. The delicate balance of Auster's make-believe wonders why Rozems though the wanted to take on Austern in the first place. To improve her? To disease their To convert her? Frances O'Connon, Jonny Lee Miller, here the control of the Control of the Control her Prances O'Connon, Jonny Lee Miller, Control of the Control of the Control of the Princes O'Connon, Jonny Lee Miller, Control of the C

● (UA ESCONDIDO 8)

Potoment: The First Movie — Crude piece of Japanese animation — additionally subtitled Mewiwe Strike Back, in reference to a laboratory clone of a "pocket monster" called Mew, but enhanced with psychic powers, world-domination plans, and elementary existential questions along the elementary existential questions along tiles of "Why am I here! Who am I? What is my reason for being?" — is for addicts only. And perhaps also the occasional outsider who crawes the experience of visiting as alien civilization and wondering what the hell. Directed by Kunihiko Yuyama. 1999.

© (MARDON GINN'E IN: SILVEN CINEMAS)

Scream 3 — The advertised conclusion to the "trilogy," with Neve Campbell, Courtney Cox, and David Arquette, directed by Wes Craven. directed by Wes Craven. CINEMA STAR GALAXY: CINEMA STAR 6: CINEMA STAR 10; CINEMA STAR 13; CINERAMA 6; DEL MAR HIGHLANDS; FASHION VALLEY 18;

GROSSMONT TROLLEY; HAZARD CENTER 7; LA COSTA 6; LA JOLIA 12; MIRA MESA 7; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10: RANCHO DEL REY 16: RANCHO SAN DIEGO 15; SAN MARCOS 6; SAN MARCOS 18; SANTEE DRIVE IN: SOUTH BAY DRIVE IN:

FIGURE 15. WEGNOT PLAD!

FIRST BEATE BRAINS—Choice story about a doleful little buy who need scale propie all around him and a webbly child psychologist who tries to help him. It delivers there of four really good carea and delivers there of four really good carea not need, to an it through it a second time. The need, to an it through it a second time. The appropriate partial properties are proposed to the properties having in it (a big exception), seems pretty lear and squares after endy one sitting—not order of business, following a tightly packed produges, is the bonding of doctor and patient (Bruce Willia has tucked away have been approach to the uppersatural is very agreadual, so that while the morse evendes any charges of oradeness and conventionality, it will be the some case and back of the control of the contro odicum of taste and subtlety, and evoke the maximum frisson with maximum economy, Toni Collette and Olivia

economy. Toni Collette and Glivia Williams; written and directed by M. Night Shyamalan. 1999. ★★ (MSSON VALLEY 20, OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 1B, RANCHO DEL REY 16; TOWN AND COUNTRY; UA HORITON PLAZA 14) Snow Day — Family comedy with Chevy Chase and Chris Elliott, directed by Chris

Coch. Carmel Mountain; Cinema Star Galaxy; CINEMA STAR 10: CINEMA STAR 13: DEL MAR LA JOLLA 12; MIRA MESA 7; MISSION

HIGHLANDS; FASHION VALLEY 18; GASLAMP 15; GROSSMONT TROLLEY; LA COSTA 6; LA JOLLA 12; MIRA MESA 7; MISSION
VALLEY 20; OCEANSIDE 18: PALM
PROMEINADE 24; PARKWAY PLAZA 18:
POWAY 10; RANCHO DE IR PT-16; RANCHO SAN
DIEGO 15; SAN MARCOS 6; SAN MARCOS 18:
STUDIO 3 CINEMAS; SWEETWATER 9; TOWN AND
COUNTRY; TOWN SQUARE 14; FROM 2/11)

Snow Failing on Coders — At bottom a murder trial of a Japanese-American in the volatile aftermath of World War II. The Australian director Scott Hicks, possibly overanxious to prove that Shine was no fluke, makes sure his hand is busily in evidence the balasters in the railing of the courtroom balcout, through which one character observes another, are matched to exhauster observes another, are matched to character had observed the other in whidhood. That sort of thing But the allowing, feet associative, nonesquential in the court case, and small root most of the interest along with it. (Truth be told, there's not much to the court case once the treetest along with it. (Truth be told, there's not much to the court case once the light pathwish and the court case of the court case, and small root most of the interest along with it. (Truth be told, there's not much to the court case once the case of the court case once the case of the court case once the case of the case evidence: the balusters in the railing of the Hawke, Youki Kudoh, Rick Yune, Sam Flawie, Touki Kudon, Rick Tune, Sam Shepard, James Cromwell, and Max von Sydow. 1999. # (GASLAMP 15; HAZARD CENTER 7: UA ESCONDIDO 8; VILLAGE)

The Straight Story — An oddity among oddities, a G-rated Disney film, in nice bright color, directed by David Lynch (Eraserhead, Blue Velvet, Wild at Heart, etc.). But notwithstanding its 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 movie— the true story of a crusty old codger called Alvin Straight who travels 370 miles from lowes into Wisconsin on a motorized lawmnower to visit his estranged frowther before it's too late—has more laught, or anyway more miggers, than you might anticipate, but it sho has an element of condescension that throws a cloud over the homespan sentiment. The obese, crotchets as well. This cuts both ways. The

headedness follows. 1999. * * (VOGUE)

Stuart Little - Aw-w-w-w-w. The Stuart Little — An www.ww.The computer-animated talking white mouse, in his high-top red nacakers and assorted outfits, is cotte as all get-out, even if his computer program gives him a too-close resemblance to a Coc-Colo palor bear. The soft-self absurdity of his adoption into a live-action human family (Hugh Laure and Geena Davis are a refer to part of parents are just a pit as Pittle as any in a Pittle settorn), and his friction with an unwelcoming housecat,

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CINEMAS; SWEETWATER 9; TOWN SQUARE 14; WEGAND PLAZA)

Supernova — Outer-space adventure ungenerous in invention as well as in duration: under ninety minutes. There is talk of a Rogue Moon, a Blue Giant, a dimension jump, and an evolutionary leap but basically it's just a monster in a spaceship. And the monster is one of those spaceship. And the monster is one of those indestructible types in a smug assmratused human shell. Walter Hill began as the director, but bowed out to the fuctious. "Thomas Lee." With Angela Bassett, James Deader, Peter Facinelli, Loo Diamond Phillips, and Robin Tunney. 2000.

(CIPMAN STAR 6. EL CAZON 8. GASSAMP 15; OCEANSIDE 8. RAMONA TWIN)

Sweet and Lowdown — Writer-director Woody Allen here makes only token appearances on screen, as himself, in talking-head interview segments, together with jazz writer Nat Hentoff and others, to with jazz writer Nat Hentoff and others, to lend a documentary touch to the made-up story of Emmet Ray, a "little-known" American jazz guitarist of the Thirties ("I was a luge fan of his when I was younger," Allen deadpans to the camera), second in ability to the inimitable European gypsy. Django Reinhardt, with whom he shares a preformance. Ray's torment at being only second best is one of a number of running second best is one of a number of running gags in the film, running alongside the guitarist's tendency to, so to speak, blow his own horn ("I'm an artist"), and his bonehead notions of a good time: shooting rats at the city dump or sitting by the tracks and watching trains go by. Indeed, the film seems founded on the principle that repetition will sooner or later produce humor. In this instance it produces only a repetition thus somer of later produces only a hitmer. In this instance if produces only a little, and mostly later. The end result is one of Allen's more innocuous and inconsequential concoctions, albeit prettily photographed by Zhao Fei (Raise the Red Lantern). Sean Penn, besides adding a

noteworthy topiary hairdo to his vast gamus 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 Deaf End Kid speaking voice, Samantha Morton and Unkin Thurman are the dissimilar women a different stage of his life, an adoring simple-minded mute (you'd never knows he's British In reality) and a dumming sicks-craving would-be Boswell, respectively. The emotional climax — when (and why) the jazzman smashes his instrument - is so subtle and unprepared instrument — is so subtle and unprepared for, it might almost escape comprehension Had it been better prepared-for, on the other hand, it would not have been so subtle. As is, it is mildly surprising without being remotely affecting, 1999.

* (LA JOLLA VILLAGE, FROM 2/11)

The Talented Mr. Ripley — Hollywood remake of the first of Patricia Highsmith's five Ripley novels, originally made in France, under the title Purple Noon, forty years earlier. (The remake is done in period: Chet Baker and Charlie Parker are the coolest, man.) Clearly, writer-director Anthony Minghella does not owe his Anthory Minghella does not over his impiration to a desire for greater fidelity to the novel. Rend Clément's version may have had a conventional (though very clever) ending that wan't true to the book, but in Minghella's version the entire conception of the here, or antheror if you destroy the state, is not true in it. Which would be no crime in lotel if it made a different kind of contract the convention of the here. Or an indifferent kind of searchy improved by being left up in the air. Minghella's main creative contribution is to homosexualize the here (Matt is to homosexualize the hero (Matt Damon), so that the initial killing become a spur-of-the-moment affair motiv a spur-oi-in-mornet anair mouvate to yo things like jealousy, rejection, hurt feelings, even retaliatory self-defense. (If the new sexual orientation was the way Minghella wanted to go, he might have found richer soil in the fourth novel of the series, The



"A TRIUMPH! HILARIOUS! **BRISTLING WITH VITALITY!** One of the best films of the year.

"KATE WINSLET GIVES THE YEAR'S BEST FEMALE PERFORMANCE!

"CREATES MORE ELECTRICITY THAN ANY MOVIE THIS YEAR! Don't mess with Kate Winslet. Her performance is an acting achievement that will compete for top honors. Mac Clark USA Troop

snacking, front-yard sunbather ("What's the number for 9-1-1?") and the plaid-

shirted bar patron with six inches of turned-up cuff on his blue jeans are fair

representatives, or victims, of the double edged sword. The puddly-eyed Richard

edged sword. The puddly-eyed Richard Farnsworth, the titular Straight-shooter, couldn't possibly be the revelation he was in Comes a Horseman, but it is good, not great, to see so plain-spoken an actor in so commodious a role. Sixey Spocke, on the other hand, well-entrenched as one of the other hand, well-entrenched as one of the intest actresses of the age, can still manage to be a revelation. As the hero's somewhat dum daughter, she comes up with an oddish, freakish, barking manner of speech

is distinctive in its own way as Billy Bob

Thornton's growling manner in Sling Blade, a one-of-a-kind. And it's a serious loss, in

a one-of-s-kind. And it's a serious loss, in humanity, when the hero and the movie leave her behind just pat the half-hour mark. Slowiness now becomes a way of life (the tortoise-paced tracking, abst over the yellow line in the middle of the road is a sort of low-grant control in the state of the path of

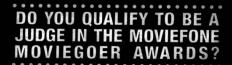
"WHAT ACTING! WINSLET AND KEITEL ARE BRILLIANT!



holy *smoke

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"A FASCINATING AND EXOTIC ADVENTURE. Incredible, Amazing, "The Beach" is riveting." THE BEACH STANIS PRIDAY FOR THE STANIS PRIDAY FOR THE



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- ☐ I have seen a movie theater.
- ☐ I can see.

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crin's Priviles, in deportment as well as second: an insanity-of-war movic, set inpudently at the end of Desert Storm, ntered around four American soldiers



would have wanted to see painted. For others, less entrenched in their positions, there is healthful attention paid to American fatheadedness and to the contrasting points of view of the natives— even and especially the well-acted Iraqi texture who here a beginning revenued. aforesaid healthful attention, however, eems no more than lip service. In matters of style and attitude the movie is

American Fathead. (OAF, for short.) Not the branch of a presided over by the Boshes and Hestons, but the one figureheaded by MTV and Tarantino, among others: new and now are always pood; edge is good; equivis jogosd; edge is good; extractal and callous are good; shorts as regord; some and the pool of the irector, has beaten a fast path to the Hollywood Establishment from the independent Spanking the Monkey through the marginal Flitting with Disaster, but it still seems important to him to be seen as

Out There, (Farthest out: following the flight of a bullet all the way through the internal organs. More ho-hum: the bleached and blotted color.) His visuals are afficiently showoffy to defeat disinterest if

The Tigger Movie — Animated animal tale inspired by the Pool books of A.A. Miller.

(CAMBLE MORTHAIN, CHOUSE, CHEMA E. (CAMBLE MORTHAIN, CHEMA E. (CAMBLE MORTHAIN, CHEMA E. (CAMBLE MORTHAIN E. CHEMA E. DEL MARI MORTHAIN F. (CHEMA E. CHEMA E. DEL MARI MORTHAIN E. CHEMA E. (CHEMA E. CHEMA E.

MARCOS 18: SWEETWATER 9: TOWN AND COUNTRY: TOWN SQUARE 14: UA HORTON PLAZA 14; WIEGAND PLAZA; FROM 2/11) Titus — Stage director/designer Julie

Plans — Stage director/designer Julie Taymor's high-culture cocktail of homicide, filicide, regicide, rage, mutilation, amputation, decapitation, and cannibalism will not change the minds of those who would argue that Time. And/omicios is incorrectly attributed to William Shakespeer. It can only make their argument easier: the Bard on a mostrocycle, in a wideo areade, and to a jazz beat. The collage of periods — Ancient Rome collides with Fascist Italy collides with La Dolce Vita collides with Barbarella — does not so much achieve a feeling of timelessness as a feeling of

probable he was hired because he ono products the was nired occause the once played Hannibal the Cannibal. With Jessica Lange, Alan Cumming, Angus Macfadyen, and Harry Lennix. 1999. ● (HILLOREST CINEMAS)

Topsy-Turvy — At nearly two and three-quarters hours, it is overlong. And with its crowded and closed-in images, sammed up with people and furniture and bric-a-brac and dark walls, it is overheavy. At the same time, this is a very substantial film, probing the anguish and dissirtifaction behind the great (and cheerful) names of Gilbert and Sullivan, muscling into the eternal struggle between artistic aspiration and commercial compromise, repring back for a meeting world of Victorian operetta. That last angle of approach, in particular, might hely us to get over any surprise that writer-director will be a substantial to the control of the process of the proce time, this is a very substantial film, probin instead in his forefather' discontori with such mer-fingled gimen as the telephone, the doorbell, and the fountain pen. Legh's the control of uncharacteristic observance of Victorian decorum, might be viewed as a token of

advances in computer animation since the

\$15) 6:05, 8:50; Down to You (PG-13) Fri. Thu. A.M. (11:50); The Green Mile (R. Fri. Thu. (12:00, 3:45) 7:30

(SS8-4606)
The Beach (R); The Tigger Movie (G);
Scream 3 (R); Down to You (PG-13); Eye of the Beholder (R); Stuart Little (PG)

Carousel Cinema 6

UA Escondido 8 362 El Norte Parkway (760-745-4470

362 El Norte Parkway (760-745-4470) Inn't She Great (R): Knockout (PG-13) Green Mile (R): Girl, Interrupted (R): Galaxy Quest (PG): Snow Falling on Cedars (PG-13): Anna and the King (PG-13): Mansfield Park

roway TO Cinemas

J.M25 Powty Road, Poway (856-679-3878)
The Beach (R): The Tigger Movie (G):
Scream 3 (R): Eye of the Beholder (R):
Galaxy Quest (PG): Girl, Interrupted (R)
Stuart Little (PG): The Cider House Rule
(PG-13): The Hurricane (R)

626 Main Street, Ramona (760-789-3422) The Tigger Movie; Stuart Little; Superi

RANCHO BERNARDO

ESCONDIDO

POWAY

RAMONA

Poway 10 Cinemas

Ramona Twin Cinemas

Toy Story 2 — A sure bet to be enjoyed by all who enjoyed the first one. And endured by most others. The central theme of the built-in obsolescence of children's original Toy Story are plain to see, particularly in the depth of field (including at times an artificially blurry foreground), the openness and airiness of the space, and of the built in obsolescence of children's toys. Woody, he pull-string controly, has suffered a torn shoulder all a retired to the shelf while how owner goes off to summer camp without him. piece rise to summer camp without him. piece rise to summer camp without him. piece rise of the retirement of the summer control, and the like. (The you really think Andy is going to take you to office off or on his homeomoral?) The cay answers will doubtless be more swelling the younger control of the retirement of the control of the retirement of the retirem the lifelikeness of some of the huma figures (all the way to nose hairs and a bad figures (all the way to nose hairs and a bad comb-over). Sometimes it is hard to know, or to remember, what you are looking at. This development, if you are old enough to be unsouthed by the aforementioned easy answers, is agrilled with the misgirings and forebodings (where will it end? where will it end?) to be entirely enjoyable. With the voices of Tom Hanks, Tim Allen, load Cusaks, Kebey Grammer, Wayne Knight; directed by John Lasseter. 1999. ou are. Parents, in consequence, are to b autioned not for their kids' sake, but for their own sake. On another front, the ★ (CINEMA STAR 13: FASHION VALLEY 18.

CEANSIDE B; PALM PROMENADE 24; PARKWAY PLAZA 18: RANCHO DEL REY 16: SAN WARCOS 18: SWEETWATER 9: UA HORTON PLAZA 14: WIEGAND PLAZA

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, Gorky Park, the documenta be held to a formula requirement like the ever more elaborate Pre-Credits Sequence This one starts in Bilbao, with a shootout This one starts in Billiaos, with a shootout and a couple of estraneous shot of the Gehry-designed art miscum to appears to footing the God Board of Tourism, moves to London for some standard banter with Miss Moneypenny and "M" and an interminable chase in a submersible speedboat-cum-sportscar, and lasts a quarter of an hour altogether.) What's the use, again, when the wounded Bond is able to get himself back wounded Bond is able to get himself bas next-wed tay by simply— and easily— seducing the comedy Dr. Warmflash? (Tirren titter.) What the use when found the comedy Dr. Warmflash? (Tirren titter.) What the use when found shelter to protect him in the midst of an avalanche, or a push-battom rocket launchen hidden in his car to repel a bush-and the property what is the separation of the property of the separation of separation o Denise Richards can get herself cast as a nuctear physicist? The Bond series is a runnway train, and Apted can do no more than drag his heel alongside the track. With Pierce Brosnan, Sophie Marceau, Robert Carlyle, and Judi Dench. 1999.

© (E. CAON B. SILVER CINEMAS, UA HORTON PLAZA 14)

MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

CENTRAL CLAIREMONT

Town Square 14 Town Square 14 4665 Chitzment Dr. (274-1254) The Beach (R) Fr. Sun. (1145, 1:10, 2:50, 3:55) 5:15, 7:15, 8:00, 10:00, 10:40, Mon. Thu. 1145, 1:10, 2:30, 3:55, 5:157, 7:15, 8:00, 10:00, 10:40; The Tigger Movie (G) Fri. Sun. (11:20 \$25, 9:10; Mon. Thu. (\$25) 9:10; The Tail-ented Mr. Ripley (R) Fri. Thu. (\$250, 3-20) 6:40, 9:40; Magnolia (R) Fri. Sun. (\$250, 3-20) 4:05, 8:05; Mon. Thu. (\$250, 4:05) 8:30; The Whole Nine Yards (R) Sut. P.M. 9:00; The Green Mile (R) Sat. P.M. 9:20;

CORONADO Village 820 Orange Ave., Coronado (619-435-6161) Snow Falling on Cedars (PG-13)

DOWNTOWN

Gaslamp 15
70 Jish Avenue (619-232-0400)
500 Jish (70) Fri. Sun. (130, 3:15) 5:35,
68:00, 10:10, 8:0n.-Thm. (130, 3:15, 5:35) 8:00,
10:10, 8:0n.-Thm. (130,

Hurricane (R); Next Friday (R)

1000, Mon. Thu. (1230, 310, 540) 8.15, The Green Mile (R) Fri., Sun. (123) 5.15, 9.08.
of (1230) 4.15, 9.06, Mon. Thu. (1245, 541) 9.10, Magnella (R) Fri., Sun. (123) 5.15, 9.09.
of (1230) 4.15, 9.06, Mon. Thu. (1245, 541) 9.10, Magnella (R) Fri. Sun. (120) 5.45, 9.25, 9.10, Magnella (R) Fri. Sun. (120) 5.45, 9.25, 9.10, 9 Galaxy Quest (PG) Fri. Sun. (12:45, 5:00) 5:00, 7:50, (10:15) Mon. Thii (12:45, 5:00) 7:20, 10:15. Supernova (PG-13) Fri. Thu. (5:30) 8:25. Anna and the King (PG. 17) Fri. Thu. (12:35) 7:10: The Whole Nine Yards (II) Sat. P.M. 8:00; Scream 3 (R) Mon. Thu. (2:20, 4:40) 7:20, 10:00

UA Horton Plaza 14 JAY Horton Page 14
457 Horton Page 26
Eye of the Beholder (R. Play it to the
Bone, Angela's Ashes (R.): Down to You
(PG-13): The End of the Affair, The Hurricane (R): Any Given Sunday (R): The World
is Not Enough (PG-13): Toy Story 2, matinec; The Sixth Sense, exeming

LA JOLLA

Cove :: in Grand, La Jolla (858-459-5404)

La Jolla 12

8657 Villa La folla Dr. (858-558-224)
The Tigger Movie (G); The Beach (R); Snow
Day (PG); Scream 3 (R); Eye of the Beholder (R); Angela's Ashes (R); Next Friday
(R); Magnolia (R); The Huricane (R);
Gallary Quest (PG); The Talented Mr. Rip-

seorge Clooney, Mark Wahlberg, Ice

(George Clooney, Mark Wahlberg, Ice Cube, and, immediately recognizable as expendable, Spike Jonze) who have extracted from a captive Iraqu's rectum a treasure map to millions upon millions stolen Kuwaiti gold, who then set out in secret to retrieve the loot for themselves

secret to retrieve the loot for themselves (how, again, were they planning to take thi home!), and who end up old-fashionedly

home?), and who end up old-tashionedly fighting for the cause of Iraqi dissidents left dangling in the wind by the cease-fire. Needless to say, this is not the picture of

Desert Storm that George Bush (whose name is frequently uttered as a synonym for skunk) or Charlton Heston, for that matter,

La Jolla Village Cinemas

MIRA MESA

Mira Mesa 4 8118 Mira Mesa Blvd. (858-566-1912) Girl, Interrupted (R); Stuart Little (PG); The

Hurricane (R); Next Friday (R)

Mira Mesa 7

10550 Camino Ruiz, Mira Mesa
(836-669-1661)
The Tigger Movie (G); Snow Day (PG); The
Beach (R); Scream 3 (R); Eye of the Beholder (R); The Clider House Rules (PG-13)

MISSION VALLEY

Pashion Valley 18
2017 Fries Road (598-598-202)
Snow Day (NS). The Beach (R): The Tigger
Movie (C): Topsy-Turry (R): Scream 3 (R):
Eye of the Beholder (R): Pily it to the
Bone, Angels's Ashes (R): Down to You
(NC): 15, Ciff, Herenputed (R): The YouriMissing Callary Cheest (19): The Talented
Affair, Galaxy Cheest (19): The Talented
M. Ripley (R) Shart Little (PG): The
Green Mile (R): Toy Story 2 (G)

Hazard Center

Hazard Center 1999 (619-39). 27771 Stream 24(619-47). Heard Center 1999 (619-39). 27771 Seriam 24(619-47). His (1290-29). 5909 (719-18). 10.15 (ye of the Beholder (16) Fix. Thi. (1220-2, 50). 5909. 10.15 (ye of the Heritague 1999). 10.15 (ye of

Mission Valley 20 1440 Camino Del Rio North (858-558-2262)

Initi Cammo Del Ro North (ISSS-SSS-2):03.
The Tigger Movie (G), Snow Day (KG). The Such Sense (RC: 31); Screan 3 (R); Spe of the Beholder (R); Play It to the Beno. Girl, Interrupted (R); Next Friday (R); The Clder House Rules (R); The Clder House Rules (R); The Share (R); The Clder House Rules (R); Mass Little (R); The Telected Mr. Righer (R); Shart Little (R); Genetic Mr. Righer (R); Spe Stary 2 (G);

STATE UNIVERSITY

3831 University Ave. (619-287-8990)
The Beach (R) Fri. Sun. (1:20, 3-55) 7:00,
9:25; Mon.-Thu. (3:55) 7:00, 9:25; The Tigger
Movie (G) Fri.-Sun. (12:45, 2:40) 4:20, 6:25,
8:15, 10:00, Mon.-Thu. (2:40, 4:30) 6:25, 8:15,
10:00, Scream 3 (R) Fri.-Sun. (1:10, 3:50)
7:10, 9:30; Mon.-Thu. (3:50) 7:10, 9:30; Next
Friday (R) Fri.-Sun. (12:50, 2:55) 5:10, 7:45,

9:50; Mon.-Thu. (2:55, 5:10) 7:45, 9:50; **Stuart** Little (PG) Fri.-Sun. (1:15, 3:20) 5:25, 7:30, 9:35; Mon.-Thu. (3:20, 5:25) 7:30, 9:35; **The** Hurricane (8) Fri.-Sun. (1:00) 4:15, 8:00; Mon.-Thu. (4:15) 8:00

Ken Cinema **- 1 4-fams Ave (619) (283-5909)

UPTOWN Hillcrest Cinemas .965 Sth Ave., Hillcrest (619-299-2100) Holy Smoke; The Emperor and the Assassin: Thus; All about My Mother (R); Being John Malkovich

FAST COUNTY

EL CAJON

El Cajon Cinema 8
399 North Magnolia Ave (c19-444-7469)
The Bone Collector (R) Fr. Thu. (1:05, 3:55, 7:10, -4:01) Couble Jeopardy (R) Fr. Thu. (1:25, 4:00, 6:35, 9:20). Man on the Moon (R) Fri. Thu. (1:15, 4:05, 6:30, 9:30). Pokemon The First Movie (G) Fri. Thu. (1:255,

the Beholder (I) Fr. Thu. (12:50, 4:15) 7:15, 10:10, Down to You (Pi-Li) Pi Hu. (12:50, 4:15) 7:15, 10:10, Down to You (Pi-Li) Pi Hu. (12:10, 2:30, 4:30) 7:30, 1:000, Angela's Ashes (R) Pi-Thu. (12:40, 4:55) 7:10 7:10, 5:1

Sat. (11:45, 3:45) 9:40; Toy Story 2 (G) Fri.-Thu. (11:45, 2:05, 4:25) 7:00, 9:30; The Whole Nine Yards (R) Sat. 7:35

LA MESA

Crossmont Center B Theatres 5500 Grossmont Center Dr. (619-465-7100) The Beach (R) Fr. Sun. (11:10, 1-100, 21:5, 14:51 500, 6:45, 7-45, 9-30, 10:30, Mon. Thu. 11:90, 1500, 21:5, 34:5, 50:00 6:57, 34:5, 9-30, 10:50. The Tigger Movie (G) Fri. Sun. (11:45, 17:45, 150, 250, 355) 4:55, 6:65, 7:00, 8:10, 9:15, 10:10, Mon. Thu. (11:45, 12:45, 15:60, Freezam 3. 8, Br. Son. (11:00, 12:50, 14:60,

Grossmont Trolley 8 Cinemas 8555 Hetcher Plays, (619-466-1401)

2833 Bescher Phay (1019 do 101) Toppy-Turny (Br. S. Sun. (12-20) 4.10, 7.45; Mon. Thu. (12-30, 4.10, 7.45; Mon. Thu. (12-30, 4.10, 7.45; Snow Day (PG) Fr. Sun. (12-40, 2-45; Sno.) 7.30, 9.30; Mon. Thu. (12-40, 2-45; Sno.) 7.30, 9.30; Scream 3 (8) Fr. Thu. (12-5, 5-25) 1.01; Angela's Asbes (8) Fr. Thu. (12-5, 5-24) 7.00, 10.95; The Cider House Rules (19-13) Fr. Thu. (10.3, 3.9) 7.13; 9.95; The Cider House Rules (19-13) Fr. Thu. (11-3, Sn. (12-45) 4.08; 815; Thu. (12-45) 1.03; Mon. (19-13) 1.03; Mon. Thu. (12-45) 1.03; Mon. (19-13) 1.04; Mon

SANTEE

Santee Drive In 10990 Woodside Ave., Santee (619-448-7447) The Beach (R) and Fight Club; Scream 3 (R) and Down to You (PG-13)

RANCHO SAN DIEGO Rancho San Diego 15 2951 Jamacha Rd., El Cajon (619-660-3460) The Tigger Movie (G): Snow Day (PG): The

Beach (R): Scream 3 (R): Down to You (PG-13); Eye of the Beholder (R); Galaxy Quest (PG); Gir, Interrupted (R): Next Fri day (R): Stuart Little (PG): The Cider Hour Rules (PG-13); The Green Mile (R): The Hurricane (R):

respect, but it also results in a certain

disengagement, a certain flatness. He seems primarily interested in the work as work — he himself is a man of the theater as much

SOUTH BAY

CHULA VISTA Cinema Star Chula Vista 6 320 3rd Ave., Chula Vista (619-525-1512) Scream 3 (R); Supernova (PG-13); The Green Mile (R); Santitos; Galaxy Ques (PG); Knockout (PG-13); Play It to the Bone; Isn't She Great (R)

3th and I Street, Chula Vista (619-687-FILM) The Beach (R): The Tigger Movie (G): Sno Day (PG): Scream 3 (R): Tye of the Beholder (R): Next Friday (R): Down to You (PG-13): The Hurricane (R): Stuart Little (PG)

Palm Promenade 24 Palm Promenade 24

720 Demory Road, san Dege (s) 9-585-28c)
The Tigger Movie (G) 5-500 Day (PIG). The Tages Movie (G) 5-500 Day (PIG). The Tages Movie (G) 5-500 Day (PIG). The State (G) 1-10 Servation (G) 5-10 Servation (G

Rancho Del Rey 16

East H Street. Tierra Del Rey (619-216-4707) Snow Day (196). The Beach (RI). The Tigger Movie (G); Scream 3 (R); Eye of the Be-holder (R); Down 1 of You (PC-1-3); Girl, Interrupted (R); The Hurricane (R); Next Friday (R); Magnolla (R); The Talented Mr. Ripley (R); Stuart Little (PG). Toy Story 2 (G); The Green Mille (R); The Sixth Sense CARMEL MOUNTAIN Carmel Mountain 12

Vogue 226 3rd, Chula Vista (619-425-1436) Grizzly Falls, The Straight Story, and Deuce Bigalow: Male Gigolo

IMPERIAL BEACH Studio Cinema 3 827 Palm Avetue, Imperial Beach (619-429-9640) Snow Day (PG): Scream 3 (R): Stuart Lit-tle (PG)

NATIONAL CITY

Harbor Drive In 32nd and D. National City (619-427-1392) Pokemon and Galaxy Quest (PG)

HILL CINEMAS: GROSSMONT TROLLEY; UA HORTON PLAZA 14)

Cinema Star Chula Vista 10

Cinema Star Galaxy 6

Carmed Mountain 12 11:00 Carm Mt Bet (619-04-9770) The Beach (R) Fri- Sun (11-30, 215) 5-00, 7-25, 10:25 Mnor. Thu (1145, 215) 5-00, 10:05; The Tigger Movie (G) Fri-Sun (1115, 10:05; The Tigger Movie (G) Fri-Sun (1115, 10:05; The Tigger Movie (G) Fri-Sun (1125, 10:05; The Tigger Movie (G) Fri-Sun (1120, 15:05) 4-55 Mnor. Thu (1125, 15:05) 4-615 6-63, 8-45; Mnor. Thu (1125, 15:05) 4-15; 6-03, 8-45; Mnor. Thu (1125, 15:05) 4-25; 6-03, 8-15; 7:00, 9:35; Mon. -1 Bu. (12:45, 3:15) 6:30, 9:15; Scream 3 (R) Fri. -Sun. (12:15, 2:50) 5:25, 8:05, 10:30; Mon. -Thu. (12:10, 2:50, 5:25) 8:05; Eve of the Beholder (R) Fri. -Sun. (11:40,

as a man of the cenema — and maybe the quality of the work, after all, is beside the point. Work is work, regardless. The devotee of Gilbert and Sullivan will perhaps

be transported to a giddy aesthetic plane at the very first note. The nondevotee, seeing

the very first note. The nonderotes, seeing mainly the quintienes, and wondering whether he needed to see quite so much of it, is not agt to be converted. But he will at least have been transported, together with the devotee, into a different time, a particular place, a situation, a circle of characters. That is, able of work in media. Annater, that is, able of work in media. Annater, that is, when the media of the continuer, Leafs Manufole, Timothy Systal.

***COMPT. ANNOW WALLEY IR. TOWER LIGHT COMPT. AND SOME COMPT. AND COMPT. WALLEY COMPT. WALL

South Bay Drive In 2170 Coronado, Imperial Beach (619-423-2727) The Beach (R) and Fight Club: Scream 3 (R) and Down to You (PG-13): The Hurricane (R) and Next Friday (R)

1920 Sweetwater Rd. (619-474-8571)
The Beach (R) Fri. Sun. (1:30) 4:20, 7:10, 9:50; Mon. Thu. (2:20, 4:45) 7:10, 9:50; The Tigger Movie (G) Fri. Sun. (12:40, 2:40) 4:46:30, 8:30; Mon. Thu. (2:40, 4:40) 6:30, 8:30; 6-30, 8-30, Mon. Thu 12-90, 4-40 (e-30, 8-30, 8-30, 8-30, Mon. Thu 12-10, 1-40 (e-30, 8-30, 2-30, 9-40, Mon. Thu (2-10, 5-20-7)-20, 9-40.
7-30, 9-40, Mon. Thu (2-10, 5-20-7)-20, 9-40, 7-30, 9-40, 7-30, 9-40, 7-30, 9-40, 7-30, 7-40, 7-30, 7-40, 7-30, 7-40, 7-30, 7-40 1009; Stuart Little (PG) Fri.-Sun. (125); 305) 5:15, 7:20; Mon.-Thu. (305, 5:15) 7:20; The Green Mile (R) Fri.-Thu. P.M. 9:15; Toy Story 2 (G) Fri.-Sun. (105), 3:15) 5:25; Mon.-Thu. (3:15, 5:25); Eye of the Beholder (R) Fri.-Thu. 7:40, 9:55; Isn't She Great (R) Fri.-Thu. P.M. 10:20

NORTH INLAND

BONSALL

Thy: 76 and Mission Rosa, Bonsali (760-945-8784) The Tigger Movie (G); The Beach (R); Snow Day (PG); Scream 3 (R); The Cider House Rules (PG-13); Stuart Little (PG)

Silver Cinemas 11740 Bernardo Plaza Ct. (858-485-864) Man on the Moon: Pokemon: Anywho but Here: Double Jeopardy (R): Three Kings, Fight Club; The World Is Not Enough (PG-13) SAN MARCOS San Marcos 6 Cinemas
Highway 78 at Nordahl, San Marcos
(858-468-990)
The Tigger Movie (G): The Beach (R): Snow
Day (PG): Scream 3 (R): Sty of the Beholder (R): Stuart Little (PG): The Hurricane

San Marcos 18 Cinemas

Sam Marcos (780-471-271)

Snow Day (PG): The Tigger Movie (G): The Beach (R): Scream 3 (R): Angela's Ashes (R): Down to You (PG: 10): gip of the Beholder (R): Galaxy Quest (PG): Gif) interrupted (R): Ediazy Quest (PG): Gif) interrupted (R): The Cider House Rules (PG: 13): The Green Miller (R): The Hurticane (R): The Talented Mr. Ripley (R): Toy Story 2 (G)

NORTH COASTAL

CARL SRAD

Plaza Cinemas 2565 El Cammo Real, Carlsbad (858-729-714 The Beach (R); Scream 3 (R); The End of the Affair, Angela's Ashes (R)

DEL MAR

Del Mar Highlands 8 El Camino Real at Del Mar Pregists Rolal, Del Mar (383-259-6610)
The Tigger Movie (G); The Beach (R); Snow Day (PG); Galaxy Quest (PG); Scream 3 (R); Eye of the Beholder (R); The Hurricane (R); The Talented Mr. Ripley (R)

Plower Hill Cinemas 26.90 Via de la Valle, Del Mar (858-755-5511) All about My Mother (R); Magnolia (R); The End of the Affair; Topsy-Turvy (R)

ENCINITAS

La Paloma
La Coast Highway 101, Encinta Star Theater (760-436-SHOW)
Magnolia (R); The Rocky Horror Picture
Show 2/11, midnight

Wiegand Plaza 8 (760-942-5544)
The Tigger Movie (G); The Beach (R);
Scream 3 (R); Girl, Interrupted (R); The
Hurricane (R); Galaxy Quest (PG); Stuart
Little (PG); The Green Mile (R); Toy Story 2
(G)

LA COSTA

La Costa 6 El Camino Real at Alga, Carlsbad (838-431-1990) The Beach (R); Snow Day (PG); Scream 3 (R); Angela's Ashes (R); The Cider House Rules (PG-13)

OCEANSIDE

OCEAN-SILE
Clinems Star Mission
Marketplace 13
College Booleand and Mission Avenue,
Chromade (700-806-1700)
Day (Print Star Mission Avenue,
Day (Print Star Mission B) (R) (Print Day
(Print Star Mission B) (R) (Print B)
Day (Print Star Mission B) (R) (Print B)
Day (Print Star Mission B) (R) (Print B)
Day (Print B) (Print R)
Day (Print B) (Print Mission B)
Day (Print B) (Print B)
Day (Print B) (Print B)
Day (Prin

Oceanside 8 2617 Vista Way (619-439-7008) Knockout (PG-13) Fri. Sun. (12:45, 3: 5:15) 7:30, 9:45; Cradle Will Rock (R \$15,7:30,945; Cradle Will Rock (R)
Fin.Sun. (124),515; 700,1000; The Hurricane (R) Fri.-Sun. (1245,340); 700,1000;
Supermora (RC) 13) Fri.-Sun. (1245,540),
\$500,7:30,9:30; The Talented Mr. Ripley (R)
Fin.Sun. (1215,320); 500,1000; Sutart Uttle (FO) Fin.Sun. (1215,245,545); 730,9:30;
Docus Rigadore, Male Gigolo (Fri.-Sun.
(1250,245); 500,7:35; 500,7:35;
Fri.-Sun. (1250,245,500); 733,9:45

Fri.-Sen. (1230, 245, 500) 7:15, 9:45

Occanside 17

60 III Mission Avenue, Occanside (760-439-1731)

The Beach (81) The Tiggeer Mories (C), Snow

3 (R); Eye of the Scholies (R), Play It to the
Bonc, Down to You (FG-13), Angeles' a
Ashes (R); Magnolia (R), Gid. Interrupted

(R); The Hunticane (R), Any Green (R), Any Green

(R); The Hunticane (R), Any Green (R)

(R); The Start Little (PG); The Green Mille

(R)

Town and Country 2253 El Camino Real, Occurside (760-433-9144) (768-433-9144)
The Tigger Movie (G); Snow Day (PG); Eye of the Beholder (R); The Sixth Sense

If I placed my index finger to my thumb, the circle would be larger than the amount of rice * in the center of the plate.

andelas restaurant, which describes its cuiandelas restaurant, which describes its cui-sine as nouveau Mexican, it is located at the Gaslamp. Candelas, which means 'candles' in Spanish, has only 13 tables, seats about 48, and, except for the glaring overhead lights, it's intimate, calming, civilized.

When I opened the menu and ELEANOR WIDMER

gazed at the prices, I wondered for whom this restaurant was intended. Fat cats? Those on expense accounts? Conventioneers? For locals who associate Mexican food with an inexpensive night out. Candelas may be out of bounds: fresh halibut, wrapped with lobster meat, \$32.50; 12-ounce weal chop, \$33.95; beef filet over mashed potatoes, \$27.95. The least expensive entrée is a timbale of seafood, which can be likened to a pate, for \$16.95.

pate, for \$16.95.

The portions are small — we gobbled up lots of tiny rolls baked on the premises, some stuffed with chilies, others with cream cheese or plain. The butter is laced with almonds, chilies, parsley and garlic. Preparations are subtle and pleasing, but dinner for three of us, one of whom was 12 years old, came to over \$100 with tip. The service is excellent — I enjoyed speaking to our waitress in Certilian Sensitive 1

in Castilian Spanish. We shared a splendid salad, fresh watercress we shared a spiendid salad, fresh watercress with bleu cheese, crisp bacon, pistachios, and fresh pears in a mango vinaigrette (\$7.50). If I could order just this salad, I would be a happy person. One order of black bean soup, purede with chicken stock and Mexican beer, had too much chile for our taste - none of us could fin

For our entrées. I chose the second least expensive, prawns flamed with three different pensive, prawns Ilamed with three different tequilas with melted goat cheese (\$19.95). The prawns were meaty and flavorful. However, if I placed my index finger to my thumb, the circle would be larger than the amount of rice in the cen-ter of the plate. The menu identifies the rice as

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wild, but it was ordinary white rice, topped with wild, but it was ordinary white rice, topped with goat cheese. For \$20 I had five or six shrimp and not enough rice to satisfy a three-year-old. Though I tried to prevail upon my friend not to order the \$32 halibut, she insisted. It came wrapped in lobster and placed

wrapped in lobster and placed over a portobello mushroom, and though the flavors were noteworthy it wants fufficient for her and though the flavors were noteworthy in wants sufficient for her and her daughter. My young friend filled up on some of my shrimp and many rolls. A chocolate banana torte, composed of chocolate cause, and bananas was a real winner and only \$6.50. So here is my suggestion for those who would like to try Candelas but can't afford the entress order the watercress will come to a little under \$15.00. Of course, if price is irrelevant, do try Candelas. Please note that B Agave, another gourner Mexican restaurant on San Diego Avenue in Old Town, charges \$16.50 for first-rate salmon, \$17.25 for sea bass with for first-rate salmon, \$17.25 for sea bass with prunes and rice, and \$18.25 for swordfish

prunes and rice, and \$18.25 for swordfish. Anthony's Star of the Sea Room has a new cheft, Brian Johnston, and spiffy new decor that includes a ceiling of sculptured sails. What are the major pluses? The gorgeous room, capacious banquettes, the view of the bay and the ancient. Star of Inslia ship. The negative is tremendous noise in the dining room, so loud that we felt sorry for our waiter, who had to bend over to hear us give our orders. Food preparation is fresh and adequate but little that will send you sailing into gastronomic heaver.

into gastronomic heaven.

The two highlights of the evening were a local fish called louvar and the fantastic desserts. Louvar is white, delicate, sweet-tasting. It needs no adornment. When this louvar was first brought to the Star, it was served as an entrée. By the time we arrived, the restaurant had enough for appetizers. What a treat! The other two appetizers, steamed black mussels with curry (\$9.00) and shellfish cocktail, bits and pieces of shrimp, clams,



The Restaurant: Candelas
The Location: 416 Third Avenue at 1, downtown; 619-702-4455
Type of Foods: Neuveau Medicain
Price Rangu: Appetiars, 576 to 512-95; entrée \$16.95 to \$33.95
Hours: Claud Sunday, Dinner, Monday through Saturday, 5:00 to 11:00 p.m.

The Restaurant: Anthony's Star of the Sea Room
The Location: 1360 N. Harbor Drive at Ash, downtown; 619-2
Type of Food: Fish, seafood: some poultry and beef
Price Range: Appetizers, 58 to 515; entries, 519 to 530
Hours: Nightly, bar opens at 4500 p.m.; dinner, 5:30 to 10:30 p.m.

lobster, some of which were rubbery (\$15.00), were too small to be of significance. My own choice for an appetizer would be the Napoleon

of potato and sturgeon.

Of our three entrées, the grilled baquetta sea Of our three entrées, the grilled baquetta sea bass plus a risotto with truffles and sautéed wild mushrooms was the best. The fish was lightly grilled, very fresh, pearly white, and at \$24, one of the lowest-priced entrées on the menu. One of my friends, who praises all restaurants we have ever sampled and has never had a bad meal in his life, wiped his plate clean of seared jumbo prawns with crabmeat mashed potatoes (\$29). There was much more food than the prawn dish at Candelas, but it was just a simple prawn dish with mashed potatoes — nothing to dream about when you're starving.

The local swordfush topped with piquillo (red) peppers stuffed with shrimp was disapever sampled and has never had a bad meal in

pointing. The presentation was stunning, but the swordfish was of the variety that you get in family restaurants for half the price. At Star of the Sea it cost \$30. The red peppers were pre-pared to look like flying red wings but proved less than their visual effect — bland and

uninteresting.

However, desserts here are spectacular, especially the liquid-center chocolate cake and macadamia nuts surrounded by chocolate and

are \$8.50 each.

Nothing I have written in this review will affect Anthony's Star of the Sea. Business is booming — not a single table was empty. It used to be an elitist restaurant with a sedate atmo-sphere. Now it's for anyone who can afford entrées



A Gallery on the **Edge of Heaven**

"Bet this toaster has been here since 1943, too."

"And "ays Rich when he pulls the curtains. My God. The man's right. Your eye lesp out through the windows over the valley to the San Luis Rey River. And to a giant green treatle bridge that looks like the bridge on the River Kwai, except it's iron. You follow the river down to the far cairoad bridge and then out to the Pacific. Here

and then out to the Facility Trees
inside, tiers of plush red booths
cascade toward the windows so
everybody gets to see the view.

"Like I say," says Rich, who's

ED BEDFORD

"Like Lay," says Rich, who's ED BEI been watching my reaction." Yay sold to come back at sunset. It's like you're in a gallery on the edge of heaven. And when a train crosses the bridge down there, it looks like a Lionel train set. People have been coming to watch this since 1943." 'Course dream on, buddy. In this dining room, part of McCabe's Flying Bridge restaurant, you're going to pay, oh, \$17.00 for a prime rib. But it's a thought. I'm up here in Cabapter. The issue, what to do about Carla's birthday. Rich — he's the manager — leads me back to the part I can afford: the coffee shop. It was Leidie, the driver on the 316 bus, who told me about McCabe's I had to see it. I was hooked on the name. McCabe's "Flying Bridge and the name. McCabe's "Flying Bridge and the name."

hooked on the name. McCabe's "Flying

Bridge." Man! What's that about? Plus, maybe

they have a cheap breakfast.

It sits at the end of a giant dirt vacant lot, a It sits at the end of a giant dirt vacant lot, a piece of classic '69s Americana. The 'Bridge Inn' sign, shaped like a giant H, stands right against the restaurant. The coffee shop itself huddles behind quarry-stone walls and large, low windows.

At I was walking from the bus I noticed a CHP cop cruising

bus I noticed a CHP cop cruising his bike up to the place, unsheathing his long nightstick, taking off his gold helmet, and marching in through a big wooden door. I followed, and suddenly I'm in this retro scene. The red-tanned stools, the L-shaped counter

The red-tanned stools, the L-shaped counter topped with mustard-colored Formica, the slender wooden flutes dividing the counter area from blue-uphoistered wooden chairs and tables beyond. And Al the cook, tossing an omelet in his open kitchen. As I come in . Rich the manager and Tina the waitreas are bending over, trying to twitch out a couple of bages they've just burned in the toaster over. "Be this toaster has been here since 1943, too." says Rich.

has been here since 1943, too," says Ruch.
The cop orders chorizo and toast and eggs.
It's not on the menu, but Al the cook says it's no problem. "If I can do it, I'll cook anything." Rich charges the cop \$4.95.
I check the menu. "Good morning!" it says.

"Breakfast — your most important meal."
Right, brother. Been up since 5:30. Three hours
ago. I'm hungry: There's a lot of what you'd
expect, like "three eggs any style, with hash
browns, home fries, fruit cup, sliced tom omelet with the same choice of fixin's, plus "free" onions and cheese for \$4.50, then 45-cent add-ons, like bacon, chili, or avocado. But the big deal is "frintatas —naxzy unfolded omeletes. "The "Jethro Clampett" has sausge. If the same continued to the same cont

Oh, Lord. Now I see a board of specials.
And up top, pork chop, eggs, potatoes, and
toast for \$4.25. Pork chop breakfast! Haven't
had that since! t worked on a sheep ranch.
Turns out they had some left over from last
night in the dining room.
But the bottom three specials bring you
right to earth. Biscuits and gravy and hash
browns are \$1.95. So is a pancake or French

toast with bacon or sausage and one egg. So is your basic two eggs, hash browns, and toast. Tina the waitress hides her disappointment as I order the two-egg special. She still refills my \$1.00 coffee.

Al serves my eggs and hash on a nice, fat,

Al serves my eggs and hash on a nice, fat, oval china plate.

"Course the guys with appetites are the truckers," says Rich. You should come back in the evening, around nine. All the Vons and Albertsons and Lucky gays stop in on their way back up north. We treat them like family. Yes, it's quite a scene when the trucker boys are in." My \$1.59 eggs sure fill me up. 1 pay the bill. Three dollars and change: 1 sak Rich how come this place is called the "Tlying Bridge." Follow me. I'll show you, he says. That's Tollow me. I'll show you, he says. That's Tollow me. I'll show you, he says. That's the s

Follow me. I'll show you," ne says. Inat's when he takes me up to the separate fine-dining area. "It was always called that," he says, "because the lady who owned and built his place up over 55 years, Dorothy Satten, insisted on cantilevering the restaurant out

over this historic valley."

That's when I get the flash. Of course. This is the San Luis Rey Valley, where Carla's Spanish ancestors rode the range of their ranchos. We've got to have her birthday here. Of course, it would be cheaper and more fun with the truckers in the coffee shop. ■

The Places: McCabe's (Bying) Bridge, 1105 North Coust Highway, Oceanside, 760-722-1151
Type of Poods: American
Pricess three gas nysis, with hash browns, home fries, fruit cup, sliced tomatoes or cottage cheese, and tosat or bucust, \$3.95 (add sausage or bacon, \$4.95), emoles' with onions, cheese, \$4.50 (textus, \$5 cents ent); Tehrobucust, \$3.95 (add sausage or bacon, \$4.95), emoles' with onions, cheese, \$4.50 (textus, \$5 cents ent); TehroChapter frintair — unplished medier — with sausage, hash shown, notion, cheelest heres, \$6.50; Egg McCabe.

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month at Anthony's Fish Grotto.

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"Some people will drive hours for a bottle."

ere, on top of the world, we may see the rebirth of the San Diego wine industry. Of course, it's not quite the top of the world — "here" is the eastern slope of Mount Palomar, in the hamlet of Sunshine Summit. And it wouldn't quite be a rebirth —

it wouldn't quite be a rebirth— the industry never really died, it just fiaded out a bit, dropping from 38 wineries at its peak in the early part of the century, to 2 in the '60s, to about 10 today. But we are 3500 feet up, with the earth dropping away in nearly every direction, and the vineyards are beginning to what will be

what will hopefully become a recognizable region. Some time ago, I wrote about Steve Hagata's efforts here, efforts that have not passed unno-ticed. His Las Piedras Syrah has been well ticed. His Las Piedras Syrah has been will received—a clean, varietally correct effort—and his Sangiovese is one of my favorite such wines from California. Before Hagata, there was Alex McGeary, the man who helped Hagata put his vineyards in, just west of McGeary's own. McGeary is the proprietor of Shadow Mountain Vineyards, and it is he who proposes the possi-

McGeary found the site for Shadow Mounthe Court of the size for Shadow Moun-tain "by accident. My wife and I were spending a weekend down in the desert, and we just drove by here and saw a 4'xf piece of plywood that had a For Sale sign on it: "Vineyard, Mini Winery, Turnkey Operation." I called the number, and they said, 'You' re the first one to understand that they said, "You're the first one to understand that it was a winery. Most people thought it was a 'urrey, operation." After investigating the property for about three weeks, I put it into escrow and bought it."

The owners putting the eight-acre operation up for sale were accord-generation thalinn, heart-broken that the third generation wasted nothing to do with a winery that had grown too large to

A Feast for Two & \$1995 2 Glasses of Wine ****

r our drawing to win Free ine's Day Dinner for 2. One

Cafe India

be private yet remained too small to be com-mercially viable. The first generation had been a couple— the husband from Piedmonte and the wife from around Naples — who had planted a small plot in 1948. "It's a combination vineyard of Chenin Blanc, Grenache, Bar-bers, Zinfandel, and Petite Sirah. Chianti is a blend of five different

Chianti is a blend of five different wines — one white — and so the mentality of the old Italians was that they just drank one wine, red wine. They never drank white." (McGeary still makes wine from

of finit-bearing cases.

"What appealed to me back then was the demographic of how it was situated in Southern California —right in the middle of it. Then, as I learned to grow the grapes in the vineyards, I realized that it was a lot like Sounom County. The microdimate factors that are similar are the number of temperature degree days that it has and the daytime highs and daytime lows," or the state of the county of t of fruit-bearing canes.
"What appealed to me back then was the de-

lows indicate that the climate is favorable to the gradual maturation of the fruit — not so hot that the grapes lose all their acid; not so cold that they fail to ripen. The nights are cooler here on the mountain, but below 50 mountain, but below 30 degrees, "the vine just hangs there like you put it back in the refrigerator." Until you get to freezing, it doesn't matter how far the mercury

ops. There is, however, the There is, however, the problem of getting below freezing, an event not uncommon at this elevation. "Our last frost date is April 30," explains McGeary. "Usually, most of the (white) varieties have budded out by then," and at that point, frost will knock the crop back. One solution has been to plant on north-

back. One solution has been to plant on north-facing slopes. "It's a cooler slope. In the wintertime, the sun barely has direct rays on it. That keeps the ground cooler, and that keeps the root system cold. Heat is what triggers the

root system cold. Heat is what triggers the grapevine to start budding out of dormancy, so if you're on a colder slope, you're going to have a prolonged dorman period.

proceed to be a proceed to be a proposed to be a prolonged dorman period. The process of the process of the McGeary puts a lot of effort into his Viongine; hard fermenting it in old barrels to produce a richer, more aromatic Vionginer has most I have encountered. The age of the wood keeps it from bleedling too much oak flavor into the delicate white wine but enhances when the visit, but of the reds he does have, the Carignane/Mouvedre blend, betraceous and lay-Carignane/Mouvedre blend, herbaceous and lay-ered and only \$10, stands out. "Carignane is a cult grape. It's usually just used in blending, but some people will drive hours for a bottle."



Shadow Mountain

PRODUCED AND BOTTLED BY SHADOW MOUNTAIN VINEYARDS
WARNER SPRINGS, CALIFORNIA
ALCOHOL 12.0% BY VOLUME NET CONTENTS 750 ML.

CARIGNANE/MOUVÉDRE

Besides the extrepte cold, there is the problem of shallow, west keep oil over a heavy layer of day, a situation that requires the addition of micronutrients to the soil. But on the plus side, the region's lack of humidity "reduces the incidence of fungus, powdery midewe in particular. Typically, vineyards have to a pray suffur every 10 to 14 days from badboeak to harves, and if you get heavy to be a substitute of the problem of the properties of the problem of the p Besides the extreme cold, there is the problem

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RESTAURANT LISTINGS

The Rader's Guide to Restaurants or recommended listing written by Eleanon Wilmer (croisen by Mac. Nash are followed by his name). Individual restaurants will appear once or twice a month. A complete sourchable list is outliable online at www.adreader.com.

Price estimates are based on the latest information available for a mild range entire. Leave below 310 mild range entires. Leave below 310 mild range entires.

NORTH COASTAL

CALYPSO CAFE 576 North Highway 101. Encinian, 766-632-4322. Located on the border of Locatedia and some-what difficult to find, this lively cafe serves French and Pacific Rim cuisines, and paella every Thursday. Unique recipes, modest prices, and Ive music Friday and Saturday, Noise in nerve shartering weekends, For a less hectic evening, dine weekinghts. Dinner nghly, Low to moderate.

nighty. Low to moderate.

DEL MAR PEZZA 211 1516 Street,
Del Mar, SSS-481-8088. Hyou've heard
about, dreamed about, or were merely
curious about New York pizza, the best
local practitioner is now in Del Mar
botal practitioner is now in Del Mar
bot sandwiches are good, but the pizza
in in league by itself. The secret in
the crust. Laugue and stuffed eggplant
also available as well as cannols or
deserved. The control of the control of the control
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Cloud Monday, Low.
THE DINING ROOM I (Anberge Del
Mar, 1540 Camino Del Mar, Del Mar,
Sab-259-1515. The new menn felter
sarly gournet dinner offers appetizer,
soup or salad, entrée, and deserve
to \$19.99. There's a choice of five entrées
the best ones are tenderloin sitesk,
stuffed chicken, and pork chops. Good
preparation and a true bargain. Available nightly, 3:00 to 6:30 p.m. Not to be
misted. Low.

EAST OR... M/O Valley Centre Drive, Paraza Carmed, Carne Valley, 848–959– 3278. The men who operate this Australia and Mediterranean) circumnavigated the globe via auditor of core of rev years. If you'd like a derestore stories, you'd find babecove in learns before (in learns of the property of the babecove in learns before (in learns of the property of the three of the property of the property of the property of the times available for takeout Designation of the property of the times available for takeout. Designation of the property o EAST OF ... 3870 Valley Centre Driv

EPAZOTE SOUTHWEST RESTAU-EPAZOTT SOUTHWEST RESTAUBANT 155 Cambo leb Mar, Deb Mar
ANT 155 Cambo leb Mar, Deb Mar
ANT 155 Cambo leb Mar

KIM'S RESTAURANT 745 First Street RIM'S RESTAURANT 4-8 First Seet, Suite 103, Lumberpard Shopping Cen-ter, Encinitas, 760-942-4816. For low cost and high quality, Kim's in the best Victameter restaurant in North tensive menu, try spring rolls, autifed grape Leaves, stuffed creptes, whole coasted Cornish bens, lemon grass chicken, steamed fish. The food is fresh and highly satisfying. Closed Menday. Open Tuesday through Sonday, lumb Copen Tuesday through Sonday, lumb Legonative.

tions are small and two people should order three entries for a satisfactory meal. Soups are outstanding and the im-perial rolls, lemon grass chicken, soft-shelled crab, vegetarian rolls, and char-broiled pork do well here. The wine list includes 40 items. Fast services and es-thetic surroundings. Closed Monday, Lunch Tuesdeyto Friday, dimer Tues-day to Sunday. Low to moderate.

NEIMANS 300 Carlsbad Village Drive (corner of Carlsbad Boulevard, Carls-bad, 760-729-4131. The peaked dining room has been refurbished and looks like a circular country inn. All-vou-can-

drink champagne, mimosa, orange juice, and coffer. Traditional offerings include fried chicken. Daily, 9:30 a.m. to 2:00 p.m. Expensive. PACIFICA DEL MAR 1555 Camino del Mar. Del Mar Plaza, Del Mar. 858-792-0476. Select the fresh fish pre-

PARIOLI ITALIAN BISTRO 647 South Highway 101, Solana Beach, 854-755-235, Italian dishes from ev-ery section of Italy are prepared with hoving care in time-honored tradition. Specialties are risotto, ravioli, leg of lamb, duck breast, fresh fist, Charming atmosphere with fireplace. Open daily. Moderate.

Moderate.

PISCES DELICACIES OF THE SEA La
Costa Spa, 2100 Costa Del Mar Road,
Carlabad, 760-438-9111. This long-established and still-excellent restaurant is
located at the spa itself, in a gorgeous
roum one flight down from the lobby.

The menu includes from Maine Johnston, bobset Thermodor, and Down clotch Abalone and Maryland soft-shell crabe are assound. Plases call for directions. Open nightly for dinner. Expensive. SISICCA MERICAN BISTRO 215 15th Street, Del Mar. 858–861-1001. The view and its eppecially pleasant for very good American or Merican breakfasts. Select simples preparation for dinner. Select simples preparation for dinner should be proposed to the control of the cont

Saturday and Sunday from 9:00 a.m. to 3:00 p.m. Moderate. TWHNS RESTAURANT 9:37 South Coast Highway 101, Lumberyard Shop-ping Gratter, corner of "1" Steel Enzinitas, 8:36–8:35-19-82. Beautiful in-pared French Sook, be priere, Brest Rock fish soup, muscowy duck sales, catch of Jumb, bout being the selection of the foot of the selection of the

---2260

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At the prompt press the 4-digit extension of the restaurant that interests you.

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NORTH PAR	K
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Casa Sanchez Menican	

City Deli ---Deluca's Italian Grangers & Ethiopian Cafe Ethiopian & American-Pizza Nova Italian Sanfilippo's Italian Thai Foon

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- 1	Cucina Fresca Italian
- 1	Dockside Restaurant American & Seafood
- 1	Firehouse Beach Cafe American
- 1	Moondoggies American
.	PB Sushi Club Japanese · · · · · · · · · · · · · · · · · ·
-	Pizza Nova Italian
1	Pizzeria Uno Chicago Bar & Grill
-	Saska's Steak, Seafood & Sushi

NORTH COUNTY COASTAL

MIDWAY, OLD TOWN

& MISSION VALLEY

Chiba Japanese & Sushi ----

Eric's Ribs BBQ

Ginza-Sushi Japanes

Red Loberer Crafted

Shanghai Mandarin Soundantation Salad Ruffet Restaurant --

-- 2355 --2330 --2363

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Calendar RESTAURANTS

teen varieties of bread, all fine for sand-wiches. Best bets are honey sunflower and cinnamon swirl, which makes ex-cellent French toast. The bread is soft with soft crusts; children love it. Open daily.

10:30 p.m., dinners only, Expensive.
WILD NOTE CAFE 143 South Gedros
Avenue, Solana Beach, 854-259-731 G.
Located adjacent to the Belly Up Tavern, this uniquely decorated room offers
accellent saids, pasts, fresh fish, and
burgers. The new chef adds luster to the
Germen. Loving and attentive service.
Open daily, Low to low-moderate.

NORTH INLAND

ATHENS MARKET CAFE 11640

KARL STRAUSS BREWERY GAR-

rate. Open daily. Moderate.

ONAMI JAPANESE RESTAURANT
240 East Via Rancho Parkway, Escon"dido, North County Fair, 760-738-7522.

One hundred sixty-foot Japanese seafood buffet, hot Japanese dishes, salads, desserts, all you can eat. Tons of

SAN DIEGO ARTISAN BAKERS 1551 SAN DIEGO ARTISAN BAKERS 151
South Exondido, 760-740-5963. The grains are
ground daily for this wonderful European-style bread. Every bread has dense
consistency and an amazing crust. Among the best bets are the baguette.
He soundough with Greek olives, and
the country sourdough. Recipes come
from France, Isaly, Germany. Gloed
Sunday, Open Monday through Saturday. Low. tably.

VIVACE Four Seasons Resort Aviers,
7100 Four Seasons Peint, Caribbed,
800-603-6999. The well-prepared food
is no more expensive than the offerings
in any upcack has "Deep restaurant, but
it is an experience to diste in such luminosis.
It is not prepared to the such a such as the such a

WINESELLAR AND BRASSERIE 9550 Waples Street #115, 858-450-9557. This is the sister restaurant to Laurel, and the food is a delight to the palate. Lunch, Saturday 11:30 a.m. to 2:00 p. m. by it-self or in conjunction with the winea or in conjunction with the wine-tasting held during the same hours. Din-ner, Tuesday through Sunday, Lunch moderate, dinner expensive. Must call for instructions to get there.

and dinner. Expensive.

RANCEO VALENCIA 921 Valencia
Circia, Rancho Santa Fe, 854-756-1123.

The dining room and surrounding
grounds are gorgeous, the meals besutially prepared. Great place to take a
guest to lunch. Best best, fresh fish. All
California cuisine dishes have Mediterranean influence. Open daily.

Expensive.

LA JOLLA

BALI RESTAURANT 7600 Fey Avenue.
SSA-454-4540. If you've been rearring
for an Indonesan restaurant, hear's the
one and only. It offers good soups, adads, chicken keebabs, and beet stew, as
well as "printefel, which means rice table.
It's an Indonesain feast for \$138-90
er person. Lovely surroundings. Lunch
Tuesday through Sunday. Dinner
nightly with Balinese dancing Saturday
evening. Moderns.

ATHENS MARKET CAFE 11640 Carmel Mountain Road, between Pa-cific Theatres and Sportmar in Carmel Mountain in Plaza (close to Rancho Bernardo) off 1-15, 838-675-2225. The same recipes that you know and love at Athens Market downtown are even more lovingly prepared here. All entrees with soup or salad. Excellent mousaks, and the same proposed to evening, Moderate.

BERNIN'S 7550 Fay Avenue,
584-645-631. This cafe has full service
and will provide you with breakfast,
unch, and dinner, Lunch and dinner
menus are the same and offer four kingle
chicken Gesars, and pasta dishes. A variety of desestra is available all day. Open
daily to 9500 p.m. Low.

Low.

FISH HOUSE VERA CRUZ 360 Via
Vera Cruz, San Marcos, 760-744-7346.

This family-style restaurant serves
seafood and fresh fish that changes
daily. Simple but honest preparation,
good value. Open daily for lunch and
dinner (dinner menu is served from
opening to closing on Sunday). Low to
expensive. daily to 900 p.m. Low.

THE BILD ROCK CAFE 555-La Jolia
Boulevard, \$58-531-400. Don't misthis small cafe that serves delighted tool
prepared by the former chef of Jake's I.
Del Mar. Juhes are divided into all,
medium, and large plates. Try the freargrang chicken, trust, mostor, corbs
aring out. Pario available for outdoor dinting, Ulmer nightly, Moderate to
expensive. expensive.
THE FORTUNE COOKIE 16425
Bernardo Center Drive, Ranchobernado, Schalbardo, Ranchobernado, Schalbardo, Ranchobernado, Schalbardo, Ranchobernado, Schalbardo, Ranchobernado, Schalbardo, Ranchobernado, Rancho

expensive.

CAFE JAPENGO 8960 University Center Lane, Aventine complex, 888-450-3355. The decor is smashing and the Pacific Rim food — with influ-KARL STRAUSS BREWERT GAR-DENS 8975 Scanton Road, Sorrento Meas, 858-857-2739 (behnd San Diego Tech building). The garden with free properties of the properties of the same major attractions for summer diners. Cooking is done by first-safe find-folders aside own-constels damed, the chicken aside own-constels damed, the chicken saide own-constell safe of the construction of the control of the same of the construction of the construction of the startely. Lundweeklays, dinner Sun-day through Friday, Sunday brunch. Low to medium: and the Pacific Rim food — with influ-ences from Japan, China, Hawaii, Thai-land, and California — is beautiful to behold. Outstanding appetizers. For en-trees, try roasted duck with crispy veg-etables or shrimp and scallops with spicy peanut sauce. The sushi bar is one o the city's best. Please make note of the

Expensive.

DAILY'S 8915 Towne Centre Drive, Renaissance Towne Centre, 838-453-1112. The restaurant is owned by a doctor who has devised a menu that's low-fat, low-calorie, low-sodium. The dishes look and taste wonderful. All items available for takrout. Same menu lunch and dinner. Open daily. Low to moderate.

moderate.

DONOVAN'S STEAK AND CHOP
HOUSE 4340 La Jolla Village Drive, La
Jolla, 838-450-6666. Very noisy room
and distracted service tend to make the
experience more strenful than relaxing,
Average steaks and chops, though nothing memorable. Popular "in" spot.
Closed Sunday. Dinner, Monday
through Saturday. Expensive.

MOSE INSTRUMENT AND REPORTED AND

through Saturday, Expensive.

HOPSI INSTITUTE OAND BERWERT 4355

La Jolla Village Drive (next to Macy's, University Towner Centre, 1834-1847-6877. Hopsi serves the best off of any bewerey in San Diego. The same menu is served continuously from hunch to closing. Best dithes are spitnossed chicken and pene with sulmon and shrings. All beers are breved on the premises. Open daily for lunch and dimensional properties.



Prime Rib Au Jus or Sautéed Chilean Sea Bass and Shrimp with Cabernet Sauvignon & Basil Sauce (includes vegetable medley, choice of baked postato or wild rice pilal.)

Descert .
awberry Shortcake with Fresh Strawberry Couli Not valid with any other \$39.95 for two

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公

Take-out & Catering

LA PONDA 5752. Le Jolis Boulerard, Bird Rock, 98-56-771. Il ryou bein Rock 196-56-771. Il ryou la ryou la religional Metrican dishes (no tacos, tostadas, or suitable, soups, Bert entriers, pipe) Jamb wrapped in banana leaves, shrimp in two salas, flet steaks, chilir en negada. Romantic room with testaks, chilir en negada (no negada pipe) and testaks and testaks. Romantic room with testaks and testaks and testaks and testaks and testaks and testaks and testaks. Romantic room with testaks and testaks

Open for dinner nightly. Moderate.

MATTER D'532 Lo Jolls Boulerad.
83-45-2111. Two separate dining rooms, an elegan ambiance, and the presence of the owner himself (formerly with the Pitas Josen) in Nev Tody, contribute to a first dining experience with the result of in Nev Tody, contribute to a first dining experience with titzer is a house specially, and the read of lamb or fresh this har always outstanding. Excellent pites for large parties and Russian specialities when available. Cloud Sundry and Monday Dinners only, Tuesday through Saturday. Expensive.

Expensive.

PANDA COUNTRY 4150 Regents Park
Row #190, University Towns Centre,
858-552-1345, Gorgoous surroundings
and stunning presentations carry the
day here. The extensive menu does partucularly well with it it I appetiture and
its 30 seafood and fish dubes prepared
its 30 seafood and fish dubes prepared
Mandarin or Sachhun style. Scalloys
and shiring receive special treatment.
Open dish!, Dot to expensive.

Open daily, Low to expensive.
THE FANNIKIN CAFE 1467 Gizard
Avenue, 858-654-5653. The outdoor seating area is almost always crowded with its and coffee drinkers who sun hemselves, read, or chat. Light meals, including breaklast (steamed eggs, agels, fruit plates) and sandwiches, soup, saldsd, as well as beverage and weets are areved. It is a well known hangout and always crowded. Open daily, Low.

RISTORANTE PASQUALE 8980 Uni versity Center Lane, Aventine complex, La Jolla, 858-554-0459. Slick and so-phisticated setting but old-fashioned Italian cooking with heavy sauces. Pricey. Open daily. Upper moderate to expensive.

Pricey, Open daily, Upper monerate to SIXT BOOM Top flow of It a Venice International Control of the Control of SIXT BOOM Top flow of It a Venice Horder List Propect Street, La Jola, 844–546-977. The trainings occas were remaining privacy, intimacy, and the shali-er to task without the interruption of the training privacy, intimacy, and the shali-ry to task without interprivacy and as that is freat to the eyes as well as the shaline. Here been shalone and valled lapit, loster. Open nightly, diamers shall be STAR OF ENDIA 1000 Prospect Street, STAR OF ENDIA 1000 Prospect St

TAPENADE 7612 Fay Avenue, La Jolla 858-551-7500. Surely one of the bes 858-551-7900. Surely one of the best restaurants in the city, it offers aspert French cooking. We are privileged to have this famous chefi nour midst. Ach dish is perfect. Lowfas, no butter or cream used in succes. Fork tenderloin, muscovy duck, foigras, fresh fish are small triumphs. Worth every perfect. Closed Monday. Lunch, Tuesday through Friday. Dinner, Tuesday through Studday. Dinner, Tuesday through Studday. Expensive.

CLAIREMONT & KEARNY MESA

THE GOOD BGG 7947 Balbos Avenue, Kearny Mesa, 858-955-4244. The menu offers omeiets, gournet pancakes, waif-fles, and several different kinds of fri-tatas. Freshly squeezed fruit juices are svailable, and for lunch there are burg-ers, salads, and a long list of and wiches. Good value here. Open approximately 6:30 am. to 2:500 p.m. Low.

6:90 am. to 2:00 p.m. Low.

HIDEYOSH! JAPANESE RESTAURANT Hazard Village, 93:40-18 Clairmont Meas Boulevard, Kearny Mesa,
856-509-9595. A delightful restaurant
tucked away at the far end of a small
shopping center. Fine such low, and unusual appetizers. A feast named Taiko
special. For two or more, is worth or-

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(D) Indicates at least one North County location

. Angelo's 2 for 1 dinner Ashoka 50% off kunch or dinner

Atlantis Free tiramisu Bahia Cafe Prime rlb buffet \$12.95

The Blue Crab Dinner for 2 \$22.95 Bollicine Free lunch or dinner entreé

Broken Yolk Cafe \$2 off breakfast or lunch Buffalo joe's 2 for 1 dinner

Cafe India 2 dinners \$19.95

O Calypso Café Free Sunday, Monday dinner Casa Picante Free dessert

Casa Sanchez Free appetizer Chateau Orleans 2 for 1 Cajun/Creole entrée

Cucina Fresca Free appetizer

DeLuca's Cucina Italiana 2 for 1 lunch or dinner Dickey's Smokehouse 50% off lunch or dinner

O Don Chuy 50% off dinner Firehouse Beach Cafe 50% off dinner

O Fratello's Italian Cuisine Free large caesar salad Ginza-Sushi Sushi dirmer for two \$14.95

Grangers & Ethiopian Cafe 2 Ethiopian entrées \$15 Hard Rock Cafe Free fudge brownie for two

Harry's Coffee Shop \$2 off breakfast or kunch

Ichiro Japanese Restaurant 10% off sushi Jewel Box Bar & Grill 2 for 1 menu item

Juke Joint Cafe Complimentary dessert

O Ki's Restaurant Free breakfast Marrakesh \$10 off Moroccan c

O McCabe's Bridge 1/2-price appetizer Mikko 50% off sushi

Moondoggies 20% off entire bill Olé Madrid 50% off entrée

O Passage to India Free dinner

O Pizza Nova Any entrée only \$6.95 Pizzeria Uno Free Tuscany bread

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O San Luis Rey Downs Golf and dine \$38 Sanfilippo's Pizza or lasagne for 2, \$10.49

Saska's Free large shrimp cocktail

O Sevilla 57 off Paella Valenciana Shanghai Mongollan BBQ dinner \$8.50

Shelby's \$14 off dinner entrée O Star of India 50% off entrée

Su Casa 2 for 1 lunch or dinner

Sushi Deli Too 10% off total dinner bill O Sydney's Australian Grille Buy one entrée, 2nd free Tajima Japanese Restaurant 1 free California roll

Thai Foon Free egg roll order

Thai Orchid Cuisine 2 for 1 dinner O Tio Leo's Free dessert

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dering. Visually and gastronomically a treat. Closed Sunday. Lunch, Monday through Friday: dinner, Monday through Saturday. Low to expensive.

through, Saturday; Low to expensive. KOREA HOUSE 4620 Convey Steet, KERNY MESS, 838-560-0080. This re-mains one of the best Korean restau-rants in the city. Three types of seeing the city of the cooking unit where diners may barbecue their own food. Apart from the barbecue, dumpling recommended. The mens is extensive and includes a sushi bar. Interesting decor. Open daily for lunch and dinner. Low to moderate.

KOREA HOUSE 4620 Convoy Street, Kearny Mesa, 858-560-0080. Korea House offers floor seating or a table if you want to barbecue your own food. The menu offers fine "down-home" Ko-The menu offers fine "down-home" Korean food, such as traditional manuloe (beef) dumplings, garjang backban, or raw crab, and yookhwe, a steak tartare worth risking. Make a meal from enormous appetizers like gul bosam (raw oysters, pork, and cabbage leaves). Open daily. Low to moderate. — Max Nash NEW SHANGHAI 4681 Convoy Street, Clairemont Mesa, 859-569-4833. New Shanghai is busy, friendly, and drawn a mostly Chinese clientele, because their Chinese food isn't "Americanized." Whatever your gastronomic politics, try the generous plateful of dry braised shrimp, the "de-fatted pork shoulder."

Max Nath
SORRENTINO'S 4724 Clairemont
Meas Boulevard, Diane Shopping Center, 858-483-1811. Though the main
restaurant has closed, Sorrentino's deli
continues to offer superb pizzas and excellent pastas. Open daily. Low to
moderate.

THAI BOULE (CUSSIN 4232 Convoy Street, Kanny Mess, 858-727-1800, Not to be confused with Thai House in Point Lona. this attractive and welf-decorated Thai restaurant serves free gournet Thai specialise. Do try the period of the point of the period of the point of the period of the

moderate.

TROPICAL STAR 6163 Balboa Avenue, 858-874-7827. A modest cafe and grocery offers Puerto Rican and Latin American food and groceries. Very modest surroundings; good authentic inexpensive food. Closed Sunday. Same

Fine

jazz

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appetizers.

ing owners. Open daily. Low.

QWIIGS BAR & GRILL 5083 Santa

Monica Ayenue. Ocean Beach,
619-222-1101. A splendid ocean view, a
good sush bis, sprightly saleds, and
freish fish are the main attractions here.
Friendly service. Long flight of stairs to
the dining room, with an elevator for
wheelchair access. Open daily.

Moderate to expensive. THE BEACHES

wheelchair secess. Open daily, Moderate to appearing EAMERS, to Moderate to appearing EAMERS, and the Committee of the Commit SUSHI OTA 4529 Mission Bay Drive, Pacific Beach, 858-270-5670. This firstrate Iganese restaurant decreve your statesion especially for its excellent studi-bar and the 90 appetitures. Combination plate entries are offered but some ass exciting as the appetitures. Unless you earlier when the doors open for human your earlier when the doors open for human you earlier when the quickly fiven submon yourself. Open daily, Lunch Tureday through Friday; dinner nightly, Low to expensive.

expensive.

THIS VENETIAN 1663 Voltaire Street,
Lonia Pertal, 619-223-8197. For bragain hunters, who like vest portions home-wyle halian cooking, try this family restauant. The pizza is marvelous. For entiteles, ny shrinps scannjo over linguine or eggishest permijons. One dining room is partially outdoors. Complete menu to go. Open daily, Low moderate.

worderine.

WORLDF JAMOUS 7:11 Pacific Breach, 858-272-3100. Located directly on the boardwalk with an unbarracted wive, this caused retainspectated wive, this caused retainspectation of the boardwalk with a unbarracted wive, this caused retainspectation, but only the preparation is risraightforward—mobility of the preparation is risraightforward —mobility of the preparation of the property of t

MIDWAY MISSION VALLEY

CAFE COYOTE 2461 San Diego Avenue, Old Town, 619-291-4695. Cafe CAPE COYOTE 2461 San Diego Ave-uue, Old Town, 619-291-4695. Cafe Coyote is a good spot for a light Mexi-can meal with Southwest influences. Best beta la carte are black bean chia, curassida, carnitas, and Margarita chicken. Reakfast includes blue corn pancakes and American dishes. Young adults gather here, Open daily, breakfast, lunch, and dinner. Low.

Furth, and dinner. Low.

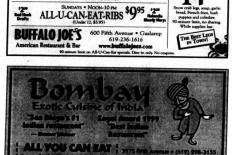
L. TEOLOUTE 5.10 Prisar Road (he-tween 1-163 and Sea World Drive).
619-259-2607. Popular for ore a decade, this Mexican retasurant with City-utips food that's not too piey and uses 100 percent vegetable oils. Best best are the two pregarations of carna anala are the two pregarations of carna and Aztrox. All vegetation dishes filled with heres. Very tasty food. Lunch and din-ner. Monday through Saturday. Sim-charged 1997. All 1997. All 1287. Viol.

FAIROUZ CAPE AND GALLERY 3166 Midway Drive, 619-225-0308. Seek out this family-owned-and-operated restaurant for wonderful Lebanese and Greek food. The owner, a noted artist,









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displays his paintings on the dining room walls. The extensive mens offers excellent lamb, stuffed grape leaves, and a wide selection of exotic vegetarian meals. Copious all -you-can-eat buffet available at lunch or dinner in addition to the regular mens. Given 24 hours, his cafe will prepare an astonishing Lebsaese feast at low cost. Open daily, lunch and dinner. Moderate.

FEAST lunch and dilmer. Moderne:

ACK AND GIULO'S TRALLAN

RESTAULANT 2991 San Duga Avenuse, Old Town, 849-289-2078. The

former owners of Giulio's in Pacific

Beach now operate lock and Giulo's.

Best between the Amount of the

the mens. Chatdoor patio in one of the

strong features. This is tow-cost family

restaurant with fresh, causal food.

Open dish), hands and dimers; consistant

town of the strong features. The open dish

moderate. \$1495

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through Sunday, Low to low moderats. CLAIN IUMPER 5:900 (Crossmont Center Drive (across from Montgomery Ward), La Mees, 6:9-469-3927. The portions are so large they elicit payer (the prime rib served weekends is 26 ounces). The food ium's memorable, just more than any one person can est. Among the attractions every day are the language saids that, bethecased chicken, ribb, and turkey disnorest. Open daily; call for our contraction of the company of th

to expensive.

LA MBBA OCEAN GRILLE AND
SEAPOOD MARKET 5465 Lake Murrey Mouleward, La Mess, 619-645-1546.
Fy Most medical of good quality served
in large white room with huge TV. Food
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THE LIVING ROOM 5900 El Cajon Boulevard, 619-286-84M. This café/cof-feehouse, a favorite of university students, is a cottage painted yellow inside. Items featured are acrambled eggs, quiche, salads, and chicken in a cream stemb Neutres are common eggi-nation plants of the common of the common

moderate.

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Geoge Road becomes Woodside after
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RESTAURANTS

placed in batter, deep fried and served on a bun. It's juicy and succudent. On Wednesday and Friedy nights, all-you-can-est fish and chips are \$8.99. If you like biscuits and white gray, this is the place for you. Colonial-style decor, friendly service. Open daily, breakfast, lunch, and dinner. Low.

CENTRAL SAN DIEGO

LAO & CRINNESS CUSINES 4:12 Netional Ave., Logan Heights, 639-263-0914. This restaura it is simple place, large and sparse around formits tables. Localitation, 1899 recommend the Larth, supply recommend the Larth, supply saled with possible discontinuous piace, but propost and seasoned with limit piace, but propost and seasoned with limit piace, but propost and seasoned critical transportations. Other tary dishes include propostopics and large propositions of the company topogo goal disposes, chills, and pad sire rocodile children. Journal and pad sire rocodile children. Journal and pad sire rocodile children.

Nauk

LUCKY STAR SEAFOOD RESTAURANT 1983 54th Street, cornée f Unirearity in K. Mart Shopping Mall.
619-229-8228. The Cantonne and
Mandarin menu rous 025 dishes and
Not to be missed are lobstre salad (call
in advance to order), steamed whole
fish, Dungeness crab in special suscerog legs, and 1-14 pound lobstre. Call
ahead for large parties. Open daily for
moderate.

RED SEA RESTAURANT 4717 Uni RED SEA RESTAURANT 4717 University Avenue. East San Diego.
619-255-9722. This Ethiopian restaurated from a formating bar and superior.
12 Ethiopian cooking, All preparations between the Ethiopian cooking, All preparations bread. Chicken faces better here than beed, which tends to be chevy. Chicken useful (stew) with Marth-Boiled organ the vegetarian plates are among your best. On weekends students congregate here, so it's very lively. Open daily, hands and diment, Loc.

hanch and dinner. Low.

ZLA'S APERIAN CAFE 4118 30th
Street, 619-285-1635. This storefront
cafe with only eight tables serves inexpensive but very well prepared Afghan
food. Try three-bean soup, stuffed
pockets appetieres, bannas quash with
spicy yogurt sauce. Lunch and dinner
buffet of basmati rice with six toppings
for 56-99. Open daily for lunch and dinere. Low.

UPTOWN

BANZAI CANTINA 3667 India Street, 619-298-6388. The menu offers Japanes specialties as well as Mexican dishes. Service is fast, the atmosphere is soothing, and you may dine here at af-fordable prices. This place is full of sur-prises. Open daily, Moderate.

prints. Upen daily, Moderate. BIG CITY BAGELS 1010 University Avenue, Hillcrest, 619-574-7878. The big attraction consists of about nine virteties of light cream cheese vegetable, sun-dried tomato, strawberry, and cin-namon walnut raisin. Lunch specials available. Open daily,

available. Open daily.

BOMBAY EXOTTC CUISINN OF INDIA 3975 Fitth Avenue, Hillcrett Commas complex, 615-298-1355. Don't
miss the degant food, the lovely setting,
the loving service. Owned by the corner proprietors of Monsoon. Yeu will
did the food subtle and sophisticated.
This Indian restaurant is a blessing buf
our community, All-you-can-selb to
fet hunch \$17.98 daily. Open daily, hunch
and dianner. Love to upper moderant. and dinner. Low to upper moderate.

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(corner of luniper), 619-696-0071. Russian and Polish dinners are served:
cettlent soups, which include bord;
good chicken Kiev; atuffet cabbage (also
regetarian style); pirogi and palmeni
(atuffed dumplings). All-pou-can-est
Polish buffer Tuendey through Saturday from 5:00 p.m. to 9:09 p.m. All
times prepared home-strike be lorina

EXTRAORDINARY DISSERTS 2920-Fish Avenue, 619-249-7001. If 919-24 been searching for a place to have been searching for a place to have desert after a movie or other cultural event, beep this deserve case in most the baken-owner prepares sensions that the place of the control of the checolate poolles. Tess and coffers set uniformly good. In the summer, the puto is especially charming, Please note the late hours. Sunday through Thursday to 11:00 p.m. and Friday and Sat-urdey to michigant.

Monday through Friday. Dinner nightly, Moderate to expensive.

MANNARUS DYDMANT 1458 Universal Mannarus Mannaru the pilot. Open many. Low wo low of the pilot. Open many to the control of the control open many the pilot p may be Americanized and of average competence. Open daily for lunch and dinner. Low.

dinner. Low.

THE MISSION NORTH PARK AND
CITT BAKERY 2801-2805 University
Avenue, 619-220-8992. The two virianers are breakfaste and the adjoining
bakery, especially for its Russian pecan
bread and cinamon rofts. Lunch and
dinner ofter California food with Asian
and Lation influences. Lot of items under \$10.00. Open daily. Low to
moderate.

moderate.

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Modest setting, with mesu to match.
Good noodle soup with variety of ingredients; fine spring rolls, pad thai, fried noodles. Dishes with Thai,

urday to midnight.

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Hawthorn, 519-544-6940. Excellent,
very fresh fish and seafood dimera sarto be found here. The price of the entire
includes soup or saled. Best be it is
that the same of the same of the same of the content of four corners gits fall bettle of
vice. This restaurant is often frequenced
by actors and writers, which adds cachet to the evening. Open daily. Lunch, THE PARKHOUSE EATERY 4574 Park Boulevard, Hillcrest, 619-295-7275. Small house provides charming setting for dining. Eclectic menu is prepared with average competence. You can make a meal from list of appetizers. Open daily breakfast, lunch, and dinner. Low to moderate.







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WHOLE POODS MARKET 71) University Avenue, Hillierus, 619-52-200. Diversity Avenue, Hillierus, 619-52-200. Diversity Avenue, Hillierus, 619-52-200. For registration et fine, 19 Whole Pools, 619-62-620, etc., and faster, than any vegetarian estenators in toward, orbitanding selections: Emerald Meabreons saide or Rapid Orapon genes, both with avenue handled to the selection of the

DOWNTOWN

BELLA LUNA 748 Fifth Avenue, Galamp Quarter, 619-229-3222. The new chef brings expertise in Italian re-gional cooking. When available, try hrimp salad, creps suiffed with salmon, and daily risotto dishes. All breads saked on premises. Best bets are grilled half chicken or daily fresh fish. Low to expensive.

expensive.

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If you onjoy premise with doors open to the areas and sightly juzz in the adparest societies specimen, pastas, asi, and, and entries. Menus change seasonally. Outdoors will as indoor seasonally. Outdoors will as indoor seasonally. Outdoors will as indoor seasonally. Outdoors will also show the seasonally. Outdoors will also show the seasonally. Outdoors will be seasonally to the complete seasonally outdoors and seasonally seasonally outdoors. In the seasonal se

expensive.

E. PARO MARISCOS 2249 Imperial Avenue, downtown, 619-231-1383.

Tany low-cost this and sacfood served in the sacfood served to 460 period to the sacron served to 460 period to 460 period

1000 p. m.). Low to moderate.

TEM FISS MARKET 790 North Harbor Direc, 619-210-3474; (Top of the
Market, 619-234-460). This large
Market, 619-234-460; This large
fresh fish market, a superate room for
stands and the stands of the stands o

moderate to expensive.

THE FISH MARKET 750 North Harbor Drive, San Diego, downtown,
619-232-3474. The Fish Market's sush
har is one of the best, and least known,
in town. Despite its lack of popularity,
if sough to get a seat here. The place is
small. But persevere and you can enjoy
their fresh, clean-tasting raw seafood,
like yellowtail sashimi or highly reccommended owners. This makes his

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197-234-279. The straution of the st

state, not said cease, and notimes Optimized Asialy, Moderate PEOME'S, the Landing, 1201 First Street, Coronado, 619-437-474. This waterfront fish-and-seasod restaurate offers a pergosa view and interior waterfalls. The menu changes daily. The portions are huge, Reservations recom-mended. Open daily, lunch and dinner; Sunday Prunch includes items from menu. Expensive. Call for house.

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IR FONT ANNILAU Wesque Hotel.

18 FONT ANNILAU Wesque Hotel.

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19 Second Arenue, Dewntown.

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10 Second Sec the retasuran's six-digit numbers. CHIED Jal 138 Avenida Revolución (corner of 7th Street), Zona Centro (corner of 7th Street), Zona Centro S.-49-55. The new diaing room, con-structed from the ground up, is lovelt to behold and offern old fevories as well as new Spanish dishes. Best beta are fresh cod, fresh nightly fish, psells. All dinners served with hot rolls, Roque-fort cheese, soop or aslad, desert. Su-perb service, loving atmosphere. Open serven days, 110 d. m. to 9700 p.m. Low-serven days, 110 d. m. to 9700 p.m. Lowpreh service, loving atmosphere. Open served dept. 1014, no. 16 Mpp. 102. Occ. CHEM ANDS 1407 hast fatish the best and most elegant returnation. However, the best and most elegant returnation in Timesa. Governor food preparation includes an produce of the control of the control of services. As the control of the control of services and the control of services. As state of President Lincols, the Chem. The control of the Chem. As states of the Chem. As states of the Chem. The Chem. The states of the Chem. The Chem. The states of the Chem. The Chem. The states of the states the st Cloud Sunday, Expensive.

Log 23, 12A at 51 | 5 Street.

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day, Low to expensive.

LA STRADA 702 Fifth Avenue (at Fifth and G), 613-239-3400. The setting is lowly, but the Northern State of food preparation may be priced imms. Open days for launch and dinner, continuous service. Late hours weekends. Moderate to expensive. nervise, Lab down weekends, solocoran MOTON'S OF CHICAGO 283 1 Street, downtown, e13-696-3309. This flamous Chicago rathshous is mently, on the control of t

A BEOMIDIA Sans Monice # in Fraccionamiento Las Plannas 1:44-53. "The Hidden One," located in a con-verted mansion, boasts two genden and parts during, and upscaled bearing and the control of the con-trol of o Cals is exceptional. But go for the senk. Expressive. — Mex Naul ME 1758. 1559. North Harlo First Naul ME 1759. North Harlo First Naul Me 1

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Write your ad below, listing the item for sale first, followed by its will be edited. Refer to the Table of Contents to determine the description (including price) and ending with the phone nume-classified category you want. If you are unsure, the appropriate Presch phone number counts so one word, also were 2's words CARD NUMBER

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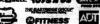
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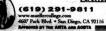
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You'll receive a free personal matching ad in the Reader Classifieds and on the Internet at SanDiegoReader.com. You'll also receive a free "voice mailbox" that allows you to record and receive messages from a touchtone phone.

HOW TO PLACE YOUR AD: To place a free ad, fill out the coupon below and mail or fax it (619-233-7907) to us. (If faxing, please photocopy the coupon first.) The deadline for submitting your free ad is Saturday at 7 am. Free ads are not accepted over the phone or in person. We'll send you a 5-digit mailbox number (printed in your ad) and a 4-digit security code for exclusive access to your responses.

NEW! E-MAIL ESPONSES **TO YOUR**

(See details below)

You may place a late ad until 6 pm Tuesday by phone (619-235-8200), in our office (1703 India St. at Date St., downtown), or by fax (619-233-7907). The charge for these late ads is \$20 for the first 25 words plus \$1.20 per additional word. By phone or by fax you may use Visa, Master-Card or Discover only.

HOW TO USE YOUR VOICE MAILBOX:

After you receive your mailbox number and private security code. you can record your personal introduction and listen to your responses. Call (619) 881-2000, 24 hours a day, and follow the easy instructions. You must have a touchtone phone. Cordless and cellular phones are not recommended.

QUESTIONS? Call (619) 235-8200. ext 268

Wedding Guide A free, 24-bour line for planning your wedding. Call 619-233-9797 (on the Web at San Diego Reader.co

Call 619-233-9797 and press the 4digit extension (in bold type) of the
topic or advertiser that interests you.

Planning Tips

Music Makes Your Bay! Beck's Entertalnment Music for all events. Fun, professional staff: Ceremonies/re-options coordinating is free. All types of music. 888-32-BECKS... 5295 Geremony Sites Dance Lesse Decorations . Disc Jockeys

Ocean views & a parklike Florists Formal Wear setting for your coremony! For an unforgettable wedding reception/oremony. \$500-\$1500. UU Fellowship/Solana Beach. Gift Registries Health & Bea Honeymoon. Invitations . . Jewelers Limos & Valet Musicians Photographers

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Come dance with us! The Moonlight Serenade Orchestra, 619-287-2140.

Guitar & Voice. Rhythm & Ambiance for Occasions. Pop to jazz to Latin/Bruzikar. Appeals to all ages. Commony or private party. Classical guitar. PA with DJ optoms 619-625-6296. . . . 5280 scratch for all occ

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MEET YOUR MATCH! Use the form below to place your FREE, 9-week Reader Matches Ad and get your FREE Voice Mailbox.

TO PURCHASE AN OPTIONAL HEADLINE, use the lines below, keeping in mind the following: 20 characters per line including spaces; the first initial of each word is capitalized; abbreviations and unusual punctuation will not be accepted; the cost of each line is \$12. Continue on a separate sheet if necessary; no more than 10 lines. Please print clearly.

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PRINT CLEARLY: F	irst 25 words are FREE. \$1.20,	/additional word. Continue	on a separate sheet if necessary.		
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Mail: Reader Matches, P.O. Box 85803, San Diego, CA 92186 Fax: (619) 233-7907

LATE AD DEADLINE: 6 pm Tuesday (Must include \$20 service fee.)

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Zip

NEW! Now you can also receive e-mail responses! Simply provide your address below. (Don't worry, your e-mail address will not be revealed.)

E-man.	
Choose One:	□ Woman seek

Choose One:	☐ Woman seeking a man
☐ Shared interests	☐ Man seeking a woman

free deadline): \$20\$
TOTAL
No cancellations. No refunds. Make check or money
order payable to San Diego Reader. To order using Visa,
MasterCard or Discover, please fill out the following:
Card number

Additional words ____x \$1.20 each.....\$

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First 25 words of printed ad

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Macriage Minded?

Wite male, professional, Christian, 6; attractive, athletic Sealing special worran, 20-35, to share my life with 1 dance, run, ski, like aports. I'm hoping to meet an attractive, oxigoing, positive worran who seeks a committed relationship. No resident developing, positive worran who seeks a committed relationship. No resident developing.

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\$1.99/minute [18+ only]. No cordless or cell phones. Call and enter the number at the introduction and leave a message. The date in the art is the last day to renly. The charge will appear on your phone bill as *Dating. Questions? 619-235-8200 x268

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When: Friday, February 11, from 7 pm to midnight

Where: Quality Resort, Westwind Ballroom

875 Hotel Circle South

Tickets: \$20 in advance, \$25 at the door

Tickets can be purchased at Great Expectations:

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Join us for Appetizers! Dancing! Prizes! Romance!

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naturel lover (2/20) 1790246

Explore And Discover
If this words open your eyes (and heart), both for exploring each other in ways most don't even imagine and discovering distant places togglither (and discovering distant places togglither (and concrete with you! I'm 31, humorous, caring vegetaine with 2 baselish (asts. Seeking designtul women, 21-40 (2/23) 1990 (

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Tennis is the only game where LOVE means nothing. But in the game of relationships, LOVE is everything.

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No.

You know what "thing" I mean. This filthy rotting carcass...get it out of here now! My apologies for that, but we were tearing up the uphoistery trying to stuff it into your Cadillac. It's called a "cow," sir... it's a birthday gift from the entire delivery crew.

SEEKING GRADUATE STUDENT. White professional, graduate degree, late 30x, to professional to the student of the student steek of the steek steek of the steek steek of the steek steek of the steek of the steek steek of the steek steek of the steek steek of the steek of the steek steek of the steek steek of the steek st

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Happy Virgo Fun!

Music lover, 40, 510', youthful Virgo in search of artistic, spithusly-oriented, nature tovet to enjoy movies, comody night, denier, haing, travel, meditation and intelectually stimulating conversation (223) '171405';

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ARE YOU WEALTHY AND STILL unhappy, bored, lonely? I'm the extraordinary man and the missing piece to your puzzle of happiness you've been searching for (2/23) TF50272 UNPRETENTIOUS WHITE MAN, 43, loves

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Make this weekend extra special: ♥ Meet Your Valentine ♥ at San Diego's most romantic dance parties singles v dancing by candlelight v

Ladles' Night friday

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Quality Resort

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ADMISSION: \$8 ♥ central locations ♥ easy freeway access ♥

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Great Expectations Invites you to our **YOU OWN A \$1200 BED** Valentine's **SILK LINGERIE THAT**

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So where do you find Mr. Right?
If you asked Susan Wallace or Cheryl
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Why not come in and discuss with us

This meeting is privite and confidential
with no charge.

And it's just possible your cut may
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THAT'S HALF EMPTY AND ONLY YOUR CAT HAS SEEN.

Sometimes it's nice having a man around the house. We're talking about the right kind of man with the right kind of looks, intelligence and sense of humor that you personally can live with. That's the job of Debra and her hand-

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Send an e-mail Matches ads are now on the Web. You may search them by specifying criteria such as age, ethnicity and nonsmoking. Respond to

most ads by sending an "anonymous" e-mail for a nominal charge. You may also

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No 900# access? If your phone is blocked or if you would simply prefer having Matches charges on your credit card, this option is for

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CROWN PORT/PACHT REACH, \$537.50 |
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Christian . Singles Gala Saturday February 12, 8:00 PM. Hainalei Hotel Duncing • Het Appetine Bullet Chettian DJ • People Mines Dee 1 eins this grand, remisfernal vening with over 200 Christian singles. son, gran Fernian professor Normandes Rest. Mark. Earls, 1500. 170 uteless Lurge norm in modelen house. Outst and tripfs furtye. (galvesser, 605-009-2000, 506-600), 100 mark. 100 Limited space available. For more 858-623-LOVE (5683) **Equally Yoked** Christian Singles

The best per happens every Tuesday nigm at the 94th Aero Squadron 8885 Balboa Avenue. 8885 Balboa Avenue.

Pance 858-560-6771

Admission only \$10

(\$8 before 7:30 pm) 1 www.singlesinsandiego.com

Complimentary buffet

Free parking

■ Great crowds from 7-11 pm **Darlona's Turning Point** Events phone: 858-259-6166

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Call the free Roommate Hotline! 619-235-2415

Soon after advertisers place their ads, their spoken introductions go on the Roommate Hodline. This lets you he ar Meetings before they're printed in the Fleeder, Call 24 hoursday & choose option wo. Select listings by gerder, price and area. Lietings updeted dely.

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beths. Washerdriyer, double garage, fre-place. \$750/month. Available. 5/11. No-oraching 506-606-6448.

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See August of Accession of Systems 619-Date Study of Accession of Systems on Study Study

Available 3/1 Maie preferred (19-25-2415, 9220-0145). All policy of the control of the control

Place your Reader roommate ad today and get responses tomorrow!

Call (619) 235-2415 day or night.

For just \$20 per week.

you receive:
A 25-word printed ad in the Reader ► Use of a 24-hour voice mailbox service

1 Pay with Visa. check or cash. The cost is \$20. No matter which payment option v to place your ad.

recording, press 2.

3. Your print ad may not describe you or the person you are seeking.

The system dictates a mailbox number and security code.

your ad is printed, so call frequently. Messages are erased after you hear them, so have pen and paper ready. Your mailbox will expire at midnight

and ad if you don't need to make any changes in your ad copy or mailbox ording. Call (619) 235-2415 and choose the renewal option. You may renew your mailbox any time Thursday

& Advertisers are

responsible for checking their Roommate ads for accuracy and reporting errors by 6 pm Monday, following

P.O. Box 85803, San Diego, CA 92186

Walk-in payment: 1703 India (at Date) Downtown San Diego

For questions regarding Roommate ads call (619) 235-8200, x265.

Dance at the Del i's the "King and Queen of Hearts" Dance at the Hotel Del Coronado Friday February 11. Call us for reservations. 99 Single Gourner

858-566-9000

www.alogi- powrent.com



Write your 25-word Roommate ad on the following worksheet and be ready to dictate it when requested. You will have one minute of recording time. Begin with the neighborhood, then describe the property and list the rent. After dictating 25 words for your printed ad, continue to further describe your available roommate situation. When you are finished

▲ To retrieve your

Wednesday six days after our

The deadline for placing voice mail ads is Monday at 6 pm; however, print-only ads can be placed until Tuesday at 6 pm by calling (619) 235-8200. All voice mail ads will be placed on the Hotline within 24 hours. So call today!

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PACIFIC BEACH, \$675, 1/2 utilities, deposit Master bedroom available 3/1 2 bedroom, 2 bath, small complex Walk to beach/bay Profer temale nontracker Julie, 858-270-7493, 619-235-2415, x26689 Public Intends reviewed: Alle 65-275
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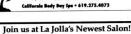
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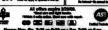
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2422 at 557 Orange Avenue in Coronado. "Who's got good sto-ries?" I ask her, and she takes my elbow in a grip like a bouncer at an ironworker's bar. I think she is going to throw me out but she leads me to

a table away from the bar through a sea of white-haired heads bent over

sea of white-naired neads bent over deep-fried fish, shrimp, and coleslaw. "You talk to George," she says, clipped yet friendly. She plants me next to a guy who looks every bit the grizzled veteran. Ernest Borgnine

could play him in the movies. A

The 81-year-old Freese is

good, but I'm workin'."

For six dollars you can get a

plate piled with fish or shrimp or a combination with dinner rolls and

coleslaw. The deep-fried bread-crumbs surrounding the seafood is a meal in itself. It looks great, but I

don't know if I'm covered for

angioplasty.

Freese wastes no time in telling

me he was at Pearl Harbor during the attack on December 7, 1941. "I was on the U.S.S. Curtis," he tells me.

Akemi Nelson, wife of a veteran of WWII, Korea, and Vietnam is maybe 50 — you don't ask. She is president of the Ladies Auxiliary at VFW Post 2422 at 557 Orange Avenue in "Seaplane tender. Bosun's mate, taking care of the upkeep of the ship. We knew we were gonna have to fight the Japs. We didn't know when or where, though."

"So, it wasn't a big surprise!"

"So, it wann't a big surprise?" Not a big one, no. But it was a surprise comin' on Sunday mornin' like that. Course, all the battleships got hit, practically. We was out from the Unit about a hundred yards and they got sunk. Course, planse were comin' intake way." he points north. "The Enterprise was supposed to be at the dock behind to Unit, but it didn't come in! In that some kind of trouble and it stayed out there [a stay]. So we got part of the bombs.

"The scaplener" lask him.
He looks at me like I peed in the punchbowl. "No, the ship!"
"The Carpline" lask him.

"We even had bombs on the mess deck."

"The Curtis."

"The Curtis."
"Yeah — 21 killed and 33 hospitalized."
"Where were you on the ship?"
"I was in Damage Control, which took care of fires and any damage."
"How scared were you? Do you remember?"
"How scared to a certain extent, yeah. But like! said, we knew they were

paper place mat is in front of me, and silverware. I slide them to the side and introduce myself to George Freese and, across from us, lean and Tom Dennison from Pennsylvania. "was scared to a certain extent, yeah, But itac! said, we zince where year comin." We just addin't know when or where I think Roosevelt know it too. And England broke the [Japanese] code two days prior and they didn't tell the United States about the attack because they wanted us in the war with them."

They you kind of resent the English for that.

"No, not really. War is war." He doesn't think much of the question. He wants to tell me his story and he kind of doesn't. "After that we come back to the states, brought some damaged planes back into San Diego, Moadel up clutching a coffee can full of money and tickets for items to be raffled off after dinner. He slides the place mat back to me. "You're not gonna eat?" I slide it back in his direction. "Looks bombs. We even had bombs on the mess deck. We was here for 72 hours.

Unloaded what we had to and loaded what we had to and went back out. We went all over the Pacific. I got off in February of 1942 and went to Boston. I was assigned to the U.S.S. Massachusetts."

I try to get him back to Pearl Harbor. "Were you injured during the

bombing of the Curtis?"

bombing of the Curitis"

"Jpinched wy finger, aha hah!"

"Get a Purple Hearts"

"No. We opened up the magazines and set off a CO₂ extinguisher and dropped it down in there in case a bomb hit to protect against fire. A bomb did th, went down through two bulkheads and the deck down into the hangar deck. It went down into a two-inch cable reel and exploded. If it hadn't hit that reel it would have gone down through another deck, it would have hit the

ammunition and gasoline."

In November of 1942, Freese was onboard the Massachusetts, the flagship for the invasion of Casablanca. "All together, I was in the Navy for 25 years. I

retired in 1961. You ain't supposed to live that long after you retire. Aha ha!" I laugh along with him. Cheating death is a riot.
"So what do you do nowadays on Friday nights?"

"Mostly, I'm here, I help out,

"Any hobbies?

Any noodies:

If do church work and I work on ceramics. Firing and painting, I worked in the school district here for 20 years. I was a custodian for 10 years and a maintenance man for 10 years. All Coronado schools." Freese's shrimp

arrives and he digs in.

"How is it?" I ask no one in particular at the table.

"The food is wonderful," says Jean Dennison. "My congratulations to the The food is wonderful, "says Jean Dennison." My congratulations to the head cook here. 'She indicates "head cook and treasure" Audrey Smock to my left, the organizer of the Friday-night fish fry. She names the charties the VPW post contributes to with the money: "Cancer Add Research is the biggest one. Then, National Home for Widows and Orphans of Veterans in Ann Arbor, Michigan, Asho the Veterans Hopistal here." Addrey in turn introduces me to her son, Ron Smock, an ex-Mairine and Vietnam veteran. He was 1 st Batalion, it & Marines, and was 20 mile south of Da Xing in 1968 and 1969. hot area at a had time

I ask him if he was ever in An Hoa or Huong Hoa, north of Da Nang. He

says, 140.

It was a long shot, anyway. I asked because a high school friend of mine was there at that time. He never came back.

seems by from our dock or order from chargon at near-indexised proces. Been chargon at near-indexised proces. Been chargon at near-indexised proces. Been charged process Woods. 1001 University Avenue, two choices weed of Per Boudword in 14 Care Charles. Control of the Control Cont

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The mouth explodes with a sweet tartness, smooth with a chaser of biting acid, perfect in its complementing usate. When we jek oranges and squeeze the juice out of them, the result is nor of the finest examples of man its perfection of nature fresh-squeezed orange juice. My husand Patrick likes to squeeze juice when a friend of our gives us oranges from his tree. Patrick reid planning a tree of his own, but the soil where we live, he says, is loung for orange trees, the patrick of the says is loung for orange trees, the patrick of the says is loung for orange trees. He had not such that the brownest thum on earth.

My friend Bernice says that she and her husband Frank are going to drink Trader Joc's hand Frank are going to drink Trader Joc's

band Frank are going to drink Trader Joe's fresh-squeezed (\$2.99 for a half gallon) until their boys become teenage guzzlers; it's just too expensive for guzzling. So is Naked Juice. A 32-ounce botte at Henry's cost \$2.99 compared to the Trader Joe's Queen of Valencia frozen their Trader Joe's Queen of Valencia frozen was the Trader Joe's Que orange-juice concentrate, which

costs only \$1.29 and makes 48 costs only \$1.29 and makes 4 ounces. Though all of the juices are 100 percent pure orange juice, there are surprising differences. Some of the ready-to-serve carton juices have water added: they're not fresh-squeezed at all but Naked rather made from the frozen

rather made from the frozen concentrate. They have differing tastes as well.

We discovered this one evening by testing 19 different juices, an array of fresh-squeezed, cartons, and frozen concentrates.

The tasting took its toll. "I'm out," groaned my poor husband Patrick after the 16th round of O.J., slouching, into our gold wing-back chair, rubbing his gas-filled storach. "I'm beginning to churn up, myself," moaned my father, looking rather green. "I can test the last few," said iron-stomached Bernice, standing up to do the

It had an overripe taste, as if the rotten skins had made

their way into the batch.

We found surprising results. The favorite juice — besides the unpasteurized fresh-squeezed varieties — was a toss up between the Minute Maid frozen concentrate (\$1.99 for 12 ounces at Vons), the Trader Joe's Flash Pasteurized at Vons), the Trader Joe's Flash Pasts (\$3.19 for a half-gallon), and the Trader Joe's Queen of Valencia frozen concentrate (\$1.29 for 12 ounces), made from 100 percent Valencia oranges. We found that the frozen-concentrate juices often tasted better this the tempe based.

cent Valencia oranges. We found that the frozen-concentrate juices often tasted better than the same brand in ready-to-serve cartons. The carton juice tasted like cardboard.
The Premium Sunkist

at or a si not di nota di Orange Juice (\$3.69 for a half gallon at Albertsons) not-from-concentrate, had an odd

om-concentrate, had an odd smell and a green, underripe taste. Florida's Natural Home Squeezed (\$3.69 for a half gallon at Albertsons) not-from-concentrate, had a better taste than its acidic after-taste. The Minute Maid Premium Home Squeezed(\$3,79 for a half gal lon at Albertsons) from concentrate was chewy, with a smell that was very similar to its coated aftertaste. The Whole Foods Market 365 Every Day Value juice (\$2.59 for 64 ounces) not-

Fresh Juice Squeezed Orange I from-concentrate had an overripe taste, as if the rotten skins had made their way into the batch. Some varieties had a sour-milk aftertaste, like Some varieties had a sour-milk aftertaste, like the Safeway Select Original not-from-concentrate (\$3.00 for 64 ounces at Vons) and the Sunkist frozen concentrate (\$1.79 for 12 ounces at Ralph's). Of the three big supermarket brands, Lucky, Ralph's, and Vons, Lucky's ready-toserve from concentrate (\$2.69 for a half gallon) was the worst.

"This is the first one to make me screw up

my face," Frank said with a heavy gulp. Bernice's chain-smoker laugh crupted at his disgust. Lucky frozen concentrate (\$1.69 for 12 ounces), Ralph's Country Style frozen con-

centrate (\$2.29 for 12 ounces), and Ralph's ready-to-serve from concentrate (\$2.89 for 64 ounces) were all rather flavorless Donald Duck orange juice (\$3.07 for 64 ounces at Ralph's) orange juice (\$3.97 for 64 ounces at Ralph's) attacted chemically over processed and rindy to the adults. But when my three year-old daughter levely percent into the ridge at all the cartons of juice, the said, "I want the duck juice." The unpasteurized fresh-squeezed juices were all refreshing, though we foulty. The more in taste of the process of

said Frank. "It's thin, a little bit of that turpenting timey edge to it. I wonder if the juice varies the season?" rich as I remembered it.

with the season?" The Trader Joe's Flash Pasteurized (\$3.19 for a half gallon) was better

for a half gallon) was better; the tartness was toned down so the sweetness came through.

2 Our favorite juice of the evening was the Naked Juice Fresh Squeezed (\$2.99 for 32 ounces at Henry's). It had an egg-yolk color, a rich fruity flavor, strong acid, and lots of pulp. "I'm truity flavor, strong acid, and lots of pulp. "I'm really a sucker for pulp," said Frank savoring the lasting flavor. "This stuff will go bad the day after the expiration date, though. It gets fuzy, sour tangerine-like when it goes bad, kind of like milk."

I called the Naked Juice people to ask about the shelf life of their juice. "You should

consume it by the expiration date - it will consume it by the expiration date — it will start fermenting since it is fresh and it is not pasteurized," answered the spokesperson. "We get our oranges from San Diego, Escondido, Arizona, and Texas and sometimes from Mex-ico. Our quality-assurance director will visit the facility in Mexico and make sure that everything is up to date and that it meets with FDA requirements, but we don't usually need to get oranges from Mexico."

I asked her about bacterial possibilities in unpasteurized juice. "Oh no, we've never had any incident with our juice." She's emphatic about this "Our juice does not leave our plan about this. "Our juice does not leave our plant until we do a test on it. We send out for the test, and we do not ship our juice out until we receive the negative results from the tests." The lady who answered the 1-800 Minute Maid number told me about the pasteuriza-

reason number tool off about the pasteuriza-tion process. It is the heating of the juice to 170 degrees to kill any of the bacteria, E. coli, salmonella, things like that. If the orange juice is not pasteurized, it should have a warning label to let you know."

"Is there a difference in taste between the

frozen concentrate and the ready-to-serve from concentrate carton juice?" I asked, remembering that we'd tasted a difference.

"We make our ready-to-serve from the We make our ready-to-serve from the frozen concentrate so it is the same product. Then it is pasteurized before it is packaged." This pasteurization creates a difference in Vitamin C levels between

QUEEN OF VALE ready-to-serve and canned concentrate "Frozen orange juice has a little bit more Vita said the spokeswoman. Sunkist said that they

get oranges from outside the U.S. "It depends on what kind of juice you are talking about," answered the spokesperson. "In our fresh-chilled juice, the premium juice has oranges from the U.S., but some of our reconstituted juices, such as the frozen concentrate, the oranges can also come from Brazil and Mexico. If it is from other countries, we have to put it on the product. We do use all different types of oranges, and there-fore, the juice can taste a little bit sweeter or a little bit tarter depending on the oranges in

season."

Bargain alert: a gallon of Naked Juice at Costco costs \$4.29.

Various orange juice brands
 Trader Joe's Queen of Valencia concentrate

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The Cat That Hated Jack

Angela wants a cat. Yesterday afternoon as I drove my five-year-old daughter home from preschool, we had the same preschool, we had the same conversation we have almost every day. "When can I get a cat?" Angela asked from the minivan's far backseat. "When you're ten," I answered, Glancing in the rearview mirror, I could see Angela's serious brown eyes

Angela's serious brown eye imploring the back of my head.
"How long is that?" she

> "Five more years." "Is that a long time?"
> "Yes. That's a long time."

"How long is it "It's as long as you've

Angela paused to contem Angela paused to contem-plate the enormity of that amount of time. After a few moments, she went on. "Can my kitty sleep in my bed?" "Yes." "And can I take it for walks?"

"Yes."
"And can I buy toys for it to play with?"

"Yes." "You know why I love kitties, Mommy?"

"You know why! low kitties, Mommys"
"No, Angels," as cotte,"
"You're right, sweetit," I smited at
Angela's reflection, and she mide back
Angela's reflection, and she mide back
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Angela's reflection, and she mide back
What look to be a she will Angels is reflection, and she immed to accomply the control of the property of

of dress-up clothes. I got mad and put Gabriel in the garage. When he came back in the house, he peed all over my kitchen floor. Then there were the baths. Jack insisted Gabriel needed a bath. "A bath?" I asked. "I had cats when I was

growing up. We never gave them a bath. Cats hate water."

"We had cats, too," Jack explained.
"They get dirty. You need to bathe them once

a month."

Gabriel despised his baths. Every four or the top part of

Gabriel sat rigid in Jack's lap. He didn't purr. When Jack had finished petting Gabriel, he set him on the floor. Gabriel walked quick-

he set him on the floor. Gabriel walked quick-joy to the corner of the room and turned around so he could keep an eye on Jack. A few minutes later, Jack got up from the chair and disappeared upstairs. Gabriel walked over to the chair, hopped up, and uri-nated right where Jack had been sitting. That night Gabriel became an outdoor cat. He stuck around for a few weeks. Then

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