# Keader

# UCSD, Big Money, and the **Ball Club**

When Robert Carr Dynes was named chancellor of the University of California, San Diego, in April 1996, he was said to be a man of humble origins. Born in Canada in

1942, the physicist who had graduated from the University of Western Ontario and gotten his doctorate from McMaster University in Hamilton, Ontario, described to reporters a life of hard knocks, growing up poor in small-town Canada. "I got my block knocked off like everybody else who was raised on the streets," he told the Union-Tribune. Until he decided to begin graduate study in physics, he said, he'd nearly become a high school teacher.

How times had changed. By that spring of 1996, Dynes was assuming command of one of America's most prestigious research

(story continued on page 20)

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### LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 460; address them to Letters to the £d-itor, Box 85803, San Diego CA 92186-5803; remail hem to betters 404 read from the most of 19-231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

# Legal Blindness Is -

A Terrible Thing
Thank you so much for the
space allocated for this wonderful article and to Mr. Pheldertul article and to Mr. Phei-gyal for the time and research he put into his work ("What Is Beauty to the Blind?" Febru-ary 1?). I became legally blind two years ago, at age 45, with macular degeneration, and my life changed dramatically. For-tunately I. am a yeteran and tunately I am a veteran and through the V.A. was sent to Palo Alto for eight weeks of blind rehab. I wish all blind people could have this oppor-tunity. His observation of pre-ferring to be totally blind rather than partially blind during his cane training be-cause of the distraction and confusion caused by partial blindness (legal blindness) did my heart good. I have been appalled by the treatment I ave received when someone finds out I have some sight. People have come up to me faking punches, things have been thrown at me, and I have been called a liar even by people in my profession as musi-cian in a local blues band. Well, if they think it's okay, try

Well, if they think it's okay, try not driving, running, playing catch, having to plan three hours for a 30-minute drive because of public transportation.

Thanks for setting the record straight, thave some friends who are totally blind, and I wouldn't trade places with them for a second, but legal blindness is a terrible thing to have happen to anyone. So next time you see someone. to nave happen to anyone. So next time you see someone with a cane, they may not need your help but they de-serve your respect.

Blinddog Santosuosso

# The Cruelty Of

Anti-Gay Legislation
I was moved by Abe Opincar's
"In Defense of the Ultimate
Underdog" ("City Lights,"
February 17), and I salute attorney Ali Golchin's efforts on
behalf of the underdogs who run afoul of our Kafka run afoul of our Kafkaesque immigration laws. I would like to point out one additional, and often overlooked, aspect of the immigration law which affects thousands of Ameriarrects thousands of Americans and their would-be spouses. To me it is one of the cruelest aspects of our immigration law, but maybe I'm partial as it affects me

As a gay man in a long-term relationship with a noncitizen, I do not enjoy any of the "special rights" of civil marriage, which would in-clude the right to get my part-ner a green card, if only we could legally marry. Because federal immigration law is based on the concept of "fam-ily reunification" and my 'family' is not recognized in citizens like me are left out in the cold. It is not easy to get a green card — you can't just

the cold. It is not easy to get a green card — you can't just walk into the post office and say, "I'll take one green card for my husband, please."
As a result, gay and lesbian Americans who have met someticans who have met someticans who have met someticans who have met sactioned overseas with the mili-tary, or while working over-seas (I met my partner 14 years ago while working in Japan), and their partners are faced with some excruciating choices - either to endure prolonged periods of separa-tion or to live constantly in fear that the foreign partner will be unable to obtain or keep their student or work visa and could be arrested, de-

and could be arrested, de-ported, and barred from ever returning to the U.S. It is so unfair that the het-erosexual woman next door could cross the border today, meet a man in Tijuana and ex meet a man in Jiyaana and ex-perience "love at first sight," and bring him home, marry him, and that would be that; or another heterosexual down the street could pick out a mail-order bride from a catalog and she could come here sight unseen, marry him, and that's the end of it.

Why shouldn't I have the same rights and privileges as everyone else? Especially when a growing number of countries now permit foreign part-ners in same-sex relationship ners in same-sex relationships to immigrate — countries in-cluding Canada, Australia, New Zealand, South Africa, Great Britain, Belgium, Nor-way, Sweden, the Netherlands, and Denmark. Well, maybe and Denmark. Well, maybe there is hope, as on Valentine's Day, the Permanent Partners Immigration Act of 2000 was introduced in Congress by Rep. Jerrold Nadler, D-NY, and even-some GOP legisla-tors will have to admit, de-

porting life partners of U.S. citizens is pretty darn cruel. I am hoping that in Cali-I am hoping that in California people are beginningfornia people are beginningsee the cruelty of anti-gay discrimination and the bigotty of
those who push laws against
same-sex marriages. After all,
if the people who propose laws
to "protect" marriage were really serious, wouldn't they be
also introducing laws against
divorce and adultery?

# Dennis Lucarelli

Klein Is Involved I used to work for the Union-Tribune. I would say that Herb Klein is involved with the Union-Tribune, since that's

# Reader

UCSD, Big Money, and the Ball Club

# NEWS & FEATURES

Something stinks where lucre links. By Matt Potter
City Lights
A grandmother rockets to Web-porn fame; and City Lights shorts
A multilayered X-ray of violence in Tijuana
Straight From the Hip
Matthew Alice and the Elves get feisty
The Sporting Box
Patrick Daugherty ventures into the heart of Geezer Land
Sheep and Goats
O.B.'s First Baptist Church relates to skaters and wild music. By Abe Opincar
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More than you want to know about murder.  By Justin Wolff
Tip of My Tongue

Wait 'Til You're Married to Have Sex? Varying degrees of Catholicsm at USD. By Matthew Lickona..... California, Here I Come Divorce in the Golden State. By Thomas Larson. Off The Cuff Puzzle. Picture Story T.G.I.F. John Brizzolara listens to boozy battle stories...

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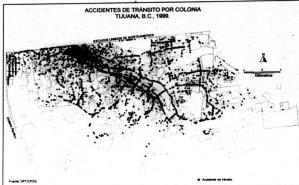
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Born and born again A former death-row in-mate who best an 18-year-old murder rap and ended up in-ing as a born-again Christian in his mother's 19-foot trailer at the Mt. Helix View Estates trailer park in El Cajon has been busted by Border Patrio agains for allegedly carrying six grams of methamphetamine, several syringet, and chemicals and equipment needed to equip a drug lab. Lee Perry Farmer was freed in January 1999 after a Riverside upyr acquitted him of the 1981 morder rap that had put him on death for the Post-Enterprise. In the original murder case. Farmer and another man had burglastical murdec case, Farmer and another man had burglarized the partment of 15-pera-old Nierolde resident Bire Allys Schmids-Till, seeking to satisfy a \$500 drug debt that returned for a second burglary, during which Schmids-Till seeking to second burglary, during which Schmids-Till first-degree munder and sentenced to death. His codefen-dant, who testified against Farmer, was convicted of burglary. But eight years later, when the codefendant confessed he had fired the gun that killed Schmids-Till, the state supreme Court overturned Farmer's conviction and or-dered an new trial. Furner was 1877, federal court ruled that Farmer had received incompletent legal counsel in his first Farmer had received incompletent legal counsel in his first rder case Farmer and another man had burglar Farmer had received incompetent legal counsel in his first trial and ordered yet another retrial, in which he was actrial and ordered yet another retrial, in which ne was ac-quitted of the murder charge and set free because he had done enough time to cover the remaining burglary counts against him. After getting out of prison last year, the news-paper says, Farmer spent his time working at San Diego's Community Connection Resource Center, where ex-cons find housing, jobs, and counseling. He did so well he was find mousing, jobs, and counseling, it et did so went in the find mousing, jobs, and counseling, it is did so went in the October through Desember, according to the paper. Leaving Farmer's boss at the center, was quoted as saying Farmer had "suffered the atrocities of prison life and he from the sum of the sum of the prison life and he could be supported by the prison of the sum of the consideration of the center and occasionally spoke to could get say the plant Coulsilios, the lawyer who had been supported by John Coulsilios, the lawyer who had been supported by the supported by had been supported by John Coulsilios, the lawyer who had been supported by won his acquittal last year, the paper says. "I have that yearning to get back to that [spiritual] place that's so gratifying. ing to get back to that Ispiritual place that's so grathying, where nothing sirts your interest more than that time with Him." the Press-Enterprise quoted Farmer as saying in a December interview, But when Farmer was busted last week at the Border Patrol checkpoint just south of Temecula, it was Riverside County prosecutor Brian Susama's turn to talk. "It was all an act. If nothing else, his act has been exposed. He went back to the [old] lifestyle.... He never missed a beat," Sussman told the paper. "The guy is doing exactly

Natural-born lobbyists The big local lobbyist Ben Clay has picked up another client: the San Diego's Nat ural History Museum. Clay's firm, Carpi & Clay, will lobb ural History Museum. Caly's Irm, Carpi & Clay, will looby on "unspecified legislation," according to an account in the Political Finance and Lobby Reporter. Some of Carpi and Clay's other clients include the California-American Water Company of Monterey and the City of Encinitas, to lobby the California of the Carbon Carping of Monterey and the City of Encinitas, to lobby the Carbon C on legislation containing funds for beach sand replenish ment, Partner Ken Carpi has also lobbied on behalf of the San Diego Unified Port District for increases in taxes or San Diego Unified Port District for increases in taxes on mainine passengers.—An English prejective who departed San Diego last July 15 on a sol trip to Australia promising To do or die" may be lost at sea. Anders Halsey, 42, got off to a bad star when his 20-foot boat, Britanny Rose — named that his 15,4-end old dupletre — was blown off-counse by storms, ending up somewhere near Acaputico last fall. The trip of the desired that trip of the sease that the control of the sease that the die to rescue them. turned down a Norwegan snp that tred to rescue hum. Since then, he has only managed to get 2000 miles closer to his destination of Sydney and has turned down offers of food and rescue. Now his supporters worry that he'll soon leave the tracking of coastal radar and will run out of sup-plies by mid-April and his battery-powered emergency sig-nal will go dead. Halsey became the first disabled man to row across the Atlantic three years ago, spending 117 days at sea



Most accidents haven't oc

# **Lessons From Cali**

By Bill Manson

y patient is Tijuana," says Dr. José Rubio Soto. "My hospital is city hall. These are the X-rays," He's peering at

city's epidemiologist, and to his main backer, city councillor Re-

nato Sandoval Franco, mapping

violence is an effort to get at thorities beyond a case-by-ca-reaction to shootings and coll

sions. Rubio wants to get to the

roots of Tijuana's escalating crime and traffic accidents —

the two most dangerous ele-

Dr. José Rubio Soto

-

ments of Tijuana life

· With so many murders notched up this year, it may

notched up this year, it may seem curious that Dr. Rubio worries more about the city's fatal-traffic-accident rate (last year's figure was 110, compared with San Diego's 79) than the murder rate. Yet due to the de-

murder rate. Yet due to the de-fined roles of city, state, and fed-eral police, Sandoval and Rubio walk a fine line when it comes

a computer screen filled with blobs. It's a map of the city. Ti-juana looks as if it has the measles, especially near the

"This is a map of the traffic accidents in Tijuana last year," he says. "I am looking at it from

ne says. I am looking at it from a doctor's point of view. Surveil-lance of risk factors." Perhaps more important, what he's looking at is the progenitor for another map: A "crime map" of the city, showing in detail where crimes take

ing in detail where crimes take place, with "pop-up" facts in each instance about aggressor, victim, and circumstance.
With 62 murders in its first six weeks of 2000, Tijuana needs some Rx. (San Diego only had 58 murders for the whole of last sern. But Dr. Rubio is no first-aid man. His fixes are aimed at the long term. In his practice of studying violence, he's attempt-ing to build a multilayered pic-

are of the city and its prob In the last two months, wha appear to be gangland execu-tions have been carried out in three Tijuana locations: Mesa de Otay (16 killings), La Mesa (14 killings), and the Zona Cen-tro — downtown Tijuana —

(11 killings) To San Diegans, even raw to San Diegans, even raw information like this can be use-ful — to know where not to go late at night or which roads re-quire caution. To Dr. Rubio, the to applying their statistical anal-

to applying their statistical anal-yese efforts to crime. "We haven't started [build-ing crime maps] because it's very delicate, how we want to handle this," says Sandoval The municipal [city] police function is prevention. Crime investigation is state police re-sponsibility. And the investiga-tion of drug-related crimes is in the hands of the federal police." In the meantime, Rubic

concentrates on analyzing traffic accidents, a factor within the city's nurview that needs attencitys purview that needs atten-tion. Rubio believes Tijuanans display an "attitude problem" toward obeying traffic laws in their own city. For instance, he notes, as they're about to enter the U.S., Tijuana drivers often strap on their seat belts and drive carefully. When they're coming back, however, they un-buckle, relax, revive their ma-

cho image, and speed up.
The city police's recent
"Zero Tolerance" blitz has made a dent in this "attitude." accordcidents. In those 111 accidents, if we save one life, the program

is already working."

But Rubio approaches the problem differently. "I look at the problem like a doctor. I see the problem of the city like a disease. We have in city hall a lot of medication, like social work, like public works; that is

He talks as he walks around his cramped offices on the sec-ond floor of Tijuana's Palacio Municipal (city hall). Assistants work around him, entering in formation into his data The click stick, click of their

curred on the highways — de-spite the publicity of recent trafspite the publicity of recent trai-fic incidents involving San Die-gans — or even at the crowded border crossings. According to Rubio's data, they've happened

downtown, in the concentrate blocks around Second and Third Streets and Avenidas Constitución and Revolución.

"And most — 60 percent — of these are rear-end collisions," he

His data also show tha some of the worst accidents some of the worst accidents happen near the border fence west of the crossing, where cars speed up on Avenida Interna-cional, heading toward the Playas de Tijuana neighbor-hood. Most fatalities are cars hitting would-be emigrants dashing across the road to get

But as bad as these problems are, Rubio and Sandoval know they pale before Tijuana's rising tide of murder and crime Which is why Sandoval is mo tivated to make sure Rubio's program is funded. In his city hall office, Sandoval, who is also president of Tijuana's Commission on Public Security Traffic, and Transport, says he believes Rubio's maps could give Tijuana authorities an ef-fective tool to regain control over the city's underworld.

"There are two ways to solv this problem," Sandoval says "One is the old-school way "One is the old-school way; Ityring to anticipatel where it is going to happen, or by tap-ping the experience of the old policemen. The other way is us-ing all the technology available to us now. We made a trip to New York to see their problems. We also went to Washington to talk to the people from the Pan continued on page 6

# Porno and the **Piano Teacher**

By Suzy Hagstrom

Jean Winslow, a retired elementary schoolteacher in San Diego, doesn't seem like the sort of person who would be even remotely involved with In-

CITYLIGHTS

ternet pornography.

Her greatest passion is music. Winslow spends time with
her two granddaughters the

ciety. Within her circle of neighbors and friends, who neighbors and friends, who are mostly older than she, Winslow organizes outings to concerts and other musical

place at the wrong time," says Winslow's business partner, Mike Price, a former lawyer who lives in San Diego. On hearing those words. Winslow hearing those words, Winslow rolls her eyes and shakes her head in agreement.

A mutual interest in com-

A mutual interest in com-puters and the Internet prompted Price and Winslow to attend the Consumer Elec-tronics Show and the Adult In-ternet 2000 Show — better known as "the ia2000" — in Las Vegas shortly after New Year's.
Angie Wagner, a news re-

hering, which features

conservative attire, glasses, and beauty-parlor bouffant hair, Winslow "definitely stuck out. She looked like a sweet, older lady." Wagner said. "When she said her family and friends did-n't know, I thought, wh-oh, they wight know, by tomography

line Sex Deals Made in Las Ve

7/hg) 28% of 14K (a) 27 by tes /sec)

nt know, I thought, un-on, they might know by tomorrow." Sure enough, Wagner's short but pithy news story about a 67-year-old retired schoolteacher in the Internet sex business was transmitted around the world. It was pub-lished by *The Province* newspa-per in Vancouver, British Columbia, where Winslow's

parlaying that popularity into

revenue.

Besides music, Winslow en-joys, gardening, reading, ge-nealogical research, and learn-ing about computers. She often attends classes about software programs and computer use that are offered for free by San Diego Community College. Unlike Price, Winslow has not taken the Learning Annex's \$59 course on How to Make Money in the Adult-Entertainmen In the Adult-Entertainment Business on the Internet. "I'm on the Internet all the time," Winslow said, stressing that she

from all walks of life. But "the vast majority of people getting involved in this business are als looking to make money. That ranges from ac-

I've had one client who works for a title company."

The traditional purveyors of strip joints and topless clubs, have been slow to milk the Inhave been stow to milk the in-ternet as an income source, Miller said. Computer experts in their 20s led the way, she said, and now everyone else is catching up. Hearing about for-mer lawyers and schoolteach-

Ń



mother spent time with her years ago — seated at the pi-ano, occupied with lessons. ano, occupied with lessons, practicing scales. An accom-plished pianist and singer, Winslow, 67, has worked as a volunteer for the Opera Guild, the San Diego Sym-phony, and the Chamber So-

ing. For relaxation, Winslow simply listens to music. How the mild-mannered grandmother and model volinteer became internation known as an Internet pornog-rapher last month is the result of naïveté and chance. "It's a story of how to be in the wrong X-rated photographs, videos, and websites. For starters, Winslow and Price were fully clothed in business suits — amid the 5000 outlandishly

gas," and immediately called her mother in San Diego. Sud-denly, Winslow had a lot of ex-plaining to do. So her two other children wouldn't be caught off guard, Winslow called to alert them that she had made head-lines and, more importantly, to explain why. "My son chucked at first, but then he wanted to know more about it." dressed and partially dressed participants. "I thought they might be curious about the show," Wagner said. With her now more about it."

Winslow reluctantly admitted she became involved in Inted she became involved in In-ternet pornography via a pas-sive investment several months ago as a way to supplement her retirement income. She de-scribed herself as "a silent part-ner" in Price's adult website, meaning she invested money in the business but does not op-erate or manage it. She would-n't specify how much she invested other than to say "just a little bit." Winslow and Price, 53, each said the site, which use the domain name of "sexy the domain name of "sexy reds," is really Price's pet pro-ject. "Sexyreds" sells such X-rated videos as Let's Get Kinky and Creme de la Face, but Price and Creme at a race, our Frice said the real purpose of own-ing the site is to study Internet traffic patterns. "I'm more in-terested in search-engine place-ment ranking," Price said, rering to the strategy of lus

Sate forward Monte Colone Depart Chart Fred Char

Live Home Page | Net Search | Apple Computer | Apple Support | Apple Software

Red Heads

Apparently Winslow didn't send much time or attention looking at Sexyreds online. Otherwise, her 19 years of corotherwise, her 19 years of cor-recting papers at Cadman, Grant, and Whittier elementary schools might have prompted her to notice that "blonds" was misspelled. "Blonds" is among several categories of X-rated videos Price sells. Other cate

This site is intended for viewess 19 years of age and older. If you don't meet the previous criteria, or your are just simply not incressed PLEAGE LEAVE NOW!!

as a "broken-down trial lawyer." said he wants to capitalize on the burgeoning online-adult-entertainment business. Sex-Tracker, an Internet-services company in Seattle that spe-cializes in that industry, estimates there are as many as 120,000 pornographic websites generating as much as \$1.8 bil-lion a year in revenue. The bulk of that revenue comes from membership fees and advertis-

membership tees and advertising, as opposed to the sale of
sex toys and other products, according to SexTracker.

Catherine Miller, vice president of SunUp Media Group
Inc. in Temecula, which owns,
designs, and hosts adult websites, said the industry is attracting people of all ages and

Miller said. "Just the other day I spoke to a retiree in Florida who's in the business." Michael Twombly co-owns

Zipwell Online "Anything In-ternet" LLC in San Diego, which designed the Sexyreds website. X-rated subject matter represents about 15 percent of Zipwell's business, he esti-mated. Twombly said many of his customers for pornographic sites are lawyers, real estate agents, and certified public ac-countants. "I don't get smut kings. Almost everyone who has come to us has made money in other ways, and they're looking at this as an in-vestment," he said. "One guy made a bunch of money selling palm trees, and he wants to vest it in a porno site.

Price said he spent most of his legal career in Houston. He his legal career in Houston. He said he worked from 1974 to 1984 as the general counsel for K-Mart/Clarke Development K-Mart/Clarke Development & Real Estate. In that position, he said he helped build the K-Mart on Clairemont Mesa Boulevard. He also developed computer software that lawyers can use for recording the control of the co ent with the legal profession and a marriage

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American Health Organization, to see how they work these pro-grams with the computer. "We first realized this program could help us when we did a study of why people don't get medical help in [city-run health] offices. When [Rubio's staff] looked at why people didn't fol-low through on treatment they knew they needed, they found

out the health centers were too far from their homes. That was the first time we realized this map can help us resolve prob-lems we have in the city. "Dr. Rubio is working on

"Dr. Rubio is working on creating surveillance data — maps on common crime, not on homicides. In Tijuana, homicides get all the publicity, But 90 percot of homicides are |drug mafia|-related, and that's one problem that the federal government has to attack. But the |bigger| problem for the city is when they seal your stereo.

when they steal your clothes in the neighborhood, when they assault people at their work and take their money. What we have to work [against] in Tijuana is the crime that is hurting the

people the most.
"We have offered all this technology and programs to the state [police]. We have held two or three meetings with them. First they are amazed that we have all these statistics. And they're very willing to work with us, give us facilities to get

give them feedback. This is a win-win situation for everyone. Everybody lowers their crime rates, and the city, the people will benefit."

Rubio's ideas and inspiration originated with a female doctor in Cali, the city whose name is more famous for the cartel named after it. Along with Medellin, Cali is one of the most violent cities on earth. But this is where, since 1993, Dr. Victoria Espitia has been syscalls the "epidemiology of

calls the "epidemiology of violence."

"I met her at a conference in El Paso, and I realized how important this could be for Mexico." says Rubio Soto. "Her method provides not just a map, but an X-ray of the city, its problems, and the multitude of causes that contribute to the situation."

It was a plan born of desperation. "We had to do some-thing," says Espitia by phone from Cali. "When we began [in continued on page 8

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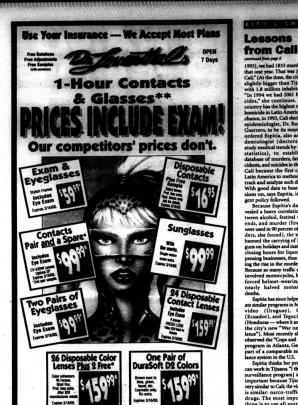
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Piano

teacher

awry prompted him to quit and return to San Diego, Price said. He grew up in Fallbrook, he said, where he graduated from high school in the mid-1960s.

high school in the mid-1960s.
To hear them talk about the adult-Internet industry and the unwanted publicity from the Associated Press — and Price does most of the talking —

does most of the talking —
Price and Minalow come across
as babes in the woods.
Although the Sexyreds website has been posted for several
months, video sales have been
disappointing, Price said.
Movie titles range from tame,
Amanda's Distry, to raunchy,

continued from page 5

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tures 2. So far, the site lacks any of the banners, promotions, and joint ventures that would bring in advertising revenue. Few websites can make significant money selling products, ac-cording to Miller and Sex-Turker At times, Price seems en-At times, Price seems en-thusiastic about touting the business. "I don't really care what you say about me, just spell my website right." Yet he seems to have missed a golden opportunity for promoting Sexyreds at the ia2000 show very calmly. Winalow and She acknowledged she was not re-ally tuned into Wagner or what the reporter was doing. Conse-quently, Winalow said, she let Price do most of the talking. "I didn't say I was doing a marketing survey. I said, I'm with the Associated Press and I'm doing a tory on the show. They definitely knew they were

ers, who would speak only on the condition of anonymily, when continued to anonymily pornography dread exposure. The supplier, who owns a video shop in San Diego, said he fears ostracism by neighbors and friends if they were to learn his inventory included X-r save inventory in the control of the contr



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# STRAIGHT .... THI HIP



MATTHEW ALICE

Matt, you ignorant ilut:

Not even here in PB, where life is a little slower, does light travel at a mere 8760 mph. Last time I
measured it, 2g 116,000 miles per second (609,000,000 miles per bosse), but it was hard to kep
the dang tape measure (11, 2g 116,000 miles per second (609,000,000 miles per bosse), but it was hard to kep
the dang tape measure (11, 2g 11, 2g 11,

back in there after I crack my back.

— Rob (a.k.a. Paco). PB

Itahin for a fight, ch! Well, I've got elves in my corner, and they know more dirty tricis than

G. Gordon Lekky. Don't bother pulling your trunks up under your armight. They got for the shins.

Achille's tendons. And don't start feeling code/y just because you're already sheed on points for

that speed-o'light thing. We're not sure how it happened, but we gave investigators a long list
of the usual suspects, which keeps them out of our hair and far awey from the actual perp. Usual

Suspect is an official job description here. You air sounds, drink coffee, world eye context, and

confess to occasional wrongsloing. Bearset you mean the gay who's married to your wife's old

college roomments and who, by the way, happens to be a physical therapist And the only people

who actually get to hold conversations with "hig-time MID" are other hig-time MID and perhaps

the occasional Prortsche dealer. If you were a hig-time MID, you wouldn't be aking this question.

I rest my case. (And if a pronounced Pw-sha, please, pleeseeez.)

Too bad you don't buy the gab- bag thoury. I fine is a generally agreed-upon caphanation.

To the you don't buy the gab- bag thoury. I fine it is agreed upon caphanation of the research into the phenomenon has appeared in journals for chiropectors, which high-time

MD use for coasters, I think.

The first definitive studied date from 1945 and 1971 and were published in the Journal of Anatony and Annuals of Beaumain Diseases. In one of them, assistic bioenginers hung weight

Mountain of the capacite air sight, and internal pressures are alightly who between the weight (or pulling on or stretching a joint) separates the bones and dongstes the surrounding

the mechanical force carried on the difficult to re-poy our knuckles or your back right ways represented by the proper of the whole sould experiment. What they and others have found in that the

weight (or pulling on or stretching a joint) separates the bones and dongstes the surround

THEY CLEAN UP IN MORE WAYS THAN ONE
An urgent bulletin flew through an open window and into the Alice offices this week. Apparently it takes more people than we thought to clean up after us. Car-crash trash must be swept up by tow-truck drivers if they are called to the scene. It's spelled out in the contract they have with the city. Shortly after reading the note, I noticed my car was gone.

THE BIG 'BERTO'S DATABASE

We're still taking submissions for the long-overduse central directory of all Mexican fast-food hops in the county named after some 'Berto or other. Roberto's, Albertos, Jilbertos, Alberto's, ctc. If the Golden Arches are a universal symbol for burgers, "Berto's "screams out 'Tolled tacotis' ow 'El also conduct a countywide taste test of the tubular delights and give you our ratings. We have a "Berto's de los Muertos" category for any of your faves that have failen to redevelopment or the whims of the marketplace. So, how many doy out how't Where are they'l Here's a claim to add one more community-service activity to your resume. As they say at RNSs, we need your to the common of the service of the servic

# **EMPLOYMENT OPPORTUNITIES** AT THE WORLD'S LARGEST ONLINE MALI



Recently launched WorldBestBuy.com, owned and operated by parent company International Brands, Inc. (NASDAQ: INBR), has attracted millions of site visitors since the dynamic cyber megamall was launched on November 15 at the prestigious COMDEX '99 Internet Expo in Las Vegas.

Featuring one of the Internet's most diversified multiproduct online cyber malls, WorldBestBuy.com is paving the way for a strong, aggressive entrance into global E-commerce.

WorldBestBuy.com is in the process of increasing the number of products available for purchase from our current several million to an expanded 20 million, thanks to many new manufacturers, wholesalers, distributors and suppliers who are seeking the affiliation and benefits from our site's growing brand recognition.

In the wake of the last two consumer electronics trade shows, WorldBestBuy.com has experienced a rapid and explosive growth, with opportunities available in the following positions:

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# SportingBox By Patrick Daugherty

**Geezer Time** 

Spring training, the Boys of Summer, the ping of aluminum bats, and a bust of Bud Selig inside every home. Yes, sports fans, this is the time of year when one's gaze turns toward the biggest little shopping cen-ter of them all, Peoria, Arizona, springtime home of our Padres, the current owners of downtown San Diego.

Pressing duties require that I miss this year's spring training in Arizona. LEAVE THE CAS TURNED OFF AND THE OVEN DOOR CLOSED! This does not mean we must do without our annual, early-bird, play-by-play, rumor-mongering regarding functionally illiterate teenage millionaires and their biceps.

For readers who have not made the

trek to Peoria, a little background is in order. Peoria is included within metro Phoenix, the perennial, hands-down winner of the Ugliest City in North America Think hundreds of square miles populated by brown mini-malls and one-story, ement-block houses. Somewhere on the northern rim of this blob is the Peoria Sports Complex, and, as you read this, Pod wannabes are practicing daily at 9:00 a.m.

I hopped over last February to meet the beast on its own ground. February is high season in Glob City and no lodging is available to the random traveler. Or, at least, not available in the first 15 motels I tried. I drove north over insanely crowded city streets (think vehicular hand-to-hand combat), passing one full motel after another. Finally, I found a Motel 6 that had one room left to rent.

It wasn't until next morning that I discovered I was in Sun City. I got the first big hint when I counted three hospitals from the Motel 6 parking lot.

Del Webb opened Sun City 40 years

ago. The unincorporated town of 45,000 encompasses 8900 acres, 1200 of which are given over to golf courses. There are no permanent resident can be under 18. Sun City has seven shopping centers, seven (Can you say, "time on my hands"?) Houses are cheap (\$120,000 for a three-bedroom), and taxes are two-thirds lower than neigh-

Now, there isn't a lot to spring training. If you're a stone-cold baseball fan, you can acquire players' autographs if you're willing to humiliate yourself, stand behind a fence day after day with little-boy-beg in your eyes, and wait for Mr. Outfielder to walk over and sign your pathetic cardboard artifact. You can spend from \$4 to \$19 on a ticket and watch an exhibition game. If you're a reporter, you can talk to players and coaches. None will tell you anything resem-bling the truth or anything much of interest. This is the major leagues, this is real money,

and no one - no one - is going to disturb that fat cow. You are fed as much bland as

So, it wasn't long before I began to spend more time in Sun City. And, it is weird to be in a place where everyone — from waitress to barber to musician in the local band One Foot In The Grave — is old. It's as if a neutron bomb fell from the sky

I met Nora on an evening walk. I was adrift in a God-forsaken tract-housing development cul-de-sac. A slim, 80-som thing-year-old woman with dyed silver hair down the sidewalk behind a huge German

Busted. I am in the heart of Geezer Land while under the curfew age of 70. "I hate this place. How in the hell do you ever find your way out?"

Let me show you." So, Nora and I walked and

# The Vegas Line

Odds to Win the 2000 World Series Odds N.Y. Yankee 5 to 2 Atlanta Braves Cleveland Indian 7 to 1 **Houston Astros** 15 to 1 N.Y. Mets Arizona Diamondbacks 8 to 1 Texas Rangers 15 to 1 Los Angeles Dodgers 20 to 1 20 to 1 Cincinnati Reds 15 to 1 Toronto Blue lav 25 to 1 San Diego Padres

reached Grand Avenue we were dating.

The best part of every day was Nora, schools. At least one member of each household must be 55 years of age and no knowledgeable baseball addict. She actually called the Padres' fourth-place finish last year. "I wouldn't follow baseball while my husband was alive. I was afraid, I think because he was such a fan. When I moved here I started going to the spring-training ballparks, then watching games on TV, then listening to games on the radio, and now I eat and drink baseball."

The day I left I stopped by Nora's house and told her that she was my spring-training correspondent. Nora smiled and said she couldn't commit to a long-term contract. "If you take a snapshot of this town, half the people will be dead in a few years' time."

"You pull that on me and I'll fire your ass."

ing a rundown on this year's Padres. Her brother answered the phone. Nora died

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# SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

**First Baptist Church** 

...no liturgy

delivery..... Liturgy ...

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Denomination: American Churches U.S.A. Address: 4764 Saint Monica Avenue, Ocean Besch (19-223-7187 Year founded locally: 1913 Senior pasters Dr. Chris Turner Congregation size: 125 Staff one full-time

Church school enrollmen Annual budget: \$152,000 Weekly giving: \$2900 Singles program: no Diversity: predominately

9:00 a.m.; contemporary service, 10:30 a.m.

Wander around Ocean Beach any weekens wander around Ocean Beach any weekend afternoon and you feel as though you've stumbled into a seaside Shangri-La. You can walk for blocks without seeing anyone much older than 20. Almost everyone wears a baseball cap. Almost every-one rides a skateboard,

or at least knows how.
Ocean Beach First
Baptist Church, built in 1913, stands sur-rounded by this vir-tual youth colony. The church is a member of the American Baptist Churches U.S.A., one of the more liberal Bap-tist denominations, the kind that often gets drowned out by the Southern Baptists fan-fare. First Baptist is one of a handful of hand-

of a handful of hand-some old churches on Sunset Cliffs Boule-vard. Vaguely Mission-style, modest in scale, its cream-colored stained-glass windows admit soft light from the north and west. A 42-panel quilt on the sanctuary's south wall depicts scenes from the church's life over the past 87 years. One the church's first beach baptism in 1914. Another panel honors

the annual motherthe annual motherdaughter banquet.
Another the church's library. Another the
church's mission in Tijuana.
Some of the women who sewed those panels attend the church's 9:00 a.m. traditional
service on Sundays. Orlo Hicks's wife, Mildred, took part in the big profile.
"Oh, my." Midred says, rolling her eyes.
"It was online an order!"

\*13m "Oh, my." Mildred says, rolling her eyes.
"It was quite an ordeal."
"We were both born in 1913," adds Orlo,
"just like the church. Mildred and I both
have birthdays in February. But I'm three
days older than she is."
The Hickses joince First Baptist in 1956
(Orlo has served as head usher for more than \*13\*\*\* ACIYUE 1 19m (15%

-

(Orlo has served as head usher for more than 20 years), and they're representative of the church's aging core membership that Pastor Chris Turner encountered when he came to First Baptist five years ago. "In 1963," Pastor Turner says, "this church established the first preschool in Coun Beach It was very advanced, progressive preschool, the whole idea was new at that time. Now in Ocean Beach there are nine

preschools, and they're all competing for a smaller and smaller number of children.

"When I first got here there were only about 60 members, and the 30 or so people you see at the 500 a.m. service are the survous est of the 500 a.m. service are the survous est of the 500 a.m. service are the survous est of the 500 a.m. service are the survous est of the 500 a.m. service are the survous est of the 500 a.m. service are the survey group. There was a natural attrition, People passed on. If we didn't do something to make the church relevant to the neighborhood out.

I would be survey the survey are the survey and the survey are the

seling service where anyone can come in an talk to a real, licensed counselor. We're ser e can come in an talk to a real, licensed counselor. We're seri-ous about dealing with people's hearts and minds; we have a qual-ified counselor. Anyone can come in and get

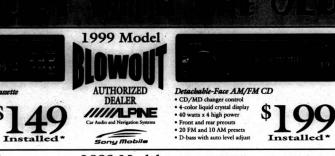
can come in and get help. We have recov-ery programs. We established youth activ-ities. We've tried to steer away from formal programs because we felt that people vanted to have a rela wanted to have a rela-tionship with their church, people wanted to have interaction with others. They needed to build relationships.

"Another thing that we did that's been very successful is that we built a skateboard park. We were fortunate enough to have the land to do it, and we built it behind the eschool. There wa a very real need for that in this community. A place where kids could come and skate, with come and skate, with-out being criminalized, without getting in trou-ble with the police. So we created a safe envi-ronment where they could come and skate. And that's brought a

lot of young people into the church. We're not too worried about the new skateboard park that's opened up down the street. I think a lot of kids might find it pretty daunting, and our environment is pretty safe. Anyway there's more skateboarders than all the skateboard parks can handle

all the skateboard parks can handle.
"What we're starting in Marchi as concert on Sunday nights. The focus, again, is on
oroung people, on bringing them into the
church. We're more on the liberal section. For
example, we don't understand all the Bible
appliet conservative-liberal spectrum. For
example, we don't understand all the Bible
metaphorical. We're definitely open to tyring new things. At our Sunday-night conextres we're going to have all kinds of music,
even wild music. Christian rock. Punk. Rap,
Whatever kind of music its, even if I don't
care for it myself, it has to have a message, I do
not care whatever it is, a long as it contains
to him and to the church."

Are Opinion:





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universities, with an enrollment of more than 18,000, including graduate schools of medicine and engineering and institutes and think tanks specializing in everything from supercomputing to advanced semiconductors to plant genetics to Latin American politics.

Beyond its place in academia, UCSD and its subsidiaries play a key role in the politics and civic life of San Diego, furnishing experts who pontificate on the state of society and involve themselves in such decisions as whether to build a taxpeyr-aubsidized baseball stadium or whether the county should adopt a new form of regional government or build a new airport. UCSD runs two large hospitals, the UCSD Medical Center in Hillcrest — where most of the county's indigent patients are taken and which the university has threatened to shut down — and Thornton Hospital in University City, built in 1993 at a cost to taxpayers of S87 million. With a total bud-

get of well over \$1.4 billion and the thirdlargest payroll in San Diego County, with 18,829 employees, UCSD is a force to be

Yet, when he took over as head of UCSD, Dynes, a former director of chemical physics research at AT&T's Bell Laboriatories in New Jersop, seemed to have like experience running anything larger than a physics program. After three years as a UCSD professor, Dynes became head of UCSD's physics department in 1994. In August 1995, less than a year before being el-

evated to chancellor, he was appointed senior vice chancellor for academic affairs, second in command to then-chancellor Richard C. Atkinson

Certain other facts were left off the résumé the university presented to the public. According to a later divorce filing, in 1991 Dynes had allegedly deserted his first wife Christel, to whom he had been married for almost 30 years, to move to La Jolla. And later, in the pring of 1998, when Dynes married his second wife Frances Hellman, 43, there was no mention for wealthy and politically influential San Francisco families.

ily, which maintains close ties to the University of California's administrative establishment.

Hellman graduated from Durtmouth College in 1978 and received a Ph.D. in physics from Stanford University in 1985. See worked the Bil Labs from 1985 until 1987, when she moved to San Diego to take a position as an assistant professor physics at UCSD. Dynes's biography in Who 'Who say he was at Bell Labs from 1986 until late 1990, when he moved to La Jolla to become a physics professor.

La Jolla to become a physics professor.

Dynes filed for divorce from his first wite Christ on July 24, 1996, according to New Jersey court records. Documents filed in the case indicate she had remained behind in Summit, New Jersey, when he left home for California six years before. Three months after the divorce filing. Dynes and Hellman first appeared together in an October 29, 1996, Union-Tribune story about a reception in honor of Dynes's insuguration that day as UCSD Chancellor. According to the story, Hellman was seated at Dynes's table, along with his father. Subsequent mentions in the Union-Tribune's But Stiff society column had them paired at parties and receptions throughout 1997.

On January 2, 1997, a lawyer for Christel Dynes filed a counterclaim against Robert Dynes, alleging that he had "deserted [Chris-

tel Dynes] on or about January 1, 1991, ever since which time and for more than 12 months last past, [Robert Dynes] has willfully and continuously deserted [Christel Dynes]. ('Oynes refused comment and terminated an interview last week when asked to respond to the desertion allegations made in the court filing.)

The battle raged for another year, during which Dynes fired his New Jersey attorney and hired another from a well-connected Manhattan law firm. In their final judgement of divorce, filed January 12, 1998, Christel Dynes was awarded al-



Robert Dynes



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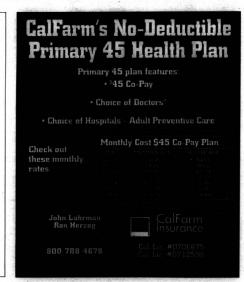
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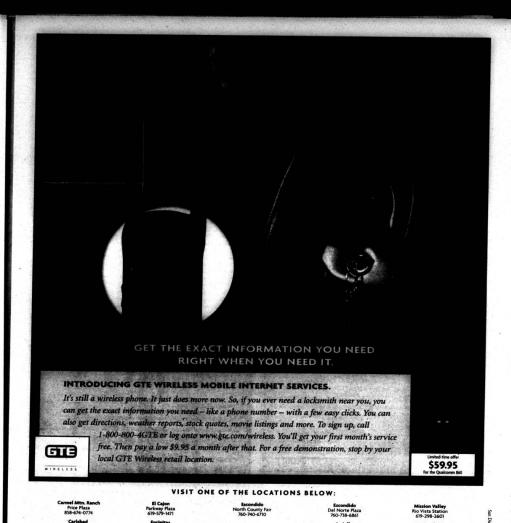
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imony of \$6000 a month, adding up to a bit less than a third of Dynes's current \$262,000 annual salary from UCSD. The obligation of the Husband to make payments of alimony shall not be decreased by virtue of receipt of earned income by the Wife, provided that her earned income does not exceed

\$50,000 per annum."

Dynes agreed to turn over to Christel their house in Summit, New Jersey,

along with all furnishings and personal property, free and clear. Each agreed to keep title to their own cars, she a 1997 Ford Explorer and a 1984 Honda Prelude, and he a 1997 Mercedes-Benz and a 1987 Mazda. In addition, according to the terms of the settlement, 'The Husband is entitled to pension benefits from his former employers, AT&T/Bell.

Husband receiving monthly payments. The parties have agreed that the pension shall be divided equally between the parties by way of a Qualified Domestic Relations Order."

The parties also agreed

The parties also agreed that "Husband shall maintain certain present existing life insurance policies on his life, as provided by AT&T and the University of California, which have a combined current face value of

\$500,000, hereinafter known as the 'policies.' The Husband shall, for so long as the Husband has an obligation to pay alimony to the Wife, maintain the 'policies' with the Wife as beneficiary."

the Wife as beneficiary.

Dynes agreed to give his ex-wife a 50-50 split of "the net proceeds of any royalities, payments, prizes, monies or other emoluments that he may receive now or in the future from said patents, including any

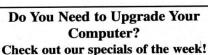
monies, prizes, payments, other emoluments or royalties as a result of research conducted during the

JMI Equity Fund, L.P.

The chancellor had paid a considerable price but was finally free to remarry. The wedding of Robert Dynes and Frances Hellman was held in the San Francisco area in May 1998. It was first announced in Neil Morgan's Union-Tribune column the property sergies.

and physicist Frances Hellman will wed in May. The daughter of a San Francisco financier, she's become a hard-line Padres fan," worde Morgan. The reference to Hellman's father provided San Diegans with their first public inkling that the marriage might be something more than a typical union.

In San Francisco, the society headlines were larger. "Chris and Warren Hellman's daughter, Frances, a



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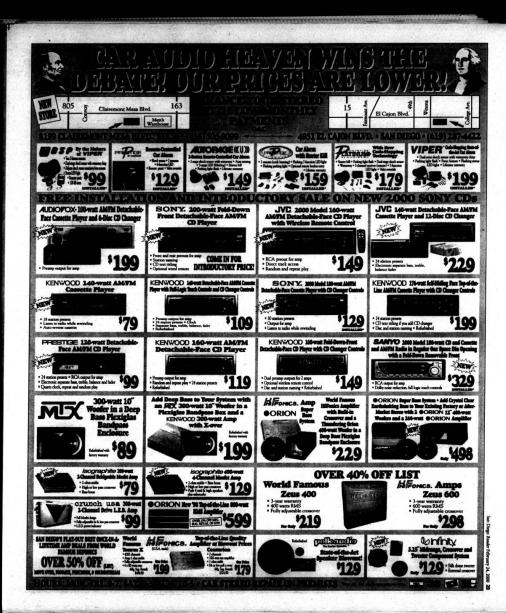
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22 San Diego Reader February 24, 2000

Diego, and the university's chancellor, Robert Dynes, were married May 2," the Chronicle reported. "The Hellmans hosted the Ballet's dinner-dance (Walt Tolleson Orchestra) celebratine St. Francis, and the auxiliary's dinner before last week's Ballet School performances at the Palace of the \$100,000."

tune. Hellman serves on that Though most San Die ompany's board and is one ans were still in the dark, of America's wealthiest and San Franciscans knew that ankers and venture capi the UCSD chancellor had married well indeed. Dyne's new father-in-law was F. of Shearson Lehman Hutton in New York, Hellman Warren Hellman of San returned to his hometown Levi Strauss blue icans forof San Francisco in 1984 to



set up, with friend Tully Friedman, the firm of Hell-man & Friedman LLC, a pri-The firm has made billions of dollars for its partners. (Though Friedman left the firm in January 1997, it still bears his name.)

Hellman, 65, is the



founders of the Wells Fargo and Security Pacific banks to a Lehman Brothers founder, according to a 1990 account in Forbes magazine. At age 28, the magazine says, Hellman become the youngest partner in Lehman

Besides his business ca-reer, Hellman and his wife are well known as big con-tributors to political and philanthropic causes. During Democrat Willie Brown's tly contested bid to be re elected mayor of San Fran-cisco last fall, Hellman was said to be a prime donor to San Franciscans for Sensible vernment, a pro-Brown political action committee that raised an undisclosed amount on behalf of the mayor. In all, independent expenditures for Brown amounted to more than \$1 count in the San Francisco Examiner. The expenditures, or so-called "soft money,"

paign-finance reformers who argued that big labor and business had corrupted hiding their big-money

"We used to talk about candidates buying elections," land Yee told the Examiner.
"Now we have independent buying the elections for them — and the candidates get off scot-free."

A big beneficiary of the Hellmans' philanthropy has been the University of California. In December of last year, the couple gave the San Francisco branch of the uni-

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Critics say Hellman has used his philanthropy and political giving to build a personal power base within the UC administration and its Board of Regents. He can pull strings, they claim, that

Hellman encountered controversy last year after a

1997 merger between the University of California San ersity hospitals that he'd en-ineered went sour. Hellman, who'd written a 1996 report on financial problems at the UCSF hospital, was ap-pointed to the board of the UCSF Stanford Health Care But the cost savings tha Hellman had touted failed to occur, and expenses of the

The price of integrating the computer systems of the two hospitals jumped from an estimated \$25 million to \$126 million, and low-paying jobs were eliminated e upper-level manage with fat salaries were added to the burgeoning payroll.

patients was cut to the e. The heat on univer-

scrutiny in October 1997, 1996 he and his son Marco had made political contributions to two members of the board that runs the California Public Retirement System, known as Calners. According to Venture Capital Journal, Hellman gave \$5000 to California controller Kathleen Connell.



who was preparing for a gu-bernatorial bid, and \$1500 Fong, who was running for U.S. Senate against Barbara Boxer. Marco Hellman gave Fong \$1500. Both Connell and Fong were voting mem-bers of Calpers. According gle biggest limited partner, holding some 10 percent of Hellman & Friedman's

mans, the magazine re-ported, then-partner Tully M. Friedman gave \$4500 to Fong in 1995 and 1996, and fatthew Reed Barger, an invoice manager at the firm. ited \$1900 to Fong in

Hellman told the magazine that the donation were made by the individual donors personally, not by Hellman & Friedman. Basically, we have an absolute rule here that the firm does not make political contributions. I contributed almost \$60,000 in 1996 to varour rule is, one, we do no as a firm, nor do we reim-burse anybody for making political contributions." Through Hellman 8

Friedman and various part-nerships it has created, Hellcompanies as New York advertising agency Young & Rubicam, making huge prof-its. In the case of Y&R; Hellman's original investment returned over \$1 billion to a partnership known as Hell-man & Friedman Capital Partners III, a \$1.5 billio "private equity fund" formed in 1995. The comwith a leveraged buyout of

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According to a Hellman & Friedman news release, the firm "has raised and managed more than \$4.2 bil-lion of committed capital which it has invested in 38 companies. Limited partners in Hellman & Friedman funds include many of the nation's leading government, corporate, and nonprofit institutions."

statement on March 29.

1999, he failed to list any of his wife's substantial assets,

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Clearly Hellman, his wife, and their family, including daughter Frances, are wealthy and influential people. By virtue of his position as UCSD Chancellor, Dynes also has acquired considerable power and influence. In order to avoid possible conflicts of interest, University of California officials, including the chan-"Hellman & Friedman Management III," the other. "Lo cellors at each of the system's cust Street Group III, L.P." nine campuses, are required each year to disclose their financial holdings, along with those of their spouses. But when Dynes filed his most recent annual disclosure

questioning by a reporter in Dynes's apparent failure to disclose his fam ily finances, Winifred Cox, the university's chief spokeswoman, said that Dynes planned to amend his ent at a future date she would not specify. Two months later, after further questions about the matter were posed to the University of California's conflict Dynes finally filed an amended disclosure. The new filing included what the disclosure says is his wife's interest in two Hellman & Friedman "investment partnerships," valued at greater than \$100,000, the maxiunder the law. One is called

Dynes's amended disclosure, dated January 13, 2000, also lists a host of other investments he says belong to his wife, all valued by him at over \$100,000. They include holdings in BankAmerica Corp.; Echostar Communi-

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questions it was made clear to

cations; Convergys Corp.; ment "after your questions Forest Laboratories, Inc.: and after asking several peo-GATX Corp.; IT Group, Inc.; ple in the Office of the [Uni-Calpine Corp.; Associates versity of Californial President, I amended it to include First Capital Corp.; A.C. Nielsen Corp.; Avon Prodmy wife's holdings. I didn't at the time know - I had just ucts. Inc.: Coltech Industries. recently gotten married — Inc.; and Mexican construcand so originally it just had tion giant Cemex, S.A. my own on there, and after

In an interview last week. Dynes told a reporter

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wife's, which I didn't realize." His delay in filing the amended return, Dynes said, as because "it just took time I asked some people to work through it all, to work out the forms, and it just took the on than just bureaucracy. Under state law, Dynes

ohibited from using his office to influence any uniersity actions or decisions that might affect the fate of his or his wife's holdings. Dynes's failure to disclose and his delayed reporting becomes especially interesting in light of a special relationship he, his wife, and the Hellman family have developed during their time on the UCSD.cam pus. Both Robert Dynes and Frances Hellman, according to news accounts, are base ball fans who count among their close friends Padre owner John J. Moores. And runs even deeper.

Dynes has voiced support for a new baseball stadium and in 1997 served on the 17-member "Mayor's Task Force on Padres Planning." San Diego Mayor Susan Golding commissioned

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to "develop and help implement a strategic plan that en-ables the San Diego Padres Baseball Club to operate on izen of San Diego for the

On August 25, 1997, as Dynes was quoted by the Union-Tribune as saying, "I vorry that Major League Baseball cannot be ecor ically viable in San Diego. That's a serious problem for don't want to see the Padres leave. There's lots of pros and cons to a new stadium. I don't have an opinion about it. That's a job for the next committee But in its final report,

filed September 19, 1997, which bore Dynes's name along with those of his 16 fellow members, the taskforce concluded that "the Padres cannot generate the economically viable and remain competitive in Qualcomm Stadium." The report went on to say that "in a new, baseball-oriented ballpark...the Padres can po-



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competitive, healthy franchise in San Diego for years to come." The task-force re port, and Dynes's endorse ment, was subsequently used by Padres owner Moores to justify moving forward with the proposed wntown stadium

In an interview last week, Dynes said he had agreed with the report and signed off on its conclusions

The bond between Dynes and Moores has since become so close that the men trade public compliments with each other. "I think he has about as high a personal energy level as anybody I've ever met." Moores was quoted by the Union Tribune as saving of Dynes in November 1998, "I would not expect a physicist to have the interpersonal skills and

And in March of last year when Democratic governor Gray Davis appointed Moores to the Board of Re gents of the University of California, the Union-Tribune quoted Dynes as saying, "I'm really looking for ward to working with him.

the energy level that this guy

ment to young people and moved to San Diego it's clear believes in the advantage of education.... I'm so pleased. I can't stand it.'

During an interview last week, Dynes said about Moores: "We're colleagues I mean, we know each other not all that well. I've known him for three years, maybe Dynes described the circumstances of their meeting by saying, "I think at one point I thought it would be of value for the university to know someone who is an influential person in the community, like many other people we know very well in the community."

But beyond their mutual admiration and their joint interest in baseball. Dynes and Moores have at least two other connections both involving their personal financial interests, and, in Dynes's case, those of his spouse, Frances, along with her father. Warren, as well as her brother, Marco, known as Mick. Each rela-

Though known primarily in San Diego as the owner of the Padres, John Moores made his fortune as a high-powered financie who got his start in the soft-1998, before 1999's record run-up in the high-tech NASDAO stock-market in dex, Forbes Magazine ranked ores at number 36 on list of American high techthe largest individual donor to Katherine Brown's failed hid to defeat Pete Wilson for governor in 1994. While liv ing in his home state o Texas, he poured money into the campaign of the incumbent governor Anne Richards. Last year he gave appointed Moores to the University of California

## President Atkinson controls at least a \$200 million stake in Oualcomm.

trepreneurs, with an estimated net worth of \$323.8 million. He is currently chairman of the board and owns a controlling stake in Peregrine Systems of Del Mar Heights, a public company that specializes in business-management software.

Like Warren Hellman, Moores is a professional in the arena of hardball politics. Over the years he has contributed hundreds of thousands of dollars to the candidates he has favored. most of them powerful

During Davis's 1998 campaign for governor, tributed \$166,000 in cash and use of his private jet.

In his electoral battle for a new taxpayer-subsidized downtown baseball park, adopted by San Diego voters in November 1998, Moores spent more than \$2 million of his personal fortune. He has since spent thousands of dollars more, showering lavish gifts, meals, and campaign contributions on city ncilmembers and other

(such as City Attorney Cases Gwinn) who have backed the project's growing cost

San Diego elected officials

Moores also runs the JMI Equity Fund, L.P. According to JMI's website, the venture capital investment firm has bought control of well over 30 companies, principally computer-software start-ups having some thing to do with the Internet and various kinds of data processing. Many of the companies Moores has in vested in bear colorful take-no-prisoners reputaof his firms, Hardball Software, recently changed its name to infoShark

"IMI is a leading private equity investment partnership focused on investments in technology-oriented growth companies," says a Moores company news release from last year. "In 1999, IMI closed its fourth fund, IMI Equity Fund IV, which brings its total of committed capital to approximately \$400 million.

The financial interests of Moores and the Hellman

been any business dealing of last year when Hellman between him and Moores, Friedman announced it had Dynes replied, "I don't think acquired a new partner I have." Asked whether it oores's IMI Equity Fund. would have been appropri-On October 20, 1999, Hellate to make such inquiries. Dynes said, "Well, I don't Moores partnership said they had paid an undisclosed think so." amount to take over a com

family coincided in October

pany called Blackbaud, Inc.,

an accounting and business

management software-

South Carolina. The firm

says it grosses \$85 million a

year, primarily by selling

software packages aimed at

nonprofit and educational

institutions such as univer-

sities. As part of Hellman's

deal with Moores, Hellman's

son, Mick - a managing di

rector of Hellman & Fried

man and Robert Dynes's

Blackbaud's new board

chairman. Paul Barber of JMI

week, Dynes said he had

never heard of Blackbaud,

Inc., and was unaware that

his father-in-law had been

involved in any investment

deals with John Moores As

to whether he had ever asked

his father-in-law if there had

In an interview las

also joined the board.

In addition to the Blackbaud deal, Dynes and Moores have another personal business connection Within the last nine months, both have become members of the board of Lean Wireless International, Inc., a San Diego company with financial ties to cell-phone giant Qualcomm, Inc., whose his tory is closely linked to -UCSD. Created in Septem ber 1998 as a subsidiary spun off from Qualcomm, Leap Wireless went public in July 1999 and has set up a number of partnerships in Chile and Mexico and in the United States to build tele phone networks using Qualcomm's CDMA cellular transmission technology The company owns 25 percent of a Mexican cell-phone venture known as Pegaso, system to serve Mexico's four largest cities, including Tijuana. Other Pegaso in-

vestors include Aleiandro Burillo Azcarraga, a wealthy Mexican tyce venture-capital group called the Latin America Infras tructure Fund; and the Japanese trading company Nissho Iwai

The election of Dynes and Moores to the Lear Wireless board was announced by the company is a filing with the federal Securities and Exchange Com mission (SEC) dated July 21 members included one of the company's Mexican partners, Burillo Azcarraga. According to the Leap filing, Moores had been elected to the board in June and Dynes followed a month later in July of 1999 All subsequent SEC filings by Leap have listed Dyne as a board member. In a December interview, a company spokeswoman confirmed that Dynes had served on the board and had been attending its meetings since July. According to ar SEC filing dated January 28 of this year, Dynes and the other board members have been compensated for their service with stock options

"exercisable within 60 days of December 15, 1999." The filing says that both Dynes and Moores have thus far received options good for 2000 shares. Asked in an interview last week whether he was tions, Dynes said he had "no idea.... That is the compensation, but I have no idea

Wireless board in July, UCSD would not become a mem-

November 29, 1999 - two

weeks after a reporter firs

asked about the matter and

Dynes said he had joined the Leap Wireless board in the summer of 1999 and was aware of the university policy on obtaining permission prior to joining corporate boards.

The University of California's "Policy on Outside Professional Activities for University Officers and Designated Staff," adopted July 1, 1995, calls for the university's chancellors to obtain permission before joining corporate boards. Service for which comensation is received, including membership on a

vember whether Dynes had obtained such permission before joining the Leap responded that it was Dynes's position that he

the University

approved in advance and

in writing by the immediate

whether I'm going to exercise the options or not."

ber of the board until the company stockholders' meeting, scheduled for December 10, 1999. After fur ther questions were raised. Cox provided a copy of a letter from Dynes to University of California president Richard Atkinson, dated

ter Leap first reported that Dynes had become a board

"I am writing to request your permission to join the Board of Directors of Leap Wireless International or December 10, 1999," said the Dynes letter, "The annual time commitment away from campus would include my attendance at four halfday board meetings as well as an occasional one-hour conference call. I will use accrued personal vacation time for all absences connected with my board membership."

Atkinson, who was Dynes's immediate prede cessor as UCSD chancellor before being chosen by the Regents in 1996 to head the university, did not reply. He himself has reported holding large financial interests in both Leap Wireless and Qualcomm, and he serves on the Qualcomm board.

Based on Monday's closing price of \$133 per share and a Qualcomm SEC disclosure statement dated January 25, 2000, Atkinson controls \$238.9 million of Qualcomm stock. According to the SEC statement, the stock reportedly owned by

shares held in a foundation of which Dr. Atkinson dis-Also includes 783,616 share held in family trusts, 408,000 shares held in a pension plan trust for the benefit of employees of a business operated by Dr. Atkinson and 32,640 shares held in trus for the benefit of relatives. According to his statement of economic interest filed with the University of California on March 24, 1999 as of the end of 1998, Atkin-\$10,000 and \$100,000 worth of stock in Leap Wireless, International, which he ac quired on September 28.

Instead of Atkinson, C. Judson King, the university's provost and Senior Vice President for Academic Af fairs, responded to Dynes in a letter dated December 9. 1999 - the day before the Leap Wireless stockholders meeting was held. In his let ter, King granted Dynes's request to join Leap's board. saying, "I am pleased to approve your service.... I will the number of days served



tionship raises questions

about how closely Dynes has

adhered to UC's ethical

guidelines and the state's

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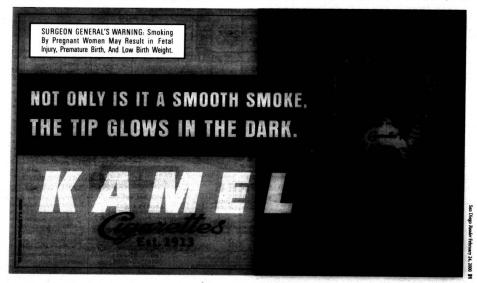
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and the compensation re-ceived for board service at the end of the current reporting period, July 1, 1999-June 30, 2000."

In an interview with a reporter last week, Dynes

aware of the university policy on obtaining permissi prior to joining corporate boards. "I knew of that. I actually talked to the president before joining the board,

that he decided to obtain written permission from the president in November 1999 because we didn't have a paper trail of it, and there were questions that I think you asked and realized that a verbal trail — that a paper trail was better than a verbal trail. But the verbal

trail was there."

The university's outside-employment policy was formulated in part to avoid conflicts of interest by chan cellors and other high-rank ing officials that would "inof University duties" and vi-

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nificant in recent years, as

volved with commercial in-

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university's inventions, re-

the University of Califo

sure of outside compensa mal procedure for obtaining advance perm university officials join corporate boards, the univer sity says it seeks — at least in theory - to screen ou ssible conflicts of interest before they occur.

And there are many possible conflicts. For in stance, UCSD's Institute for the Americas, established 15 years ago, is more than just an academic think tank. According to an account in the Union-Tribune last Septem ber, the center, headed by former U.S. Ambassador to Bolivia and Jordan Paul Boeker, lends the university's prestige to the networking and marketing of major U.S. corporations in Mexico and elsewhere in Latin America: "Boeker said San Diego companies that have benefited from the institute's work include Sempra, SAIC, Qualcomm, and its spin-off Leap Wireless." The UCSD engineering school also has entered into agreements with Qualcomm regarding cellphone research conducted on the campus.

Dynes's Leap Wireless board position could, at the very least, raise ethical questions about Dynes's simultaneous roles as a Leap director and UCSD Chancel. lor, UCSD publications, especially those of the San Diego Dialogue, another UCSD-related think tank that often acts as an advocate for big Mexican business, have promoted Pegaso and re-lated Tijuana ventures. The Dialogue is partially supported by contribution from wealthy Mexican industrialists and frequently has kind words to say about the so-called maquiladoras - factories that employ thousands of Tijuanans at low wages under what critics charge are poor working conditions. Asked in an interview

last week whether there might be at least the appearance of conflict of interest raised by these connections to the university and Dynes's presence on the Leap Wire less board, Dynes said, "I don't see that as a conflict. I think part of the university's responsibility is to be of service to the community and to nourish the economic



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and part of the nourishmen of the economic health of the community is to work with industry, work with body. It's part of our responsibility, it's part of our

public responsibility."

UCSD's cheerleader-inchief is Mary Walshok, associate vice chancellor of the university's Extended Studies and Public Programs, which oversees Dialogue and other business-related university programs. "San Diego, at the crossroads of the globalizing economy and as a gateway to Asia and Latin America, is benefiting enormously from the global manufacturing along our border," Walshok wrote last year in a Union-Tribune opinion piece typical of the university's pro-industry

Conflicts of interest can also lead to acts of omission. In the case of Padres owner Moores, his cozy relation ship with Dynes and his wife seems to portend even less attention by UCSD's academics to the festering social problems of Barrio Logan and other disadvantaged neighborhoods in the vicinity of the new down-

Critics have often won dered why the university has failed to lend its considerable resources and influence to investigating issues of how to pay for housing for the homeless and dealing with displacement of the poor by the city's massive redevelopment projects. The university has cast a blind eye toward the city's chronic failure to come up with a way to renovate its decrepit central library, project now being held hostage to John Moores's

stadium proposal.
But UCSD always seems to have time for base-ball. In September 1998, when John Moores was looking for voters to support his baseball park, he found them at UCSD. "In the upper-deck seats at Oualcomm Stadium, filled Sunday with hundreds of young UCSD students bused to the game by the Padres." according to an account in the Union-Tribune, "a thor oughly unscientific poll found that four of five young male fans planned to ote for Proposition C." 

— Matt Potter

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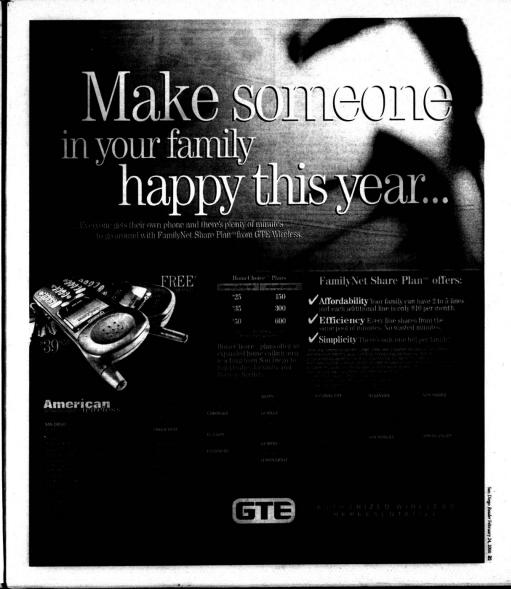
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ike many people, I have a perverse relationship with my work. It's not that I bite the hand that feeds me —though that is nething writers often do — it's more that I prefer bad news to good news. Not badly reported news, but news that reports bad things: innovative murders, strange crimes of passion, inept embezzlement attempts, fruitless tres-passes. When I fan through my Sunday *Times*, I'm not looking for Arts & Leisure, Business, or even Sunday Styles; I'm looking for the New York Report: specifically, the shorts on the front page that measure out subway suicides and basement evidence incinerations in potent 200-word capsules. It's the stuff of life, and now I'm stuck chasing the dragon, always wanting just a trace more police tape in my crime scene photos, a pinch more athlete in my assaults, a splash more ignorance in my tragedy

Only, where can one get the pure stuff, the stuff uncut by sobering stories on politics, legislation, and - downer of all downers zoning? Dominick Dunne only writes about rich people who die. The glossies only cover Hollywood people who die. Isn't there a more democratic vendor of bad news? Fox Television doesn't count because lennifer Love Hewitt dilutes all of its bad news. CyberSleuths (www.cyhersleuths.com) however, has all it takes to be a leader in this growth industry. This website, which gets updated several times a day, compiles only the most gruesome stories from the headlines of America's leading dailies. The result is an exhaustive vet current catalog



Besides the headlines at CyberSleuths' homepage, the site index includes a searchhive of past stories, a crime forum for armchair detectives, a post for freelance crime writers to exhibit their work, a chat room that features Moxley Monday and Ramsey Wednesday specials, and an archive devoted entirely to the lonBenet case

Because of its unrestricted medium, Cyber-Sleuths is able to go into the kind of detail that the avid reader of crime news craves. The typical newspaper story leaves too many ques tions unanswered - mainly, the hows and the whys. But a page featuring the true-crime writ ing of Bill Kelly, a prolific author of books and articles on gunmen and gambling, demonstrates the dangers of too much information. Kelly has posted here his unpublished book

Homicidal Mania: The Fifteen Most Horrific Murder Cases Ever to Shock America. To be fair the author does warn visitors. "I might as well confess that I am obsessed with people who have twisted desires and rob, rape, muti late, and kill people without any human feel-ings for their hapless victims — especially if the case has strong sado-sexual overtones. I don't admire them, but I wonder what makes them tick." Kelly's book purports to document "the most bar-

barous and grotesque cases of human vio and I'm afraid that that's exactly what he did. I was intrigued at first by the chapter titles - "Carl Panzram America's Most Monstrous Killer," "Donald 'Pee Wee' Gaskins: Pee Wee's Last Walk,

and "John Gaylen Dayhuman feelings." enport: Murder with

confecs that I am

a Stake" — but was nauseated by the stories, which include the murder of Amy Sue Seitz in Ventura and the torture of Lake Elsinore pros-titutes by William Suff, a "killing genius," according to the author

Kelly's gruesome stories remind readers that newspaper crime reporting is so seductive because it holds back so much. In this case, the adage that what we don't know can't hurt





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us makes perfect sense. The best feature at Cyber Sleuths, it turns out, are its numerous clippings from city dailies. Here we can either cringe at the headlines alone or choose to read the whole story. In some instances, the headline is enough: "Richmond man shoots wife and daughter, then kills himself" or "Judge Eyed

in her car. Mr. Carruth.

the story informs us -

demonstrating a propen-

sity for graceless flight

equaled only by O.J. Simp-

son - "was found hiding in the trunk of a car belonging to a woman friend who

had registered at a motel.

my favorite CyberSleuths

headline in months. "French

police," we learn in this December BBC story, "have

reassured rail passengers

after a woman was found stabbed to death on a train,

two months after a British

student's body was dis-

covered by a railway line. Police in Orleans investi gating the death of 20-year-

old Birmingham Univer-

sity student Isabel Peake

will be working closely

with colleagues in Dijon who are investigating the

murder of Corrine Caillaux on Monday." Now that's intrigue — exchange students, trains, Dijon!

Commander Daniel

Baude of Orleans is the plainspoken investigator.

"I don't want to be fatalis-

tic, but unfortunately, we

have had two deaths in quick

succession and both have

happened to be on night

vincingly, "People should

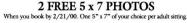
ful of traveling on trains.

riding a night train in

s." He adds, uncor

"Second woman dies on French night train" is

Makeover Porn on Net." Other headlines at the and site require a little follow up: "Carruth arrested on Photo Session murder charge," for example. Rae Carruth's case Only \$2495 represents the best athlete scandal since O.I. Carruth a Carolina Panthers wide receiver, was arrested in December by the FBI in Tennessee. He was charged You and your friend will receive: with first-degree murder · Complimentary Makeover & Hairstyling following the death of 24-year-old Cherica · Wardrobe Accessories · 5 Different Looks Adams, who on Novem-· A Variety of Portrait Package Options to Fit Your Needs ber 16 was shot four times



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France again.

omewhere, perhaps in Gregor Von Rezzori's Memoirs of an Anti-Semite, I remember reading of Bucharest Jews eating raw garlic. My father, a Transylvanian, always did. At every dinner he ate ers, and oarsmen, but the upper-classes were three or four raw cloves, which, with great repulsed by its smell. In America, garlic

# Garlic

delicacy, he peeled and sliced very thin. With his knife he balanced a slice of garlic atop each forkful of pot roast or baked chicken or lamb chop he aimed toward his mouth. "Heaven," he'd smack his lips and sigh. He'd squeeze my mother's thigh and make her iump, "Heaven, babe."

Garlic was not always as American as it is now. In 1971, Alice Waters began serving baked heads of garlic and hot fresh loaves of bread as an appetizer at Chez
Panisse in Berkeley. Back then, such a simtain paternity, confused ple thing was regarded as a culinary inheritance rights, racial "revelation

Berkeley. The Free Speech Movement. The Black Panthers. César Chavez. Alcaminded could make a traz. The Six-Day War. The sudden and case that in America garmilitant valorization of ethnicity. It took what amounted to a revolution to launch mapped snugly with "sexual freedom." garlic toward respectability in the Mid- The first Gilroy Garlic Festival was held durian eating is believed, not surprisingly, dle American kitchen. Prejudices against in 1978. One year later disco diva Donna to arouse sexual desire. (The Javanese say, garlic go deep. The Hindu caste system, an ancient distillation of Aryan sensibility, forbids garlic to the three highest

raigsic, or a "food in the mode of pas- by MAX NASH sion," and passion, presumably, is some thing the highest castes, and those seeking spiritual enlightenment, should avoid (In Iran, another Aryan outpost, garlic's Greece, garlic was fit for soldiers, laborwas long considered "low class," associ-ated with "hot-blooded" foreigners, "passionate" and "licentious" people like the French, Italians, and Jews. (In Numbers 11:5 the Israelites pine for the garlic they ate while slaves in Egypt.)

Garlic-fearing elites perhaps had a ered that certain chemicals in garlic stimulate the production of nitric oxide synthase, an enzyme pri-

marily responsible for erectile function in men. Heightened male libido pollution, blurred class boundaries. The high-

Summer moaned her way through "Love to Love You Baby."

I would instead make the case that

1970s many of my playmates' parents non-garlic eaters — filed for divorce. My its remained in love. The image of them alone, apart, stays with me. Because I was born and raised in Southern California, these are subtropical memories - my mother in a loose shift dress, my father in shirtsleeves, the two of them walking somewhat ahead of me, speaking in low voices,

lic is so intimate. When you chop, mince, or crush garlic with your hands, the smell is difficult to remove. "Garlic breath" point. Biochemists have recently discov- lingers for hours. Garlic "marks" you in ber. I could see every line, every wrinkle, the way certain animals mark trees or nests with their musk glands. The analogy isn't

far off: garlic's odor-producing chemicals contain sulfur compounds similar to ones found in frankly, in digestive gas and waste. These compounds, called mercaptans, are also present in the durian, an infamous Asian fruit whose creamy,

sweet flesh smells like sewage. In light of garlic's reputation, "When the durians come down, sarongs are soon to follow.")

I remember an aura of garlic radiatcastes — Brahmans, Kshatriyas, Vaisyas.
Hindu religious texts categorize garlic as and happy one. In the late 1960s and early served first — the best slice of roast, the

chicken breast, the biggest lamb chop, were his. Once served, he began his garlic ritual, and the smell of it would waft across the table toward me. "What else can I get you?" my mother would ask him, her hand on his shoulder. On her way to and from the kitchen she'd stop to kiss the top of his head. During an especially good meal, he'd plant a greasy kiss on her cheek, "You've outdone vourself, babe."

laughing. My father is now cold and dead and
There are other reasons, I think, garhe, like all the dead, seems resolute in staying so. Not long ago he appeared to my mother in a dream that disturbed her. "He wasn't the handsome man I rememevery age spot on his face. His complexion was horrible," she told me, "Of course. Ma," I said. "He's dead. You can't look any worse than that."

He doesn't visit me in dreams, but the smell of garlic on my fingers reminds animal musk and, me of him and, by extension, the loss of him. Sulfurous, maybe a little shameful, the smell reminds me of love and, by extension, all the other funky and inevitable common denominators of human experience.

> Garlic connoisseurs disdain the plump white Californian varieties, claiming that the small, tight cloves of the Italian red varieties are more garlicky and less bitter. Sunshine Organic Foods (3918 30th Street, 619-294-8055) usually carries an interesting selection of white, red, and even produce manager. Mike Butler, and ask him what





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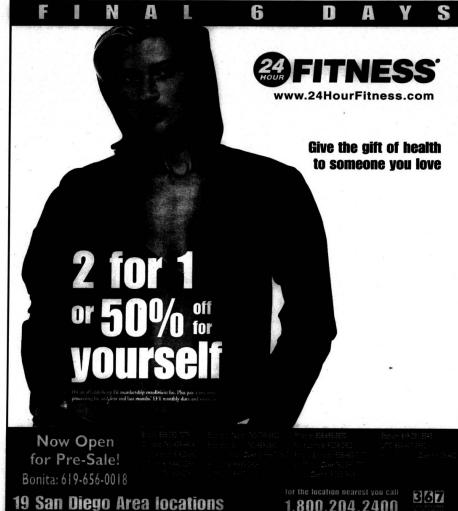
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am a sucker for big, old-fashioned churches. Churches that are unashamedly even struttingly beautiful. Churches in the shape of a cross — imagine! — with high, awe-inspiring, humanity-belittling ceilings. with thundering pipe organs in the choir loft, with ornate stained-plass windows that both

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Belief and Unbelief at USD

more-than-human magnificence. I am at home there - in place below God, yet at the pinnacle of creation.

When I first visited the Immaculata Church on the USD campus, I was delighted. Though there was a newness to the place, a spare, modern quality amid the abundan tail, so much about it was pleasing that I didn't mind. But on a later visit, I stopped to visit the Blessed Sacrament in the tabernacle and noticed that it was housed off to the side. in a chapel honoring, according to the plaque on the wall, Saint Gertrude. Where had she

Many of the side chapels remain intact. Some, especially those devoted to the Vir-

She tried to get into Sex and Cults

in America, but it was already overfull.

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dim and enrich the outside light as it enters, with high altars and communion rails that separate the priest from the people — I love all of it. I go to church to worship something greater than myself and to commune with God, and such a building, though built by human hands, serves as some reminder of that

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gin Mary, have a visited feel to them. Others have not fared so well. A prayer request book stands on the altar in the St. Clement chapel while the plaque makes its own request: that we pray for the souls of the donors who made the chapel possible. Saint Philip's niche is empty, and the chapel of the Holy Spirit dis-

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plays a crown and scepter - a museum exhibit. A stained-glass window indicates St. Ruth, but here the plaque has been removed. Saint Agnes's chapel houses the Infant of Prague; St. Margaret Mary Alacoque's, a

And then there is poor Saint Paul. He was the first great Christian theologian, but he had the misfortune to be placed in the back. Though the plaque remains - "In Memory of Mr. and Mrs. Lawrence Hatch. parents of the Rev. Paul Hatch" - the altar and the wall before it are bare. The altar stone has been removed. The room has been piled rith folding tables and padded movers' bla kets. The material demands of the world and all its stuff have won out.

Of course, the conversion of a chapel to a storeroom is not a sacrilege. The Church is not a building, but a mystical body made up of human members. But the encroachment of the world into this house of God does make me wonder about the state of the Church walking past the Immaculata. The following interviews are in no way intended to give a complete account of the spiritual life of USD, merely an account of three women, their own beliefs, and their impressions of San

Diego's Catholic university. Before I get to the women, let me share

the thoughts of one of the priests on campus regarding the meaning of that last term, Catholic university." "We went through this for years and years when we were trying to unify the school. Ultimately, the Catholicity of a school has to depend on two things, more or less balanced. One is the curriculum. What are they teaching? Do the students have to take any theology courses? Well, yeah, but are they Catholic theology courses? They have to take nine units, if I remember correctly, but they can pick nine units that aren't even in the ballpark as far as Catholicism. They can take Hinduism. Buddhism. Atheism. Most of them are not taking very

"The other way it can be Catholic is by the faculty. Namely, how many of them believe in Catholicism in a practical way don't just say they do, but they do. For example, those teaching theology can't teach just any old thing." On the point of preserving academic freedom in the face of such a mar date, "The bishops say, 'Go ahead and have school.' This is a good point."

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life - Mass, confession etc. - he says, "Yes, the sacramental life is an im portant part of the religion. ınd so they do have Mass ev ery day, priests available for on. And twice a year, we have a big common Mass where they change the schedule around, close the offices down, and let everybody go. But a good Newman club at UCSD and SDSU is doing the same thing, basically, Unless somebody is doing more than that, I don't see how that's going to prove that it's a Catholic school."

And so to the women: Lisa is a junior, brassy and upbeat. I speak with her on Valentine's Day, and her makeup is heavy and whimsical. Her eye shadow is laced with glitter; two sequins adorn her cheek. The top of a red Saran Wrap camisole peeks out above her shirt for the occasion. Raised

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can, attracted to its devotion to nature, its belief in the law of returns and the notio that "love is the law.

"I went to church every Sunday," she tells me. "I was a youth-group leader. I even taught confirmation. I was way gung-ho Catholic, bestrict, and, you know, she's Catholic. I came here, and I broke out of my shell - I'm more of a wild child, anyway. Freshman year and sophomore year, I was still kind of hanging on to Catholicism, but then I was just, like, 'This doesn't in terest me. I get bored when I go to church.

"You'd think going to Catholic school would keep [me in the faith], but then. got my freedom. And actually, taking these classes like Belief and Unbelief - it told us all the alternatives to Catholicism and the argu-



Kara and Lise

ments against it. The classes got me thinking and turned me kind of against it. Now I'm a pagan. The classes she men

tions were part of her theology requirements. She took "some course on Christian ity" and tried to get into Sex and Cults in America, but it was already overfull. What she remembers well was a

course called Belief and Unbelief. "In Belief and Unbelief, we talked about a lot of different philosophers think that was where we did some Freud. It's a disturbing class. [The professor] tells you in the beginning, "This is a class where, if you're Catholic, you can't get offended by the stuff you're going to learn in here.

'Whoa,' becar this stuff and it makes so much sense, too, We haven' ever really been exposed to it in depth before. When you're brought up Catholic, that's all you know, because that's all you're taught. But the older you get, the more choices by learning stuff like "I think a lot of it was I

"A lot of people are, like

saw how religion was devel oped more [to fulfill] a social need for people. People needed it for comm it brought people together back in the day. Then, if you notice how it changed over the years and became more demanding, more strict, it almost seems like it's just a way to rule people, keep them in check."

Once religion in general was teetering, the peculiar practices of the Catholic Church began to topple. "A

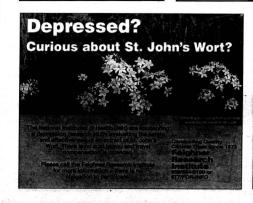
me, like confessing your sins to a priest. This guy was just Personally, I thought, "They just get a kick out of it.' I re member I got arrested for shoplifting back when I was, like, 15, and my mom made me go to confession. I went and told the priest, and he started laughing. I was, like. Oh my God. This is so stupid. I'm never confessing again. It's just dumb; it's just veird.' And the Pope they're making this Pope this guy who's, like, soooo great.

Further, "I don't agree with their ideas of what sin is. I was going to wait till I was married to have sex pretty much all through high school - 'It's special, dah, dah, dah.' I agreed with it then, but I think it was just because of the institutions I was in. But then I met more and more people who were, like, 'You're going to wait till



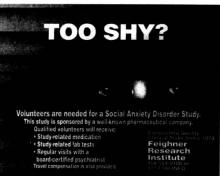






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you're married to have sex? I was one of the few people that kept it in high sch but then I realized, 'Oh. that' silly.' Also, I fell in love freshman year — my firs love. I did it and, afterwards I didn't feel guilty. It was jus natural. And think about this: what if the sex is really bad with the person you

on weekends. And they tell

Is there a campus attitude about sex? "Everybody has sex here. A lot of the teachers are really cool They'll talk openly about it. They know you're doing it. They'll talk about lots of things. I've had teachers talk about smoking pot. It's a wet campus, too. So, just because it's Catholic, it's not, like, su-How exactly is it

Catholic? "There are things like intervisitation hours Church. Guys have to be out of the girls' rooms by midnight on weekdays and by 2:00 a.m.

you [it's Catholic] when you come in. I think they just want you to know that it's a they don't make it seem like ou can only go here if you're Catholic. They say, 'Not everyone is Catholic, and you can be whatever.' "I think they're doing a

good job, because they give

you the option. They always have signs up on Maher Hall telling you if there's going to will tell you about it. You althe students, "Most people are more open-minded at college. They won't patronize you if they know you're something else [with regard to religion]. If you're not Catholic, people are, like, 'So what?" "Nobody has tried to

Kara is a sophomore. She is quieter and speaks more deliberately than Lisa, sometimes measuring what

she says as she says it. She does not come from a relibecause I wanted to learn about religion. It's easier to talk to people when you un derstand their beliefs and stuff. Now, I've taken a world-religions class and a scripture class, and I feel so much more knowledgeable. We went and got our nails done the other day, and we

were talking to the guy abou

Buddhism, and I felt like I could speak to him about it." As for the school's Catholicity, "It's not totally pushed on you, and I like that. It makes a really good, happy environment. I like just the amount of Catholicism that is on this campus. I choose to go to church when I want to, because I like it. And you can have those kinds of discussions [about faith) if you want, but I've never felt pressure to become a Catholic

Occasionally, she does

church, and I liked it. I went have those discussions, though little has come of a few times, but it was sort of, them. "My roommate is a diehard Catholic, and she like, 'I have to go, and you have to go, too,' I was just gets all ticked off, because, 'All right, but can I bring my books to study?' And he's like, I didn't know that you had to be part of the Church like, 'Oh, that's horrible! Oh, to take the bread and wine my God not which I always did. She practically had a heart attack.

Then I'm, like, 'Oh, no, now

I need to go confess,' and she said. 'You can't do that ei-

ther!' And I'm, like, 'I'd go

into the Catholic Church if I

met a Catholic guy and that

was the only way that he'd marry me.' I'd be, like, 'Okay,

I'll be Catholic,' And she's,

like, 'How can you say that?

rience with her boyfriend. "I

dated a guy who was, like,

diehard Catholic, and it re-

ally sucked because he was

just, like, so not even open

the number of days he

missed church on his hands.

He sort of dragged me to

She had a similar expe-

"It was sort of weird. He wanted to wait until he was married to have sex, but he would push the limit so much. It's sort of, like, isn't like, 'Oh, I'm going to wait until I'm married to have sex, but let's totally get it on, but not quite.' To me, that was just as bad as if you... I just felt like people try to push can without going overboard. But if you're Catholi and religious, you shouldn't be doing that, period. I broke up with him because I

thought it was weird." she still enjoys attending Mass. "It's really cool. The guy's not boring; it's like he

most of the employees, the gardeners. They have this rereally ties things into college people's lives. I take it sym-bolically. I like what they gardeners. I neg image ally killer, totally cool celebration for the Virgin of have to say. It makes me fee good after I go there and Guadalupe. They have leave, because they talk about dancers, and they do the whole ceremony in Spanish, and it's really cool. And since good rules of living. Like ning to forgive. I like to it's a religious school, you're read the Bible, and I'm inallowed to speak about [re ligion). There's crosses in the ically, but I don't take it really literally." Mass, however, whereas at State, that's not does provide Kara another wed, and you can't really opportunity for questioning talk about God. I really like that we can sit in class and living "I look around when talk about our belief or

I go to Mass, and I'm, like. 'I

something"), she likes the at-

mosphere. "A lot of the

workers go to church here -

know what you do; I know what you do...'" to give her real name, speaks in solemn tones that some-Whatever the sins of her boyfriend and her classtimes melt into bald emo mates, and regardless of the tion - she is serious about effect created by the every what she says. Right away, day presence of priests and nuns ("When you're passing them, you're embarrassed if

unbelief."

she tell me she is "very religious. I just got confirme nere last year. I go to Church every Sunday, I pray every night. I think the Catholic life here at the school is a good one. I think there's a lot of people to help others to understand it. I think the campus ministry part of the school is awesome; the confirmation program was awe-some. I think the church services at 7:00 and 9:00 o'clock [on Sunday nights] in Founders' Chapel are amaz ing — they are so inviting.

That inviting quality is Kelly, who preferred not crucial. "When I was a fresh man here. I turned to alcohol — I felt I was so lost. Then I started going to church, and now, yeah, I still go out and drink, but it's not

year. I don't drink to get drunk, to drown my rows. I just think [the church is] a place where anyone can always feel welcome. The Church has always been somenlace where I feel I be long. No matter what kind of day I have I can always walk in, and I belong. There's always smiling faces, no matter what happened the night

what it was for me freshman

"When I go home, I don't go to church with my parents. I will go to a different church. I say, 'I'm going to church at school. I don't have to go here. This isn't my church anymore.' Here, this

makes up in church, and it's

fine after that.

church. Church to me is my community and the people am praying with; it's not the

She disagrees with Lisa's claim that everybody has claim that people sleep around — in part because of that feeling of community But she doesn't go so far as to say they abstain for religious reasons. She does grant that, with regard to partying, "A lot of people go crazy freshman year, and then ev erybody calms down. Girls that have never drank, girls that have always had a cur few, have always had to lie to their parents when they've

gone out with guys "There are a lot of peo ple who come to this school. good, upstanding school and it is, it really is - but it's college, you know? Due to the fact that it's a Catholic school, people feel safer sending their kids to it, but once they send their kids, they're free. They have to make decisions for themselves." She and several high school classmates did "burst" upon their arrival, but they "got it all

and their parents think it's a

Indeed, Kelly believes her faith to be stronger than it was when she arrived. Confirmation, a step she is proud to have taken on he own, was part of that strengthening. "One of my closest friends died here last

fine, and we're back in our

of faith. I felt like it was all taken away from me." But Mike McIntyre, who works with campus ministry and served as her confirmation counselor, came to her aid. "He would ask me questions about my life, how I think I saw God in my life And there would be little things in which I would see God Slowly but surely, I realized that that person died for a reason and that was really hard for me to accept .... If I had anything I needed to talk to him about, I could always go and his doors were open. He really put it in

year, and I didn't have a lot

Kelly found Mike to be "an amazing individual. He knows me, and he's been

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there for me, and he know how I live in my faith and that everybody does it differently. I think that's the biggest part about this school, is that it's okay and does it differently.... You can't put a name on a school like this, because everybody

"It's one of those thing where everybody has their own belief. Granted, the Catholic teaching has one there are others spawned of of that. Catholics aren't Nazis. There are all differer types of Catholics. For ex ample, I am completely completely 100 percent pro choice. I'm not saying some one should go out and have an abortion six times, but I'm saying that choice should be theirs. I am for euthana sia. The Catholic Church thinks those things are

But if you part ways with the Church on these matters, how are you still Catholic? "I've always been taught all my life that to be true to yourself, to be true to ever your God is, to be true, I'd say, in your relations with your immediate family and your good friends, [is to bel true to your faith and your religion. It doesn't have anything to do with the Ter Commandments, the set of beatitudes. Granted, that goes along with it, but those hings were written so long ago. And there are different ways of taking the Bible literally or nonliterally. I think the school doesn't take it literally, which means to me that they take it seriously but at the same time, no word-for-word. It can't be word-for-word, because it

was written so long ago." To Kelly, the essence of Catholicism is "believing in myself, believing in where I'm from, and believing that there's someone else out there who's helping me get through everything, who's watching my back."

In what almost sounds like a planned conclusion. she adds, "I think the Catholic faith is becoming more of a choice for people and less of a tradition that you have to do. I think that's the biggest part about it, and I think that's how it is at this school, and I think that's why this school does flourish in the Catholic religion." ■

- Matthew Lickon

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I didn't say that last bit right off. I read out the "of-fer"; Fell-union scholarship, a teaching assistanthip that would py me \$5000 a year, on the Fh.D. track and, "What do you think"! I saked my wife. We had dis-cussed the more some, and e'and with "We'll see if you'r accepted." Truth be told, we hadn't been getting along well. The last two years had been tough. The reason was, the reasons were, bids, routine, income: It was difficult as a wayery with a boroning business. With more time on

certs for the newspaper once a week (\$50 a pop) and scouring the Help Wanted ads. The good jobs were in state government or education, and those went to Hispanicgovernment or education, and those went to Hispanic-surnamed people, the Basca and the Trujillos. You had to be Hispano even to wash dishes. To keep me aflost, my wifet was paying me (actually, she was deducting it from my debt to her! to build a new fence around our house (actually, she owned it!). What do you boys think about moving to Cali-forniai" my wife asked. In the full, when school started.

erything gox personal. Bickering ensued, until my wife sug-gested a breakup, which the others agreed to: Thus, my California deram my wife had seen as her opportunity too. Besides, her mother wanted her to come, told her abe could sell her rugs and shawks a local carte fairs. (The not sure my wife needed money, the saved half of what she made, so she told mer.) vii. He so id, at last, With the control of the control of the control of the made, to she told mer.) vii. He so id, at last, With made my responsibility. I also believed that if I was happy, and the control of the control of the control of the control my responsibility. I also believed that if I was happy, and the control of the control of the control of the control of the the control of the control of the control of the control of the the control of the control of the control of the control of the the control of the co

# California, Here I Come

I thought about our journey to San Diego as geographic history. second (in the annals) to the



immigration

of my

transatlantic

mother's

Swedish

grandparents.

my hands, I pursued several commissions; one, music for a solo ballet dancer. But these rarely topped \$200. A set of bunk beds cost that. She and I didn't share incomes; everything was split, and she kept a tally. Arguments over money came and went.

everything was span, and the money came and went.

"If this is what you really want to do — " she said.
We had been sleeping in the same bed but with a clearly maintained two-inch channel of space between us for months, or longer. I looked at her and the tears welled

"I want us all to go so I can have a chance to make 'I want us all to go so I can have a chance to make something of myelfand so, because, I want us to stay to-gether.' At 32, I was an odd mix — maudiin, like my mother, but somewhat daring a composer of both avant-garde and traditional music, like no one I knew. Too long in one place, one idea, and I needed a change. But, as I say, I was broke. It was Tebruary 1982: The 1980 re-cession, which put me out of so bottome phy, adl ingered. cession, which put me out of a bookstore job, still lingered. On top of that, I was an Anglo stuck in Santa Fe, New Mexico, where we lived. I'd been reviewing music con"Okay," Jeremy said, a little too easily.
"It's going to mean leaving your friends at the chool," she said.
"Okay," he said again. He had such even-temper

"Okay," he said again. He had such even-temper surety about everything.
"Remember the coran," I blusted out — we had vis-ited San Diego the previous year, staying with my wife's mother, who had relocated to Mission Busch. — "where you gup rum date alord and benechtirds we fed and the zoo and the killer whales at Ses World, remember?" "That's San Diego?" Blake, or others son, saked ex-citedly, "Okay," he echoed Jeremy with a tad more enthusiasm.

enthusasm.

Ilooked at her again, felt her wanting to go. In fact, one reason I applied was her desire to get free of her business. She and three other women had a weaving co-operative on Santa Fe's famed Canyon Road. Their success (annual sales of \$300,000) required intense organization, keeping books, employees, apprentices. At last, they hired an attorney to discuss who owned what, and ev-

same with our sons.

Two days later, she drove us to a Volvo dealer where she'd picked out a brand-new dark blue DL station wagon.
"If we're going to San Diego, we have to have a new car."
I said fine: What was \$249 a month for four years. Our

I said fine: What was \$249 a month for four years. Our future in California would pay for everything. Over the summer, we packed, held yard sales, painted the inside of the house, and thought a lot about my dad, who had died in 1975. As a new father myself, I resaured his example: His marriage with Mon never lost its readve, despite rasing three sons and moving ev-tors. The control while the control will be a supported to year office, not of control while, the middle-hild. the was often out of control while. I the middle child the was often out of control whiled, the middle child, the igood son, "adom acted out. To which my dad re-sponded with tender directness. During the week he was absent a lot, off Selling paper products. But when he was home, he'd take a long time tucking me in at night, ask-ing me about my daya playing baseball, making models, warming my cheek with his bristly one. It was a loving protection I never forgot.

So, the four of us and our new Volvo, towing a 12-foot U-Haul, drove west in early September and in three days be-held the Pacific Ocean. Near the end of the second day, we dis covered the Salton Sea and looked on in Twilight Zonish horror at a phantom commu-nity with paved, named streets waiting for houses. The empty lots of Desert Shores looked as though either a very efficient tornado (and a Red Cross tornado (and a Red Cross cleanup crew) had scraped the site clean or else the homes were invisible. I said to my wife that it was probably the latter: We needed to become citizens of the Golden State - Californi anized - to see them. They were there. We just hadn't ma terialized within the parallel

That night, with an out side temperature of 100, we spent in luxurious motel airconditioning. Next morning my wife announced her desire to which, we'd learn much later, was "the back way" in. She said it looked harmless enough on it looked harmless enough or the map. I'm not sure, I said Wouldn't the interstate be safer But this route, she said, would

have to go slow anyway!"

I froze, shut my eyes, while
the steam rose. How many
times had she pecked at me to drive off the beaten path, search for a restaurant, an antique

shop, a flea market. "Stop!" she'd say, "What's that?" It was nothing, a garage sale, some-body's junk. Once, two years earlier in Page, Arizona, she had me idle while she inquired at four different \$30-a-night motel rooms for the best bed the \$28 one, had the firmest mattress. And her, with all the money. That argument came and went with us not speaking for three days. So we started straining up Banner Grade to Julian, and the car-and-tow groan seemed like

Hannibal's elephants climbing the Alps. The more the Volvo's motor roared, the more intensely I glared at her. But what tensely igared at her. But what good was glaring? If the car blows up, the car blows up. She'd buy another. It was hard but I forced myself to think that the only way we'd make it was to put the past behind us, let go of the old patterns, start over. Miraculously, the glare lessened. In its place came a sort of sur-prised love. There must be un-der the boil of marriage a good deal of trust in her for me, for us, to accomplish this. Maybe it wasn't that bad. Maybe in the land of sun-kissed maids we might close those two nighttime inches between us. What was

two inches!

During "pledge week," KPBS



The author with his kids Encinitas, 198 phorescent drop, utterly se

ados and multicultu

and reposed. Sure, I feel it. But I don't

buy it. Any scenery appears un-complicated, photographed from above on a clear August day. The helicopter, enraptured

with its passerby nature, sees nothing of individual lives, his-tories, desires. The whiskey-coated voice can only adorn. "It

is this sense of peace and the beauty of paradise that makes San Diego unlike any other place. It is what makes us love

place. It is what makes us love living here. It is what makes us San Diegans." Yes, but lots of other places have sun and ocean, pleasant days and nights, golf courses and suburban tracts. What exactly is our unlikeness to "any other place" that "makes us love living here"? To distin-

usually broadcasts a travelogue video, San Diego: Above All, which you receive for donating \$120 per year. The program features helicopter flyby view of San Diego's neighborhoods parks, shorelines, buildings monuments, outlying towns Indian reservations, and more It's lustful geography: Even the snaky freeways appear to have more purpose than what we experience oozing along at 35 mph. The motion picture camera sweeps across golf courses and reservoirs, carriers docked at Coronado, erodeo coastal cliffs, tranquil tracts of suburbia. And the Alexande Scourby-like parrator insists (a does the welling New Age mu-sic) that we're all San Diegans. This "postcard come to life" is our home; its canyons and caminos, its beaches and bays, guish this locale requires much more than flying over. It re-quires listening in on the pri-vate thoughts of those troubled and contented souls below, in the eucalyptus-fringed enclaves. Eurokal' is the state motto: "I have found it." A phrase per-fect for Californians, it testifies

fect for Californians, it testifies to the search for something per-sonal, whether one is born here or motors in on Intestate 8, But what is that if we found? Was it something already here? Something on the compact of the compact swers, displayed like gems un-der glass, will make my tale. 18 lonely to recall.

In his 1996 memoir, Blue Sky Dream: A Memoir of America's Fall from Grace, David Beers Fall from Grace, David Beers writes of growing up the son of a Lockheed engineer in Cali-fornia and his parents' pivotal purchase of a home in a new housing tract in the early 1960s. housing tract in the early 1960s. There, the father, Hal Beers, helps create what his son, the author, calls a "tribe" of postwar aerospace pioneers whose growth and decline has epito-mized California's recent past These people are attracted by the homes, schools, services, and

for them. They also come be-cause such ready-made cohemen, engineering, for the

ing him up in an airplane to

My father had made a down payment on a newly built four-bedroom tract house with enough yard, enough land, to be visible from the sky, and so today he naturally thought I'd be excited to come along with him for an aerial view of where we'd made a place for ours But now I am looking hard and I cannot locate our live midst all the sameness be

That is what terrifies, and a vision and begins to sense, a tome level, the imperative of making a bigger meaning of things. I wonder whether all these people living just like me might be my people— all of us, perhaps, with some shared story. I wonder whether the pattern below might be a mass of connections joining me to some

Indeed, the theme of Beers's book is "joining...to

some whole." But first, the image of home, in its larger con-text, must be instilled. So, at the our, Beers's mo waiting to wave at her hus-and and son as they fly over.

> "See the church there? The "See the church there? The cross?" Yes, I saw it. "And over there, those big letters, that's Shopwell. "Yes, I saw our supermarket now. "There it is, Dave, there's the house, juuuuuust about right below us." Yes, I was hannily relieved to say, I could see the house — our house, our station wagon parked out front, our cul-de-sac, our back yard. I could see my mother, too, a speck marking our spot in the pat-tern of the whole, waving to

The aerospace workers ar-rive in droves, in the age of Sput-nik and U-2, so that America might answer the Russian threa missile-a-missile. They work for missile-a-missile. They work for "Aerojet and Convair and Ford Aerospace and Hughes and Lit-ton and Lear Siegler and Mc-Donnell-Douglas and Northrop and Rockwell and RAND and TRW and the United States Air Force Space Division and all the hundreds of subcontractors that erve them as well as many key military bases and universities." Drawing them in further is an ad blitz that runs regularly in nes and popular magazines "showed pictures of blo

Year Garden' " or brochures that claimed " people here feel more fit because they live more healthful lives...and the average youngster is a few inches taller and a few pounds heavier than his counterpart in most other sections' of the country."

Hal Beers works on a hos of satellite programs, all hush-hush, never discussed with the family. To talk of it (he is given frequent lie-detector tests) would mean losing his job. Hal aggressive military expenditures after Vietnam by building satel-lites, which the son believes "take pictures that make it possible to verify nuclear treatie and, in effect, "prevent nuclear war." To which his father replies, "Have you ever consid-ered that the same satellite used to verify a treaty might also b used to pinpoint enemy targets for an all-out first strike? With the aid of satellites, those ta the aid of satellites, those tar-gets were picked long ago and they are constantly being up-dated. Insane, I know. But you can bet on it. David's response to such antitheticals in the

to such antitheticals in the weapon makers' psyche — "I was out of my depth."

As a young man, David revolts against the father and the corporate culture that raised raging against the machine. Cuhim. He goes to work for any social-justice cause he can find — civil rights, Appalachian poverty, the degradation of poor



COLUMN S

David Beers

winner in America's milita people's environments. (In this we find "America's fall from rized economy from the day I was born, had traded on that grace," as the subtitle indicates.) When Reagan announces his Star Wars initiative in 1983, I was born, had traded on that privilege all through my young adult life, which hap-pened to coincide with the era of Ronald Reagan. As one of the favored I had been free to again engaging the expertise of Hal Beers, David believes such spending will bankrupt the United States while refueling slip in and out of the world the Cold War. He responds b of ghetto students and May leaving for Central America where he hopes to join other and, in a small way, foil Rea-gan's "low-intensity" conflicts refugees and Caribbean dirt farmers and soot-inhaling foundry workers, free to wan-der that landscape of misfortune and then step away But eventually Beers comes home, unable to keep whenever I wished, for a Zen Buddhist brunch by the bay or a coffee with my family a Santa Barbara cafe.

As a child of aerospace I had grown up favored by every Congress and presidents Democratic and Republican Beers discovers that hi choice to help the dispossessed was never inhibited by his father's career in the del

paved the way for his children to value openness and individ-ual freedom. In the end, David, his brother, and his sister see themselves as "variations or themselves as "variations on who you might be if you had 'flourished' as a boy or girl in blue sky suburbia but had been given no encouragement to replicate life within the tribe. None of us was ever given caus to imagine a desk for [ourselves] within the windowless walls of

Beers's memoir marks California as a portal of dreams, whose latest grand opening comes after the fall of the Berlin Wall. Since 1990, most of the moribund aerospace manufa turers have reinvented then technologies. Today we believe the old-world economy can be recycled into a new one with less pain than we imagined And, if one industrial template can change, surely the individ-ual can do likewise. This culture of renewal is what keeps drawing people to Southern California. For those of us who migrated here in recent decades, we, too, believed that the Golden State would grant us its agency to make changes if, for no other reason, than we were here, where Hal Beers had once flown over with his son and de creed the place home.

In San Diego, in September

1982, we rented a small house in Encinitas, half a block from Neptune Avenue and the cliffs that looked out to the Pacific. On many nights our home was nestled in a thick fog. In the nestled in a thick fog. In the steep front yard two avocado trees grew, their waxy leaves hid-ing the ripe black fruit. Ever broke, I told my wife that I need not buy lunches. I'd make avo-cado sandwiches every day. She smiled that half-smile of hers.

Each day I traveled dov Each day I traveled down the Coast Highway to UCSD, taught basic musicianship, stud-ied composition both electronic and atonal, shut myself up in a practice room with a piano, and wrote abstract music. To get there I rode the 301, the local bus. If I could, I'd take the Ex-press, which raced down I-5 to the Veterans Hospital. I began noticing abundances; for example, the miles and miles of oleander in the middle of the were flattopped once a year. And still they bloomed and flourished, so densely that, despite auto fumes and Caltrans inattention, they blocked out the whizzing vehicles on the other side. I was the sort of com-poser who mulled over such an emblem ("oleander dichotomy indicative of S.D.") until the phrase became, in my mind, a

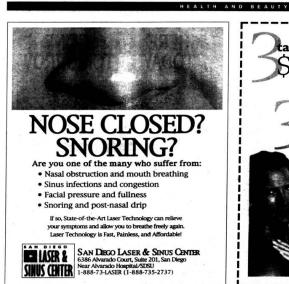
seed for a piece of music.

The idea of freeway oleander, its value as restraint and
freedom, cropped up elsewhere.

# HEALTH AND BEAUTY









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plenty tempted living in New York and Paris. So, how was the West Coast any different? He didn't say. Did he mean sex. oney, fame? If he meant the things, were they opposed to work? I desired California as a place to be tempted, by work and one day (with degree and land himself said movie mon allowed him to write chambe music, which didn't pay, so he

four films. On the bus, Copland's misgivings preoccupied me. Lost forever? Too much temptation? Though I understood the composer's fear of physical separa-tion from the East Coast musiwas much less a pro conceive of temptation as be-ing "too much." In fact, to feel the temptation of place ing too much. In fact, to feet the temptation of place existed nowhere I had ever lived. Raised in Ohio, Wisconsin, and Mis-souri, I knew firsthand how many had left those parts for the lure of the coasts. (Later I anhorism for my boyhood reon, the Middle West: "A state gion, the Middle West: "A state of mind of people born where they do not like to live.") I was enraptured by what was called North County: backyard lemon trees; bicycle lanes; blond and bronzed young women in tank tops who sweated at soccer or dug their feet in the sand at vol-leyball games; beach-fire smells at Moonlight Beach where I walked the kids; Hawaiian shirts at weddings; the salty, fungal ir. What was the thread? One of the first things I overheard about our new home came from a man responding to an-other man who was criticizing

rival, the Santa Ana wind was in cruel force. To escape the heat, we'd go to the beach via Stone Steps, a vertical 100-foot concrete walkway to the sand not far from our house. We passed muscle-toned young

nen and women who, with

rhythmic breathing, jogged up

One afternoon, with my wife reading and our boys cre ating boat canals in the sand, I waded into the warm, greenish water. Copper-colored seaweed strands snaked by my bald pink knees as I slogged deeper. The waves rose higher, rushing un-"San Diego has a culture," he said. "It just so happens to be a der my arms, then lifted me could see the 100-foot cliffs of

That first month of our ar-



the coastline, the stately bluff houses with backyards drop-ping off or fringed with hanging ice plant, an uneven row of palm trees towering above the cliffs, and there, on the beach, my family, minuscule and ordinary.

I floated a moment on the

made it to California, a journey that my father had once dreamed of. Dad had wanted to live in San Francisco after the war. But Mother nixed the idea; she insisted on living one day's drive from her mother in Illidrive from her mother in Illi-nois. Now, with my brother Steve in Wisconsin, my brother Jeff in Atlanta, and Mom back in Ohio, I'd become the west-ering one. I thought about our journey to San Diego as geo-

graphic history, second (in the annals) to the transatlantic immigration of my mothe Swedish grandparents. In t ts. In the

plunged for bottom. Nothing. Then a wave ran under me, di-

Then a wave ran under me, di-abolically, while the steely sur-face waffled and barely sput-tered. Though I knew how to swim, I was frightened. I started my arms moving, careful not to panic. This was nothing like the lakes of my Wisconsin boy-hood, where the water's energy was neutral. The ocean had

I swam harder, felt disor

ented. Was I swimming in ented. Was I swimming in place? I wasn't getting anywhere. Rolling on my back, I tried kick-ing, motorboat-style. But the quaking water sloshed in my face and mouth. I spit out the

brine. It smelled of fresh

Now I swam as hard and as fast as I could. I glimpsed my tiny family on the shore, who were unaware I was fighting for life. I swam hard again, felt the

seaweed entangle my legs. I frantically kicked free. All this

Now I swam as hard and

crabmeat

ents. The middle-western-ness of my past had often felt like a great captivity, the Israelites trapped in Egypt. But here I was, floating free from the Pharaoh. I looked back again; the coastline was suddenly much smaller. binocular. Wy feet through my trembling thighs.
The ocean had spared me.
I stumbled up the shore.
"Jesus, I almost drowned!" I was

out. The water took me, pant, can,
"where it wanted to," pant, pant, then threw me on the shore."

The boys looked up. Then,
just as fast, returned to buzzing
their lips, running their toys in

felt scripted: The ocean would torture then kill me.

A huge wave lifted my body, the seawater running its body, the seawater running its foam up my nose, and then, as quickly as the panic set in, my toes touched mud. Suddenly I was standing up and the water was rushing back into itself

panting, spitting, palming my face. "I couldn't swim my way out. The water took me," pan

"You weren't going to drown," she laughed, or snick-ered, I wasn't sure which. "And besides, you're in no shape, Tom, to be swimming in the

"God, I almost died ou

"And you could care less Now she did snicker, then got up, cast those cold brown eyes at me. "You have no idea what I care about. Don't assume anything." The cut felt inten-tional, "C'mon, boys," she said to the kids, "let's go home and I'll make us some dinner."
Okay, so I was in lousy

tered cigarettes a day, no exer

cise. But who asked her opin-ion? If the surfer Adonises we passed mocked me, there wasn't any blame attached. I hated her any biame attached. I hated her for pinning the tail on the don-key: Midwest to a fault, I was out of place. My sons had in-herited their mother's skinny frame and stomach. They tanned easily, they didn't squint

like me, the Nordic one, who was different. Which she'd rewas different. Which she'd re-mind them of. I'd hear her talk-ing to Blake or Jeremy some-times, "You're just like your fa-ther, aren't you," when they weren't cooperating. Towel around my neck,

I ower around my neck, huffing up those steps of stone alone, I started thinking that my sons must have their own sense of California's bounty, and I hadn't bothered to ask them about it. They seemed to like it here, to revel in the ocean, the cool nights, the pull of the out-doors. They wanted to go to Sea World, the new Wild Animal Park, eat fish and chips at Cap-tain Keno's. I wanted them to be happy as much as they wanted nappy as much as they wanted me to be. So, getting back, I played Legos with them on the front porch. We talked about more fun things to do. After dinner, we assembled another floot of grocephics until beltime. fleet of spaceships until bedtim when, once the night fog ten-driled in through the louveredopen window of the back door

open window of the back door, I was snuggling them in their bunk beds, above, cheek-on-cheek to Jeremy, below, cheek-

on-cheek to Blake, promising them outings every weekend and telling them everything was fine, things were fine so close to so much. Trouble was, I sus-

While David Beers and his fa-ther were flying over incorrupt suburbs, Joan Didion had alsuburbs, Joan Didion had ai-ready begun analyzing what would be her lifelong theme, the Golden State's changing self-image. In her books Slouching Towards Bethlehem (1968), The Towards Bethlehem (1968), The White Album (1979), and Afte Henry (1992), collections of es Henry (1992), collections of es-says and articles that first ap-peared in Life, New West, the New Yorker, and other publica-tions, Didion has laid bare how Californians have reinvented their identity, especially as de-velopment has buried history during the last 40 years. New West Coast versions of mem-ory, progress, community, fam-ily, marriage, and the dream it-self have needed rewriting, and Didion has been their unsenti mental chronicler

tics, celebrity, criminal trials and news organizations. She rve, a dry wit an insider's authority abou some of the most notorious headliners — Charlie Manson,



Patty Hearst, John Wayne, Joan Baez, Lakewood's "Spur Posse," and the several generations of the Chandlers, publishers of the Los Angeles Times. In her Cali-fornia writing, she is what critic Barbara Lounsberry calls "an

Barbara Lounsberry calls "an angelic rattlesnake in our blighted Eden." "Didion re-peatedly insists that California's

history and geography instill a specific perspective in Califor-nians widely misunderstood by

Didion's self-dramat

prose style seems to have sprung fully formed in her first

essays, among them "Notes from a Native Daughter"

(1965). Here she speaks directly

growing up the fifth-genera-tion daughter of Sacramento

HEALTH AND BEAUTY

readers thro

se not native to the terrain

D.I. Waldie

suffused with the conviction suffused with the conviction that we had long outlived our finest hour. In fact that is what I want to tell you about: what it is like to come from a place like Sacramento. If I could make you understand that, I could make you understan California and perhaps some thing else besides, for Sacra mento is California, and Cal ifornia is a place in which uneasy suspension; in which buried but ineradicable as picion that things had bett work here, because here, b sky, is where we run out of

When Didion moved to Los Angeles in the mid-1960s, she spotlighted the avidity with which newcomers lugged in their happiness-at-any-cost "lifestyles." In "Some Dream" ers of the Golden Dream" (1966) Didion profiles a seedy murder — a wife cheats on deeply-in-debt husband and is deepty-in-debt husband and is then convicted of burning him alive in a staged car wreck for a life-insurance payoff — which the author terms a "literal in-terpretation of Double Indemnity." She suggests that Califor-nia's dreamy expansiveness is

in the golden land, because no one remembers the past. Here is where the hot win tional average [1966] and lives in a trailer. Here is the last stop for all those who come from somewhere else, for all those who drifted away from the cold and the pas and the old ways. Here is where they are trying to find a new lifestyle, trying to find

Didion's spookiest prosé comes from the essay "The

White Album" (1968-1978), a near-levitating reminiscence of a darkly hip L.A. during the summer of the Manson family. To read this piece (made eerily flat by the passivity of the sen-tences) is to feel the lethargy of an already jaded paradise

> Everything was unmentionable but nothing was unimaginable. This mystical fliration with the idea of "sin" — this sense that it was possible to go "too far" and that many go "too far" and that many people were doing it — was very much with us in Los An-geles in 1968 and 1969. A de-mented and seductive vorti-cal tension was building in cal tension was building in the community. The jitters were setting in. I recall a time when the does barked ever swimming pool in Beverly Hills when she received a telephone call from a friend who had just heard about the mur-ders at Sharon Tate Polanski's house on Cielo Drive. The phone rang many times dur-ing the next hour. These early reports were garbled and con-tradictory. One caller would say hoods, the next would say chains. There were 20 dead, no, 12, 10, 18. Black masses were imagined and bad trips blamed. I remember all of the day's misinformation very

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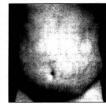
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clearly, and I also rememb this and wish I did not: I re-

Didion has painted the new California of the 1990s as a place of wholesale changes ac-companied by fresh paradoxical effects. The new alienation that young people embraced after defense-plant and military-base chosures the new cronyism between one-time adversaries, the media and local politicians. She media and local politicians. Sine notes that the main effect of a population doubling in one generation has meant more de-velopment, which, surprise, has structed more people and surted more people and, sur prise, more development. New prisons, freeways, freeway-close condos, neighboring strip malls, condos, neighboring strip malis, and theme parks, put up, in part, to alleviate the pressure of overbuilding, instead end up cramming more of us into less space. In sum, Didion renders the backlash against such seem-ing indiscriminate deterioration as a new icon: an "aggressive disidentification with Los Angeles," where L.A. is "frag-

> The logic here was based on the declared imperative of un-limited opportunity, which in turn dictated unlimited country as accidental - the

sprawl of the city, the apparent absence of a cohesive cenwould seem to have no finite limits, a literal cloud on the land that would eventually touch the Tehachapi range to the north and the Mexican border to the south, the San Bernardino Mountains to the east and the Pacific to the west; not just a city finally but its own nation, the Southland.

One notes that an unider One notes that an uniden-tified San Diego is grouped with those "to the south." Still, I sus-pect most San Diegans experi-ence the purposeful scheme in our locale as well: We are sprawl, no different from L.A. We'd like to think — as Los Angelenos do — that our sprawls are sep-parate. In fact, as recent as 1989 Didion noted 50 percent of those polled by the Los Angeles Times said they thought of leaving Los Angeles "mainly for San Diego." Maybe los of them did "drop everything" and move south. Perhaps a few found a garden less spoiled. For a time. But any meaningful distinction between here and there is anymore, superfluous. to think - as Los Angelenos

more, superfluous. While journalist-histori-ans like Barry Farrell, Mike Davis and Richard Rodriguer have forcibly critiqued South

Thomas Sergott

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envelope as strongly as Didion has. There is no truth, she seems to say, that reflects our region's tribulations without a match-ing self-disclosing honesty. Indeed, Didion's gift is her longevity, to be now in her fifth decade reporting and meditat-ing on her responses to the Southland's troubles. I would wager that more people, even ithout reading her work, share this, our home, than assent to this, our home, than assent to the more popular trends like union rights, environmental-ism, tax revolt, or utopian belief. What Didion finds ongoing in California is that her own am-California is that her own am-biguitties about living here have solidity and purpose, even as the enigmas of L.A. and beyond grow thornier. She signs off on the memo that says to survive here one needs a healthy cyni-



cism, a cautious ambivalence

cian, a custions ambivalence, traits that most Californians embody and value.

Gazing out my baw window, on my may no about 1 dead thinden on the californian may be called the californian of the californ feeling vanished after Welcome Week. We dozen new com-posers had to produce new posers had to produce new work, this quarter. Concerts were scheduled, rehearsals

HEALTH AND BEAUTY

planned. The musicians I'd need had to be chosen. To write, free from worry, was the goal, but concentration was difficult. "Someone should hear all this," I said out loud on the bus home, staring at my image in the glass.
Next day I was told that mar-riage counseling was available free at the university.

Before our first session, my wife and I enrolled the kids in kindergarten and their in-evitable path into public school evitable path into public school. Neither she nor I, though, fret-ted over the transition. Blake and Jeremy had already been-socialized at preschool, knew how to share, knew the conse-

how to share, knew the conse-quences of not sharing. "Time out," we called it. "Will we have 'time out' in kindergarten?" Blake asked. "Oh, probably," I said. "Will we have fun in

"Will we have fun in kindergarten like we did in preschool?" Jeremy asked. "Fun? Man, you'll play and do numbers and draw and read and line up and work to-gether on projects," I said. "It's the beat time of all, kindergarten." How uncomplicated it felt, How uncomplicated it felt, as though a clearing had been reached and the two were running alhead and we, how the presched and the two were running alhead and we, how the green that the said of the said of the said of the presched and the two were running alhead and we, how the said presents, would catch up later. parents, would catch up later. My wife and I watched, standing opposite beside our car doors. What fine new dream-

made them more than mere made them more than mere brothers. Up the short sidewalk they went, the two moseying to-gether, Jeremy a tad taller than Blake, now the half-a-whole doctrine of twinship an envi-able fact: They had a friend on that first day of school when most kids broke with their par-

ents and entered on their own.
At our counseling session,
we met Taylor, a pro-football-big man and an M.F.C.C.,
Marriage, Family, and Child
Counselor. His cheeks and neck were coarse like sandpaper, scratched, I wondered, in tune to the crises his clients brought him. We said, no, neither of us had ever seen a counselor. He

ents and entered on their own

to my wife, "you're not com room." He spied the trouble

"You got that right."

Asked to elaborate, she said af-Asked to elaborate, she said al-ter years of us getting nowhere, she didn't see how to repair the marriage. Her main bother had always been my failure to earn money. She was not unhappy with the more west. She wanted California for the boys' sake, the schools and the outdoors. She wanted to see her mother more

important too. She relished weaving as she pleased, with no more business headaches. She went on and on about herself so much that she actually seemed quite comfortable with seemed quite controration with counseling. Taylor listened and concurred, if that's what he was doing, with everything she said. For my turn, I talked

about the same things I'd al-ways talked about: This was my ways tasked about: I his was my one opportunity to become a professional whose degree would mean a career and, even-tually, a good salary as a uni-versity professor. With a dead-on future, I needed her to help

on ruture, I needed ner to neip me get there. Taylor interrupted, asking us, "What about sex?" I won-dered if he, like everyone else in flesh-happy California, didn't have sex on the brain. I stared at him. My wife

was silent.
"Well, that about explains "Well, that about explains it," he said. He told us that we might learn something essen-tial by exposing our physical selves to each other, admittedly, a vulnerable spot, he under-stood, but "a true indicator of your deepest feelings. Don't rush. Try it, see what happens. and come back."

We did. The sex and the

return visit. "Well?" Taylor asked. He seemed to enjoy this voyeuris-tic role. And I was finally get-ting a clue: Part of California life meant allowing professionenjoyment in knowing your

"Well?"
"It fizzled," she said of our

night before an avocado-wood fire. "I sort of lay there like a mummy and didn't feel much of anything." "I sylor said, "Good. Torn?" "It was okay," I said. "We didn't do it, but we were taking

the time to be close. And I liked that." What I'd actually felt was a clammy embarrassment; I was afraid of approaching her be-cause I was certain she'd reject my body. I had worn a T-shirt until she said take it off. Loontinued "I know it will

I continued. "I know it will take time for us to be like we once were. I'll be working on my Ph.D. here, which will one day get me out of debt" — hadn't I said this already? —

"and make me less self-focused. I want her to know that I have to be self-focused in order to make it. I stuck it out through her success in Santa Fe.

"Is that true?" Taylor She replied it was.
"Do you think you she
stick it out for him?"

She replied that part of her

did.
"Does that part want to?"
"I don't know," she said.
"But I do know," and she
paused, careful not to cry (I did
the crying in this relationship),
"my whole adult life, ever since "my whole adult me, ever sure." I was 15, there has always been a man around. On the ph on a date, in the car, in the bed on a date, in the car, in the bed, always, always a man to take care of. I have never had a break from being with a man and tak-ing care of him. Whether it's with sex or emotionally or with

"Tom," she said, "it is less you than us I want my freedom from. Can you understand that?" Now, she was crying. go through the same thing. The truth is, I don't know if I can want it anymore."
This I had never heard be-"What else is there but this i had never heard be-fore. This, being damned as a gender, one more in the chain, each link wearing thinner at the point of contact, now no dif-ferent from her first husband,

"There's me, there's the "There's me, there's the boys," she said hastily. "That's selfish bullshit. I think all you want is to be free

of me."
"That's true," she said at that's true, she said at the same moment that Taylor was telling me not to tell her what I think she wants. Say what I wanted, what I felt, he said. "What I want is not to lose my children. That's what I

me. It had made sense for a time when I said that I wanted us to stay together, fearing I'd be los-ing her and the children, yet this made a different kind of sense when I said that I wanted no

didn't include her.

Therapy was exhausting and Taylor stopped it there. We agreed to talk more with him in two weeks. But I was fearful, already overloaded with classes to teach, music to write. My days were packed. Driving home, I fixed my eyes again on the oleander, that unending single leafy green hedgerow with its white-rose-purple blur, rac-

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ferent from her first husband, the man I'd replaced. I said I felt similar, wearied of the struggle to be equal, find things in com-mon, lighten our possessiveness of the kids. But none of that was because she was a woman. Be-sides, siving up was not the an-

sides, giving up was not the an-swer. "Not my answer," I self-corrected.

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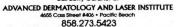
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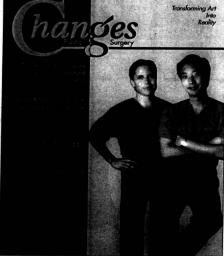
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ing by us on the freeway. Pick-ing up the boys at school, we each took a son aside at lunch and lied about our day.

D.I. Waldie is an award-win-D.J. Waldie is an award-win-ning writer, a city planner for the city of Lakewood, and a devotee of the suburbs. Philosophically, he's a contrar-ian, believing Southern Cali-fornians' identity arises less from our westering or western-bred individuation than from the actual site plans of the commu-nities we inhabit. For him So Cal is a mass: Suburban connes us, for good and ill. Waldie's ideas are com plex and take careful explana piex and take careful explana-tion. One place to start is to re-flect on his recent review of Farewell, Promised Land: Wak-ing from the California Dream by Gray Brechin and Robert Dawson. Waldie writes that the California dream of limitle ersonal and territorial adent from the Gold Rush to the New Age, has been the most wrongheaded notion ever foisted upon a people, most of whom have arrived because of

"For nearly 150 years," Waldie says, "California has produced sublime and mis-leading nature photography, from William Henry Jackson in the 1870s, through Ansel Adams in the 1950s, to the latest Sierra Club calendar. Beautifully com-posed photographs of the

Yosemite Valley hang over the state like a glowing billboard, promoting the view that an untouched and redemptive wildness is the real California." The 'real" California is, in Waldie's words, not this "aesthetic priv words, not this "aesthetic privilege that leaves no room for the rest of us" but "our tangled lack of abstraction and our resistance to the grid of ideology." What does he mean? I think he means that what is real about "the rest few move away. If they do, their houses self for premium prices. "In the city's most recent opin-ion survey [1995]," Waldie notes, "32 percent of the resi-dents believe this suburb is a desirable place in which to live." Waldie's 180-page book is divided into 316 segments, its very brief sections narrate a facof us" has never conformed to the salesman's image. Rather, the "real" is "tangled" and, thus, unbeknownst to us, something no alluring image can represent: "It's possible to change your faith, your community, and your family in California when-

your ramay in California when-ever you want. You can't so eas-ily change the location of a flood-control channel, a landfill, a freeway, or a suburb." very brief sections narrate a fac-tual report and a personal tale. Many segments merely list— water tables, purchase prices, soil mixtures, developer pro-files, the layout of the streets de-signed in Seville 500 years ago and carried o'er the bounding main by Sensitic fits planner. a freeway, or a suburb."

Our lack of abstraction, our resistance to the grid. Who we are is the very thing we lack: an understanding of the grid and why we resist it. Waldie's aclaimed 1996 book, Holy Landiamed 1996 book 1996 boo and carried o'er the bounding main by Spanish city planners. There are also photographs, marking Lakewood's home-building history. All were sold, sometimes several thousand in one day, before they were erected. For Waldie, Lakewood his parents' suburban life while also delineating (helped by the is an organic system, so effica cious that it almost doesn't mat

graphic composition of the book) the grid itself, that is, the construction of the subdivision orid — a pos ter who lives there.

Holy Land is also a testaconstruction of the subdivision Lakewood is his grid — a postwar community near the de ment to subdivisional ideology. The author relishes the city's lack of change, the fact that fense plants in Long Beach and Waldie's lifelong home. For

years, Lakewood has seemed to some a prison of conformity. A bad thing for outsiders, appar-ently. But not for Waldie. He structurally it hasn't changed structurally it hasn't changed since its inception, and won't change. He wants Lakewood to possess the placeness of, say, a Midwestern small town, fabled for its enduring simplicity. Most of all, Waldie wants not to apolleisurely walks its safe straight blocks every day. He revels at blocks every day. He revels at the hardy trees, the storm drain's efficiency, the noisy boulevards that send nonresi-dents past. He feels at home in a mass seen by passersby as soul-less. Most agree with him, for few move away. If they do, their house self few represions prices ogize for Lakewood. An

The critics of suburbs say that you and I-live narrow lives. I agree. My life is narrow. From one perspective or another, all our lives are narrow. Only when lives are placed side by side do they seem larger.

This is section 172: Its own thought, in its own segment — a 50-by-100-foot lot, an 1100a 50-by-100-foot lot, an 1100-square-foot house, a street ad-dress, which is no better and no worse, no more and no less valuable than its neighbor. Commonality is a good thing: The people in Lakewood, Cali-fornia, and, by extension, those in thousands of similar suburbs in thousands of similar suburbs like their lives, like their yards, like the repeatability, the close-yet-distant proximity to neigh-bors and shopping centers, the sun-drenched calm, all of which Waldie reiterates is "holy" be-cause it comprises "little that distinguish[es] any of us living here."

But it does matter who central planning rarely amelio rates the personal struggle, cercrier can't quite understand why I akewood has him. His frag

tainly not Waldie's: This town

stringent Catholic than he him-self has been; he lives alone af-ter the death of his parents in their home; and, besides (or be-cause of) all that, he keeps Lake-wood running smoothly. Yet, despite his loyalty, he seems to

despite his loyalty, he seems to have gone in his life as far as he can go. A latter-day pilgrim lodged in the settlement of his family's crusade. Indicative of his "condition," Waldie writes about himself sometimes in first

He could not choose to den

his father, even less his father

beliefs. These have become a

material to him as the stucco

over-chicken-wire from which these houses are made

It is not a question of denying the city in which he

lives, though he doubts his fa-ther cared much for living in

tells himself. This is how he

obligations, which he some

it. He doubts if his fath

ing; he's a somewhat devoted Catholic; he has much unex pressed rage with his dad, first as a father, second as a more stringent Catholic than he him-self has been; he lives alone af-

Loving Christ badly was finally the best he could do.

There's a self-punishing wound here, which, in my mind, the orderly subdivision contin-ues to pathologize. For Waldie to leave might mean giving up his fascination with, and bondage to, his aloneness. Otherwise, he

The grid limited our choices, exactly as urban planners said it would. But the limits

number of beginnings and endings on the grid, but you are always somewhere.

ties exist only to harness com-fort and security, then merely teach each new generation how to acquire more? Wade deep

times mistakes for his father's

into Waldie's memoir and you feel him resisting and desiring sameness, ultimately, digging himself a deeper reductivist hole. The book is radically orig-inal, fragmenting thought into mini-episodes and sound bites "I will never go away," he once told the girl he loved, because it suited her desperation and his notion of the absurd.

mini-episodes and sound bites to capture our present one-per-son-per-car existence. And yet, because of these multiple ab-stract snippets, the result never quite develops the author's dif-ference, as one outside the many. Which may be the point. "The houses," Waldie write. "are developed to the The nouses, Waster writes, "are close enough so that you might hear, if you listened, a neighbor's baby cry, a father arguing with a teenage son, or a television playing early on a summer night.... Most things here are close enough for comhere are close enough for com-fort." Oh, the comfort and

sameness of our suburban life

And oh, that most of us don't even know how encased in it we are! The housing tracts' self-appointed favorite son pro-claims the land holy, and, surely,

one unintended consequence is to draw even more minions to

to draw even more minions to the golden land. And still they come. For Waldie they come to play anonymity off abundance. Maybe they'll win big on a quiz

show, maybe their e-commerce start-up will take off. If not, they'll still have a radical simi-

larity of home, block, and free-way on-ramp. Awareness and blindness in one's aloneness

may be the choicest creation of

it would. But the limits weren't paralyzing. The design of this suburb compelled a conviviality that people got used to and made into a substitute for choices, including not choosing at all. There are an indefinite

I'm not sure what's being said. Is there the implication that humans need a grid in or-der to humanize (i.e., not kill) each other? Do our communi"Come on, now," Taylor said to my wife, 20 minutes into our next session. "You brought something with you today that you still haven't said. What is it?"

"I can't continue. I'm liv-ing a lie," she said. "I want him gone, I want it — " and her hand sliced karate-like through the air, "over."
"You liar," I hollered.

"You liar," I hollered.
"You knew this would happed.
"She's been trying to tell
you that for some time, Tom,"
Taylor said.
"Why didn't you tell me before we got here? You moved
to California knowing you wanted a divorce, didn't you?
"Divorcing you has occu-pied my mind every day of my life for the nast you want."

life for the past two years

somewhere in all my desire not to know it was. "I'm not leav-ing," I yelled. "I am not leaving my children with you. You can't throw this away." "Torn, Torn, listen." Tay-lor pulled his chair close to me, touching my knee. "You've got to hear what she's saying. She to hear what she's saying. She no longer wants to be married to you. I know you want to keep working at it. But she's saying she refuses to help the marriage go on. She wants it to be over, not a separation, but a divorce. Do you hear her? What we are

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doing here is helping you two communicate. What you haven't been communicating. Do you hear what she's saying' "Of course I hear her." My palms were soaked with wiped tears. "But why is it that the end

of our marriage is subject only to what she wants? Why can't

to what she wants? Why can't she find a way to save it?" "Can you answer that?" Taylor asked her. She said nothing, her ex-pression like tea leaves at the bottom of a cup. "I'm afraid, Tom," he said,

"Tm afraid, Tom," he said,
"there's not much of an alter-native when one person wants out. I know it's unfair, but it's

true."
I couldn't speak anymore.
I was dumbfounded. Both of them were telling me it was over, and I either believe it or... There

and I either believe it or... There
was no alternative.
I said I wanted to leave and
think about things. My wife
concurred; she left to pick up
the boys from school. Taylor hadn't moved by the time I went

don't know why I tried. So I spent the day in the library stacks, reading poetry, finding W.D. Snodgrass's "Heart's Needle," an elegiac poem to his young daughter after his mariage ended. My hand covered my mouth, barely able to incone the lines. "Three months now we have been apart / less

than a mile. I cannot fight / or let you go." That night I slept in our new old van, which my wife had just purchased, along a street that bordered the cam-pus. The next day, a Sunday, I drove back to Encinitas.

drove back to Encinitas.

There were Jeremy and Blake on the front porch, playing Legos. We spoke briefly, then I went in. I called out over a pie crust, hands greasy with dough. She immediately stated that I wasn't welcome in the recome. But I lim have to the property of the property stated that I wasn't welcome in her home. But I live here too. No, this is my house, she said, and the boys', and I'm afraid you've forgotten what we de-cided with Taylor. Yes, tell me,

I've forgotten. "It's over," she yelled. "Get out!" gripping a knife that lay beside the pie tin. knife that lay beside the pie tin.
"You're out of your
mind," I yelled back.
"You don't know how
much I despise you, do you?"
"All right, then, I despise

you. Why don't you get out."
"Oh, no, this is my house she screamed, then flung the knife in the sink, "just like it was in Santa Fe."

"But I'm paying half the

"Not anymore you don't. You want to know the truth? I said to Taylor that I wanted to said to Taylor that I wanted to divorce you every day for the last two years, but, you know what, it took coming to Cali-fornia to get rid of you." Suddenly Jeremy and

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Blake ran by us into their rooms

Blake ran by us into their rooms, crying hysterically. "Look what you're doing to them!" I shouted. "They know, Tom, they know what I feel. Get out! Get

I could hear them whim-

rocky incline made a noisy suck

ing sound, a plaintive drone that I heard not as release but as re-

lentless inbreathing. Each

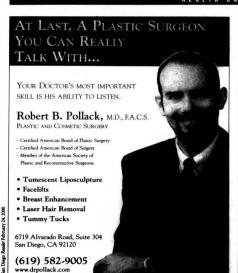
parents' hate. Where could I take them? I had nothing. Walking back to Encini-tas along Highway 101, again nearing the house, I started I could hear them whimpering in their room. I went to the porch, paced, shook, my gut a nest of wasps.

I went in again, holding my pains up defensively. I pled for a separation, to which she flung a plate that shattered at my feet, dammed drawers and cupboard doors, told me again to get out. I waited on the porch, work of the shatter of the control of the shatter of the shatter and bleter, and I went nearing the house, I started weeping uncontrollably, pounding on fences, No, No, No! I feared more than any thing—I will always fear it, like an open casket—having to go an open casset — naving to go
into my sons' room and say
good-bye to them. But when I
snuck in through the unlocked
back door, they were asleep. So
I slept on the floor, hunched up and quivering as they, three days old, once slept in a twin bassinet beside me. Now I listened to skaters and bikers, and I wen their perfect breathing rhythms imagined their freedom from imagined their freedom from their parents' turmoil, but could not imagine their absence from me. I felt I was sacrificing my-self in a paroxysm of love and duty, what I thought was a fasouth, one, two, three mues, un-til I was walking onto the beach, in a town called Cardiff, past boulder piles as large as houses. Then I was on the hard sand of a withdrawing tide, and I turned around, the ocean on my left, ther's responsibility. My father, the most responsible man I'd ever known, would have done as much for me! Like a mantra, around, the ocean on my left, walking into the fog and the evening, again for miles, past Stone Steps to Leucadia, then farther north, eventually to high tide. That year violent Pacific squalls had, in spots, raked the beach sand away, exposing small sea-polished stones underneath. As the waves washed ashore, the

I repeated, you boys don't de-serve this: I will go, I will go. Years later Jeremy told m kitchen and tried to put the plate back together. Telling me this saddens him. He doesn't recall

that I had to leave my kids with

her in order to spare them their parents' hate. Where could I



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didn't show.

The next morning, driving them to school, I held myself steady, watched their harried bodies run onto the playground. Instead of vanishing inside my despair, I drove immediately to call my mother.

I told her because we

ouldn't stop fighting, we were separating. It was a varnished truth. Yes, I would see Blake and Jeremy every weekend, but I had some clothes. I asked for \$500. "Of course, Tom," she

said. "I won't let anvone ruin

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LIVE BETTER LONGER

me, needed reassurance from an absent father during the week, whose phone voice would now become him, his face, his cheek, his good-night kiss. I got on I-5. None of the speeding cars or stationary ole-ander could I see, only the speedometer needle pushing 40. Drive, I said. South, to the bor-

der, and come back. Mother's words echoed in my mind. She said I was strong, that she and Dad had raised sons to survive Mary Morris's memoir Angels & Aliens: A Journey West (1999) Allers. De Journal of Work of The State of State such trauma. Besides, my wife's hatred of me was not my fault, hatred of me was not my fault; it was hers. Yes, I thought, when I was a boy, the distress my family suffered because of my older brother's craziness was not my fault either. But this was different: My dad was able to keep the family he had fathered together. I would not. And yet suddenly it didn't matter. All that mattered was making con-tact with my sons. They needed HEALTH AND BEAUTY cably, still hopes to marry him Mary and Jeremy had planned to be together at UC Irvine. He was offered a distinguished professorship and, as part of the deal, she would be given work as well. In the end he turns the position down. Because she has no other prospect, she flies west with Kate. Settling in Laguna Beach, she can barely afford the

> [This] is what I want...[a] place where everything is dif-ferent from what has been. Where I can forget what needs to be forgotten and begin again. Yet as the plane circles

to land, suddenly I am not so certain. My mother's words from decades ago come back to haunt me. "You take yourself with you," she said in 1967 as she put me aboard the SS France. And, of course, she

Morris gets off to a good start. She "stretches before breakfast," eats "grainy foods, lots of fiber. If I'm in Califorto the first I I'm in California, I may as well do the California thing." But quickly disorder intudes upon her imagined stability: brushfires, mud sides, El Niño, traffic gridlock, the unavailability of neighbors, the expense, the buys-friend mentality of support groups. For a person like Morris, from conclust and a travel writer (her excellent Nothings Declarer reveals a woman writer undaunted by adventures travellents. alone in Mexico), you wone alone in Mexico), you wonder where her savvy has fled. It may be that with a careless love and a young child she's been too ea-ily deluded by "the California thing," Will she choose (and this is a woman who can) to be a self-sufficient single parent and accept an uncommitted re-Valley, as "perhaps more than any other American city one that invented itself." Yes, yes. She's assembling lationship with Jeremy, 20 yea her senior and a Royal User?

And yet, soon after, it's back to the channeler. Wands back to the channeser, Wanda, who, in the voice of Ashtar, an "intergalactic commando" ex-traterrestrial currently circling the earth with a "fleet of starvery special "light being" whose "head is filled with shoulds and should-nots" and is "liste should-nots and is listering to everyone but yourself." Ashtar's "advice" is particularly juicy in the days just before the May 10, 1988, "end of the May 10, 1988, "end of the world" for which the "light workers" (Morris included) must ready their energies in or-der to be spirited away and es-cape earth's demise. Shades of Heaven's Gatel Through it all,

obvious things that one has to ask how anyone finds this help-ful: "You do not know how free you are. You do not know what you are capable of. You have

you are capable of. You have not begun to up into your po-ternial. Morris, at times moved, at times laughing out loud, keep seeking the E.T.'s guid-noe, usually commenting. "The product of the con-what I am feeling."

Throughout Angul of Aliena! I wondered why Morris fails to see the New Agen" apoc-alytically manipulative and ridiculously overstated wishes. For that matter, why does she fail to see Journ's intentional and the control of the control ants to be with him. Like an wants to be with him. Like an Edith Piaf song, love and the lost self become so intensified in Morris's consciousness that she actually believes some spir-itual intercession will save her. But it doesn't matter what she believes. Belief liberates, and, lest Jeremy for good, and the spell that she brought with her has loosened and fallen away.

> There will be no easy answers, no simple solutions. But per-haps in the end there are miracles. All my time with chanbegin again yet one more

In the end I know what I've come to believe in. It's

Such transformations are as common as sunbeams. For those seeking radical individual change, California is a place of practical miracles. Part of me resists this, for it makes a religion of place — rent a condo in Laguna Beach and your guru will appear. When a region be-

nave, now it seems without wire but screaming still, eighty feet in the air... I soar and dive, catch the wind, my wings flapping, hands flowing, I dip and climb, hurtling through the cathe-dral... is close as I've ever come

to God."

Morris clearly grasps the turbulent nature of California's history: "Everything in California comes from somewhere else. The plants, the animals, the people, even the snails." She's right to say, "Only the climate is into say, "Only the climate is in-digenous, and it is the climate that accounts for everything else-the hot, dry weather at the edge-of a roiling sea." She's right again when she intones that "the Idea of the West is nothing new. It was carried from Europe It was carried from Europe across the Atlantic, and then across the whole continent. The movement went by many names — Manifest Destiny, California Dreaming — but it boiled down to a belief that natboiled down to a belief that nat-ural right had precedence over birth rights, that man must rule his environment, impose his will upon nature and the land and transform it into wealth." She cites Los Angeles, reared on wa-ter diverted from the Owens

Morris gloms onto the New Age — not hard-core cults, but crystal healers, UFO channelers. massagers who place stones in the hands of their patients to "move the energy around." Morris is even seduced (spiritually speaking) by the Rev. Robert Schuller's Crystal Cathedral and his Hour of Power min-istry in Garden Grove. In a memorable Christmas-pageant scene, she watches six lithe women who as angels sail above and across the cathedral's huge hall (which seats 2890 people) in amazing cabled apparatuses. Posing as a reporter, Morris her-self gets the chance to fly. "My

comes a tabernacle, we know what to expect: The crutches, canes, and walkers are left be-hind, lofted on pegs for the next busload of afflicted souls to wor-ship. At the sight of which even wackier redeemers go public wackier redeemers go public and jokes about La-La Land abound. Sadly, our locale be-comes marked by the conver-sion of a few. But then, as

sion of a few. But then, as Waldie reminds me, if dispute this end, I lack the very abstraction that is essential to Southern Californians' identity. That identity is abstract unlike a sewer system or a shopping mall, you indeed have the power to. become any number of you's Walt end, premote personally finds by migrating to Californians' in the property of the pro

Two weeks passed and I re-turned to Taylor. He was unturned to Tsylor. He was un-changed, like a bank teller or an uncle whose tics we've memo-rized. And yet, something about him was more than familiar, be-yond the weeks spent counsel-ing us. His big body packed it-self into that padded swivel chair; he looked as though he had a family, maybe children, which he cared for and misseld; and I still expected him to inch the chafe on his obeds. "How the chafe on his cheeks. "How

are you feeling?"
"I'm feeling — I hate to say this — very different. A lot

lighter."
"You do know why,"
"You do know why,"
"The fighting has stopped.
We don't argue anymore."
"And that's good, right"
"That's good."
"I would not have told you
that's often a counselor's job to
help end the marriage, especially
as it was, in your case, past saving, We think nowadow, in this
Reaganized vision of family
make marriages succeed no
master what. Like our parents'. I
don't buy that. Nothing is
served that remains painfully
the same. Besides, good dad.

This last bit was a beam of
light. Had he only asid that earlier — because being a good
dad, and not staying married to
her, was what I wanted. Just
did. "You know," I said, muling, "it did take coming here,
to San Diego and this room, for
me to realize how tired I was of
arguing with her, having no her, having no

arguing with her, having no physical love, tired of my debts being tallied, and her thinking provider. It was okay for her to be an artist since she made lots

be an artist since she made lots of money at it. But unless I made money, in her eyes I was nobody. I thought a moment. 'I'm also beginning to see how much I helped to perpetuate it.' You got some of that perpetuating it from your parents, didn't you?' Taylor asked. I said I had, especially from

my dad.

"You wouldn't have known any other way but theirs, correct?"

"My dad was the provider who let me become the artist. In order to pay homage to that, I guess I believed I had to be like him. Mexical."

him. Married."
Just then I noticed the similarity. Taylor was the same size, had the same directness, the same bristly cheeks, was roughly same bristly checks, was roughly the same age my dad would have been when, on the road a lot and feeling shamed by his absence, he made it up to me with those long sessions at my method of the same of the same

selves. "He then saled." Do you have a place yet?"

No, I was sleeping in my van in Del Mar, leaving every morning at six before the people in the neighborhood left for one; the school had showers; the boys and I camped on weekende. "I quit smoking and started running." I said. "Hey, good for you," he replied. We shook hands. And that was it. I wanted to see Taylor again, but I but the started than the said. I wanted to see Taylor again, but I but the said of the said o

Looking for a cheap room I answered an ad at a flat-roofed house in Pacific Beach. An old man, balding and dumpy, le

packs of underwear and shorts, toothbrush and Walkmen. Few toys traveled back and forth; in-stead I took hand-me-downs from my ex or else charged up the Visa. My walls soon were covered with their sketches. me in; his kitchen smelled of fried chicken and Marlboros. He showed me a room with a huge bed filling the space; a tiny desk sat in the corner, and, like biospheric aliens, philodendron leaves pressed against the win-dow, When I said I had my kids Manysaid, "I love Tom," show-ing houses and palm trees. (They called me Tom, then; dow, When I said I had my kids on the weekends, he said that's all right, you can play with them outside. In his living room I spied family photos on the man-tel, thick sideburns and long Dad.) The word "love" and a

tei, thick sideburns and long hair, circa 1973. Who are they, I asked. "My family," he said, "before my marriage broke up." The regret in his voice stung. I left in a hurry, avoiding

I left in a hurry, avoiding the infection of his sorrow. A week later, my name came up for an apartment at Mesa Apartments, the university's graduate-student housing. It was July and now Blake and Jeremy had two places to be. I picked them up Priday evening

for our new home and took

them back Sunday evening to their mother's. I hated their Encinitas house because its

Encinitas house because its bunk beds, toy chest, Boogie boards, its clothes and pictures and boy smells, its proximity to their friends and school — all

negated my place. But I might duplicate some of what they had, so I started collecting. At my two-bedroom apartment (with a roommate who liked children), Blake and Jeremy letter on a start fold-out couch

slept on a ratty fold-out couch in the living room. In the main closet I put a bookcase, a giant toy box, and a little dresser with

Military Chaplains.

house were always joined.
We spent hours in a park
on the grounds — a huge sandbox play area with adjacent treehouse trees — where they met
other kids. At night I read library books, chapters they recalled well from week to week. I didn't date, hire a sitter, have I dann't date, hire a sitter, have friends over — no interferences allowed. I might stay inside and read, especially if Blake and Jeremy had friends to play with. But I furtively watched for them out the window or ambled out side at 30-minute intervals. The my mother on the phone, "We're lucky, Grandma. We get to be at our dad's house and our mom's for Christmas. We get to decorate two trees and get two piles of presents. Want to talk with my brother?"

A last transformation was also completed that December. I switched my degree path from the Department of Music to the Department of Literature. Why? Department of Literature. Why? Within two months of the di-vorce, having lost the conceit that California might save a

San Juan

Capistrano

During the Pacific War, the U.S. Navy built four auxiliary cruisers,

one of which was named "The San Juan Capistrano Mission." I have

been able to find a plastic model of the ship (made by Revell), but my

greatest desire is to acquire an authentic relic from the ship

(photograph, compass, lifebelt or other effect which bears the name

of the ship), or anything connected with the San Juan Mission

Therefore, I would like to make an appeal through the local press

regarding my search for such a "souvenir" - despite the fact that the

ship was broken up so long ago - in the hope that a public museum. local archive, or private individual may be in possession of objects

which record the name of the ship and this Italian saint, who was

named Apostle of Europe and Universal Patron of the Catholic

(original photographs, postcards, guidebooks, etc.).

marriage, the passion to play and compose music vanished. No piano or guitar tones, no made-up melody came from my fingers again. Perhaps it was psychosomatic — a diseased marriage infected the music, then wasted the musician. Or then wasted the musician. Or the other way around. Or some other circumlocution I haven't untangled yet. What is apparent, though, is that the deepest losses only be lost.

When I thought to contrast my story with those of other au-thors, I believed there'd be a sur-feit of memoirs about growing up or coming here, an abun-dance, like the land and the sun, dance, like the land and the sun, spilling forth from a century and a half of written history. I thought I'd find tales of other ethnic groups too, who regarded California not as a westering the Mexicans) or the East (for Asians). I thought I'd at least uncover a fine new autobiography to rival a journeyman history like Care Medical and Care Medica on the Land or a grand novel like John Steinbeck's Grapes of Wrath. But I found no recent stories centered in San Diego and very few from the imme-diate north. Why?

diate north. Why?

Something about the image, the magnetism, the enigma, the hugeness of Southern California overwhelms the writer. It's too much — to behold, let alone be. An author is overrun

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# MISSING PERSON

PATRICIA VEROBA (aka GRAHAM)

White female, age 54, 5'4", 140 lbs. Has thinning gravish hair often wears a short, blonde wig, sometimes long. A CMH bipolar patient - requires daily medica

### NOTE:

A churchgoing lady often seen mingling with street people near homeless shelters. Shops thrift and bargain stores.

# MISSING FOR WELL OVER 60 DAYS

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 I.D., credit cards, cash and medication were found in 6, 1999. All her personal LD, credit cards, cash and medication were found in her home. There were no signs of foul play, so it is believed that she has not been harmed and is off her medication in your area. She may possibly have admitted henefl into or is in contact with a reabh facility, a spiritual group home, a crisis center, or a retreat environment. Three weeks after the accident, on December 30, 1999, the broke her silence, byhoude her home, and left a very brief message 30, 1997, she order the stretce, promote the floring, and let's very little indexage on her recorder. She appeared to be calin, 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 sile was in the company of a new boyfriend who was a RETIRED JESUIT PRIEST. To date she continues to ain silent. Her safety and whereabouts are our concern. If you have any

# SGT. JOHN STEWARD

INVESTIGATING OFFICER, CHULA VISTA POLICE DEPARTMENT

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by its imaginative excesses un-til, repeatedly plunged into paradox, he wakes up as en-lightened as he is humbled. Inood how a co built on developing weapons could also provide him the moral sensibility to oppose them. Joan Didion has matched Angeles she is so attracted to D.J. Waidie, still acting for his father's love, may or may not see how trapped he is by the ide-ology he has so brilliantly em-bodied in his book. And Mary Morris, because she puts he faith in intergalactic communi-cation, learns ultimately to put her faith in herself. Such is

For the man who came here in 1982 expecting some of that rapture, I have to give it to the imp of the Southland. That little devil goaded my ex-wife and me to end what had to bu ouldn't end in New Mexico The marriage was loveless. Any where else, she, like me, migh

Surely living a lie here was possible. But living a lie brought from elsewhere was not possi ble. That was the touchst on again, and I was ecstation How seamless it all was! And knowing I'd been freed by ge-ography, I figured there had to be a few other writers who ere, like me, working to make

Until I read "Writing San Diego: The Invisible City," an essay by University of San Diego English professor Bart Thurber. Written for a Carlsbad Library goes searching for San Diego's

to itself, psychically as well as physically remote from the clash and turmoil of ideas elsewhere. and turmou or locus essewhere. It is not necessarily unappealing many of us are here...in order to avoid the turmoil of ideas elsewhere. San Diego is invisible because we have wanted it to be

literary heritage, in fiction and nonfiction, and comes up empty. He cites Richard Dana's Two Years Before the Mast, from an 1835 visit, in which Dana de-

an 1835 visit, in which Dans de-scribes his day spent on the beach reading a joke book and reporting on little of San Diego's natural beauty. Thurber says Dans was here to as not to be consewhere des. He cites Helen Hunt Indonovi Kansons, fain-tage of the Spanish past set in Southern California, once part of morthern Merico. Juckson's vision of the natives and the Spanish, be calls romantic fluff. He cites Leiter of. Henry

Spanish, he calls romantic fluff. He cites a letter of Henry James's, who details the lovely climate, then adds, "There is ab-

chimate, then ados, "There is ab-solutely nothing else, and the sense of the shining social and human inane is utter." James left in a hurry. If he was sug-

left in a hurry. If he was sug-gesting that the "inane" was "shining," then things cultural here must have been awful. With such "non"-examples from the 19th Century, Thurber contends that San Diego began as a "place that was not a place, oute, inhabited by legends that

quite, inhabited by legends that were not legends, quite, where imaginations could work rela-

imaginations could work rela-tively untroubled by indigestible fact — facts that were not facts, quite, given a developing cul-tural aesthetic that had never needlessly bothered with verac-

Chandler, Erle Stanley Gards

invisible."

In literature, I thought San
Diego was Southern California,
resonating to the truths and
contradictions of all those who moved to or grew up south of Ventura. Apparently not. What happened? I e-mailed Thurber He greets me the next day at his USD office where he's been

at his USD office where he's been teaching composition, theory, and Victorian writers for 21 years. He's just returned from a subbatical. A writing teacher also (I knew Thurber in the 1980s when I taught part-time at USD), I tell him I've lost the fire USD), I tell him I've lost the lire for instructing: this generation of students is uninspiring, unin-spired, and, worst of all, non-readers. "They're a -literate," I complain. "They can read but don't. You and I grew up when reading was a passion, some-thing we did constantly, despite being young." Thurber agrees but says he's less jaded. He's eager to get back. Besides, his stu-dents, he says, have to read if

they're going to pass.
On our way to lunch, in his one-day-old Hyundai, I ask what brought him here (waiting before I discuss my angle). A ity. It was a city, a region, a cul-ture of the possible, not the established." established."
Thurber next lists 20th-century authors who have resided here — Frank Baum, Edgar Rice Burroughs, Scott O'Dell, Ben Hecht, Raymond native, growing up in Bakers-field and receiving a B.A. at Stanford, Thurber sorely missed the West Coast while earning a Ph.D. at Harvard. "In rural New England," he says, 'there are these country lanes with trees on both sides. And the trees aren't real high, What that means [a] the visual field you see are walls of green. My visual geometry was all crewed up be-cause look what you see out the window here. "From our brick-and-glass-enclosed patio at the Tecolote Cafe we see a golf course, Friars Road, a big blue sky, Thurber says he missed the Ph.D. at Harvard. "In rural New Terry Cole-Whittaker Theodor Terry Cole-Whittaker, Theodor Geisel (Dr. Seuss), Sherley Anne Williams, most of whom, he notes, have produced fantasy, children's literature, or self-help books. And yet, despite their works, none have "turn[ed] works, none have 'turn|ed| their attention in any detail to San Diego itself." He declares: "San Diego remains and will continue to remain an especially mute, an invisible, region and

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relationship between trees and sky: "That's why," he told him-self, "I've got to get back to Cal-ifornia, to exist in space — with-out knowing it — the way I had

Bakersfield."
Arriving in San Diego,
Thurber recalls a "tremendous
sense of excitement. I had a job,
after all." In Boston, he had conafter all." In Boston, he had consulted a road atlas and noted all the pink squares indicating Indian reservations, the highest concentration in the country. "I was atonished by that. That was a real mystery. That didn't fit my mental picture." He says his wife, who's from Oregon, had visited San Diego once and recalled "the absolute extravarecalled the absolute extrava-gant aromas of the flowers, the tropical ones."

Was it confirmed?

"It's been a continual sur-

prise, a visual surprise." Upon arrival he remembers driving down Sunset Boulevard in Misdown Sunset Boulevard in Mis-sion Hills and seeing the giant palm trees, for the first time. "They looked like tufts of pubic hair on top of toothpicks." Liv-ing in North Park, he gawked at a neighbor's banana tree. He says there's no way to predict what he encountered. His exwhat he encountered. His ex-perience has taught him that most newcomers don't think about what San Diego might be. They come for the job. When

They come for the job. When they arrive, everything changes. Thurber's thoughtfulness belies his quiet voice and humility. "I'm talking too much," he says often and, when I assure him he's not, he spins out further, at home in the wind. He's a breathless talker, the sort who can't wait for a lunch table to

parison between L.A. and San Diego, then describe some of the memoirs and essay collec-tions I've been reading. Their theres, most located in or near Los Angeles, seem indistinguishable from here, I say.

Thurber disagrees.

San Diegans, he says, "don't want to get Los Angelized. But on the flip side we want to be a metropolit that is taken as seriously as Los Angeles. L.A. is a well-mythologized and a re-mythologized place. [1/4] been volcing istelf for a long time."

Aren't we a bit L.A.?

Thurber says that begs the cuestion. Lust because San

Aren't we a bit LAA!
Thurber says that begs the
question. Just because San
Diego's layout and mentality is
like LA. doesn't mean much
for him. He says in his reading
he's come upon no local voices
who even "claim we're like
those" communities in "West
LA ex lakesand or Sent L.A. or Lakewood or Santa ica. There's something Monica. There's something about Los Angeles that calls upon its people to articulate its identity — the noir of nocturnal LA., for example. A similar mythological depth, unique to San Diego, is missing. Thurber says this may be

so because San Diego is still very young: "I know it's the oldest city in California. But it's only 40 or 50 years old. The real comparison is not with New York or Los Angeles or Chicago now. It's with New York in 1710, it's with New York in 1710, it's with Chicago in 1810, San Fran-cisco in 1880." There are, he says, multiple reasons why people come here. Native Americans came for hunting Americans came for hunting and fishing; the Spanish for the conquest. These groups he calls the first "invisible" peo-ples because "their story" in San Diego "is also not told." The first reason Anglos came was "for health...especially for consumptives."

They come to feel good in the

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San Diego, naturally, has attracted those whom Thurber calls "charlatans and hucksters and shysters," who ended up here because they'd tried and were thrown out of other places. One form of the settler mental-ity is those on the lam from re-sponsibility, the law, or inter-nal problems, who find a home

SAVE

up to.

sun. "It's no accident that San sun. "It's no accident that San Diego is the meth capital of the United States," he says. If you come here to be happy and you find that "maybe you're not so happy," then metham-phetamines might be the answer.

An endless parade of peo-ple come here to tell us who we want to or who we should be. Thurber cites C. Arnholt Smith and J. David Dominelli. "Tell me a story, J. David Dominelli." a story that will "speak the story of ourselves to ourselves." He says it begins with Alonzo Horton, who comes and says
"'Here we'll have a city from nothing, a city that will rise ou of the salt flats.' And it did that's what's so ironic." I ask whether this is the problem some have with Padres' owner John Moores, a rich carpetbag-ger who buys a team and ther cleverly orchestrates its future cleverly orchestrates its future toward a new ballpark, which

toward a new bailpark, which will make him more money. It doesn't surprise Thurber one bit. "We're always bringing these people in to tell us who we are. To answer yes when we ask, 'Are we a world-class city?" Diego is overwhelming. No more so than in that slogan 'America's Finest City.' " An-other proof, he adds, is the Gaslamp district. "It's such a made-up chamber-of-commade-up chamber-of-com-merce name. Especially when we have a perfectly good name from the past, the Stingaree. What a great name! Come on down to the Stingaree. That was down to the Stingaree. That was San Diego's Barbary Coast. San Francisco is proud of their Bar hary Coast. What are we hid and tattoo parlors

People come to San Diego, Thurber says, "not for what is here but for what isn't. And what isn't is [their] past, the fail

%

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dom. It's the whole idea of of yourself what you will. It's a hosen. But what's interesting chosen. But what's interesting is that it doesn't work. Nobody's really a tabula rasa. You can't really not bring something with you to a new place."

Thurber advises I read

Kevin Starr's book, The Dream Endures, in which the state li-brarian writes one chapter about Endures, in which the state li-brarian writes one chapter about San Diego while giving San Francisco and Los Angeles widespread coverage. Back on the subject of writers, Thurber rishes San Diego had a great

a Jimmy Breslin," he says. "We don't have a Mike Royko. We don't have a Scottie Reston. We don't have a Scottie Reston. We don't have Dickens, a great ur-ban storyteller. [But] I would be dismayed if we had a 'voice' of San Diego. It's not that kind of place. It has to be the 'voices' of San Diego. But where are

Though there are as many Though there are as many writers per square acre here as anywhere else, he says none are writing about San Diego. His conclusion? Writers don't want to write about this place. They come here because it's a good place to work. The weather's like people in San Diego. They come for that swan dive into possibility. It's the very invisibility of the place that draws them. Not to tease out the reasons for that invisibility but to surround themselves with it. To writers in San Diego as Dr. Seuss or Frank Baum. "Those are the two most placeless kinds of writ-

ers. It's your business to imag-ine places not where you are." He says for every newcomer, the idea has always been to "get on your horse, ride into the sunset, and stay in the sun-set." If there were a writer who could tell this story, Thurber thinks he or she would have to be "an amazing person. You'd have to be both in that endless

Out in the parking lot, we get back in his Hyundai, smokegray plastic dashboard and that new-car visual new-car vinyi smell. He starts the car and it purns. "One of my students," he says, "told me one day that he knew I was from Southern California by my ac-cent. 'Oh, really,' I said. 'I didn't realize I had an accent.' Yeah,' the kid said. 'You sound like Diegan referenced elsewhere. For months I ruminate on you are still swan-diving into

Thurber's incisive and unset Except, there is my story Thurber's incisive and unset-tling ideas. Because of him I'm willing to try one last throw of the lariat, then call it quits. There aren't any San Diego memoirs, My ex and I had to shed our tirees who rim the Salton Sea you cannot tell how the place has changed your life when the place is invisible. You cannot tell your story when an invisible place wipes you clean, insists and materialize (go look for yourself) only for us natives. The channel, of course, was space that we maintained in bed all those years ago. Once that space widened, she, then I, you begin anew. You cannot tell your story when there's no tra-dition of others telling their sto-ries and therefore making their invisibility visible. You have no squeezed in, right where the sign read "San Diego." 
— Thomas Larson

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Q. Dear Dr. Harvey: Lately I have been suffering from great deal of pain in my jaw. The pain has been getting worse and now I am getting headaches. I was told I might have TMI syndrome. What is this and can you help me?

A. TMJ syndrome refers to the emporomandibular joint. This is the joint where the jaw connects to the head. TMJ syndrome occurs when the joint is misaligned or malfunctioning in some

The symptoms of TMJ syndrome vary widely. One of the more common symptoms is an inability to move the jaw without pain. A clicking or popping ound may be heard even with no pain.

More severe symptoms may be headaches, even migraines; tinnitus; neck, face, shoulder or eve pain; vision trouble; or dizziness.

TMI syndrome can be caused by a number of different things. Trauma may be involved, such as an auto accident or a fall that involves the head. A common cause is dental work, especially major dental work such as installing braces or a crown. When the mouth is open for a long period of time and has been numbed, the jaw may come out of its

normal alignment, resulting in TMJ

may also contribute to the problem.

Some of the standard dental or medical approaches to treating TMJ syndrome include muscle relaxants. painkillers, night guards or physical therapy. In severe cases surgery may be tried. PLEASE - before you try surgery, get a number of other opinions. Also make sure that one of those opinions is from a chiropractor who treats TMI

In my clinic we have treated hundreds of TMJ syndrome patients very successfully. We often find the problem to be misalignment of the TMI. Realignment is a painless procedure. There may also be contributing factors such as vertebral subluxations in the cervical spine. Once the TMJ and cervical spine are adjusted, acupuncture and massage therapy may also be used, which

are also available in our clinic. The TMJ syndrome problem can be helped. The key is to start care ASAP and to go to the right place for care. For anyone who would like help in the treatment of TMJ syndrome, please give us a call - you'll be glad you did.

# The future of health care is now available at New Life Chiropractic Clinic.

der/Director of New Life Chiregractic Clinic in Seisna Beach, one of the largest clinics in San Diego County, He has been in practice for 16 years.



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• ESTABLISHED 1984

the flagship paper ("City. Lights," February 17). If there's something around that he can manipulate or get involved in, he certainly is, so people who

atalia And The

**Knight Initiative** Thank you for the beaut written story of Janet Flanner and Natalia Danesi Murray (February 10). It is refreshing and all too rare to find homo-sexual love presented in such ships are perfectly usual for any of us. The incident at the hospital

The incident at the hospital in which Natalia was pre-vented from being with her dying lover because she was not "family" seems especially poignant in light of the looming presence of Proposition 22 on the March 7 ballot. The permanently ban marriages of same-sex partners. This would insure that incidents

**Rudy Not Richard** 

Re your "City Lights" column (February 10), I thought the first name of the New York City mayor was Rudy, not

William P. Barrett

Despicable Albright Once again, I am horrified by Anne Albright, i.e., "The Cat That Hated Jack" ("Kid Stuff," February 10). I was pained that she offered no boundaries or protection to a ten-week-old kitten, that she didn't model caring for an animal to her children or her husband, that she was content to watch a kit-ten driven insane. Finally, she nade no effort to find a home

or shelter for the kitten and ad-mitted sending it out to fend for itself against the coyotes. She is a despicable woman. Name Withheld

Slobbering
Sycophantic Dog
I would like to commend Victoria Williamson for her insightful letter "Lament for Gabriel" (February 17). I could not have agreed more with Ms.
Williamson personalize the box not have agreed more with Ms. Williamson regarding the hor-rific actions of "big man" Jack Albright. So Christian of you, Jack, disposing of an innocent animal, especially because you're so violently pro-life. Cats are an impeccable judge of human character. They know a cat hater when they unfortunately encounter one.
Men like Jackie here evidently
can only relate to creatures ninate. They espe-

sycophantic dog — and not all dogs are like this — who will serve their master's every need. Oh, just like Anne. A cat's love, Oh, just like Anne. A cat's love, as well as that of a real women who thinks for herself, must be earned. Evidently Mr. Albright has not grasped this simple concept. Also, I'm way ahead of you pro-lifers. I'm sure you'll find a way to turn Victoria's wooderful letter around to find the property of the common to the common fit some pro-life argument, pa

thetic enough.

Very true, the Albrights
could have taken Gabriel goodness, they even gave the cat a biblical name — to the Cat Protection Society, a fine place that would have given poor Gabriel a real home. But I'm sure poor Jack's sense of manliness would have beer manliness would have been horribly compromised, lack, have you ever given any thought to the fact that your selfish zeal to bring even more Abbrights to this world is just some crazy affirmation of what you think being a man is! I'm laughing inwardly now as I've just finished Anne's pithy little column 13ck Gets Staned.\* Too bod to the too Stoned." Too bad the mor-phine wasn't a substitute for a bit of Thorazine. Anne, you might as well be a Stepford Wife or a brood mare. What a disgusting, shameful cou-ple. I feel so sorry for your children but I'm sure they are

children, but I'm sure they are fully indoctrinated in your psychotic world by now.

Lauren Hynde

The Cat That Hated The Albrights

Kensington

I'm writing, with a good deal of frustration and anger, re-garding Anne Albright's sup-posedly "cute" story, "The Cat That Hated Jack" ("Kid Stuff," February 10). It's a micro pic-ture of why San Diego has a big challenge ahead in its goal to be a "no kill" community. Ms. Albright concludes tha she will get her daughter, An-gela, a cat when Angela turns ten, as if somehow Angela will

ten, as it somehow Angela will magically know at that age "how not to love an animal to death." It's very clear from the story that Ms. Albright never learned how not to love a cat to death, and she's supposed to be a grownup. Five more years of supposed maturity sure didn't help her and cer-tainly didn't benefit Gabriel, tainty didn't benefit Gabriel, her cat. Cavalierly making Gabriel an outside cat in an area where she was well aware that he soon would be part of the food chain was tanta-mount to giving him a death sentence — she just let coyotes be the seventions. It seaks

sentence — she just let coyotes be the executioner. It speaks volumes about how to "love an animal to death." It shouldn't be a surprise to anyone that children learn from their parents and often model their behavior after them. Ms. Albright has pre-sented to her child that a "pet"

is there for your convenience—to be played with like a toy and disposed of when it becomes inconve-

have the bad luck to fall into the hands of someone who has a very egocentric idea regard-ing pet ownership (i.e., as long ing pet ownership (i.e., as long as I'm getting something out of the arrangement I'll keep it around), Gabriel's negative be-havior was the result of a stressful, irresponsible envistressful, irresponsible envi-ronment. The really sad thing is that Ms. Albright was aware of the correlation but lost a wonderful opportunity to in struct her children about car-ing for and respecting other beings, human and nonhu-man. The piece should have been entitled "The Cat That Hated The Albrights," as Jack certainly wasn't the only per-petrator in the household. C. Schuman

### Widmer's Cheesy

**Economics** I was interested to read Eleanor Widmer's review of Candelas (Restaurant Review, February 10), since I had re-cently eaten there on my hon-

First, I had the lobster and halibut dish Widmer men tioned and found it more than adequate for one person. Any-one who shares a dinner and

one who shares a dinner and cries because they didn't get enough food deserves no sympathy. Throughout the review she weighs down each compli-ment with some sort of dis-claimer ("though the flavors garding price. If you're no willing to pay the price for good food, that's your busi-ness, but don't foist your

whiny values on us. For the record, my wife and I had an excellent meal and I had an excellent meal, left the restaurant pleasantly full, and have vigorously thanked the people who rec-ommended Candelas. Perhaps Widmer should

limit her reviews to all-youcan-eat buffets.

**Brain Teaser Error** 

I believe there was a mistake in the "Reader Puzzle" from two weeks ago (February 3). The final zigzag only had four let-ters and spelled "plin" not "plain" as the apparent stated. "plain," as the answer stated. A little more care in the editing

Greg Michalski

Wacky Word Jazz

Lot of nice coats on the train this morning. Spiky blonde swings white chenille. Long swings white chenille. Long box cut Hispano-corduroy evokes TJ in the '30s. Damn Justin Wolff and his wacky word jazz. I laugh too loud both times reading his "Sighteer" (February 3). The coats drift toward another car. Conductor's glance shows fear and contempt. Please — not so

Eric Taylor

# Calendar

# **Bullets and Broadway**

Downtown's Deadly Streets

go who is not himself mean, who is neither tarnished nor afraid.... He is the hero; he is everything. He must be a complete man and a common man and yet an unusua - Raymond Chandler.

owntown Sam" is a San Diego character who may be neither tarnished nor afraid. He may even be a hero and a complete man, but it is certain he is an unu

"I'm going to be walking past seven or eight places where tragedy occurred," he says. "I'm calling it "The Mean Streets Walk."
"The walking tour of downtown's

Hotel. There was supposed to be a guard

on duty, but he wasn't around. That's

page 59 dark corners and bloody sites include the Grant Hotel, where in the 1970s they Classical Music were taking the old fire escape, and it fell and killed two old fellas from the Plaza page 74

Art Museums & Galleries page 77

**Local Events** 

Theate page 78

Pop Music page 82

> Movies page 109

Restaurants page 120



LOCAL
EVENTS

Then I'm going to walk past the Electric Chair Bus Stop on

Sixth Market. That's the most recent tragedy. Market. I hat's the most recent tragedy.
That's where this poor guy, Brian Williams,
was sitting there on a Sunday evening,
and there was a short at this metal bus
shelter where they had electric lighting.
It shorted out and fried him. As a result
they closed down a whole bunch of those bus stops that had electrified display

bus stops that had electrined display boards that were lit up at night.

"Also, I'll be going by the corner of Fourth and G, the Golden West Hotel. About three years ago a guy was waving a gun in the intersection and had traffic stopped. A couple of bicycle cops came up, and they agreed to aim low because there had been some police shootings. They hollered at him to drop the gu They hollered at him to drop the gun. He didn't. He turned around and faced them, pointed the gun at them, and they opened fire. They fired like 13 or 14 shots. They dropped him, but he wasn't killed. The bullets ricocheted up and down Fourth Avenue, and one of them down Fourth Avenue, and one of them hit a woman standing in front of the Golden West. She was a transient. It killed her. Some other bullets ricocheted in the other direction and hit the Cheese Shop, left holes in the walls. Unfortunately, they painted over the

darned building.
"Then, of course, there was the "Then, of course, there was the suicide at the Majestic Hotel. That hotel was located where the Parrot is now, at Sixth and F. This old guy, a book collector, was living in the Keating Building, and they told him he had to move. He didn't

want to, but he moved to the Majestic want to, but he moved to the Majestic with all his books. Thousands of books. He told the people [at the Majestic], 'This is my last move. I'm not gonna move my books anymore.' About a year later they decided to tear the hotel down. He said he wasn't going to move. They didn't see him for about a month. Finally, the manager went up to his room and found him dead. He committed suicide. He had told everybody, 'I'm not moving my books,' and, by God, he didn't.

my books, and, by God, he didn't.
"Then Horton Plaza park. In the
'80s the park was where all the transients
hung out before the shopping plaza.
Well, one of the guys who hung out
there, he was a mean son-of-a-bitch. He claimed a certain bench was his bench. People that knew wouldn't sit there. But People that knew wouldn't sit there. But this out-of-town guy sat down there, there was an argument, and the mean son-of-a-bitch stabbed him to death. "Also, there was the Roundup Barber Shop at the corner of Fourth and E. I think

there's a restaurant there now; it's on the northeast corner. I would say this was some 20 years ago. There was a shoeshine stand on the very corner, and shoeshine stand on the very corner, and it was part of the barbershop. Some guy walking by got into a fight with the shoeshine guy. While they were arguing, the newspaper guy — I think his name was Raymond — tried to break up the fight. He tried to hit this guy — not the shoeshine guy but the other guy — with a karate chop. Course, Raymond didn't a Karate chop. Course, Raymond didn't know nothing about karate. Meanwhile, the shoeshine guy reached in back of the stand and pulled a gun and pointed it. The one guy took off running, and Raymond took off after him. The

Raymond took off after him. The shoeshine guy pulled the trigger, and he hit Raymond right in the butt. Somebody had called the cops, and they pulled up just then. The cop got off two shots and hit the shoeshine guy right in the head. He died there on the sidewalk. Raymond recovered. He was a weird guy, kind of

a hippy who peddled newspapers around town. Apparently he kept the hospital staff in stitches up at Mercy, telling them about his past lives and stuff. He was a

about his past lives and stuff. He was a very entertaining guy.

"I think people are interested in the dark things that happen in San Diego. I think I'll attract a crowd. It's free, sponsored by Walkabout International. It will be about an hour and a half. Very casually paced. We're meeting in front of the old Balboa Theater at Fourth and E at 6:00. It'll be dark. That'll add to it.

Mean Streets Walk Friday, February 25, 6:00 p.m. Meet at comer of Fourth and E,

### BAJA

The Corp Tocate Salada 2000 40-

Two for One, dancer Vitaly Netchey and pianist Marians Negoda plan a ballet and piano recital at 8 p.m. on Friday, February 25, at the Casa de la Cultura (Avenida París #5, in Colonia Altamira). For additional details (in Spanish), dial 011-52-66-37-3122. (TRIANA)

37-3122, (TULMM)
The Political Commody Mrs. President is being presented by Gonzalo Vega and his troupe of actors on February 25 and 26 at the Tijusana Cultural Center. Performances on Friday and Saturday begin at 7 and 9:30 p.m. Find the center at Paseo de los histories and Mine Stereit in the Zona Microsa and Mine Stereit in the Zona de Common Comm

Poetry and Music are promised Peetry and Music are promised when Carlos Diaz Caito performs at 9:30 p.m. on Friday and Saturday, February 25 and 26, at El Lugar del Nopal (Callejón 5 de Mayo #1328). For reservations, call 011-52-66-85-1264. (TJUAMA)

"Pedro y Lola," a play for adults, will be presented by Juan Manuel Ray-goza and Marisela Peñalosa on Sat-urday and Sunday, February 26 and 27, at the Tijuana Cultural Center (Paseo de los Héroes and Mina Street, Zona Rio). Performances be-gin at 8 p.m. For more information, call 011-52-66-87-9600. (TUUANA) Deeper and Deeper, Brazilian hyp-notist Taurus do Brazil performs through February at the Tijuana Cul-tural Center. Performances begin at 6

and 9 p.m. Monday through Satur-day and at 5 and 8 p.m. on Sunday. The center is located at Paseo de los

### OUTDOORS

The Odd Date February 29 is not The Odd Date February 29 is not simply a once-every-four-years oc-currence. Our Gregorian calendar specifies one leap year for every four years — except for all century years

mation, call 011-52-66-87-9600. Rio. For more information, call (11,100) 011-52-66-87-9600. (11,100)

Oll-52-66-87-9600. (RAUNW)
"Pantaska 2000." Roy Disney's updated version of Uncle Walt's classic Fantasia, hits the screen at the Omnimax Theaster at the Tijuana Cultural Center daily at 2, 4, 6, and 8 p.m., with an additional screening at noon on Saturday and Sunday.

The other featured films include Microse Self-1(1 p.m.) Let absorber.

The other featured films include Niagara Falls (1 p.m.), Las descubridores (3 p.m.), The First Emperor of China (5 p.m.), and The Grand Canyon (9 p.m.). The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600. (IUANNA) San Diego County's Waterfalls could be at their best for the year during the next month or two, asduring the next month or two, as-numing we gat sheey rain shower or two. If no rain comes, then every steam in the county will be either dry or merely trickling (some streams, fed by water released from reservoirs, could be flowing). Three of the most accessible vasterfalls in the county are Green Valley Falls at Cuymanca Rancho Sater Park, the falls below the first pain grove in Borrego Falls (repros) (strate befor-ped) Deart Steet Rev.) See

that are not evenly divisible by 400. This rule means that years such as 1600, 2000, and 2400 or enrormal last pyears just like any other leap year. But like any other leap year. But like any other leap year. But like and the centary years 1700, 1800, 1900, are not leap years. Why have the "glitch" in the sap-year pattern three times for every 400 yeals? To keep the calender in synchronization with the seasons to a precision of better than one dept in 3000 years. Canyon Preserve — a three-mile walk from either its east or west en-trance. Hikers and climbers can ex-plore many other waterfalls (some with heights up to 100 feet) in re-mote areas of the county.

mote areas of the county.

Causactian, or will like, it, often the first native chapteral shrub to burst into late winter bloom sround San Diego. In a year of normal rainfall both white, and like-bloomening varieties begin their annual blooming varieties begin their annual blooming or late blooming if mough rain comes to sack the ground. The peak of the cannot have bloom usually works in very ensivent, reaching harmons and Caymence, and Laginar Mountains by Agrid or May.

A Nice Little Bredien Eves is food.

A Nice Little Birding Spot is found at Lindo Lake, where Audubon Soci-ety birders will head from 8 a.m. to

way 67. Go north on 67 and take the way 67. Go north on 67 and take the Riverford Road exit. After exiting, turn left on Woodside and go to the end of the road, where the park will be visible. Continue as road curves to the right and then to the left for about one block. Then turn left into the parking lot, and meet there, Ri-nic tables, water, and restrooms are available. Easy hiking. Free. 619-280-7710. AMSEIII 7710. (LAKESIDE)

7710, AMESIGN
Trakking the Refuges, the Chula
Vista Nature Center is offering this
new walk so participants become femiliar with the San Diego National
Wildlie Refuges as they view migratory birds, wildflowers, and special
features. The series continues on Satunderly, rebreasty 28, at 820 Wildlie
Refuge. For the required reservations
and directions, call §19-422-2483.
Free. (CHALA WILDLIE Free /CHULA VISTA

Del Marvelous, take a marvelous

urday, February 26. The 2.5-hour walk at a moderate-plus pace covers mixed up-and-down terrain and starts at the northwest conser of Del Mar Heights Road and Durango Drive. Free. 619-231-7463. (DEL MAR)

Knew Your Ducks, take a workshop on duck identification hosted by the on duck identification hosted by the Chula Vista Nature Center on Satur-day, February 26, from 12:30 to 4 p.m. Participants spend time at the nature center and the rest in the field. The fee is \$15; call 619-422-2483 to

1-5. (PHUA VISTA)

Take a Challenging Nature Walk in
Oakridge Preserve on Saturday.
February 26, from 10:25 a.m. to
3 p.m. Bring water and sack lunch,
binoculars, and a walking stick.
To join the group, meet at the
end of Horsemill Road; to reach the
end of Horsemill Road; to reach the
tent from Missica Valles take La

end of Horsemill Road; to reach the spot from Mission Valley, take I-8 east through El Cajon, to the Green-field Drive/Crest exit. Go right and stay right all the way to La Cresta

Drive; turn left, go uphill three miles to Mountain View. Turn left, and then turn left onto Horsemill Road. Free. To RSVP, call 619-670-3093.

(CREST)
Weer a Het and Bring Plenty of
Patable Water when ranger Dan
hylin leads a park beautification pro-ject in Clevenger Carpon in the San
Paqual Valley Open Space, at 8 a.m.
on Saturday, February 26. To reach
the trailbend, drive approximately to
mile seet of the San Diego Wild Auminal Park (1550 San Paqua) Valley
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lot. Free, 538-538-6022, (ISCONDIGO)
Bitarre Trees, cacti, and succulents star when Offshoot Tours offers its monthly hour-long guided stroll to the desert garden on Saturday, February 26, at 10 a.m., starting from the park's visitors' center. Free. 619-235-1100, (BALBOA PARH)

Got Snake Sense? It's the theme for the wildlife hike and talk led by do-

Picos Park at 4 p.m. on Saturday, February 26. Find the park at 17933 Dos Picos Park Road. Free; call 838-694-3049 for information.

(RAMON)

Explore Old Eacondido West with docent Lucy Berk Fark during the historic walking tour planned by the Escondido Citizens Ecology Committee (in conjunction with the Escondido Historical Society) on Saturday, February 26. The event starts 1.0 a.m. at the courbeast course of at 10 a.m. at the southeast corner of Grand Avenue and Broadway. Free. Call 760-739-8703 or 760-743-8207

for information. (ISCONGIDO)

Bring Your Camera and head to Hellhoic Canyon Open Space Preserve for scenlc fun on Saturday. February 26, starting at 9 a.m. Expect to see native ferns, succulents, tall trees, and historic landmarks. Hellhole Canyon, 19314 Santee Lane; call 838-694-3049 for information. Free. (VALLEY CENTER)

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TASTE I DISCOVER JEWISH SPIRITUALITY, COMMUNITY, AND ETHICS. March 9, 16 & 22 at Congregation Dor Hadash (Kearny Mesa) March 23 & 30 and April 6 at Congregation Beth El (La Jolla) May 11, 18 & 25 at Temple Adat Shalom (Poway) May 23 & 30 and June 6 at Temple Solel (Encinitas

TASTE II NEW! COME EXPLORE JEWISH CUSTOMS, LIFE CYCLES, HOLIDAYS & TRADITIONS. PERFECT FOR INTERMARRIEDS, THOSE NEW OR RECONNECTING TO JUDAISM ... OR JUST "CURIOUS." (TEENS ARE WELCOME TO ATTEND WITH PARENTS.)
March 30 and April 6 6 13 at Congregation Beth Israel (Downto
May 9, 16 & 23 at Congregation Beth Arm (Del Mar)
June 5, 19 6 26 at Temple Adat Shalom (Poway)

SPACE IS LIMITED. For information and to register, contact Community Outreach Director Kimberly Malinowski at (858)571-3444 x279, or e-mail outreach@ujfsd.org.

Co-sponsored by United Jewish Federation Community Outreach Program.
Union of American Febrew Congregations, and a special grant from the Continuity
Endowment Fund of the Community Foundation of United Jewish Federation of
San Diego, in coordination with the San Diego Rabbinical Association.







# Calendar LOCAL EVENTS

the Sutherland Reservoir with Mark from the San Dieguito River Park on Saturday, February 26, from 8:30 to 11:30 a.m. Dial 858-674-2275 x5 to

and get directions. Free. (MAMONA)
Sage Scrub and Oak Woodland
plant communities attract many
species of birds. Learn to watch birds
in their habitats during a leisurely
2.5-mile walk with naturalist Vesta
Dineen on the Ranch House Trail in
Daley Ranch on Sasturdey, Februry 2.6. Meet the group at 8.20 a.m. at
the La Honda Drive entrance. Brig
water and wear boots. 706-439-4680. Free. No pets. (ESCONDIDO

Free. No pest, (\$E000000)

A Year-Baused Sterms provides for an abundance of widdlife in Anza-Borrego Desers Sters Paris's Coyole Canyon. Venture into the area with the Carsponers on Sunday, February 22; from 10 s.m. to 2 p.m. Participants will see warings of deservations of the sterming of the property of the proper

Outdoor Enthusiasts are invited to enjoy the San Diego Audubon Soci-ety's Silverwood Sanctuary. Silver-wood offers ten miles of hiking trails, a self-guided nature walk, an obser-vation area filled with bird feeders and many resident birds and wildlife

and many resident birds and wildlife to observe.

Silverwood is open to the public on Sundays from 9 am. to 4 p.m., with guided nature walks conducted at 10 am. and 1:30 p.m. for more information, call 9:43-2998. The sanctuary is located at 13003 Wildrack Canyon Road (five miles from the Ashwood-Mapleview turn), UAMESICO.

Bird Walk, a docent-led bird walk is planned at the Tijuana River National Estuarine Reserve on Sunday, Febru-Estuarine Reserve on Sunday, Febru-ary 27, 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. (MPERIAL BEACH)

Coastal Birds and Their Habitets will be described by ranger Laura Nass when she leads walks for be-ginning birders each Sunday in February, including the 27th, at 9:30 a.m., slong the southern wildlife preserve (a.k.a. the flood-control preserve (a.k.a. the flood-contro-channel), 619-581-7603. Bring your binoculars and drinking water to the bike path on the south side of Sea World Drive. Free. (MISSION BAY)

# DANCE

"Seasetien Neuvelle Cutting Edge Chorcography" is promised when the San Diego Baleo offers concern on Pelevary 25 and 36, at the Cali-dido. The program includes the pre-miere of Diesir Concern, as well as Safe There, Qu'en or Que Cent, and Phonographs and Admerica. Safe There, Qu'en or, Satury-Tickets are \$30 and \$32. Find the center at 340 Aron Escondido center at \$40 Aron Escondido.

Bon Temps Swamp Romp, join the Bon Temps Social Club for a Ca-

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Contra-Fun, the Continental Drifters perform along with callers Steve Barlow and Harry Brauser for the contradance planned on Satur-day, February 26, at Trinity United Methodist Church (3030 Thorn Methodist Church (3030 Thorn Street). Events get underway at 8 p.m., following beginners instruc-tion at 7:45 p.m. Admission is \$6. Call 760-436-4030 for information. (NORTH PARK)

Ballroom Dancing, Let's Dance Tonight hosts dancing for singles and couples from 7 to 10:30 p.m. on Saturday, February 26, at the Elk's Lodge (2720 Fourth Avenue, at Nut-meg). The fee is \$7. For information, call 858-272-8760. (BANKERS HILL)

call 838-272-8760. (BM#GERS 184L1)
A Night of Swing is scheduled on Sat-urday, February 26, from 7:30 to 11:30 p.m., at the La Jolla Firehouse YMCA Community Center (7877 Herschel Avenue). Music will play from a selection of swing and fitterbug tunes. Tickets are 55. Call 858-459-1640 for information. 4.8 \*VI.181 tion. (LA XXLLA)

Beginning Square Dance Classes are being offered by the Single Spin-ners Square Dance Club on Tuesday, February 29, at 7:15 p.m., at Our Sav-ior's Lutheran Church (4011 Ohio Street). Singles, couples, and youths (13+) are welcome. The fee is \$2.50 per person per week. For more in formation, call 619-465-9205. Ope enrollment March 7. (NORTH PARK)

### FILM

The Art of Dance, the Film Society of Lincoln Center and the Dance Films Association offer the "Dance

on Camera Festival\* tonight, Thurs-day, February 24, at 7 p.m., in the San Diego City College Theater (1450 C Street, at 14th Street). Ex-pect an hour of international cine-matic dance. Free. For information, call 619-230-2611. (DOWNTOWN)
The film will screen on Friday.

February 25, at 7 p.m., in San Diego State University's Studio Theatre ENS 200. Tickets are \$2 general.

ENS 200. Tickets are 32 general.
19-594-6824 (2058)
Busy on Thursday and Friday?
Your last chance to see Dence on Camera arrives at 7 p.m. on Saturday,
February 26, in UCSD's Visual Arts
Department Performance Space. Admission is five. 358-534-6661. (A. JOLIA)

milion is Pec. 359-354-666. LA.XLIA
"Beautifal Payin," from the United
Kingdom, is the insugared film for
the San Diego International Film
the San Diego International Film
Thursday, February 24, in UCSD's
Anadreelika Andironium. On Fridery
February 25, west h Mr. Shyelf, and J
and Departe the Nr. Service USAs)
on Tuesday, February 29, On
Welmeday, March 1, view Genzelie
on Mr. Back (China). Next Thursday,
March 2, the Achelated films are
Woman of the North (Inds) and First
America, International Film
Film Serverings start at 7 pm.
Film Serverings start at 7 pm.
Film Serverings start at 7 pm.

Film screenings start at 7 p.m.; second features commence at 8:45 p.m. Tickets are \$6 general per 6-45 p.m. Fickets are 30 general per screening, or pay \$65 for a series pass (separate tickets must be purchased for each film). For information, call 858-534-0497. (LA JOLLA)

Live Footage from the recent World Trade Organization meetings in Seattle are included in Showdown in Seattle: Five Days that Shook the WTO. The production focuses on la-bor and human rights, women and development, and agriculture and See the film at 7:30 p.m. on Fri-day, February 25, at the World Beat Center (2100 Park Boulevard). San Digo participants in the protests will be present for discussion following the screening. Free. 619-463-0721. (BALBOA PARIO)

"Musical Legends" star in a film se-"Musical Legenda" star in a film-ries continuing at the San Diego Mu-seum of Art on February 27. The Bilms are by documentary filmmaker Brunno Monsaingeon, who lets his artists tell their stories through their performances. This Sunday, see Di-etrich Fischer-Dieskau — Autumn Journey, with the vocalist talking about his influences, his approach to

his art, and why he likes to think of nimeet as a musician who sings rather than just a singer. Screenings begin at 2 p.m. Admis-sion is \$12. Questions? Call 619-696-1966 for answers. (BALBOA PARK)

Beyond Headlines and Rhetoric, in celebration of Black History Month celebration of Black History Month, see Blacks and Jiwo, directed by Deb-orah Kaufman and Alan Snitow, when it screen for the Film Forum hosted by the San Diego Public Lib-tary at 6 pm, on Monday, February 28, Discussion will be led by SUJ-San Marcos professors Sharon Elise and Barry Safterstein. Find the library at 820 Estreet, 619-236-5800. Free, (DOWNTOWN)

Free, [DOWNTOWN]

Reuben H. Fleet Science Center, the
joy of victory and the agony of defeat are the focus of Olympic Glory.
The film is said to capture the
pageantry and spectacle of the
Nagano Winter Olympic Games and
continues through Tuesday, February 29.

The story of a clan of elephants is In a story or a cash or 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 For ticket prices and showtin call 619-238-1233. (BALBOA PARK)

### LECTURES

Where Are the Excellent Spots in the county to find and observe good populations of butterflies? Find out when Mike Klein talks about "San Diego's Sensitive Butterflies" for the Audubon Society meeting on Friday, February 25. Klein will also focus on the rare and localized butterflies that the rare and localized outtermies that occur in our area. The society con-venes at 7 p.m. in the Otto Center at the San Diego Zoo. Free. 619-275-0557. (BALBOA PARK)

0557. (BALDOA PARK)

"Fectual Accuracy in Rilke's Poetry" is the subject when San Diego
writer John Mood discusses his seminal book, Rilke on Love and Other
Difficulties — now in print for 25
years — at 8 p.m. on Friday, February 25, at D.G. Wills Books (7461 Gietra 4 at an American Cell rard Avenue). For information, call 858-456-1800. Free. (LA JOLLA)

858-456-1800. Free. (IA. OLLA)
Photo Tips will be dispensed, along with a slide show and question-and-answer period, when local photographer Andrew Hudoon speaks for the Photo Arts Eudiding (adjacent to Spanish Village) at 730 p.m. on Friday, February 25. Free To 85VP, call 619-582-3667. (BALBOA PARIO)

519-362-3667. (BALBOR PAPOS)

"Sensations in London and New-Yorks The Young British Artisas" provide the subject when Maley from Warner speaks for the docent lecture series at the San Diego Museum of Art at 10 am on Friday, February 25. Warner is the curator of paintings at the Yale Conter for British Art in New Haven. Admission is \$10. For details, idid 1619-696-1353. (BALBOR PAPOS)

"Book Berlev & Lecture Forum," the series continues on Saturday, February 26, with a look at "San Diego, African City: African Immi-gration in Southern California, "at the Malcolm X. Library, Joseph Mosezay of the Alliance for African Assistance will discuss the growing East African presence in our county

Telemarketing Scame, investment fraud, fraudulent sales, and repair schemes will all be examined during the Senior Citizen Fraud Seminars slated for Saturday, February 26. Se-"Arts and Crafts Textiles in America, Then and Now" provide the fo-cus when textile designer Ann Wal-lace speaks for the Friends of the Marston House Leaves Carlo Marston House Lecture Series at 10 a.m. on Saturday, February 26, in Thornton Theatre. Wallace is author

tion and tools to prevent and recog-nize fraud and then report it.

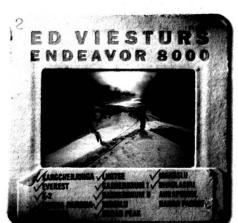
Take the class from 9:30 to
11 a.m. at the Memorial Senior Cen-ter (610 30th Street) or from 1 to
2:30 p.m. in the Sky Room at Grace
Tower (3955 Park Boulevard). Free.
For information, call 619-230-6999.
(GOLDEN HILL, HILLCREST)

Drummers with Disabilities work-shop from 1 to 3 p.m. on Saturday, February 26, at the San Diego Indoor Sports Club (3030 Front Street). Guests this week include Steve Katz,

"Preventing Pollution Along Our Coast" is the topic when Rita Spiegel speaks for the La Jolla Friends of the Seals at 6 p.m. on Saturday, Febru-"Tips for Women Traveling Solo" will be dispensed when Hosteling In-ternational hosts a workshop at ternational hosts a workshop at 10 a.m. on Saturday, February 26, at the San Diego Public Library (820 E Street). Free. To make the suggested reservations, call 619-236-0828. (DOWNTOWN) ary 26, at the La Jolla Branch Library

ary to, at the La Joula branch Library (7555 Draper Avenue), Spiegel was program coordinator for 1 Love a Clean San Diego and is now doing the task for Solana Recyclers. Free. Call 619-687-3588 for information. (LA XOLIA) In Celebration of Black History Month, Marie Swan — winner of the 2000 Oceanside Dr. King Civic Achievement Award — will share her nemories of marching as a leader i loss of a loved one. The workshop the Civil Rights Mov the Civil Nights Movement in the times of Martin Luther King, Jr., at 1 p.m. on Saturday, February 26, at the Oceanside Mission Branch Li-brary (3861 Mission Avenue). For in-formation, call 760-435-5645. (OCEANSIDE) at University Towne Centre. Guest speakers include Jack Stephens, Linda Stratton, and Virginia Cor-rente. Free. For information, call 619-521-4300. (LA SOLIA)

A Different Drummer, learn "a new leisure activity" when the Disabled Drummers Association hosts a "It's Nice to Believe in Magic — But Not When Your Life Depends on It,"



A photographic journey with climber Ed Viesturs-two summits away from becoming the first American to climb all 14 of the world's 8,000-meter peaks.

Wednesday, March 1, 2000 EL PRADO THEATER

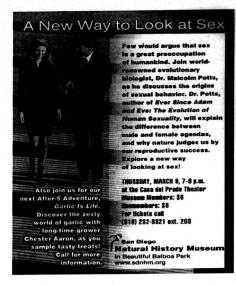






Tickets available at:

Homad Ventures · Carlsbad, Escondido





# LOCAL EVENTS

dresses the San Diego Association for Rational Inquiry at 7 p.m. on Sun-day, February 27. The group meets in the Community Room at La Jolla Village Square (8657 Villa La Jolla Drive). The suggested donation is 55. For information, call 619-421-5844.

(tA JOLIA)

"Toward a Deeper Awareness"

a unique approach to stress management — is being offered from 9 a.m. to 4 p.m. on Sunday, February 27, at the Backyard Tourist. Exercises such as "Sacred Silence," "Foxwalk," and "Splatter Vision" will be followed by group interactive discussion. Bring a blanket and oillow.

group interactive discussion. Bring a blanket and pillow. The fee is \$65 for non-members (bring lunch). Find the Backyard Tourist at 12061 Wildcat Canyon Road; call 619-443-2399 to register.

(LAMESIOC)

Laugh and Larus when the wooderful writer Anne Lamott conducts two seminars for the Larming Anison on Sounday, rebrusty 27.06 or the suddoor of Bord by fine 7 investigat of the state of Bord by fine 7 investigat of the suddoor of Bord by fine 7 investigat of Bord by fine 7 investigate 7 investi

"Great Singers in the Operas of Pucclai" are the focus for a lecture series hosted by Stanley Walens at the Athenaeum Music and Arts Library continuing at 7:30 p.m. on Monday, February 28. The talks focus on the es of Puccini's mature pe riod: La Bohème, Tosca, Mad riod: La Bohème, Tosca, Madama Butterfly, and Turandot. Find the Athenaeum at 1008 Wall Street; call 858-454-5872 to reserve a spot. Ad-mission is \$12 per talk. (LA JOLLA)

mission is \$12 per talk. (IA /OLIA)

"How You Can Help.— Learn to Serve
and Live the Life You Were Born to
Live" when transpersonal psychotherapist Penelope Young Andreads speaks
at 7 p.m. on Monday, February 28, at
the San Diego University for Integrative
Studies (\$703 Oberlin Drive, suite 200). Free. For information, call 858-638-1999. (SORRENTO VALLEY)

1999, (SOBEMIO VALLEY)
Secrets of Organic Gardening are going to be divulged when master gardener Tammy Tatum speaks for the Lake Hodges Native Plant Club on Monday, February 28. The group meets at 2 pm. in the upstain seminar room of the Rancho Bernardo Libras Formardo Libras (17110 Bernardo Center Drive). Free. (17110 Bernardo Center Drive). Fro 760-741-0829. (RANCHO BERNARDO)

What the Heck Is Morlock Theory What the Heck Is Morfock Theory? Get the skinny during an Internet and web fundamentals design work-shop for "no-/low-budget" organi-zations and individuals of all ages planned on Monday, February 28, from 4 to 7 pm. (late arrivals wel-come) at the Art Station (740 Crosby, at Kearry), Free. For information, dial 619-544-0972, (BARRIO LOGAN)

Dig the Domes, spanning large in-terior spaces has been a test of great architects for many centuries. Classi-cal and architectural scholar James Barter explores domes of Europe in a fecture series hosted by the Athenaeum Music and Arts Library. It he series concludes with a look of the largely designed by Michelangels, at 7.39 p.m. on Tuesday, February 29. Admission to "Architectural Jewels — The Great Domes of Eu-rope" as 12. Find the library at 1008. Wall Street, 858–844–8572. Lu. NCLI,

"The Secrets of Writing and Selling Screenplays" will be divulged when Hollywood screenwriter Steven Hensley hosts an ongoing series of Tired of Saying No? Parents of young children are invited to a class promoting positive discipline and

members. 854-841-8411, PMLCREST)
When Times, Alexander McGrary,
owner of the Shadow Mountain
Vineyaskin Warner Springs, will relate the story of his winery in the constart of East Country history when the
Lemon Grove Historical Society
meets at 1:30 pm. meat Thursday,
March Lat the Lemon Grove Library
(6073 Benedawy), McGrary — descended from Slovakian winemakers — soquired dhe winery in 1909.
Price For information, call 619-4662709, (2020) mountry and the concontrol of the control of the concontrol of the control of the concontrol of the winery in 1909.

next Thursday, February 2, at the Lawrence Family Jewish Community Center (4126 Executive Drive). The fee for the workshop—continuing for six weeks—is \$295. To register, dial 858-481-8932. (IA JOLIA) and Nonie Bradley at 7 p.m., on Tuesday, February 29, at Well Be-ing — Encinitas (270 North El Camino Real, suite G). The class is free, but call 858-626-6944 to make the requested reservations.

# Plan the Perfect Bicycle Tour after the clinic planned at 6 p.m. on Wednesday, March 1, at Bike 101 (211 North Highway 101). Expect to hear what to carry and how to train. Free. Call 38-793-5431 for infor-mation. (SOLAN IN PERSON

mation, (SOAM BEACH)
Peaces are Present during the Cultural
Coffee hosted by the San Diego Museum of Art this season. In the series,
Steven Kern Level Level Level Level
Steven Level Level Level Level
Level Level Level Level Level
Level Level Level Level
French artists over the last 150 years.
On Wednesday, March 1, at
59.50 a.m., learn "Which is More Important in Painting: Line or Colori
Tickets are \$15 for non-members.
619-696-1966, (BAIROA PARIO)

619-696-1966. (BALBOA PAPH)
The Russians Are Comingl Expect
a Russian theme at Saint Dunstan's
Episcopal Church in March, starting
with a lecture entitled "Russian
Saints in Art: Exploring Russian
Icons" by Maggie Crowell at
6:00 p.m. on Wednesday, March L.

2-2-2-3-11.

6:30 p.m. on Wednesday, March 1. Crowell is a specialist in Russian re-ligious art and a docent at three Bal-boa Park museums. Admission is free. Find the church at 6556 Park Ridge Boulevard (at Wandermere); 619-460-6442. (SAN CARLOS)

619-460-6442. (SM CARLOS)

"Through the Eyeplece," Dennis
Mammans, resident astronomer at
the Reuben H. Fleet Science Center,
gives a lecture to assist backyard astronomers in finding their way
among the night sky with a small
telescope at 7 p.m. on Wednesday,
March 1. After the talk, the San

March 1. After the talk, the San Diego Attronomy Association offers telescope viewing and Mount Laguna Observatory Associates give astro-nomical computer demonstrations. Admission is \$5 general. 619-238-1233. (BALBOA PARK)

1233, (MAIGOA PARK)
A Watercolor Demonstration is planned by Joan Hansen when the Foothills Art Association meets next Thursday, February 2, at 7:30 p.m., in the Lamplighters Community Theater (805) University Avenue, between Allison and Baltimore points (16 de 7:147 Eer at MESS).

Drive), 619-464-7167, Free, (LA MESA)

Drive, 619-464-7167, Free, (LAMSA). Buy late the American Dream, the San Diego Neighborhood Housing Foreign Services offers a program to educate potential first-time homebuyers. Par-ticipants learn about good credit, but the properties of the characteristic programme of during the orientation beginning at 6 p.m. next Thursday, March 2, at 43.56 54th Street. To registers. To 219-229-2370. Free, (COLEGE GROVE)

The FBI Uses Psychic Detective

The Mass 2806 San Diego Play-wrights Festival continues through Friday, Pebruary 25, at the Jack Dodge Building (335 Sath Avenue). The Muse Theater presents been all play-rights and encourages au-dience discussion after each play. Tichens are 5.0 Performance begin and the property of the play of the 10-284-2937. (CASSLAMP QUANTER)

619-284-2937. (OABLAMP QUANTER)
Chakespeer's Traugh's d'Roerd Amlegasty and political intriges. Initia
Canser, is being presented by Upstart
Crow Productions February 24-27 in
the studio theset ar Betrick Henry
High School (6702 Wandermere
Drive). Performance begin at 7 p.m.
Thursday through Statutedy and at
2 p.m. on Studies, Takets are 510 general. Questional Call 5-39-34-123 for
annovers. [WM CML05]

"Secret Lives of Poetry and Perfor

ssace, "hotted by musicin and performance port Mary Leary, begin tonight. Thursday, February 24, at Lears' a Coffedence (343) Adams Avenuel, Leary's goal in to provide a combine on transcend spixel artistic genrus."

Jimmy Juzz kicks off the series with a performance of work from his Machine. Also not the bill are commedian Dan Phan and poet Gobriella. These featured performens will be preceded and followed by open mile opportunities. The whole debraig gin at 7:30 pm.). Donations are encouraged. For information, Call couraged. For information, call 619-833-5282. (NORMAL HEIGHTS)

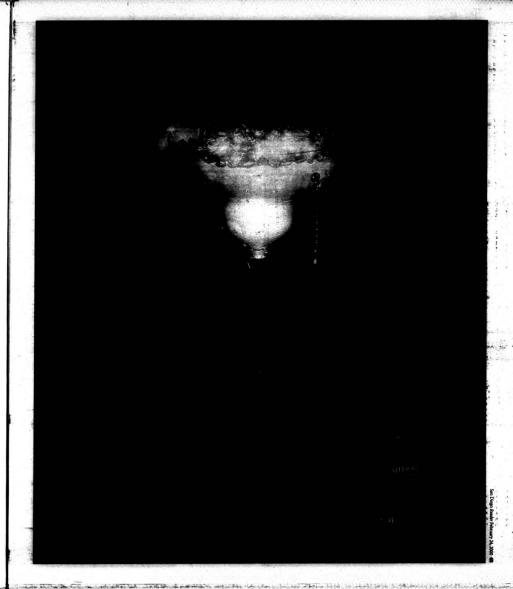
619-833-5282. (ROBMAN HIGGITS)
Q: What Was the First Salioring
Book written during the Age of Sail
by a common salior! The answer
Richard Henry Dana's Two Years Richard Henry Dana's Two Years Richard Henry Dana's Two Years Richard Henry Dana's Two Years
Richard Henry Dana's Two Years
Richard Henry Dana's Two Years
Henry Hand Henry Dana's Henry Paul
Whitman performs seven roles in his
non-man production of Two Years
Refore the Mast February 25-27 on
the Star of India.

Performances begin at 6 and 8 p.m. Friday through Sunday. Tickets are \$20 general. For reservations, call 619-234-9153 x101. The ship is located at 1306 North Harbor Drive (along the Embarcadero). (DOWNTOWN)

(DOWNTOWN)

Black History Month is being commemorated with a gospel concert with singing by choirs from El Camino High School, Faith Temple Christian Center, and the Friendly Church of God in Christ. Soloist Eizabeth St., John will sing the Negro National Anthem and "The Starbanded Research The Starbanded Research Th National Anthem and 1 he Star-Spangled Banner. The concert is scheduled for Friday, February 25, at 7 p.m., in the dining room of the stu-dent center at MiraCosta College (One Barnard Drive). For details, dial 760-795-6771. (OCEANSIDE)

Jitters and Stage Fright Run Ram-past during the winter recitals hosted by the California Music Studios slated for February 25 and 26 at the Horizon Christian Fellowship (6365 El Apajo). The programs range from early pi



ano and instrumental repertoire to advanced and popular styles of singing and instruments. Perfor-mances begin at 6 and 7:30 p.m. on 7:1dsy and at 9, 10:30 a.m., noon, 1:30, and 3:30 p.m. on Saturday. Ad-mission is free. For information, call 800-227-6222. (BANCHO SANTA FE)

\*\*Come Laugh Your Pents Off," becken the Fault Line Players, who plan nights of comedy at 8 p.m. on Friday and Saturday, Pebruary 25 and 26, at the Fault Line Theatre (3152 Fifth Avenue, at Spruce). For information, call 619-692-3382. Admission is \$5, 08LCREST)

mission is \$5,0 MLCPRENT|
Author Scott Peck will sign and discusa Liberating Your Magnificence at
Barnes and Noble at 7 p.m. on Friday, Pebruary 25, Find the store 7610 Hazard Center Drive; 619-2200175. Free. (MSSSON VALLEY)

The Open Poetry Reading hosted by Poetry Unlimited Art and Music

ary 25, at the La Jolla Recreation Center (615 Prospect Street), Free. 858-552-1658. (LA JOLLA)

858-852-1658, (A. SOLIA)

Employ Your Creative Talents in
the job market after Lee Silber discuses and signs Career Managoment
for the Creative Person at 7:30 p.m.
on Friday, Februsry 25, at Bookstar
Costa Verde (850 Gensee Armue).
Call 888-457-7561 for details. Free.

A Author Tavis Smiley signs Doing What's Right: How to Fight for What You Believe — And Make a Difference at noon on Friday, February 25, at Barnes and Noble store in Hazard Center (7610 Hazard Center Drive). Free, 619-220-0175, (MISSION WALLEY)

619-20-1190. Free, (BALROA PARGO)
"Himmaker's piveth Tellor" titls his tale in Mark Lawis's new book. It's story of Jacob Frank, a Holocaust survivor of Dachaus and tallor to some of the most notionius SS officers in Hitler's organization. Levia will sign and discuss the book at 7 p.m. on Saturday, February 28, a Borderis Books North. Free, For information, call 619-295-2201. (MISSION VALLEY) Free, 619-220-0175, AMSSOM WALLEY,
"Sough That foo-the the Seul" de'scribes the traditional American Negrou spiritual that from the New England Spiritual Ensemble's repertoire
and Teame is mission, according to
The group plans a connect for the
Point Lonh Freeents series at
730 p.m. on Friday, Pebruary 25, in
Brown Chapel at Foint Lorna
Nazarrac College (1990 Lornaland
Loin, 281 619-84-2356, proper (LOMA)
Loin, 281 619-84-2356, proper (LOMA)

Now Here's an Odd Juxtaposition, head to Fashion Valley Center when U.S. Soccer star Tiffany Milbrett talks about her soccer accomplishments and

"Herriet Tubessen," written by Ellie Stein from the New Works Theatre, therealized the life of this courageous control of the control of the

oly-ode-911, omnov ALLY)

Peeda Eretica en español is
promised when Yonka Nacidit-Perdomo (Octubev) and Antonieta VIIamil (Traige own areas en los gior)
read from their work at 7 p.m. on
Saurday, Pórusy 26, at Casa del Libro (1735 University Avenue). For
information, call 619-299-9331. Free,
OHLICREST)

OHLICARY
The Memnetr You Are So Beautiful
Without Your Hair — viewing "death
and dying as not only sacred but also
impiring" — will be aigned and discused by author Susanne Piela at
1390 p.m. on Saturday, Pérbusary 26,
at Barnes and Noble (11744 Carmel
Mountain Road, Call 884-67-1055
for details. Free, (CARMEL MOURTARN)

"Coyote B-Malls Amanzi, and Other Stories to Walk With" will be told when Len Cabral presents a concert on Saturday, February 26, for the Storytellers of San Diego, Cabral uses mime, song, and vivid characterizations to bring the trickster tales to life.

Poot Stemping and Hand Clapping will be part of the fun when the Mar-tin Luther King Jr. Community Choir performs for the community The telling begins at 7:30 p.m. in

Conference Center on the campus of the University of San Diego (5998 Al-calá Park). The program is mutable for adults and children over 12. Tickets are \$7. Diel 619-208-635 or 619-260-4584 for reservations. (UPCA VISTA) concert series hosted by St. Luke's Lutheran Church at 7 p.m. on Sat-urdsy, Pebruary 26. An offering will be received. Find the church at 5150 Wilson Street and by calling 619-463-6633, (LA MESA)

619-643-6633. (JA MESA)
Master Hypsocials Barry Jones per-forms on Saturday, Pebruary 26, at 9-30 p.m., at the Star Theatre (402 North Coast Highway). The perfor-mance is for those 18 and older. Gen-eral admission is 27-50. For details, dial 760-721-5700, (OCEAMSDE) 4594 for reservations, URGA WEIT).

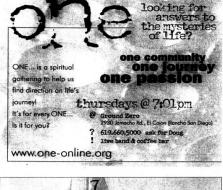
Lifeing Billatory, meet Lieutement Stanley Tilles, "as ordinary citizen soldies" who was in charge of carrying out the sentences of the Nazi war criminals at Nuremberg, when he visits Barnes and Nobel Bookstore at 2 p.m, on Saturday, February 26, to sign and discuss by the Neck Uniti Danel, Find the shop at 12835 EL Comino Real; 859-461-

dial 760-721-5700, OCCAMBODI Missa, Branch, and Beymad, the En-richment Series honted by the Poisson Commerce of the Performing Arts con-tinues at noon Sunday, February 27, when the Bill Magae Risses Band will be yound to a required broach. Find the Conter at 15498 Espola Road (at Tian Way). Dial 854-744-0505 for reservations, or Performance of the Conternation of the conternation of the Performance of the

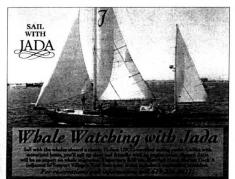
Last Sunday Slam, the next slam is set for February 27, with sign-ups starting at 7 p.m. Cash prizes are paid to the first- and second-place winto the first- and second-place win-ners. Slam, judge, or just watch at the Rendezvous Caffe (4644 College Av-enue). Call 619-265-7287 for infor-mation. Free, (SAN DEFON.







at 1283 IR Camino Real; 859-481-4030. ROL MWO "It's a Verley Bail" — the annual sately there and dinner party honted by the San Diego Choreleers adult mixed chorus — is stated for State-day. February 26. The show begins at 4:30 p.m., Globow by a catered dia-ner at 7 p.m., in the sudicrotion at Partick Henry High School (672) Wandermeer Drive). Tickets for schular set 18 for dianes and 8-27-6469 for reservations, (SAM CARLOS)





Fridays at 8 pm • Saturdays at 7:30 & 9:45 pm





Sing for Your Supper, a gathering of musicians, is alated for Sunday, February 27, from 2 to 10 p.m., at Patches Bar and Grill (5215 Adobe Falls Road). Performers include Mary Dolan, the Good China, Zryzz. Kevin Campbell, the Wise Guys, and others. Tickets.— 57 at the door, 55 in advance — benefit 5t. Vincent de in advance — benefit St. Vincent de Paul Village. Call 619-337-3823 for

Read from Your Own Work or recite poetry by your favorite poet during the open reading planned from 4 to 6 p.m. on Sunday, February 27, at Rendezvous Caffe (4644 College Avenue). 619-265-7287. Free. (SAN OEGO)

enue). 619-265-7287. Free: GAM-00000.)
Jean From Jagane. Seaturing John
Kainan Neptune (on shakuhachi)
and Takao Nado (iguitar) along with
koto performer Reiko Obata, is
promised on Monday, February 28, 7
p.m., at the International Student
Center at San Dego State University.
The minimum adult desustion is \$1.5,
various and information, call
619-265-0730, (SOSU)

Open Poetry Readings are held on the second and fourth Monday of each the second and fourth Monday of each month, including February 28, at Twiggs Tea and Coffee. Sign-ups begin at 7:30 p.m., with the readings com-mencing at 8 p.m. Free. Find Twiggs at 4590 Park Boulevard (at Madison); 619-296-0616. (UNIVERSITY HEIGHTS)

619-296-0816. (MPMURSHY HEXRES)
Singer, Composer, and Musician
Jet Lowe — specializing in folk music of the British Isles — plans a concert at 11 a.m. on Monday, February 28, in the San Diego City College
Theater (1450 C Street, at 14th
Street). Free. Call 619-230-2611 for information. (DOWNTOWN)

snoormation., (DOM/NOW).

Songs of the Mediterranean and elsewhere are promised when vocalist shyste Underbill and painsit John Danke present a concert "celebrating love and the beauty of life of people all over the world" at 7:30 p.m. on Monday, February 28, at the Chula Vista Civic Center Library (165 F Street), Call 6 19-691-5009 for details. Free, (CRUA M SSTA)

She's Been on Histus, and now De "with her unique performance style once again" — on Tuesday, Febru-ary 29, at 8 p.m., at Claire de Lune (2906 University Avenue). Open mike readings precede and follow he reading: sign-ups start at 7:30 p.m 619-688-9845. Free. (NORTH PARK)

Jazz in the Parkl The series continue on Wednesday, March 1, with "Key board Wizardry" by San Diego pi anists including Mike Wofford, John Opferkuch, Rick Helser, Joe Azarello Pamela York, and Harry Pickens. Th Pameia Tork, and Harry Pickens. The music starts at 5:30 p.m. at the San Diego Museum of Art. Tickets are 59 general. For reservations, dial 619-696-1966. (BALBOA PARK)

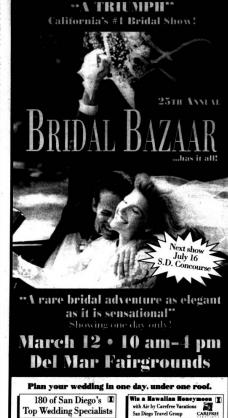
619-696-1966. (BALBOA PAPR)
A Book Party is planned at the
Porter Troupe Gallery at 7 p.m. next
Thursday, March 2, when Quincy
Troupe reads from Miles 4 Mr and
Choruses. Find the gallery at 301
Spruce Street, 619-291-9096. Admission is \$8. (HILLOREST)

Famed Social Scientist Danie Famed Social Scientist Daniel Yankelovich "revives the ancient art of dialogue" and reinvents it in The Magic of Dialogue: Transforming Conflict into Cooperation, which he will sign and discuss at 730 p.m. next Thursday, March 2, at Warwick's Bookstore (7812 Girard Avenue). For information, call 858-454-0347. Free. (IA NOLIA)

TV

A Man from the Days before Male Stare Shaved Their Chests, TCM takes you through 23 years of John Wayne, including some early shorts: The Telegraph Trail, Randy Rides

the ball of the war and the little was the standard on my allow the color was a bound on the color of the way of the way



Advance discount TICKETS available at all

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X

Win 1-Ct. Diamond or 1-Ct.

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Fashion shows!"

"Hot! Hot! Hot!

# LOCAL EVENTS

Alone, Tall in the Saddle, Sands of Im Jima, Rio Grande, The Quiet Man, Trouble Along the Way, and The Con-queror, airing Friday, February 25, at 3 a.m., 4 a.m., 5 a.m., 6:30 a.m., 8:30 a.m., 10:30 a.m., 1 p.m. and 3 p.m., respectively on TCM, Cox Cable Channel 74.

King Leer Tsught Us All about how ill white hairs become a fool, but Hol-lywood, which divinizes youthful feminine beauty, gives us lessons in how ill crow's feet become an actress. how ill crow's leet become an actrea. Older Vivien Leigh pays for the at-tentions of younger Warren Beatty in The Roman Spring of Mrs. Stone, air-ing Saturday, February 26, at 6 a.m. on TCM, Cox Cable Channel 74.

on TCM, Cox Cable Channel 74.

Bassom TV, lots of weekend daytime shows nowedays with chesty, low-cut characters — we can recall promos for Beastmaster, The Lost World, Treasure Hunter, some wretched Charlie's Angels insistation, and most wallowingly, Cleopatra 2525. Seven of Nine has nothing on these three — or rather, she has more on than they do. Airs Saturday, February 26, at 3 p.m. on KTLA, Cox Cable Channel 14.

on KTLA, Cox Cable Channel 14.

Jeel Coen Got Hila Start working on
Few No Evit, then graduated to Evil
Dead, for which he was assistant film
editor. He later borrowed the camera
technique for that film's final shot for
use in Blasd Simple. Evil Dead star Bruce
Campbell stars in fack of All Trades, airing Saturday, February 26, at 3-20 p.m.
on KTLA, Cox Cable Channel 14.

DISCOVER

HOW TO:

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payoffs and

collection accounts

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· FREE CPA CONSULTATION

home more

FINANCIAL

PLANNER CONSULTATION

"How can I save

money?"

• FREE

"How can I bring

Oh, Goody, They're Showing Pumpkinhead again. We can't get enough of this one — the city kids mucking about with the scary yet de-cent hillbillies, the father avenging

his son, the backwoods sorcery, Lance Henrikson, and that final shot.... Pure horror candy, but with layers of caramel, nougat and nuts-satisfying! Airs Saturday, Febru-ary 26, at 6 p.m. on the Sci-Fi Chan-nd, Cox Cable Channel 64.

nel, Cox Cable Channel 49.

Nel Brun Divishe Plans could stomsch The Fins in which Debliro plays a
na who get too involved in the life of
his chosen ballplayer. Now USA is running it, which neates us crow a USAtype version, in which a psycholic fan
starts assassisating stars at concerts,
gunes, sweeth ceremonies.... Air Saturday, Pedruary 2st. Air Saturday, Pedruary 2st. Pp. nn. on USA,
Cox Cable Channel 2.

Cox Coble Channel Z.
All Grown Up, goals, it seems like
only yesterday that we wasted eight
bucks on Hackers, only to be wowed
by the bee-stung (reads illicone enhanced) lips and finatastical (reads illicone
enplanced) lips and finatastical (reads illicone
engelina Jolic. Setter talent through
surgery. Now. folls are saying she
can set, too! Hackers aim Saturdey,
Hy Jo.
Fi. Channel Cox Cable Channel 44.

Speaking of the USA Network, they've built a reputation for airing they've built a reputation for airing slick 'n trashy TV, raiding the soft underbelly of Hollywood culture fo underbelly of Hollywood culture for the garbage the industry couldn't bring itself to throw away. The obvi-ous question, then, is when do we see the Corey Haim/Corey Feldman B-movic marathon! Watchers airs Sun-day, February 27, at noon on WGN, Cox Cable Channel 26.

Woody's Pirst Time, we've read that Woody Allen had never set foot in a mall before starring in Scenes from a Mall. We're still trying to decide if we admire him for avoiding these modern cathedrals or if it's just an accident of his environs or if it's hopelessly pretentious. Airs Sunday, February 27, at 4 p.m. on WGN, Cox Cable Channel 26.

The Horror! The Horror! How could anyone suffering through The Island of Dr. Moreau fail to yearn wistfully for Marlon Brando's earlier wistfully for Marion Brando's earlier efforts at petty godhood in Apoca-lypse Now? The only redeeming fea-ture of Island was the truly scary sight of Brando's bulk dusted white — or are we just wishing? Apocalypse Now airs Sunday, February 27, at 10 p.m.

# SPORTS

Stingray Basketball, the local Inter-national Basketball League team hosts the team from St. Louis on Thursday and Saturday, February 24 and 26, at 7 p.m. each night, at the San Diego Sports Arena. Tickets range from \$5 to \$25. For tickets, call 619-299-0148. (SAN DEGO)

619-299-0148. (SAM DIGGO)
Sixty-Four Top Golfers — including Tiger Woods, Colin Montgomeric, David Duval, Ernie Els, and
others — will participate in the second Anderson Consulting Match
Play Championship, continuing
through February 27 at La Costa Resort and Spa (2100 Costa del Mar).
Admission is 335 through Friday. \$50 Admission is \$35 through Friday, \$50 on Saturday and Sunday. To order tickets, call 877-942-4849. (CAPLSBAD)

Critical Mass, take part in the Critical Mass Bike Ride planned on Friday,



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# Winter Wine Festival

February 29 Clos du Bois Wine Maker Dinner\* 6:30 pm featuring Winemaker's Reserve Five Courses \$85

March 7 Award-Winning Wine Tasting
5:30-7 pm Eight Award-Winning Wines of California \$25

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

Morch 28 Wine Maker Dinner 6:30 pm Bonny Doon Five Courses \$85



\*In conjunction with Pent National Repl Seating is limited. Please RSVP at 858-551-5252.

and at 4:30 p.m. at the corner of Fifth Avenue and Robinson for these group rides. Free. Call 619-235-0935 for intion. (LA JOLLA, HILLCREST)

Beat the Midwinter Bluss when the R&B Bicycle Club hosts its annual Tour of Borrego on Saturday, February 26. Events include a 22-mile road ride and a 38-mile road ride. Regis-tration starts at 8.m. at Palm Canyon Resort. For more information, call 760-765-2200. (BORREGO SPRIN

760-765-200. (ILOSTICO SPIPMOS)
Class Action, the World Class
Wresting Alliance presents "Clas Action" at 2 pm. on Sunday, PickLary Action and Pick Class Action and Pick Class
Washington Avenue). The main court feature Primetime Peterson meeting
ps with challenger Mr. ExPW Byron
Walker, and much more. General admission is \$10. for information, call
858-616-8658. (E. CAION)

La Posta Loop, lots of scenery, light traffic, and lunch at an old-fashioned malt shop are three reasons to head out with the Knickerbikers bicyclists man topy are uncer reasons to nead out with the Knickerbükers bicyclists on Sunday, February 27. The 28-mile ride for intermediates starts at 10 a.m. at the Buckman Springs rest area (3.8 miles east of the Sunrise Highway exit off 1-8). Bring money for lunch or bring food for a stop along the shores of Lake Morres of Lake Morres 619-473-9621. (BUCHMAN SPRINGS)

619-473-9621. (BUCHMAN SPHINGS)
Fitness and Fun, the Parder Trust and half-order in Trust and half-nier access are stor Sunday, February 27, Race-day registration starts at 7 a.m., with racing starting from 8 to 9-45 a.m., at Del Mar Highlands. For further information, call 858-450-6510. (CARMEL WALEY)

Leap on Your Bike for a "Tuesday Leap Year Ride" to Alpine for coffeed and food planned by the San Diego Bicycle Touring Society riders on February 29. Riders will gather at 9:15 a.m. in the parking lot at Ralph (2652 Jamacha Road, at Willow (2652 Jamacha Road, at Willow Glen) for this 35-mile ride. Bring money for food. Call 619-442-1519 for information. (EL CAON)

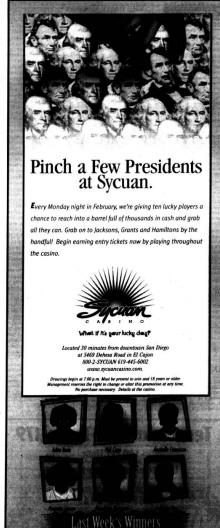
tor uptormation. (EL CAOM)
Packfash, the Sam Diego Gulls meet
up with the Bakersfield Condors on
Wednesday, March 1, at 7:05 p.m.,
at the Sam Diego Sports Arena (S60
Sports Arena Boulevard). Tickets
range from 55 to 515, available by
calling 619-224-4625. The games are
broadcast on KSDO (AM 1130).
(SPORTS ARENA)

### SPECIAL

Discuss a Selection from Veblen's Theory of the Leisure Class when the Great Books Reading and Discussion Group meets on Satury, February 26, at 2 p.m., in the second-floor meeting room at the San Diego Public Library (820 E Strey, 828-755-8978, Free, newcomers are weekome, DOMONTOMO.

welcome. [DOWNTOWN]
Black History Month Wraps Upwith the ninth annual Heritage Day
Parade, slated for Saturday, Parade,
49th Street and Logan, travels east on
Logan to Euclid Avenue, and north
on Euclid to the Euclid Medical Centra (28 Euclid). Arts, crafts, liveentertainment, and vendor booths
will be on hand. For information, call 619-286-8887. (SAN DIEGO)

619-286-887. (SAM DEGO)
What Are Thuman-Powerd Busy-nary Shees? They're the items de-signed by engineering students from collegs, universities, high schools, and industry to compete in the ninh annual Walk on Water competition lated for Saturday, February 26, from 10 am. to 1 p.m., at the Uni-versity of San Diego's swimming pulot "who must genain vertical while crossing the Olympic Saturday while crossing the Olympic Saturday. while crossing the Olympic-sized



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more money in the future?"

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Park. Spectators are free. (JINDA WSTA)

Dog Dayal It's time for the Silver Bay
Kennel Club of San Diego's two-day
AKC All-Breed Dog Shows, on Saturday and Sunday, February 26 and
27, from 8 a.m. to 6 p.m., at the Del
Mar Fairgrounda. Over 2200 dogs are
expected to compete each days, and
it's great fun to watch. No unentered
does are allowed on the above it s great run to watch. No unentered dogs are allowed on the show grounds. Admission for (human) spectators is free. Call 619-588-0507 for information. (DEL MAR)

Gourd Dancing, Bird Singing, arts and crafts, and food are all promised when Native American singers and dancers gather at Grossmont College for the 12th annual pow wow on Saturday, February 26, in the studer center. Activities run from 1 to 11 p.m. The campus is located at 8800 Grossmont College Drive. Free. For more information, call 619-644-7529. (EL CAJON)

Celebrate Engineers' Day 2000 from noon to 4 p.m. on Saturday, Febru ary 26, at the Reuben H. Fleet Science Center. Organizers promise colorful displays and activities created by local displays and activities created by social engineering organizations. Admis-sion to the festivities is included in regular museum admission. 619-238-1233 x808. (BALBOA PARK)

The Diversity of SD's Population is reflected by the 187 authors participating in the San Diego Public Library's 34th annual Local Authors Exhibit, honoring local writers who published in 1999. See the exhibit through February at 820 E Street Call 619-236-5800 for information

Behold the Bountiful Berry, in honor of the local strawberry crop, the Carls-bad Village Farmer's Market is hosting its fifth annual Strawberry Festival from 2 to 5 p.m. on Wednesday, March 1. Organizers promise live music, strawberries and various items using the huseion fruit as a main coming the luscious fruit as a main corr ing the luscious fruit as a main com-ponent, Master Gardeners to answer questions, plant sale, and more. Find the fun on Roosevelt Street, between Carlsbad Village Drive and Grand Av-enue. For details, call 760-720-9161. Admission is free. (CARLSBAD)

"Art in the Cathedral III," Saint Paul's Cathedral hosts its third an-nual juried fine arts exhibition of works from throughout the diocese of San Diego through Sunday, March 5. The theme: "Dreaming March 5. The theme: Dreaming of the New Millennium." Find the cathedral at 2728 Sixth Avenue (at Fifth and Nutmeg). For viewing hours, call 619-298-7261. (HILLOREST)

### THE DAILY MIRROR



Making of the New York School of Poets. He is founder and editor of the series The Best American Poetry. He is editor, with Star Black, of the forthcoming KGB Bar

Lehman, in his introduction to The Duily Mirror, explains his book is obgainings. The launury 1996 i started writing a poem at day as an experiment. The initial results were hist-and-miss. Some poems didn't hit the spot, and I missed some days allogether. But I skept at it. Chronolding the progress of days seemed particularly worthwhile as I was then living in New York City, where every street corner seems to promise an adventure. I was also traveling a lot. I shuttled frequently to Ithaca, New York, where I own a house, and spent half of every January and June in Benningson, Vermont. Daily poems were written in these places and in San Diego. Clincinnati, Tampa, Boston, Miam, Albawa, and Tulsa. I wanted to capture the excitement of travel and unpid change of scene in

Tuiss. I wanted to capture the excitement of travel and rapid change of scene in my poetry, and the daily poem offered a way to do that. It satisfied the wish to write about the particulars of experience and observation — to keep a sort of record of events, opinions, enthusiassms, dreams, fantasies, cravings, and thoughts, as they succeeded one another. At the same time the project provided a means to note the continuities in one's life. Many poems would be overly about

their specific occasions and implicitly about time and the calendar; the poem's title - in each case simply the month and day on which it was written - would

see to tnat.

On the morning that we talked, I asked Lehman about his introduction.

"I thought," he said, "that it would be particularly useful in this book for me to write an introductory essay explaining the project and with a view toward encouraging people to follow suit. And it's certainly been my experience that

people, after hearing me read my daily poems, come over and say, 'I'm going to

do the same thing. I'm going to write a poem a day. I'm going to keep a poetry journal.' So it does seem to have some real appeal on several levels."

I asked if Lehman thought writing a daily poem had been helpful to his

Lehman, in his introduction to The Daily Mirror, explains his book's

The Daily Mirror: A Journal in Poetry, Scribner Poetry, 1999; 158 pages; \$16

write a poem that was complete in and of itself, and at the same time, was part of a longer sequence. So I could build a long poem, a book-length poem, by increment.

Into a book I just started writing lener, and I was having such a good time that I still speople. I was a longer poem, and I was having such a good time that I have the poems. I think they liked it that some of the poems mentioned real people, real place, real events, and they wanted in some case to participate in the poem. There was a sort of unspoken, or even in some cases, spoken wish, to be named, to make it into one of the poems.

"There's a great freedom that comes with this project or task, and that is the string of the poems."

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"There's a great freedom

form, and you can discard the poem.

torm, and you can discard the poem.

"I think that it may be an error to begin a poem having as your ambition the Platonic ideal of a 'Sunday Morning,' The Wasseland, or 'Ode to a Nightingale.' Perhaps a more modest ambition, like writing a poem that fits on one page, will paradoxically allow you to write a poem that lyrically intends something more

Writers will do all sorts of avoidance tactics to postpone their enc with the blank page. Perhaps there's a tradition of associating the act of writing with the bank page, Pernags there a fasaintion of associating the act outcoming the analysis of the control of

better for it. And one of the paradoxes of artistic improvisation and spontaneity is that — just like basketball or jazz — the improvisation requires a lot of that — just like baskethall or jazz — the improvisation requires a lot of preparation and rehearsal. I have a project in which I write every day, nothing could seem more improvisatory or spinstaneous. And, at the same time, there's having practiced every day. When I gibt up my violin toods, to play. I have the benefit of having done it every day for the last four years. It's not only writing porty, either. I feel that all the writing one does help all the other writing one does. And that the prose one writes helps the verse one writes. The functional proce one writes helps the Ordites pretty one writes. It's all writing, And it's all

prose one writes helps the lottest poetry one writes. It's all writing. And it's all good for you."

I said that setting oneself this discipline would allow one to notice things and people and events that in the light of the "ambitious poem" might seem

below notice.

"Yes, exactly, That's right, I think that the book has analogy to a journal or a diary, It's not a journal or a diary, It's not a newspaper, although the analogy is there for me to play with. But it has aspects of those things—journals, diaries, and newspapers. Because it does, I feel free to take note of my immediate surroundings and to be alert to what is happening right then and there, so that the song on the radio, and the weather out the window, or the interrupting phone call can enter the composition. phone call can enter the composition."

Lehman mentions in his introduction other poets who have written daily

poems - William Stafford, Robert Bly, Ted Berrigan, Joe Brainard. I asked

bount the tradition of the daily poem.

"After I started doing this," Lehman said, "I discovered more and more examples of writers who had written every day. One who I failed to mention in the introduction was Harry Mathews. He did a little book called 20 Lines a Day

"I do. It's been a wonderful experience. I've written so many poems, for one thing, and a great many more than I would have written had I not embarked on this project. And, also, I think it suptime an aumber of hings. I've given myself every day a one-page limit — the poem hate of this one page, I think that in the speats, I found myself, in some case, deletated by my own aspirations. I vanited a poem to have a very high ambition. When you write a dully poem, you're limited in the amount of time you can bring to it. So you force yourself to understand the lesson that a poem can be fairly short and still complete. And in the case of The Dauly Mirror, I was loady enough to find a forum that would enable me to

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What's a Suitable Name for a Pi-

es begin at 7 p.m. or

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MIRROR

about 17 years ago, in which he felt obliged to write 20 lines, no more, no less, every day.

"A book I like enormously is Archie Ammons's Tape for the Turn of the Year. He bought an adding-machine tape and put it into the typewriter, this was in the whiter of '63, early in

December, and he wrote on this tape every day until mid-lamary, recording, or, chronicling the days. Of course, the addingment to the state of the s

"And then there's Jimmy Schuyler..." laid.
"It was when I was writing The Last Aunts-Garde, my study of the New York School of poets, that I feel this whole project of The Daily Mirror came about because of the spirit of James Schuyler and Frank O'Hars. Schuyler wrote several poems that have titles like, "December 28, 1974, "June 30, 1974."
"And Schuyler's Pawar Williams."

'And Schuyler's Payne Whitney poems," I said, "in their own way were daily poems."
'Yes. So that was an example. And O'Hara's *Lunch Poems*. What he calls his, 'I do this I do that' poems were another example of how one might write occasional poems, poems that were like journal entries but were different because the end result needed to be a poem and needed to be public in a way that journal entries are not. I love O'Hara and Schuyler, both. They were ortant to me all along. But I felt closest to them, writing about them, and then writing these ms, reflecting their influence.

I asked Lehman how he came to his title.

"I had a lot of suggestions. Robert Polito, said, 'Why not call it, The Best Days of the Year?'
Archie Ammons said, 'Why not call it, Days of Our Days'? So these are some of the titles that Archie Ammons said, "Why not call it, Days of Our Days? So these are some of the titles that were floating around, and there were others. And on the December day that I wrote the poem, likening the book to a newspaper and using the phrase, 'Big City Daily,' I thought that was going to be my title. I loved it. I thought, what a Pay in firl I sero of recalled Roy Lichtenstein. I thought. I'm giving to use it. And I told Donald Hall on the pitone the next day, I think I finally a good idea.' And and this eldone of us to think of the name of actual by-city dailies. I can't remember whether he or I said, 'The Daily Mirror'. I said, 'Well, that's perfect, because The Daily Mirror, the name of actual by-city dailies. I can't remember whether he or I said, 'The Daily Mirror'. I said, 'Well, that's perfect, because The Daily Mirror,' is a kind of newspaper that went under in the early '60s. The book, 'The Daily Mirror,' is a kind of newspaper that went under in the early '60s. The book, 'The Daily Mirror,' is a kind of newspaper that went under, and Christman on at the end of lineary, and you get the Academy Awards at the end of Manch, and Christman on the control of surfaces. Daily Mirror,' because of the decode of a princes consoulting the mirror on a supplied of the property of the control interval. ity in the phrase, 'Daily Mirror,' because of the idea of a princess consulting the mirror on a

daily basis.

"50, I liked that too. I even liked the narcissism involved ja that. "Mirror" is such an interesting word for a newspaper because on the one hand, it's just reflecting the word outside, but also it can't help having the notion of reflecting the image of the one who gazes into it. And indeed I think that's what happens with poems, many of them anyway; they reflect the world as we know it, as we would like to see it preserved, but they also reflect back the image of the person who's doing the looking."

— Justit Moore

- Judith Moore

Theater through Sunday, March 12. Admission: \$7 to \$9 adults, \$5 to \$7 seniors and children 13 and ur For reservations, call 619-239-8355.

(BALBOA PARK)
Author and Illustrator Ashley
Wolff — illustrator of the popular
Miss Binderparten books — plans a
10:30 a.m. on Friday, February 25, at
White Rabbit Children's Books (7755
Girard Avenue). Prec. Call 858-4543518 for more details. (IA XOLIA)

3518 for more details, (A. OLLA)
Har's Coding to And You...listen to If
You Give a Mouse a Cookie by Laura
Joffs Numeroff, do a centl, and have
some cookies during the story time
planned at Bookster Costs Verde at
11 a.m. on Startzedy, Pebrusary 26.
Find the store at 8650 Genesee Avenue and by calling 858-457-7561.
Free, 6.4 ROLLA)

Prec. D. JOLAN
Where Dis Mandrow Go when the sun
shines? Find out during the story time
beginning at 3 p.m. on Saturday,
Pebruary 26, at Borders Books and
Music (11160 Rancho Carmel Drive
1004). For information, call 856-6181814. Free, (CARMER, MOURTAN)

He Wes Prassed! Alexander T. Wolf was just trying to borrow a cup of sugar for a birthday cake for his dear old granny. Hear The True Story of the Three Little Pigs by A. Wolf "as

told to Jon Scieszka" during the Sat-urday Story Time beginning at 1 p.m. on February 26, at Borders Books and Music (1072 Camino del Rio

North). Participants will make a lit-tle pig craft. Free. Call 619-295-2201 for information. to gig cital. Prec. Laid to 2-29-2-2010 for information. An electron of the control of the contr

760-720-0737, CARLBADY, The Joveth Holdbary of Purchas is cel-chested when the San Diego Actors. Thester presents "Children's Clas-sics" at L'Auberge Del Mer Garden Amphilibates et al 1 am. on Satur-dey, February 26. The program in-cluded Puris harmin Media Tea Pury-Linite Real Edding Hood; postry and sough. For information, call 613-262-4454. Pinel J. Auberge at 1340

Camino Del Mar. Admission is \$4 per person. (DEL MAR)

per person. (OLL MM)

Brusheros. 2000 kids will brush

their 108,000 teeth during the

Brush-In 2000 scheduled for Sa
urdsy, February 26, at the Spreckels

organ Pavilion. Educational booths

will provide information and activities from 9 to 11 a.m., with

brush-in starting promptly at 10 a.m.

Coody bags will be handed out to all

coody bags will be handed out to all

619-275-0244. (BLEON PAPO)

619-275-0244. (BALBOA PAPE)
Thaster Arts Workshape for children flour to nine years old are conducted by the San Diego Actors Theatre on the flourth Saturdey of every month, including February 26.
L'Auberge Del Mar Garden Ammonth Common Del Mary Common D

4694 für ragistration, (Dt. Mot)
Familly Day with Artist a, booksigning
and set demonstrations are promised
when "A Familly Day with Artist DaLoss McCame" siles place from moon
to 450 p.m. on Sunday, Hobrany 77, et
als Sin Dilega Massams of Art. "McGraw's paintings in response to literature" are said or "go beyond the concept of Statistation." His words include
W.D. 'y Middati's Carrivinal and As a



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Look at Some Spiny-Skinned Ani-mals from the sea during "Take a Closer Look: Sea Stars, Sand Dollars, Clour Look Sea Starn, Sand Dollars, and Moor<sup>®</sup> being held at the Birch Aquarium-Massum at 9:30 a.m. on Sunday, Pebruary 27, for blids three and 60st years old. Expect hands-in activities and a special tour of the aquarium. The fee is 9:13 per child (with abult admitted free). The aquarium is located at 2000 Expedition Way (off North Torrey Pinies Road, bouth of La Jolls Shores Drive). For the required reservations, call 858-534-7356. (LA XXLA)

Creeping Creatures Series, "See How They Run!" during a class for those four and five years old (with an adult) at 10 a.m. on Sunday, February 27, at the San Diego Natural History Museum. Participants will meet Siber "the amazing mouse" and learn why her species is one of the greatest survivors on earth. The fee for non-members is \$20 per adult/child pair. To register, call 619-232-3821 a203. (BASINO-PAPO)

See Thank You, Sister Rosa Parks, a youth drama about the famous civil rights pioner written by Jennie Hamilton, when it's performed at 6:30 p.m. on Monday, February 28, at the Malcolm X Library (5:148 Market Street, at Euclid). The play will be staged and performed by the Community Actors Theatre of San Diego. Free. Call 619-527-3405 for

Kindermusic is promised when Miss Lisa visits the preschool story time at Barnes and Noble at 10 a.m. on Tues-day, February 29. Find the shop at 11744 Carmel Mountain Road; 858-674-1055. Free, ICARMEL MOUNTAIN

Honolulu

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#### THREE DAYS IN THE DAILY MIRROR

FERRUARY 19 "Shocked," he agreed,
"but not surprised,"
and immediately I knew
I had to write a poem
ending with that phrase
pressure is what I need I have twenty minutes to look in the mirror and see the room behind me, the bed, phone, lamps, picture of an English foxhunt on the wall, and now to ignore it and focus on the face in the mirror, the eyes the hair in the mirror, the eyes the nair the glasses that seem so much a part of my face that when I see a photo of myself without them I'm shocked though not surprised

Favorite Food Pun is planned when the Board Book Buddies meet on Tuesday, February 29, at 10:30 a.m., at Zany Brainy (1530 Camino de la Reina; 619-291-9500). The program is for those four and younger. Free.

(MSSON VALEY)

Children's Museum of San Diego,
"GraphicUs," the third component
of "Design Worlds/Dische Mundo,"
opens today, Thursday, February, 'A,
and continues through July. East
Coast artist Robert Anderson contributes a mural based on orange
crate labels; San Francisco artist
Glenn Brill and Los Angeles artist

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FEBRUARY 23 PEBRUARY 23 Light rain is falling in Central Park but not on Upper Fifth Avenue or Central Park West where sun and sky are yellow and blue Winds are gusting on Washington Square through the arches and on to La Guardia Place but calm is the corner of 8th Street and Second Avenue which reminds me of something John Ashbery said about his poem "Crazy Weather" he said he was in favor of all kinds of weather

> Dean Swick joined Anderson in painting the mural. Local sculptor Bill Schindler designed a piece using road signs to depict the shape of the U.S.A. The exhibit includes installations and workshops to increase chil-

tions and workshops to increase chiarden's awareness of graphic arts.
Workshops this week include silk.
Workshops this week include silk.
screening (at 1 p.m. on February 25-27) for those five and older and the creation of a Black History Story Quilt (at 1 p.m. on February 26 and 27) for those foru and older. The fee is \$3.5. Call to reserve a spot.
Continuing exhibits include "The Book Stop," "Improv Theater," and "Cora's Rainhouse." Find the

museum at 200 West Island Avenue Dial 619-233-8792 for additional de-tails. (DOWNTOWN)

in a different decade

AUGUST 18

instead of sex mates

across the great divide

just so long as it's genuine weather which is always unusually bad, unusually good, or unusually indifferent, since there isn't really any norm for weather

When he was a boy his mother met a friend Who said, "Isn't this funny weather?" It was one of his earliest memories

instead of sex mates
we'd go to speakeasies in the 20s
skip the 30s
and take the subway from Brooklyn in the 40s

If we knew then what I know now

with the bridge behind us we'd take a walk on Liberty Street

we'd take a wak on Liberty Street where I'd have an office and a secretary and we'd get drunk every Friday night and never get out of bed in the morning we'd drink coffee and read the paper

for maybe thirty minutes and then go back to where we came from and wake up

and it's still Saturday morning and the air

I'd have written you love songs with rhymes like "ex-mates

#### MUSEUMS

Beancroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Val-ley Historical Society. The home, built in 1863, was registered as a Na-tional Historic Landmark in 1962

and is on a spot where Kumeyaay In-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 Museum, the mu-seum features surfing artifacts and California Surf Museum, the mu-seum features surfing artists and demorabilia — such as surfiboards and dothing — of local legeneft Pil Edwards, John "L.J." Richards, and Peter Johnson, and that way-cool megastar from Hawaii, Duke Ka-hanamoku. The museum is now lo-cated at 223 North Coast Highway. 760-721-6876. (OCENNSICE) Claule Yalan Measure Canster, an in-teractive Hing maximum devoted to the endangered Southern California coastal wettands, in located in the coastal wettands, in located in the time of the coastal coastal coastal to the coastal coastal coastal coastal to the coastal coastal coastal coastal to coastal the "Moons, Tides, and the Say in the "Moons, Tides, and the San Diego Bay" exhibit. At other exhibits, visitors can pet sharks and rays, see burrowing owls and migratory hindvisitors can pet sharks and rays, see burrowing owns and migratory birds, and enjoy the zerophytic gardens. Visitors meet a shuttle bus at the Bayfront E Street Trolley Station or at the center's parking lot at the foot of E Street and Bay Boulevard. For more details, call 619-422-2481. (CHULA WIST).

Computer Museum of America, the seum includes an educational er hibit covering the history of data pro-cessing and the contributions of pio-neers and history-makers in the

and calculators date back to the 1890s. Interested in restoring and pro-gramming historic computer equip-ment? The museum hosts workshops for volunteers on Saturdays from 10 a.m. to 2 p.m. (at 6156 Mission Gorge Road, unite H, in Mission Val-ley). Call for registration and space availability.

ley). Call for registration and space availability. Find the museum on the grounds of Coleman College, 7380 Parkway Drive; 619-465-8226. (LA MESA)

Drive; 619-465-8226. (A MESA)
Coronado Beach Historical Museum, the museum, housed in a restored 1898 house, traces the history
of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel
del Coronado, Tent City, the first
school and restaurant, and the ferryboats. One room is devoted to the











#### Roam-O-Rama

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

On the most transparent winter days, the view from Emerald Vista Point in Orango County's Grystal Cove State Paris against more than 200 miles of Southern California coastiline. Far beyond Dane Point to the the coastiline. Far beyond Dane Point to the the coastiline. Far beyond Dane Point to the the coastiline. Far beyond Dane Point to the California Coastiline. Far beyond Dane Point To the California Coastiline. Far beyond the California Coastiline. Far beyond the California C northmes.

Acid Mountains

Aci

story of early aviation at North Is-land. Find the museum at 1126 Loma Avenue. Call 619-435-7242 for fur-ther information. (CORONADO)

ther information. (CORONACO)

Gaslamp Masecum of Historic San

Dlego, glimpse San Diego's colorful
past at the museum, where displays
highlight Wyatt Earp's San Diego
days, the Peg Leg Gold Legend, the
first maps and photographs of Old
Town and "New Town," early milistars historic the next of diseaser in

Town and "New Town," early mili-tary history, the naval disaster in 1923 at Point Honda, and more. Find the museum at 413 Market Street (between Fourth and Fifth Avenues). 619-237-1492. (GASLAMP QUARTER)

Heritage of the Americas Museum, the museum features art and artifacts from South and North America, con-centrating on the utilitarian and dec-orative artistry of crafts workers from

ancient cultures. There are wings dedicated to natural history, archae-

Find the museum on the Cuva-

maca College campus, 12110 Cuya-maca College Drive West. 619-670-5194. (RANCHO SAN DIEGO)

Serra Museum, the museum inter-prets the Native American, Spanish, and Mexican periods of San Diego's history and contains Spanish Colo-

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property of the Market North Ma

nial furnishings, art, and artifacts. It's located at the site of the West Coast's first European settlement, found at 2727 Presidio Drive. 619-297-3258. (PRESIDIO PARIO)

(PMSS00 PAMP)
Powey Measeums, an interpretive
wall, replicas of the early post office
and general store, and a school room
are part of the newly renovated mu-seum. A mural painted by Michael
Strong depicts as periods of Powey's
past. Find the museum in Old Powey
Park, at 14134 Midland Road;
619-748-3700 or 619-486-3064.
Groway)

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 adobe home of French provincial design still in existence), wagons, antique exhibits, and arti-facts. There is a cowboy bunk house,

a ranch blacksmith shop and tack room. The Casey Tibbs Memorial Exhibit is dedicated to Tibbs, a local

Exhibit is dedicated to Tibbs, a local resident who was a world-champion rodeo rider. Women's clothing and accessories from 1700 to 1800 are also on display. The Bancroft Memo-rial Rose Garden is on the grounds. Rare documents, historical exhibits, books, photographs, and a research library are also part of the complex.

R i d g e. Continue climbing up the service road for 0.7 mile, then make a sharp right on a spur leading south to an antenna facility on the shoulder of the ridge. This is where views of Emerald Bay, the city of Laguns Beach, and the ocean horizon are most panoramic.

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SOUND OF MUSIC 37-37

LITTLE MERMAID

ON ICE MATE

RENT MANY

HARLEM

If you prefer a longer, more leisurely descent on the

return, follow the service road farther north along El Moro Ridge, then veer left down the "East Cut-Across" road to El Moro Carryon. Turn left there and go down-carryon 1.0 mile to reach the wide trail leading out of the carryon and back toward the visitors' center. This is the route that mountain bikers should use both to and from the vista point.

Find it all at 645 Main Street. For

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

San Diego Aerospace Mu achievements of women in

call 796-83.29711. (BOGNETOS)

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with educational whale extertion, excelebite, and a variety of whale-watching experience during "Whalefeet"
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2006, 'continuing through February.
2006, 'continuing through February.
2007, 'continuing through February.
2007, 'continuing through the continuity of the proterior information which without the continuity of the c

Please note that heavy rains and excessive mud can close certain trails in Crystal Cove State Park, particularly to

der one roof, the facility is an educa-tional component of the Scripps In-stitution of Oceanography at UCSD. Look for 33 tanks containing marine roading. The museum is downstairs in the Cass de Balboa building. For admission and museum hours, call 619-696-0199. (BALBOA PARK) life of the Pacific Northwest, the Cal-ifornia coastline, Mexico's Sea of Cortez, and the South Pacific. One San Diego Natural History Mu-seum, the museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert highlight is the La Jolla Kelp Tank, a two-story-high tank with giant kelp

Shore Ecology, and the Hall of Desert Ecology. 619-232-3821. (BALBOA PARK)

Ecology, 619-233-281, (MEMOA FAMO San Diegothe Heritage Maneum, "History through the Eyes of Chil-dren' features a Manorcial display of toys from the European settlers, who settled in the San Diegotio re-gion. Antique toys are displayed and regions of certain toys will be avail-able for towching, See the show-th of the Children's set of the Children's properties of certain offers informative displays on the unique history of the San Diegotio tera et 50 South Value Call 750-51-2711, (BCCHTS). 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. (IA JOLIA)

Wells Pargo Bank History Mu-seum, the museum features a work-ing agents' office staffed by guides in period costumes and contains a period costumes and contains a working ideappsh for visitors to send and receive messages. There's an au-dio-visual theater presenting short films on California and Wells Fargo history, a gold diplays, part of the agent Samuel Dorsey at the end of the last century, an exhibit of Con-cord Coach #231, a restored stage-cosch built in 1867; and the Davies watch. The museum is located in the reconstructed Colorado Stouse, at reconstructed Colorado House, at 2733 San Diego Avenue. (OLD TOWN)

Ski &







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### **Terrific, Even** Without a Swan

It is symbolically wrong to have an emissary of the Holy Spirit emerging from the earth in the manner of devils and ghosts.

or its impressive staging of Wagner's Lo-hengrin, San Diego Opera brought in the splendid physical production of the Royal Opera House, Covent Garden, with sets and costumes by John Napier, and Andrew Sinclair REVIEW

tumes by John Napier, and And recreating (and no doubt some-what modifying) the original direction by Elijah Moshinsky. With the addition of Ron Vod-icka's bold and subtle lighting JONATHAN SAVILLE design, the result was stunning operatic theater. The aim of the production was evidently to give vivid realization to Lohengrin's medieval atmosphere and its psychological truth, and to mplish both at a level of stylization app priate to the opera's ritual and fairy-tale quality.

There were no fixed sets, only three totemlike set There were no fixed sets, only three totermlike set pieces, which were variously relocated to shape the playing space of each scene. Each of these pieces bore a thematic emblem to indicate the historical forces operative in Wagner's (and history's) early-10th-entury "Germany": an imperial bird for the Saxon King Henry the Fowler, a hand-and-forearm-shaped reliquary to represent the Church and its faith, and a helmet with animal horns to training the viceous of the still noters.

horns to remind the viewer of the still potent ethos of the Germanic tribes

ethon of the Germanic tribes.

The three ideologies play a fundamental role in the story Wagner developed from the Middle High German epic that inspired the opera. King Henry embodies the legal and political context of the state of the legal and political context of the state of the legal and political context of the state with the state of the state of the legal and political context of the state of the intervention of the Grail Knight, sent out under God's command from that Templarlike com-

munity to right the world's wrongs. The helmet, familiar to operagoers from stagings of Wagner's

Enjoy the sounds of seven of San Diego's best jazz pionists, including Carl Froms, Jr., Daniel Jadason, Kamou Kanyutta, John Opferlaud, Sue Palen, Pamsel York, and Mitam Zietevich. Explore the museum's galleries and relact with friends as your ears are filled with great musich.

For tickets, call (619) 696-1966 or buy at the door.

IN THE PARK!

Ring, suggested the religion of the Germanic gods, further dramatized in the wicked sorceress Or-trud, who still worships Wotan and Freia and aims to take vengeance for them on the "apostate" (the God of Christianity). To these constant icons,

the God of Christianity. 1 of these constant con

in a religious procession), and a fabulous array of costumes for all the social classes. At every moment, when filled with a crowd or nearly empty the stage was glorious to look at, and extraordi

narily evocative.

The absence of naturalistic sets acquired fur-The absence of naturasitic sets acquired fur-ther positive value in the ingenious visual and symbolic devices that took their place. In Act Two, the raised balcony Elia appears on consisted of nothing but a grid of light, projected from above, yet this imaginatively served to show the spiritual and social distance between her and offer of the position in the semi-darkness at the other side of below (in all its senses), even though the actual spatial relations were entirely unrealistic. In the bridal chamber scene, brilliant use was made of a bridal chamber scene, brilliant use was made of a huge blood-red sheet that first (as the women of the chorus spread it out in great erotic billows) was intended to suggest the making of the wedding bed, and that then became the carpet of the entire room, on which — as though its color reflected their emotions — the bride and groom had their

their emotions — the bride and groom had their first, decisive, disastrous quarrel.

A presentational device I found less well-judged was the substitution of a projected, abstract swan-image for the swan boat that is supposed to bring Lohengrin on stage; instead, the hero rose out of a trapdoor downstage center. Napier, Moshinksy, and Sinclair were, of course, not the first design-and-directorial team to avoid a literal rendering of Wagner's superbly theatrical idea —

although I've never been able to figure out why the swan boat should be considered why me swan ooat should be considered more embarrassingly hokey than all the other examples of medievalizing fan-tasy in the opera. In the present case, the result of this fastidiousness (or failure of nerve) was that the magical quality of the entrance was much re-duced, and the later transformation of the same to the first personnel and the control of the bird was to be seen) was to be brother (when not even an abstract image of the bird was to be seen) was totally undermined. It is also symbolically wrong to have the exalted Knight of the Grail, an emissary of the Holy Spirit, emerging from the earth in the manner of devils and glossts, and when Lohengrin tanet to pay God for the Chrough a considerably cheaper stage trick than a swan boat and a descending dove), the blocking rather unfortunately made it look as though he were praying to Ortrud! of the swan into Flaa's presumed-dead

were praying to Ortrud!
On the other hand, it was a wonderful On the other hand, it was a wonderful idea to show Lohengrin's final departure (when he is forced by the terms of his mission to abandon his wife and return to the Grail castle) not as a physical exit from the stage but rather by the descent from the stage but rather by the descent of a scrim that separated him from her and her whole society, and that left him silently facing the audience at exactly the point where we first saw him. This was a deeply moving directorial invention, for it focused our attention on Lohengrin's emotions and made us realize, through purely visual means, how the dramatic hub of the story

visual means, how the dramatic hub of the story is not law and religion in 10th-century Antwerp, nor a Zeus-and-Semele or Cupid-and-Psyche myth about a supernatural lover and a mortal woman who cannot resist her own curiosity, but the profound disillusionment of a husband whose love-idealized wife turns out in reality to be someone incapable of trust — something many other productions fail to underline sufficiently.

productions fail to underline sufficiently.

Indeed, what was most striking in this production—even more than the majestic splendor of the expertly choreographed public scenes—was the human reality brought out in the characters' motivations: Elsa's neurotic ecstasies of purity, faith, and self-abasing humility, all of which virtues so easily shatter (and turn into their opposites) when she faces a real husband, a real relationship, and real intimate obligations, rather than an idealized fantasy; Telramund's network



Eva Joha

Wagner, Lohengrin Civic Theatre (San Diego Opera)

of internal conflicts between his Catholicism (his acceptance that the Christian God punishes sin), his ambition (to become ruler of Brabant), his anger at having been rejected by Elsa, his sexual passion for Ortrud, and his weakness of will and passion for Ortrud, and his weakness of will and judgment in the face of that monomanical force he is married to; and even — in one of the di-rector's most remarkable inventions — the momentary heatstaton by that same relentlessly wicked Ortrud in her project of corrupting Elsa, as though even he, villainess as she is, has a twing of conscience at stullying such naive innocence.

To conscience as susying such naive innocence.
To convey complex motivation of this sort, the
director repeatedly proved himself a master of
the single telling gesture, the impetuous movement stopped in its tracks, the raising of a hand,
the turn of a head, the look that condenses an entire emotional process. This was large-scale di-rection, and its language was that of melodrama —

but nothing else will work for an opera like Lohengrin, and what counted was the economy, precision, and expressiveness of the gestures and movements, which succeeded in being tru to the opera's inner drama if not to the conventions of

ability of the cast to maintain this style of acting with con-viction, something all the principals (and, for that matter, nost of the members of the most of the members of the chorus) did throughout. It is a rare opera production in which the singers seem so thoroughly identified with their roles, and ly driven by the char acters' feelings. This applied to the singing as well as to the act-ing, for while there was some variation in the vocal quality of the cast, every one of the singers knew how to use the voice to create character, express emo-tion, and give full force to the focused, passionately inflected dramatic soprano voice im parted vibrant life to Elsa's

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daunting Ortrud, and bass Reinhard Hagen as King Henry (with his nobly resonant in-strument and his smooth, confident vocal production). The Lohengrin of John Keyes presented certain prob-lems. Keyes gave evidence of exceptional musical under-

exceptional musical under-standing singing with compelling persuasiveness, and his creamy, floating, caressing yet heroic voice is that of an authentic voice is that of an authentic Heldentenor. Vet, on opening night the beauty of the voice was to a large extent undermined by a vast wobble, a surprising defect in such a relatively young singer. It was all the more surprising in that it was not consistent. At times, Keyes's voice was perfectly and thrillingly straight on, other for ing into its more usual unsteadiness— and this happened without any discernible pattern, being as evident in loud as in soft passages and in all pattern, being as evident in loud as in soft passages and in all ranges. Consequently, it cannot be a physical weakness (in the di-aphragm, for example) but must represent a confused or inconsistent concept of how to produce the voice - or perhaps there is no concept at all, and

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comes and goes. It is a sad thing for an opera-lover hungry for new, first-rate dramatic tenors to encounter a singer so talented level doesn't know how to sing. You might judge this assessment for yourself, by listening to the broadcast of the perform (Sunday, Feb. 27, at 2:00 p.m.

(Sunday, Feb. 27, at 2500 p.m., on X-BACH, 540 AM). As for Greer Grimsley, who sang Telramund, this appar-ently excellent bass-baritone exhibited a similar contradic exhibited a similar contradic-tion. On a few occasions, his voice revealed itself as a sup-ple, lyrical instrument, with a rounded and ingratiating tone; but its more usual production, tight in throat and over-focused in certain head resonances, re sulted in a sound of grating sulted in a sound of grating nastiness, which was hard to bear in spite of Grimsley's ex-emplary vocal acting. The problem here did not seem to be a flaw of basic technique but rather the false notion that be cause Telramund is a pretty bad guy the singer's voice ought to sound ugly. Always an error, this idea was particularly unsuitable to a characterization of Telramund that — in this insightful production — gave him real depth and humanity.

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Just as the stage director's admirable insights into Lohen-grin's dramatic richness provided a perpetual illumina-tion of Wagner's opera, so conductor Heinz Fricke led a performance notable for its drive, its structural power, and its subtlety of expression. With-out ever overwhelming the

voices. Fricke made clear voices, Fricke made clear throughout that Lohengrin is an integrated composition in which the orchestra carries the meaning as much as the singers. The Sap Diego Opera orches-tra, which has not been tra, which has not been challenged by a full Wagner score for over a decade, rose gloriously to the occasion, as did the chorus (superbly trained by Timothy Todd Simmons for the exceptionally prominent role Wagners girlt breat). 858-534-5404 for more inform (LA JOLLA)

#### Wagner gives it here). CLASSICAL LISTINGS

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CLASSICAL MUSIC, Box 85803, San Diego CA 92186. Or fax to 619-881-2401. You may also submit

"Toucher" and "Corporell" by "Toucher" and "Corporell" by Vinko Globokar ero on the program when UCSD graduate percussionist Ivan Manzanilla gives a doctoral recital at 8 p.m. tonight, Thursday, February 24, in the Recital Hall UCSD's Mandeville Center. Also on app. "Passacquals" by UCSD com-poser Chris Mercer and 'Kontaker, Kartheira: Stockhausen's massive work for plato, protection is free. Call 838-343-5946 for more informatic

Connolescur Times Twe, the Con-noisseur Series hosted by the school of music and dance at San Diego State University promises two con-certs this week. On Friday, Febru-ary 25, harpsichordist Igor Kipnis performs selections by Froberger. Pachelbel, Kuhnau, C.P.E. Bach,

Scarlatti, J.S. Bach, and Handel.

Brass chamber music literature
from classical to contemporary periods may be heard when the qui Westwind Brass and Heavy Metals Brass collaborate next Thursday, March 2.

UCSD Doctoral Planats Shannon Wettstein plans a recital on Bridge, February 25, in UCSD's Warrel Le-ture Halls studio Ast 8 pm. The pro-gram features Berg's "Sonata," two sets of "Mazurkas" by Chopin, Den ULSP's "Images Book 2, "and "Lemma-Icon-Epigram" by Brian Ferneyhough. Free. 858-534-5404. (A 2014)

may be heard when the Debussy Quartet performs for the Chamber Concert Series hosted by the Concert Series nosted by the Athenseum Music and Arts Library on Saturday, February 26, at 7:30 p.m. Tickets are \$20 for non-members, The Athenseum is located at 1008 Wall Street; call 858-454-5872 for reservations. (LA JOLLA)

Mostly Mozart, the third annual Fund Concerts are slated for Febru asy 26 and 27 in French Parlor at the University of San Diego. In Emusic begins at 7:30 p.m. on Saturday and at 2 p.m. on Sunday. Tickets are \$8 general. USD is found at 5998 Alcala Park; call 619-260-2280 for informa-

Busy Viola Virtuoso Karen Elaine Bakunin will perform selections by Bach, Paganini, and 20th-Century composers Luciano Berio, David Dicomposers Luciano Berio, David Di-amond, and Wadada Leo Smith for of San Dieguito at 3 p.m. on Satur







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joined by soprano Bonnie Pomfret for Abram Plum's "Mirage," and Pomfret will sing" Maravilloso et Pi-adoso" by Alfonso X (1221-1284). Find the church at 1036 Solana

A CD-Release Recital is planned by János Négyesy and Päivikki Nykter on Saturday, February 26, at 8 p.m.,

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Works for Two Violins, includes con-tributions by Otte, Korneitchouk, Greene, Vérin, Burkhardt, Carrick, and Thompson. Tickets are \$8 gen-eral. Call 838-534-5404 for informa-tion. (LA JOLLA) Saturday Night Live at the Library, when violinist Irina Tseitlin performs

for the Saturday Night Chamber Music Series at the Carmel Valley Libruse Series at the Carmet Vauley Dar brary on February 26, listen for works by Tchaikovsky, Schedrin, Prokofiev, and Mozart. The music begins at 8 p.m. at 3919 Townsgate Drive. For information, call 858-792-2492. The requested donation is \$10 general. (CAPMEL VALLEY)

Hailing from St. Louis, Missouri, the RENT A

HARLEY-

DAVIDSON

ary 27, at Grace Lutheran Church (3993 Park Boulevard). An offering will be received. For information, call 619-299-2890. (HILLGREST)

A "Mahlerian" Celebration is planned by the Grossmont Sym-phony Orchestra on Sunday, February 27. The program features Mahler's "Das Lied von der Erde Mahler's "Das Laed von der Erde (Song of the Earth), "with guest soloists tenor Thomas Oberjat and mezzo-soprano Ava Baker Lis. The music begins at 7 p.m. at the East County Performing Arts Center (210 East Main Street). Tickets are \$10 general. For information, call general. For into in-619-644-7254. (EL CAJON)

"Gypsy Nights" is the theme when violinist Pavel Berman joins the San Diego Chamber Orchestra for con-

at 8 p.m. Tickets range from \$10 to \$40, depending upon the venue and seats available. Call 760-753-6402 or 888-848-7326 for information and tickets for any of these performances. (ESCONDIOD, DOWNTOWN, LA JOLLA, RANCHO SANTA FE) Candle

Making Music by Marcello, Purcell, J.S. Bach, Copland, Hindemith, and others may be heard when members of the Symphony Brass perform at 7 p.m. on Sunday, February 27, at the First United Methodist Church of San CLASSES 8 great candles you can make and take home! Diego (2111 Camino del Rio South) Child care is available by reservation. an offering will be received. 619-297-4366. (MISSION VALLEY)

certa February 27-29. Berman will be violin soloist in the Saint-Setta "Ha-vanaise," Ravel's "Tzigane," and "Zigrunerweisen (Oppsy Airs)" by Sersasset; the varied program also fea-tures "Rumanian Folkdances" by Bartok, "Dances of Galanta" by Koddy, and "Hungarian Dances" by Brahms.

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The Annual Block History Mensh Concern boated by crivic organist Robert Plimpton and the 20-member SDU African Ensemble in the Sprecked Organ Pavillon is alseed for Sunday, February 27, at 2 pm. Expect traditional dances and drumming of writes earthing group residing in West Africa, particularly Chausa; organ music of Africa and Africa American origin; authentic properties of the Control of th Koddly, and "Hungarian Dances" by Braham.
Enjoy the program at 2 p.m. on Sunday at the California Center for the Arts. Excondido (340 North Ex-condido Souleviero), on Souldy at centh Arenuck; on Monday in Sher-wood Auditorium at the Maneum of Contemporary Art. La Jolla (700 Prospect Steett,) and on Tureday at the Fairbanks Ranch Country Cub.
All of the concert — except for the Excondido appearance — begin the Contemporary Art. See The Contemporary Art. La Jolla (700 Prospect Steett,) and on Tureday to the Fairbanks Ranch Country Cub.
All of the concert — except for the Excondido appearance — begin the Contemporary Art. See The Contemporary Cub.

Various Styles of Music may be heard during the Undergraduate Per-formers Forum starting at 8 p.m. on Sunday, February 27, in the Recital Hall at UCSD's Mandeville Center. Free. 858-534-5404. (LA JOLLA)

for the winter/spring concert series at the San Diego Public Library on Sunday, February 27. The music be-gins at 2:30 p.m. in the third-floor auditorium, 820 E Street. 619-236-5810. Free. (DOWNTOWN)

The Annual Black History Month

Planist Andrew Infanti performs a doctoral recital of works from the standard piano literature as well as recent compositions at 8 p.m. on Monday, February 28, in Warren Lecture Halls studio A at UCSD. For

Works by J.S. Bach, Alfonso X, David Diamond, David Baker, and Abram Plum may be heard when vi-olist Karen Elaine Bakunin and so-prano Bonnie Pomfret present a "Celebration of Black History

Month" for the San Diego Mini-Concert at noon on Monday, Febru-ary 28, at the Lyceum Theatre in Horton Plaza. The music lasts ap-proximately 50 minutes, and listen-ers are invited to upy while taking in the recital. 858-587-8979. Free.

Chamber Music begins at 6 and Chamber Music Degins at 6 and 7:30 p.m. on Monday, February 28, in Smith Recital Hall at San Diego State University. Tickets are \$10 gen-cral. Call 619-594-6031 or 619-594-6020 for further information. (\$08U)

An Evening of Improvisation is promised on Tuesday, February 29, during the Critical Studies and Ex starting at 8 p.m. in the Recital Hall at UCSD's Mandeville Center. 858-534-5404. Free. (LA JOLLA)

A Faculty/Guest Recital is planned on Tuesday, February 29, by Karen Elaine Bakunin (viola) and Bonnie Pomfret (soprano) at 7 p.m. in Smith Recital Hall at San Diego State Uni-versity. Admission is free. Call 619-594-6031 for inform

Twentieth-Century Classical Music may be heard when Barbara





UCSD Plote Center to John CA 09003 (858) 459-0630



PATTIE WELLS' DANCETIME CENTER



#### Calendar ART

### LISTINGS

LISTINGS
HOW TO SEND US YOUR
LISTINGS Contribution must be
received by 5 p.m. Priday the week
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#### GALLERIES

Five Weeks in Pacific Beach for German artist Peter Dreher yielded an 18-panel, 33-foot-long panoramic oil painting recreating his room at the Beachcomer Inn. The result: an the Beachcomer Inn. The result: an invisitation to experience a plethora of colors and textures" on exhibit through Saturday, April 1, at Quint Contemporary Art. You've invited to a reception to meet Dreher at 6 p.m. on Friday, February 25. Regular gallery hours are Tues-day through Saturday, 10 a.m. to 5:30 p.m. Find the gallery at 761 Gir-ard Avmine, 853–455-469. J.A. D.L.A.

Stop for the Light, see "Recent Paintings" by William Glen Crooks through Saturday, April 1, at the Soms Gallery (7661 Girard Avenue). The show opens with a reception for the artist at 6 p.m. on Friday, February 25. Regular gallery hours are 9 a.m. to 5 p.m. Tuesday through Saturday and by appointment. Call 889-591-3821 for more information. (A DULA)

(IA DOLLA)

Furniture Designs by Amerikan
Studio and art by Peruvian moderniat jorge Vallejo are on exhibit at
Divan Studio, beginning with a reception at 6 p.m. on Friday, Februry 25. See the show from 10 a.m. to
5 p.m. Tuesday through Saturday
and by appointment. Find the gained
7661 Girard Avenue; 858-551-0405.
(IA DOLLA)

The Featured Artists at the 101 Artist's Colony through Thursday, March 9, include Grant Feoch, March 9, include Grant Feoch, Michail Hardison, Kenneth Perer, Terception for the artists on Friday, February 23, at 7 p.m. Find Pebruary 28, at 7 p.m. Find 101, miles Find in the Lumbery Colon of the Michael Call 706-632-9074 for hours end information, URSENTAS

formation. (#CREMA)

"Art Elea" 2009. an exhibition of
contemporary two- and three-dimensional work, is on display
condition of the contemporary
price of the contemporary
price down, artists were charged
with exploring the outer boundaries
task, contemporary, and personal.
You're invited to meet the artists
during the reception starting at
\$2.50 pm. on Saturday, Nebruary 26,
The galleys in Socied at 14 Weet
Grand Avenue, open from 11 a.m. to
4 pm. Tuesday through Saturday,
165.000,000 of retails
16

Outsider, Contemporary Folk Art. and self-taught art are featured at the new Primitive Kool Gallery, with an new Primitive Acot Casterly, with a opening reception planned at 6 p.m. on Saturday, February 26. See work by Lamar Sorrento, Jack Poppitz. Annie Tolliver, and others. Find the gallery in suite A at 4944 Newport Avenue and by calling 619-222-0836. (OCEAN BEACH)

GOZIA BEACH;

Scale Models of Scralptures by 15
distinguished international sculptor
participating in "Sculpture 2000"
may be previewed on Sunday, Pétruyr 27, through Sunday, March 5, at
the Del Mar Sculpture Garden—
Petrial Interior 10202 Jimmy Durante
Bouleward). There's a reception
To a control of the Control of the Control
To and Tree. Call 619–686. e388 for
Information, (OEL MM9)

Information, DOI. MAP)
Locatisa, Loc

Monday through Wednesday, 10 a.m. to 2 p.m. Thursday and Fri-day. For information, call 619-644-7299. (EL CAKON)

"Reads and Tables Briddes of the Mil-lemakum" is an enhibition of psint-ing by artiu leafs bermour, focusing on the contemporary mail-order bride phenomenon. In the enhibi-moved from catelogs and presented within the tradition of portraiture. The show's opening is set for Mon-dry, March, 1 at 3 pm., in the CSU-Sam Marcos ilbrary coursyard. View the show through March. The campus is found on Twin Oaks in the Court of the Court of the internal court of the Court of the Court of the internal court of the Court of the Court of the internal court of the Court of the Court of the internal court of the Court of the Court of the internal court of the Court of the Court of the internal court of the Court of the Court of the internal court of the Court of the Court of the internal court of the Court of the Court of the internal court of the Court of the Court of the Court of the internal court of the Court of the Court of the Court of the internal court of the Court of the Court of the Court of the internal court of the

ing hours. (SAN MARCOS)

#### ART MUSEUMS

California Center for the Arts Mu-seum, the first midcareer survey of work by internationally known in-stallation artist and photographer stallation artist and photographer Shimon Attie features five of the artist's most important public art projects. These projects were realized in the cities of Berlin, Copenhagen, Amsterdam, and New York, a well as related photographs: series created series and represented through large-scale color photographs, light bears, and video installations. An important theme in Attie's work it said to be the relationship between place. Univers: Shimon Attie — Photographs and Public Projects, 1937—1998 "through Sundey, May 7. Find the center at 540 North Euroscipt." The Color Control of the Public Projects, 1937—1978 "through Sundey, May 7. Find the center at 540 North Euroscipt." artist's most important public art

way); 760-738-420. (ESCONDIDO)
Mingel International Museum of
Felk Art, the relationship of great
historic designs to contemporary
adornment is demonstrated by the
700 objects featured in "Arrows of
the Spirit — North American Indian
Adornment from Prehistory to the
Passent" in a whibit concluding on Present," an exhibit concluding on Sunday, April 2. The objects, created in a variety of media, include Southwestern turquoise jewelry, Plains beadwork, Subarctic quill-and-moosehair work, and California elk-

with architectural pieces by Cande-lario Medrano and woodcarvings by Manuel Jiménez. All regions of Mex-ico 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 PARK)

Museum of Contemporary Art, Downtown, stretching from San Diego in the west to Barrio Logan in the cast, Broadway is the city's histhe east. Broadway is the city's histories, economics, and geographic heart, The busy thoroughter consects the museum with a group of visual artists who make their sudios ways. New Arf from Downtown San Diego 'through Wednesday, May 31, featuring works in a variety of media by artists including Bine and lames department of the sudios of

The '80s were marked by a remergence of the narrative impulse in con-temporary art. The exhibit illustrates the diversity and dynamism of the art of this period with works by artist such as John Biddessen; Lorna Simposon, and Carrie Mae Weems. Enjoy the above through Saruday, May 13. Find the museum at 1001 Kentees Bouleward of a Broadlawy, discretely scross from the State is Pail-most Dopped, and a Broadlawy, discretely scross from the State is Pail-most Dopped, and generalized for the State of the State

619-234-1001, (DOM/TOWN)
Misseum of Contemporary Art, La
Jolla, the artists featured in "Small
World: Diorama in Contemporary
Art" make tableau sculptures, photographs, and paintings in their dioramas as whicles for artistic expression.
These scale or full-size recreasions of
environments consider scula and fictional situations in their simulations
of goographic, architectural, and ioIBH-Critistiv incovation, a procine.

cial structures. The diorams is an IBBL-Century innovation, a pre-cinematic form of entertainment and education intended to provide views of significant places and events. Get "Small" through Sundey, April 30, "Contemporary Collectors XV" is an exhibition showcasing the selection of works that may be chosen for the group's 2000 acquisition. The Contemporary Collectors have purchased nearly of works for the mu-

seum since 1985 — which piece will make the cut this year? Check the possibilities through Sunday, April 30.

April 30. Find the museum at 700 Prospect Street. 858-454-3541. (LA JOLIA)

Oceanalde Museum of Art, "Three-PlusThree" 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 sculptors Robin Bright, Anne Mudge, and James Renner to present a diversity of styles in two- and three-

a diversity of styles in two- and three-dimensional work. Catch the six through Sunday, April 2. The museum is located at 704 Pier View Way; 760-721-2787. (OCEANSIDE)

San Diego Museum of Art, a retro-spective of one of the most important painters of the 19th Century, whose career spanned the Civil War through the turn of the 20th Century, opens on Saturday, February 26. "Eastman



Diego City and County-public and private schools is on display in "Young Art 2000: Words into Pic-tures." The theme for participants

tures. 'The theme for participant this year — who range in age from pre-kindergarten through high school — is 'Words into Pictures.' creating a 'susual link between the children's artworks and a selection of American potrt, View the exhibit through Sunday, March 12.

The museum's permanent collection includes Italian Renaissance lection includes Italian Renaissance paintings, Spanish old masters paint-ings, American art, 19th-Century Eu-ropean paintings and sculpture, and the Weisman Gallery of Contempo-

Timken Museum of Art, the mu-seum's permanent collection in-cludes European masters, 19th-Cen-tury American paintings, and Russian icons. For information, dial



Tango Carnival Sun., Feb. 27 • 7 pm Entertainment by El Mundo Dencers & Marta Sentos, Brazilian Vocalist, and her trio band

el mundo del tango



### **Russians in Love**

The production's most noteworthy feature is its translator, Tom Stoppard.

magine you're among a group of people running in large circle. The person just behind's a
July U. But you're indifferent to had person and
are achingly in love with the one just in front.

Every second thought's about that
person. But that person's gulpthroated in love, not with you.

couldn't care less about you -JEFF SMITH

but with the one running just
ahead, who, in turn, is knock-dead nuts over the
next one ahead. If you can see yourself in this circle, you just became a character in Anton Chekhov's drama The Seagull. In a letter he wrote in 1895, Chekhov said of

The Seaguil, "I'm flagrantly disregarding the ba-sic tenets of the stage. The comedy has three female roles, six male roles, four acts, a landscape (with a view of a lake), much conversation about literature, little action, and five tons of love." All unrequited, he neglected to add. Medvedenko adores Masha. But she loves the

budding writer Konstantin Trepley, who's obbudding writer Konstantin Trepley, who's ob-sessed with his neighbor, the aspiring actress Nina. She, in turn, has eyes for Trigorin, the self-cen-tered writer. Trigorin appears to love Konstantin's mother, Arkadina, who sonly in love with herself. If this were the best of all possible worlds,

unrequited love would be just an oxymoron. Chekhov, it's the two-chambered heart of The Seagull: potential comedy, the prospect of

on and deeply below the surface.
Although the play has elements as tragic as
Hamiler — to which it often refers — Chekhov
substitled The Sangull "a comedy in four acts."
The result has been a teteri-order reffect, as productions ever since have struggled
to give his "Chekhovian" opposites proper emphases. For the Old
Globe Theatre, director Jack

O'Brien treases the comedic. The choice makes for humorously eccentric charac-terizations and a hilarious seduction scene but slights the author's deeper reaches. Lighting designer Chris Parry concludes each

act by frosting the stage with brightness. Like a snapshot, these flashes fix a moment in time's passage. The production also has a similar col-lection-of-moments feel. Bits get remembered, not the whole design.

Bits like Erika Rolfsrud's Masha, for whom

there are actually degrees of despair, Rolfsrud has an unforgettable drunk scene. Masha's about to an unorgetable druin scene. Nashasi a shoult to get married. And yet — pure Chekhov — she's miserable. She wants to use marriage to Medve-denko homeopathically, to cure her love of Konstantin. She knows it won't work, so she guz-else vodka and tries to maintain a semblance of solvery. She almost does, except for one long strand of hair that droops down her face as per

Mariette Hartley, who plays Arkadina as an en-semble character (with predictable mood swings),



The Seaguil, by Anton Chekhov
Old Globe Theatre, Sime Edison Centre for the Performing Arts, Balboa Park
Oldrected by Jack CO Briens; cast, Manette Harley, John Grtz, Megan Follows, Scott Parkinson, Erika Rolforad,
Tom Ramitez, Marsa Merce; Josathan McMartry, Anne Burne, Jalan Gamble, semic despe, David Ledisinger;
cochunes, Robert Margon; Ighing, Crite Parry, sound, Ight Indiance, orgain amoug, James Logg
Pleying through Mart. 12; Turkshy through Saturday at 8:00 pm. Sunday at 7:00 pm. Matinee Saturday
and Sunday at 2:00 pm. For Information and 619-239-2250.

brusquely seduces Trigorin in the production's fun-niest scene. Hartley and John Getz (a smooth but too untroubled Trigorin) climb on a table, unpeel layers of dothing, and make fervent, albeit hasty, love. The scene 's a show-stopper. But Chekhov "fla-grantly disregards the basic tenests of the stage." And the scene not only breaks the self-absorbed, pas-

significant action occurs off-stage. It also robs in-terest from Chekhov's meaningful mundanity. David Ledsinger's set doesn't qualify as a snap-shot (and sometimes swallows actor's words),

but it combines past and present memorably. For his play within the play, Konstantin wants the opposite of gawdy, every square inch a detailed, 19th-century theater. He prefers minimalism:





curtain, wings, empty space. In this, and maybe this alone, Konstantin was ahead of his time, though most theaters to-day do away with the curtain.

Ledsinger gives us a con-mporary version of temporary Konstantin's dream: sleek, di-aphanous, half-moon scrim establish period and place. Robert Morgan's excellent co tumes have a similar forte to pianissimo quality. They range from Russian country rustic to intricate, crocheted designs on Arkadina's exquisite finery.

The production's most eteworthy feature is its transnoteworthy feature is its trans-lator, Tom Stoppard, Several English-speaking playwrights have been drawn to The Seag-ult Michael Frayn; Jean-Claude Van Italie; David Marmet (whose terse dialogue doesn't include "Yo, Treplev, ya mutha include "Yo, Treplev, ya mutha wears combat boots!"; Tennessee Williams. His "audible" — i.e. hyper-expressive — Notebook of Trigorin turns the play inside-out.
Stoppard's most recent work includes Indian Ink, The

work includes Indian Ink. The Invention of Low, the glorious Arcadia, and co-author credit for the screenplay Shakespeare in Low. The Seagull has his hall-marks: crisp, pointed dialogue; a relish of language and ideas: and a profound, decades-honed understanding of craft. If you don't count Trigoria's lengthy complaint about the life of a compulsive writer, there's no complaint about the life of a compulsive writer, there's no Stoppardian stamp. The translation highlights what Chekhov highlights and remains bright and fresh throughout.

Stoppard and Chekhov link The Seagull with Shakespeare's Hamlet. Arkadina and Konstantin quotermismouse the

stantin quote/misquote the great tragedy, and Konstantin's situation, his mother in love stantin? It's hard to tell with Scott Parkinson's interpreta tion. The guy pouts, whines, snivels, huffs at his mommy; snivels, hurrs at his mommy, he's such a nerdy brat no won-der Megan Follow's spirited Nina looks elsewhere for love. In Act Four, set two years

after Act Three, Parkinson has atter Act Three, Parkinson has a goatee and dresses better, but Konstantin remains so unlik-able and so shallow, he shaves tragic dimension from the play. But so does the production overall. The emphasis on the comic, and comic eccentrici ties, make more for caricatur than characterization. The ac-tors play roles rather than inhabit them.

#### THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about sicker availability. Many theaters offer discounts to students, service citizens, and the military. Ask at the box office.

All My Sens
South Coast Repertory presents
Arthur Miller's drawn about a
young man who must confront "
terrible truth about his father."
Martin Benson directed.
SOUTH COAST REPERTORY PRAINE,
FROMY, FERRUAY 25, THEOLOGY
THEORY THEORY SANDONS SANDONS SANDONS APRIL 1; TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:30 P.M.

The American Deaghter
North Coast Repertory Theatre
presents the San Diego premiero of
Wendy Wasserstein's drams about
the next Surgoon General of the
U.S., awe for "a timy secret that
lands her in a media frenzy."
Rosina Reynolds directed.
SANDROWN TRANSLAW TO SANDROWN TO AND THE SANDROWN TO AND THE SANDROWN TO SANDROWN TO PAGE
MATNET SURGOV AT 200 P.M.
MATNET SURGOV AT 200 P.M.

The Amen Corner
To commemorate Black History
Month, Community Actors Theatre stages James Baldwin's awardwinning drama about a storefront
church in Harlem.

COMMUNITY ACTORS THEATRE.
THROUGH FEBRUARY 27; FRIDAY AND
SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 3:00 P.M.

Breaking Legs
Prine Hills Lodge and Dinner Theatre presents Tom Dulack's comedy about a playwright seeking
funds from the "family" (i.e., funds from the "family" (i.e., Mafiosi). B. Cervantez directed. PINE HILLS LODGE AND DINNER THE-ATRE, THOUGH MARCH 18: FRIGAY AND SATURDAY, DINNER AT 6:30 P.M., CURTAIN AT 8:00 P.M.

Brilliant Traces
Octad-One Productions offers Cindy
Lou Johnson's drama about a man
and woman, "running from life for
different reasons," who "collide
within the confines of a cabin in Alaska." Wayne Alan Erreca directed.

A Chorus Line Scripps Ranch Theatre presents the musical celebration of the under-paid performers who back the stars. A Chorus Line won nine Tonys and ran on Broadway for 15

years.
SCRIPPS RANCH THEATRE, THROUGH
MARCH 11: FRIDAY AND SATURDAY AT
8:00 P.M. MATINEE SUNDAY AT
2:00 P.M.

Comedy Codependents
The Improv comedy troupe per
forms the first Friday of every month at the Creativity Centre in month at the Creativity Centre in Normal Heights. CREATIVITY CENTRE, 4716 32ND STREET (JUST NORTH OF ADAMS AV-ENLE), NORMAL HEIGHTS: PRST OR SECOND FIRMAY OF EVERT MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-280-5177.

ComedySpertz
Two teams of comedians improvise scenes based on sudiencé suggerions. "Appropriate for all age." MARQUE TREET, 3727 MON
STREET, MISSON HILLS, PROM AT 800 P.M. SATURDAY AT 7:30 P.M. AND
9-45 P.M. FOR INFORMATION CALL
856-296-4990.

Communicating Doors
The Laguna Playhouse stages Alan
Ayckbourn's bedroom farce/mystery thriller, set in 2014.
LAGUNA PLAYHOUSE, THURSDAY,
FEBRUARY 24, THROUGH MARCH 26:

Criminal Hearts
Mira Mes Theatre Guild stages
Jane Martin's comedy about one of
history's most unusual burglaries.
John O. Rand directed.
MIRA MESA THEATRE QUILD, THROUGH
MARCH 31: FRIDAY AND SATURDAY AT
8:00 P.M. MATINEE SUNDAY AT
200 P.M. MATINEE SUNDAY AT

Doesh Rides the Stage
H.I.T. Productions new interactive
comedy-mystery, written by Beth
and Scott McVellen, is set in Texas:
You survived a stampede, Lacy
You survived a stampede, Lacy
You survived a stampede, Lacy
You is looking for your underwear... and there 's a dead body in
the next room.
YULES YARTE OF TEXAS, 7866 EL CAON SOULTWIRE, LA MESA, OPER.

ENDED RUN; SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-8673.

Piddler on the Roof
The Welk Resort Theatre presents
one of the (if not the) most popular
musicals of all time.
WELK RESORT THEATRE, THROUGH MARCH 25; TUESDAY, AND THURSO THROUGH SATURDAY AT 8:00 P.M. DAY, AND SUNDAY, AT 1:45 P.M.

OW. AND SURDAY, AT 1.45 P.M.

Prevery Plad!

The four harmonizers in search of pladid sport costs are in their fourth pear of the pladid sport costs are in their fourth pear of the pladid sport costs and the plant pear of the plant pear of the tight harmonizes of '50s' gory the tight harmonizes of '50s' gory to plant pear form and Hendrick after hearing them), our beginning the plant form and the pladid follow thems with verw. They date to having a life but put file into the greatest him of Your Hir Prevale (which crowned the most popular off the airwayss.). Stuart Ross, who conceived, directed, and chore-ographed the original New York. ographed the original New York COAT Towns revision, directed the COAT cown production with the aim of ordisers of the COAT cown production with the aim of ordisers of the COAT country of the COAT country of the COAT country for the COAT cou

Fourth Pridays
San Diego Guild of Puppetry hosts a performance of Coad Canada Puppets, "one of North America's leading puppet theaters." MARIE HITCHOCK PUPPET THEATER, FRIDAY, FEBRUARY 25, AT 7:30 P.M.

Purious Blood Reviewed next issue. Kelly Stuart's

Kiss Me Kate Kies Me Keste

Lamplighters presents the popular

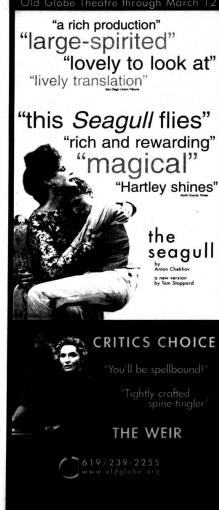
Cole Porter musical, book by San

and Bella Spewack.

LAMPLIGHTERS, THROUGH MARCH 19;

FRIDAY AND SATURDAY (AND THURS
DAY, MARCH 9 AT 8:00 P.M. MATTHEE

SUNDAY AT 2:00 P.M.



### THEATER

eges Pration of Black History In cabbration of Black History Month, the Project presents life stories of four eiders of the City Heights community, several of whom are recent immigrants from African nations. The performance includes live music. MANCE AMERS, TATE FARMACH TAMES, TATE FARMACH TAMES

Merder on the Trail

The Wild West was never this
wild, 'in a new dinner-theater
whodunit starring Sophie Tyler
and Granite Hardpiece. Dinner includes barbecu or catfish.
TYLEPS TASTE OF TEAS, 7888 E. CA,
ON BOULTWAND, IM MESA, OPENDINDE DIRLY PRIDAY AT 7:30 P.M. FOR
MERGRAMATOR CALL SEASON.

Figpin
Palmar College Performing Arts
Palmar College Performing Arts
presents the Hirson/Schwarzs musized. A troupe of troubsdoor stell
magnet: HOPS Rooms Empire.
Michael A. Mufpon directed.
HOWHOD BRINGERS THATE: PLANMAN
DOLLEGE, PRIDAY, PREMIANY 23,
HOROUGH MARCH 12: PRICAY AND SATUNION # 1600 P.M. MATINEE SURGAY
#12:200 P.M. MATINEE SURGAY
#12:200 P.M. MATINEE SURGAY

References to Salvador Dali Make Me Hot South Coast Repertory Theatre

stages the world premiere of Jose Rivera's surrealistic fable that "the attriculates the poetry of a woman's soul," Juliette Carrillo directed. SOUTH COAST REPRINTOR THEATRE, SECOND STAGE, THROUGH FEBRUARY 27, THURSDAY THROUGH SUNDAY AT 7-36 P.M. MATHEE SAUTHADY AND SUNDAY AT 2:00 P.M.

BLRGAY AT 200 P.M.

Could be retitled "ring round the backstage," since on eator plays too characters and must sprint too characters and the sprint too characters and the sprint too characters and the sprint too characters are considered to the characters and the sprint too characters and the shings retitled control to the sprint to the spri

Slama
The Last Word Cafe's a midnight
Babel where lost souls, attempting
to forge authentic woises, collide.
They sing, dates, compose poems
deed metaphors, and received
opinions. The result is a blum
shedding of mass and self-inhibitnedding of mass and self-inhibiting of what makes each person
specific. Thomas W, Jones III.
Slam strempts a similar suspenting
as word the show must repeat 50
times, Slam sassults theatrical
chickes. And thought's still followed the
theretic drags it down). Slow feels
on the verge of comething new and

work. That said, Nick Cordilleone's doing his best effort to date as Hugo doing his best effort to date as Hugo as his construction of the said of the

WOTER & 1974.

LAMP'S PLAYERS THEATRE, THROUGH
MARCH 19: TUESDAY THROUGH THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SATURDAY
AT 4:30 P.M. AND SUNDAY AT 2:00 P.M.

The Seaguill
Reviewed this issue.
OLD GLOBE THEATRE, SIMON EDISON
CENTRE FOR THE PERFORMING ARTS,
THROUGH MARICH 12; TUEBOAY
THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINES SATURDAY
AND SUNDAY AT 2:00 P.M.

visi. When it's good, the show's an atomishing blend of fission and fission. But it's also greetly wordy, annoyingly self-conactions, and it's an another self-conaction, and it's an another self-conaction, and it's another self-conaction, and it's another self-conaction and it's another self-conaction break through on cus. Many Self-conaction break through on cus. Many Self-conaction break through on cus. Many Self-conaction self-conaction of complete self-conaction of conaction of complete self-conaction of conaction of complete self-conaction of complete self-conaction of complete self-conaction of conaction o

Worth a try.

DIEGO REPERTORY THEATRE,
LYCEUM THEATRE, THROUGH
FERBUARY 27: THURSDAY THROUGH
SATURDAY AT SOO P.M. SUNDAY AT
2:00 P.M. MATINEE SUNDAY AT
2:00 P.M.

Streggling Truths
San Diego Asian American Repertory Theatre presents a staget
reading of Peter Mellencamp's
drama about be roberther and sixter
drama shout between a staget
engulis their ancient land, must
"chose between compassion and
revolution." Kimberly Miller directed.
JAKK DOOG SPACE. SAS SOUTH AND
LONG STORY FROM
TON CALL (1889) 569-2278.

Theorems, tools possible to the colours of the colo

had Team Sports" — two pairs of players competed, taking suggestions from the administration of the control of

ber, when it's not turny,
Worth a try.

60 PENN STUDIO, SECOND AND
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619-234-9583. Vendetta on Hollywood & Vine

Vendetta on Hollywood & Vine The Mystery Cafe Dinner Theatre's new show is "the ultimate Holly-wood whodunit," set in the Mc-Carthy era at the "star-studded Movie World Awards." Blacklisted celebrities get blackmailed. MYSTERY CAFE, OPENENDED RUN: FRI-DAY AND SATURDAY AT 8:00 P.M.

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more stereotyped, objectified, and
exploited than others, Saartjie
Baartmen was the one. In 1810, the
African "Hottentot" woman went Bastrimen was the one. In 1810, the African "Hotenton' woman went on a sideshow tour of England as a freak of nature, by white, exist standards, her body was discorted, especially her "great heathen but-tocks," which customers flocked to see, and touch, 5 he became known as Venus Hottentot and died in Parts of either exposure, alcohol, or neglect. Suan. Lot: Parks, the 27-yeard African-American phyrogish, pulls no punches with history or her own

DAY AT 800 P.M.

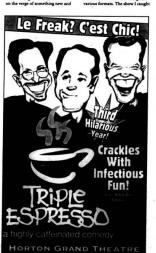
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Ierie's revelations until the Boodgetes burst and she simply has to speak. Critic's pick. CASSIAS CARTER CENTRE STAGE, SI-MOR EDSON CENTRE FOR THE PER-FORMING ARTS, THROUGH MARCH 12: TUESDAY THROUGH SATURDAY AT SOO P.M. SHOWAY AT 70 OP M. MATI-HEE SATURDAY AND SUNDAY AT

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UNIVERSITY OF CALIFORNIA AND SIGNO OF CALIFORNIA AND SIGNO OF CALIFORNIA CALIFORNIA



"Everybody likes the Beavis and Butt-head

Rock 105.3 to team him with DJ Jack "The Ripper" Kwiatkowski, 29, as producers/hosts of Another State of Mind. Heard 11 p.m. to midnight on Sundays, it's the only metal show on commercial radio in Southern California

Rock 105 3 to team him with

# the inside track

better than kicking it with your bros, listening to metal on ten, drinking beers, and bonging out. I mean, com

For 11 years Leggio played in Psychotic Waltz, one of San Diego's premier metal bands. He now plays in Teabag. "We're all about amps, drums, guitar, sweat, and volume at ten.... After you see our show, you won't be able to hear anything else for the next two weeks."

Leggio, 33, was an employee of Blue Meannie Records in El Cajon when he bought the store five years ago. "The original owner was gonna sell. I decided I'd better buy it o I'd have to get a real job. I didn't want to get a real job." Blue Meannie cializes in power metal, black metal, old school, death metal, Goth, and every other subgenre of heavy metal. "We now call it extreme music." His headbanging expertise led

1 4 V.

bastardized. Grunge killed off the bad metal bands like your

Poisons, your Ratts, and you

CLEARLY ANOTHER STATE OF MIND

10

the real stuff - church Norway. Norway has a very Christian-like community. What these guys wanted to do is oring back paganism from the Viking times and worship Odin. They take Satanism to the furthest extreme. They

nave pictures for their m cover. Most of the went to jail are out now and got good record deals. Now they have better things to do than burn churches." Leggio said Another State of Mind doesn't condone

of Mind doesn't condone
Satanism. "I watched
Chainsaw Massacre, and I
never wanted to do any of
that." But he doesn't deny
that the party ethic is a key
part of Another State of Mind.
"As we're doing the show, all
cost of soulce searches." As we re doing the show, all sorts of people are partying on a Sunday night, calling up, asking us to play Pantera or Slayer. All kinds of people buy metal — from business dudes in suits to stoner kids. You'd be surprised how many people are into this music."

you had real metal bands like Celtic Frost and Merciful Fate. The real metal scene is

as strong as it's ever been. It just went underground. It went back to where it came from."

One of those

One of those underground bands heard on Another State of Mind is Dimmu Borgir, a "black metal" band. "Black metal is really Satanic.... We're not talking Marilyn Manson. We're talking he real stuff — church-

DANCERS AT VISTA'S MY NEW PLACE [black metal musicians] who ent to jail are out now and

-Ken Leighton

"If you go in, you'll be the only white person in there."

A security guard at My New Place was letting me know that I might be in for a gringo culture snoca. On Priday night it was \$10 for

men and \$5 for women.

That's how they do it at this
Vista roadhouse.
"Some nights it's basically
all men," says Elizabeth, the
manager at My New Place in
defense of her door charge.

"Sometime we need to get

more ladies."
My New Place is one of a
handful of local cantinas that
give patrons the feel they
could be in Tijuana. Anglos
are admitted but not

"Sometimes [regulars]

don't like gringos," says
Ricardo, a regular at My New
Place. "They might say, "This
is not your place."

is not your place."

Steel folding chairs are on
the floor and tinsel and

the noor and tnest and Christmas lights hang on the ceiling. The pungent smell of floor cleaner hangs in the air. About half of the men at My New Place are wearing white cowboy hats. "White

necessarily welcome.

more ladies."

Mexicans," says Jesus Ramirer, the bassist for the nine-piece Faens Band. "It's just like the cantinas in Tijuans." Except for one be exception, he says. "In the Tij cantinas there are women who are there just to please the men. If the men want one of these ladies to sit with them at the table, they have to do that "The ladie can". to do that. The lady can't refuse. That's her job. And the other big difference is that here you have to quit a 1:30 fa.m ]. In Tijuana voi 1:30 (a.m.). In Tijuani can play until 6 a.m." The Faena Band, complete with two trombones and two

trumpets, is particularly well suited to play banda, the rousing style of music known for its hard-hitting brass and marching-band-style percussion. (The nine members of Faena can't all fit on the My New Place stage. Three members have to play on the floor.) Faena ma o replicate authentic banda nusic without the signature tuba player.

I told Ramirez how well

the keyboard player managed to simulate the tuba.
"That's not the keyboard

"That's not the keyboard player, that's me [on the bass]. That's a secret. I do it with a 900-watt amplifier and a ten-band equalizer with the frequency turned all the way down." Ramirez names other

pure TJ-like cantinas in the county. "There's Gilbey's in Escondido, De'elgantes in Vista, Malena's in Logan Heights, Mary's Place in Encanto, and Coco Loco in Oceanside " Unlike tho Oceanside." Unlike those places, My New Place hosts two bands a night, with bands alternating sets. Unlike their Anglo coverbands seem to enjoy a higher pay scale. "We got \$800 (for a Sunday night). We normally

"I don't know how thes I don't know how these (patrons) spend the money they do. Most of them work on farms or have landscaping jobs. Admission at Coco Loco, for instance, is \$15 or \$20 and then they spend a lot once they are inside."

—Ken Leighton

"Two got eight Roland Bassline 303 synthesizers," says John Goff, guitarist for the space/prog rock band Physics and a collector of old tube amplifiers and vintage



GOFF'S VINTAGE EQUIPMEN synthesizers.

synthesizers.
"Techno is pretty much
all based on the sound from
that keyboard. They basically
built it wrong, It's got this
weird built-in sequencer and
a three-pole filter, and almost
all the other synthesizers are all the other synthesizers are four-pole. It makes it have this really weird sound. You can't emulate it. The only thing that comes close is a [computer] program called Rebirth. The 303 was a flop

when they made it, they couldn't give it away, and then when techno got big, they became really hard to find."

While studying music at Southwestern University, his interest in classic equipment was piqued. "They have this hugs modular synthesizer." In the Market McKetey, and he's got a Moog System 35, which is, like, the Rolls-Royce of synthesizers."

His collection has not nthesizers."
His collection has not

ris collection has not cost him much, he says, though its value has increased immensely. "Five years ago, old tube years ago, old tube equipment and analog stuff was selling for next to nothing. I bought Vocoders, sequencers, analog synthesizers by Moog, Arp. I used to get them for \$50 or \$75. Now that people are trying to recreate that sound they're, like, \$500 or \$600! Everyone's trying to find them." Among his favorite finds,

he mentions a Juno 60. "I ne mentions a juno 60.71
also just found an Echoplex I
really like a lot, one of those
old tape echos. I found a full
modular synthesizer at the
swap meet for a hundred
bucks that's probably worth \$1400.

Goff's own group plays what he calls "kraut rock," what he calls 'kraut rock,'
though his musical interests
aren't confined to classic
keyboards and guitars. My
first instrument is the
bagpipes,' he says. Though
he's never incorporated any
highland howling into his
synthesizer music, he does
play the piper in the Sterling
Bridge Pipe Band along with
his father. Another side
rociect is a four-piece project is a four-piece "analog synthesizer ba

called Contact, "That's when called Contact. "That's when I get out the really vintage equipment." Not that a set of bagpipes isn't vintage.

—Jay Allen Sanford

"As much as I love

Del Mar, it really sort of has become La Jolla north, says guitarist Peter Sprague.
On Saturday, Sprague and vocalist Kevyn Lettau return to the downtown Del Mar where they kicked off-their international recording and performing careers 25

and performing careers 25 years ago.

"Every Sunday back in 74 and 75 we would set up on the street corner [15th 3c. and Camino Del Mar] and control of the control of the

Lettau has released five solo albums on JVC Records. She has toured and recorded

She has toured and recorded with Sergio Mendes.
Sprague has recorded 8 solo albums and appeared on 50 others. He has played with Chick Corea, David Benoit, and Charlie Haden. It all started for them

Jones, and the late Carmen McCrae. He produces audi tracks for TV commercials. Rob Schneiderman, says Sprague, is now at UC Berkeley, where he is a

It all started for them with the Dance of the Universe Orchestra, a post-hippie jazz group of blissed-out Del Martians. Dance of the Universe alumni John Leftwich, now based in L.A., has recorded and performed with Link Lowet Bishis Level with Lyle Lovett, Rickie Lee

a year to record an album.
"The whole band lived in
Del Mar. All the kids then Del Mar. All the kids then were into surfing and music. I remember as a kid growing up in Del Mar there was this place called the Door. It was a head shop next to [racetrack favorite] Bully's.

OVERHEARD IN SAN DIEBO: LINE-UP FOR KISS TICKETS 2/19

[racetrack favorite] Bully's. Could you imagine that happening these days? Inland, near where the Del Mar Highlands shopping

center is now, there was a guy who had these two-story buses from England. They buses from England. They threw huge parties out there. It was like living in the Wild West... There was this one guy...who was a Vietnam vet. He organized a protest against a munitions train that was cruising through Del Mar. He lit these pieces of

Mar. He lit these pieces of wood on fire and put them on the track. He got busted." Sprague and Lettau will be joined Saturday by bassist Bob Magnusson at the Ocean Song Gallery in Del Mar, which was one of the places the Dance of the Universe

[Ocean Song Gallery owner Virginia Igonda] is still there. A big part of it is she loves the community. It's a soulful endeavor. Half of the store is a bookstore called Earthsong. The Ocean Song side sells hard-to-get South American and Flamenco CDs."

Sprague, Lettau, and Magnusson appear at the Ocean Song Gallery, 1440 Camino Del Mar in Del Mar, 7 and 8:30 p.m. Saturday. - Ken Leighton

CD review: Parces Wanna Mo, "Recording @ Home" Plus Seven, Homestead MXL-005 In the litrachoor

accompanying this rooty-toot of a CD. Milo Auker asserts: "To the extent that Everything Sucks Today, it follows that all music sucks and that people shouldn't buy music but instead make their own, using their own instruments or found object

doubt suck also, but dev C-N-E Tower rises up and of such an approach will save a lot of money on CDs. On gaze." Van Dyke Parks (his own self) could not top that. But lyrics theirselves are the other hand, if indeed only second'ry to lyric delivery: how they spill 'em. They spill 'em somewhere relativity (or lack thereof) that Nothing Sucks. One can that rothing sucks. One can then compile a lengthy list of things that don't suck. Heading my list of things that don't suck is this fabulous CD by the

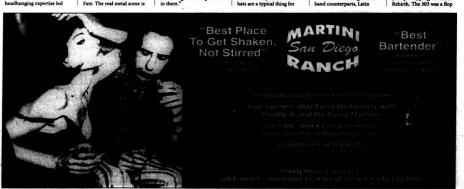
JAY ALLEN SANFORD

between Smegma and early MX-80 Sound. Or early Negativland.
Need I add they got the fourth greatest band name of not simply today but All Time? They could Rub It In,

but they do not. At the Farces Wanna Mo website Wanna Mo website,
"Wanna" leaps RIGHT OUT
in various colors, quite
impressive really, but they
have carefully "deleted" the word "Mo." Now that's what I call - what the hell should I call it? — self-effacement.

CONTRIBUTORS
Jennifer Ball (editor), Russell Bauder, Kristen Collier, Ed Decker, Deve Good, Randy Hoffman, Jimmy Jazz, Ken Leighton, Richard Mettzer, Jay Allen Sanford, Pat Sherman, Eilene Zimmerman

WHITE PLANE



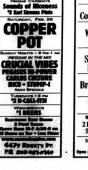






CLOSED

OPEN TILL 3 AM





Woycechowsky brothers

Dog/Farces Wanna Mo). You

want an aesthetic? I've got your aesthetic right here! All music sucks, so make your own. Like these guys did."

Well, they don't head my list (Slade heads it, Johnny

Mathis is second), but at least

feat, diggit, 'cuz lyrics gen'rally suck Much Worse Than Music. Cop a peek, f'r inst, at cut 6, "Toronto, Canada": "At the Greek we

are on it (Iulius LaRosa is

Runaway Weiner



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### **Wasting Away Again** at the White House

"The more you drink, the better I sound,"

by the Beach Boys.)

You know Saddam Hussein He really was a pain We think he is insane

And bomb Iraq-raq-raq Until it's fla-aa-at Onth it's jia-aa-ai We got him rocking and a-rolling We're making great big holes in Iraq-raq-raq Bomb bomb Iraq

And when we're finished with Saddam, We'll probably bomb Iran Bomb bomb bomb, Bomb bomb Iran...

The lytics don't seem to bother the audience. On the other hand, a night like this, what could? Thirty or 40 people scattered around the deck under the Hawaiian flame tree, warmed by beers or a few Bailey's coffees and the patio heaters. Faces look golden under the small lights that climb through the branches.

Some faces are steek, others are weathered, probably from the port's only mooring where liveaboards can swing peacefully on their anchors — for free — but a long way out. Corn dollies and wooden wind chimes hang and dunk among the big Hawaiian leaves. Some folks dance on the shoe-blackened boards, others chomp into ribs at their bench tables. One lady writes earnestly in a journal under a blue umbrella. This is the deck of the Galley at the Marina.

SneekyFeet are here most Saturdays. They play a good-time Jimmy Buffet kind of music. SneekyFeet (a duo) come from Grimsby, a fishing town in northeast England. Back in the

'70s the two were part of a seven-piece, waiting to be the next Beatles. All were refugees from other wannabe bands with names like Flash 'Arry, the 'Ooters, the Woolly Trunks, and the Brothers. The lot became SneekyFeet, and their gimmick kyFeet, and their gimmick

was red sneakers onstage. That was then.

The band broke apart. Some members moved. Roy Markham emigrated to San Diego. So did Steve Howell, SneekyFeet's fretless bass

INTERVIEW BILL MANSON

moved. Roy Markham emigrated to San Diego.
So did Steve Howell, SnechyFee's fretless base player. "Soon as I heard Steve was here, I called him up. I only had to say one word." says Roy.
We got our start." The romer's a rice Scottish lady."
Actually, rought Roy is the only Snecky Foot. Steve, a quality engineer for a medical device month's leave from SneckyFeet. Wife in revolt, says Roy. Said something about wanting a life. of energy. As he sings, his tose do a ballet dance on half a dozen foot pedals, ordering up MIDI sounds, setting light patterns, starting and stopping the chorus harmonies. He manages to play guiter too, and sing His voice is annoty and light, but with surprising teaches to base notes. "Actually none of our group ever listened to Jimmy Buffet until we heard Roy," says Iou. She's here every Saturday with friends. She keeps running to put tips into Roy's jar. "SneckyFeet are better at Jimmy Buffet han Jimmy Buffet."

Roy seems to oblige by breaking out into "Managintivalies." Except not quite.

"Margaritaville." Except not quite.

"Dripping on her dress
Making a big mess
Dreaming of interns covered in oil
She's strumming Bill's wild thing
She came from the West Wing
Monica knows how to make Billy boil."

He breaks into the chorus

. Wasting away again at the White House Searching for that lost and smelly cigar Some people claim that there's a woman to blame And I think — it's Hillary's fault.

"He doesn't sing these versions if kids are here."



At the end of the song Roy takes a moment to drink from his glass of Guinness. "Thank you. Thank you, young Republicans," he says. "Cheers, everybody. I recommend the Guinness to anyone who hasn't tried it. It has the added benefit that the more you drink, the better I

"Don't be deceived. This man is extraor. "Don't be deceived. This man is extraor-dinary," says Lou when she gets back from dropping another dollar in the jar. "He's not just a musician. He's a Taekwondo black belt, a grandfather, a marine engineer — he practically built those two Nays upply ships they've finished at NASSCO. And he paints. Watercolors. He has a website: www.ryymarkham. web.com." rebsite: www.roymarkham.web.com."

A few songs later Roy's singing to the tune of

the Eagles' "Lying Eyes."

You can't hide your flabby thighs...

Ann, a woman who comes here to work on her mystery novel, glances up for a moment to

"He's not distracting me," she says. "I always bring my novel. I probably write about six to

eight pages."

This place and Roy and the marina actually This place and Roy and the marina actually figure in the novel, she says. It is about a young female writer seeking out the killers of a group of illegals. She falls in love with a poet-pollero (people amuggler) who lives on a boat in this marina. "His philosophy is that "Man created borders, but God created ambition."

Roy tells me on a break, "Tim 48. I remember

just after Shirley and I got married. I was 19, and Shirley asid, 'I can just imagine you still doing this when you're 30, and rolling her eyes. Ha!

"The night we met 30 years ago in Scotland," he says, "I was playing in a three-piece band at a navy Halloween party. This really cute woman sat down at the table that was reserved for the band down at the table that was reserved for the band. And my opening line to her was, 'You're in my chair.' She said, 'You can sit on my knee if you like,' And she's been tooling around with me ever

He got the idea of coming to the States when he worked for Exxon in Libya. "Although I didn't he worked for Exxon in Libya. "Although I didn't particularly care for working in Libya, I liked working with the American engineers. They said, 'You should come to the States."

"He fits in,' says Fran Muncey, the Galley's owner. "People have fun when he's playing. He has that English sense of humor they like."

If it han't been for the accident that killed

Fran's husband Bill, this waterside scene might

Fran's husband Bill, this waterside scene might never have happened.

"Bill Muncry was a wonderfal musician," she says, "By the time he was a teenager growing up in the Detroit area during World War II, he had already become a great alto saxophone player. And because all the established musicians were And because all the established musicians were away at war, he was asked to play with the Gene Krupa band, Charlie Barnet's band, and Guy Lombardo's band." Guy Lombardo, apart from selling 250 million records in his career, also raced

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5302 Napa St. (619) 542-1462 Hot Rod Lincoln plays every Thursday so you swingers will never be bored.

All venues are age restricted. Camel sponsored event are restricted to those 21 years of age or older.

#### **Blind Melons**

710 Garnet Ave. (858) 483-7844

Thursday night, 2/24, the passion of Coco Montova heats up the beach with guests Michele Lundeen's Blues Streak. The Price of D is live at the Melon on Friday, 2/25. Saturday night, 2/26, it's time to rock with The Sons of Vengeance, Robot Wife and Peace of Mind. Also, don't miss Chris Potter's quest appearance this coming Tuesday, 2/29, at the weekly Blues Jam.

#### **Buffalo Joe's**

600 Fifth Ave. (619) 236-1616

Leave it to Buffalo Joe's to bring real rock to San Diego's posh Gaslamp. Thursday, 2/24, Sledd, Saigon Kick and The Bullet Boys are going to do it the way it was meant to be done. Come on guys, let your hair down... metal rock is far from dead. Friday, 2/25, Happy Hour never looked so good. From 4-9pm, come check out the great food and drink specials. Stick around for Flashback Fridays with 80 Sumthin. Plus, you can always rely on The Disco Pimps to keep the groove going on Saturdays.

#### Café Sevilla

555 Fourth Ave. (619) 233-5979

Club Salsa: Salsa dance lessons are offered at Sevilla every Tuesday, Wednesday and Thursday at 8om. Lessons are followed at 10om by California's top salsa bands so you'll have plenty of time to practice. Friday and Saturday international DJs spin the best in Latin/Euro house. Sunday night, Sevilla presents **Club Brazil**. Samba and lambada lessons start at 8pm and are followed by the sounds of Josias Dos Santos and SAMBRASIL. The hest in Spanish mck live hands liven up the club on Monday pights.

#### Club Montage

2028 Hancock St. (619) 294-9590

This Friday, 2/25, Noel Sanger joins the crew of resident DJs, Jon Bishop, Joey enez, Erik D, Circa and Demon, for the weekly SRH, Scholac Pauli P and

#### **Dream Street**

2228 Raron St. (619) 222-8131

The live music scene takes off in Ocean Beach again this weekend. Dream Street brings us 4 O'Clock Friday, 20/20 Blind and Three Hits Max this Thursday, 2/24. Friday night, 2/25, The New Masters of Jive, Shillglen, Inzuna and Blue Orange will be packing the place. Use your final weekend night wisely... this Saturday, 2/26, it's Ten Percent, rING uNDERGROUND, Dama and Flipsyde.

#### **Live Wire**

2103 El Cajon Blvd. (619) 291-7450

Check out Friday Happy Hour, starting at 5pm., everyone else is. Saturday, 2/26, the Brit pop garage sounds of The Steamies. Two-Wheel Tuesdays: two great punk DIs and '60s biker movies... how tough is that? Plus, every Wednesday night, the maestro, DJ Ratty, gets creative for the rest of us.

#### Tubaman's

4696 30th St. (619) 640-8822

ou haven't seen live music here yet, you're definitely missing out. There's an open jam very Thursday. Friday night, 2/25, come see Storm Cloud and Friends. Call the club nightly music listings and be sure to stop on in, you won't be disappointed.

#### Winston's West

1921 Racon St (619) 222-6822

hursday 2/24 Rin Mike starts off the weekend at Winston's Friday night, 2/25 is the Blues Horn Party with Roomful of Blues and quests Kevin Wallace & The Shelltown Horns. Saturday, 2/26, Pow Wow entertainment presents The velations and special guests. Don't forget, \$2 U-Call-Its on Sunday after 8pm with nusic this week by Sector 9.



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### A Quality of Sorrow That Can't Be Faked

We know she liked men a great deal, and that they liked her back.

She was nicknamed the "Sparrow" by a cabaret owner named Louis Leplee because of her small stature and "chirpy" appearance. It was Lep-lee who took Edith Giovanna Gassion off the mean streets of Paris

Gassion off the mean streets of Paris and turned ther into a star, Edith Piaf. The great French chanteuse was born in Paris in 1915 to a vagrant street singer and an itinerant cir-cus acrobat. Her mother quickly abandoned her, and she was sent to the countryside to live with her grandmother until the age of 14, when her father took her in — or, rather, out — on the circuit with him. She supplemented their income by singing in the streets. While living with her grandmother she went blind at the age of 8 but The Ver subsequently regained her eyesight. When Mr. Leplee, who ran the popular club known

When Mr. Leplee, who ran the popular club known as Cerny's Cabaret, was shot dead shortly after Piaf's career had taken off, the singer was called in as a material witness but set free.

The French chanson has a very long history, dating all the way back to the Middle

ing all the way back to the Middle Ages. It was originally a kind of ang all the way back to the Middle
Ages. It was originally a kind of
madrigal. The type of chanson Piaf
is about dates back to the end of last
AUGUST KLEINZAHLER

is about dates back to use the dates of the century, the chanson realiste, sung in celebrated belle époch cafés like Le Chat Noir. These in celebrated belle époch cafés like Le Chat Noir. These in celebrated belle époch cafés like Le Chat Noir.

a liter of red wine sitting on the piano. The '20s also brought a jazz influence to the *chanson*, but the ac-cordion retains its large traditional role in nearly all chanson music.

A vital element in the chanson A vital elerifient in the chanson style is in the feeling the singer brings to the lyrics and their phrasing. The most popular theme is love and dis-appointment in love. No one in the modern era sang the chanson with more ardor or more convincingly than Piaf. The instrumentation and than Piaf. The instrumentation and arrangements vary over her 25-year recording career, depending on the fashion and producer, but her voice is incluble. You know it, even if you think you haven't heard it. It's husky, cigarette-stained, with an extreme vibrato and cartoonishly rolled ns. Even if she were the greatest

From The Voice of the Sparrow: The Very Best of Edith Piaf actress in the world, there is a quality of soractress in the world, there is a quanty of sor-row and the hard life in her voice that cannot be faked. And there is as well in the voice and the delivery someone who has been repeat-edly crushed in love and who somehou

manages to resurrect herself only to be crushed again. We know she liked men a great deal, and that they liked her back. She went

through a lot of them. One of the most fa-mous amours was with the much, much younger world-middleweight boxing cham-pion, Marcel Cerdan, who died in a plane

crash in 1949. Her health began failing in 1959, when she was treated in a hospital. She collapsed onstage in 1960. Along with the loves there appears to have been a fair bit of alcohol and drugs. Against the ad-vice of her doctors, she gave what many believe to

vice of her doctors, she gave what many belie be her greatest performance, near the end of 1960 at the Olympia Music Hall, where she introduced my favorite of her songs, he rous-ing "Non, je ne regrette rien," which never fails to move me and which 10 ccasionally have to be dissuaded from singing after I've drunk too many glasses of red wine. Piaf lasted until October 1953. Although

Fair lasted until October 1980. Although it little last few years on he file, she gave some of her gestest performances. One can only imagine how moving one of her concerns the style, long after the microphone made more nuanced moudations possible, belting 'em out, keeping those re going and going and going availant good of the concerns the control of the control

by no means all. Any number of her famous songs like "Les Trois Cloches" and "Mon Legionnaire" are by no means all. Any number of her tamous songs like "Les Trois Choes" and "Mon Legionnaire" are omitted. One of the songs, "Misord," will sound average the songs of the songs to the songs the song the song terms of the more ceredits in hand, but I wonder who gets credit for the song written by M. Monnot and G. Moustaki. Needless to say, Ms. Paf, as naked and coarse as her singing can be, is incapable of approaching Ms. Mineill's particular vulgarity.

Paf any have been considered to the song written with the songs of t



careers of Yves Montand and Charles Aznavour. She would almost surely have fancied the former. Her first visit to America was in 1947. She played Carnegie Hall in 1957. Piafhad a couple of hits in America but never took off. She is about as Gallic as a snail afloat in butter and garlic. Grace Jones, who is approximately three and a half times the size of Piaf, covered her great song "La Vie en Rose" in 1985. The record of Piaf's performance, Live at the Olympia, in 1961, sold over a million copies in France alone. Check it out, it's available. There exists a two-volume edition of her memoirs. I don't know if the control of the contr

The Winter&Winter label, about which I write so often you might suspect I own stock has just re-lessed a compact disc called Techeral Moon. Chansons d'Edith Pigh. Massbumi Kituchi is on piano with Gary Peacock on bass and Paul Motian on drums. The jazz trio set out to interpret nine or Plas' songe, presumably by deconstructing them and putting—them back together in musically inventive ways. It's avdia, by any standard. I wouldn't even know what to compace it with. Someone, probably Kituchi, or compact with. Someone, probably Kituchi, aliae arrest. But he'll get no sympathy from this quarter, not least of all because I checked him out on another Winter&Winter disc, and that was full of dead ends as well—dead ends that took a great deal of my precious time to get to the end of.

The Voice of the Sparrow: The Very Best of Edith Play (Capital CDP 7 966-2 2) Tethered Moon: Chansons d'Edith Piaf (Winter&Winter 910 048-2)



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Hubert Sumbs and the Bedbreakers /936½ (asbah, Friday, February 25, 8:30 p.m., 2501 Kettner Boulevard, midrown, 619-232-4355.

Poter White (475): Yiegs DeamCatcher Show Roam, Sundoy, February 27, 7:30 p.m., 5000 Wiles Road, Agine. 619-659-1998 or 619-220-8497. Biss Dyster Calt (418), No Bergula, and Seven Trails: 4th & 8, Sunday, February 27, 8 p.m., 345 8 Street, downtown. 619-220-8497 or 619-231-4343.

Berlin (606) and 802 AB-Sters: 4th 8 B, Saturday, February 26, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

DOA, the Dragens (115), and the Selddle Klings: Cabbih, Sunday, February 27, 8:30 p.m., 2501 Setties Boolevard, midtown. 619-232-4355.

The Backyard Bables, the Ye Ye's, and the Reterdess Cashah, Wednesday, March 1, 8:30 p.m., 2501 Kettner Boxlevard, midtown. 619-232-4355.

CONCERTS

Papa Reach (225) and Festerbilt: Brick By Brick, Thursday, March 2, 8 p.m.,

Fifter (232) and Chevrolle: 4th & B, Thursday, March 2, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Hvocrowa, Vertilird, and the Hvocrywaight Chempless: Cash Thurstor, Mach 2, 8:30 p.m., 2501 Eather Boulevard, michown. 619-232-4355.

Adriam Logg (#53): Oceanside Publi Library, Friday, March 3, 7 p.m. and 7 p.m., 330 Morth Coast Highway, Oceanside, 760-435-5600.

Tracy Lawrence [776]: 4th & 8, Friday, March 3, 8 p.m., 345 8 Street, downstream, 619-220-8497 or 619-231-4343.

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March 3, 8:30 p.m., 2501 Eattner Boolevard, midtown, 619-232-4355.

Madcap Otis (477) and Steve White (875): Le Polomo Thestre, Saturdoy, March 4, 7 p.m., 471 South Coast Highway 101, Encinites. 760-944-6921. Sarah Cahill: Souce Street Forum, Sahaday, March 4, 8 p.m., 301 Sprice Street, Bankar's Hill, 619-295-0301.

Third Eye Mind (412): Spreckels Theatre, Saturday, March 4, 8 p.m., 121 Broadway, downtown, 619-220-8497.

Joe Walsh (427) and Beth Hert (444): 4h & B, Saturby, March 4, 8 p.m., 345 8 Street, downtown. 619-220-8497 or 619-231-4343.

Ghovispoon (346), Estubrook's Hert (193), Pitch Factor (166), and Ring Underground: Codeh, Schrödy, March 4, 8:30 p.m., 2501 Katines Boulevard, midtorn. 619:232-4355.

Marc Authory (450): Copiny Symphony Holl, Sunday, March 5, 8 p.m., 750 B Street, downtown. 619-220-8497. Bed Religion, He Motty, and Glass Janv: Del Mar Fairgounds Activity Center, Sonday, March 5, 8 p.m., 2260 Jimmy

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Big Sandy and His Fly-Rite Boys (345), Nece Care and Her Boytriands, and the Cheep Leks: Castab, Feday, March 10, 8:30 p.m., 2501 Estime Boulevard, michows. 619-232-4355.

"Deve Howard /832/ CD-Release": Jore Jos's Coffeehouse, Fidoy, March 10, 9 p.m., 1956 Boson Street, Ocean Beach. 619-523-0356. "Mohrts and the Helvettes CD-Release" with the Knaxville Girls and Sia Sia 77: (exteh, Saturdoy, March 11, 8:30 p.m., 2501 Kettner Boulevard, midrown, 617-232-4355.

Mee of Worth (880): Son Dieguito United Methodist Church, Sunday, Morch 12, 7:30 p.m., 170 Calle Magdeleno, Encintes. 858-566-4040.

Blood, Sweet & Tears /439); Yinjos DreamCatcher Shaw Room, Sunday, March 12, 7:30 p.m., 5000 Willows Rood, Alpine. 619-659-1998 or 619-220-8497. Slowresk: Brick By Brick, Sunday, March 12, 8 p.m., 1130 Buenes Avenue, Boy Park. 619-220-8497 or 619-275-5483.

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Keryin Lettou, February 26, Ocean Song Gallery

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The Richard Thempson Band: Bely Up Town, Thursday, March 16, 143 South Cados Avenue, Solono Beach. 619-220-8497 or 858-481-8140.

Manho Meshagana and Anya Marine: Casbal, Friday, March 17, 8:30 p.m., 2501 Kether Boulevard, midtown. 619-232-4355.

Tertys Mareys and Lyss Copoland: World Best Center, Saturday, March 18, 2100 Park Boulevard, Balkos Park. 619-299-6014.

Allia Wolford (448), Holly Hofmann (684), Dancan Moore, and Darak Gleschlewicz: Spruce Street Forum, Saturbay, March 18, 8 p.m., 301 Splate Street, Bankar's Hill. 619-295-0301. Frank Block and the Catholics: Ceston, Thursday, March 16, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Flogging Melly, the Real McKezries, and the Scotch Grooms: Cesbah, Saturday, March 18, 8:30 p.m., 2501 Kether Boulevard, midroen. 619-232-4355. X (212) and No Kaille (309): 4th & 8, Friday, March 17, 7:30 p.m., 345 8 Sneet, downtown, 619-220-8497 α 619-231-4343.

Bob Putsly and the Southern Grass, Lost Highway, and Down the Read: Le Palone Theate, Friday, March 17, 7:30 p.m., 471 South Cost Highway 101, Encintes. 619-286-1836. KISS, Ted Magnet, and Skild Revr: Sen Diego Sports Arena, Sunday, March 19, 8 p.m., 3500 Sports Arena Bouleward, Sen Diego. 888-386-8497. Zeke (221) and the Meekers: Carbol Manday, March 20, 8:30 p.m., 2501 Kettner Boulevard, michown. 619-232-4355. The Pete Best Basel: Cones Bor and Gell, Friday, March 17, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

Press Fritze (543), the Incredible Messes Larvy (102), and the Push Kings: Caston, Wednesday, March 22, 8:30 p.m., 2501 Letter Boulevard, midtown. 619-232-4355.

Cobomismo (674); Californio Center for the Arts, Saturday, March 18, 8 p.m., 340 North Escandido Boulevard, Escandido. 619-2298497 or 1-800-988-4253.

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Miller (2004); and Black Learn Good of the Cornelines (427): 48
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Corne Frost Hall, Riston Black,
850-488-1780 or 619:2208497.

850-488-1780 or 617-220-0497.
Ico Cabe, Decettry Clafd, IMIX,
Voice V, Jegged Bdyn, Plaft,
Jacobyn Enriquese, and De Breat: Co Amphilheate, Satury, April 15, 7-30 p.m.; 2050 Estentioment Cacle, Chule Vict. 619-220-8497.

Zon Guerrille (207), Hobule, and the Ges Castoth, Saturday, April 15, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

militoren. 619-232-4355.
The John Scoffold Band and the Chartile Heater Does (64.3): 4th & B, Sunday, April 16, B p.m. 345 B Street, downstrom. 619-220-8497 or 619-231-4343.

619 231-4343.
And Difference (316): Dynn Air Theotin,
Wednesdoy, April 19, 8 p.m., 505U
Campus, College Jean. 419-220-6447.
Marchithectin, Bundor, April 20, and
Scharley, April 22, 8 p.m., 2050
Entertainment Circle, Oxfor Visto.
619-220-6497.

Lula Milgorel (600): Cox Jenna, Friday, May 5 and Saturday, May 6, 8 p.m., SOSU compus, Caloga Jena, 619-220-8497.

Journ Galorial (827): Coors Amphilhentre, Sunday, May 14, 8 p.m., 2050 Entertainment Gode, Chale Viste. 619-220-8497.

The Charlio Bustels Band (782): Powey Center for the Performing Arts, Monday, May 29, 7 p.m., 15498 Espola Road, Poway, 858748-0505.

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Bitter End's Underground: Hip-hop,
Top 40, and old skool. Thursdays
through Saturdays, the Bitter End, 770
Fifth Avenue, downtown.
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oursdays, beginning March 16. Camino del Rio South, Mission (Mr. O's). 619-465-5827.

The Bruss Rail: Call club for nightly information. 3796 Fifth Avenue, Hillcrest. 619-298-2233.

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The Clockwork Sessions: D/s Fraise,
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 Beys Fridays, Get Your Groove On with DJs spinning top 40, hip-hop, and dance classics. 3175 India Street, midtown. 619-296-6789.

intormation. social: DJs Kevin and Paul with guests spinning deep, funky, tribal, and tech-house. 21 and up. Mondays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

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Chab Tebuset DJr Afshar and
Azernsion spinning fundy tribal bouse
and garage, Mondays, 10 p.m., the
Flame, 3780 Park Boulevard, Hillcrest.
619-295-4163.
Discase 2000. DJ Bob 1 spinn rase
grown, acid flux, and hip-hop.
Saturdays, Plan B, 945 Carnet Avenue,
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Gasoline: Dh Rite One, Jon-E-Thin,
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guests spin trance and European hard
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619-687-5779

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Liquid: DJ; Dave Aude, Mike Orozco, Soters, Clay Dunsmore, and Eaz-One spin house and hip-hop. Fridays, E Street Alley, 919 Fourth Avenue, downtown. 619-979-9999.

downtown. 619-799-9999.

Live When DJ Ransar spins rare groove and hip-hop. Wednesdays. Live Wire, 210-18 Edops Boulevard, University Heights. 619-281-7450.

Margarita Backon DJ: Matty A., Jesse, and Soort Martin spin house and hip-hop. Thursday, 199 Hornblend Street, Pacific Beach, 839-272-2790.

Milleanisms Mighetchish 485 Main Street, Encinitias. Call chie for information. 864-872-8827.

Nightfalls 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.

Old Madrid: Call club for information. 751 Fifth Avenue, downtown, 619-557-0146.

downtown, 619-557-0146.

Onyx Room: Fridays, DJ: José
Amezusa and Conrad spin lounge and
house. Saturdays, DJ: Wendy
O'Rourke, Greyboy, and Henry Diaz.
Wednesdays, DJ Greyboy with live
music. 835 Fifth Avenue, downtown.
619-235-6699.

619-233-6699.

The Pentagona 756 Fifth Avenue, downtown. Thursdays, Joints and Jams with DJ Billie. Fridays, the Basement with DJs Smoky, Peril, Mike Czech, and Kountry. Saturdays, the Soul Cellar with DJs Billie. Knight, and

Orlando. Sunday through Wednesday, closed. 619-233-2830.

closed. 619-233-2830.

Project Cathedral: Irwin's Conspiracy, Sir Kippy Marks, Sonic Wallpaper, and the Wormole Effect. Fourth Sunday of each month, 6 to 11 p.m., St. Paul's Cathedral, Fifth Avenue at Nutmeg, Hillcrest. 619-220-4944.

Hillcrest. 619-220-0944.
RAM: Jungle and hip-hop. DJs
Wallbrawler, Havoc. Izm. Jasen, and
MC Skyler Mic. First and third
Wednesday of each month. 10 p.m.,
18 and up. Club Elements, 1255
University Avenue, Hillcrest.
619-296-8160.

Respects Dls S.K., Dirty, and Milky Wayne spin deep jazz, future funk, gritty soul, smokin' Latin, and

Brazilian. Fridays, Bar Dynamite, West Washington Street, Mission Hills South. 619-295-8743.

Hills South. 619-299-8743. Black's Thursdayn, Cule Healeniam, Dis Jon Bishop and Mile Orozco spin house, techno, and groone. Fridays, Code Ger Pridays, Di Derek spin house and tribal. Saturdays, Liphina Up, Di Derek spin house and tribal. Sundays, Hai Ta Sundays, Di Derek and Tony spin house and tribal. 1051 University Avenue, Hillcrest. 019-497-4589.

Sabbat: Dls Joe Forester, Cybian, and Adam Atom. Electro, gothic, synthpop, darkwave, industrial, and fetish. Saturdays, Shootert, 3815 30th Street, San Diego. 619-574-0744.

Saturday Night Fever: DJ Ryan Somers, Scott Martin, 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 Salsa. Sundays, Club Brazil. 555 Fourth Avenue, downtown. 619-233-5979.

downtown. 619-233-3979.
Soulfood Express DJ Felix Prince spins house, R&B, and dance classics every Thursday. The Flame, 3780 Park Boulevard, Hillcrest. 619-295-4163.

Studio 64: DJs Jon Bishop, Joey Jimenez, Demon, and Circa. Fridays Club Montage, 2028 Hancock Stree Mission Hills South. 619-973-9269.

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Teunami: Wednesday through Saturday, call club for nightly information. Tsunami Beach Club, 802 Sixth Avenue, downtown. 619-231-9283.

Two-Wheel Tuesdays: Various DJs spin punk and garage beats. Tuesdays Live Wire, 2103 El Cajon Boulevard, University Heights. 619-291-7450.

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Underground Loungs Dfs Eddie
Amador, Sachame, Henry Dist, and
Greg Cook spin house, techno, and
progressive. Dfs Smally Biggs and
Synd spin hip-hop. Wednesdays, the
Hame, 3700 Park Boulevard, Hillcrest.
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619-986-5042. Underweekf Industrial, Gothic, fetals/dance. Reopens March S. Live performance by Faste Blast Wiley on March 12. 21 and up. 1299 Camino del Rio South (Mc O's), Mission Valley, 619-465-5827. Vertex DI Dev Rendall (of MTV's original 120 Minuter) and DJ Faster. Propressive traces and industrial. Every third Saturday of the month. 2010 Nimitate Boulevard, Point London, 619-465-619. (of https://doi.org/10.1016/j.)

Warsawn DJs Eric and Aeon. Gothic, '80s, and industrial. Saturdays, 4225 30th Street, the Empire Club, North Park. 619-640-8689.

Park. 619-640-8689. Wired Cafen DJ Isis spins downtempo and DJ Diabolyk spins drum 'n' bass, as well as open-mike poetry. Every other Wednesday, 7 p.m. 415 Laurel Street, Banker's Hill. 619-544-9890.

#### LOCAL MUSIC

If you wish to submit a listing, call 619-235-2000, ext. 400, wight or day by 5 pm Friday, the work prior to publication. To send workly or monthly achievables, for the your House at 700-780-2130 or mail to Bander Music Sense, P.O Bac 85005, San Diego CA. 2018b. Uppoming concerts, underground club listings or performance that are not at a club particular and the sense of the control of the performance that are not at a club patients. All, formed and 1-380, 2001, or mail to 1-380, cells.

North County

The Alley, 421 Grand Avenue, Carlsbad, 760-434-1173. Thursday and Friday, 9 pm, the Rhythm Dogs, pop, jazz. Saturday and Wednesday, the Carter Brothers, jazz, swing.

Zere Gravity, rock.
Bully Up Tween, 143 South Cedros
Avenue, Solana Beach, 858-481-9022.
Thursday, 8:50 pm., Government
Grown, alternative. Friday, 9:13 pm., the Samurai Hemedoyn. Saturday.
1:51 pm., Speriade with Price of Dope, regges. Sounday, 6 ym., Cambye Kane,
1:50 pm., Speriade with Price of Dope, regges. Sounday, 6 ym., Cambye Kane,
1:50 information. Wednesday, the Dark
Star Orchestra.

Borders Books and Music, 11160
Rancho Carmel Drive, Carmel
Mountain. 858-618-1814. Friday,
8 pm, Fivecrown, pop rock. Saturday,
1 pm, Sean Blackman and Eric Miller,
Elamenco militarday.

The Calypso Cafe, 576 North Highway 101, Encinitas. 760-632-8252. Call club for information.

Carvers, 11940 Bernardo Plaza Drive, Rancho Bernardo. 858-566-2400. Priday, Will Sumner, blues. Saturday, the Justin Brothers, acoustic.

Chesapeake Bar & Grill, 1068 North El Camino Real, Encinitas. 760-943-



BY DAVE GOOD

After a few years as Campo, California's self-appointed blues man, Gary Slipperley tells me that he's medip progress in his mission to enlighten his neighbors about the blues, he says, 'they don't sudmetically lept that cowboy shit.'

We're sitting at the bar in the Old California of the California

on back in the mid-'90s to a young blues gui-tarist named **Coco Monteys**. "Get this, bub — Montoya's left Mayall's band," he had



fat, confident tones. His chops are fluid, and his emotions are plain: like any master blues storyteller, Montoya lays the hay down, as they say, where the goats can get at it. As for his drumning, I have no reports. Mi

0177. Friday, 5 pm to 8 pm, Tony Lasley, South American guitarist.

Club Marisod (formerly Beaver Creek Saloon), 1320-L East Valley Parkwey (in Trafalgar Square), Escondido. 760-746-7408. Thursday through Sunday, and Wednesday, Latin music. Tuesday, country music.

Tuesday, country music.

Cayute Bee and Grill, 300 Carlabad
Village Drive, Carlabad, 760-7294693. Music hours are from 6 pm to
10 pm, except Sunday, 5 pm to 9 pm.
Thursday, Big Daddy and the Money
Shakers, swing, bloss. Friday, Fish and
the Sanweeds, funk. Seturday, the
Martid Gran Oppise with Daryl

9966. Wednesday, Itve jazz and blues. The Four Seasons Reset Arlars, 7100 Four Seasons Point, Carlibad. 760-03-6600. Thursday, 5 pm to 11 pm, Richard Samuelt, Freder, 220 pm to 5 pm, Mair Ratiburn. 5 pm to 8 pm, Inff Linsty, 8 pm to 11 pm, Richard Samuelt. Sundey, 220 pm to 5 pm,

Mair Rathburn, 5 pm to 8 pm, Fred Benederii, 8 pm to 11 pm, Jeff Lindy, Monday, 5 pm to 8 pm, Jemes Johnston, 8 pm to 11 pm, Ser pm, James, Johnston, Wednesday, 5 pm to 8 pm, James Johnston, 8 pm to 11 pm, Jeff Lindy,

Kaminski Park Sports Bar and Grill, 12735 Poway Road, Poway. 858-748-7296. Friday and Saturday, live rock

The Kruken, 2531 Old Highway 101, Cardiff. 760-436-6483. Thursday, the Witchdoctors. Friday, Point Blank. Saturday, Blue Heat.

La Case del Zeere, 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 Chuck Perrin Quartet, jazz.









ATOMIC GROOVE



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**Wendy Lee Quintet** 6:30-10:30 PM

Reggie Smith and the Pressed For Time Band 6:30-10:30 PM

The Flores Four

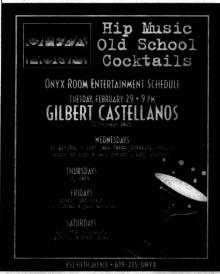
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Jenne I am, open mike, jazz, R&B.
Miraciae Cafe, 1933 San Elijo Avenue,
Cardiff, 769-943-7924. Friday,
7:30 pm, Willie Des, R&B. Saturday,
7:30 pm to 10:30 pm, Maple Tonight;
contemporary classics. Sunday, 10 am
to 1 pm, Bob Simmons, acoustic.

MoBy Malome's Sports Bor, 1270 Main Street, Ramona. 760-789-5594. Friday and Saturday, Slick Surface, classic rock.

classic rock.

Nelmann Bar and Gelll, 300 Carlabed
Villago Drive, Carlabed, 760-7254131. Thurnday, in the carousel, 7 pm, the Cradit Union, big band, Friday, 6 pm, Todd Steadman and the Fattones, blues, 10:30 pm, Zionic, regge, Saturday, 7:30 pm, Aubry, Faye, jazz, R&B, 11 pm, Sandjacket, alternative.

North County Sports Dome, 680 West San Marcos Boulevard, San Marcos, 760-744-4120, Thursday, Southern Edge, country. Friday through Wednesday, call club for

the Working Courses Income.
Seaf N'Saddle, 123 West Plaza Street
(Lomas Santa Fe and Highway 101),
Solana Beach, 858-755-9474. Friday,
the Good China, alternative. Saturday,
No Recess, alternative rock.

No Recens, alternative rock.

Tacreyana Gelffle (inside the Hilton
La Jolla Torrey Pines), 10950 North

Torrey Pines Road, Del Maz. 858-4504571. Music is jazz, Thursday and

Wechnesday, Nga Meyers, Friday,

Saturday, Monday, and Tuesday, the

Rom Frakman Dua, Sunday, Shep

Méyers and Kristin Korb.

Le Costa Resert's Tournament of Champions Lounge, La Costa Resort and Spa, Costa Del Mar Road, Carlsbad. 760-438-9111. Friday, Roz

#### Beaches

BreakLives

Blind Melons, 710 Garnet Avenue,
Pacific Beach, 858-483-7844

Thurrday, Coen Monityou and Michele
Lundeen with Blues Streak. Friday, the
Fries of Dops, acid jazz. Saturday, the
Som of Venganeze, Robet Wife, and
Pence of Mind, alternative. Sunday,
Craxisi, rock, Monday, call club for
information. Tuesday, Chris Potter,
blues.



BY RICHARD MELTZER

Ghoulspoon, Mower, Life Hates Me, and Esta Brook's Hurt. Priday, Slightly Stoopid, Agent 51, Capital Eye, and the Mix Mob. Saturday, call club for information. Wednesday, Videodrone, Alien Ant Farm, and Dama.

Another fine letter from Janies Vitaliano, this time concenting WMR SUITS.

"Regardless of love in Isstay has portrayed things, the serilest strings of a probert seasification, of a possel freeing up of any sort, were in the loins of precision series series received from the loins of precision series series for norm. The original ROLL was 'ne come to know it were those fishculous home-front slates who got their action while our boys in uniform (often including their own bushands and beass) were Over. There exchanging fusilities with the Rip and the ROLL of the ROL

acrelated these ladder nachtral Rdh.
"We'r' I'm epeacatione — time the peacatione — time the read of the read of



BLUE ÖYSTER CULT, 4th & B, Sunday, February 27, 8 p.m. 619-220-8497 or 619-221-4343. 518.

McCarthys, 4 O'Clock Friday, 20/20 Blind, and Pointless, rock/punk. Friday, the New Masters of Iov. Shilgen, Insunuma, and Blind Orange, rock/alternative. Saturday, Ten Percent, tING aND ERGROUND, Dama, and U.S. Crunch, groove, roc Sunday, the Tribe of Judak, reggue.

Cosmologic, jazz. Friday, World Reform Ensemble. Saturday, Stere. Hennessey's Tavern, 4650 Mission Boulevard, Pacific Beach. 858-483-

# Cannibel Ber, at the Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 838-488-1081. Thursday, 10:30 pm, the L.A. Symphony. Friday, 9:30 pm, Risi

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ROYAL CROWN REVUE

Star, pop, dance. Saturday, Polyesta Express. Wednesday, Big Time Operator.

Chateau Orleans, 926 Turquoise Street, Pacific Beach. 858-488-6744. Thursday and Saturday, Tomcat Courtney and the Blues Dusters, blues.

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Wednesday, 6 pm to 10 pm, Barry Levich, piano. Margarita Rocks, 959 Hornblend Street, Pacific Beach. 858-272-2780. Call club for information.

Moondoggies, 832 Garnet Avenue, Pacific Beach. 858-483-6550.

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Vibes, Pegasus Hi-Power, Carlos Culture, Rico, and Stump-I, reggae. Old Venice Cafe, 2910 Canon Street, Point Loma. 619-222-5888. Friday, the Loma Tomes, rock and roll. Saturday, the Tri Tones, blues, swing.

China, alternative.

Shensters Bar and Gelli, Radiison
Hood, 3299 Holiday Court. La Jolia,
Seb-433-500. Thursday, Friday, and
Saturday, Jack Pollack, piano. Tuesday
and Wodensday, Saphaw Knight.
Tild House, 1152 Garnet Avenus,
Pacific Beach, Sab-229-7734.
Thursday, Merirab's Kirchen, rock.
Triday, Call Olio Information.
Saturday, Schools, Chink Kelly's Open
counties night. Wednesday, Scotter Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach. 858-272-7278. Club Tremors. Call club for

Button and the 18th Televiers, Guess.
Wilmattons, 1921 Bacon Street, Ocean
Beach, 619-322-6822. Thursday, Big.
Milac, rock. Friday, Roomful of Bluss
with Keriu Wallace and the Shelltown
Horns. Startday, the Revelations,
regges. Sunday, Sector 9 and Kerin
Wallace and the Shelltown Horns.
Monday, the Moret. Tuesday, the Sip.
Wednesday, Inside Straight.

**Us Grant** San Diego

Friday, February 25 JUAN & FREDI FLAMENCO DUO

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Brazilian-Latin jazz.
Atlantis Supper Cloth, 1880 Harbor Island Drive, Harbor Island, 619-2971673. Friday, 9-30 pm., joint Des Santo, Brazilian jazz.
Monday, 7-30 pm., the flig Daddy Orthearn, big-band swing. JAIME VALLE &

band swing.

The Bahla Belle Cruise, the Bahia
Hotel, 998 West Mission Bay Drive,
Mission Bay, 858-539-7779. Departs
6:30 pm. Friday, B Natural. Saturday,
the Nude Blues.

Camel's Breath Inn, 10330 Friars Road, San Diego. 619-281-1722. Wednesday, Tomcat Courtney and the

Carriage House Lounge, 7945 Balboa Avenue, Kearny Mesa. 858-278-2597. Monday, 8 pm to 11 pm, Ron Bell, acoustic, rock.

acoustic, rock.

Bran's Place, 6179 University Avenue
(at Callege and University). 619-5826730. Frieldy, 9 pm, the Michael Bliss
Band, rock. Saturday, 9 pm, Len
Rainey and the Midnight Pleyers,
blues. Monday, open jam. Tuesday.
Call Cub for information. Wednesday,
Bagga Tricks, rock, funk, reggat. Jamar's Restourant and Loungs, 7777 University Avenue, La Mesa. 619-469-7777. Friday and Saturday, Sean McVicker, piano. Sunday, Leo Lionetti, piano.

Bagga Fricts, Focks, tunk, reggae.
The Gordon Bleruch Brewery, 5010
Mission Center Road, San Diego.
619-688-1120. Thursday, Freddie A.
and the Swing Machine, Friedge, the
Boogie Men, Saturday, the Bill Magne
Blues Band, Sunday, the International
Silver Strings Submarine Band. Kelly's Pub, 6344 El Cajon Boulevard, College Area. 619-286-0400. Friday, Evans, acoustic. Saturday, call club for information. Wednesday, Tommy Price, acoustic.

La Jolla Marriott, 4240 La Jolla Village Drive, La Jolla. 858-587-1414. Characters Bar: Friday, 8 pm, salsa, merengue, and cha-cha music.

In Caboota, 5373 Mission Center Road, Mission Valley. 619-291-8635 Sunday, *Liquid Blue*, rock, pop.

Innsultes, 2223 El Cajon Boulevard, San Diego, 858-296-2101. Wednesday 8 pm to 10 pm, workshop/concert with the San Diego Concert Jazz Band

Lounge: Thursday, 9:30 pm, Quier Sterm, jazz and blues. Friday, 9:30 pm, Cyde's Rids, funk, soul. Saturday, 9:30 pm, Rising Ster, pop, dance. Sunday, 7 pm to 11 pm, Larry Mitchell, jazz. Monday, 7 pm to 11 pm, Cadvir Romance, jazz piano. Tuesday, 8 pm to midnight, &w Solis. acoustic rock. Wednesday, Cler Fisher's Con Alma, Latin jazz. Saturday, 8:30 pm, swing, boogie, and blues.

Mixx, 3671 Fifth Avenue, Hillcrest. 619-299-6499. All performances begin at 7 pm. Thursday, Cool Blue, jazz trio. Friday, Romy Kope, jazz. Saturday, Sue Palmer, jazz.

Mr. O's, 1299 Camino del Rio South San Diego. 619-299-3544. Saturday, La Orquesta Zona Nueva, salsa. O'Connell's Pub and Nightchub, 1310 Morena Boulevard, Bay Park. 619-276-5637. Friday, the Dendbean Saturday, Forbidden Pigs.

Ollie's Restaurant, 10789 Tierrasanta Boulevard, San Diego. 858-560-6677. Friday, Saturday, and Wednesday, Ray Correa, solo. Sunday, Jo Treaner.

Poppy's Sport Bar and Grill, 7986 Armour Street, San Diego. 858-571 0796. Friday, call club for

Reuben E. Lee, 880 East Harbor Island Drive, Harbor Island. Monday, 6 pm to 9 pm, Dick Braum and the Endangered Species, swing, blues, and izzz.

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Darci Daniels, dance.

Tuba Man'a, 4696 30th Street.

Normal Heights. 619-640-8822.

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Tutto Mare, 4365 Executive Drive, La Jolla (Golden Triangle area). 858-597-1188. Monday, 6:30 pm. Amoroso, string quartet. Wednesday, 5:30 pm to 9:30 pm, the Jaime Valle Jazz Quartet, Latin jazz.

Downtown

The Beyon Ber 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 Guewara and Chris Vanacore, jazz plano.

The Bristol Court Hotel, 1055 First Avenue (between Broadway and C Street), downtown. 619-232-6141. Friday, 8 pm to 2 am, salsa, merengue and cha-cha.

Friday, Fay to 2 am, salan, meregany, and controlled the Account of Co

the Yo Yo's and the Researdes.
Crocci's Jazz Bur, 102 Fifth A-restor,
downtown, 619-233-4355. Thursday
and Monday, Gen Flather our Alans,
classic and Lain Jazz Frieday, Primo,
Latin Jazz. Seturday, Agust Dolac, Latin
jazz. Sanday, Kode Felli, AfroColopad Letin jazz. Trutady, the Shap
Meyers Quarter, classic Jazz.
Wedineddy, the Joge Camberns
Quinter.

Quanta:
Crece's Top Hat Bar and Grills, 802
Fifth Avenue, downtown, 619-2334355. Thursday, Scottle Blinn and the
Tiki Torchers, blues, Friday, the R.A.
Brotchrehod, soul, dance, Saturday,
Candye Kane, blues, Sunday, the
Rockin' Ace, wring, Monday, Shelle,
blues. Tuesday, the Boogie Men, blues,
Wednesday, Tim Quinn and Vensu
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Greektown Taverna, 431 E Street, Gaslamp. 619-232-0461. Friday and Saturday, Andy Semaan, Middle Eastern keyboardist. Tuesday, 8 pm to midnight, Fred Hoath and the Sidewinders.

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Jamerson, jazz. Sunday, Shelle, blus La Tavelia, 515 Fifth Avenue, Gaslamp. 619-232-3352. Friday, 7:30 pm to 10:30 pm. Jesus Bas, Flamenco-Latin guitar. Saturday, 7:30 pm to 10:30 pm. Daniel Jacks and Chuck McPherson, jazz piano. Princess Pub & Grille, 1665 Indis Street, San Diego. 619-702-3021. Friday and Saturday, call club for

Onyx Room, 852 Fifth Avenue, downtown. 619-235-ONYX. Tuesda

Rock Bottom, 401 G Street, Gaslamp 619-231-7000. Friday, Nova, pop. Saturday, Quiet Storm, jazz and blues. Sevilla, 555 Fourth Avenue, downtown. 619-233-5979. Tapas Bar:

downtown, 619-Call club for info Trunami Beach Club, 802 Sixth Avenue, Gaslamp. 619-231-WAVE. Call club for information.

U.S. Grant Hotel, 326 Broadway, downtown. 619-232-3121. Grant Grill: Friday, 5 pm to 8 pm, Juan a Fredi, flamenco duo. Friday and Saturday, 9 pm, Jaime Valle and

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hrough Saturday, and Wednesday,
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Di-mond Jim's Nightclub, 773 Third Avenue, Chula Vista. 619-585-7323.

Calley at the Marina, 550 Marina Parkway, Chula Vista, 619-422-5714. Fridely, 6 pm to 10 pm, the Justin Brothers, acoustic, Saturday, 6 pm to 10 pm, Koko Loco, pop. Sunday, 5 pm to 9 pm, Island John's Steel Drum Band.

Palm Court: Performances organ at 5:30 pm unless otherwise noted. Thursday and Wednesday, Jory West. Friday, Saturday, and Sunday, James Parrish. Sunday, afternoon tea, noon to 4 pm, Jory West, contemporary

Island Saloon, 104 Orange Avenue. Coronado. 619-435-3456. Thursday blues jam. Friday, the Bill Magee Bls Band. Saturday, Tim Quinn and Ver Electric, blues.

Due. Saturday, 8:30 pm to 12:30 a Cath Eckert and Chris Conner, jazz Tuesday, 6 pm to 10 pm, Rob Gire solo piano. Wednesday, 6 pm to 10 pm, Bill Coleman, solo guitar.

Marioal Nite Club, 2638 Main Street, Chula Vista. 619-429-8045. Thursday through Monday, and Wednesday, Latin music. Don's Cocktall Lounge, 13321 Business Highway, El Cajon. 619-443-2444. Friday and Saturday, Elmore Jennings, country.

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Orange Avenue, Coronado. 619-4355280. Thursday, Four-Way Street,
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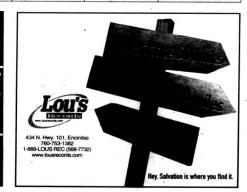
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**More Than** an Actress

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for La Organista Zone Hoove: At. O's Hightish Manuel Pomey: Gels to Heze Point Black: The Section Preservation Roven: Policis Kristi Rickert: The Westpain

We can believe that the heroine would welcome her time in jail as a sort of desert-island getaway.

Bury, busy.

A Map of the World, from
the Jane Hamilton novel, got a
little lost in the shuffle at the end of list
uper. If I had to guest why, I'd say it
no bullfrogs falling out
of the sky in it, no
clouds of moths fluttering out of the mouth
of a death-row convict,
no rose petals tumbling out of the
bared bosom of a high-school cheerleader, no pregnant HIV-positive

leader, no pregnant HIV-positive Catholic nuns. Or to say it another way, it's a gauge of the critics' jaded-ness and numbness. Not all critics, of ness and numbness. Not all critics, of course, just most of them. You can no longer expect to get their attention with mere human interest unless it is with mere human interest unless it is ratcheted up to a point where it ceases to resemble anything human, much less anything interesting. (I'm still slightly steamed about the general line on Ride with the Devil: that it was too remote and unemotional.) To all can even now manage to work up an interest in plain old human beings, human nature, human tragedy, hu-man comedy, I recommend it highly. Whatever critical interest there was

in it (there was no Mo-tion Picture Academy interest at all) tended REVIEW to revolve exclusively DUNCAN SHEPHERD

HEPHERD to revolve exclusively around the central performance of Sigourney Weaver. Hers is, for sure, a valiant performance, big, bold, daring, dauntless, yet always fully in control and thoroughly (that word again) human. Quite a feat, that, for an actress who can easily seem too good to be true: too beautiful, too brainy, too confident beautiful, too brainy, too confident, too strong, too perfect. Here, "perfect" is how she regards the mirror-image family — a husband and two little girls — of her best friend and near neighbor (Julianne Moore, a plausible figure of envy, even for Sigourney Weaver), and indeed the excruciatingly realistic interaction beMOVIES



the beleaguered equanimity with the beleaguered equanimity with which she endures the ongoing chaos and intermittent "I hate you's," falls far short of story-book. For once, she seems almost like someone you might actually know — if you lived outside Pacine Wiccomic Racine, Wisconsin — someone in pos-session of a natural and individual

(nothing like the polished quips of a sitcom star or the practiced pieties of a politician), and hence a likely object of suspicion and resentment to the small minds of a small town.

The performance — better than all five of this year's Oscar-nominated serves all the attention it can get, but not at the expense of the movie as a whole. This is a complete movie, not just an actress' movie, about the ease and suddenness with which a life can be knocked off course, and about the slowness and difficulty of returning it anywhere near to what it used to be. The genius of the design is that it's not just one big thing that divers the life,

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but two big things, the first one mak-ing it easier for the second one to do its damage. The first, intruding upon a meanderingly mundane scene whose a meanderingly mundane scene whose main focus seems to be the adjustment of a one-piece bathing suit ment of a one-piece bathing suit (getting the elastic leg holes pulled down snugly beneath the cheeks, get-ting the shoulder straps comfortably untwisted), is the death of one of the best friend's children while in the hero-ine's care, and the poisonous guilt of the irrevocable. (Another beautifully mundane touch: the gimpy awk-wardness of running to the child's aid in bare feet.) The mirror-image fam-ilies are now mismatched, and it feels like all her fault. Her husband's "We have to get on with things" and her mother-in-law's "You just need to be mother-in-law's 'You just need to be more positive and not think such dark thoughts" cannot make a dent. The second thing, gaining force and mo-mentum from the heroine's role in a child's death, and further accelerated child's death, and further accelerated by her "improper" behavior at the fu-neral and her general defenselessness while flirting with a nervous breakdown, is an accusation of child abuse in her part-time job as elementary-school nurse. Her accuser, the child's unwed

Mer accuser, the child's unwed mother, it the pertian Chole Seeigny under the child's under the child's and th

wetcome ner time in Jain as a sort of desert-island getaway, a chance to take a breather, to collect her thoughts, perhaps to catch up on her reading. Except that she won't be alone on that desert island. The sociology — the chemistry, if you prefer — of the



cellblock, where the heroine is immediately dubbed "the baby fucker," provides an interesting and of-ten highly amusing turn of events. And the ensuing courtroom drama And the ensuing courtroom drama, featuring a defense attorney (Arliss Howard) who enjoys his job all too much and a client who is too candid for her own good, provides yet another. But no more of plot. This is a movie — in strongest possible oppo-sition to one such as Scream 3 — whose twists and turns are worth keep-ing a secret, worth discovering for yourself. Suffice it to say that, throughyourself. Suffice it to say that, through-out the distinct and well-delineated stages of the story, you can feel you truly know what it's like to be in a hos-

#1 FAMILY MOVIE IN AMERICA.

Goodwill, to be in a Midwestern cour-room, to be, in short, in the heroine's shoes. The trick of the thing is in the details and in the tempo. And you would never guess that Sout Elliott is a stage director by trade and only a first-time film director. Short shrift: It must be a mark of my own alipping standards that David Twohy's Pitch Black can be viewed as classpointing. The write-effector classpointing. The write-effector thriller in the body-narcher mode, has here an idea even more modest and rudimentary: spaceship crash-lands on planet of monsters. But lands on planet of monsters the lands on planet of monsters the monsters crave the dark and shun the light, and the desolate planet has three suns and no night—so no problem, seemingly, until the planet Saturn moves smack-dab into the solar path. This is the best moment in the movie: the winged creatures, part-pat, part-petrodactyl, funnelling into the sky God knows what all. It would appea he wants not so much to tell a tale, after all, as to be out on the cutting edge, like everybody else. Radha Mitchell does a nice job of not being Sigourney Weaver in the Alien series, being instead rather unformidable being instead rather unformidable and uncommanding ("I"m not your Captain"). Vin Diesel, as an escaped convict with infrared eyesight, has the most cornball minatory voice since Michael Wincott. I shudder to imag-ine the two of them on the same

Michael Wincott. I shudder to magine the two of them on the same:

Winder Boys, based on the novel
by Michael Chabon, seems an oddchoice of project for Curtis Hanson,
or at least it seems so if you resist the
conclusion, even after LA. Confideninitia that Hanson has gone booksindia, that Hanson has gone booksinthe background — a Dysan original,
Dysan oddes, Noll Young, Tim Hanson,
Van Morrison, et al. — makes a nice
change from the usual racket, but it
seems a reflection of nothing in the
characters or their millein, nobling but
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characters of the the long-awaited followup to his first moved. The Arronist's Doughter his lover, the college chancellor and wife to he hed of the English Department, is pregnant by him; and the department, bearing the properties of the Browne Agent Canada (The Canine casualty have been a dark-comed ydicks). There are several dependable people in the cast—Francas McDormand, Tobey Maguites, Jane Adams, Rip Torm—but Michael Douglas still seems overlarge and overluminous after attempting to aguence himself into the strempting to aguence himself into overlarge and overtunmrous assumpting to squeeze himself into the lead role. A pair of spectacles perchade on the tip of his nose is a thin dispair. And the movie in general suffers from that American literary compulsion (to say nothing of American cinematic compulsion) to deliver entertainment. Allow classificia dead

Joseph Losey. The two-week engagement of Rear Window, beginning on Friday, is the lone revival, along with the truthfully titled Truth, on the next three months' Ken calendar. (And yes, Alain Resmais's Same Old Song is there as promised, three days in May, With revivals so few and far between, a legitimate reaction to the Hitchcock legitimate reaction to the Hitchcock with the control of the service of the control of the a Hitchcock package that included Rope, The Man Who Knew Too Much, The Trouble with Harry, and Vertigo. The last-named was likewise tabbed for reissue a couple of years ago. Very sharply in contrast, meantime, we in San Diego missed out last year on the fortieth-anniversary revival of North by Northwest, which had not been included, either, in the aforesaid Hitchock package, inasmuch as it belonged then and still belongs today to a different studio. (Any moviegor with a sense of history will be apt to on Paramount productions such as Vertigo and Rear Window, but that's another story.)

Perhaps the main thing I ought to be feeling on this obcasion is simply that I've been too long on the job, use a second time for revival. Someincluded, either, in the aforesaid

when the same movies can be coming up a second time for revival. Some-how, though, such repetition says more to me about the poverty of imag-ination in the present-day film industry than about the poverty of imagination in the industry of yore. Any sound of barrel-scraping you Any sound of barrel-scraping you might be hearing could only be the clank of the cudgel on the promoter's and/or programmer's brain pan. If we had to see Rear Window once more, I could have suggested a triple bill of Voyeurism '54, matching it with its close contemporaries, Witness to Mur-der and Pushover. It does not have the field to itself. Still, we have to take what we can get these days, and we have to like it. Rear Window is without argument a movie that can be seen again and again. I just don't know that it can be written about again and again. Re-viewed, sure; re-reviewed, not so

The time has arrived for that anual reminder of our provincialism, the San Diego International Film Residual, over two dozen films by directors you have never heard of. The single most probable exception: Takehi Kinand, of the closing-night offering, it to night, the Forwary 24, at UCSD's Mandeville Auditorium.) The greater avoidance this year of things already pencilled in on the Landmark release schedule plunges us even deeper into darkness. So, pick by country (Mail, to Schod with Dad on Aly Back, The Call of the Oboo, Woman Suppl.), pick by guess or by good. But by all means pick. And good luck. The time has arrived for that an-

#### MOVIE LISTINGS

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

All about My Mother — Pedro Almodo All about My Mether — Pedro Almodo-var's pean to womanhood, in particular motherhood and actreshood, is dedicated to three of the kind Bette Davis, specifically for All about Evr. Gena Rowlands, for Opening Night, and Romy Schneider, for The Important Thing is to Leve. The tule, quite plainly, deviews from the Davis film, a Spanish-dusbed clip of which is included; and the traffic fassily ousside the signal and the traffic fassily ousside the signal.

best lead to the father, who is now a transvestite prostitute, is a social-working Catholic nun (Penelope Cruz) who turns out to be pregnant and HIV-positive; and the source of both the fetus and the virus

door, whereby our heroine (Cecilia Roth) loans her eighteen-year-old on, in lifted-incept from the Roseland film, Chemider, tectory from the Roseland film, Chemider, tectory from the Roseland film; chemider, the Roseland film; can be compared to track down the boy father, who has no idea to even that a son, much be has one no more. Thereafter the complications and coincidences motous up to stage-town and the Roseland film; can be compared to the the source of both the fetus and the virus turns out to be the selfaume transvestie prostitute. While waiting for this man to surface, the mother lands a job as personal assistant to the leabum stage actress (Marias to the land of the land and the land and had been chassing the night he was run down by a car, and whose touring produc-tion of A Streetin Named Desiri yait hap-pens to have wended its vsy opportunely to fasterolous. One night, when the actress code-bead lover and co-star — Setla socke-band lover Kowasik to her Blanche Du Rois — fails to appear by curial time, the mother gappear by curial time, the mother good on in her place, to gerat acclaim. (She had first met the boy's father; it so happens, in the state of the sta



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JUST, MELVIN (UAA)
THE TRUTH ABOUT JANE & SAM (Hong Kong)
A GIRL AGAINST THE MAFIA (Stoby)
CELEBRATION OF ANIMATION KIKUJIRO (Japan)
(Titles are subject to change.)

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blustery rhetoric about it. It never quite worked for R.W. Fassbinder. It works even less for Almodóvar, who quadruples the

American Beauty — A mainstreamy, sitcommy version of Happiness, swash in pulsaly, trash yolo turns. Any movie whose opening line features a sully scenage rid (in a grainy video image, but never most data) aying directly into a camcorder. I need a fisher who to see horizon to tome being get-boy who's going appreption about the properties of the properti friend home from school, 'an confidently be judged to be trying too hard to make an impression. This bit, together with the ensuing disloque between the girl and the off-screen camera operator shows the possibility of mundering her father, will be reprised later in proper chronological sequence, but obviously the filmmakers (tange director and direct time screen director Sam Meerles, time time screen director screen there, and couldn't want to spring it on us. Their next attention-getting device is bor-rowed from Billy Wilder's Sunser Boulevard, a first-person narrator whose voice comes to us from the Other Side:

"I'm forty-two years old. In less than a year I'B be dead. Of course I don't know that yet." This character, the embodiment of Midlife Crisis, is the drop-out ded of our Typical" suburban family, in addition to, of course, the horry gest-boy of the opening line, nursing a bit of a l'unbert Humbert thing for his daughter's prettier bosom boudy on the high-school cheensdaing bert thing for his dasaghar's prettier besom buddy on the high-school cheerlessling squad. (It is obliquely surresidis flustasses of the control of the cont

Augoele's Ashes — Hardly a movie at all, more like a glossy picture-book supplement to Frank McCourt's best-selling memoir of growing up poor in Ireland. McCourt's prose has accordingly been whittled down to excerpted captions in service to the lavish illustrations. And very arty illustrations between the confidence of the confidence



Hanging Up

monious gray-green monochrome. Film-maker Alan Parker, extending the experi-ence of poverty in all directions, asks the spectator to be satisfied with things like spectator to be satisfied with things like puking, peeing, and jerking offs an arrative events. The employment of three different actors to span half a dozen years of the hero's childhood must set some sort of new record. We can only hope it will go unchallenged for eternity. With Jo Breen, Ciaran Owens, Michael Legge, Robert Carlyle, Emily Watson. 1999.

• (FASHION VALLEY 18; UA HORTON PLAZA 14)

Anna and the Ning — Uscalled-for and uninspired retelling, without benefit of Yul Brynner or Broadways above tunes, of the clash of wits and wills between the Victorian-ret widowed finglish governess and the progressive Siamese monarch-cum-polygamist, bolic Foster has a painful-towatch tensenses in her lips and jaw, perhaps

under the strain of the British accent and the precocious feminism. And Chow Yan Fat, a light-regist potentate, is intelligible only about half the time. The numerous subtities and apoken translations (not to mention the tableaus of carrage) lend an air of pedantry more than of authenticity. Directed by Andy Tennant. 1999.

Any Given Sunday — Oliver Stone's bits of professional bothall. Long (almost three hour) long, almost JPS and Nisses three hours have almost JPS and Nisses trite, cyrical, sentimental, anottionnolous, trite, cyrical, sentimental, anottionnolous, and ill-informed. Stone seems to believe that a touchdown counts seven points that alpoyed state are added on to regular-season dark jerseys as long as one to black and the behavior of the country of the countr eatly in the fictitious AFFA.) Perhaps Some on be exempted from the charge of triteness in the single instance of the third string quaterback weekly ritual of paking ring quaterback weekly ritual of paking rings of the paking the p • (UA HORTON PLAZA 14)

The Backelor — Remake and update of Buster Kation's Seven Channet (1923), an extreme example of how the addition of sound can be a substruction, how more reality can be less believable. Revise Revise has shown as for the substruction and the substruction and the substruction of the sub The Bachelor - Remake and update of

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\* (CARMEL MOUNTAIN; CRIEMA STAR GALAY);
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CENTER; OCCANSIOL 1.0; SAVIETE ORIVE IN;
SOUTH BAY GROW IN; SMEETHATER 9;
TOWN SQUARE 1.4; UA HORTON PLAZA 1.4)

Boastiful Poople — Intertwined lives in modern-day London, with Charlotte Cole-man, Charles Key, Heather Tobias, and Danny Nussbaum, written and directed by Jasmin Dirdar.

debut of mussic-video and television- ad di-vector Spile Jones concerns a sidewalk.

puppeter Global Canacki, looking as exceptly a Teolahro Militania in Tjoinski, whose properties of the Canacki, looking as exceptly as Teolahro Militania in Tjoinski, whose sidewalking as the sidewalking of the sidewalking as the sidewalking and a si

on robots, and always has something inter-esting to say on the subject. But then Robin Williams and director Chris Columbus got into it, bringing flatulence jokes, estologi-cal jokes, stand-up jokes: This Buddhist walks up to a hotolog vendor and says, "Make me one with everything." Embeth Davidtu, Sam Neill, Oliver Platt. 1999.

Bollor Room — Moral tale about the brash young turks (especially the pasty, mumbly Giovanni Ribisi) of a crooked stock broberage. An uncinematic subject ("Do you know what "bridge financing"

("Do you know what 'bridge financing'
it') injected with tenoterome and hijhop. They're no holp, and nor a the sickly
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The Bone Collector — Detective thriller

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The Basse Collectors thriller to which the second consistency of the product of t

The Cider House Rules — Lase Hall-strom's treatment of the John Irving Bil-dusgroman of the same name: a Second World War period piece centered around

# (EL CAJON 8)

one Homer Wells (Tobey Magnire), an abused orphan — "wice adopted, where remarks — and the Chosen understudy to the kindly deciser and backdoor advertisantly and the kindly deciser and backdoor advertisantly and the company of a satisfied abstraint or grant to the previous the kindly deciser and satisfied abstraint or unterest (Charliar Theren, nation to the permitted of the pages of the overlift in the Aring prone in the dwith nothing on, suited to the pages of the

classiest men's magazine) to find his own way in the world. He finds is, curiously cough, in the nextly apple orchards, among a crew of migrant black laborers from down south. The opening section of the film whips up some instant poignance in the comings and goings, or in most cases coming and stayings, of the orphass (Two-body ever want seet?). The second section dispenses some appetitusing this on the film of the coming and the company of the com-denses of the common of the com-tant of the common of the common of the com-tant of the common of the common of the com-tant of the common of the common of the com-tant of the common of the common of the common of the com-tant of the common of the common of the common of the com-tant of the common of the com-tant of the common of the comm (The titular rules, a stiffly literary touch, an

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synonyms for any set of rules irrelevant to actual human affaire pape bolds and the Tem Commandations, more relevantly. We keep writing for one of these release or certain we are in host leveling values. The theory of the property of the com-trol of the comment perhaps arrives when the root's training in the orphanage catches up with him in the orchard, or perhaps in the chool's undupfilled but not too implausa-ble demise. There, too, however, the movie and destroine, Green's width, estimations, and proposed the comment of the comments of the comments of the green's comments. The comments of the comments of the com-traction of the comments of the comments of the com-traction of the comments of the comments of the com-traction of the comments of the comments of the com-traction of the comments of the comments of the com-traction of the comments of the comments of the com-traction of the comments of the comments of the comments of the com-traction of the comments of the comm ing adaptations. Gentle, wistful, sentimen-tal, and folksy in tone, it is for the most part tal, and folkey in tone, it is for the most part advewly undeplectionable slice of Americana, even counting the ham-fisted attempt to ram down our throats an irrefutable brief for pro-choice. The hero, at any rate, swallows it like a man. 1999.

# (MASHON WALLEY JE: GASLAMP 15: GROSS-MONT TROLLEY JA: DALA WALLAGE; OCCAMBIDE 16: WALAGE;

The Cup — Sober little comedy about the determined efforts of exiled Tibetan monks determined efforts of exiled Tibetan moni in India to watch the '96 World Cup final in India to watch the '98 World Cup final between Brazil and France ('France is the only country that loyally supports Tiber'). The story behind the screen is at least as compelling: the first film of Khyentse Norbu, a practicing lama, the reputed reincarnation of a 19th-century saint, and, perhaps more helpfully, an appermice to Bernardo Bertolucci on Little Buddha. Some early wrebal reminders of Chinese op-pression in their homeland hardly establish a light mood, and the noaper/dissional ac-tors (actual Thetam mosks) convey little nuance, and nor much dae, either. But the movie is competently made, and sweet in spiris, and early going down. 1999. \* (IA JOLIA VILLAGE)

To ACA VALUES

To Double Jacquesty — A veronged woman thriller in which the flattery of the heroise reaches such assureding heights as to call into quantion its aincurity. (The once-in-mobile off a moving ferry into the bay, while one hand is cuffed to the door hands mobile off a moving ferry into the bay, while one hand is cuffed to the door hand in the currently pleased course, for our lost off the cuffed properties of the complete into of warres. She underhably has a retriang the cuffed properties of th than she is, and at times she seems co to fiddle away on her vocal cords as if per-forming musical scales. No emotion of the forming musical scales. No emotion of the moment can crowd out the all-encompass-ing feeling of self-indulgence. The Aus-tralian-born Bruce Bereaford, a go-with-the-flow filmmaker who has packed up any personal interests in exchange for a Holly-

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Editor of over 35 films
including "Romancing
the Stone" and
"Easy Rider."

The sound enter the sound of the sound soun

"Fatal Attraction."

Thom Mount
Former President of
Universal Pictures and
Producer of "Frantic" and
"Bull Durhom." President of
the Producers Guild.

Production Designer for
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wood career (the time for Tender Mervies and Driving Miss Daisy is past), demonstrates his disengenees on the road to everage by stopping to hurarists in Threat overage by stopping to hurarists in Threat overage by stopping to hurarists in Threat of Colorado Rockies, and flassly bew Orleans. You can at least be grateful that Tommy Lee Jones, as a hard-drinkling parels officer hot on the heroise's beets, is not literally playing LC. Grater, and flassly bewere of the property of the property

The End of the Affair — A sophisticated mix of illicit romance and unconventional religion, from the Graham Greene novel, set in Second World War-time England. Writer-director Neil Jordan, working from sturdier source material than in, say, inter-sess with the Vampers or in, say, inter-sess with the Vampers or in the clover narra-tive structure, only credit for fathfully fol-lowing it, with its flashbacks within flash-backs and its superserial and satisfying arrangement of puzzle pieces; how the af-fair first started, how it needes, why it ended (a very apparate mater). first-person narrator who commence with the omisions words. This is a diary of important character in the second half, and He proves Himself as avenome and swift a figure as pour ever could have imagined. The device of the published diary tour the proper of the second half, and the device of the published diary tour the published diary to the published diary the published diary to the published ou could in all good conscience take you trandmother to it if not for the graphicne The second of the second of the second of the bed by a comb between high Pi-renes and Julianen Moore, fordat (to give offen where due) has associated in finding long-uplea strivity, and he quite outdeen himself in staging the bomb blast that sharply reroutes the destinits of our lovest himself in staging the bomb blast that sharply reroutes the destinits of our lovest in laughthrousenes, even a little too much on its above, with its functed color scheme, the stage of the second of the second of the man is more than the second of the second o

Eye of the Beholder — The strange, twisted, incomprehensible bond between a female serial siller (who had traumatically lost her father) and a high-tech detective (who had traumatically lost his daughter). Gimmicky thriller — accounts

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STARTS OF THE PROPERTY OF THE

City, Interrupted — The title is taken from the prefatory narration of a one-time remain patent diagnosed with an ill-defined Bonderline Personality Disorder. Shaple I was care, on marke all, which the Market I was care, on marke all, the taken the contraction of the contraction WHAT STARTED AS LOVE, COULD END IN MURDER. Garden is not so well remembered.) Re-defining sanity and lunacy, counterposing freedom and conformism, leading cheers for the rebel against the tyrant, are not at is-sue here. A triumphant return to normality as at sizue. And the closest higheo Nurse Ratched is the warm, wise, firm but for-bearing (especially in the face of racial slights) Whoopi Goldberg, who seems to be under a lifetime contract to play only paragons of hipness. Dramatically stifted JOHN FRANKENHEIMER KEEPS THE ACTION
FLYING ON ALL
CYLINDERS!

TER 7: UA ESCONDIDO 8)

to mark every change of some, ghoutly visi-tations from the vanished daughter, pardium-angle symbols, computer graphics galore—with no actual brills. Even Mc-Gregor, Ashley Judic, E.D. Lang, Generieve Lujokl, Jason Priestley: written and directed by Stephan Elliott. 2000. • (EMITE DRIVE H; UA HORTON PAZA 14)

actions (Boste in Canada special of the Sar Tris phenomenon (per resultion on the Sar Tris phenomenon (per resultion on the Sar Tris phenomenon (per resultion on the Sar Tris phenomenon (per such in the Sar Tris phenomenon (per such

tual aliens to deal with a spot of trouble in their own little corners of the universe. (They have modelled their civiliation on the television shows, known to them as "historical documents," whose transmis-tering their commentation of the commentation of commercials or selicent programs. Enrice intercepted, vielent, without credit or commercials or selicent programs of the trust-intercepted, vielents, without credit or commercials or selicent programs [and the learning placking portrays] of the trust-ing larder of the silent. Tim Allen, Signor-books, Sam Rockwell, directed by Dean Parisol, 1999.

Parisot. 1999.

(CNEMA STAR 6; FASHION VALLEY 18:
GASLAMP 15; HARBOR DRIVE IN; HAZARO CEN-

net historically wanton — a common-rablem in the Jown blue game — the movies to uninterested in all but two of the immates: the real-like historical momen-cities, Sussaina Kaysia, posterped by "Cathor's Medappity, Angalius Jolite, up eight-year bediamile with the undimmed feli image of always, Angalius Jolite, up eight-year bediamile with the undimmed feli image of always, Paylerd doos all right, into one of the state of the control of the test of the control of the control of the test of the control of the control of the two little glittleheases of her voice, but be collected to the control of the called inpose to say the word" chicken, "the ult throw in the feed colds for illustrative purposas), makes you want to call for a par-ull throw in the feed chick for illustrative purposas), makes you want to call for a par-el of 1999. [Control of the control of the control of 1990. [Control of the control of the control of the of Association of the control of the control of the parents of the control of the parents of the control of the control of the control of the test of the control of the control of the control of the test of the control of the control of the control of the control of the test of the control of the control of the control of the control of the test of the control of the control of the control of the control of the test of the control of the control of the control of the control of the test of the control of the control of the control of the control of the test of the control of the control of the control of the control of the test of the control of the

The Green Mile — Overpraise The Shaw-shank Redemption, and this is what you de-serve. Frank Darabont, the writer and di-rector of both, raises an eyebrow of interest server. Frank Darabout, the writer and dis-restreat of both, rises an eyebrow of interest for his apparent dedication to breathing some of the control of the control of the control state of the control of the control of the control to the control of the control of the control of the Lesson into it. Working per form Adarras, but the cyebrow might decline into a scorel over the control of the control of the control of the Lesson into it. Working are done that the Lesson into it. Working are above that the time but as it says a straight of the control of "Dickensian" dimensions, be perhaps but a ready-made cause to true not made to the control of the to are nothing of the seven Academy Award to are nothing of the seven Academy Award to the control of the control of the control of the termions, the entrentousness, the humani-te party, the principal upifit. They would seen to have led with the control of the control the control of the control of the control of the things. A before, Durabout memores himself there are the control of the control of the control of the things. A before, Durabout memores himself there are the control of the things. A before, Durabout memores himself with be-auting determined to the control of the control o hits you with hard realities (including three grueling electrocutions) only in order that you will feel so much better when he mas-

sages then every. His humanium boils down to the big resety screen-illing algards-hum closerup (or rather, to the those and such closerupor), his spiritualism boils down to the pyrotechnical shower of spirks. Tom Hatha, David Mores, Bonnie Hont, James Comwell, Michael Clarke Duncan, 1999. O (GASLAMP 15; GROSSMONT CENTER; HAZARI CENTER 7; OCEANSIDE 16)

Hengling Up — Three grown-up, go-getter sisters encumbered with a Problem Parent: three top-line accesses (Meg Ryan, Lisa Kudrow, Diane Keaton) encouraged to give accreasy performance by their actreas-director (Keaton again). Ryan receives the most encouragement, and commiss them sont encouragement, and commiss them sont encouragement, and commiss them sont encouragement, and commiss them of the commission of the commissio sisters, Delia and Norsa, so it is not devoid of all observation. But even that's obscured by the pale, dim, smoky photography. With Walter Matthas and Adam Arkin. 2000.

• (CAMBEL MOUNTAIN: CREMA STAR GALAXY: CORMAS STAR (CREMA STAR GALAXY: COMMAS STAR COMMAS TO FUNDA STAR (CARE STAR GALAXY: COMMAS STAR COMM

Heppy, Texas — A grossly, crassly com-mercial "indie" in which a couple of es-caped convicts boost an RV and are mis-taken in the next town for its owners: taken is the next town for its owners.

Momorexual impression of a kiddic talent
contest, Little Miss Fresh Squeezed. From
hart we see of their managerade it is hard
to imagine how they pass the days. They
have troubde mough just passing the
server time. (Any plant passing time.)

Mark time. (Any plant passing time

Noty Smoke — The point of departure is truly inspired: a young Australian woman religious conversion shill on holiday in In-dia, and the scandalized reactions of her middle-class suburban family back home, the most severe of which is to enlist the help of a recommended deprogrammer: "The number- one exit counselor in Amer-ica." The first section of the movie — the mittal clash and contrast of cultures — elic-

in many a fine issugh. The wooderful abock col., for example, from the averning dusty col., for example, from the averning dusty of the red-brick, red-roddith lousing development, all most set of the red-brick, red-roddith lousing development, all most set of the red-brick re

The Neurisans — Special pleading on behalf of the one-time printiplers. Rubin "Hurrisane" Cares, railroaded into jud by a Jover-like Philadelphia cop. The presentatura than outrage. And the curious Toronto household (two men, one woman, and a black foster child from Broodbra). Corelled with effectivating Carter's release and the contrage of the Cares of the Care of th ated. (Director No been better delineated. (Director Norman Jewison is himself a native Canadian, giving him a chauvinstic rooting interest.) Denzel Washington has an exciting style in the black- and-white fight footage, and a dignified style within the gray walls of prison. Liev Schreiber, John Hannah, Deborah Kara Unger, Vicellous Reon Shannon, Dan

Hedaya. 1999.

\*\* (CARMEL MOUNTAIN: CINEMA STAR 6; FASH-ION WALLEY 18; GROSSMONT CENTER; OCEAN-SIDE 18; SHEETWATER 9; TOWN SQUARE 14; UA ESCONDIDO 8; UA HORTON PLAZA 14)

TROMMODOR & UN ADRITOR PLAZA 14)

The Insideler — Activation's case of a worthy cause mistakes as a received; worthy cause mistakes as seven worthy. The cause is anti-smaller, the urgency of which is nomewhat undermined by the curious fact that no non on accreen is guilty of smooling, even in the high-atress servicements of the control of the contro tated camerawork) to compensate for the excess of talk and the absence of physical exes of talk and the absence of physical section. He movie seems, a great deal of the time, to be gooding the reality of the situation. Interest jetskup considerably in the last hour or so (of a two-and-a balk-hour program of the control talk the control talk the seems of the seems able with proof positive of the alleged van-ity. Interest in the performances of Russell Crowe as the whistle-blower, meanwhile, and Al Pacino as Willace's Left-leaning producer (Marcuse disciple, Ramparrs alumnus), centers to a distracting degree on their respective heads of hair: the antiquing dy-job on Crowe's, the rejovernating bas-letty job on Pacino's. With Diane Venora, Linday Crouse. 1999.

len't She Great - Crassly cynical cele Isan't She Great — Crassly cynical cele-bration of fame and success no matter how ill-gotten. (Just what we need from Holly-wood.) The occasion is a "biopic" on the self-promoting Valley of the Delis author, Jacqueline Susann, a personage not so much portrayed by Bette Midler as in-vaded, taken over, occupied by her. And it

are the crucial issues of the movie. (Forget chance and coincidence, Deverthing show the control of the control of the control of the heavy, reagarstand, dongsted, govern-saguished, tortured, twisted, blatrionic— whatever it will take to convince every last critic, of Anderson's seriousness about the human condition, the human commely, the human beart. Meap will remain success-tand the control of the control of the human condition, the human commely, the human beart. Meap will remain success-tand the control of the control of the human condition. The human human con-lone C. Relly, Philip Bader Hall, Julianne Moore, Melora Walters, Jason Roberd, Philip beground thoffman. 1999. is hard to tell whether Nathan Lane, as her agent-husband, is intentionally playing a homosexual or simply can't help himself. The period is re-created with affection, and The period is re-created with affection, and it must have seemed a good idea to bring in Burt Beshrasch to write the song Gess memorable ones, it turns out, than his "Theme from Valley of the Doll", but the comical ruff in a fit as it is broad. And be-hind in devel-may-care exterior, the movie surprisingly retirent about Susans's pri-tors to be a surprisingly retirent about Susans's pri-tors are superiorated to the summary of the transport of the surprisingly retirent and the least prophastic shout her professional one. With Stockard Channing, Dwid Hyde-Pierce, and John Genes directed by Au-Pierce, and John Cleese; directed by Andrew Bergman. 2000.

© (SILVER CINEMAS)

Man on the Moon — Milos Forman's "biopic" on the last Andy Kunfman is little more than an anthology of Greatest Bits: the Miliphy Mouse lip-sync on Sannelay Night Len, the Verga boungs singer. Tony Night Len, the Verga boungs singer. Tony Only Len, the Verga boungs singer. Tony one. C. (And Sence the complete absence of the entertainties' high screen career. Heart-beeps, In God We Trust.) Jim Carrey does his utmoort — to look and sound like the surface of the state of the surface o Magazila — A multi-character affair traversing a single day in the San Fernando Valley — in thee hours of screen time. Paul Thomas Anderson, writer and director, statts off with a narrasted prologue to set up the theme of chance and coincidence throughout burnass history, or at Idea and throughout burnass history, or at Idea and throughout the last century of it. (Then anthroughout the last century of it.) rator is Ricky Jay, a bit-player in the movie absed, but more relevantly at the moment— the author of Learned Pigs and Fireproof/ Women, and hence an authority on the sub-ject.) Then, while we are still reeling from the reta-tat-tat of factious anecotors (e.g., a trio of thieven named Green, Berry, and Ill who pull a job on Greenberry Hill). Anderson laurables into the one-by-one in-troduction of his cast of characters, with a ting brow and chin. Where Kaufman would appear open and ingenuous, Carry always looks a little devious and deviliah. It's the difference between a rib-tickler and a pain in the neck. And it's a big difference when the sole and repetitive point of the movie is simply that people never knew how to take him. (There are countless audience reaction aboat so illustrate the point.) His chief Collaborator and cheerieader, Bob Zmoda. dodge 'em camera careening around to the pop sound of Aimee Mann, in the throes of "One is the Löneliest Number," the lyrics "One is the Lâneliest Number," the Pyrica drowing our much of the dialogue. Part of the effect, in addition to motion ischness and inability to bear onself think, is to make the song term two or three times longer than it could possibly be: an effect frequently observed in MTV videos. Anderson, if you remember the interminable Steadious migiet-lack at the start of Bogie Nights, believes in establishing himself straightnessy as virtuous (alias a showblankly impersonated on screen by Paul Giamatti, is credited as Co-Executive Producer, and we might have expected, from ducer, and we might have expected, from that, a bit more insight into, a bit more fleshing-out of, the private person. What we get instead is more mythologizing. Danny DeVito, Courtney Love. 1999. • (SILVER CINEMAS)

A Map of the World — Reviewed this is-sue. With Sigourney Weaver, Julianne Moore, David Strathairn, Arliss Howard, and Chloë Sevigny; directed by Scott Elliott.

\*\*\* (LA JOLLA VILLAGE, FROM 2/25)

He. Possitis The Rise and Fall of Fred A. Lesevither, Nr. — An Errol Morris documentary on a necessition expert. Even before you get past the opening credits— creding decirie or accompanied by verights on you like iron. And the rapidly deployed orlylistic devices carried over from Fast. Chap, and Our of Comrol — the changaghte firm stock (hallmards of clien-matic postmodermium) and thield that the control of the control of the control but Morris does have a nose, if nothing pamphlet entitled Did Six Million Really Die? Leuchter took to the task like a duck to water, dragging his brand-new bride (and a video crew) to Poland, in lieu of a honeyvideo creey lo Pianed, in lise of a honey-moon, where he furtively chipped sway amples from the walls and floors of turn-belown Nati concentration camps, now-locked the property of the contraction camps, now-ing laboratory analysis of these samples, he suthered his own Holocaust reburst. The Luncher Report, and found a home-away-ter. The contraction of the contraction of the contraction of the contraction of the con-traction of the contraction of the con-carres but consenting to speak to a micro-phone. He is, in every sense, quite a char-cer of agenties per day, by his own exhoning, of cigarettes per day, by his own exhoning, of cigarettes per day, by his own reckoning and the teeth to prove it — and his ultimat



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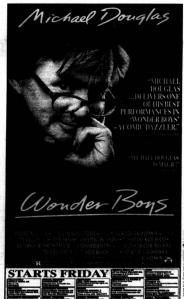


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A VERY FUNNY MOVIE





Snow Day — Family comedy with Chevy Chase and Chris Elliott, directed by Chris

CORMEL MOUNTAIN; CINEMA STAR GALAXY; CIN-EMA STAR 10; CINEMA STAR 13; FASHION VAL-LEY 18; GASLAMP 18; GROSSMONT TROLLEY; DCEANSIDE 16; SWEETWATER 9; TOWN AND

Snow Pailing 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 balusters in the railing of the denote the balusters in the railing of the courtreom balony, through which one character observes another, we matched to the character observes another, we matched to character balony of the country of the character had been consequential narrative style smith out any momentum in the court style another of the country o

and the dollops of mood-arteriore nature photography are not designed to give impetus, either. Based on the novel by David Guterson; with Ethan Hawke, Youki Kudoh, Rick Yune, Sam Shepard, James Cromwell, and Max von Sydow. 1999.

\*\* (GASLAMP 15) Stuart Little — Aw-w-w-w-w. The computer-animated talking white mouse, in his high-top red sneakers and assorted outfits, is cute as all get-out, even if his

resemblance to a Coca-Cola polar bear. The soft-sell absurdity of his adoption into a live-action human family (Hugh Laurie and Geena Davis are as perfect a pair of parents Editer siteman, and his friction blance to a Coca-Cola polar bear. The Geens Davis are as perfect a pair of parents as any in a Filies sitcom), and his friction with an unwelcoming houseat, intermit-ently rises to the threshold of charm. From the children's book by E.B. White; with the voices of Michael J. Fox and Nathan Lane; directed by Rob Minkoff. 1999. \*C (CHIMA STAR 5.2) FASHON VALLEY 10; RAMONA TWIC SWEETNATER 9)

Emparative — Outer-space adventure un-generous in invention as well as in dura-tions under ninety minutes. There is talk of a Rogar Mono, a Blue Gient, e dimension jump, and an evolutionary long, but basi-cally it's just a mouser in a specially. It just a mouser in a specially. The plant is a mouser in a specially. The plant is a many american but basi-lay in a sun quantizated human shell. Walter Hill began as the director, but bowed out to the flectious "Thomas Lee." With Angels Bassett, James Spoder, Peter Facindii, Joo Dismond Phillips, and Robin Tumps; 2008.

Sweet and Lowdown - Writer-director Sweed and Lawdown — Witer-directs woody Allen her makes only token appearances on screen, as himself, in taking and interior segments, together with parawriter has Hentoff and others, to lend a documentary touch to the new Joseph Company of the C a number of running gags in the film, run-ning alongside the guitarist's trachency 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 sit-ing 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 pro-

duces 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 pettily photographed by Zhao Fei (Basse the Bal Lasters). San Penn, besides adding a noteworthy topisty hairdo is his wat panned of the host bearing the material panned of the host period of the panned panned of the host period petting the material numbers as "A" for the fingerings "C-palar for the overgroup Toped End Kid speaking voice. Samantha Morton and Unna Taurana are the diastinilar women as different stages of the panned to the stage of the panned to the stage of the panned to the panned to the tritish in reality and a slamming licks-craving would-be Bowelf, respectively. The motional cilianse — when (and why) the jazzama musaken his instrument — is no stable and unspraced for all them bester prepared for, on the other hand, it would surprising without being remotely affecting 1999. ★ (HILLCREST CINEMAS)

The Talentia General The Talentia Highery — Hollywood remake of the first of Patricia Highamith's firet Ripley novels, originally made in France, under the tile Purph Noos, Grty years earlier. (The remaks is done in period: "Other Baker and Charlle Patrier articles the coolest, man.) Clearly, writer-director, hothopy bingsheld does not over this impiration to a desire for greater fidelity to the novel. Rent Clearne's version may have ending that wasn't true to the book, but in ending that wasn't true to the book, but in Minghelia's version the entire conception of the hero, or anithero if you'd rather, is not true to it. Which would be no crime in itself if it made a different kind of sense. Which it doesn't. And the ending is scarcely improved by being left up in the air. Minghelia's main creative contribution is to homosexualize the hero (Matt Damon), so homosexualize the hero (Matt Damon), so that the initial killing becomes a spur-of-the-moment affair motivated by things like jealousy, rejection, hurt feelings, even retal-iatory self-defense. (If the new sexual orientation was the way Minghella wanted to go,

he might have found richer soil in the fourth novel of the series, The Boy Who Fol-lowed Ripley, where the hero dons a dress and high heels for an escapade in Berlin.) The liller's talents as a mimic and a forger. and high beets for an escapate in sertical, and the control of the

The Tigger Movie — Animated animal tale inspired by the Pooh books of A.A. Milne.

A.A. MIDIE:

(CARMEL MOUNTAIN; CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; CINERAMA 6;
FASHION VALLEY 18; GROSSMONT CENTER;

OCEANSIDE 16; PLAZA CINEMAS; RAMONA TWIN;

TRus — Stage director/designer Julie Tay-mor's high-culture cocktail of homicide, fil-icide, regicide, regne mullation, amputa-tion, despitation, and cannibalism will not change the mindo of those who would ar-gue that Titus Andronicus is incorrectly at-tributed to William Shakespeare. It can only make their argument easier: the Bard on a motorcycle, in a video areach, and to a

jaza beat. The college of periods — Ancient Roone collides with Rucket halp collides with La Doole Visio Collides with Barbardial — does not so much achieve a feeling of cimensens as a feeling of conveness. Nor does it render the bisconding for the college of t

\*\* OPALISEST CHEMAS)

\*\*Topopo Tempy - An easily two and three-quarters hours, it is overlong. And with its crowded and closed in images, learned up with people and furniture and bric--bers and dark while, it was independent to the company of the angulas and disastifaction behind the probing the angulas and disastifaction behind the great (and cherful) assense of Gibbert and Sallivan, muscling into the entral straggle and straight of the angulas and disastifaction behind the sallivan muscling into the entral straggle and compromise, stepping back for a weeping socioeconomic overview of the rarefield world of Victorian operats. That has angular disastifaction of the sallivant of instead in his fiorfather? discomfort with such new fingled gimes as the telephone, the doorbell, and the fountain pen. Leight personal attitude toward the work of his two principals is a little hard to red. He gives us stated healths, not necessarily discovered to the personal attitude that have been as a state thanks, not necessarily discovered to the personal state of the person in the pe

#### WWW.SDREADER.COM MOVIES

might be viewed as token of respect, but it also results in a certain disengagement, a certain fine the seems primarily insertents in the work as work — he himself is certain fine to the work as work — he himself is consume — and mapple the quality of the work, street all, is beside the point. Work it works, regardlens. The devotes of Gilbert works, regardlens. The devotes of Gilbert as gibdy seatheric plans at the very first note a gibdy seatheric plans as the very first note. The nondevotes, essign smalely the quaintness, and wondering whether he needed to not the converted. In the work of the providence of the pro

\*\* (COVE; GROSSMONT CENTER; UA HOR-

Toy Story 2 — A sure bet to be enjoyed by all who enjoyed the first one. And en-dured by most others. The central theme of the built-in obsolescence of children's toys—Woody, the pull-string cowboy, has suffered a toirn shoulder and is retired to the shelf which its owner goes off to summore the shelf which its owner goes off to summore difficult, even painful, questions on aging, mortality, the instability of relationships, the impermanence of love, and the shelf will be shelf to the shelf the built-in obsolescence of children's ne easy answers will doubtless be more soothing the younger you are. Parents, in consequence, are to be cautioned not for their kids' sake, but for their own sake. On another front, the advances in computer animation since the original Toy Story are plain to see, particularly in the depth of

field (including at times an artificially blurry foreground), the openness and airi-ness of the space, and the lifelikeness of some of the human figures (all the way to nose hairs and a bad comb-over). Somenose hairs and a bad comb-over). Some-times it is hard to know, or to remember, what you are looking at. This developmen if you are old enough to be unsouthed by the aforementioned easy answers, is agit to be too fraught with mighrings and fore-bodings (where will it lead? where will it end?) to be entirely enjoyable. With the voices of Tom Hanks, Tim Allen, Joan Cu-sack; Kelsey Grasmner, Wayne Knight; di-rected by John Lassetter. 1999.

12

Carmel Mountain 12 11620 Carmel Mountain. Rd., Carmel M tain. (838-674-9770) Call for program information.

Carousel 6 1868 East Valley Parkway, Escondido (858-480-4666) Call theater for program information.

UA Escendido 8
362 El Norte Parkway (760-745-4470)
Reindeer Games (R); Wonder Boys (R);
Simpatico, The Hurricane (R); Pitch Black
(R); Hanging Up (PG-13); Galaxy Quest
(PG); Anna and the King, Mansfield Park

ESCONDIDO

POWAY Poway 10 Cinemas 13475 Poway Rd., Poway (858-679-3878) Call theater for program information

W OSSEROW VALEY 18: VOOLD?

The Wholes Blaw Yards — Humdraum hit-man comedy, as thick with Capiel's arrows as with bullets. Batthere Perry, playing a Montreal dentitic caught in the cross-rice, words harder for his haught than the renew of the company of the co CINEMA STAR 10: CINEMA STAR 13: CIN ERAMA 6: FASHION VALLEY 18: GASLAMP 15 GROSSMONT TROLLEY; HAZARD CENTER 7; OCEANSIDE 16; PLAZA CINEMAS; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14)

Wonder Boys — Reviewed this issue. With Michael Douglas, Tobey Maguire, Frances McDormand, Robert Downey, Jr., and Katie Holmes; directed by Curtis Han-

\* (CARMEL MOUNTAIN; CINEMA STAR 10; CIN-EMA STAR 13: GROSSMONT TRO CENTER 7; OCEANSIDE 16; TOWN AND COUNTR TOWN SQUARE 14; UA ESCONDIDO 8; UA HOR-TON PLAZA 14; FROM 2/25)

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 documentary 28 Up. But what's the use when he's still to be held to a formula requirement like the ever more elaborate Pre-Credits Sequence? (This one starts in Bilbao, with a shootout sportscar, and lasts a quarter of an hour al-together.) What's the use, again, when the wounded Bond is able to get himself back on active duty by simply — and easily wounded Bond is able to get himself back on active duty by imply — and easily — seducing the comely Dr. Warmflash! (Titter seducing the comely Dr. Warmflash! (Titter there). Warmflash! (Titter pilwar) has at hand an inflatable bomb shelter to protect him in the midst of an avalanche, or a push-button rocket launcher hidden in his car to repel a buzzaarw-wielding belicopier! What's the use when he must search and a couple of extraneous shots of the Gehry-designed art museum to appease the local Board of Tourism, moves to London for some standard banter with Miss Mon-eypenny and "M" and an interminable chase in a submersible speedboat-cum-

his brains to sprinkle his dialogue with lame quips and double-entendred! (To a gold-toothed topped: "I see you put your money where your mouth is," What's the use when Denis Bichards can get heneld cast as a nuclear physicist! The Bond series is a nunsway train, and Apseld can do no more than drag his hed alongside the track. with Petroe Bromans, Sophie Materasa, Roberts and Carlies, and Jud Bench. 1999. 611. (AAM) B. SAVIC CREMAS)

# **MOVIE SHOWTIMES**

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

#### CENTRAL

CLAIREMONT CLAIREMONT
Town Square 14
4665 Clairment Dr. (274-1234)
4665 Clairment Dr. (274-1234)
4665 Clairment Dr. (274-1234)
4667 Clairment Dr. (274-1234)
4691 764, 10-20, 40-20, (1200, 230, 500) 750, 1000; The Beach (1); Fir. Sun. (113); 2.15 420, 820; 1046; Mon. Thu. (1135, 215, 450, 850; 1046; Mon. Thu. (1135, 215, 450) 820; 1046; Mon. Thu. (1245, 450) 820; 1046; 750, 950; Mon. Thu. (1245, 450) 700, 950; Green I (R) Fir. Sun. (1210, 240) 505; Green I (R) Fir. Sun. (1210, 240) 505; Fir. Sun. (1210, 240) 505; Green I (R) Fir. Sun. (1215, Galaxy Guerri J. (1210, 240) 505; Green I (R) Fir. Sun. (1215, Galaxy Guerri J. (1210, 240) 505; Green I (R) Fir. Sun. (1215, Galaxy Guerri J. (1210, 240) 505; Green I (R) Fir. Sun. (1215, Galaxy Guerri J. (1210, 240) 505; Green I (R) Fir. Sun. (1215, Galaxy Guerri J. (1210, 240) 505; Green I (R) Fir. Sun. (1210,

#### CORONADO

Village 820 Orange Ave., Coronado (619-435-6161) The Cider House Rules (PG-13)

#### DOWNTOWN

UA Horton Plaza 14
457 Horton Plaza 14
457 Horton Flaza (619-234-666))
Reindeer Games (R); Wonder Boys (R);
Simpatico; Hanging Up (PG-13); The Tigger
Movite (G); Dopsy-Tunyr (R); The Beach (R);
Anterican Beauty (R); Eye of the Beholder
(R); Angeleix Ashes (R); The Hurricane (R);
Any Given Sunday

#### LA JOLLA

Cove 7730 Girard, La Jolla (858-459-5404) Topsy-Turvy (R)

La Jolla Village Cinemas 8879 Villa La Jolla Drive (858-453-7831) A Map Of The World (R) Fri.

### La Jolla 12 8657 Villa La Jolla Dr. (858-558-2234) Call theater for program information.

MISSION VALLEY

PATIS-SIGN VALLEY
Fashion Valley 18
2027 Priesr Road (856-558-260)
Reindeer Cames (R), Simpatico, The
Insider, The Whole Nine Yards (R), Pitch
Black (R), Smow Day (PC), The Beach (R),
The Tigger Movie (C), Scram 3 (R), Angain's Ashes (R), Old, Interrupted (R), The
Hurricam (R), Calaxy Caves (PC), Staat
Result (R), R), R
Result (R), R
Re

Mission Valley 20 1660 Camino Del Rio North (658-558-2262) Call theater for program information.

Call Instead for program intermetion.

Classrama & Theoderies 2011 (Discreption for (629–247–600m.) (100–247–600m.) (100–247–6

Ken Cinema 4061 Adams Ave (619) (283-5909) Love Reinvented, 2/24 Rear Window, 2/25 through 3/9

The state of the s

#### UPTOWN

Hillcrest Cinemas 3965 5th Ave., Hillcrest (619-299-2100) Sweet and Lowdown; Holy Smoke; Titus; All about My Mother (R); Being John Malkovich

#### EAST COUNTY

#### EL CAJON

EL CAJON

III Cajon Cinema 8

III Cajon Cinema

(12:15, 12:45, 3:50, 4:20) 7:00, 7:25, 9:40, 10:05; Shuart Little (PG) Fri.-Thu. (12:05,

#### LA MESA

#### IMPERIAL BEACH

### Santee Drive In 10990 Woodside Ave., Santee (619-448-7447) The Whole Nine Yards (R) and Scream 3 (R); The Beach (R) and Eye of the Beholde

(R)
Rancho San Diego Stadium 15
2951 Jamacha Rd., El Cajon (619-660-3460)
Call theater for program information.

#### SOUTH BAY

#### CHULA VISTA

Cinema Star Chula Vista 6 320 3rd Ave., Chula Vista (619-525-3512) Boiler Room (R); Next Friday (R); The Hur-ricane (R); Stuart Little (PG); Scream 3 (R); Galaxy Quest (PG)

Calany Quest (PG)

Chnema Star Chula Vista 10

Sh and I Snext, Chula Vista (619-687-FILM)
Reindeer Games (R): Wonder Boys (R):
Pitch Black (R): The Whole Hins Yards (R):
Hanging Up (PG-13): The Beach (R): The
Tigger Movie (G): Snow Day (PG): Scream
3 (R): American Beauty (R)

Palm Promonade 24 770 Dennery Road, San Diego (619-538-2262) Call theater for program information.

Vogue 226 3rd, Chula Vista (619-425-1436)

#### Bicentennial Man and Toy Story

### Studio Cinema 3 827 Palm Avenue., Imperial Beach (619-429-9640) Call theater for program information

Harbor Drive In 32nd and D, National City (619-477-1392) Pokemon and Galaxy Quest (PG)

South Bay Drive In 2170 Coronado, Imperial Beach (619-423-2727) Reindeer Games (R) and Scream 3 (R); The Whole Nine Yards (R) and Next Friday (R); The Beach (R) and Pitch Black (R)

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1932 Soverhead Part (1):
1933 Soverhead (1):
1934 Soverhead (1):
1935 Soverh

#### NORTH INLAND

BONSALL Cincerns Star Galaxy 6
Hvy: 76 and Mission Road, Bossall
(760-945-8784)
Pitch Black (R); The Whole Nine Yards (R);
Hanging Up (PG-13); The Tigger Movie
(G); The Beach (R); Snow Day (PG)

CARMEL MOUNTAIN

Carmel Mountain 14 11620 Carmel Mt. Rd. (619-674-9770) Baledder Games (R) Fri.-Sun. (11:30, 1:50)

#### RAMONA

#### Ramona Twin Cinemas 626 Main Street, Ramona (760-789-3422) The Tigger Movie; Stuart Little; Scream 3 RANCHO BERNARDO

Silver Chemaia
11740 Bernardo Plean Cz. (854-88-8641)
Int's Ne Great's Supernova (PG-13): Deuce
Bigalow: Male Gigolo (R); The Bachelor
(PG-13): Man on the Moon; Double Jeopardy (R); The World is Not Enough (PG-13)

### SAN MARCOS

San Marcos 6 Cinemas Highway 78 at Nordahl, San Marcos, (858-480-8900) Call theater for program information

San Marcos 18 Cinemas West San Marcos Blvd. at Old California Walk, San Marcos (760-471-371)) Call theater for program/information

### NORTH COASTAL

CARLSBAD Plaza Cinemas 2565 El Camino Rasi, Carlobad (858-729-7147) Reindeer Games (R); The Whole Nine Yards (R); Hanging Up (PG-13); The Tigger Movie (G); The Sixth Sense (PG-13)

#### DEL MAR

Dol Mar Highlands 8
El Camino Real at Del Mar Heights Road,
Del Mar (838-259-6610)
Call theater for program information

Flower Hill Cinemes 2630 Via de la Valle, Del Mar (858-735-5511) Call theater for program information

### ENCINITAS

La Paloma 471 South Coast Highway 101, Encinitas 4/1 John Colle Ingrining 1971 American (760-436-SHOW) The Talented Mr. Ripley (R); The Rocky Horror Picture Show 3/3, midnight

Wiegand Plaza 8 220 North El Camino Real Encinites (760-942-5544)

#### LA COSTA La Costa 6 El Camino Real at Alga, Carisbad

#### (858-431-1990) Call theater for program information OCEANSIDE

# CLEANSIDE Chema Star Mission Marketplace 13 Colleg Reuleward and Mission Avenue, Oceanside (760-066-1790) Wonder Boys (8), Reindeer Cannes (R), The Whole Nine Yards (R), Hangling Up (FC-13), Spiles (Room (R), Pith Black (R), The Tigger Movie (G), The Blacch (R), Soow Day (FG), Scream 3 (R), American Beauly (R), Heart Friday (R), Stuart Little (FC)

### Oceanside 8

### 2617 Vista Way, Oceanside (760-439-7008) Call theater for program information

Consusted to program internation Oceanside (1960-1970) (200-1970)

### Star Theatre 402 North Ceast Highway (760-721-5700) All about My Mother (R) Pri. 3:00, 5:20, 7:40; Sat. 12:45, 3:00, 5:20;

Town and Country 2253 El Camino Real, Oceanside (760-433-9144) Wonder Boys (R); Snow Day (PG); Pitch Black (R)

Valley Drive in 3840 Mission Ave., Oceanside (760-757-5556) Closed for season

"You should see the kosher ducks!"

ere's the saga of two chefs whose adven-turous spirit brought them to unexpected places in their careers. The first is Hervé Glin, who trained in France and became the ex-ecutive chef at La Valencia Hotel. He left the hotel to own half an interest in the French Market Grill in Rancho

French Market Grill in Rancho Bernardo, which he left to open Le Marais, a French bistro on La Jolla Village Drive. It may appear that he went from one French restaurant to an

that he went from one Freich restaurant to an-other, but when you glance at the back of the menu at he Marais, it says, "Glast Kosher." What does "glast kosher" men? It means ev-ery item used in the preparation is under the supervision of a mashjaig (pronounced mash-GEE-sh). He supervises each ingredient that comes into the restaurant and makes certain that the distant rules, which have been observed since the continuous supervision of the continuous supervision of the state of the continuous supervision of the continuous supervision of the state of the continuous supervision of the continuous supervision of the state of the continuous supervision of the continuous supervision of the state of the continuous supervision ancient times, have not been violated. Most of these strictures had to do with a strong emphathese strictures had to do with a strong empia-sis on sanitation, long before refrigeration came into existence. The mixing of meat and dairy was forbidden: shellfish, which may have been har-vested from contaminated waters, were forbidden pigs were forbidden because of their slothful habits. In addition, the Sabbath was so strictly adhered to that all food had to be prepared be-fore sundown on Friday and not reheated until

fore sundown on Friday and not reneated unto sundown on Saturday. Yet Hervé Glin, who is not Jewish, is thrilled by these rules and regulations. "You should see the kosher ducks," he cries out. "When you melt the fat of ordinary ducks there is always sediment at the bottom of the pan. But kosher ducks are like free-range fowl; the fat melts into a golden

Does it bother him that Le Marais is closed Friday nights and doesn't open until the sun goes down on Saturday? "No," he replies. "My French menu is exactly the same as it was in my other restaurants. But we don't use butter or much restaurants. But we don't use butter or much meat. It's healthier, and it gives me great happiness when we cater to large parties, maybe 300 people, and they all praise the food."

The food is indeed excellent, except for one factor: it's sally. All meat and fowl has to be soaked

in salted water for several hours. If more salt added during cooking, it's a bit much. Those ac-customed to glatt kosher have no complaints

because they have grown up with it. If you are on a restricted salt diet, be aware that even if you ask for food without salt, it will still contain salt from the koshering process.

Percommended are Glin's famous duck con-

REVIEW

ELEANOR WIDMER

Special was a projective (19,00) and the lamb beach of the Knober."

A great succier, and the saucier, and the sauce for the lamb is under the combination of lamb and with white beach as a great succier, and the sauce for the lamb is under the combination of lamb and white beam is hearty commend mashing redient that see certain that secretain that continues the combination of lamb and white beams is hearty compared with burguardy wine and stutifying in taste and setture. Beef about given on a sold neight saud sourced mashing the combination of lamb and white beams is hearty compared with burguardy wine and stutifying in taste and setture. Beef about the student of the student of

freshing dish without a sliver of brown bloodmear on the underside of the fish (\$17.50). I was anx

on the underside of the fish (317.50). I was an action on the underside of the fish (317.50). I was a serious to sample a half-order of risctos with paginach and wild mushrooms, per my request. The creime with customers of the commended because in the commended because it is made with the commended because in the commended because in the commended because in the commended because the same problem. Don't expect taste thrilli for dessert. However, the French food is as good as you will find in te Marias, a district in Paris inhabited by many people of Jewish descent. Prices at Le Marias Bistras are somewhat high because kosher duck, chicken, and beef are costly.

The second chef, Alessandro Zanobini, raised in Lucca, Tuscany, has the spirit that we identify as American — enterprising, brave, optimistic. His family has always been in the restaurant business.

Zanobini came to San Diego last year to vis Zanobini came to san Diego usa year do sina cousin, fell in love with our seascapes and flora, which reminded him of Italy, packed up his wife and daughter, and, three months ago, opened Antico Toscano, a family restaura

To cano (old Tuscany) because the prices are modest, the setting unpretentious, and the recipes have been in the family for generations. The food is down-to-earth, hearty, and, relative to, say,

appetizers.

Jazz

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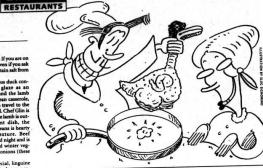
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nightly. For dinner reservations, call 619 232 7408

STAR OF. THE SEA-

arbor Dr. at Ash St. on the Bay netizers & Cocktails from 4:30pm

Appetizers & Cocktain in on.
Dinner nightly from 5:30 - 10:00pm



The Rostaurant: Le Marais French Bistro
The Locations 880 I Villa La Jolia Drive (next to Samuon's), La Jolia, 858-658-9445
Type of Food: French glat insbure
Price Ranges: Appetium, 80 is 310, centred, \$15 to \$39 (for two)
Price Ranges: Appetium, 80 is 310, centred, \$15 to \$39 (for two)
Hours: Dismost only, Closed Friday night. Open Saturday night at sunset, Sunday through Thursday
Hours: Dismost only, Closed Friday night.

The Restaurant: Artice Tracamo
The Location 1288 University Avenue, Hillerest, 619-298-2768
Type of Food: Julian from Tracamy
Price Ranges Divers; pass, 545-90 511.58; entries, 110.95 to \$15.75
Price Ranges Divers; pass, 545-90 511.58; entries, 110.95 to \$15.75
Houses: Lunch, 410.150 a.m. to 300 p.m.; dinner, Sanday through Thursday, 5:30 to \$10.00 p.m.; Friday and
Houses: Lunch, 410.150 a.m. to 300 p.m.; dinner, Sanday through Thursday, 5:30 to \$10.00 p.m.; Friday and

Trattoria Positano — about a mile down on Uni-

Trattoria Positano — about a mile down on University — less elegant and sophisticated in its preparations. But the food is fresh and filling. A good in for dining here is to order soup and saled. They offer a bean soup enhanced with wheat from Tucsary, a vegetable soup for the comparation of the c

Seafood

**Buffet** 

Every Friday Night

carrots, and onions and costs \$7.95. Either

tuna, carrots, and omons and costs 37/32. Either with soup or by itself, it's a low-cost dinner. I did try the pollo al cibreo, a Florentine special, but had to send it back because the lemon sauce tasted like vinegar (\$10.95). Monica, sauce tasted like vinegar (\$10.95). Monica, Zanobin's stuming wife and partner, who converses only in Italian, assured me that the recipe was original. Possibly it was too original for me. But I did appreciate the chicken with mushrooms, potatoes, broccoli, and carrott. It was simple, palatable, and worth the cost of \$11.50. My friend who loves cauliflower had a dish that I've sampled in Italy many times, broad noodles tossed with olive oil and cauliflower—very home style (\$8.95). Or try the fettuccine with meat sauce just like nonna used to make.

is large enough for a meal. It offers mixed greens,

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"Latest studies show" that "use it or lose it" applies to the brain too.

is a shitty dinner," says Gilbert — just as Paddy the manager comes by.
'Oh, yest Wharf swong with it?' "It's dy and it's tasteless and we have to pay six bucks for it," he says. His plate sits there. Roast chicken, white sauce gravy, rice, com. This is the only place open for resident students, and for us, six bucks is also for money.

TIN FORK students, and for us, six bucks is alot of money,"
Paddy's used to hearing students bearing up on her food. Twe been cooking for San Diego State students inten 1987; the says. "I make rounds every evening. This is why! I come out and listen." And fight back. "Six dollars! You'd be spring \$8.50 at Homey Town Dulls."

"On a scale of ten, we give this food an eight," says another student in a group from Tenochca residential hall. "As the month goes on, the food always gets better. But compared with home cook-ing, we give it a three."

Whatever, I want a meal quick I have 15 min-

ve it a three. ever, I want a meal, quick. I have 15 minutes. I am up here to see about classes. Yeah. Me. This, after Ted pointed out "latest studies show" that "use it or lose it" applies to the brain too. Figured I might indulge in a little intellectual massage. Perhaps a spot of anthropology, or a language. The prof says to come see him at seven this evening, see if I could handle it.

Trouble is, now I'm here, all the students look

Trouble is, now I'm live, all the students look to I really want to do this! It's 640. I need some food for thought. I naide this concourse of esteries, I see a Taco Bell, a coffee place, and a sandwich place, but the girl at the coffee place anys, "Go updates. They have an all you-can-est place. Hot." I climb the step, go through the doors of the West Commons.

a stool. "I should really charge you what the student residents pay 5.00." Urk. Sounds a lot. I fussock around for paper monery.

money.

Once past Laura the gatekeeper, I turn right.
There, I find Paddy standing behind a row of
steaming chafing dishes. "Chicken, casserole, or
manicotti?" she says. She has plastic gloves on
the serving snoon at the ready. her hands and the serving spoon at the ready.
"How about a little of each?" I say. "You must be new," she says. "You can only have one choice each time. When you've had that you can come back and have something else. Just one at a time."

Hmm. Chicken looks Kentucky-fried but a little dry. Guess a lot of braised beef is hiding under the yellow surface of the casserole, but the manicotti looks all bright tomato-pasty red with tubes of ricotta cheese sticking through. "Mani-cotti," I say. Then the choice is brown rice, carrots, touch or resolute cheese risking mrough. Mani-cotti, I say, Then the choice is brown rice, carrost, The time I get a little of each. Paddy puts a little of each. Paddy puts a little of each paddy puts a little of each paddy puts a little of each paddy. Or so I think. I'm starting toward the big eating hall when this gay Hector calls out. Padded potato? "Part of the deal?" I sak. "Everything's part of the deal." I says. "What would you like on it?" His plastic-cowered hands are already dicing the spud. I shirty. "Everything, I guess." So he pours hot cheese, a kind of salts, and sour cream into the wedge. A big beautiful mess.

"Oh and don't forget the salad bar," has ys. "And the desert table. We've got traminu, apple and raisin tart, and upside-down pincapple calls."

cake."

I don't even stop at the salad bar. The time I have, I'll hardly make it through the main dish. I can see the desserts. Swear I'll come back. I squirt myself a Coke (much as you want, also part of the deal) and make for the table. Mmm. The manicotti is pretty tasty. So is the cheesy baked potato. With

all the refill possibilities, this is a real good deal.
"Ity to come every night," says Jeff. He's studying communications. "We have a meal plan. But
a lot of my friends can't be bothered making the
long walk from the residence. They end up buying
burgers from Monty's Market. So I end up eating
by myself free. People don't mix in this place, between, like, racial groups." Jeff's African-American.
"Even women don't mix with men that much. The

Seen women door mine with men that much. The Them women door mine with men that much. The Affo-Americans to eat a meal together here. There were ten of us. Yoo know, that 'the only time I've seen any camaraderie in here? The food's fine, but I wish more people would talk to me.

I look at my watch. Agh! Seven o'clock al-ready, Got to go and face the question. Should I come back on campus? Student again! Half of me wants it, the other half says. 'No grow up.' I take my meal up to the counter. 'Can you box "Sorry,' ahe says." While you're in here you can have as much of anything you like, but you can take it out. That's the rule.

Uh-ob. Shades of "Hotel California." But I don't have time to mope over the lost tramsius.

don't have time to mope over the lost tiramisu. I have to rush and find out my fate. Is it back to

The Places: West Commons residential diming. San Diego State University, Campanile Drive, 619-594-7635
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It's good to start every morning with a healthy dose of class envy, "grinned my visiting friend Matt as he came in from his morning cigarette in the backyard. He was referring to the house directly behind and above mine — brand-spanking-new, solid construc-tion, mammoth dimensions. Big.

tion, mammoth dimensions, big, flat yard with lush, green grass, sculpted trees, fabulous deck off the second story from which our neighbors could literally look Crush down on us. I've met the owner; he seems nice enough, but he's atill up there every morning, with

still up there every morning, with his grass and his deck.

When I bought the place, the son of the previous owner joined me in gazing at the mini-manse and reminised. When the previous owner joined me in gazing at the hill and spend all day playing back there. All changed, changed utterly'—the citrus groves are gone now, and I'm sure the grower didn't think twice about selling out to the developer. Another change —the avocado barrage on bill, boards and radio. I like his document in the company of the company

something's up.

I think of these things while listening to Alex I think of these things while listening to Atex McGeary, proprietor of Shadow Mountain Vineyards in Sunshine Summit, as he talks about the possible boom in San Diego wine-grape production. "San Diego County used to have 38 wineries — a lot of production in this type of agriculture — until exotics like awood dos and citrus kicked it out. There was dos and citrus kicked it out. Inter was minor money in [those latter crops]. But now there are more people here in the county, and the demand for residential water competes with agricultural water dollar for dollar, gallon for gallon. The avocado industry sees that any of their existing groves and grove developments that are potentially compromised by having to buy water versus having their own wells to pump it out of the ground are in conflict with

pumpi is out of the ground are in comine will urban growth.

San Diego is largely a county of small farms, and avocados are no exception; we have many growers with a few acres of groves. But "NAFTA is coming in and changing the politics and economics or uticular, we're seeing more avocados come ecous the border from the tropical areas of Mexico, where they don't have to water. Also, the labor; is cheager. So, it's changing to the common of the co bor is cheaper. So, it's changing the agricultural economics." The way McGeary sees it, grapes, which demand less water, are poised for a

which demand less water, are pouse to comeback.

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Besides the current owners of small farms, Buides the current owners of small farms, "A lot of people are shopping the field to see what they can really do with their property. People have one to five-acrelots, and they usually put it into landscaping. Well, the alternative here is, why me to be the seed of the first owner of the first owner. The only problem with that is, you really need one person, a grower-manager-type hired gun, to micromanage all these things. Because every owner of property is going to have different ways of how he wants to do it, while a wond maker, who's the real bottom line, needs

"A classic example would be irrigation. Farmers will tend to water a lot, to fill the berry up for weight. The down side for the winemaker

is that he loses flavor. The winemaker will say to that ne loses Havor. The winemaker will say to the grower, 'Stop your irrigation and stress the vines.' The grower is saying, 'That's going to cost me tonnage,' and tonnage is dollars. The same might go for fertilization or trellising or same might go for fertilization or trellising or canopy management. There's a conflict there. That's why a lot of wineries are going into the business of growing grapes for themselves if they can't find growers who will engage them in long-term contracts where the grower grow specifically for winery need. \*Currenty\* McGeary has two such contracts, business find "trying to develop that concept and trying to find farm managers who would take on a project

like that."
Meanwhile, to stir up interest, McGeary and other members of the San Diego County Vint-ner's Association have been holding two-day grape-growing seminars at local wineries. Most of the attendees are San Diego County residents. "A good reality check for people [who want to do something with their land] is to invest a cou-

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ple of hundred bucks in a seminar and see if it's worthwhile. One of the things I always tell it's worthwhile. One of the tinigs; a ways ten people is, "Don't plant any grapes unless you have them sold," Most people don't pay any attention to marketing until after they've got crop sitting on their vines, and the word with an a going to do with a time to the word of the come along and do graph bottom-fishing,"—bying at deep disc. That's next tytoical.

buying at deep discounts— occause the Igowers are] desperate. That's pretty typical.

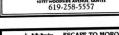
"To get away from that, you have to have better understanding, better communication.

There's a lot of things that have to go on to create a stable industry. Certainly, the only stability I have right now is within my own property boundaries and two long-term con-tracts. So that's the problem," but it's a problem McGeary hopes to solve. "I've even talked to the mayor of the city of Escondido, and they're looking to bring about a sort of renaissance for Escondido, being an old wine-grape-grow-



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"Don't plant any grapes unless you have them sold."

t's good to start every morning with a healthy dose of class envy," grinned my visiting friend Matt as he came in from his morning cigarette in the backyard. He was referring to the house directly behind and above mine — brand-spanking-new, solid construc-tion, mammoth dimensions. Big,

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mini-manse and reminisced, "When I was a kid, mini-manse and remninsced. "When I was a kid, hat was all citrus groves. We used to climb up the hill and spend all day playing back there. All changed, changed utterly"—the citrus groves are gone now, and I'm sure the grower didn't think twice about selling out to the developer. Another change—the avocation served of boards and radio of the served of compaign boards and radio of the served of compaign. but when somebody has to create an ad budget,

but when somebody has to create an ao touget, something's up. I think of these things while listening to Alex McGeary, proprietor of Shadow Mountain Vineyards in Sunshine Summit, as he talks about the possible boom in San Diego winegrape production." San Diego County used to have 38 wineries — al to of production in this have 38 wineries — al to of production in this type of agriculture — until exotics like avocados and citrus kicked it out. There was more money in [those latter crops]. But now there are more people here in the county, and the demand for residential water competes with agricultural water dollar for dollar, gallon for gallon. The avocado industry sees that any of their existing groves and grove developments that are potentially compromised by having to buy water versus having their own wells to

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pump it out of the ground are in conflict with urban growth."

Son Diego is largely a county of small farms, and avocados are no exception; we have many growers with a few serse of growes. But now, "NAFTA is commissing and changing the politics and economics of agriculture. For avocados in particular, we're

seeing more avocados come across the border from the tropacross he border from the trop-ical areas of Mexico, where they don't have to water. Also, the la-bor is cheaper. So, it's changing the agricultural economics." The way McGearry sees it, grapes, which demand less water, are poised for a comeback.

"Good vineyards lay hidden behind every mountain ridge in San Diego County," claims McGeary. "The problem is, there aren't enough of them." The solution: rip out the avocados and put in the vines. "Actually, we've found an avocado grower who's willing to rip out some avocados and plant some grapes. He's the best kind of guy, because he understands agricul-

tural economics."

Besides the current owners of small farms, Besides the current owners of small farms, A lot of people are shopping the field to see what they can really do with their property. People have one: to five-acre lots, and they usu-ally put it into landscaping. Well hell elements here is, why not invest that same amount of dollars and put it into grape vineyards? The only problem with that is, you really need one person, a grower-manager-type hired gun, to micromanage all these things. Because every owner of property is going to have different ways of how he wants to do it, while a winemaker, who's the real bottom line, needs

consistency.

"A classic example would be irrigation.
Farmers will tend to water a lot, to fill the berry
up for weight. The down side for the winemaker



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other members of the San Diego County Vint-ner's Association have been holding two-day grape-growing seminars at local wineries. Most of the attendees are San Diego County residents.

"A good reality check for people [who want to do something with their land] is to invest a couple of hundred bucks in a seminar and see if it's worthwhile. One of the things I always tell people is, 'Don't plant any grapes unless you have them sold.' Most people don't pay any attention to marketing until after they've got a tention to marketing until after they've got a crop sitting on their vines, and they're asking. What am I going to do with it? Then wineries come along and do grape bottom-fishing" buying at deep discounts — 'Decause the Igrowers are! desperate. That's pretty typical. To get away from that, you have to have better understanding, better communication.

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### CLAIREMONT. UNIVERSITY CITY.

KEARNY MES TIERRASAN	
94th Acro Squadron American	2552
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To list your restaurant's menu call the San Diego Reader at (619) 235-3000.

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RESTAURANTS

see carriace questedits with chicken, bed, or pook totable supreme, and breast of chicken Milaneae. Open duly launch and diment. Low.

JARYS 1921. MAR 1600 Coast Boule-ract, Del Mar, 1975-2020. More of the tables have an coast view and every-come has a good chicken of the tables have an one has a good chicken of the tables have an orange of the coast of the coast of the bed of the coast of the coast of the coast. See Jarys 1921. Seek. 1921. Seek. The coast of the coast of the coast of the coast of the the coast of the coast of the coast of the the coast of the coast of the coast of the decoast of the coast of the decoast of the coast of the coast of the coast of the decoast of the coast of the decoast of the coast of the

to expensive.

EFTEMA 1555 Camino Del Mar, Del Mar Bass.

Suite 201, Del Mar, Sés-792-7000. Blegant Thai fiod is served in view room. Avuilable are 20 entrées, 8 apositiens, 6 salack 4 eous, all beautifully prepared. Pricey, but high quality food. Room noisy weekends. Open daily, lunch and dinner. Moderats.

Modernts.

MILTON'S DELICATESSEN, GEILL

AND BAKERY 2660 Via de la Valle,
Flower Hill Mall, Del Mar,
836-792-2253. You'll find 200 items on
the menu. They include Jewish dell;
Chicape-style pizza; and grilled ribs,
steaks, vegetables. Two recommended
items: Chinese chicken salad and akir
steaks sandwich. Not the greatest lewish
dell; not the worst. Open dally, breaks, lunch, and dainner. Moderate.

fast, lunch, and dinner. Moderate.

delig not the worst. Open daily, break-delig not the worst. Open daily, break-DOCARAS 1915 Execution Reculerand, Encisities, 700-037-0222. Here's a good place to take Athebase on te miny's low-ders to take Athebase on the con-constant of pirza, burbecute Athebas and the sand-which salds. The less the in-with salds-in-a bord large enough for four and hot break oils. Thus for a con-nex, continuous service. Bresches in Carmel Mountain and Mission Valler, Open daily. Low. Carmel Mountain and Mission Valler, Open daily. Low. Carmel Mountain and Mission Valler, Specialton from Hong Kong and Sin-Serchaut dailans. Some of the heat pa-parar on among printed in Chiteses sale specialton and the con-position of the con-traction of the c

and dimer. Moderate.

PACIFIC COAST GRILL 437 South
Highway 101, Solana Beech.

88-794-6433, Many dather her enureler: \$10.00. Best bests shely back ribs.

from hist. water of burgers are with asald and frier presented in a paper bag.

Sunday brunch from the measure.

11:30 am. to 4:30 p.m. Werm, casual
stroophers. Open daily, hanch and dimer. Low to expensive.

Open dally, Expensive. ST. TROPEZ BREAD FACTORY 947 S. Coast Highway, Encinitas, 760-633-0084. Twenty-five varieties of bread; some French, some traditional. Many low fat, fat free all organic. Great flavor. Excellent homey-nutry out, brioche, foc-cacia, potato dill. Open daily. Low.

Start with two flavorful mini crab cakes to Del Mar, 838-735-6600. Truly mam-moth portions of prime rib, steak, chicken, and fish are served in lovely surroundings. Dinners come with corn on the cob (when in season) or baked potatoes or vegetables. Salads are à la carte, but are enough for two people. Open daily. Expensive.

\$6<sup>95</sup>

A sumptuous platter of swordfish, King crab legs, and grilled shrimp on a bed of fluffy rice is the star attraction.

Finish it off by sharing a sinfully delicious piece of white chocolate raspberry

All this romance...for only \$39.95 - all this

anthony's

Anthony's Fish Grotto has your prescription for romance! This month, we're featuring our Romance for Two Special. It's the perfect choice for you and RED TRACTON'S 550 Via de la Valle, Del Mar. 858-755-6600. Truly mam-

enjoy as an appetizer. Then, two crisp Caesar salads will whet your appetite for the main course.

cheesecake.

month at Anthony's Fish Grotto.

Catalonia money monty and control and catalonia money money and part and the SPECER THAL GATE All 10 Valley Centre Drive, Pasza Carmed Shopping Centre Drive, Pasza Carmed Shopping Centre Carmed Valley man control and the Catalonia Catal

#### NORTH INLAND

BRINASDO RESTAURANT 13497
Rancho. Bernardo Ranch, Sanche
Bernardo Willage Shopping Center,
1584-047-7171. The newly reopened
retenants it deplays in food, arries and
retenants it deplays in food, arries and
French, menus change every few weeks
and best beta are rack of lamb, filst
mignon, fresh daily fish and crime
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to the control of the control of the control
to the control of the control
Dinner rightly, Moderate to expension.
Dinner rightly, Moderate to expension.

here. Lunch, Monday 'densing' Friday. Dissuer sightly, Mondaren in segments of Dissuer sightly, Mondaren in segment control of the control of the control of Dissuer sightly. The room is smashing and her more offers card-chicken, parenter piezas. Open for dis-rent sightly. Represents on and state of the control of the control of piezas of the control of Rancho-Personne, 5th-4ft-27th. Should you be in Rancho Bernardo and state of a sight of the control of state of the control of state of the control of the control of state of the control of the control of state of the control of state long the state long the control of state long the state long the state long the state long the state of state

to 8:80 pm. Low.
HERNANDEZ \*HDB-AWAY Rancho
and Lake Drives, Del Dios, Lake
Hodges 8:87-64-1444. The breakfast
brunch served both Saturday and Sonday until 200 pm. offers outstanding
saturage, beans, and condets. Fine dissaturage, beans, and condets. Fine disserved properties of the served properties of the served

through Sunday, Low to moderate.

A LITILE BY OF GERMANY 1717
East Vista Way, Vista, 260-941-6626. Authentic German menu offers most of your favorites, chicken in champage sauce, asserbraten (bed in viste-vine; par sauce). Witnerschaltel. Hot potate salid, made-on-the-premise sparetic, and strudel major places. Call for directions. Closed Monday. Low to moderate.

moderate.

MANDARIN GARDER RESTAURANTICAL Min Netas Booleward, Min
Mens, 883-56-475 from the diam and
served Stantiday and Sunday to its variety of scotic distincts, this restaurant is
worth necking out, respecially of diamer.
Located in the Man ball, and the server of the server successful server of the se

MATERIA REPAIR REPAIR AND AND REPAIR MÉIKI JAPANESE RESTAURANT

day, dinner only. Low to moderate.

150 GRAND CAFE 150 West Grand, Econdido, 760-738-4686. The new chaffering wision and expertise to the menu as well as gorgeous presentation. Best text percholds mushroom in pulf pastry, cruated pork loin, steamed salmon. Community paties and interior, Closed Sunday. Medderate to expensive. REAL TEXAS BBQ 6904 Miramar

t. The room is unadorned but very in. Same menu lunch and dinner

#### LA JOLLA

ARTEMIS GRILL 5721 La Jolla Boule ARTHMIS GRILL 5721 It Jolls Boulevard, Ia Jolls, 386-456-4599. This new La Jolls easiery serves among food, and La Jolls easiery serves among food, and Adong with the cabarre personality of Artemia Grill's 26-year-old owner-chef, Drew McPartlist, you will shrill to exceptional appetizers. like yellow fin asied, and curtee like their Bask-pepper-crusted beef tenderstoin. What do you do with an existing newcome site third Bask to it, before it grows up Moderate to expensive.— Mark Yolk Moderate to expensive.— Mark Yolk

thaif Rash to It, before it grows up.

Mark Rash to It, before it grows up.

AUGULA 1902La 120 Prospect forces.

183-64-9416. The unobarrented occusriew and opulent interior are glam-rens. Culinic is Mediterranean with

daily. When available try pron-search

adily. When available try pron-search

adily. When available try pron-search

adily. When available try pron-search

filth and seaf-cool. Moderates to copenies.

2010-AMN 8935 Towns Center Drive

2111, Penalssance Towns Center.

Cented in a romanic, elegant dining

room, bits Afghan restaurant offers

Afghan ments in the Cry. Se sear to or
der two or three appetitors and the

house specially. Rubol-b-Chopyhan

and chickes labels. Rice and vegeta
less are a good chaire for vegetarian.

Lic. Lunch, Monday through Friskyr,

lone rightly-Lov to expensive.

CRESCENT SHORES GRILL 7955 La CRESCENT SHORES GRILL 7955 La Jolla Shores Drive, Hotel La Jolla (for-merly Summer House Imn). 58-4-59-051. The 11th floor view car-ries this restaurant. Good preparation of gourmert American food, fish, esefood, steaks, chicken. Open daily, breakfast, lunch, dinner, and weekend brunch. Moderate to expensive.

FLEMING'S STEAK HOUSE AND WINE BAR 8970 University Center PLANEIGE STEAK HOUSE AND WINE BAR BOYO University Center Lann, Aventine Complex, Is folk East, SSS-555-6078. Besuitful strongshere, excellent service, very fine preparations. Very crowded wetkends. Steaks and chops first rate. Vegratelse is is care. Open dinners only nightly. Upper moderate to expensive.

moderate to expensive.

FORBUZE FONDUE 1295 Prospect
Street, 201, upstairs, 858-551-4599. If
you stay with the cheese fondue, house
alad or shrimp with palye cocktail
sauce, you'll have a good meal. Steel
plates make food cold. The dinner for
two at 338.95 not necessarily best buy.
Same menu lunch and dinner. Oven Same menu lunch and dinner. Open

daily, call for hours. Low to moderate. THE MARINE ROOM 2000 Spindrift Drive, La Jolla Shores, 858-459-7222. Complete redecoration, change of chefs, and extensive California and Conti-sensity California and Conti-se to the Continue of the Continue





We're new to the neighborhood, but we've been cookin' for 59 years, and we love hungry folks! With 8 kinds of slow-smoked meats, 15 fresh side dishes, and delicious desserts,

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BOPPONGI 875 Prospect Street, La Jolla, 836-551-5323. In terms of atmo-phere and foot propassision, one of the best restaurants in La Jolla. Ruco-Asian preparations of Error 20 appetiess, which soup, Atlantic salmon, duck confu, inciples saida. Excellent Study brunch but be sure to get there early to avoid as long wist. Besuffili interior, cascillar long wist. Besuffili interior, cascillar service. Open daily. Moderate to expensive.

expensive.

SAMMY'S CALIFORNIA WOODFIRED FIZZA 702 Fearl Street
S86-455-922. You have a choic or 22
wood-fired pizzas, most with exotic topgings. Many come here just for the salside, half orders are served for most salside. Same menu lunch and dinner.
Continuous service. Open daily. Downtown location, 461-225-4888. Del Mar
luven location, 461-225-4888. Del Mar
luven location, 461-251-488. Del Mar
luven location, 501-488-1121. Lor.

beatine, 888-339-600. Carribona Isoufision, 70-648-1121. Lent II Heroches

1. The Committee of the Committ

Moderate to expensive.

TRATTORIA AGUNA 1398 Prospect
Street, 838-454-6709. You'll do fine if you stay with the simplest dishes: marinated grilled chicken breast on pixta dough, grilled portrobello muslarooms, dough, grilled protobello muslarooms, or the state of t

#### CLAIREMONT &

urday. Closed Sunday. Moderate to expensive.

Compensive.

Compensive.

September State St

and dinner. Low.

EMYBER PASS 4647 Convoy Street.

Empire Square, 856-371-3749. This
Afghan restaurant offers fine appetiaers, tasty entrées, and tandoori specials.

Extensive vegetarian menu. Low-cost
lunch recommended. Open daily.

Lunch, low; dinner, moderate.

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Angelo's 2 for 1 dinner Ashoka 50% off lunch or dinner Atlantis Free tiramisu The Atoll Free entrée & 1/2-price wine

Bahia Cafe Prime rlb buffet \$12.95 The Blue Crab Dinner for 2 \$22.95 Bollicine Free lunch or dinner entrée

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 Cajum/Creole entrée Cucina Fresca Free appetizer

DeLuca's Cucina Italiana 2 for 1 lunch or dinne

Dickey's Smokehouse 50% off kunch 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 dinner for two \$14.95

Grangers & Ethiopian Cafe 2 Ethiopian entrées \$15 Hard Rock Cafe Free fudge brownie for two

Harry's Coffee Shop 52 off breakfast or lunch 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 culsing

 McCabe's Bridge 1/2-price appetizer O 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

Raw Mana \$5 off sushi O San Luis Rey Downs Golf and dine \$38

Sanfilippo's Plzza 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 kmch

The Surfside 1/2-price appetizer

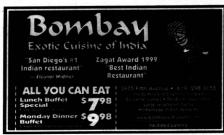
Sushi Deli Too 10% off total dinner bill

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

SanDiegoReader.com







### RESTAURANTS

ROBB MISONE 5451 Kearny Villa Road, Kearny Men, 238-560-7399. Es-sentially a Japanese steak house, this restaurant serves Japanese-style steaks, either by themselves or in combination with lobster, shrimp, or scallops. All eneither by themselves or in combination with jobute, alring, or icallope. All entries service with sours, ashed, rice, and Japanese-etyle vegetables. Seating is communal at the toppon tables. Food tends to be well assessed. Aftractive, well-stocked such ber. Closed Mondey. Lunch, Tuesday through Felley, dianer. Tuesday through Sunday. Modernia to expensive.

ner. Tuesday
Moderate to expensive.
PHUONG TRANG 4170 Convoy
Street, Kearny Mess, 858-565-6750.
Don't miss this excellent Victnamere
restaurant where 252 items are offered.
hashiny, offers great vari-

Don't this this excition! Virtuaness—
The existin is habity, offer pert weightend of the plant, below as eng ords, their
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AM TONO PALACE 4690 Convey.

KANY DONO PALACE 4690 Convey.

Charge service for found, impossible to resid. Ser Tong's thompolings are
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create, Service combination deliciously, and Sen Tong's dumpings are
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#### THE BEACHES

GUAVA BEACH BAR AND GRILL 3714 Mission Boulevard, Mis-sion Brach, 854-688-6688. (Idd-fash-ioned American cooking such as mest loaf with mashed potatoes and maca-roni and cheese (on children's menu) are prepared here, slong with Mexican and seafood apociaties. Open daily, Low to moderate.

AL REGION TO SECURITY AND A SECURITY

Open daily, lunch and dinner. Low-moderate to expense. CUBBAR 2006.
GROSCHA'S GREENE CUBBAR 2006.
GREENE, GREENE CUBBAR 2006.
GREENE, GREENE CUBBAR 2006.
GREENE CUBB HUDSON BAY SEAPOOD 1403 Scot HUDBON BAY SEAPOOD 1403 Scott Street, 619-222-8787. Fresh fish and seafood, burgers, and salads served in room on the dock. Great view and you may eat on the outside deck or inside. Very casual. Best bets: fish and chips and fresh fish sandwiches. Open daily, breakfast, bunch, and dinner. Low. EAST COUNTY & STATE COLLEGE BARNES BAR-B-QUE 9725 Campo Road, Spring Valley, 619-6497-3023. Barbecce Memphis-rips, with an emphasis on pork sandwiches served with sanger sandwiches served with sanger sandwiches served with sanger sandwiches served with sanger sandwiches sandwiches sandwiches sandwiches sandwiches sandwiches sandwiches sandwiches challenge sandwiches sandwiches for sandwiches sandwiches sandwiches for sandwiches sandwicht sandwiches sandwicht sa

and frost hith ausbriches. Open daily-broades, inches of distance Low-broades, inches of distance Low-tonian and the Companies of the Companies of Chira, 1921–239-2377. Collifornian consul-cial control of the Companies of Companies of Private, 1921–239-2377. Collifornian consul-cial control of the Companies of Companies, Companies, Companies of Companies of Companies, Compan

dassy, van expensive.

LYS GAEDEN 6011 El Cajon Boulevard, 619-265-1865. Although the extensive menu offers Chinese as well as Cambodian specials, it's best to order handless food. Be rure to salt Mr.

gional dishes from Puebla, Guerrero, Nuevo León, and Mexico City. The food is quite spicy, so if you prefer fewer chiles, say so before ordering. Low-cost

and asks, successed (an unusual grilled preparation of sun-dried beef and eggs), and chile reliens topped with fresh tomato sauce. For authentic regional cooking, it's not to be missed. Open delly, lunch Tuesday through Sunday, dinner nightly. Low to moderate.

ments has been expanded and you will now find lots of saleds and low-colorie items as well as pizzas. The shift has been to healthier offerings which in-clude pastas with light sauces. Try it, Open daily, continuous service, lunch and dinner. Low to low moderate.

and disner. Low to low moderate.
THER BURNGALOW 4995 Vere Point
Lonn. Boulevard. Ocean Brach,
459-244-2484, This chemical binagelow with a restring direplace offers
Preach Continental food and is an
Count Brach Mediants. Develop and
Count Brach Mediants. Develop age
cial includes soop or saled and enterleAttractive pair. Burly bell specific are
a but buy and served agisty). Call for
hours. Medicates to expensive.

MIDWAY.

MISSION VALLEY

EL AGAVE 2304 San Diego Avenue, Old Town, 619-220-6969; has stair and amp on Old Town Avenue. Without doubt one of the best if not the best Medican gourner restaurant in the cly. No chips and asias, but capable prepa-peration of the companies of the companies of the The appetizers, Cassar saled, fish, sealoud, duck are outstanding, Bestuff-glogen ally, lunch and dinner. Low moderate to expensive.

call for hours. Don't miss this one. Low.
LADER'S TRAILAN-CALEFORNIAN
RESTAURANT 5:551 Lake Murray
Douleward, 619-65-9915. This charming
dising room offers unusual, innonative dishes with heavy recipes from
southern Italy and elegant ones from
the morth. All stortes includes outper
saled, Spatial emphasis on frosh this and
restood, including crab-cales. Open
actions, including crab-cal

Texas specialties svallable 24 hours a day, Big Texas breakfasts, great barbe-cue chicken and ribs, chili (no beant), grits, all-you-can-est carfaib on Wednesday and Friday. Excellent bat-ery serves homestyle pies. Go ahead, make a fool of yourself. Open every day, 24 hours a dev. New branch. 7868 El Cajon Boulevard, La Mess, 619-666-9295. Low to low moderate.

#### CENTRAL

ANTIQUE ROW CAFE 3002 Adam ANTIQUE ROW CAFE 3002 Adams Avenue, 61-252-9750. Breakfast, served all day, offers at least 30 items. These include a variety of emotiests, egg Benedict or Florentine, egg burritor, and biscuits and grayy. One portion is enough for two. Dinner offers burgers, Philly steals. Indoor and outdoor seating. Open daily. Morning hours vary. Low.

LOW.

CHICKEN PERSHOP OF SAN DIREGO
2633 III Cajon Bouleverd, 819-2551035. You'll gat love of fried liche,
chicken and turker pies, mashed postson, and diseasets for prices that don's
seem to have changed effect since the
shop opened over 50 years aga. A great
bargain, Stenks also swillable at low cost.
Very large matting area; no frills. Open
dally, Low.

MAMA'S BAKERY AND LEBANESE DELI 4237 Alabama, North Park, 619-688-0717. This informal little restaurant is more interested in quality The second is more interested in equally than presentation, concentrating on the specialists they do well. Means 'others definished to the second to the sec

COM2. The careful kitchen of toul Food Ryon Repress provides masterful hone-epit Southers cooking that makes you find Frying, cattline door elements; have been represented to the cooking of the cooking









#### UPTOWN

BREAD AND CIE 350 University Avenue, Hilkrest, 613-643-9322. Twelve varieties of bread are baded daily in a 10,000-pound French stone hearth oven. Oursapouly good because of the crusty exteriors and density. Among the best are multi-grain, coordough wheat, and fig-sales, Reguettes, brownies, and bascont are first-rate. The anadviches to set in or take out are spectacular. Down mins this tone. Open daily

Don't miss this one. Open daily, BUSALACCHI'S RESTORANTE 5683. Fifth Avenue, 619-298-0119. If you like old-dishioned Sicilian-orpic cooking tones of founds sauce, olive oil, and gar-lic—then try this converted cottage which serves it, lots of pasta dishes, wal, chicken, and fish. Lunch, Monday through Friday; dinner nightly, Modernie to expensive.

Moderate to expensive. CAPE ON PARK 2831 Park Boulevard (Park and University), 191-293-2725. (Igantic portions and good food make this a standout for people with large ap-petites and dism porras. Be assue that there are long waits on weekends for country and miner. The piace season country and dismer. The piace season to the cooking is called electic American comfort food. 15\* home-type rather than slick. Open daily. Low to low moderate.

moderate.
CTT DBLICATESSEN 335 University
Avenue, Hillicren, 619-26-2747, Joseph
precialities available here include brishet
of beef, chicken-in-the-port, chopped
liver, and a wide variety of sandwiches
and vegatarian items. Breukfast specials
excluding 16-50, carty brief dilaner
for 93-95. Open daily, breakfast, kunch,
and dinner, to midnight during the
week and to 200 a.m. Friday and Satstrafy. Low.

daily, Low.

GELATO VERO CAPPE 37753 India

Street, 618-7289-2906. A fine upon fortablian unchecuts and ic creams, peatries of di hash, and coffers. Disters can

permitting, outside. Open daily.

LAUREL RESTAURANT 5055 Laurel

Street (a Fifth Areault, 618-239-2222.

This Protech provincial restaurant is apphilateasted and peaks with food that's

possible to the company of the company of

jumping. Dinarrs algistly from 500 p.m. Moderns to organizar.

LAMSON 200 p.m. Moderns to organizar.

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Live Music

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Think Globally, Drink Locally! Try our famous beer-battered Fish & Chips!

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Ching Den Chicken

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Philadelphia Rall
Philadelphia Rall
Spicy Crab Roll
Thun Roll
Apparigus Roll
Thun Roll
Nigiri Sushi - Sake, Ezumi
Saku, Elb, Sicy Thun,
Spicy Hamachi
Shanghai Salad
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Includes Miso Soup, House Salad and Rice. Special California Roll, Chicken Teriyaki, Shrim Vegetable Tempura, and Mixed Sashimi (5 pc With this at. Expires 3-9-00.

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all day, Low.
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Avenue, Hillicrate, 451-291-1668. The
Mandacin Sixchana menus offers standurch with few surpcises. But the three
best features are the lovely room, the
satonishing friendliness of the management, and the last hours. The Political
duck is excellent and so is the chopped
chicken in lettuce cape, If you have favocine dishes they will be prepared upon
request in advance. Open duly, Low to

moderate.

TERRA 1270 Cleveland Avenue (corner of Vermont, one block north of University), Hillcrest, 619-293-7088. This handsome Hillcrest restaurant serves American cuisine that is com-

forting rather than trendy, inventive without being off-the-wall. Entries are simple yet delightfulls by the roused. Appetizers include jumpkin ravioli. Term's dishes include a sastral selec-tion of fresh vegetables, well prepared and artilly presented. Their offibe cigar is an unusual dessert treat. Open daily for lunch and dinner. Moderate.

#### DOWNTOWN

THE CHERSE SHOP 401 G Street. 619-322-2303. This cale offers corre-ground pool audoriches of which my feworkes are the Black Forest hum and the roast pool. Multilles and cookies are bladed on the premises. Paper plans for the pool of the premises. Paper plans of Open daily. Low. Branch in La Jolia, 2165 Avenida de la Plays. La Jolia, 2165 Avenida de la Plays. La Jolia, 2165 This downtown hot spot CHERSE 536 4th Avenue, downtown.

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502 Drunken Noodles

in dock, stark, dramatic, a restaurant in which to be seen." Their 'custion mod-rare' is Asian stard Caribbean shift-mode and the start of the start

Number 1815 PUB AND RESEAURANT 544 Fifth Avenue, THE PUB AND RESEAURANT 545 Fifth Avenue, Coalamp District, 619-325-980. Cealamp District, 619-325-980. Every bit of the interior was sent from Ireland to recreate a country frish pub. Try the boarty (postato pancakes filled with eggs and assasse), fish and chips, Irish steak. Creat for breakfast Startofty and Sunday, Manica and acting Sunday 3:50 to 500 p.m. Bring kiddles. Low to low monderate.

moderate.

FIG'S 801 Fifth Avenue (corner of F Street), 619-234-3467. Northern Italian cooking in served in two stylind dining rooms. For light meals, your best bet is the pizza bar, where you may order pizza or saled, as well as any other menu item. Daily specials and pastias are recommended. Open for dinner nightly. Moderate to expensive.

encommended, Open for dimen rigidity.

GRANT GRILL IO, Screen Hord, 150, St. Rendery, 439-239-4006, At always, this resuscent server quality mean in a traditional room that uses tolkenide steep patterns and the second s

clac. — Max Nash

LAEL'S RESTAURANT Hyait Regency
Hotel, One Market Street,
619-887-6006. All-you-can-eat fishand-seasood buffet, Friday nights only600 to 900 p.m., \$21.95. All-you-caneat prime rib buffet, Thuraday night,
\$18.95. Wednesday night, all-you-caneat Italian buffet for \$14.95. Worth nying for lovers of buffets.

A PROVENCE 200 Fourth Avenue.

the titled fourth buffer.

LA PROVENCE OR Fourth Avenue,
Gadamp District, 619-544-6661. The
new owner has redecorated and upgraded the menu to Southern French
and Mediterraneni. Best beta ser castamb, and frog legs. Separate dising
som for private parties especially appealing. Moderate prices, fresh food,
good value, Open Monday through Fridrug through and the price of the price of the
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lunch/brunch; nightly for dinner.

OSTEBLA PANIVINO 722 fifth Avnus (fifth and G), 619-395-7999. You really can't mist this Tuscany-tell call in restaurant. The pasta are as done to heren as you can get and so are done to heren as you can get and so are fresh fish and chicken. My favorites are fresh fish and chicken. My favorite are fresh fish and chicken. My favorite for the spinsch ravioli and the growth (potato dumplings) in a four-cheese

Parties and Color Call P. 746, 19th A normal call P. 746, 19

and dinner. Low to expensive.

TUPELO AMERICAN 360 Fifth Avenue, between J and K, 619-231-3140.
Best bets are spirach salad, fresh see loss
assess. Contemporary atmosphere, excellent service. Bar serves 50 types of
martinis. Open nightly, dinner only.

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#### SOUTH BAY &

AZZIBA FOIRT Lover Corondo Bay Resort, 4000 Coronado Bay Bond, Coronado, 619-624-4000. The newly decorated and revamped dining mon offers side-by-side reating, reserved setting for one, and bay views every-setting for one, and bay views every-tee by the property of the property of the Perlynor coh tortellini, ten-spice shi, scallops, and rack of lamb. Super-service. Separate wine bar and lounge. Closed Monday. Dinner, Tuesday through Standey, Expensive.

through Sunday, Expensive.
BUON GIORNO 4110 Bonitz Road,
Bonita, 619-475-2661. The menu includes antipasti, soup, salad, pasta, pizza
as well as chicken, mest, and fish. Try
the Caesar salad topped with grilled
fresh chicken breast, or linguine al
pesto. Fish does very well here. Open
daily. Moderate to expensive to

peato. Fain does very well here. Open daily, Moderate to expensive. CROWN BOOM, HOTEL DEL CORCHADO 1500 Orange Avenue. Coronado, 619-433-6611, ext. 7284. The food is competent, but the room is outstanding, especially the crown-shaped ceiling. The menu offers Continental specialities. The Crown Room is still moted for its with all-you-can-est Sunday brunch. Open daily, breakfast, lunch, and diamet. Expensive.

lunch, and dinner. Expensive.

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H Street, Chul Vista, 619-865-1371.
The pizzas and pastas are usery and the
salads are lugge and frosh. Excellent service. Low to moderate.

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the resessmant's sign-digit ensurbar of the resessmant's sign-digit ensurbar of Revulución, 18-70-78. Lozaste sin the heart of the sidn steines of Higsans, their bloods were of Revulución, the resus-cisates entires designed and the resus-cisates entires, Banchod, and short. The prote of the most suchoda printed qual-price of the most suchoda printed qual-price of the most suchoda printed qual-ries of the sidn such as the sidn of the and dering content in sidn of the sidn of expendigned printed printed and sidn of the sidn of the sidn of the sidn of the special printed printed printed the sidn of special printed printed the sidn of the sidn o

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THE READER PUZZLE by Don Rubin

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PICTURE STORY

Photograph from the San Diego Historical Society



itchen crew at Caesar's, Tijuana, c. 1940. Caesar's salad was created here during Fourth of July weekend, 1924. The common story: Italian-American Caesar Cardini had nearly run out of provisions for his Hollywood guests. He gathered some

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lettuce and put together a dressing of olive oil, garlic, Worcestershire sauce, lemon juice, parmesan, and coddled eggs. Some say Caesar didn't use anchovies, but the salty little fish are an ingredient in Worcestershire.

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HOSTIN COUNTY DAD 58', 1901bs, golfe-klung, open, honest, passionate, atter-tive, loving, great series of humor. Scorpe-looking for down-to-earth, dritto 35: 47 (38) 325-50410.

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#### **ERNIE POOK'S COMEEK**

MARLYS FOLDS AND SNIPS UNTIL

SHE GETS THE HEART JUST RIGHT, ASKS HOW TO SPELL "ANONYMOUS" THEN SHE WRITES IT OUT IN GLUE

GLITTER SPARKLES GLITTER FALLS.



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ARNOLD SAYS NOBODY WANTS HER

HOME-MADE VALENTINE, A HEART SENT BY ANONYMOUS IS GOING IN THE TRASH, MARLYS WAVES IT SO THAT THE SPARKLES CATCH THE LIGHT, SAYS IF HER HEART I ANDS IN THE GADRAGE WELL



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ANYW 33, PROFESSIONAL, outgoing, athletic, white mele, 67, 1900s, brownfoke, homeower. You're an attractive white lemele, 26-30, who enjoys travel, fun, dinnig and adventures. 1939 2075007 MARLEY DAYIBBON AND F 67°, 2101b. deal looking to girl between ages of 30-40. Looking to have fun and ride. Have carjob, 1639 12750510

ATTRACTIVE MALE, 60s, seeks large, say ledy to share casual filestyle, quest trees, movies, must pleasures, hornelle, weekand getaways. Age open. Call (38) 22750098.

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"Enjoy a tan without feeling quilty."
Only Witnessers which filter out such of the harmed UNB 179. UNB
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World Winds	27	Cross ego Cour	e zani		MILY /IDUA		iforn	iaC	
DELCTRUS	AGE	\$20 co-pay	\$30 co-pay	\$40 co-pay	\$1500 ded.	\$2250 ded.	BASIC \$1000	HMO 100%	18AC \$150
9NGE	19.29	\$109	\$75	\$53	\$63	\$43	\$24	\$121	\$124
	30.39	\$160	\$114	\$80	\$101	\$65	\$35	\$163	\$124
	40.49	\$204	\$173	\$128	\$161	\$106	\$57	\$191	\$14
	50.59	\$250	\$232	\$203	\$228	\$175	9%	\$218	\$17
	60.64	\$266	\$256	\$233	\$262	\$205	\$117	\$248	\$17
SUBCREER A SPOUSE	19-79 30-39 40-49 50-59 60-64	\$213 \$262 \$354 \$444 \$508	\$147 \$183 \$279 \$396 \$481	\$106 \$130 \$203 \$324 \$384	\$124 \$159 \$251 \$374 \$472	\$82 \$103 \$164 \$270 \$330	548 559 592 5153 5195	\$242 \$283 \$352 \$410 \$468	\$184 \$216 \$267 \$312 \$362
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FAMEY	19-29	\$377	\$280	\$193	\$220	\$139	574	\$416	\$318
	30-39	\$448	\$323	\$223	\$260	\$164	586	\$500	\$380
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SACT CATO	0-1	\$128	\$117	993	\$112	579	544	\$103	579
	1-18	\$75	\$56	\$40	\$50	534	520	\$86	\$66
2 CHLIREN	0-1	\$186	\$158	\$116	\$146	996	\$51	\$172	\$130
	1-18	\$133	994	\$61	\$85	\$51	\$27	\$154	\$117
34 CHEDREN	0-1	\$250	\$211	\$148	\$180	\$116	\$60	\$249	\$194
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recording time. Begin with the neighborhood, then describe the property and list the rent. After dictating 25 words describe your available roommate situation. When you are finished

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The deadline for placing voice mail ads is Monday at 6 pm; however, print-only ads can be placed until Tuesday at 6 pm by calling (619) 235-8200. All Hotline within 24 hours. So call today

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Service (1985) and the control of th

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CARDIFF, 5485 plus deposit. Share 3 bedroom house. Muge yeard, 7-car garage and 2-car drivesey, washefully-re-dishwarders, Charl and 2-car drivesey, washefully-re-dishwarders, Charl and Charles, C CARLEBAD, SOUTH, \$495 includes unli-ties. Female nonsmoker to share town-

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Agasamus, 10 gallon with stand and accessories. 2000 Peckard Sell computer with monitor, \$500.4 drawer file cabinet. \$500. Mercello, 619-997-050.

BABBERUS, Wober Ganesia 3000, side gas burner. Top of the line, still in box. never operaed includes barbacuse cook-not tools. Barbact 1000.

EARBECUE, Charbroll, full-size upright with tank, needs burner but works, \$28/ best. Greg, 858-578-5253.

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Bill 1442 9033.

Bi SEED, California king size, Grand Duke, seep comfortable, only 1 year old, like new, seep comfortable, only 1 year old, like new, seep comfortable, only 1 year old, like new, seep size, 5250. Moving boxes, 51 BEBS, siectric, 5200. Moving boxes, 51 BEBS, size size matriess and box matriess with metal frame. No headdboard/froot. SOObset, Christian, 659-279-3650. BEBS, owen size, 2 months old. 599. 556-561-2969.

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with a General of General Agriculture and Section 2 (1) and the Se

ereas of American Helsony, \$100, 619-206-106958, Sazer sists, Ian, Dan Poet, 10-1076, burgardy Nocoras, 118, originally \$300 each, \$250 for both \$19:20-7113. BOPTEAS, beer and wire, home brewer's recolar, incolorable, 10-00-108, 10-00-108, BOESE for moving, \$1-52 each, Fins and booses with board convert sistely, \$2, \$2-pring boses, strong, 10'-107-52'-11'-1. 780-21'-2008. 215-2043.

CARPET 66/YARB. Left over from carpet jobs. Verious sizes. 1601 University Avenue. Call Bob at 619-206-1221.

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BARTH BRANTHONN (Baset, serk styre-tists at discharante, sin ene, 86.70–60.60.01).

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und bef. (bvs leef, most leef 1504-22-1504). There is a simple of the CLEANGER, Marilyn Miglin vitamin C. have 2, paid \$26 each, will sell for \$10 each. 858-272-0677

CLOTHER. Brown suide cost, \$100. Black fur cost, \$100. Keep calling, 619-296-7070.

com.

Behaltotte Billet. Brillant, romantic, 1/2 caret diemond surrounded by 8 marquise and 8 round out diemonds. 48 years and 8 round out diemonds. 48 years and 6 round out diemonds. 48 years and every limit she bods at it 619-890-9900.

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Ser could, \$100. Keep calling, \$100. Seep Call which is a second of the control of

OTSO.

CORRELIES PROME, with digital answer machine, Sony model SPP-ADSOD, Cheer reachine, Sony model SPP-ADSOD, Cheer Scan 25 automatic channel selection, ex-cellent condition, 530, 619-200-5037. GeolEtti (64-27), GelBBB, storems, South-western colors, oversized, good condition, SCOCHess, 619-405-6921. GeolEtti, LeVE SEAT, white, blue pin-striped, new, quality, must sell. What's soft back, love seat, must sell. 859-622-0990.

ears, custom paid including, 175, 7609-952, 175, 76

"He says, 'He's dead.' I say, 'Yeah, well, he's not gonna give us a hard time then.'"

By John Brizzolara

It's cold Friday night in a beach town in San Diego. The streets are sick with the sunsttering of rain that has moved through the county in fits and street, and the street are sick with the sunsttering of rain that has moved through the county in fits and street, and the street are sick with the sunsttering of rain that has moved through the county in fits and street, and the street, and the street, and the street, indecisive and desultor, Ed. Jerr, and Deve are smoking outside of a read and beautiful to the solid power of the street, indecisive and desultor, Ed. Jerr, and Deve are smoking outside of a read of the street, and the street, indecisive and desultor, Ed. Jerr, and the street, and the s

Cig-smoking storytellers face the pas

off in the middle of some rant about Clinton, Gore, and welfare

off in the middle of some rant about Clinton, Gore, and welfare.

"I gotta story for you," he says. "Not a heavy as 'ds' but it' a good story."

"Go shead, "lerry says. Ed puts out his cigarette.
This little did says to his father." Daddy! Daddy! I wanna play! The old
mans, but he says. "I'm working." Come on, Daddy, play with me. "I can't,
af ull-page aff of a travel agency. The ad has a map of the world with all these
places the airplanes go. He ripsi tup, gives it to the kid, and says. 'Here, put this
gottler.' He figures that wilk leep him buy for a swith. Five minutes later the
lod comes back, it's all tuped together. 'Daddy, I did til' he says. The old man
looks at him and says. 'How'd you do that so fast!" The kid says. 'Turned it over.
On the other side was a picture of a man. I put the man together and the world
took care of incle."

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interest, booket, and large latched pre-servation has \$200 time (19:800 total), and \$100 time (19:800 total). The second cools regist, footbase, and cools exceed con-cluded \$350, 790-500 5000 time (19:800 time), and \$100 time, and \$100 time (19:800 time), and \$100 time, and \$100 time (19:800 time), and \$100 time, and \$100 time (19:800 time), and the second time (19:800 time), and the term (19:800 time), and the second time (19:800 time), and time (19:800 t

PUBLIFUEL, gorgeous! Leather sectional (eggplant), \$1500. Curved glass china cabinet, \$300. Almond oval dining set.

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#### **BestBuys**

Eleven bottles later, with helium head, a rag-ing headache, and my sense of smell eradicated, I collapsed onto my stained carpet wonder-ing if there would be any difference among these stain-removing sprays, foams, and gran-ules that I had just used on my carpet. A great battle has raged for three years between my children and our light-beige family-room car-pet. My children and their weapons: choco-late cake, mud, raisins, yogurt, and general grime have won out, and our defated carpet has turned brownish gray. Reinforcements needed to be brownly

to be brought in.

My friend Bernice had recently told me about a cleaner that she had found at Home Depot. "It's called Up & Out Instant Stain over [\$4.97 for 24 ounces]. I Remover [\$4.97 for 24 ounces]. I Depot w really like it, "he said." It is nontoxic, which is so important to me with my kids around; it lifts the stains right up, and it doesn't stink."

"Yes, I know what

"Yes, I know what "Tes, I know what you mean, "I answered.
"The smell of Resolve nauseates me. It always lingers for a couple of hours, and I worm about using and I worry about using it with my kids around, especially with crawling babies. I think I'll try to find a better cleaner. I'll let you know what I

I bought several varieties of carpet and

Drunk with power, I sprayed every annoying spot

stain cleaners at Home Depot and Target and tested them. The step down between our ily room and dining room is the most trodden of our home. I sprayed a two-inch wide, foot-long vertical strip of each type of cleaner on the step and com-pared them. The cloth I pared them. The cloth I used to gently rub each in was telling. Certain brands picked up very little onto the cloth. Formula 409 Carpet (\$3.69 for 22 ounces at Target) and Spot Carpet Cleaner

(\$3.91 for 18 ounces at Home (\$3.91 for 18 ounces at Home
Depot) were both worthless.
Spot Shot Foaming Large Area
Carpet Cleaner's (\$3.79 for 20
ounces at Target) bright-yellow cap
counted in pextaic lettering "WOW!

THIS STUFF REALLY WORKS! The truth-in-advertising commis sion should receive my complaint letter soon.

Bissell Pet Stain & Odor

Remover (\$3.99 for 22 ounces at Target) and Woolite Pet Stain & Odor emover (\$3.99 for 22 ounces at Target) each picked up very little dirt on the cloth and, upon drying, you could barely see any difference in the color of the carpet. Target Carpet Cleaner (\$2.39 for 33 ounces) with a fruity, spring-like odor, actually cleaned bet-

ter than the 409. Bissell, and Woolite. Chemter than the 40%, Bissell, and Woolnte. Chem-Dry Stain Estinguisher (\$2.79 for 16 ounces at Home Depot) had the best look: it was shaped like a fire extinguisher and adorned with an animated aerosol can wearing a fire helmet and spraying bubbles of stain extin-guisher about. It looked better than it worked.

Up and Out, Bernice's favorite, had a heavy spray with frothy foam, truly no odor, and it turned the wash cloth a dark gray as it lifted off a dark raisin stain. It v much better than the first sev I was still unimpressed v

was a huge asset in rub-

bing the product into

bing the product info the carpet, but it made me nervous to be spreading granules about where my chil-2 dren play, and the odor was sickening. It was interesting to note, however, that the Resolve granules worked better than the

Resolve Procare General Purpose Carpet Spot

Cleaner (\$3.74 for 32 ounces at Home Depot)

Cleaner (\$3.74 for \$2 ounces at Home Depot).
The best result of the evening was from the
High Traffic Carpet Cleaner by Zep. It powerfully shot out a thick, white, foamy spray,
and after a little rubbing, it picked up quite
a lot of dirt. It had very little odor, and when

dry, it left a clean carpet. Aside from the

generic Target cleaner, it was the cheapest of the bunch at \$2.93 for 32 ounces at Home

Depot.

As I waited for my head to clear, my

WHONROE OF KYB

Shock & Strut Specia

I was still unimpressed with its depth of cleaning power. The Resolve High Traffic Carpet Cleaning Granules with carpet brush (\$4.87 for 18 ounces at Target) pulled up an immense chocolate-cake stain and left the carpet in its original color. The brush was abuse asset in the walk, run down to your nearest home-impr ment store and pick up a bottle of Folex tod I did just that the next morning and found Folex (\$6.97 for 32 ounces) in the car-

pet section rather than the cleaning section

brother Bill called. I moaned to him about my headache, and he laughed as he told me he had just the product. "I tracked axig grease onto my sister-in-law's white carpet the day before her open house. She gave me Folex Instant Carpet Spot Remover. No rubbing, scrubbing, or rinsing — we left it on there for a minute to aboor the grease and then placed

a clean towel on it and scooped it right up.

Reading from the bottle, Bill continue
"Over 30 years of success, it's nontoxic, nor
magnetic, odor-free, and nonflammable,
sound like a commercial," Bill laughed. "Dor

I hurried home and sprayed it on a tarlike jet-black stain in the family room. I agitated the foam with my fingertips, following the directions on the bot CARPET SPOT

Exuberant at the case of this product. Headed into the spare bedroom where a gray green paint spill are bugging me for month the product. The product is the product of the p

After two rounds of sprayings, the paint nearly disappeared. Drunk with power, I sprayed every annoying spot I could find and all almost instantly disappeared. Even our upholstery was cleaned up by Folex. I have found my weapon! I will win the carpet war!

2. Chem-Dry Stain Extinguisher 3. The "best"

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kid stuff

BY ANNE ALBRIGHT

#### There Are Four Children

found a babysitter. For the past five months, I've been thinking about hiring someone to watch my four children two half-days a week. I had a high school babysitter last summe On Tuesdays and Thursdays Cathy would stay with the kids for four or five hours so I could go to appointments and run errands without everyone in tow. When Cathy went back to school in September, I tried sharing babysitting with a girl-friend who also has four kids. That plan worked until the weather changed and our kids started getting sick. We traded colds and a stomach bug back and forth a few times before we

agreed to stop. Whenever I mentioned to whenever I mentioned to my husband Jack that I wanted to advertise for a babysitter, he grew quiet. During the holidays, I raised the subject again.

"How will you use the

time?" lack asked

time" Jack asked.

"I'd like to write more," I told him. "It
would give me a chance to get out a little bit,
and I'd be earning money for the family."

"How many hours a week?"

Ten or twelve. "Where would you advertise?"

Where would you advertise?

"Palomar College. They have a special job
board just for child-care jobs."
Jack sighed. "How do we know we'll be
able to find somebody good?"

"We won't find anybody unless we advertise. You've forgotten that we've found good
babetitters in the nearth wa devertisin."

babysitters in the past by advertising." Before we moved to San Marcos two years

Before we moved to San Marcos two years ago, we lived in Clairemont. When my second daughter, Angela, was a baby, we placed an ad at Point Loma Nazarene College. After inter-viewing three people, we hired Sara. Sara wore Birkenstocks and a tie-dyed T-shirt to her interview. But she got along great with our old-est daughter Rebecca, and her references all rayed about her.

raved about her.

"Do you remember Sara?" I asked Jack.

"Remember how she played Candyland a million times with Rebecca and took the girls to the park and read them stories and played house Jack still looked skeptical.
"And remember Melanie?" We found

"And remember Melanie?" We found Melanie through another ad at Point Loma Nazarene after our third daughter Lucy was born. "The girls lowed Melanie. They used to ask if she could come visit after we moved up here." "They haven't all been good," Jack re-

minded me. One young woman never put anything

away. I would come home from interviewing someone for an article to find the living room carpet completely covered with toys, the din-ing room table piled with dirty dishes, and ev-ery piece of dress-up clothing the girls owned strewn about their bedroom. After she left, I

would spend 45 minutes cleaning the house The first Wednesday in January, I wrote an ad on a 3"x5" card and mailed it to Paloma
College. "Wanted: Student to watch children i
my home. Hours flexible. Must have exper
ence with young children." The following Mor day evening, Jack told me, "Someone called

'They did?" I asked hopefully. "A 50-year-old man," Jack deadpanned.

"You're kidding."
"Nope. He said he's studying to be a teacher. Luckily, he had classes every day. I told him we needed someone who could work two half-days a week." Tuesday, two more people left messages

Tuesday, two more people left messages. The first, a Brazilian woman named Rossilda, sounded okay. "Yes." she told me. "I've taken care of little babies before. And toddlers." Her schedule fit with mine. Then she asked, 'Do you have a little byo or a little gri?" "There are four cfflidren," I answered.

"Three girls and a boy." Rosalda said nothing.

"Are you still there?" I asked

Rosalda said she would come by the next hugged my children "hello."

day to meet us. The next day, she called and said she'd forgotten about a dentist's appoint-ment she had at the same time. I didn't hear

from her again.

The other person who called, Becky, sounded much more promising. On the phone, her voice sounded friendly but calm. After my experience with Rosalda, I told Becky right away, "I have four children, three girls and a boy. The oldest is seven and the youngest is 19

months."

"That's great," Becky said. She sounded genuinely excited. "I went to high school at a school in Florida where the teen pregnancy rate was so high they had an on-site daycare center. I worked there and took child-development.

I worked there and took child-development classes for three years. I'm studying to be a kindergarten teacher."

When Becky came by to meet us, I excused myself for a moment to answer the phone. Three minutes later when I came back in the room, minutes later when I came back in the room, beeky had my children sitting in a circle on the living room floor playing "duck-duck-goose." I hired her on the spot with the cavest that I still needed to check her references. The woman I spoke to, Becky's high school advisor, said only wonderful things about her.

The first afternoon Becky watched the kids. I worked in our home office and ran a few errands. At 5:00. I took myself out to din ner. When I walked in the door at 7:00, the town Are you still there? I asked.

Oh, yes," Rosalda answerd.

They you cared for more than one child at a time?

One time I watched a baby and her big brother.'

I could get used to this," I thought, and





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