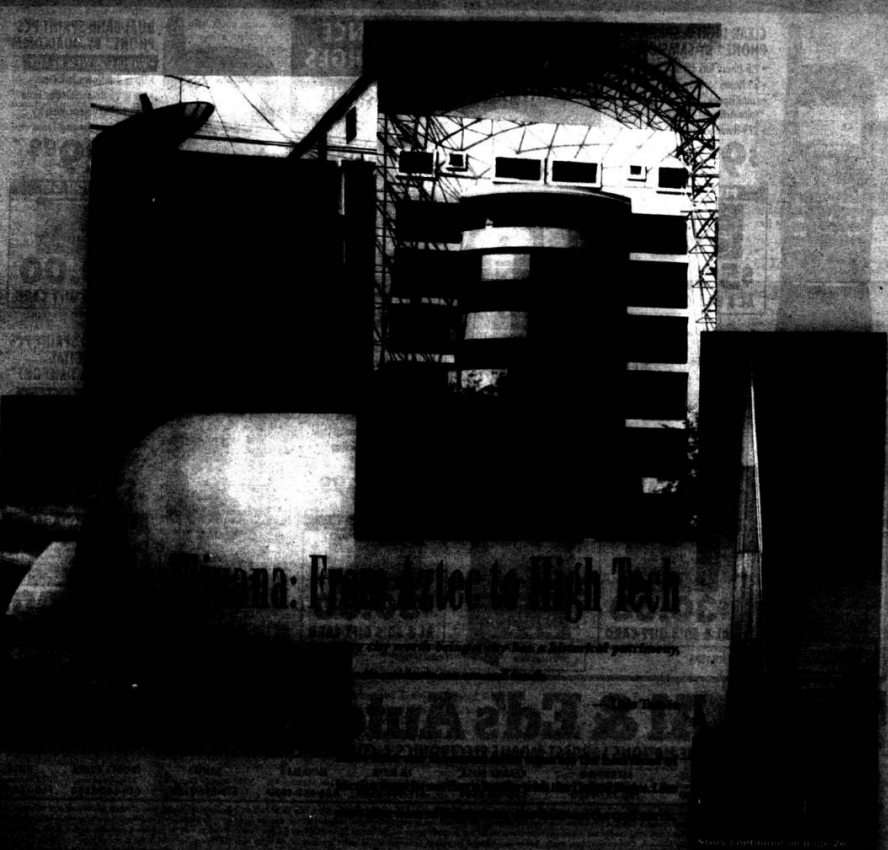


John Moore's Business Card Arrives with Dead Fish - See Page 5

Reader

SAN DIEGO WEEKLY



San Diego: From Water to High Tech

Checklist from left: Tijuana Cultural Center; bar in Zona Norte; office building in the River Zone; sculpture in River Zone glorieta.

HELD O



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LETTERS

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

We've Never Detected A Musty Odor

The Max Nash review of the Liaison Restaurant (March 2) in no way represents the experiences that my wife and I have had at this very fine restaurant. We've eaten there at least six times in the last two years, often with friends, and we've always had great meals. The five-course fixed-price meals are very inexpensive—dinner for about \$50. We've had a variety of entrées, such as the veal with wild mushrooms, tenderloin of filet mignon, pork tenderloin, and the Guyanese shrimp, and the entrées with side dishes have always been very good. The plat appetizer, accompanied by a very good salad, sorbet, entrée, and bananas Foster make for an outstanding meal. We've always found the atmosphere very soothing and romantic and have never detected a musty odor. The service has always been accommodating although at times the servers are overextended. I can't imagine spending \$100 for two at Liaison unless you order a very expensive bottle of wine. Our guests have always raved about the restaurant. Max Nash's review in no way represents what one might expect at Liaison.

Jules Hertz
Clairmont Mesa

Max Nash Was Right

Thank you for writing about Liaison (Restaurant Review, March 2). I was there about six months ago. The service was bad and so was the food. I was so disgusted with them. I had heard so much about them I wanted to try them. I called them the day after and never heard from them. But you are right—for the price, there are a lot better restaurants in San Diego. Thank you again. I keep reading every week.

Christine

Max Nash Is Biased And Unfair

After reading Max Nash's recent review of Liaison (March 2), I felt compelled to respond after having two very positive dining experiences at Liaison in the past four months. The first experience was in December with two close friends who had received a recommendation to try Liaison from their parents' dinner club. (All of these people frequently dine

out and have close ties to a prominent restaurant family, so they know good food. I also believed I heard Eleanor Widmer give Liaison a thumbs-up review on her local NPR show.) Well, the dinner was delightful, the place was packed, and everyone else seemed to be having as good of a time as we were. And much to our delight, the evening only cost us about \$65 a couple, with appetizer, salad, dinner (my duck in blueberry sauce with a crispy skin was delicious), dessert (bananas Foster), a bottle of wine per couple, and tip.

With this dinner having been such a success, I decided to treat my friends to a night out to celebrate my husband's birthday. Once again, we experienced a uniquely intimate, delicious, and reasonably priced evening. I dine out frequently in San Diego with my husband, friends, and business associates and have experienced poor food, service, and other problems at many restaurants, but Liaison was not one of them. I hated to see Liaison trashed in your review, as my experiences there had been so totally opposite. And I am afraid many others in San Diego might never give this delightful restaurant a chance having read what I felt to be a biased and unfair review.

Lynn Katzen

Nash's Vitriol

I am writing to comment on the scathing review offered in last week's Reader by Max Nash (March 2). The review was a model for vitriol and hyperbolic misrepresentation of a very good and popular restaurant, Liaison on Fifth Avenue. The motives for such an attack are unclear to me. What is clear is that the restaurant's loyal clientele are placed in a position of doubting the critical observation of the writer and the journalistic integrity of your paper. What is unclear is why and how the experienced staff and chef/owner singled out the writer and his guest for misanthropic treatment.

In the several years I have taken guests and groups to this dining establishment, everyone has requested a return visit and satisfaction with food quality, service, and price. I have eaten the "raw" filet several times in recent visits; the steak was tender and properly cooked on every occasion. I prefer my steaks medium. If the writer has eaten in other restaurants that do not appreciate the diner, he should recognize that appetizers often take as much time to prepare as main courses and that appetizer prices at Liaison are comparable to those of other fine restaurants in any large American city. The ridiculous "disclaimer" are printed as a courtesy to new diners and are common on many menus in this city.

Beyond the scope of this

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Reader

SD WEEKLY

MARCH 9, 2000

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An archive of City Lights stories can now be searched on the Internet at www.sanreaders.com

Barbie vs. Luce, Forward San Diego's Luce, Forward, Hamilton and Scripps, the venerable downtown law firm, is being sued for slander and libel in a Los Angeles court by none other than Mattel, Inc., the maker of Barbie dolls. According to *The Recorder* newspaper of Los Angeles, Luce allegedly published a story on its website in June of last year accusing Mattel of stealing two Barbie motifs — specifically Cool Blue Barbie and Virginia Tech University Barbie — from a rival doll maker and attempting to drive the competitor out of business. According to the paper, the author of the allegedly libelous piece was Luce lawyer James Hicks, who was representing the Collegiate Doll Company in its copyright battle with Mattel. "These libelous statements," Mattel alleges, "were made by unknown recipients of the Luce, Forward newsletter and could also be read by California residents and anyone with access to the World Wide Web." A 1997 suit brought against Mattel by Collegiate co-owner Harry Christman, *The Recorder* says, was thrown out of court earlier this year by a federal judge in L.A., who also ruled that Christman's lawyer, Luce attorney Hicks, had "behaved boorishly," "misrepresented facts," and "misstated law" during pre-trial procedures in the case. In happier news for Luce, partner Charles Bird, who has successfully represented San Diego's city council in its ongoing battle to keep local voters from getting another crack at the proposed downtown baseball stadium, has won yet another big case. This time Bird beat off an attempt by ex-San Diego Superior Court judges Michael Greer, James Mathias, and G. Dennis Adams to claim that the National Union Fire Insurance Company should have paid for their defense during a federal grand jury investigation into their crimes. The insurer had written the trio's judicial liability policies. But last week the Ninth Circuit of the U.S. Court of Appeals ruled that criminal charges against the judges — who were ultimately convicted of various counts of bribery and racketeering and subsequently left the bench — weren't covered. "The objectively reasonable expectations of the insured could not include the belief that coverage extended to a grand jury proceeding or other criminal proceeding."

Spotted mayor If San Diego mayor Susan Golding doesn't like the way she gets treated by local media, she can always head to London. Last week *The Independent* newspaper there ran a gusher of a story that praised Golding but mistyped some of her history. "She has a reputation for being bright, strong-willed, and courageous. She won election to the mayor's post — like many women who attain high office — as an outsider and by an unconventional route. She was a political innocent when she was spotted and appointed to the city council by the previous mayor, Pete Davies." Actually, Golding was appointed to the council way back in January 1981 by a council led by then-Mayor Pete Wilson. The Blue Door Bookstore in Hillcrest, a favorite hangout of local bibliophiles and literati since 1961, has been sold to Petri De Young, former director of the Writers Voice project in Kentucky, reports Publishers Weekly. Ailing seller Tom Stoup, 67, who bought the Blue Door 12 years ago from founding partner Mary Pecole, had said he would close the store rather than sell it to someone he thought unworthy. De Young told Publishers Weekly she would continue the current mix of titles while adding more music, art, and women's studies. Sourcing retail costs are still said to be a big concern.

Rattled Out Shipments of an exotic raw sausage seized in the Bay Area along with frozen squirrels and dead cats may have come from San Diego, according to the *Contra Costa Times*. Uninspected num sausage, a hot-pork delicacy popular among Laotians and other Southeast Asians, was seized by county health inspectors at a San Pablo store during a recent bust for severe rat infestations. If not properly cured, num sausage can cause trichinosis. The paper says an unidentified supplier travels the state, making unscheduled stops at stores specializing in Asian cuisine. "He just calls and asks, 'Do you want to buy some?'" a store owner says. Squirrels, another popular Asian food, are said to come from Northern California.

Contributor: Matt Potter

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



Alfredo de la Torre Márquez

Doors to Open, Doors to Close

By Bill Manson

How much does the world care that 80 people have been murdered in Tijuana in the last two months? Not much, except when one is Tijuana's police chief, says Victor Clark Alfaro, director of Tijuana's Binational Center for Human Rights. He can measure international interest by the number of calls he gets from foreign news crews. And since Alfredo de la Torre Márquez was ambushed and killed 11 days ago, Clark has had calls



Victor Clark Alfaro



Marco Antonio Macillo Meraido

mentarily lightens the mood, but Clark, sitting at his office desk high up in a government-assisted apartment block, soon reverts to the businesslike seriousness that must help him through such

disturbing times as these. As someone who exposes human-rights abuses in Tijuana, he also walks a tightrope. "This is what happens in this city. We have not even recovered from the astonishment of the murder of my friend Rodolfo Gallardo [a judge and lawyer murdered with his wife and son February 10], when suddenly there is another murder. Now we forget about Rodolfo. Because Don Alfredo, someone many people knew, is murdered. Everybody turns their attention to this murder and forgets about the last. And I don't know who is going to be the next, and everybody is going to turn their attention to that and forget about Alfredo. And that's the phenomenon in this city."

It may seem odd that the leader of a human-rights office, a man who constantly takes complaints to authorities about police misconduct and corruption, should be close to a police chief. But Clark and Alfredo de la Torre were longtime friends.

Probably 15 years ago, his father introduced me to Al-

continued on page 6

Fishy Delivery

By Matt Potter

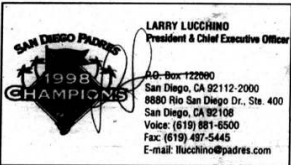
It's the stuff of urban legend, like sharks swimming through city sewers: the dead catfish delivered to the Reader offices on India

Street the day after the paper featured "Are the Padres Married to the Mob?" (January 27). The story linked Padres team owners Larry Lucchino and John Moores to ex-felon Jay Emmett.

Emmett was at the center of the 1980s kickback scheme involving the mobbed-up Westchester Premier Theatre; he turned state's witness in order to save himself from prison. He had been fingered as bagman in cash transactions between the theater and Warner Communications, where Emmett was an executive vice president and closest friend of then-Warner chief executive officer Steve Ross. The scheme involved investment in the theater of more than \$200,000 by

Constance Bruck's 1994 book *The Master of the Game* reports that insiders speculated that the cash was used by Warner's chief Ross to finance his jet-setting lifestyle. Emmett had a reputation as a womanizer who frequently accompanied Ross on the company jet to a lavish vacation hideaway in the Mexican coastal resort of Las Brisas. Others claimed the cash went to buy drugs for Warner Records rock stars. Bruck reported that some Securities and Exchange Commission investigators maintained the money went for under-the-table payments to team members of Ross's and Emmett's Cosmos professional soccer club.

Emmett's attorney in the



Warner, in return, Warner executives collected a similar amount in cash; the cash's fate was never officially determined, though there were theories.

case was Edward Bennett Williams, who was, in the late 1970s and 1980s, probably the best-connected lawyer in Washington, D.C. Williams, who represented



Larry Lucchino



John Moores

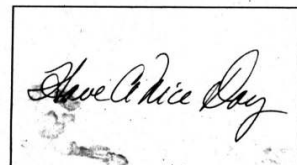


Catfish delivered to Reader office



JOHN MOORES
Chairman

P.O. Box 122000
San Diego, CA 92112-2000
8880 Rio San Diego Dr., Ste. 400
San Diego, CA 92108
Phone: (619) 581-6500
Fax: (619) 497-5445
E-mail: jmoore@pdres.com



Note on back of Moore's card

dium to strategy meetings on the proposed downtown baseball stadium.

After the catfish were dropped off at the Reader's front desk, versions of the incident, some accurate, some not so accurate, began making the rounds of the local media. Here are some questions that have been asked about the catfish incident.

Q. How was the package delivered?

A. Yes, two business cards, one imprinted with "Larry Lucchino" and the other with "John Moores." Lucchino's bore his purported initials. Moores's card bore his purported signature. On the back of Moores's card was the inscription "Have a nice day."

Q. Did the package contain anything other than the catfish?

A. Yes, two business cards, one imprinted with "Larry Lucchino" and the other with "John Moores." Lucchino's bore his purported initials. Moores's card bore his purported signature. On the back of Moores's card was the inscription "Have a nice day."

Q. Did Moores and Lucchino send the catfish?

A. We can't be sure. Neither man has returned phone calls regarding the fish. Moore's signature on his card appears similar to the signature on his official Statement of Economic Interest filed with the University of California, where he is a

Q. Were the catfish wrapped in the January 27 issue of the Reader?

A. No. On February 6, *Union-Tribune* sports editor Tom Cushman incorrectly reported, "The author later received a copy of his work, which was wrapped around a fish."

Q. Did you consider the catfish package a joke?

A. No.

Q. Did you call law enforcement?

A. Yes, the FBI was contacted, and they took a report.

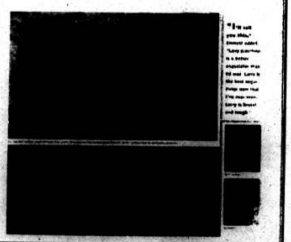
Q. Has there been any other suspicious activity since the fish were delivered?

A. Nothing that can be linked to Moores or Lucchino. A man was seen digging through the Reader dumpster, apparently looking for documents, but he may have been homeless or simply a disgruntled baseball fan. He fled when approached.

Q. Will this incident dissuade you from writing about Moores, Lucchino, and Emmett in the future?

A. No.

Reader



Issue of January 27, 2000

CITY LIGHTS

fredo. He's about my age, 49. He began as a policeman 30 years ago. He wasn't formally well-educated. He probably didn't even make it to junior

high. But he was very intelligent. I remember that we were once talking about his career, and he told me that he started as a *policia auxiliar*, initially in the red-light district, outside bars. He has a lot of experience. He was the first director of the municipal police who was actually a policeman.

All others have been politicians. His success had a meaning for other policemen, that they too can fight for that position, because Alfredo made it.

"Often we went to have breakfast together — we used to go to VIP's, two blocks behind the federal police. He'd

call me *Licenciado* [the honorific accorded those with university degrees]; I'd call him 'Don Alfredo.' We had an excellent friendship. We'd embrace on meeting. I'm really shocked."

Clark isn't quick to blame the drug cartels for de la Torre's death. "There is not

just a drug cartel. There are *pollero* [migrant-smuggling] cartels. There are arms cartels. There are car-stealing cartels. And probably there is a cartel dedicated to kidnapping. On the bottom of the pyramid are *grupos emergentes* — emerging groups — small ones who

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Doors to close

continued from page 6
try to copy the methods of the big ones, because the big ones are their heroes. The lower echelons don't have too much to lose. The top-echelon car-

tels have a lot to lose [by murdering a prominent man like de la Torre], because all eyes [turn on them]. Not good for business. If someone is killed, [authorities] always say it is Los Arellanos who killed them."

So why was de la Torre killed? Was it impossible for

him to stay untouched by criminals? Clark understands those pressures. "I remember, once we were talking about how organized crime bribes authorities. He told me, *¿Licenciado*, [the first time] they send you a briefcase full of money. If you return the briefcase, nothing is going to

happen. But the next time, they send you another briefcase, with money and a machine-gun inside." He said, "What are you going to do?" Yet I am surprised. After 30 years he must have known how far to go, what doors to open, what doors not to open."

Marco Antonio Macklis Mercado hands over the appeal he penned a few minutes after he heard of Alfredo de la Torre's assassination. It's a *cri de coeur* to the governor of Baja California, members of state and city governments, and to his fellow citizens.

"The state of Baja California is an integral part of the United States... The obligation of the governor of the state of Baja California is to watch over the conservation of order, tranquility, and security of the state and to guarantee to every person... an environment of support for his/her progress, well-being, and better quality of life... [Yet today] all we [citizens] do is... ask: 'WHO'S NEXT? WHEN?'"

Macklis, a well-known criminal-defense attorney in downtown Tijuana, is hardened to the reality of murderers, drug dealers, and smugglers. He has defended them from Tijuana to Toluca to Mexico City. Yet the 80 murders in his hometown, the gunning down of fellow attorney Rodolfo Gallardo and his family, and then police chief Alfredo de la Torre — both friends of his — was too much. He took his appeal down to *El Mexicano* and *El Herald* newspapers and paid to insert his appeal as a quarter-page ad.

"I am a criminal-defense lawyer. But first, I am a citizen of Mexico. I live here, my family lives here, and I am very concerned about what is happening here in Tijuana right now. There is no city in all the world that has criminals in the streets as we do. They are terrible. If they kill a chief of police like that, what can the rest of us expect?"

It's 5:00 p.m. Macklis is just back from a long day in court. We sit in his third-floor downtown office, surrounded by red-spined law books. Through the wall come occasional rumbles from cars in the parking garage next door. Macklis takes thoughtful drags on a cigarette. His hand blindly searches out one of the large glass ashtrays that dot his desk. His voice has the deep, sharp quality of a midlife smoker.

"I don't like the way the municipal and state authorities always say, 'This is a federal case. Yes, weapons [violations] come under federal law, but if you commit homicide with a weapon, you'll be charged for the homicide, not for weapons possession. That makes it a state case. Finding Alfredo de la Torre's murderer is the state's job.'"

Macklis wants action, no expense spared. "The government [of Baja California] has to take strong measures. Real-locate resources! Forget about paving the streets, other problems; put your money toward solving this problem. If you can believe it, right now there is only one district attorney, one *ministerio público*, prosecutor in all Tijuana. He must resolve all these [homicide] cases. It is impossible for one prosecutor to investigate even these two crimes — the murders of Gallardo and his family and de la Torre. It is im-

possible. You cannot do it — if you want to do a good job. If you don't want to do a good job, that's okay. But the violence in the street is going to continue. Federal authorities are not the problem. The problem here in Baja is that the state has not yet opened its eyes. We need more people. We need more units. We need more agents. We need better intelligence."

Macklis says blaming the drug cartels also makes him mad. "It's like, if it's raining, you blame El Niño. If large weapons were used, machine guns, AK-47s — the word is 'Arellano.' Simple. But only because they have nothing else."

But Macklis does believe it was someone sophisticated who planned de la Torre's death. "In my experience in criminal cases, guys who do this kind of crime, or 'job,' have to be very, very experienced people in the weapons field. Cars on that road [Via Rápida Oriental, where de la Torre was shot] have to be going, at a minimum, 45 mph. It's like a little freeway. When I go on that road, I'm sometimes going 65 mph. It's incredibly hard to open a window and shoot accurately. It would have to be, like, a van whose side door they opened, with a gunman sitting strapped into a captain's chair, tightly. It is not simple. It has to be something like three, four, five cars [surrounding de la Torre]. These are very, very expert people. You have to be related with criminals, with the police, or with the army... I don't know."

When Macklis and a group of Tijuana lawyers met with deputy state attorney general Olga Jiménez Muñoz recently, pushing for more action, the mood was pessimistic. "Some of them told her, 'Olga, you are fighting a war we have already lost. You can't do anything.' It's not just a lack of prosecutors for this year's 80 cases. The whole state legal [infrastructure] — courts, jails, police — has been neglected. The Tijuana jail on Eighth and Constitución hasn't changed since 1958. The penitentiary [at Otay], since 1963. The office of the court hasn't changed since I began my career! Around 1973-75. No new buildings, no nothing. Even the money they pay a district attorney is low. I think about \$1000 a month."

Part of the problem, Macklis believes, is inherent in the border region itself. His response is radical. "In the future, with this relationship that we have with the United States, maybe, maybe we can create one set of laws for both sides of the border. International law that applies here and in San Diego. Make this like a free-port area, because otherwise the laws are so different, the criminals [can take advantage of it]."

In the meantime, Baja Cal-

ifornia's rickety legal apparatus needs money. Since de la Torre's death, President Zedillo's government has promised to increase this year's Baja California law enforcement budget from \$21 million to \$53 million. But the essential ingredient lacking, Macklis says, is government

willpower.

"When the last governor, Mr. Terán Terán, died, and [Alejandro González] Alcocer succeeded him, I was happy. We know Alcocer. He's an attorney. I thought, 'Okay. Now we are going to have a litigant who knows our problems, the court's problems, the police's

problems.' That's what I was thinking. But right now I don't know what happened with Alcocer. Once again we are moving sideways, like *sangrejos* [crabs]."

"I hope that the crime against my friend Alfredo de la Torre will open their eyes. They must, because otherwise

the people are going to take other actions. That's the problem. The people are very angry. We are not very far from becoming like a Guatemala or a Colombia."

Victor Clark thinks the comparison should be with the United States, in the 1920s.

"You were having the same problems: rapid urbanization, machine politics being challenged, and criminals making fortunes by creating and selling illegal substances — back then it was alcohol. I guess what we need today is another Elliot Ness and his Untouchables, or a Zorro, and some

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well I don't remember, I have this here in my heart: In 1997, Rafael, our main informant, who was a member of the state police and also a friend of Alfredo, was brutally murdered because he was giving us information. Alfredo was there at his funeral. He told me that night, 'Licenciado, be very careful, because this is a

message for you.' On several occasions, Don Alfredo warned me about the risks that I was running, because I was touching very delicate interests of corrupted authorities and their relationship with drug traffickers. He always told me: 'Licenciado, please. You are my friend. I don't want to find you dead

It's 9:00 p.m. Clark calls to "José," his bodyguard, supplied by the municipal police, waiting in the next room. It's time for both of them to get back to their families. Clark picks up a small ceramic Mayan sculpture, a figure of a woman with an oval turquoise on her breast. "Don Alfredo

gave this to me because he knew I taught social anthropology at the university. He thought it might have been genuine. It's not. But that doesn't matter. With this, I will always remember him."

*Por un camino va
la Muerte, coronada
por azahares marchitos...*

Down a road travels
Death, crowned with
withered orange blossoms.
Death sings and sings
a song
with her ancient white guitar
and sings and sings and sings

(From "Death Knell," by Federico García Lorca) ■

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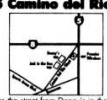
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583.0, 584.0, 585.0, 586.0, 587.0, 588.0, 589.0, 590.0, 591.0, 592.0, 593.0, 594.0, 595.0, 596.0, 597.0, 598.0, 599.0, 600.0, 601.0, 602.0, 603.0, 604.0, 605.0, 606.0, 607.0, 608.0, 609.0, 610.0, 611.0, 612.0, 613.0, 614.0, 615.0, 616.0, 617.0, 618.0, 619.0, 620.0, 621.0, 622.0, 623.0, 624.0, 625.0, 626.0, 627.0, 628.0, 629.0, 630.0, 631.0, 632.0, 633.0, 634.0, 635.0, 636.0, 637.0, 638.0, 639.0, 640.0, 641.0, 642.0, 643.0, 644.0, 645.0, 646.0, 647.0, 648.0, 649.0, 650.0, 651.0, 652.0, 653.0, 654.0, 655.0, 656.0, 657.0, 658.0, 659.0, 660.0, 661.0, 662.0, 663.0, 664.0, 665.0, 666.0, 667.0, 668.0, 669.0, 670.0, 671.0, 672.0, 673.0, 674.0, 675.0, 676.0, 677.0, 678.0, 679.0, 680.0, 681.0, 682.0, 683.0, 684.0, 685.0, 686.0, 687.0, 688.0, 689.0, 690.0, 691.0, 692.0, 693.0, 694.0, 695.0, 696.0, 697.0, 698.0, 699.0, 700.0, 701.0, 702.0, 703.0, 704.0, 705.0, 706.0, 707.0, 708.0, 709.0, 710.0, 711.0, 712.0, 713.0, 714.0, 715.0, 716.0, 717.0, 718.0, 719.0, 720.0, 721.0, 722.0, 723.0, 724.0, 725.0, 726.0, 727.0, 728.0, 729.0, 730.0, 731.0, 732.0, 733.0, 734.0, 735.0, 736.0, 737.0, 738.0, 739.0, 740.0, 741.0, 742.0, 743.0, 744.0, 745.0, 746.0, 747.0, 748.0, 749.0, 750.0, 751.0, 752.0, 753.0, 754.0, 755.0, 756.0, 757.0, 758.0, 759.0, 760.0, 761.0, 762.0, 763.0, 764.0, 765.0, 766.0, 767.0, 768.0, 769.0, 770.0, 771.0, 772.0, 773.0, 774.0, 775.0, 776.0, 777.0, 778.0, 779.0, 780.0, 781.0, 782.0, 783.0, 784.0, 785.0, 786.0, 787.0, 788.0, 789.0, 790.0, 791.0, 792.0, 793.0, 794.0, 795.0, 796.0, 797.0, 798.0, 799.0, 800.0, 801.0, 802.0, 803.0, 804.0, 805.0, 806.0, 807.0, 808.0, 809.0, 810.0, 811.0, 812.0, 813.0, 814.0, 815.0, 816.0, 817.0, 818.0, 819.0, 820.0, 821.0, 822.0, 823.0, 824.0, 825.0, 826.0, 827.0, 828.0, 829.0, 830.0, 831.0, 832.0, 833.0, 834.0, 835.0, 836.0, 837.0, 838.0, 839.0, 840.0, 841.0, 842.0, 843.0, 844.0, 845.0, 846.0, 847.0, 848.0, 849.0, 850.0, 851.0, 852.0, 853.0, 854.0, 855.0, 856.0, 857.0, 858.0, 859.0, 860.0, 861.0, 862.0, 863.0, 864.0, 865.0, 866.0, 867.0, 868.0, 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1010.0, 1011.0, 1012.0, 1013.0, 1014.0, 1015.0, 1016.0, 1017.0, 1018.0, 1019.0, 1020.0, 1021.0, 1022.0, 1023.0, 1024.0, 1025.0, 1026.0, 1027.0, 1028.0, 1029.0, 1030.0, 1031.0, 1032.0, 1033.0, 1034.0, 1035.0, 1036.0, 1037.0, 1038.0, 1039.0, 1040.0, 1041.0, 1042.0, 1043.0, 1044.0, 1045.0, 1046.0, 1047.0, 1048.0, 1049.0, 1050.0, 1051.0, 1052.0, 1053.0, 1054.0, 1055.0, 1056.0, 1057.0, 1058.0, 1059.0, 1060.0, 1061.0, 1062.0, 1063.0, 1064.0, 1065.0, 1066.0, 1067.0, 1068.0, 1069.0, 1070.0, 1071.0, 1072.0, 1073.0, 1074.0, 1075.0, 1076.0, 1077.0, 1078.0, 1079.0, 1080.0, 1081.0, 1082.0, 1083.0, 1084.0, 1085.0, 1086.0, 1087.0, 1088.0, 1089.0, 1090.0, 1091.0, 1092.0, 1093.0, 1094.0, 1095.0, 1096.0, 1097.0, 1098.0, 1099.0, 1100.0, 1101.0, 1102.0, 1103.0, 1104.0, 1105.0, 1106.0, 1107.0, 1108.0, 1109.0, 1110.0, 1111.0, 1112.0, 1113.0, 1114.0, 1115.0, 1116.0, 1117.0, 1118.0, 1119.0, 1120.0, 1121.0, 1122.0, 1123.0, 1124.0, 1125.0, 1126.0, 1127.0, 1128.0, 1129.0, 1130.0, 1131.0, 1132.0, 1133.0, 1134.0, 1135.0, 1136.0, 1137.0, 1138.0, 1139.0, 1140.0, 1141.0, 1142.0, 1143.0, 1144.0, 1145.0, 1146.0, 1147.0, 1148.0, 1149.0, 1150.0, 1151.0, 1152.0, 1153.0, 1154.0, 1155.0, 1156.0, 1157.0, 1158.0, 1159.0, 1160.0, 1161.0, 1162.0, 1163.0, 1164.0, 1165.0, 1166.0, 1167.0, 1168.0, 1169.0, 1170.0, 1171.0, 1172.0, 1173.0, 1174.0, 1175.0, 1176.0, 1177.0, 1178.0, 1179.0, 1180.0, 1181.0, 1182.0, 1183.0, 1184.0, 1185.0, 1186.0, 1187.0, 1188.0, 1189.0, 1190.0, 1191.0, 1192.0, 1193.0, 1194.0, 1195.0, 1196.0, 1197.0, 1198.0, 1199.0, 1200.0, 1201.0, 1202.0, 1203.0, 1204.0, 1205.0, 1206.0, 1207.0, 1208.0, 1209.0, 1210.0, 1211.0, 1212.0, 1213.0, 1214.0, 1215.0, 1216.0, 1217.0, 1218.0, 1219.0, 1220.0, 1221.0, 1222.0, 1223.0, 1224.0, 1225.0, 1226.0, 1227.0, 1228.0, 1229.0, 1230.0, 1231.0, 1232.0, 1233.0, 1234.0, 1235.0, 1236.0, 1237.0, 1238.0, 1239.0, 1240.0, 1241.0, 1242.0, 1243.0, 1244.0, 1245.0, 1246.0, 1247.0, 1248.0, 1249.0, 1250.0, 1251.0, 1252.0, 1253.0, 1254.0, 1255.0, 1256.0, 1257.0, 1258.0, 1259.0, 1260.0, 1261.0, 1262.0, 1263.0, 1264.0, 1265.0, 1266.0, 1267.0, 1268.0, 1269.0, 1270.0, 1271.0, 1272.0, 1273.0, 1274.0, 1275.0, 1276.0, 1277.0, 1278.0, 1279.0, 1280.0, 1281.0, 1282.0, 1283.0, 1284.0, 1285.0, 1286.0, 1287.0, 1288.0, 1289.0, 1290.0, 1291.0, 1292.0, 1293.0, 1294.0, 1295.0, 1296.0, 1297.0, 1298.0, 1299.0, 1300.0, 1301.0, 1302.0, 1303.0, 1304.0, 1305.0, 1306.0, 1307.0, 1308.0, 1309.0, 1310.0, 1311.0, 1312.0, 1313.0, 1314.0, 1315.0, 1316.0, 1317.0, 1318.0, 1319.0, 1320.0, 1321.0, 1322.0, 1323.0, 1324.0, 1325.0, 1326.0, 1327.0, 1328.0, 1329.0, 1330.0, 1331.0, 1332.0, 1333.0, 1334.0, 1335.0, 1336.0, 1337.0, 1338.0, 1339.0, 1340.0, 1341.0, 1342.0, 1343.0, 1344.0, 1345.0, 1346.0, 1347.0, 1348.0, 1349.0, 1350.0, 1351.0, 1352.0, 1353.0, 1354.0, 1355.0, 1356.0, 1357.0, 1358.0, 1359.0, 1360.0, 1361.0, 1362.0, 1363.0, 1364.0, 1365.0, 1366.0, 1367.0, 1368.0, 1369.0, 1370.0, 1371.0, 1372.0, 1373.0, 1374.0, 1375.0, 1376.0, 1377.0, 1378.0, 1379.0, 1380.0, 1381.0, 1382.0, 1383.0, 1384.0, 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1510.0, 1511.0, 1512.0, 1513.0, 1514.0, 1515.0, 1516.0, 1517.0, 1518.0, 1519.0, 1520.0, 1521.0, 1522.0, 1523.0, 1524.0, 1525.0, 1526.0, 1527.0, 152

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Roman Catholic
Address: 1957 Coolidge Street, Linda Vista;
619-277-0004
Year founded locally: 1946
Senior pastor: Father Michael Ortiz
Congregation size: 1100
Staff: two full-time
Catechism class: 300-plus
Annual budget: not available
Weekly giving: not available
Singles program: no
Diversity: Vietnamese, Hispanic, Filipino,
Korean, white
Dress: dressy-casual
Services: Sunday Mass — English, 7:30 a.m.,
9:00 a.m., 10:30 a.m.; Spanish, 12:00 noon;
Korean, 1:30 p.m., 3:30 p.m.

Rain fell hard on Linda Vista last Sunday morning. Inches-deep water coursed down Ulric Street toward Mission Valley. For Holy Family's 7:30 a.m. Mass, the sanctuary was almost full. Even before it ended, people were already showing up for the 9:00 a.m. Mass. And so it would go all morning and into late afternoon. On Sundays, Holy Family celebrates six Masses in four different languages: English, Spanish, Korean, and Vietnamese.

Sixty years ago, Linda Vista was nothing more than olive groves. During World War II, the federal government used the land to build homes for defense workers. By 1946, Linda Vista had the first shopping center in America, complete with bank, pharmacy, and a playground to occupy kids while their mothers shopped. The kids, however, grew up and migrated to the suburbs. Their parents retired and moved away. Attendance at neighborhood churches grew sparse. But in the early 1970s, Vietnam War refugees began moving into Linda Vista. Other minorities followed.

"When I first attended Holy Family in 1971," says Mary Riley, "whites were the majority. I'd say at least 60 percent. Another 20 percent were Filipino, another 20 percent Mexican. There were a few black families. The new church building had just been finished. It was the new style — the church-in-the-round, which I like because no matter where you're sitting, you can always see what's going on. Then the Vietnamese arrived, and the Lao, and the Hmong, which were a very small group. Today, the white parishioners are definitely a minority. Probably around 20 percent. And we still have only a few black families, but there are relatively few black Catholics. Now, many of our Vietnamese and Hispanic parishioners don't even live in the neighborhood. They come from all over the city. The Lao have moved to another parish. Ten years ago we had our first Korean Mass. We've definitely grown and changed.

"I'd say that it's only been within the past four years that we finally managed to work things out, smooth things over, and take advantage of our differences. It wasn't always easy. Just organizing all the Masses was complicated. There came a point, for example, when we needed a Spanish-language Mass and someone had to give up a Mass, and it was decided that the 12:00 noon Mass in English was going to be the one to go. There was some grumbling about that. Nothing loud. But there was grumbling. I think now pretty much everyone would agree that we have something very unique and wonderful here, and that what we have is a great blessing to us. We're a very warm church.

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Holy Family Catholic Church
Linda Vista

Sermon	****
content	****
delivery	****
Liturgy	****
Music	****
congregational	****
choir	no choir
Snacks	****
Flowers	****
Architecture	****
Friendliness	****
Pastor to satisfactory	(none)
Good	****
Very good	****
Excellent	****
Extraordinary	****



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Address: 1957 Coolidge Street, Linda Vista;
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Year founded locally: 1946
Senior pastor: Father Michael Ortiz
Congregation size: 1100
Staff: two full-time
Catechism class: 300-plus
Annual budgets: not available
Weekly giving: not available
Singles program: no
Diversity: Vietnamese, Hispanic, Filipino, Korean, white
Dress: dressy-casual
Services: Sunday Mass — English, 7:30 a.m., 9:00 a.m., 10:30 a.m.; Spanish, 12:00 noon; Korean, 1:30 p.m., 3:30 p.m.

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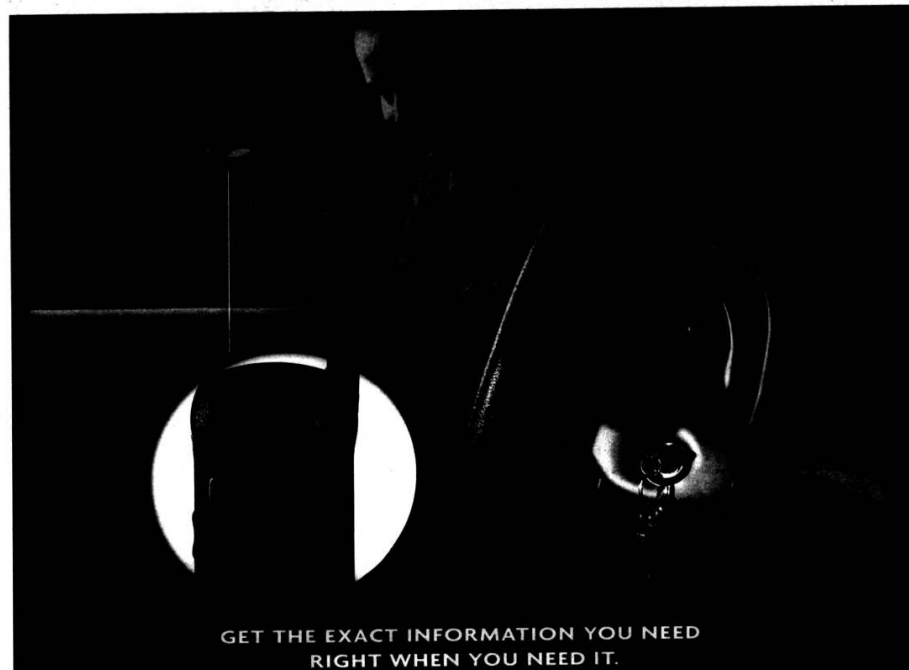
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Holy Family Catholic Church
Linda Vista

Sermon	****
content.....	****
delivery.....	****
Liturgy.....	****
Music	
congregational.....	**
choir.....	no choir
Snacks.....	**
Flowers.....	***
Architecture.....	***
Friendliness.....	****
Poor to satisfactory.....	(none)
Good.....	*
Very good.....	**
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Holy Family Catholic Church
Linda Vista

Sermon	****
content	****
delivery	****
Liturgy	****
Music	****
congregational	****
choir	no choir
Snacks	****
Flowers	****
Architecture	****
Friendliness	****
Poor to satisfactory	(none)
Good	****
Very good	****
Excellent	****
Extraordinary	****

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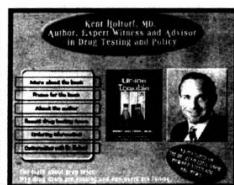
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A 1998 book with the unfortunate title *Ur-in Trouble* (Vandalay Press), by Dr. Kent Holtorf of Scottsdale, Arizona, and its accompanying website (www.passdrugtests.com), have been making waves in the national media for their exposure of the utter unreliability of drug tests. Even the avuncular television and radio personality Dr. Dean Edell has endorsed Holtorf's book, noting that it "reveals how drug testing can be inaccurate and racially biased."

Lewis Matthy, president of the National Workrights Institute in New Jersey, also corroborates Holtorf's assertions. "Several million tests are given every year," Matthy says, "and certainly several thousand result in false positives. The culprits are uncertified labs and the employers who hire them, rather than certified labs, in order to cut costs."

To be fair, this is not Holtorf's scoop. In 1987,



From www.passdrugtests.com

countercultural provocateur Abbie Hoffman targeted drug testing in an irreverent book, *Steal This Urine Test: Fighting Drug Hysteria in America*, and in a more earnest essay that appeared in *The Nation* titled "Reefer Madness." The essay led with a synopsis of the botched Supreme Court nomination of Douglas Ginsburg, who admitted to occasional marijuana use. Absurdly, Reagan dismissed the indiscretion as nothing more than "youthful fancy."

Hoffman, who quickly pointed out that Reagan nurtured the hysteria that made Ginsburg's admission such a bomb, described drug testing as the inbred offspring of the war on drugs and '80s social conservatism. The military had conducted some drug testing in the '70s, but it was in 1986 that President

Reagan said drug users are "as dangerous to our national security as any terrorist" and signed the Drug-Free Workplace Order, which mandated drug testing for certain federal employees. In *The Nation* essay, Hoffman responded, "Like the Red Menace of the early 1950s, the current drug hysteria has led to a loyalty oath — this time, the urine test."

Reagan's order requires certain employees who work in the transportation, defense, and nuclear industries to be tested. Beyond that, drug testing is regulated by a combination of state law, insurance contracts, and employer discretion. In California, for instance, the state Supreme Court has ruled that pre-employment drug testing by both public and private employers is legal but that a public employer may not test a current employee without "individualized suspicion."

But Dr. Holtorf is alarmed by the injustices perpetrated in the name of the war on drugs. He argues in his book that drug testing has ramifications besides the false positives caused by common foods and illnesses. First, testing violates basic

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privacy rights. "Finding that an applicant has a medical condition that requires medication," Holtorf writes, "is valuable information that makes an employer's drug-testing program cost effective." In other words, by ordering a complete medication screen, employers can determine which applicants have costly illnesses or prescriptions. Second, testing, especially of the hair, discriminates against African-Americans. Most drugs bind to their hair at levels up to 50 times greater than to the hair of whites, "making it 50 times more likely that they will test positive." And third, Holtorf says that on those occasions when a positive test is accurate, firing the employee only increases his or her drug use: "The addict with no means of support must turn to the streets or rely on the government for sustenance."

The good news, Holtorf reports, is that the false positive has a naughty twin — the false negative. A host of websites purport to have developed cheat sheets for drug tests. For instance, Pass the Drug Test (www.pass-thedrugtest.com) sells a guaranteed Carbo-Cleansing Shake that will purify your urine in one hour. Just add water to the nonfat chocolate or vanilla shakes, and you'll be clean for up to five hours. At another site, the Wizard's Magical Drug-Testing Products (www.wizard.com/achit), the Wizard sells Two-Hour Quick Flush Teas, Quick Flush Capsules, a Ten-Day Total Body Detox Program, and the new THC Max Out, which completely eliminates THC in 24 hours.

Dr. Holtorf has some more humble, commonsensical suggestions for detoxification: before a test, drink lots of water, for example, or spike your urine sample with bleach (note to idiots: don't ingest the bleach). Lesser-known subterfuges include thinning your sample with salt, vinegar, or liquid soap. And Visine, the trusty glove-compartment ally, not only gets the red out, but when added to a urine sample, can mask the presence of marijuana.

Reagan would be proud, I'm sure, that his order has bred such do-it-yourself formulas for staying off unemployment. — Justin Wolf

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tip of my TONGUE

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Story continued from page 1



Jai Alai Palace



Colonia on hill east of Tijuana

Tijuana:



Replica of bell tower at Agua Caliente

Mexico's architecture and strands of her urbanist landscape also journeyed north. But the formation of towns along Mexico's northern border did not evolve exclusively around the elements of traditional Mexican cities; it was strongly influenced by the colossal neighbor to the north, the United States. If one follows the course of border-town growth in Mexico, particularly in the period following the Treaty of Guadalupe Hidalgo (1848), which created the present-day international boundary, it is obvious that the United States exercised considerable influence on the formation of the regional landscape. Following the 1848 treaty that created the

According to one native Tijuana architect, "In those days, the

From Aztec to High Tech

political boundary, most of Mexico's border towns remained isolated from the heartland and therefore open to building ties with the United States. Early Anglo-American influences on the townscapes appeared in the form of wooden (as opposed to stone) building facades, commercial signage in English, and the utilization of American regional architectural styles, such as California Mission Revival. But, following the Mexican Revolution and consolidation of a new political system (1910-1930), a nationalist era began, and Mexico asserted control over her cities, even along the distant northern border. After World War II, the Mexican government crafted formal policies to protect the cultural patrimony both nationally and regionally. Yet by the 1980s, those controls were slipping. The era of the North American Free Trade Agreement once again opened border-town landscapes to the influences of the United States. Like the migrant waves that ebbed and flowed north, the visual landscape in the border towns vacillated between complete permeability to the culture north of the border and nationalistic protectionism and isolation from all outside influences.

Danger and Exotica in Mexican Border Townscapes

What is it that makes the cultural landscapes of Mexican border towns unique? Several observations can be made. First, these are, for Mexico, relatively young landscapes that were created largely in the last two centuries. Mexico is a nation with a history of city building that dates back some 3000 or more years. Obviously, the making of the northern-border landscape is a relatively recent phenomenon.

At the turn of the 20th Century, young Mexican border towns looked like the frontier cities of the American West: dusty, unpaved streets lined with wooden saloons and a few retail stores. Their existence was defined by the simple fact that, while lying geographically near the United States, they were officially outside its borders and could house recreational activities that would otherwise have been forbidden north of the border. The origins of the Mexican border iconography of gambling, prostitution, and alcohol consumption lie in the period 1910 to 1935 but have proved to be difficult to displace.

The forbidden landscape of the border finds its way into both literature and media portraits of the border. An example is found in a 1970 nonfiction book *Peso del Mundo*. Pretending to describe life on the Mexican border, the author makes no secret about his point of view in the rather blatant book title, which means sinkhole of the world. The 1970s Mexican border is likened to one of the lowest moral places on the planet, "a sixteen-hundred-mile pleasure strip measurably oriented to gringos

with low libidinal thresholds." Mexican border-town architecture is equated with neglect, decay, and "squat buildings and narrow streets, with the requisite number of potholes." Commerce occurs in "plastic-tropical" bars like the Marabú in Nuevo Laredo, "a barn-sized hall with an elevated dance floor bigger than a basketball court and completely encircled by tables. The decor is Mexican Futuristic, which has much in common with Las Vegas Moderne." This will not be the last time Mexican border towns bring to mind Las Vegas, another town that appears as a stage set for libidinal fantasies in the middle of a desert wasteland. One writer stated that "in Tijuana, as in Las Vegas, another city constructed on sand, and almost as old, history is a matter of matchbook covers and cocktail napkins."

Forbidden landscapes along the border often draw upon references to morality. Red-light districts, called boys' town or zonas de tolerancia, have frequently been used as iconographic representations of Mexican border cities. Abortion clinics, prisons, cantinas, and whorehouses are mentioned. The desperate living environment for older prostitutes is described: "The alternative to retirement is to rent crib space in a zona — windowless, doorless, floorless hovels the length of racing stables, partitioned into areas barely large enough to accommodate a petate, or sleeping mat, a chair, a charcoal burner, and a small bureau. A votive candle burns before the icon of a favored saint, usually the Virgin of Guadalupe, except when a customer is being serviced."

For too long, books like this were the only documented social descriptions of this region. Even when describing the Mexican government's attempts to modernize the border towns, they painted a dreary view of the border: "This — on a minutely limited scale — has been precisely PRONAF's [a former Mexican government agency modernizing the border] contribution: Palm Springs-type motels and shopping centers for gringos, which do nothing more for the community than accent its squalor." While these descriptions offered one slice of Mexican-border urban life, they did not give a complete picture of the emerging built environment of Mexican border towns in the late 20th Century. The border cannot be reduced to a metaphor for everything evil and corrupt about a society.

For many North Americans, the modern border landscape is, in a sense, an outgrowth of its Roaring Twenties origins. The term "border" seems to connote an edge, not of nations, but of social responsibility. Beyond the border, for some U.S. citizens, lies a world of escape, of fantasy, of retirement from the pressures of home. The border is the gateway to recreation, entrance into a giant resort zone filled with retirement communities, trailer

parks, camps, dune buggies, and four-wheel-drive vehicles. The favored buildings are bars, like the well-known Husong's Cantina, in Ensenada, 45 miles from the border, which has been romanticized as the Old West gone south of the border, "the Long Branch, the Crystal Palace and the Silver Dollar all rolled into one." The interior of a dimly lit bar is where "the ceilings are all of coffered tin; the large fireplace around which thousands of mariachis have played over the years still stands, and the famous long bar and rough-carpeted back bar are still intact."

Such imagined Mexican border landscapes have been slow to disappear. In the 19th Century, after all, this was a Wild West "frontier," and stories of outlaws, gunfights in border saloons, and other folklore came with the territory. In the first five decades of the 20th Century, the Mexican government concentrated its resources on modernizing the cities of the interior, with the result that the border towns lagged behind in their development. In the meantime, their proximity to the United States and the rapidly expanding railroad and industrial economy of the Southwest meant that American investment would eventually turn its attention south of the border. In the early decades of the 20th Century, Americans who arrived south of the border were interested in a "quick fix," in making money or in entertaining themselves. It should come as no great surprise that a "quick fix" architecture emerged and that border towns became the first Las Vegas of the Southwest.

It would prove to be a difficult legacy to overcome. Even after President Lázaro Cárdenas dismantled the gambling economy of the border in the 1930s, interest groups turned their attention to other unsavory activities such as smuggling. Meanwhile, the border towns continued to serve as locales for prostitution and drinking, as American soldiers would discover during World War II. After the war, these activities would take a few more decades to dissipate, but their history was now embedded in the city's lore. By the 1960s and 1970s, the border still carried its share of negative images, most notably in the area of drug smuggling, although fortunes had been earned earlier through less sanitized forms of contraband. During the period from 1960 through the 1990s, global networks of cocaine, heroin, and marijuana smuggling ran through the U.S.-Mexican border. In one of many published accounts, a smuggler converts a wealthy home in the hills of Tijuana into a fortress command center for his smuggling operations. More recently, it has become clear that some of Mexico's leading narcotics smugglers built a base of operations in the northern border cities. Smuggling, both of people and narcotics, has left its imprint on the border landscape. Fences built of corrugated steel, former landing mats for U.S. military opera-

thermal baths were still intact; the salons were intact, with their original decor — rugs, curtains, everything."

tions in world-conflict zones, were built on the San Diego-Baja California border by the U.S. Army Corps of Engineers. These fences announce to the viewer that the border remains a "contested space," a test of wills between the enforcers of the U.S. Border Patrol and narcotics enforcement, and the Mexican smugglers. Along the fence, ladders have been placed and tunnels dug, suggesting that the smugglers have won the early battle to control border turf. Numerous well-worn foot trails and dirt paths on vacant land attest to the magnitude of daily movement of illegal border crossers. An infrastructure of services — food vendors, professional smugglers, clothing or equipment vendors — can be seen in neighborhoods lying adjacent to the border. Signage and graffiti found along the border wall record in words and images the thoughts of

border crossers.

The view of the border as a landscape of danger and intrigue pervades the work of contemporary essayists, journalists, and writers. Not typical is a work that characterized the Mexico-U.S. boundary as an out-of-control world of wetbacks, drug smugglers, bird smugglers, boozers, wild radio disc jockeys, and macho Border Patrol officers, a border that is "sleazy and sleepy, dusty and desolate, places where the poor and the criminal mingle," but also "sexy and hypnotic, mysterious and magical, self-reliant and remarkably resilient. It changes pesos into dollars, humans into illegals, innocence into hedonism." Stereotyping continues. Even social scientists have fallen prey to this. In one 1973 book, the author promised to look deeper into border culture and "demonstrate the inaccuracy of the tourist stereotype of the Mexican border city as a center



Parque Tennyson Guerrero

of vice and poverty." Yet that same book ended up devoting two of its most important chapters to the subjects of drug traffic and prison life, both topics that reinforced past thinking about border cities.

It is as if these themes

are too enticing to ignore. Photographers, for example, remain fascinated by the old myths and current reinventions of border folklore. One of the best recent collections on the subject follows the journey of immigrants from Mexico's rural small towns

to the border and into the United States Southwest. A metallic border of handcuffs, chain-link fences, and patrol vans is captured in black and white, alongside images of undocumented aliens running through underground tubes or over fences, impris-

oned in the trunks of cars, in Border Patrol vans, lying on the ground with their hands tied behind their backs, or living miserable existences in cardboard shacks or East Los Angeles tenements.

If any medium has exploited these border themes of danger and exoticism, it has been the film industry. Most of the border films produced in Mexico — and there have been more than 100 made — focus on negative themes like crime, immigration, drug trafficking, prostitution, and the border mafia. Some have been likened to Mexican versions of *Rambo*. These films reflect both the view of the border from Mexico City and stereotypes that were exaggerated for the purpose of making money. Films about the border made in the United States have repeated the same themes, albeit within the usual Hollywood formula for filmmaking, with heroes seeking to accomplish a goal, roman-

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tic interludes, sex, and violence. *Borderline* and *The Border*, two films made in the 1980s with two of the leading actors on the American screen (Charles Bronson and Jack Nicholson), both exploited the theme of illegal Mexican immigration and the problems of the Border Patrol. Another film, *Lois' It*, portrays American teenagers looking for sex south of the border, reconstructing the old stereotype of Tijuana as a "dirty, sleazy, criminal" town. A more recent film, *El Mariachi*, is set in a Texas border town and reinforces yet again the themes of violence and drug smuggling.

During the 1980s an emerging group of writers and observers began to sketch out a new vision of the border. Some saw it as a third country, neither the United States nor Mexico. "It's a third country with its own identity.... It obeys its own

laws and has its own outlaws, its own police officers and its own policy makers. Its food, its language, its music are its own." Others were both fascinated and confused by the juxtaposition of two cultures at the border. In his search for baseball south of the border, one writer notes upon crossing the boundary that "no amount of posted officials can smooth the abruptness of this most traversed demarcation between First and Third Worlds, soften the sharp distinction between two ways of being on the planet." He goes on to comment on his first view of Tijuana: "It sprawls down a narrow valley in huge boulevards that replicate the American West's grimy fast food, oil and lube strips—except that here the rotating neon needs translation." In the span of one recent magazine article, another writer likens Tijuana to Calcutta, Cairo, Marrakesh, and Shanghai,



Casa Wallace

some of the more exotic cities on the planet. He writes, "People in Mexico City will tell you, if they have anything to say about Tijuana, that Tijuana is a city without history, a city without architecture, that it is, in fact, an American city."

The Example of Tijuana
It may be simplistic to dismiss Tijuana as just another Americanized city. Certainly, there has been a hemispheric attachment to the idea of the quintessential "border" town—no man's land, with turn-of-the-century wooden

saloons, gambling halls, taxi driver pimps, and Roaring Twenties Hollywood stars indulging libidos as big as block-long cantinas. The question is, Can Mexican border towns like Tijuana have a history? How much of a Mexican border townscape

is simply an invention of U.S. interests that, like the traveling circus or carnival, does down and moves on when the show is over? Where is Mexico in the landscape of Tijuana?

The irony of Tijuana is that it lies in a country so rich in urban design tradition that, at times, it seems as if the government has placed a higher priority on subsidizing architectural commissions for grand projects (museums, ministries, public monuments) than on solving social problems like housing shortages or unemployment. Mexico cherishes its urban landscapes. Many of Mexico's large cities are built on or near pre-Columbian ruins. Mexico City, of course, is built over the ruins of the Aztec capital, Tenochtitlán. There are subway stations named for buildings and districts that existed before the Spanish arrived. Other Mexican cities, from Mérida to Oaxaca to Morelia, lie near

ruins of an indigenous past. This not only makes the indigenous past present in modern Mexican urbanism, it has also moved many in high government posts to lobby for architecture that continues to pay homage to the rich pre-Columbian memory. The past calls for more than remembering the physical ruins; it speaks to the way Mexicans build their cities. It lies in the open plazas, the massive walls, the stone, the colors.

But geography left Tijuana outside these great 20th-century debates. From its post on the northwestern edge of Mexico, across the span of great deserts, over the Sea of Cortez, and up the 800 miles of peninsular wilderness called Baja California, far from the great pre-Columbian sites or the baroque colonial towns, Tijuana has only come into the debate as the 20th Century comes to a close.

There are "ruins" in Tijuana, but they do not speak of an Aztec or Mayan past. They speak of North America. The ruins are the last vestiges of the city's finest architectural moment in its brief



Street corner in Cache neighborhood

hundred-year history: the great resort of Agua Caliente, built in the latter part of the decade of the 1920s. Once an eclectic Spanish-Moorish-styled complex of tiled patios, arched corridors, and red-tile-roofed Mediterranean splendor, there is little left today. A tall, thin tower, a Moorish-looking minaret with colorful mosaic tile, once served as the chimney for the ovens and driers in the complex. On the former grounds of the spa building, all that

remains is the arched entranceway with faded mosaic tiles and an outdoor swimming pool that is empty and badly deteriorating. Only mud and brackish standing water lie at the bottom. Green mosaic tiles evoke memories of a lavish past, when Hollywood actresses Rita Hayworth or Jean Harlow came to lie in the sun near a sparkling pool. Today the tiles are covered with graffiti. Once, the finest Italian tile lined the patio around the

pool. Created in southern Spanish-Moorish style, the design work was compared with the Alhambra of Spain. Most of it has been ripped out today for parking lots or basketball courts. Schoolchildren scamper on the remaining old tiled benches during their recreation hour. Nearby, boys with T-shirts that say Chicago Bulls or Lakers run up and down the cement basketball courts in their dark pants and white shirt school uniforms.

The Agua Caliente resort was designed in 1926-27 by two San Diego architects, Wayne and Corinne McAllister. It may not be surprising that the resort was destined to be destroyed, no matter how successful its design. Its fate was sealed only a few years after construction had been completed. In 1935, Mexican President Lázaro Cárdenas declared gambling illegal. His administration marked a clear shift in Mexican politics. Here a Mexican president was responsible for closing down the greatest casino complex in North America, whereas a previous president, Abelardo Rodríguez, in 1927, in conjunction with American partners, was the one who had bought the rights to the land and invested in the building of the complex in the first place. But with Cárdenas's decree, casinos would quickly close down along the entire border. The Mexican government expropriated the casino and its ample grounds in 1937. The complex's acreage included the hotel, surrounding bungalows, the casino, and the spa. The whole site was turned over to the

Ministry of Public Education, which made the complex into a public high school. The luxury hotel was transformed into general dormitories for students, the giant casino into workshops on carpentry, mechanics, and electronics. The old dog-racing track became a sports field for children's recreation. In 1939, the Instituto Técnico de Agua Caliente was created, the first serious technical high school in the area. Top-notch teachers were recruited from as far away as Spain. Later the complex would expand into two high schools. Tijuana's casino days were over.

In the 1960s and 1970s, fervent nationalists advocated complete demolition of the entire Agua Caliente complex, as a way of erasing what they termed Tijuana's *historia negra* (black history). Administrators of the schools thought it might be best to replace the old buildings with modern ones. According to one native Tijuana architect, "In those days, the thermal baths were still intact; the salons were intact, with their original decor—rugs, curtains, everything. But the

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complex was lapsing into a state of chaos. Some of the old casino buildings had been converted into classrooms. This was before the fire that destroyed most of the buildings. The director of our school was convinced that the Agua Caliente casino was shameful and that all the casino buildings should be demolished and replaced with something modern.

"The school was in the hands of nationalists who held the attitude left over from the Cárdenas period, the idea that the casino should be destroyed, that it was a reminder of an unpleasant piece of Tijuana's history. What we didn't understand in that era was that the buildings weren't at fault for what had taken place in Tijuana's past; they were simply works of art. In an architectural sense, the Casino Agua Caliente had great value. The buildings were designed with conscience, with great attention to detail; they weren't imitations or caricatures. They had artistic and historic merit — they were part of Tijuana's architecture."

The ruins are not without their folklore, even as they fall into greater disrepair. Among the celebrities who stayed at the private bungalow colony was a young dancer who became known as La Faraona. She was allegedly murdered by an ex-lover, and there are those in Tijuana who claim her ghost can be seen wandering through the bungalows at night today. "In those days, stories and rumors circulated among the students. The salons, with their original tapestries, curtains, and furniture, were protected by security guards. But sometimes, students would play hooky; they would go and hide. There were tunnels underneath the resort complex that supposedly went all the way to the border. Some of us went into the tunnels or the salons. There was talk among us about a dancer, a beautiful woman who had been killed back in the days of the casino but who would reappear as a ghost. Sometimes, we had to sneak into the main salon where it was very dark, and suddenly, we'd go running out screaming,

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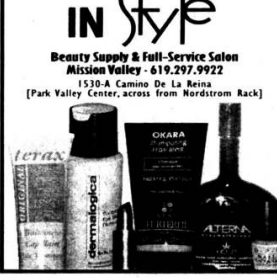
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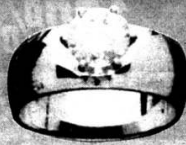
'the ballerina, the ballerina.' We never saw her."

Today, a gymnasium sits on the site of the former Sal6n de Oro, which was mostly destroyed in a fire in the 1970s. In the corner of the building, there is what looks like a vault: foot-thick masonry walls and the remains of a solid but worn steel door. Outside, on a patio, are crumbling walls with rounded columns. Most of the ruins are nearly gone, and even though they were designed and built by U.S. interests, some Tijuana historians bemoan the disappearance of this complex.

"We have a tendency to try to save our past in photographs," says a Tijuana historian. "We save our memories in photographs, in books, instead of actually taking care of the buildings." When he visited the grounds of the Agua Caliente resort, the historian was upset that some old bungalows were being rented to taco vendors or that a major road was built through the complex grounds. "It's a disgrace," he noted. "Part of the sanctum sanctorum of the place, a priceless period in the history of this city turned into taco stands. And hundreds of plants began to die once the road was put in, because of the smog and contamination speeded daily by thousands of vehicles passing through. The thick vegetation of the place was destroyed. Thousands of birds used to gather there, but now you hardly see any."

Agua Caliente, as its name implies, was a natural thermal water bathing site used as early as the 1880s, when a simple two-story wooden hotel was built on the site of the hot springs. Before the 1880s, when a settlement actually appeared in the area of what we today call Tijuana, this was just another small ranching village in the large valley cut by the river that swept from the mountains to the east toward the sea. Americans once called that river the La Juana River, and the variation in spelling hints at the identity crisis that has long been suffered by a city with only a wisp of history. Even the origins of the name Tijuana remain unclear. It may have come from several places: from an Indian tribe occupying the region and naming the place *nican*, after a nearby mountain that

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San Diego Reader March 9, 2000

was still a ranching village, the first serious building appeared on the landscape, the Customs House (*aduna*). It was a simple adobe one-story structure, with front porch. The façade consisted mostly of a wall and few windows, leaving the impression that it was more of a fort than anything. It evoked the presence of the Mexican government and communicated the new control function of the boundary crossing. Its simple adobe construction looked much like the adobe Spanish-style structures in the original Mexican settlement in San Diego, 12 miles to the north, later called Old Town. Its lonely, isolated appearance would very quickly be over-

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With the exception of the customs building, the landscape of Tijuana in the last two decades of the 19th Century was somewhat unexceptional. A reporter from the *Nation* arriving in town in the 1890s found some irony in coming across a restaurant called *Demónico's* (at the time a swank steak house in New York City) adjacent to a cigar store named the Last Chance. His obser-

variations of the town suggested that "there are more cantinas in Tijuana than buildings, and the only Mexicans here are with ponchos and serapes. I told myself, 'My God, this is a desolate place.'"

As Tijuana's population gradually expanded toward the turn of the century, the town that took shape was very much a carbon copy of dozens of other young western towns in the United States during that period, as well

as mining and farming communities in northern Mexico. Buildings were constructed entirely of wood frame, a material not normally associated with Mexican architecture, which tended to favor adobe or stone. Wood-frame construction technology of the period involved building walls with slats of wood and then raising the sides, front, and back of a building in a one-swoop action. Some of

Tijuana's wooden structures were actually built in San Diego, then shipped in pieces across the border. In the 1890s and 1890s, Mexican store owners tried to "Mexicanize" their wooden buildings by hanging colorful *serapes* (blankets) over the facades, or by rebuilding the roofs Mexican style.

By the early 1890s, Tijuana was a small town with a customs house, post office, a market (the Mexi-

can Bazaar), and a few other buildings housing small restaurants or stores. Photos from the period reveal a dusty, wide main street with a few wooden buildings with simple front-porch overhangs that typified western United States settlements of the period. Most of the store names appeared in English. There were very few signature Mexican landscape elements, save the *serapes* hanging from the odd storefront. With the

arrival of the new century, little changed. One observer described Tijuana in the early 1900s as "a score of squalid, poverty-stricken native farmers." Indeed, the town was still dominated more by its ranching past than by any sense of an urban future.

The population of Tijuana at the turn of the century was less than 300, and the town still consisted of a few cantinas, a school, church, small military outpost, one block of stores (Second Street), and scattered cattle ranches on the outskirts of town. This was a time when the western frontier of North America was expanding, and small towns could easily be victimized by adventurers and thieves. If Tijuana was to bring more population into the region and safeguard its well-being, apparently it would be necessary to build tourist-oriented enterprises: bars, cantinas, and the like. In the first and second decades of the new century, while Mexico as a nation was in the throes of a social revolution, the town experienced the first phase of its tourism expansion. A small hotel had been built near the Agua Caliente hot springs. Cantinas, bars, and restaurants began to be concentrated in the area of Avenue A, or what is Avenida Revolución today. This popular tourist corridor was lined with wooden one- and two-story buildings with striped awnings over the front porches and signs in large English letters, such as the Big Curio Store.

Meanwhile, to the west of the commercial zone, hidden behind the emerging tourism street, was a small, more serious and formal Mexican community that had been quietly evolving during this period. Here was an architecture that attempted to re-create the temperate, religious ways of the Mexican workers who lived off the activities of U.S. consumers. The landscape of the Mexican residential side of town consisted of a modest church, small primary school, the customs house, and a few wooden cottages painted white. A small residential enclave was beginning to evolve alongside the entertainment and commercial district. One historian describes the emerging town-ship of Tijuana in 1915: "This quiet border town now offered a show that was ani-

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mated by multicolored curiosity stores, inns, and other businesses that were frequented by tourists who now visited with regularity. It's thought that in these times, the number of inhabitants had reached 900."

The neat separation between well-manicured Mexican residential town and wild, chaotic foreign tourism enclave was interrupted in 1915 when the first big casino in Tijuana was built on the corner of Second Street and Constitución, in the midst of where the Mexicans of Tijuana lived. The Casino Tijuana Fair was the first good example of Tijuana posing for America, Tijuana as a world's fair—a landscape for recreation,

celebration, and advertising, an architecture of the carnival. The Tijuana Fair was epitomized by its entrance, a grandiose archway between two white towers, a gesture of invitation to pass into the interior. On top of each tower was a giant flag, Mexican on one side, American on the other. The fair coincided with the Panama-California Exposition in San Diego in 1915; the celebration of the opening of the Panama Canal meant that San Diego's port would become more important; more people and more money would travel through the region, and there would be more attention paid to lands south of the border. The investors in the Tijuana Fair (supported by Colonel

Esteban Cantú, the new governor of the Northern District of Baja California) received permission to allow gambling at the fair. It was believed that the fair could attract many of the Americans who came to San Diego to attend the Panama-California Exposition in Balboa Park. The fair offered boxing, gambling, cockfights, bullfights, and free barbecues. Besides the gambling casino, there was a nightclub featuring female models brought in from San Francisco.

The Casino Tijuana Fair closed down after only a few years. But Tijuana had gotten a taste of what might be done to attract U.S. dollars from north of the border. Tijuana discovered that its

role might be to lure the American consumer to an exotic and foreign country only a short distance away. Ironically the site of the Tijuana Fair would later be converted into the Municipal Palace of the city of Tijuana, a formal, solemn, neocolonial building. But meanwhile, much of the city was to be converted into America's after-dark playground.

Sodom on the U.S. Frontier?

The experiment with the Tijuana Fair and its success in 1915 overlapped with changing social conditions in the United States in the second decade of the 20th Century. The United States

was entering a period of moral reform, and the popular consensus was that society had to be cleansed. Boxing, horse racing, gambling, and alcohol consumption would soon be declared illegal. In 1919, the Volstead Act was approved by the U.S. Congress, and the sale of alcoholic beverages became illegal. Prohibition's impact spilled across the United States' southern borders, and nowhere was this felt more quickly than in Tijuana.

Just prior to its transformation, we can picture Tijuana as it was described in 1915: "a number of wooden stores, restaurants, and saloons, mostly one story, with a scattering of wooden bungalows, some neat and

whitewashed on the side streets. All streets are dusty and often rutty and, in wet weather, very muddy but wide." This image would shortly be shattered, when in 1915, a new governor, Esteban Cantú, arrived in Baja California's northern territory. Cantú was determined to lay the groundwork for the arrival of money-making businesses that were being prohibited north of the border: horse racing, gambling, drinking, prostitution, and drugs. It is easy in retrospect to adopt a moralist voice and criticize Cantú for allowing these vices into this ex-cattle ranching town. But Mexico was in the midst of a revolution that had thrown the nation into chaos. Towns and ranches

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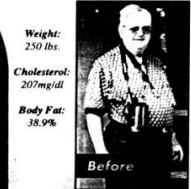
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in northern Mexico had been destroyed in battles between various factions of the revolution. An atmosphere of uncertainty pervaded the landscape. An anarchist movement headed by the Mexican Ricardo Flores Magón was brewing in Los Angeles. It was believed that an invasion of Baja California might provide a platform from which to launch a social revolution in Mexico. In 1911, Flores Magón's Mexican Liberal Party seized Mexicali and Tijuana, and a group from the Wobblies (nicknamed for the Industrial Workers of the World [IWW]) captured Tijuana. Unfortunately, newspaper coverage made the Flores Magón incident appear ridiculous. The siege of

Tijuana lasted only a few days. Its leader fled, and others looted the town, including its numerous liquor stores, leaving a river of whiskey to flood the main street.

Mexicans had a name for the adventurers or mercenaries of the early 20th Century. They called them *filibusters*, or filibusters. In the aftermath of the attack of the *filibusters*, and the success of the Tijuana Fair, Flores Magón's Mexican Liberal Party seized Mexicali and Tijuana, and a group from the Wobblies (nicknamed for the Industrial Workers of the World [IWW]) captured Tijuana. Unfortunately, newspaper coverage made the Flores Magón incident appear ridiculous. The siege of

nized gambling as a useful source of income along the northern border. The Mexican government wanted to minimize the evils linked to gambling — mainly prostitution and crime — but from their distant offices in the national capital, they did not experience border life firsthand.

One therefore has to take care in pinning the label of "immorality" upon Tijuana. After all, it's not as if Tijuana is the only city whose growth stemmed from the lure of underworld activities — New York, Chicago, San Francisco, Hollywood, and Las Vegas all at one time built up their economies as a result of illegal activities. Even San Diego, considered

a relatively conservative town throughout much of its history, had a downtown district called the Stingaree, where crime and vice were probably worse than anything in Tijuana in the early 20th Century.

Between 1909 and 1911, an American businessman, John Spreckels, financed a railroad line connection from Yuma to San Diego, by way of Tecate and Tijuana. The Panama-California Exposition of 1915 then turned the attention of Californians toward their vast neighbor south of the border. One of the first to jump on the bandwagon was James C. Coffroth, a boxing promoter from San Francisco, who in 1916 financed the building of

Tijuana's first racetrack (Hipódromo), just south of the border crossing at San Ysidro, and east of the river. On the same day that the Panama-California Exposition drew 20,000 visitors to Balboa Park, 10,000 spectators, including Charlie Chaplin and other Los Angeles celebrities, attended the opening festivities at the Tijuana racetrack. The racetrack quickly became a catalyst for the construction by a number of other North American investors of a separate, high-profile district east of the main town, a place where Hollywood stars, politicians, or sports figures could mingle with millionaires in a new tourist complex that included the racetrack, a huge, lavish,

24-hour cabaret called the Monte Carlo, which one observer called "a great barn of a place," and the restaurant-bar Sunset Inn. The three structures were connected by a railroad station and a covered wooden runway. So striking was this new consortium of the U.S.-style racetrack, gambling emporium, bar-restaurant, and wooden railway station that people began referring to the original part of Tijuana as "old town."

For about a decade and a half, from 1916 until the early 1930s, Tijuana's landscape of dusty streets and whitewashed wooden bungalows would be eclipsed by the arrival of everything prohibited north of the border.

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Convert these treatments to motorized:	36"	\$395	\$414	\$425	\$464	\$474	\$483	\$494	\$508	\$550	\$24
	48"	\$399	\$422	\$432	\$477	\$487	\$498	\$507	\$521	\$562	\$22
	60"	\$408	\$429	\$439	\$484	\$494	\$505	\$514	\$528	\$569	\$20
	72"	\$418	\$438	\$448	\$493	\$503	\$514	\$523	\$537	\$578	\$18
	84"	\$428	\$448	\$458	\$503	\$513	\$524	\$533	\$547	\$588	\$16
	96"	\$438	\$458	\$468	\$513	\$523	\$534	\$543	\$557	\$598	\$14
	108"	\$448	\$468	\$478	\$523	\$533	\$544	\$553	\$567	\$608	\$12
	120"	\$458	\$478	\$488	\$533	\$543	\$554	\$563	\$577	\$618	\$10
	144"	\$478	\$498	\$508	\$553	\$563	\$574	\$583	\$597	\$638	\$8
	168"	\$498	\$518	\$528	\$573	\$583	\$594	\$603	\$617	\$658	\$6
2" wood and metal blinds	36"	\$437	\$457	\$467	\$507	\$517	\$527	\$537	\$551	\$592	\$7
Cell shades	36"	\$437	\$457	\$467	\$507	\$517	\$527	\$537	\$551	\$592	\$7
MANUAL PRICING											
	36"	36"	48"	60"	72"	84"	96"	108"	120"	144"	Max. Charged (per sq. ft.)
Vertical blinds	36"	\$161	\$172	\$177	\$193	\$198	\$203	\$208	\$213	\$228	\$24
	48"	\$165	\$176	\$181	\$197	\$202	\$207	\$212	\$217	\$232	\$22
	60"	\$170	\$181	\$186	\$202	\$207	\$212	\$217	\$222	\$237	\$20
	72"	\$174	\$185	\$190	\$206	\$211	\$216	\$221	\$226	\$241	\$18
	84"	\$178	\$189	\$194	\$210	\$215	\$220	\$225	\$230	\$245	\$16
	96"	\$182	\$193	\$198	\$214	\$219	\$224	\$229	\$234	\$249	\$14
	108"	\$186	\$197	\$202	\$218	\$223	\$228	\$233	\$238	\$253	\$12
	120"	\$190	\$201	\$206	\$222	\$227	\$232	\$237	\$242	\$257	\$10
	144"	\$194	\$205	\$210	\$226	\$231	\$236	\$241	\$246	\$261	\$8
	168"	\$198	\$209	\$214	\$230	\$235	\$240	\$245	\$250	\$265	\$6
Luminette	36"	\$124	\$135	\$145	\$160	\$165	\$170	\$175	\$180	\$195	\$4
	48"	\$128	\$139	\$149	\$164	\$169	\$174	\$179	\$184	\$200	\$4
	60"	\$132	\$143	\$153	\$168	\$173	\$178	\$183	\$188	\$204	\$4
	72"	\$136	\$147	\$157	\$172	\$177	\$182	\$187	\$192	\$208	\$4
	84"	\$140	\$151	\$161	\$176	\$181	\$186	\$191	\$196	\$212	\$4
	96"	\$144	\$155	\$165	\$180	\$185	\$190	\$195	\$200	\$216	\$4
	108"	\$148	\$159	\$169	\$184	\$189	\$194	\$199	\$204	\$220	\$4
	120"	\$152	\$163	\$173	\$188	\$193	\$198	\$203	\$208	\$224	\$4
Drapes	36"	\$120	\$130	\$140	\$155	\$160	\$165	\$170	\$175	\$190	\$3
	48"	\$124	\$135	\$145	\$160	\$165	\$170	\$175	\$180	\$195	\$3
	60"	\$128	\$139	\$149	\$164	\$169	\$174	\$179	\$184	\$200	\$3
	72"	\$132	\$143	\$153	\$168	\$173	\$178	\$183	\$188	\$204	\$3
	84"	\$136	\$147	\$157	\$172	\$177	\$182	\$187	\$192	\$208	\$3
	96"	\$140	\$151	\$161	\$176	\$181	\$186	\$191	\$196	\$212	\$3
	108"	\$144	\$155	\$165	\$180	\$185	\$190	\$195	\$200	\$216	\$3
	120"	\$148	\$159	\$169	\$184	\$189	\$194	\$199	\$204	\$220	\$3
Roman shades	36"	\$137	\$147	\$157	\$172	\$177	\$182	\$187	\$192	\$208	\$3
	48"	\$141	\$151	\$161	\$176	\$181	\$186	\$191	\$196	\$212	\$3
	60"	\$145	\$155	\$165	\$180	\$185	\$190	\$195	\$200	\$216	\$3
	72"	\$149	\$159	\$169	\$184	\$189	\$194	\$199	\$204	\$220	\$3
	84"	\$153	\$163	\$173	\$188	\$193	\$198	\$203	\$208	\$224	\$3
	96"	\$157	\$167	\$177	\$192	\$197	\$202	\$207	\$212	\$228	\$3
	108"	\$161	\$171	\$181	\$196	\$201	\$206	\$211	\$216	\$232	\$3
	120"	\$165	\$175	\$185	\$200	\$205	\$210	\$215	\$220	\$236	\$3

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In a very short time, a 1920s gambling and drinking mecca arose on the banks of the Tijuana River. Cabaret owners fleeing California's sudden moral renovation landed south of the border. Ex-boxing and -racetrack promoters soon joined them and formed the core of an American business group that choreographed the design of a gambling mecca. One consortium of former Bakewell saloon and brothel owners relocated to Tijuana, calling their new common business venture the ABW Corporation (named for the last names of Marvin Allen, Frank Beyer, and Carl Withington). Around the big investments, smaller operations — bars with prosti-

tutes, opium dens, distilleries, wine and beer factories — would quickly appear. Some of these activities became so successful, they generated export activity. For example, the Bodegas de San Valentin winery, established in 1912, began with a capacity to produce 10,000 liters, but by the 1920s, it was producing 650,000 liters of muscatel, white wine, port, and vermouth. The biggest boost came in 1919, after the U.S. Congress had approved the Volstead Act, prohibiting the sale and consumption of alcoholic beverages in the United States. On July 4, 1920, some 65,000 Americans in more than 1300 vehicles crossed the border to celebrate Independence Day

in Tijuana. Tijuana quickly ran out of gasoline, and many tourists spent the night; an estimated \$1 million was earned by businesses in Tijuana that day. This marked the beginning of a decade-long period of American tourist presence. Tijuana had everything you would expect of a bawdy Roaring Twenties town: elegant casinos, La Ballena (the whale), promoted as the city's longest bar; wineries; distilleries; and houses of prostitution. Tijuana had its Moulin Rouge, named after the famed Paris establishment. It sported a miniature red mill on its front roof, a lavish interior, and women of all races. The Moulin Rouge was typical of most of

Tijuana's landscape of the 1920s: the glittery, lavish, red-light district look. It was financed, owned, operated, and patronized principally by Americans. They constructed their playground on the edges of Southern California, just beyond the reach of America's legal hold on the morality of the era. If the architecture was temporary, it left long-lasting scars on Tijuana. It created an image of "sin city" that was resurrected by investors in the 1940s (when U.S. soldiers fighting in the Second World War came south of the border for rest and relaxation) and continued to plague Tijuana through the 1960s and 1970s. Tijuana did, of course, have a vibrant

nightlife in the 1920s, with prostitutes, bars, and gambling casinos. But the force of this period has often been exaggerated by the U.S. media, leaving Mexicans to lament their city's "black history." We must not forget that Tijuana's expanding economic base and its role as an evening entertainment center were created north of the border. Much of its bad reputation was also created north of the border and exacerbated for years to come by the California press, particularly the Hearst, Spence, Otto-Chandler, and Copley newspapers. These papers fostered the notion that Tijuana was one big center of vice and sex and that "all Mexican women are whores." In fact,

90 percent of all the prostitutes in Tijuana during the 1920s were non-Mexican. Still the stereotypes would prove amazingly resilient. Even as late as 1968, for example, a tourist guidebook for Americans included a section entitled "For Men Only" that grabbed the reader's attention with racy descriptions of "B-girl bars" in Tijuana's old red-light district, the Zona Norte. "The tables are crowded around a central stage. A ballroom provides music for a steady stream of shapely dancers, who cha-cha around the stage in various stages of undress, and frequently permit the show to be enlivened with what we will euphemistically call audience participation

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games." Nineteen-twentieth-century Tijuana was filled with false references to famed exotic resorts from other parts of the world. The Moulin Rouge, mentioned above, was supposed to bring visions of Paris to the dusty landscape of the Mexican border. There was also a Hotel de Paris Cantina, bars called Tivoli or the Savoy. The United States was as much a part of the landscape as Mexico. The signs for the Blue Fox Cafe or the Black Cat were in large English letters, with smaller Spanish letters beneath. Images of the Wild West abounded in the signage, too, with names like Klondike Saloon or Last Chance Bar, while Mexico was represented by the Sonora

or Bazar Mexicano.

By the late 1920s, Tijuana had become a Hollywood set, front and center on the stage of the northern border at the height of its tourism boom. Relegated to a back lot was the Mexican town, with its church, its school, its military headquarters, government palace, prison and proper park, two seclude movie theaters, and wooden cottages surrounding a typical Mexican plaza. Across the river to the east was the lavish gambling casino of Monte Carlo and its racetrack complex. Appended to the 1920s stage set were a number of scenographic-like buildings. The most important hotel of the era was the Hotel Commercial, a formal, neoclassical-

looking structure, while nearby was Hotel Caesar's with its pseudoclassical facade, where famous bullfighters were said to stay. Tijuana had begun to craft itself as a caricature, made up for visitors. The most monumental building in the old downtown was the Moorish-style Jai Alai Palace (corner of Avenida Revolution and Eighth Street), "palatial concrete rising majestically above the business center of Tijuana." The Jai Alai Palace became the anchor on the south end of Avenida Revolution. Designed by San Diego architect Eugene Hoffman, the festive, Moorish-detailed structure was begun in 1926 but not actually completed and opened until 1945 (the

Depression of the 1930s had a way of slowing things down). Its massive concrete walls owe less to the architect than to the fact that, at the time of construction, the owner of the building cut a deal with the government on a massive amount of cement left over from the construction of the Rodriguez Dam on the southeastern outskirts of Tijuana. The extra concrete was purchased at a bargain and used to build the Jai Alai structure.

Anchoring the northern end of Avenida Revolution was a 1929 building, El Banco Internacional (at the corner of Second and Revolution), originally the turn-of-the-century site of one of the town's first commercial establishments, the Big Curio Store. It would become one of the few early Tijuana neoclassical structures to be re-

built in the 1980s, with a handsome black marble base, pilasters and arch windows, finished exterior stone and plaster relief, including decorative cornices, spiral scrolling, and floral design around a large clock. Several blocks east of Avenida Revolution a small slice of traditional Mexico was created in the 1920s—the Parque Teniente Guerrero (Lieutenant Guerrero Park)—a well-manicured neighborhood park with a central kiosk, street vendors selling hot dogs and corn, and the quintessential wooden Mexican shoeshine stands. The park's creators wanted to honor one of Tijuana's army officers who had helped defend the city from the "filibuster" invaders of 1911. Just east of downtown, on a hill, the city's first

important school was built—the Escuela Alvaro Obregón, named after the Mexican president who was assassinated on the same day in 1930 that the building was inaugurated. The school featured a classical Greco-Roman—or Beaux Arts-inspired formal design, with a series of columns forming the building's facade—the kind often used in libraries, schools, and public buildings north of the border in the 1920s and 1930s. Indeed, the design of the original building in Tijuana was a copy of a school in Yuma, Arizona, with the exception that the Yuma school was of yellow brick and the Tijuana one of red brick. But, of course, the Agua Caliente complex really dominated the city after 1927. It was the vision of Baron Long, a horse-racing promoter from

Los Angeles who also owned the elegant U.S. Grant Hotel in San Diego. Long was among the many investors and builders who in 1920 fell in love with the myth of old Spain and old Mexico and wanted to "revive" their memories in the architecture of the 1920s on both sides of the border. Long told the architects he interviewed for the Agua Caliente project that he wanted it to look like

an old mission. He ordered his workers to tear down the old wooden hotel, which had been built on the site of a natural hot springs, called the Tijuana Hot Springs Hotel, where Americans suffering from tuberculosis at the end of the 19th Century had come to seek the curative powers of the earth's mineral-filled waters. When they were through yanking out the original buildings, all that

was left were two sycamore trees standing at the main entrance. Now would come the palatial casino with its Arabian-like baths and swimming pool, a touch of paradise just south of the border. One of the impressive things about Agua Caliente was the natural landscaping, the rows of palm trees and other exotic tropical plants and the bright green lawns, all the work of a Mexican landscape expert, originally from Scotland, who had previously worked on one of the great urban parks in the West: Balboa Park, across the border in San Diego.

This was truly a bicultural architectural achievement. The funding of Agua Caliente was both American and Mexican, although it was presided over by the so-called border barons, Long and another shady businessman named Wirt Bowman. The land itself was owned by a Mexican, the governor of Baja California, Abelardo Rodriguez. The architects were American; the workers came from both sides of the

border. There were the main casinos, and then there was the Gold Room (Salón de Oro). Only high-stakes gamblers—aristocrats, tycoons, Hollywood stars, and gangsters—made it to the Gold Room. The room was designed to create a mood of gaudy, Old World, dark European opulence: rose brocade drapes, long mirrors, tapestries, marble floors, a vaulted, heavily decorated ceiling, stained glass, five large chandeliers, and Louis XV furniture. Images of Paris and Versailles were injected onto the Mexican frontier landscape. American gold pieces were used to bet, and the betting for the period was astronomical: \$10,000 bets on one hand of cards, daily wins and losses of \$100,000, and in one case, one person lost \$6 million in three years.

Outside, on the edge of the sprawling grounds, was Agua Caliente's great symbolic landmark: a tall bell tower that served as a reference point for automobiles. You could see the white-plaster,

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The complex was built in phases. The first phase, including the hotel, spa, and casino, cost \$3 million. The second phase saw the building of an Olympic-sized pool, golf courses, a greyhound track, an Islamic minaret, gardens with tropical birds, clinics, work areas, and an airstrip. The second phase also cost around \$3 million. Later, a new racetrack would be added to the complex. At its peak the hotel had 500 rooms, while the 20 Spanish bungalows offered 4 apartments each.

Gambling was the main source of income at Agua

border. The lumber came from a San Diego building supply company, custom tiles and appliances from Northern California, and elegant decorative materials (carpets, tapestries, chandeliers, furniture) from Europe. The complex was built in phases. The first phase, including the hotel, spa, and casino, cost \$3 million. The second phase saw the building of an Olympic-sized pool, golf courses, a greyhound track, an Islamic minaret, gardens with tropical birds, clinics, work areas, and an airstrip. The second phase also cost around \$3 million. Later, a new racetrack would be added to the complex. At its peak the hotel had 500 rooms, while the 20 Spanish bungalows offered 4 apartments each. Gambling was the main source of income at Agua

tyre visited Paris, Havana, and Tijuana in the late 1920s and, of the latter, wrote: "This town, so extravagantly headlined for wickedness, is a mixture of a street carnival in Circleville, Ohio, and a movie close-up of a western cowtown.... The town sits in a bowl of sagebrush- and cactus-dotted hills. It has one big main street lined on either side with open-fronted saloons and gambling halls."

Tijuana's casino-architecture era was spectacular; it put the Mexican border on the world map. But it was also short-lived. Ironically, just as the Agua Caliente phenomenon was surging, world events brought it to a stunning halt. In 1929, the stock market crashed. The beginning of the Depression in the United States meant that fewer dollars were available for leisurely spending. The wealthy Hollywood set would, at first, continue to come to Tijuana, and business remained strong at Agua Caliente and other casinos in the early years of the Depression. In fact, Tijuana's original racetrack closed down

and was replaced by a new one at Agua Caliente (where the racetrack is still located today).

But Tijuana began feeling the effects of the Depression in ways that would forever reshape its built landscape. By the early 1930s, employees at the large casino had begun to build a new residential area in the hills east of the Tijuana River.

They were part of a workers' movement that wanted to guarantee access for Mexicans in Tijuana to jobs that sometimes were being given to foreigners. They also wanted to establish territorial control over their rights as Mexicans to jobs, housing, and a place to live in Tijuana. The expression of their political will could be found in the new neighborhood they formed east of the river. They called it Colonia Libertad, Freedom Neighborhood. It marks an important moment in the history of Tijuana's urban landscape. Up until then, Tijuana had gone along with its destiny as a city built in the image of Americans: entertainment center, city of the evening. Tijuana allowed

itself to be molded in the image of a giant carnival; the small village near downtown where the workers lived was just that—a village, outside the main path of urban life.

Now the citizens were taking back their city. They were lobbying for territorial control, for guaranteed jobs, for their rights as Mexicans. The first families that started the Colonia Libertad neighborhood began by taking over a cluster of unoccupied stables from the original Agua Caliente racetrack, which had been abandoned and rebuilt on higher ground to the south. They were ordered out by the government but held their ground, saying that their years of hard labor for the racetrack merited that they be given these lands. They were supported by other groups in Tijuana, and eventually the government backed off. On the site of the original racetrack of Tijuana, the first independent community, the new generation of border Mexicans, was formed.

When massive numbers of Mexicans working in the United States were deported

back to Mexico, many sought refuge in Colonia Libertad, hoping to live close to the border to get back across as soon as the crisis passed. Colonia Libertad became the first significant migrant community in the city, and it spread quickly through the hills hugging the international border. It has remained a migrant passageway into the United States and a somewhat transient neighborhood while, at the same time, increasingly becoming a stable community of middle- and working-class Tijuana residents. Its one- and two-story, simple wooden or stucco houses of red, pale blue, and other pastel shades sit on haphazardly shaped lots pointing in all directions, looking out over the valley of Tijuana today, testimony to the chaotic and spontaneous way in which millions of migrants have reshaped life in the Tijuana metropolis.

The legacy of the 1920s—an entire city built by U.S. dollars on Mexican soil in the interests of American consumers—can also be found in many of the older neighborhoods around the original downtown business district. Just east of Avenida Revolución is an old cluster of buildings surrounding the only downtown park—Parque Teniente Guerrero. Many of the homes built here are "California style"—one-floor houses built of wood and stucco, with sloped, red Spanish tile roofs, front porches, gardens, small backyards, and garages. They are identical to their counterparts in older Mission Revival, Spanish Colonial Revival, or bungalow-dominated neighborhoods north of the border in Southern California.

Yet another legacy of the 1920s and 1930s lies in the street grid that emerged in that era in the downtown area. Whereas the original plan of Tijuana had been a rectangular grid, crossed by major diagonal boulevards, the diagonals had all but disappeared by the 1930s. Because the main downtown commercial zone had become very crowded during the 1920s, with commercial uses occupying the main streets and residences on the back

lots, a series of alleyways (*callejones*) evolved as a way for residents to reach their homes. The alleyways ran parallel to the major street grid and created a second world in the interstices of the major grid. The alleyways offered a kind of lively, intimate residential space within an expanding commercial city, as Tijuana would continue to grow in the next decades.

There were other incipient changes in the fabric of the cityscape. Although Tijuana was physically distant from the national capital and heartland of the nation in Mexico City, the coming of railroads and highways would usher in a new era of closer contact with the national government. The completion, in 1930, of another serious public structure—the Delegación de Gobierno (government delegation) building—symbolized Tijuana's emerging integration into Mexico. Soon, nationalistic President Lázaro Cárdenas's hand would be felt in Tijuana. The repeal of prohibition in the United States in 1933 led

to the closing down of bars, distilleries, and wineries. Of 100 bars, it was said that some 60 were closed by the repeal. When President Cárdenas declared gambling to be illegal in 1935, this effectively brought the operations of the remaining casinos to an end, including the Foreign Club and Agua Caliente (the latter, as mentioned, would become two schools). Speaking of this era, one resident who had lived in Tijuana at the time said, "When the gambling ended, Tijuana became as lonely as a cemetery."

But at the same time, the decline of 1935 offered a glimpse into the future. Only one week after the ban on gambling began, the Tijuana Chamber of Commerce reported that tourism on Avenida Revolución had returned to normal, even without the casinos. Boosters of the town saw that American tourists might be lured by the image of Tijuana as a place of gamblers, rebels, bandits, and lost treasures. In short, one could argue that in 1935 the "border town" leg-

end began. While the casino culture of Tijuana was winding down, a hint of the future emerged. By the early 1930s more retail and tourist commodities were being sold than ever before. Calle Segunda (Second Street) became a booming commercial street during this period, mainly due to the Mexican government's decision to create a legal mechanism to attract capital to the Tijuana region. In 1933, Mexico created the *zonas y perímetros libres*, or free zones and perimeters, program, which allowed imports along the border duty-free. So while the manner in which money was earned changed, it was still mostly money from north of the border, and the cityscape reflected that.

Modern Border Architecture, 1940-1960

By the 1940s, Tijuana had settled into being a small border town of some 20,000 or 30,000 inhabitants. The days of grand casinos were past. Cattle grazed on what had

been the Agua Caliente golf course. Avenida Revolución more often than not looked like a ghost town, with no bandannas flying and little if any beer flowing in the bars. Most of Tijuana's residents chose not to live along the avenue.

But history would not let the memory of the Roaring Twenties rest in peace. Although a small manufac-

turing economy was beginning to emerge here, World War II resurrected Tijuana's wild side, bringing waves of U.S. military service personnel through San Diego on their way to the Pacific theater. The soldiers were lured by the legendary *glitz* of the 1920s and early 1930s as they crossed the border into Tijuana searching for excitement. Tijuana's entrepreneurs, seizing the obvious market opportunity

staring them in the face as the great parade of American military personnel headed west via San Diego—Tijuana, quickly adapted to the new market. The city began to reinvent itself for the American GIs. So Tijuana's reincarnation of its 1920s "golden years of tourism" occurred at the height of the century's second great war, being fought on other continents, far away.

Tijuana would put itself on the map again, it would be a place that many thousands of American military personnel would remember for the rest of their lives: the place in exotic Mexico they visited on their way to the war.

One place that symbolized Tijuana's 1940s incarnation was what became called the Zona Norte, the modern-day red-light district. Zona Norte would form

in the 1950s, as clubs were gradually pushed to the northern end of Avenida Revolución, to clear the way for more family-oriented tourist establishments. What the American GIs or aircraft workers probably remember were the dark speakeasies with familiar names like the Chicago Club or Brooklyn Club. The bars they attended sat mainly in squat two-story buildings in the zone wedged between downtown and the border, where the streets were alive with pedestrians, vendors standing by their carts, and drug dealers. It was not unlike New York's 42nd Street. In fact, so alarmed were San Diego citizens about the Zona Norte that, in the 1950s, a campaign arose to restrict the entry of U.S. minors to Tijuana, where San Diegans were convinced more than 3000 prostitutes operated, alongside marijuana peddlers, pornography shows, abortionists, and bars that sold alcohol to minors.

While American GIs were busy in the Zona Norte, Tijuana was also beginning

to feel the impact of national expansion and modernization. A rail service now connected Baja California to the state of Sonora to the east and thus to the national rail network. The Mexican government had signed a treaty with the U.S. government in 1942 creating the bracero program, which legally permitted Mexican agricultural workers to fill jobs north of the border. As hundreds of thousands of Mexican workers traveled north to California and other western states, they passed through Tijuana. Some would eventually return to settle here.

Over the next several decades, Tijuana's population would begin to grow at astonishingly high rates—from 4 to 8 percent per year, according to most reliable estimates—making it one of the fastest-growing cities in the Western Hemisphere. From 1950 to 1990, its population would increase from 65,000 to nearly 2 million.

The postwar expansion of Tijuana in the 1950s was typified by some of the new communities forming on the

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southern edges of town. One salient example was a neighborhood called Cacho, where Mexicans proudly began to build a permanent neighborhood, typically Mexican but also influenced by the United States. Even today, the neighborhood has retained its pedestrian 1950s feel: the corner stores, the pátios and porches that once faced the street (but increasingly lie behind fences and walls), the sidewalks. Later development would unfortunately drive homeowners up into the hills, leaving their older homes in various states of decline. Still, many of the fine homes were preserved and offer a sample of 1950s Mexican functionalist modern architecture. The Casa Walicias, a large, white, dignified structure, was built in 1952 on Agua Caliente Boulevard; the rotund-shaped house belonged to a wealthy Tijuana family of the era and reflected a blend of international design trends of the era: Frank Lloyd Wright's horizontalism, German Expressionism, Le Corbusier. It has tremendous pres-

ence, the kind of building you imagine housing an embassy. The Cacho neighborhood has elegant street corners (las esquinas de Cacho), where the biggest and most interesting homes were built on the larger lots at street intersections. These houses share a number of attributes: inclined, angular roofs, balconies, porticos, and columns. Some have large bay windows and stone walls. There are Spanish Colonial Revival-style houses, whose designs were copied from prevailing examples in Los Angeles and San Diego. Nearby is the original Plaza de Toros (bullring) of Tijuana, a great steel engineering feat of the late 1940s, painted fire-engine red. Also nearby is a fine church, the Iglesia del Carmen, whose elliptical roof brings to mind the parabolic designs of contemporary Mexico City architect Felix Candela. In addition to growing toward the hills to the south, the city also extended its settled boundaries to the east in the 1950s to middle-class

homes along Agua Caliente Boulevard in a new community called La Mesa. But, as more and more poor Mexicans from the interior arrived in Tijuana, many were also forced to squat on undesirable land outside the city proper. One important settlement occurred in the bed of the Tijuana River as it passed alongside the downtown. The area is called Cartolandia because many of the shacks were originally built of nothing more than cardboard. Mixed with small family cottages and small manufacturers or artisans

was an underworld of smugglers, thieves, drug dealers, pimps, and prostitutes — again, a post-World War II re-creation of the 1920s legacy of Tijuana but re-created within the social realities of contemporary urban Mexico: large cities with growth

fields outside of Lima, Peru; in Tijuana, it was Cartolandia — Cardboard Land. Tijuana's landscape in the modern era has become much more complex. As Mexico expanded its role in the world economy in the 1960s, distant cities like Tijuana began to become more integrated into Mexican culture — in such areas as art and architecture. As a nation, Mexico was experimenting with rich and varied architectural forms; its cities began to reflect that. Neighborhoods were filled with buildings that emphasized simple functional styles in the form of schools, hospitals, and office buildings. There were also more grandiose designs from international architecture in the form of elegant high-rise glass towers and skyscrapers, or lavish private residences with modern, horizontal forms and generous amounts of masonry and stone. Tijuana, once a town of only wooden buildings, was notable in the post-1960 period for its transition toward the more Mexican style of building with

natural stone or industrialized cement. Observers began to notice that Tijuana was more than a dusty border town and that its landscape was distinctly different from that of San Diego. In Tijuana, one found bold color, bold form, exterior murals, and, frequently, aesthetic surprise. Said one writer, "The stone walls of Tijuana are without a doubt the finest sights to be seen in town." As the 1960s unfolded, more and more new designs began to appear on the Tijuana cityscape: buildings with strange geometries: steep angles, circular and elliptical shapes. The trend continued over the next three decades. The arrival of modern Mexican architecture on Tijuana's public landscape came in 1965, with the commission of a new public building — the border-crossing facility, or Puerta de Mexico ("door," or port of Mexico), designed by Antonio Bermúdez. It has been described as a "capricious border funnel intriguing as a nautilus chamber." As the modern period unfolded,

the city's landscape seemed polarized between two extremes. On the one hand there was no denying the presence of U.S. culture — in everything from the 1930s and 1940s wooden California-style bungalows and small cottages imported into the area west of downtown to shopping mall architecture, strip commercial development, the urban signage (typically in English), or the increasing orientation of the city toward the automobile. On the other hand, there were many emerging Mexican elements woven into the physical and visual experience of Tijuana: from the streets designed on a vastly more pedestrian scale to the existence of the *glorias* (traffic circles), the public monuments, the buildings, open plazas, and increasing use of murals on the façades of buildings. Most of what was or is built in Tijuana comes either from the United States or from deep in Mexico's interior. There is unquestionably something unique about the flavor of border towns

like Tijuana. The very fact of being a border town has created a unique culture and history, and these are reflected in the built environment. It is also true that the cityscape is still in the process of forming. As one designer told me, "Architecturally speaking, Tijuana is pregnant. We still don't know what the urban landscape is going to look like in the near future." The passing of recent decades has seen the 1920s tourism street scene recast in a new mold: serious, modernist, and international. Concrete highways, shopping malls, and industrial parks arrived. The old Tijuana is nearly extinct, the sex shows in dark Latin speakeasies relegated to a backlot — the Zona Norte — of the downtown. To find the essence of Tijuana's modern landscape, you must find the Zona del Rio, the River Zone. Once this was where poor squatters built cardboard shacks, under the old Puente Mexicano, the Mexican bridge that had allowed Americans to cross the river to get to the racetrack and gambling cas-

inos in the Roaring Twenties. But in the 1970s the Mexican government decided to reclaim this land by building a concrete channel that would control the floodwaters of the Tijuana River and free up adjacent lands for the development of a new high-density downtown. Today the River Zone is the shining triumph of modern technocrats and planners. It is a metropolis, oriented to the car. The decor is for viewing from the car — for example, the tall monuments that anchor each *gloria* in succession: the high-tech abstract M sculpture (two arms, one white, one brown, cross at the base to symbolize Mexico's "mestizo heritage"), the giant bronze 60-ton statue of Aztec emperor Cuauhtémoc, the statue of Abraham

Lincoln. Pedestrians find it difficult to circulate within the River Zone. At the Lincoln *gloria*, one slice of the new Tijuana comes into focus. Three buildings surround the *gloria*. On the southeast corner is a sheer wall with a slit for an opening, shaded in blue. It is the façade of a failed discotheque called Heaven and Hell. Across the

street on the northeast corner is another discotheque called Baby Rock, which offers the observer a series of large rocks mounted to form walls, giving the feeling of entering some great mountain cave, or some walled citadel, the citadel of Tijuana's new evening life of discos. West across the street on the third important corner is a restaurant and nightclub called Guadalajara Grill, a pink, pseudocolonial building, created mainly to give foreigners some sense of authenticity, even though the architecture is at the same time patently inauthentic, leading one Mexican architect to call it "Mexican post-modern." Here is the Tijuana of high tech, the Tijuana of disco-tec. At the nearby Cultural Center a sign announces that the Rolling Stones are playing in a film.

Most of the contemporary architecture of the 1980s lies in the River Zone. The most striking addition to the cityscape is the Centro Cultural Tijuana complex, notable for a sandstone-colored spherical element that stands out against an L-shaped companion building. The Centro Cultural, like some extraterrestrial orb set gently on the river plain against the chaotic backdrop of overdeveloped hills, was completed in 1982. Townspeople affectionately call it "la bola" (the ball). It sits in a great outdoor plaza, and one has the feeling of the earth (the sphere) gently resting in two hands. Nearby are modern glass office buildings of varied shape and form, some ugly, some ordinary, a few outstanding. The hulking, somewhat dull black crystal box in the center of the River Zone is the ASEMEX (Asesoría Mexicana, an insurance company) building. Nearby is Bancomer, a miniaturized copy of a Mexico City-based bank (several buildings here are copies of larger Mexico City ones). The Banco Internacional has a three-story-high triangular-shaped glass façade. The architect, Luis Liceaga, who designed the gray Torre del Reloj high-rise office structure adjacent to the Centro Cultural,

In Tijuana, one found bold color, bold form, exterior murals, and, frequently, aesthetic surprise.

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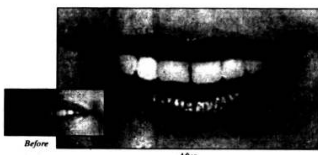
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says he tried to design a modern skyscraper using the elements of a traditional colonial church: base, tower, and windows. A great cathedral window in the tower part of the building "turns" to face the street corner it lies on. The tallest modern skyscraper in the River Zone is the Twin Tower of Agua Caliente complex, which houses offices and a hotel.

The River Zone is noteworthy also for its array of new shopping centers. Most well known is the Plaza Rio Tijuana, an unpretentious and somewhat conventional U.S.-style outdoor regional shopping mall. Nearby are two shopping centers designed to look like colonial Mexican towns: Plaza Fiesta and Pueblo Amigo, with their lanterns hanging above old wooden doors, second-floor balconies with iron railings, and courtyards with public fountains. Their stucco comes brightly painted in lime greens and pink pastels.

The newest section of Tijuana is the beach community of Playas de Tijuana,

which from a distance could be mistaken for an Italian coastal resort, with white-stucco and red-tile-roofed houses cascading down the hills toward the azure Pacific Ocean. Here lies Tijuana's famed bullring-by-the-sea, Plaza Monumental de Playas de Tijuana, a massive structure of exposed concrete built in 1962. Strangely, the designers did not think to pry open the bullring so that the ocean, which lies across the street, could be seen from inside, not to mention the light at sunset. Where Southern California cities tend to be oriented toward the coastline, curiously, Tijuana did not develop its beach area until the 1970s and 1980s. The city's history has been tied to its proximity to the border crossing. Only as the city expanded and needed more land for growth did the beach zone capture the attention of developers and the government as an area for urban expansion.

Avenida Revolución was modernized and widened in the early 1980s, paving the way for a wild mix of stores both

along the street and in its numerous arcades and interior shopping spaces. At the north end of Revolución, Zona Norte remains the once-legendary red-light district, with seedy nightclubs and the flophouses that poor Mexican immigrants sometimes stay in for a night or two before heading across the

The gloriets fling traffic around the streets lined with shopping centers, office-building complexes, hotels, and restaurants.

border to find work. Just north of the Zona Norte is the international boundary, replete with a new metallic wall, completed recently by the U.S. Army Corps of Engineers. It's built of recycled landing mats acquired from the U.S. armed forces from various former combat areas around the world. The wall

is a sobering reminder of the relations between Mexico and the United States—a dull gray barrier to the north. Residents of Tijuana are gradually covering its miles of length with murals and graffiti, including one that questions the wall's presence in Tijuana: "Si el de Berlín cayó, ¿el de Tijuana, por qué no?" (If

the Berlin one came down, why not the one in Tijuana?).

In the early 1990s, while Southern California was mired in a recession, Tijuana and other Mexican border cities enjoyed a continued growth surge. In the wealthier sections of Tijuana—like the River Zone—a glitz

city of nightlife emerged. Dozens of new discotheques were built, many boasting high-tech glass facades, waterfalls, and lush vegetation. One disco looked like the entrance to a Roman temple. The idea was to appeal to wealthy Mexican teenagers and to young Americans. Both groups may have similar disco fantasies, since they watch the same television programs and listen to the same radio stations. Beyond the discos were the new high-rise glass towers, chic boutiques, and international restaurants, postmodern shopping centers, and elegant condominiums with balconies high above the Tijuana River. The old city was sliding to the side, the B-girl bars and the exotic clubs that used to show French movies had been erased in a building frenzy of factories, condos, and shopping malls draped Corbusian-like around well-landscaped four-lane highways, with neatly spaced traffic circles and stately public art.

What all of this implies for the future of Tijuana can

be summarized by one Mexican's comment: "Right now, cities like Tijuana have to be more concerned about what to do with their vacant land than about becoming beautiful. In Mexico we are growing so fast that, over the next ten years, we will have to build, in square meters, the equivalent of what we built the last five hundred years since the Conquest." ■

—Lawrence A. Herzog

This essay is extracted from a chapter in Herzog's new book, *From Aztec to High Tech: Architecture and Landscape across the Mexico-United States Border* (Johns Hopkins University Press, 1999).

Lawrence Herzog, Ph.D., specializes in urban design and planning in Latin America, Mexico, and the U.S.-Mexico border. He is currently a professor at the School of Public Administration and Urban Studies, San Diego State University, California. Herzog is also the author of *Where North Meets South* (University of Texas Press, 1990).

LETTERS

continued from page 3
rebuttal to Mr. Nash's comments, I would mention that no other restaurant in my 27 years of teaching has offered as much support to students as the Liaison. Mr. Elliott helps many teachers organize formal dinners for students who otherwise would not be able to afford them without his subsidy. He also came to San Diego High to teach students in my French classes principles of French cooking. As semester rewards, he provided buffets that I prepared and then delivered to the school at his own expense.

I suggest that readers refer to other more esteemed reviewers such as the Zagat Survey before choosing not to enjoy a meal at Liaison.

Norman Leonard
Lemon Grove

Signature Dish For White Trash

I would like to comment on your restaurant review of Roger's on Fifth (March 2). Any critic that ordered tea and cranberry juice really must be someone that enjoys fine establishments such as Coco's.

Next, John must be a real

connoisseur if he and his date ordered a grilled chicken Caesar and meatloaf. Wow, that must be the restaurant's signature dish for white trash. Next time, try ordering something more like lamb or the evening special that the chefs can show the talent they have versus your leftover scraps made into meatloaf that you can make yourself at home. Do not forget the well-documented hands that picked our romaine lettuce.

Next, I would like to ask you, John, "Are you a racist in any way?" With the comments written as such about the African-American professionals that work there, "I wonder if Roger had any idea what he was getting into when he entered the realities of the restaurant world."

Possibly you should rethink your philosophies in life. You are an amateur diner with no taste in food and writing. Maybe you should just stick to the drive-through like the rest of the amateur diners that your article will attract.

Hank

Please Recycle Lester Bangs's Reviews

Bravo, Mordcaai Watts of Banker's Hill! Your letter of March 2 was beautifully put and my sentiments exactly.

Don Stevens
Escondido

Richard Melzer is one of the most smarmy, no-talent, egotistical, tries-too-hard-to-be-cool critics I have ever read, whose musical taste is lousy. Do us all a favor and please recycle Lester Bangs's old reviews (from whichever publication you can get them).

Marsha Pesek
Cleveland, OH

Little Hope For Humanity

Replying to John C. Meyers, M.D.: dirty, nasty, mean-spirited is a fine description of institutes of teaching which prevent learning and whose administrators create the brain-dead citizens with no basis for understanding the world and the harmful role teaching plays in all this chaos.

Chaos out of order is what places like UCSD create. Meyers, M.D., needs to read a little of Carl Rogers's *Freedom to Learn* to learn what is totally incorrect and faulty (sic) about his March 2 letter.

When those successful contributors begin to make 1 percent of the contribution of Carl Rogers (most spiritual person of the 19th Century), then maybe there'll be a little hope for the bulk of humanity degraded by such as Dynes, Meyers, and especially Moores! Don Stevens
Escondido

Potter's Tremendous Investigative Reporting

This is to compliment Matt Potter for his tremendous investigative reporting re UCSD and power ("UCSD, Big Money, and the Ball Club," February 24). Hopefully the article will get the attention to correct such a disgraceful abuse. Perhaps it could be put on the Internet.

John Emery
La Jolla

Creations Of Matt Potter's Mind

Rarely have I read an article that is so long and detailed with history and facts and then concludes with unveiled innuendo about the featured players that is completely unsupported by that history and those facts. Virtually all of the background provided by reporter Matt Potter ("UCSD, Big Money, and the Ball Club," February 24) could have supported a conclusion that both Dynes and Moores were serving their community very well indeed. But Potter ends this long article suggesting malice and hidden agendas which appear to be creations of his own mind. Maybe he had to do something to justify the provocative front-page head-

lines which may have been created solely to boost readership.

Eugene Hirschhoff

UCSD Exposé Surprises No One

Matt Potter's exposé on UC San Diego ("UCSD, Big Money, and the Ball Club," February 24) surprises no one who has followed the history of our local UC campus. Intimately connected to corporate and military interests since it was founded, UCSD always has attracted chancellors whose primary function is to bring in money and to court the wealthiest people in San Diego and the state. As Potter points out, Barrio Logan and other working-class communities are simply not on the UCSD administration's radar screen.

The conflicts of interest and the acts of omission with regard to communities of color are too numerous to catalog.

One fascinating example is related to CREATE, the campus's elaborate outreach program and potential money pit. A UCSD faculty member who served on the search committee charged with writing the job description resigned from the committee shortly afterward in order to become a candidate himself. He is

currently director of CREATE. The Preuss School, UCSD's on-campus charter school, is a noble venture, but one can only imagine how much more good might have been accomplished if private funding and university resources had been delivered directly to local poor communities (instead of building the school in La Jolla). One Chicano professor who poured an inordinate amount of time and energy into the Preuss School is currently embattled in a tenure case in the sociology department, which, according to all indications and despite superior qualifications, he will lose.

A 22-year Chicano staff employee in charge of Early Academic Outreach was summarily removed from his position due to "reorganization" of his office. The numbers of Chicano and African American students and faculty continue to be shockingly low, and the one successful diversity initiative of the last 30 years—the Cross-Cultural Center—continues to be understaffed and underfunded. The issue of the university's public responsibility should be a topic of discussion for all citizens concerned about higher education and the future of all our children.

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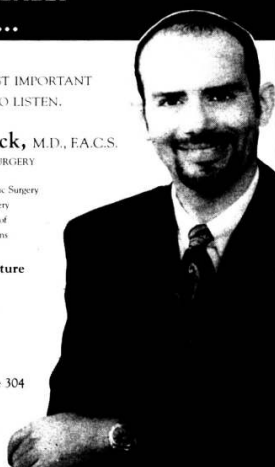
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Malicious Paper Waste

I happen to be the president of the UCSD Alumni Association. However, I am writing this letter in my individual capacity in connection with your February 24 article entitled "UCSD, Big Money, and the Ball Club" but which was primarily about Chancellor Bob Dynes. Based on my involvement with UCSD, both as a student and an alumnus, I started to read the article with great interest. However, the article made no sense and seemed to be without purpose except, perhaps, to attack Chancellor Dynes. From a personal standpoint, I have met with Chancellor Dynes on many occasions and have found him to be personable and truly interested in students and their experience at UCSD. Beyond that, UCSD is an economic powerhouse within San Diego County, the State of California, and beyond. If you keep in mind the concept of six degrees of separation (which is that each of us is separated from any other person in the world by only six relationships), I would propose that Chancellor Dynes either has a direct relationship or is separated by only one degree with anyone of political or economic significance within this state. Rather than viewing this

as a positive, which it is for both UCSD and the San Diego region, the author of the article tries to attack a sinister motive to this without any support. The article was a waste of paper. It was a waste of ink. It was a waste of time. Beyond that, however, to the extent that article was read by anyone who came away with a view that either Chancellor Dynes or UCSD was somehow involved in things that it should not be involved in, it was malicious.

Ross J. Schwartz

I Relished Potter's Article

I must admit that I relished Matt Potter's article "UCSD, Big Money, and the Ball Club" (February 24). It is crucial that the public is aware of the political machinations surrounding such an important institution as UCSD. However, Mr. Potter undermines his important points with regards to the conflict of interest by engaging in the politics of personal attack. Broken marriages and divorces are messy. Accusations and innuendos may run both ways. It is careless and beside the point to take such allegations at face value. So I'm willing to give Chancellor Robert Dynes the benefit of the doubt. Likewise, I'll give him the benefit of the doubt with regards to his

marriage to Dr. Frances Hellman — if you play with the Big Boys, there is no way to stay spoiled. Dynes's rise from new physics professor to chancellor is not necessarily suspicious. New faculty members are often brought in externally specifically to bring clarity and provide fresh leadership. That Dynes was an industry man may even have been a boon to the department. Most faculty consider being a department chair as an onus, and only those drafted into service or those who have a taste for it will take on the mantle. It should be understood that the flow of power at the university is no different than in business or government. It's about the patronage. UC regent positions are rewards for political favors. And one is selected to be a vice-chancellor or chancellor because there is a need and one's name has been whispered in the right ears.

If anything, the local, state, and federal governments have pushed the university into the embrace of business. UCSD is valued as an engine of the San Diego economy. Discoveries and expertise are transferred from academia to business all the time. Industry gives grants for directed research and professors are placed on boards of directors to give these

companies clout. Professors take money where they can since more money leads to more workers, more recognition, more power, and, ultimately, even more money. It is (cynical) conventional wisdom that a pair of grants beats a royal flush of teaching, scholarship, and community service any day.

In summary, by using the politics of the personal, Mr. Potter does a disservice to the fundamental issue of conflict of interest. It may not be illegal for Chancellor Dynes to have the holdings or associations that he has. However, it is negligent to hide assets and sit on boards without full disclosure. (That there were verbal agreements and belated approvals is just part of the bureaucratic course — it is doubtful that UC President Richard Atkinson or UC Senior Vice President C. Judson King gave more than a minute's thought in approving Dynes's request.) But it should be rejected as insufficient that Dynes doesn't think there is a conflict of interest. He should be forthright about his involvement, economic or otherwise. As the representative of the university, Dynes should avoid even the appearance of a conflict of interest and be clear about what are his personal opinions and what are positions of the uni-

versity. The students, faculty, and administrators of the university deserve to know whether our chancellor is leading them toward a better future for UCSD and San Diego or a better future for his and his new-found friends' checkbooks.

B.J.D. Cruz
La Jolla

Mr. Crowe Is Brilliant

Hats off to J.D. Crowe! I am a straight woman who is friendly and believes in freedom for everyone. His comic on Prop 22 and Who Wants to Marry a Millionaire was brilliant! (February 24) I have two women friends who will be celebrating their 13th year together this July. They are housewives twice over and respectable citizens. May I also add that they are not the stereotypical-looking lesbians. The point is that that's a heck of a lot longer than most straight couples these days. Mr. Crowe really put Prop 22 into perspective, in my opinion.

Roberta Tolmal

Points For Discussion

Just briefly, I do not think the two points in the case of Chloé (Movie Review, February 24) are an unmitigated (used mostly in *Deutschens*) and are called, I think, a *tréma* (used mostly in *français*), and

they do belong on the *e* like in Noli (they mean to pronounce each vowel separately).

Wolfgang C. Kasser
Carlsbad

Technically, It Doesn't Matter

Actually, Duncan, there is not an unmitigated Chloé Sevigny's name (Movie Review, February 24); the diacritic mark represents a diphthong but does not in this case. Convention has it that the diacritic mark is on the second of the two vowels, which is not how it was in the trailer to the film. Technically, it doesn't matter, but I suspect the mark would be easier to spot if it kept still.

Tony Stagliano

Your Homophobic Transphobic Logic

I think it's time for the *Reader* to invest a little money in sensitivity training for your writers before some of the ignorant rantings I have had the misfortune to read go to print. It is apparent that the movie reviewer who editorialized *Boys Don't Cry* is uneducated and certainly lacking in a diverse array of friendships and acquaintances.

Better yet, save your money and allow me to educate your

reporter:

Let me start with your first mistake. Brandon Teena was not a "woman," a "she," or a "her." He was not suffering from a "sexual identity crisis." The crisis comes from the homophobic, transphobic logic by which you describe his life.

Brandon was born into a female body, and for whatever reasons, whether biological or sociological, he was actually a male. Not a "man" and not a "woman," but a trans-person, or one who passes through. Out of respect for his person, please at least give him the dignity of referring to him as "he," since that is how he identified himself.

Secondly, the way you worded "[he] was raped and murdered for his [his] deception" makes it sound like there was some sort of justification for that atrocious act. If he had been raped and happened to be wearing a short skirt and spiked heels, would you have had the audacity to write, "She was raped for sexual appeal?" He was raped and murdered because homophobia is justified in this society. Whether society likes it or not, gays and trans-folks are in our families, in our neighborhoods, in the cubicles next to you at work. It's difficult enough to drive through town every day

seeing the Yes on Prop 22 signs which are insulting and bigoted, let alone to have to read garbage in a venue such as the *Reader*, which is usually hip and right on about a lot of issues. Bigotry comes in many forms, some of which are as subtle as a movie review.

You write that the director was wise not to make Brandon a symbol, but, honey, Brandon's murder is a symbol. It's a symbol of prejudice, ignorance, psychosis, and hatred of anything not a resemblance to the "American Dream." That encompasses the majority of us, whether we're poor, of color, barren, single, homosexual, obese, or homeless.

Get off your high horse and hang out with that member of your family whom everyone whistles around. We're one in ten out here and our numbers are not getting smaller. Look around and educate yourself. For all you know, that woman with the legs or that dude with the nice eyes you've been puning after may not be who or what you expect. We are everywhere.

Terese Farnen
San Marcos

Ignorant Whines

I realize it is useless to complain about Duncan Shepherd, but this time I felt I had to

respond. As he whined about the re-release of *Rear Window*, Mr. Shepherd made it obvious he didn't know why it was being re-released (Movie Review, February 24). *Rear Window* has been restored by the same people who restored *Lawrence of Arabia*, *Spartacus*, *My Fair Lady*, and *Vertigo*. By the way, Mr. Shepherd, that's why *Vertigo* was "tabbed for release a couple of years ago."

What would be the point of restoring a film if you didn't show it in theaters? Should films not be restored so they won't take up valuable screen time? Mr. Shepherd failed his job by not informing the casual movie buff why *Rear Window* is on the screen again. I wish he wouldn't whine out of ignorance.

Rich Loesch
Clairmont Mesa

May God Damn The SDPD

This is difficult to write. Over the years I have liked San Diego less each year. Now, the murder of a homeless man armed with a tree branch by the police of America's Worst City (J.D. Crowe, February 17) has brought my anger and hatred to the boiling point.

May God damn the San Diego Police Department! They are no more than cowardly murderers. Are they above the law? Why are they allowed to

act as judges, juries, and executioners?

Name Withheld

Attention For The Upstart

A recent "Blurt" about the *Weekly* in the February 10 issue was surprising. Since the "Blurt" article ran even though almost none of the sources were willing to be quoted, readers will assume that the *Reader* was pretty desperate to print something negative about its competitor, with or without substance. That any new upstart paper has managed to get the attention of the *Reader*, even this much is surprising and seems promising for the *Weekly*.

Janet Saldi
Midway

Ignorant, Unspeaking Walter

It was appalling to see a review recently describing the Grant Grill in very enthusiastic terms (February 17). I have dined in very fine restaurants in New York, Chicago, London, Paris, Buenos Aires, Rio de Janeiro, Montevideo, São Paulo, Havana, Port of Spain, Panama City, Mexico City, Cairo, Bombay, Calcutta, Colombo, Sydney, as well as other Central American and West Indian cities.

I did not come here and make the dreadful mistake of visiting the Grant Grill, to be insulted and treated with deliberate rudeness by an ignorant, unspeaking waiter. I would only enter that place again in order to repay its personnel for their insults.

A.M. Pearson
San Diego

Give Me Something Interesting

I would like to know why Ken Leighton reports only on hearsay that he hears from radio stations that obviously cry to him when they feel they are publicly beaten by another morning show. Rick Rockwell was the biggest thing in the news in our hometown of San Diego. Rick was available to be interviewed and was on the *Jeff & Jer Show* on Star 100.7 with a very emotional interview. There could have been so many interesting topics to report on about the most famous millionaire groom. Ken chooses to focus on a story about off-the-air hearsay from one morning show about another. Who cares about what happens off the air at a radio station? Give me something interesting to read. Rick Rockwell was pouring his heart out on the radio and Ken reports on immature allegations from a radio show,

because they didn't get the scoop!

Name Withheld

Thanks Again, Abe Opincar

This is a note to thank Abe Opincar for his well-written article on what it means to be Chinese ("Wind, Water, a Rice Field," February 3). As a second-generation Taiwanese American, I devoured his piece in five rich minutes. I particularly appreciated the plural picture he offered of being Chinese. It's a complex heritage that touches many social classes and nationalities. Additionally, he made a special connection between the Chinese and Jewish races. There is something there. I'd like to suggest reading the works of the Scarsdale-raised Asian American writer Gish Jen. Her second novel, *Mona in the Promised Land*, actually relates the story of a teenaged Chinese American that finds inspiration from the Jewish culture. Thanks again, Abe Opincar, for your effort and care.

Sharon Young

Idiot Is Bernet

I've got to tell you, Matthew Aesthetics is dead wrong about the freeway paint splatters ("Straight From the Hip," February 3). Actually, I think it was pretty irresponsible to

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Calendar

Swiss-Cheese Desert

Our Fill-in-the-Blanks State Park

Anholding is not a household term for many of us. The word means privately owned parcels of land within the boundaries of a public preserve. Think of lacunae in a precious manuscript page. Think of Swiss cheese.

The goal of the Anza-Borrego Foundation is to fill in critical missing pieces of the Anza-Borrego Desert State Park by raising funds for acquisitions. Since 1967, it has purchased and transferred to the park over 24,000 acres of fragile desert habitat.

This is an arid wilderness where you may catch a glimpse of a golden eagle on the wing or watch the dust wake of a roadrunner. You may also spot a member of the endangered peninsular bighorn sheep, males sport distinctive horns, like massive curled cornucopias (borrego is Spanish for "bighorn"). Other residents include the swift-footed kit fox, long-eared mule deer, desert iguana, mountain lion, and ingeniously designed chuckwalla. When frightened, a chuckwalla retreats into its hole and inflates its lizard lungs with air, increasing its size so much that it can't be extracted—nature's own ship-in-a-bottle.

But unless visitors know the park well or carry detailed maps, they would be unwise to venture far from vehicles or marked highways and roads. There are 500 miles of them, and 110 miles of riding and hiking trails. Getting lost would be remarkably easy. So during Anza-Borrego Foundation Week, March 11-19, this land trust has sponsored a series of nine guided walks, nature hikes, and auto tours in cooperation with

California State Parks. It's a way to introduce new visitors to the vast preserve, 600,000 acres in total, which is spread across parts of three counties—eastern San Diego, Imperial, and Riverside. Tours are led by wildlife biologists, geologists, ecologists, and authors.

Park Ranger Chris Smith, a desert geologist, will lead a half-day auto tour and hike through Canyon Sin Nombre ("Canyon Without Name"), with stops at Big Mud Cave and Diablo Dropoff on Arroyo Seco del Diablo. "We'll see some ravens, some red-tailed hawks. A coyote is possible," he says. He's less hopeful about badgers, not because they aren't there, but because they are stealthy as well as nocturnal. "I've only seen them myself a couple of times," says Smith, who has been a ranger for nearly 16 years and whose hobby is photography. Lichens that grow in the desert are one of his recent photo subjects. They're not a life form readily associated with badlands. But Smith has found them "in the shaded areas, often unnoticed, unless you know where to look." He suggests that people bring cameras for close-ups and for the long view of spectacular geological formations—"contortions" sculpted by air currents and the effects of three to five million years.

For the hike into Big Mud Cave a flashlight may come in handy, although most light will be provided by natural "skylights," says Smith. Half a mile underground, participants will see more unusual earth formations, "very silty mudstone that has been altered and twisted" in dramatically beautiful ways. The silt is a reminder that the region wasn't always a desert.

Fossilized remains, from microscopic



Peninsular bighorn sheep

plant pollen to mammoth elephants, tell the ancient story. One reason March was chosen for Anza-Borrego Foundation Week is because wildflowers, which begin to bloom in January, peak this month.

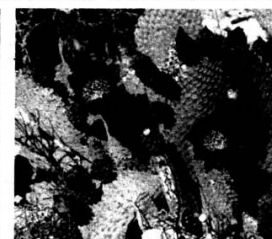
The foundation charges a fee for the tour; it goes toward the purchase of more inholdings. Smith says most are "not marked, not defined, not fenced." But some owners, particularly near State Highway 78, have built "structures"—homes. And when park visitors see them,

they get "perturbed," although the owners certainly have the right to be there. "Acquiring those pieces is a slow process, but," Smith predicts with conviction, "it'll all be complete in 30 to 40 years."

The estimated length of Smith's tour, starting Sunday at mid-morning, is four hours. It includes a stop for lunch. Bring your own, as well as plenty of water. Hats and sunscreen, too. Meet at the Carrizosa Badlands overlook at the interpretive monument on County Highway 5-2. It's 34.5 miles from Scissors Crossing (intersection of County Highway 5-2 and State Highway 78). Wear sturdy hiking boots. A four-wheel-drive vehicle in good working order is required. Car pooling is possible. Smith expects to handle a caravan of 30.

Call for reservations. Already sold out is a rare opportunity to visit Carrizo Gorge and the Goat Canyon Trestle, an area normally closed to the public. But names are being taken for a new tour to be scheduled some time in April.

—Jeanne Schinto
**Vehicle tour and nature hike
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Flowering cacti in Anza-Borrego Desert

Calendar LOCAL EVENTS

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Contributors must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER EVENTS. Box #5813, San Diego CA 92108. Or fax to 619-801-2461. You may also submit information online at www.SanDiegoReader.com by clicking on the events section.

BAJA

"Women in Music" is the theme when Maricela Cano sings in celebration of Women's Day at 8 p.m. tonight, Thursday, March 9, at the Casa de la Cultura (Avenida Paris #5, Colonia Altamira). For additional details (in Spanish), dial 011-52-66-87-2604. Free. (TIJANA)

"Love Letters" will be presented by Mariel and Miguel at the Casa de la Cultura at 8 p.m. on Friday, March 10. Find the Casa at Avenida Paris #5, in Colonia Altamira. Call 011-52-66-87-2604 for information. (TIJANA)

"Women in Rock Music" are featured in music, arts and crafts, and more, from noon until 7 p.m. on Saturday, March 11, at the Galería de la Ciudad (Avenida Constitución y Calle Segunda). Admission is free. For further information, call 011-52-66-85-0104. (TIJANA)

Maricela, Benda, and orchestral music may all be heard accompany-

ing Mexican singer Pepe Aguilar during his concert starting at 8 p.m. on Saturday, March 11, at the El Tono Building (found on Boulevard Agua Caliente). Tickets and other information, call 011-52-66-88-1080. (TIJANA)

The Best Projects — including human figures, objects, and animals — by sculptor Juan Gantufieri are on exhibit through Friday, March 17, at the Casa de la Cultura (Avenida Paris #5, Colonia Altamira). Free. For additional details (in Spanish), dial 011-52-66-87-2604. (TIJANA)

"Funtastic 2005," Roy Disney's updated version of Uncle Walt's classic Fantasia, hits the screen at the Omnimax Theater 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 *Niagara Falls* (1 p.m.), *Los desolados* (3 p.m.), *The First Emperor of China* (5 p.m.), and *The Grand Canyon* (8 p.m.). The center is located at Paseo de los Héroes and Missa Street in the Zona Rio. For

more information, call 011-52-66-87-9600. (TIJANA)

OUTDOORS

Ornamental Peach Trees, with radiant white and pink blossoms, are lighting up the manicured landscape around Sixth Avenue and Laurel Street in Balboa Park. These and other "stone-fruit" trees, with and without edible fruits, belong to the genus *Prunus*. Several native *Prunus* species contribute to San Diego County's natural vegetation as well — among them, hollyleaf cherry, choke cherry, desert almond, and desert apricot. The desert apricot, which may bloom this month (if enough rain falls in the desert) on the rocky hillsides of the Anza-Borrego Desert, attracts swarms of bees with its sweet-smelling nectar.

Manzanita Sharkey are starting to bloom this month in the foothill areas of the Cleveland National Forest. The various manzanitas, character-

ized by smooth, reddish bark and tough, leathery leaves, bear myriad tiny white to pinkish-white, urn-shaped blossoms. Large (decades-old) manzanitas can be seen around Julian and in parts of the Cuyamaca Mountains. Along the coast a similar but less attractive manzanita thrives — mission manzanita.

Lupinus, whose spiky, purple (sometimes yellow) flower clusters adorn grassy areas and disturbed patches of soil, are beginning to appear in various places throughout San Diego County. If desert rainfall cooperates, you'll spot lupines along the sandy washes or in roadside gullies where water temporarily collects. Coastal lupines should be in full flower by late March; higher-elevation lupines will be blooming in the mountains area in May and early June. The generic name *Lupinus*, meaning "wolf," was given these plants in the belief that they robbed the soil of nutrients. Actually the reverse is true. Their ability to fix nitrogen through root nodules helps them survive on poor soils and may, in fact, enrich the soil around them.

The Anza-Borrego Desert normally flowers best this month, with peak blooms on the low desert usually happening in March and best high-desert blooms occurring in April. This year's sparse desert rainfall may fail to yield a decent wildflower display, which would be the second such year in a row. Among the many annually appearing wildflowers you may find in the low-lying areas are desert sunflower, dune primrose, lupine, desert chervil, and verbena, and desert lily. On slightly higher ground and up along the hillsides, you'll spot blooming brittlebush, chuparosa, ocotillo, spicet mallow, and several varieties of cactus. For the latest update on the desert wildflower scene, call Anza-Borrego Desert State Park's special hotline, 760-767-4684, for a recorded message.

It's Anza-Borrego Foundation Week, with two weekends of activities planned to celebrate our local desert wonderland. On Saturday, March 11, take a half-day trip with wildlife biologist and state park ecologist Paul Jorgensen, an all-day trip to Rockhouse Canyon and the

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MUSEUM OF CONTEMPORARY ART, SAN DIEGO, PRESENTS Artists On The Cutting Edge VIII CROSS FERTILIZATIONS

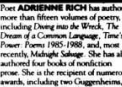
ALL PERFORMANCES 7:30 PM

Come join us as MCA presents the eighth season of Artists on the Cutting Edge: Cross Fertilizations, an outstanding literature and music series conceived by Quincy Troupe. This year's program includes many of today's most innovative artists and is expected to sell out, so be sure to buy your tickets early. Ticket holders are invited to tour MCA's galleries free of charge before each performance.

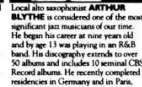
THURSDAY, MARCH 10



TREY ELLIS has been a novelist and screenwriter for eleven years. He is the author of *Plumtree*, *How to Succeed in Business Without Really Trying*, and, most recently, *Right Now, Right Now*. He has written a number of screenplays, including the 1992 film *The Island* and *The Tenth Muse*. He is an HBO film that was nominated for an Emmy for best original screenplay.



ADRIENNE RICH has authored more than fifteen volumes of poetry, including *Diving into the World*, *The Dream of a Common Language*, *The Power of Poetry* (1987), and, most recently, *Midnight Salvage*. She has also authored four books of nonfiction prose. She is the recipient of numerous awards, including two Guggenheims, the MacArthur Fellowship, and the Academy of Poetry Fellowship.



Local area philosopher **ARTHUR M. BUTHE** is considered one of the most significant jazz musicians of our time. He began his career at nine years old and by age 15 was playing in an R&B band. His discography extends to over 50 albums and includes 10 instrumental CDs. He has been featured in numerous recordings, and continues to perform all over the world.

Thursday, March 10: Michael Richard Abrams, Gerald Stone, Bala Dancow • Thursday, March 10: Vincent Henry & Aronson Christian, Bharat Mukherjee, Lauren Soule • Thursday, April 6: Derek Walcott, Hans Singsen, Balade Carroll • Thursday, April 13: Angela Jackson, Patricia Rushin, Greg Sarris • Thursday, April 20: Luis Rodriguez, Luis-Alex Yermolov, Anthony Davis • Thursday, April 27: Wladimir Los Smith & Marcella Modina Smith, The Tenebris Project, Grace Palms

TICKET INFORMATION All performances are at the Museum of Contemporary Art, San Diego, 100 Prospect Street, La Jolla. For more information, call the Museum at (619) 464-3444. Tickets may be purchased in advance at the MCA Bookstore in La Jolla and Downtown, and at all Ticketmaster outlets (212-7133). Tickets will be sold at the door if space is available. Advance purchase is recommended. Individual event tickets: MCA Members, Students & Seniors \$10; General \$15. Series tickets for all seven evenings may be purchased by March 15. MCA Members, Students and Seniors \$60; General \$90.

Enjoy a drink or dinner at the Museum Cafe prior to each performance. Artists on the Cutting Edge is sponsored, in part, by Bank of America.

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Wednesday	Mar. 15	5:00	7:30
Thursday	Mar. 16	5:00	7:30
Friday	Mar. 17	5:00	7:30
Saturday	Mar. 18	2:30 5:00	7:30
Sunday	Mar. 19	12:30 5:00	5:30

Tickets on sale at the circus.
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OCEANSIDE

VALLEY DRIVE-IN
(Mission Ave. and Hwy 76)

Monday	Apr. 10	Opening Day	7:30
Tuesday	Apr. 11	5:00	7:30
Wednesday	Apr. 12	5:00	7:30
Thursday	Apr. 13	5:00	7:30
Friday	Apr. 14	5:00	7:30
Saturday	Apr. 15	3:00 5:30	8:00
Sunday	Apr. 16	3:00	5:30

Tickets on sale at the circus.

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(805 Fwy at Bonita Rd.)

Monday	Mar. 20	Opening Day	7:30
Tuesday	Mar. 21	5:00	7:30
Wednesday	Mar. 22	5:00	7:30
Thursday	Mar. 23	5:00	7:30
Friday	Mar. 24	5:00	7:30
Saturday	Mar. 25	2:30 5:00	7:30
Sunday	Mar. 26	12:30 3:00	5:30

Tickets on sale at Plaza Bonita.
Sponsored by: National City Chamber of Commerce.

BALBOA PARK

(S Fwy at Presidents Way and Park Blvd.)

Monday	May 27	Opening Day	7:30
Tuesday	May 28	5:00	7:30
Wednesday	May 29	5:00	7:30
Thursday	May 30	5:00	7:30
Friday	May 31	5:00	7:30
Saturday	Apr. 1	2:30 5:00	7:30
Sunday	Apr. 2	2:30 5:00	7:30
Tuesday	Apr. 3	5:00	7:30
Thursday	Apr. 4	5:00	7:30
Wednesday	Apr. 5	5:00	7:30
Thursday	Apr. 6	5:00	7:30
Friday	Apr. 7	5:00	7:30
Saturday	Apr. 8	2:30 5:00	7:30
Sunday	Apr. 9	2:30 5:00	5:30

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Calendar LOCAL EVENTS

Museum of Contemporary Art, La Jolla (700 Prospect Street). Tickets are \$12 general. For reservations, call 858-272-8663 or Ticketmaster (619-226-7133). (LA JOLLA)

Spring Fling with Scottish Fling, this event — set for Saturday, March 11 — includes workshops in international folkdance and Scottish country dance (2:30 to 5:30 p.m.), a Scottish dinner (5:30 to 6:30 p.m.), and participatory dance with demonstration by members of the Royal Scottish Country Dance Society (7 to 10 p.m.).

It all takes place at the Balboa Park Club (on President Way). Fees \$2 for workshops, \$5 for dinner, \$5 for the dance, \$10 for the whole shebang. Reservations are required for dinner. Call 619-422-4065 or 619-426-6538 for information. (BALBOA PARK)

Alban Dinner There will be singing in Cajun French and lots of dancing when the Cajun Playboys and vocalists Cajun Jon and Joel Breau perform for the Bon Temps Social Club on Saturday, March 11. Doors open at 7 p.m., dance lessons start at 7:20 p.m., and the band performs from 8:15 to 11:30 p.m. at the Louisiana Ballroom (a.k.a. the VASA Hall, 3094 El Cajon Boulevard, at Illinois). The cover is \$10. Call 619-496-6655 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, March 11, at the Elk's Lodge (2720 Fourth Avenue, at Nimitz). The fee is \$7. For information, call 858-272-8760. (BANKERS HILL)

Member Appreciation Night hosted by the Folk Dance Center is slated for Saturday, March 11. Social hour starts at 7 p.m., the ethnic singing group Harmonia performs at 8 p.m., and international requests will be taken at 8:45 p.m. For information, call 619-281-5656. Find the fun at 4509 30th Street, suite A. Admission for non-members is \$4. (NORMAL HEIGHTS)

Latin and Salsa Dance performed by UCSD's dance students are promised during "An Evening of Dance: Winter Dance Concert," being presented in the Mandel Weiss Theatre on the UCSD campus. Dance faculty members Margaret Marshall and Patricia Ransom welcome faculty and guest choreographers in the concert, offering a mix of talents and styles.

Tickets are \$12. Performances begin at 8 p.m. Wednesday through Saturday, March 15-18, and at 7 p.m. on Sunday, March 19. For information, call 858-534-4774. (LA JOLLA)

International Folk Dance classes are being hosted by the Cabrillo International Folk Dancers from 7:30 to 10 p.m. on Thursdays through April at the Balboa Park Club (on President Way). Special attention and fee membership will be given to newcomers; the instructor is Jack Vandover. The fee is \$2 per class. Call 619-426-6538 for information. (BALBOA PARK)

Rember H. Fleet Science Center, from the coral reefs of the Bahamas to the sea of Patagonia, dolphins takes audiences under the surface of the water for romps with Atlantic spotted dolphins, dusky dolphins, and bottlenose dolphins. The film uses the exotic locations, current scientific research, and encounters between people and dolphins to present a close-up view into the world of these playful cetaceans.

For ticket prices and showtimes, call 619-238-1233. (BALBOA PARK)

FILM

The Annual San Diego Latino Film Festival continues through March 12, promising 16 films and videos from around the U.S. and Latin America screening at the Cinema Theatre (1820 16th Avenue). Tickets are \$7 general, \$5 for students and seniors. For showtimes and other information, call 619-230-1938. (CHULA VISTA)

Chaplin and Currell Film Series (Alban) are featured in the film series beginning today, Thursday, March 9, at the Museum of Photography Arts. At 2:30 p.m., see Peter Bogdanovich's 1976 film "Nickelodeon: view Good Morning Babylon, the 1947 film by the Tavian brothers at 4:30 and 6 p.m.

See John Ford's 1956 movie "The Searchers" at 7 and 9:30 p.m. on Friday, March 10. On Sunday, March 12, "The Searchers" (1956) starts at noon and 3:30 p.m.; on King Vidor's 1928 film "Show People" at 1:30 p.m.

Admission is \$7.50 general. For additional information, call 619-238-7559-5301. (BALBOA PARK)

The President of Dismember, starring Kevin Pollack and Timothy Hutton, is slated for Sunday, March 12, at 7 p.m., at the La Palma Theatre (417 South Coast Highway 101). The screening is hosted by the Independent Film Society. Tickets are \$7 for non-members.

A dinner reception for Larry Group, who composed the score for the film, starts at 5 p.m. at the Millennium Cafe (next door to the La Palma). Admission is \$20. Call 760-942-7796 for information. (ENCINITAS)

You Deserve an "Absolutely Intelligent Theater", so head to the Film Forum hosted by the San Diego Public Library on Monday, March 13, to see "Call Northside 777," Henry Hathaway's 1948 film starring James Stewart as a hard-boiled reporter trying to prove a convicted killer is innocent. The film, in a semi-documentary noir style, starts at 6 p.m. in the third-floor auditorium at 820 E Street. Call 619-236-5800 for details. Free. (DOWNTOWN)

"Frame by Frame: Building Communities Through Cinema" is the theme for an international film and video series continuing through April. This week, see Tomas Gutierrez's 1962 film "Death of a Bureaucrat," a film exploring themes of bureaucratic rigidity, death, burial, and the challenges of modern-day Cuban life. Carolyn Placencia Dorelli will be on hand to lead discussion.

The screening begins at 6 p.m. on Wednesday, March 15, at the San Diego Public Library (820 E Street). Free. For information, call 619-232-8870 or 619-527-3409. In Spanish with English subtitles. (DOWNTOWN)

Seonghee Filmworks David Deep Mamberti died in 1998 while making "La Petite Vendueuse de 'Solot'" ("The Little Girl Who Sold 'The Sun'"). Film historian Peter Bloom, a visiting scholar at UCSD, will present this film and "Le Franc" at 7:30 p.m. on Wednesday, March 15, at the San Diego Museum of Art. A question and answer period follows the screening. For information, call 858-534-4790. (BALBOA PARK)

Renber H. Fleet Science Center, from the coral reefs of the Bahamas to the sea of Patagonia, dolphins takes audiences under the surface of the water for romps with Atlantic spotted dolphins, dusky dolphins, and bottlenose dolphins. The film uses the exotic locations, current scientific research, and encounters between people and dolphins to present a close-up view into the world of these playful cetaceans.

For ticket prices and showtimes, call 619-238-1233. (BALBOA PARK)

LECTURES

"Building New Societies: Women in Asia and Latin America" is the subject for a conference continuing in the Copier International Conference Center in the Institute of American Complex at UCSD. Human rights activists and 1960s radical An-

gela Davis focus on "Women Against Women" — Part, Present, and Future" at 7 p.m. tonight, Thursday, March 9. On Friday, March 10, at 5:30 p.m., "The Life of Peiking University will examine 'The Beijing Conference of 1995: Impacts on China.'"

The conference portion of the program runs March 10 and 11, focusing on women in Asia and Latin America. Panels will convene regarding "Women in Media and the Arts," "Women and Politics," and "Struggles for Human Rights," and many other topics. All events are free and open to the public. For information, call 858-534-6050. (LA JOLLA)

"Weaving Arts" provide the subject when San Diego weaver Bobbie Sacks gives a lecture and demonstrates table loom techniques for the Clairemont Art Guild on Friday, March 10, at 9:30 a.m., at the Clairemont Recreation Center (3608 Clairemont Drive). Free. For information, call 619-448-9334. (CLAIREMONT)

Cosmo City Park, some stories, photographs, and interesting details that make it into Mac Harley's book "Excursions — History and Heritage." Harley will share some of these uncharted stories when he gives an "Excursions History Talk" at noon on Friday, March 10, in the Poinsettia Room at Encinitas City Hall (505 South Valdez Avenue). A reception and signing follows talk, at the San Diego Heritage Museum (561 South Valdez Avenue). Admission is by donation. Call 760-632-9711 for information. (ENCINITAS)

"Katie Kuller: Rebel with a Cause" is the subject when Alessandra Conini speaks for the dozent lecture series at the San Diego Museum of Art 10 a.m. on Friday, March 10. Conini is professor of art history at Meadows School of the Arts, Southern Methodist University, Dallas, Texas. Admission is \$10. For details, dial 619-496-1935. (BALBOA PARK)

Feng Shui at Work ("and no one will be the wiser") is the subject when Cheryl Magers conducts a class at 7 p.m. on Friday, March 10, at Mystic Isle (8036 La Mesa Boulevard). Participants will learn to use feng shui to "generate more income, attract more clients, improve employee morale, and more." These age-old questions will be solved for a fee of \$15 in advance (or \$20 at the door). Call 619-465-3100 for information. (LA MESA)

"A Look at the Sacred Peru" will be offered by Peruvian native Nidia Alay at 6:30 p.m. on Friday, March 10, at the Hearst Power Tea Room (552 E Camino Real). Expect a video tour of the country, objects from Peru on display, and Peruvian music. Admission is \$5 with reservations, or \$8 at the door. 760-510-9030. (POINTERVILLE)

How Did Selma's Tragedy, Mary Baker Eddy, Elizabeth Cady Stanton, and Susan B. Anthony fight for the rights of all people and advance the role of women? Find out when Earline Shore make offers a program "Celebrating Women's Rights" at 2 p.m. on Saturday, March 11, at the Malcolm X Library (5148 Market Street, at Euclid). Free. Call 619-527-3405 for information. (ENCINITAS)

"The Evolution of the American Flag" provides the subject when John G. Moore presents historical quips leading to and during the American Revolutionary War for the San Diego Genealogical Society at 1 p.m. on Saturday, March 11. The talk will cover the origins of flags in general and Old Glory in particular. Pam Journeay will discuss "Source: Your Research" for the beginner's class at noon.

The group meets in the St. Dunstan's Episcopal Church Parish Hall, 6536 Park Ridge Boulevard. Call 619-464-8824 for information. Free and open to the public. (SAN CARLOS)



Calendar LOCAL EVENTS

Conquer the Chaos led by author Stephen Dobyns will be directed by Rousa Reynolds for a benefit for the Community Resource Center on Wednesday, March 15, at the North Coast Repertory Theater (987 D Loma Santa Fe). The event includes a wine and cheese reception at 5:30 p.m., followed by the play. Tickets are \$25. Call 760-753-1136 for reservations. (SAN ANGELO)

The Wreath Weaseltail Play An American Daughter will be directed by Rousa Reynolds for a benefit for the Community Resource Center on Wednesday, March 15, at the North Coast Repertory Theater (987 D Loma Santa Fe). The event includes a wine and cheese reception at 5:30 p.m., followed by the play. Tickets are \$25. Call 760-753-1136 for reservations. (SAN ANGELO)

Tie the Season for All Things Irish, and when the Pleasure of Our Company series continues at Scripps Ranch Library on Wednesday, March 15, later for the Joyful Spirit performing traditional Irish music at 7 p.m. Find the library at 1001 Scripps Lake Drive. (SAN DIEGO)

There's Trouble in River City, Merendy Wilson's musical *The Music Man* is being presented by the Power High School Theater Guild and Choral Department March 15-19 at the Power Center for Performing Arts (5408 Tapia Road, at Tia Way). Performances begin at 7 p.m. Wednesday through Saturday and at 2 p.m. on Sunday. Tickets are \$7 general. For reservations, call 858-748-0505. (POWER)

Just Remembered directed by Jimmy Chausseaux plan a concert at 8 p.m. on Wednesday, March 15, in USC's Mabelle Auditorium. Tickets are \$5. (DALLAS)

The Talents of Seniors will be displayed when the 28th Annual Senior Talent Show hosted by the City of San Diego Park and Recreation Department takes place Thursday, March 16, from 9 a.m. to 5 p.m. in the Rectal Hall. More than 50 men

BOY IN THE WATER

Boy in the Water, Metropolitan Books, Henry Holt & Company, 1999, 406 pages, \$25

Author Stephen Dobyns is the author of nine volumes of poetry, a book of essays, and 19 novels, including *The Church of the Dead Girls* and 10 in the best-selling *Saratoga* mystery series. Dobyns has been a reporter as well as a teacher at various colleges and universities. He is a regular contributor to the *San Diego Reader*. He lives in the Boston area.

Boy in the Water is set in rural New Hampshire in a failing prep school — Bishop's Hill Academy. He said that there were many schools like Bishop's Hill. "Some had been founded in the early 19th century. And superficially, at least, they had a beautiful physical place. But when you looked at them more closely, they were in pretty ragged condition. They started out with healthy endowments and then were overextended and had to move to the point of lowering their standards and taking more and more children from broken marriages. And then taking children who were in some way disturbed. So that I knew about schools like Bishop's Hill. Private schools. Once had a girlfriend who worked in one. A number of the teachers were people who could not possibly have gotten jobs in public schools. Or they didn't have a teaching certificate, or they had been fired from public schools. One of the guys had been fired for hitting a student. Somebody else had been fired for drinking on the job. In any case, those things stuck in my mind."

Dobyns quickly establishes the Bishop's Hill terrain. Only a few pages into the book and the surroundings become familiar. I asked how he built this school in his mind and got it onto paper.

"I make a map. It's part of being dyslexic that I have a very visual imagination. I see things very quickly. So the physical layout of the place becomes very clear to me. Once I set the main building situation in a shape, more or less, of an 'H,' then it sticks in my mind. Many places have that particular shape. The forest area in this area that I know in New Hampshire, where I am now."

"But all the place, really, is invented. The nearby town is more or less an area that I know. Plymouth is a real town. The town, where the school is, is invented. But the general area is more or less the real location, but there's no school there."

Why did Dobyns think that being dyslexic has given him such a strong visual memory and ability to imagine physical place?

"I don't know. I think more and more about imagination. I've always taken it for granted. I was speaking to a fellow I know, who's a writer, a novelist, who has written a very successful book. He was saying how all his novels are very, very autobiographical, that he couldn't imagine, or has never been able to write, a book that was not autobiographical. None of my novels are autobiographical. There

and women — aged 50 years and older — will sing, play musical instruments, dance, and more to entertain. Admission is free for spectators. 619-236-0905. (BALDWIN PARK)

Artists on the Cutting Edge VII, the "Cross Fertilization" literary and music series at the Museum of Contemporary Art, Los Angeles, led by artistic director Quincy Troupe starts next Thursday, March 16, at 7 p.m. Seven night series tickets for non-members are \$90, non-member pay \$15 per individual event. Tickets are available through Ticketmaster 619-220-7333. Find the museum at 700

Prospect Street. Call 858-434-3541 x444 for information. (LA JOLLA)

An Original Play written and directed by Donna Hart honoring Women's History Month may be seen next Thursday, March 16, at 7 p.m. at the Oceanside Mission Branch Library (3861 Mission Avenue). Focusing on the lives of black women, local residents will share stories of achievement — from Sojourner Truth to Billie Holiday — in

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Chopin as He Is Played in Transylvania

This man is a genius! but...

Ivo Pogorelich gave an all-Chopin recital in the La Jolla Chamber Music Society's "Celebrity Series." It was torture.

Some members of the audience in the Civic Theatre may already have felt twinges of terror as

REVIEW JONATHAN SAVILLE

the pianist emerged from the wings in his shroud-like tuxedo, with his pale face, sensual lips, hooded eyes, and sleek little black pigtail, gliding weightlessly across the semi-darkened stage like one of the Undead. Intimidated by his dire appearance and icy aloof manner, they interpreted the instructions printed in the program ("Please hold applause until the end of each work") to mean that applause was permitted only at the end of each half of the program. Their instincts proved correct, for when some harder or more insensitive souls ventured a rumble of clapping after the *F-sharp Minor Polonaise*, Pogorelich not only did not acknowledge this interruption of his funeral soliloquy, but even turned away from it as from a contaminating stench.

Of course, a performing musician may look and behave in any way he pleases, so long as he delivers the goods. Pogorelich is in fact noted for his humanitarian activities and his encouragement of young musicians, and as a human being he is no doubt thoroughly admirable. But his two-decade career as a performer has been based on insufferable waywardness in the interpretation of the piano literature, to the point where the great 19th-century composers whose works he has mangled must be roiling with impotent rage in their tombs. The victim this time, as so often in the past, was Chopin.

With all this blood on his hands, how has Pogorelich succeeded in remaining before the public at all? Why is he in such demand, and why do his recordings sell so well? Well, no one who hears him lay hands on a keyboard can disagree with Martha Argerich, who in 1980 proclaimed, "This man is a genius!" (but only provided we understand the statement to mean he is a genius at playing piano, not at playing music). If one considers Pogorelich's tone, touch, control of

articulation and dynamics, and the sheer sound he can arouse in the instrument, one immediately has to place him among the great masters. Irresistible thunder from the deeps, or tones that seem to float in the ether, untheorized by the pianist himself, and the most exquisite nuances of color. In all these sonorous effects, he is not merely good, he is supreme.

However, supreme mastery of pianistic technique does not a great musician make. In virtually every area of actual musicianship, Pogorelich's genius is polluted by willful misinterpretation of what he sees on the page. Capable of incredibly delicate pianissimi, he repeatedly abuses this gift by subsiding into scarcely audible sections where the music does not call for them, producing a shimmering mumble in which no musical shape is discernible. Again and again, he undermines a structurally important climax by unexpectedly—and unthoughtfully—drawing back. His penchant for extremely slow tempos stretches melodies to such an extremity that their contours disintegrate. Dwelling on each individual moment with voluptuous pleasure, he more or less ignores the connections of these moments with each other and with the large-scale movement of the piece.

Indeed, movement is precisely what is lacking in his playing, which produces an overwhelming impression of stasis, every instant left twisting in the void, outside of time, never driving at anything or going anywhere. Most unendurable of all is the stop-and-go effect of his phrasing, with irrational *Litfussen* interrupting the line at unpredictable spots, usually just where they ought not. To be, and often the concluding note of a phrase hanging fire for a seemingly infinite period, as all muscles tense, holding one's breath, and in an agony of suspense, the listener desperately waits for the.

End. All these features of the Pogorelich style were painfully evident during the first half of the program: two brooding, introverted

Polonaises that no longer had the slightest connection with dance; the astounding explosive repetitions of the note A in the *F-sharp Minor Polonaise* (marked *ff* in the first passage and *ff* in the second) perversely played with genteel lyricism; and the tumultuous wild-through-a-graveyard parallel octaves of the *B-flat Minor Sonata's* *Fine* de-articulated into an amorphous mumble with no impetus whatsoever. During the intermission, while (as an imaginative connoisseur feverishly suggested) the pianist perhaps was refreshing his energies by plunging his hands into the flushed throat of a winsome usherette, I speculated on whether things could get worse.

They did.

No works of Chopin are harder to play effectively than his *Mazurkas*, those intimate expressions of the composer's soul, in which the lively Polish dance is transformed into a miniature tone-poem, often profoundly tinted with melancholy. They are short and deep. What happens when the rhythmic bounce has been utterly melted away, when the pacing is so slow that the shape of the tunes disappears, and instead of a vigorous, poignant sadness we hear only gorgeous tonalism, incoherent phrasing, and the expressive turns so exaggerated that they sound remote from any plausible human feeling? Ivo Pogorelich can tell us, none better.

And then there was the slow movement of the *B Minor Sonata*, where Pogorelich brought back the first theme, it was even more hiccuppy and paralytic than before, as though fatally injected with curare. Pogorelich's truly awful concert has at least had the effect on me of making me renounce my sins, such as they are. Suffering through that agonizing program, I realized that if I get sent to hell, the place of torment will turn out to consist of two Pogorelich playing the *Largo* of Chopin's Third Sonata over and over again forever, each quirky. And after this had dragged its slow length



Ivo Pogorelich

Ivo Pogorelich, piano
Civic Theatre (La Jolla Chamber Music Society)
Chopin, Polonaise in C Minor, Opus 40, No. 2; Polonaise in F-sharp Minor, Opus 44; Sonata No. 2 in B-flat Minor, Opus 35; Three Mazurkas, Opus 59; Sonata No. 3 in B Minor, Opus 58.

along for an interminable epoch, lo! when Pogorelich brought back the first theme, it was even more hiccuppy and paralytic than before, as though fatally injected with curare.

Pogorelich's truly awful concert has at least had the effect on me of making me renounce my sins, such as they are. Suffering through that agonizing program, I realized that if I get sent to hell, the place of torment will turn out to consist of two Pogorelich playing the *Largo* of Chopin's Third Sonata over and over again forever, each quirky. And after this had dragged its slow length

of the two themes will take 10,000 years to get through. At the Civic Theatre, Pogorelich already seemed well on his way to such an achievement.

By the way, if you think his Chopin is bad, you should hear his Brahms!

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Monteverdi's L'Orfeo is being presented by the opera students of Carol Plantamura and Philip Lapan. March 9-12 in Erickson Hall at UCSD's Mandeville Center. Performances begin at 8 p.m. on Thursday and Saturday and at 4 p.m. on Friday and Sunday. Tickets are \$5 general. Box 858-534-5464 to make the requested reservations. (LA JOLLA)

A Celebration of Jewish Musical Heritage is being presented by the San Diego Symphony tonight, Thursday, March 9, at Copley Symphony Hall. Highlights include Bernstein's overture from *Candide*, Bloch's "Meditation Hebraïque," the "Rhapsody Hebraïque" by Naxos, the "Hebrew Song and Dance" by Zim-

balist, and the world premiere of "The Galut Suite" by local composer Yochanan Sebastian Winston. Featured soloists include cellist Marcia Bookstein and violinist Zina Schiff.

Tickets are \$25 general. Copley Symphony Hall, 750 B Street. Call 619-437-3161 or 619-432-1734. (DOWNTOWN)

Music by Turlough O'Carolan (1670-1738) may be heard when the Grande Concerto recorder ensemble presents music of Ireland at 8 p.m. on Friday, March 10, at Rada Espresso Gallery (1017 Rancocas Street). Free. 619-523-5540. (POINT LOMA)

An End-of-Summer Recital is planned by the San Diego Opera Ensemble at 8 p.m. on Friday, March 10, at the Neuroscience Institute (1040 John Jay Hopkins Drive). The group will be performing operatic and classical selections. Admission is \$5; call 619-232-7626 to make the required reservations. (LA JOLLA)

Violin and Viola Students of Janos Nefegyes and Pávkai Nykyer present a recital program at 8 p.m. on Friday, March 10, in the Recital Hall at UCSD's Mandeville Center. Free. Call 619-534-5404 for information. (LA JOLLA)

Brilliant German Cellist Julius Berger performs for the Chamber Concert Series hosted by the Athenaeum Music and Arts Library on Saturday, March 11, at 7:30 p.m. His program includes Bach's "Suites No. 1, 2, and 3," "Prelude" by Sofia Gubaidulina, and "Choe 8" by John Cage. Tickets are \$20 for non-members. The Athenaeum is located at 1008 Wall Street. Call 619-454-5872 for reservations. (LA JOLLA)

The Kremlin Comes to Power, the Chamber Orchestra of the Kremlin, founded in 1991, plays a concert at 8 p.m. on Saturday, March 11, at the

Poway Center for Performing Arts. The program includes Mozart's "Divertimento in D Major," "Transfigured Night" by Schoenberg, and Dvořák's "Serenade for Strings in E Minor."

Tickets are \$25 and \$28. Find the center at 15408 Epola Road (at Titan Way). Call 619-748-0505 to make reservations. (POWAY)

"Nights in the Garden of Spain" provide the theme for the next Light Bulb Series concert hosted by the San Diego Symphony. Musical highlights on Saturday, March 11, include pieces by composers said to have been "captivated by the culture and poetry of Spain" from Bart and Rimsky-Korsakov to de Falla and Ravel. This event includes a look at Spanish painters and poets such as Picasso.

Locra, and Cervantes. Featured guest artists are guitar virtuoso Angel Romero, flamenco dancer Sylvia Morales, and Steven Kern, curator of European art at the San Diego Museum of Art.

Tickets range from \$10 to \$45. The music begins at 8 p.m. in Copley Symphony Hall (750 B Street). For reservations, call 619-235-0804. (DOWNTOWN)

John Butler's "Ragtime Man" may be heard in its entirety when the Southwestern College Concert Choir presents a Choir Gala on Saturday, March 11. The concert is a final send-off before the choir heads to New York for a performance in Carnegie Hall. Events begin with a reception at 6:30 p.m.; the concert follows in Meyan Hall at Southwestern College.

The music begins at 5 p.m. at the Neuroscience Institute (1040 John Jay Hopkins Drive). Tickets are \$5 for children and students, \$15 for adults. For reservations, call 619-459-3728. (LA JOLLA)

(900 Otay Lakes Road). Tickets for the concert only are \$10; for the concert and reception, pay \$20. For reservations, call 619-482-6367. (CHULA VISTA)

Prology Pianist Joyce Yung presents a "Bonus" Discovery Series concert for the La Jolla Chamber Music Society, on Sunday, March 12. Yung will play Bach's "Fantasy and Fugue in D Minor," the "Fantasia in C Minor" by Mozart, Gargallo's "Erase Fantasy," and "Prelude at an Exhibition" by Mussorgsky.

The music begins at 5 p.m. at the Neuroscience Institute (1040 John Jay Hopkins Drive). Tickets are \$5 for children and students, \$15 for adults. For reservations, call 619-459-3728. (LA JOLLA)

"Fantastic Mozart" Concerts are promised when the San Diego Chamber Orchestra ends its season with concerts March 12-21. These concerts include Mozart's "Requiem" and "Symphony No. 28" for the "Requiem" the orchestra will be joined by the San Diego Master Chorale and soloists Sylvia Wen (soprano), Patricia McAfee (mezzo-soprano), Robert MacNeil (tenor), and Martin Wright (bass).

Enjoy the program at 2 p.m. on Sunday, March 12, at the California Center for the Arts, Escondido (140 North Escondido Boulevard); on Friday, March 17, at Copley Symphony Hall (1245 Seventh Avenue); on Monday, March 20, in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (700 Prospect Street); and on Tuesday, March 21,

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Nights in the Garden of Spain

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Mahler Symphony No. 6 ("Tragic")

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Play Me A Story!

April 2, 2pm

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Jung Ho Pak, conductor • Angel Romero, guitar
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San Diego Symphony is funded in part by the City of San Diego Commission for Arts & Culture and the County of San Diego.

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Chopin as He Is Played in Transylvania

This man is a genius! but...

Ivo Pogorelich gave an all-Chopin recital in the La Jolla Chamber Music Society's "Celebrity Series." It was torture.

Some members of the audience in the Civic Theatre may already have felt twinges of terror as the pianist emerged from the wings in his shroud-like tuxedo, with his pale face, sensual lips, hooded eyes, and sleek little black pigtail, gliding weightlessly across the semi-darkened stage like one of the Undead. Intimidated by his dire appearance and icy aloof manner, they interpreted the instructions printed in the program ("Please hold applause until the end of each work") to mean that applause was permitted only at the end of each half of the program. Their instincts proved correct, for when some harder or more insistent solo ventured a rumble of clapping after the F-sharp Minor Polonaise, Pogorelich not only did not acknowledge this interruption of his funeral solitude, but even turned away from it as from a contaminating stench.

Of course, a performing musician may look and behave in any way he pleases, so long as he delivers the goods. Pogorelich is in fact noted for his humanitarian activities and his encouragement of young musicians, and as a human being he is no doubt thoroughly admirable. But his two-decade career as a performer has been based on insufferable waywardness in the interpretation of the piano literature, to the point where the great 19th-century composers whose works he has mangled must be rolling with impotent rage in their tombs. The victim this time, as so often in the past, was Chopin.

With all this blood on his hands, how has Pogorelich succeeded in remaining before the public at all? Why is he in such demand, and why do his recordings sell so well? Well, no one who hears him lay hands on a keyboard can disagree with Martha Argerich, who in 1980 proclaimed, "This man is a genius!" (but only provided we understand the statement to mean he is a genius at playing piano, not at playing music). If one considers Pogorelich's tone, touch, control of

articulation and dynamics, and the sheer sound he can arouse in the instrument, one immediately has to place him among the great masters. Irresistible thunder from the deeps, or tones that seem to float in the ether, unthundered by matter — these are effortlessly at his command, as are dazzling displays of agility and the most exquisite nuances of color. In all these sonorous efforts, he is not merely good, he is supreme.

However, supreme mastery of pianistic technique does not a great musician make. In virtually every area of actual musicianship, Pogorelich's genius is polluted by willful misinterpretation of what he sees on the page. Capable of incredibly delicate pianism, he repeatedly abuses this gift by subverting into scarcely audible sections where the music does not call for them, producing a miniature mumble in which no musical shape is discernible. Again and again, he undermines a structurally important climax by unexpectedly — and unmotivated — drawing back. His penchant for extremely slow tempos stretches melodies to such an extremity that their contours disintegrate. Dwelling on each individual moment with voluptuous pleasure, he more or less ignores the connections of these moments with each other and with the large-scale movement of the piece.

Indeed, movement is precisely what is lacking in his playing, which produces an overwhelming impression of stasis, every instant left twisting in the void, outside of time, never driving at anything or going anywhere. Most unendurable of all is the stop-and-go effect of his phrasing, with irrational *Lupus* interrupting the line at. Unpredictable spots, usually just where they ought not. To be, and often the concluding note of a phrase hanging free for a seemingly infinite period as, all muscles tense, holding one's breath, and in an agony of suspense, the listener desperately waits for the.

End. All these features of the Pogorelich style were painfully evident during the first half of the program: two brooding, introverted

Pogorelich that no longer had the slightest connection with dance; the astounding explosive repetitions of the note A in the F-sharp Minor Polonaise (marked *ff* in the first passage and *ff* in the second) perversely played with gentle lyricism; and the tumultuous wind-through-a-graveyard parallel octaves of the B-flat Minor Sonata's *Finale* de-articulated into an amorphous mumble with no impetus whatsoever. During the intermission, while (as an imaginative connoisseur feverishly suggested) the pianist perhaps was refreshing his energies by plunging his fangs into the flushed throat of a winsome uverture, I speculated on whether things could get worse. They did.

No works of Chopin are harder to play effectively than his *Mazurkas*, those intimate expressions of the composer's soul, in which the lively Polish dance is transformed into a miniature tone-poem, often profoundly tinted with melancholy. They are short and deep. What happens when the rhythmic bounce has been utterly melted away, when the pacing is so slow that the shape of the tunes disappears, and when instead of a vigorous, poignant sadness we hear only gorgeous tonalism, incoherent phrasing, and the expressive turns so exaggerated that they sound remote from any plausible human feeling? Ivo Pogorelich can tell us, none better.

And then there was the slow movement of the B Minor Sonata, where Pogorelich's vagaries made the music practically unlistenable. The first theme, one of Chopin's Belian melodies that cries out to be sung by an operatic heroine, lost all its vocal quality under Pogorelich's excessively drawn-out, erratically hesitating, line-breaking treatment. The second theme, composed so as to contrast, its rolling, mounting, *spiegato*-like stream of sound being purely pianistic rather than vocal, came off as identically bogged down, smothered, jerky, and quirky. And at this had dragged its slow length



Ivo Pogorelich

Ivo Pogorelich, piano
Civic Theatre (La Jolla Chamber Music Society)
Chopin, Polonaise in C Minor, Opus 40, No. 2; Polonaise in F-sharp Minor, Opus 44; Sonata No. 2 in B-flat Major, Opus 35; Three Mazurkas, Opus 29; Sonata No. 3 in B Minor, Opus 38.

along for an interminable epoch, lol when Pogorelich brought back the first theme, it was even more hiccupy and paralytic than before, as though fatally injected with curare.

Pogorelich's truly awful concert has at least had the effect on me of making me renounce my sins, such as they are. Suffering through that agonizing program, I realized that if I get sent to hell, the place of torment will turn out to consist of Ivo Pogorelich playing the *Largo* of Chopin's Third Sonata over and over again forever, each time a little bit slower, so that after a while, each

of the two themes will take 10,000 years to get through. At the Civic Theatre, Pogorelich already seemed well on his way to such an achievement.

By the way, if you think his Chopin is bad, you should hear his Brahms!

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Meanderer's L'Orfeo is being presented by the opera students of Carol Plantamura and Philip Larson March 9-12 in Erickson Hall at USC's Mandelbrot Center. Performances begin at 8 p.m. on Thursday and Saturday and at 4 p.m. on Friday and Sunday. Tickets are \$5 general. Call 858-534-5404 to make the required reservations. (LA JOLLA)

"A Celebration of Jewish Musical Heritage" is being presented by the San Diego Symphony tonight, Thursday, March 9, at Copple Symphony Hall. Highlights include Bernstein's overture from *Candide*, Bloch's "Meditation Hebrew," the "Zim-wah Hebrew Lament" by Naxos, the "Hebrew New Dance" by Zim-

balist, and the world premiere of "The Galil Suite" by local composer Yochanan Sebastian Winston. Featured soloists include cellist Maria Bookstein and violinist Zina Schiff. Tickets are \$25 general. Copple Symphony Hall, 750 B Street. Call 858-457-5181 or 858-452-1734. (DOWNTOWN)

Music by Tarlough O'Carolan (1670-1730) may be heard when the Granada Consort recorder ensemble presents music of Ireland at 8 p.m. on Friday, March 10, at Reda Yagsoo Gallery (1017 Rosecrans Street). Free. 619-523-5540. (POINT LOMA)

An End-of-Summer Recital is planned by the San Diego Opera Ensemble at 8 p.m. on Friday, March 10, at the Neurosciences Institute (10640 John Jay Hopkins Drive). The group will be performing operatic and classical selections. Admission is \$5; call 619-232-7836 to make the required reservations. (LA JOLLA)

Violin and Viola Students of Janis Nigro and Piuskai Nykter perform a varied program at 8 p.m. on Friday, March 10, in the Recital Hall at USC's Mandelbrot Center. Free call 858-534-5404 for information. (LA JOLLA)

Brilliant German Cellist Julius Berger performs for the Chamber Concert Series hosted by the Athenaeum Music and Arts Library on Saturday, March 11, at 7:30 p.m. His program includes Bach's "Suites No. 1, 2, and 3," "Prelude" by Sofia Gubaidulina, and "Choe R" by John Cage. Tickets are \$20 for non-members. The Athenaeum is located at 1008 Wall Street; call 858-454-9872 for reservations. (LA JOLLA)

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Poway Center for Performing Arts. The program includes Mozart's "Divertimento in D Major," "Transfigured Night" by Schoenberg, and Dvorak's "Serenade for Strings in E Minor."

Tickets are \$25 and \$38. Food the center at 15498 Tapala Road (at Titan Way). Call 858-748-0505 to make reservations. (POWAY)

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Lorca, and Cervantes. Featured guest artists are guitar virtuoso Angel Romero, flamenco dancer Sylvia Morales, and Steven Kern, curator of European art at the San Diego Museum of Art.

Tickets range from \$10 to \$45. The music begins at 8 p.m. in Copple Symphony Hall (750 B Street). For reservations, call 619-235-0804. (DOWNTOWN)

John Rutter's "Requiem Mass" may be heard in its entirety when the Southwestern College Concert Choir presents a Choir Gala on Saturday, March 11. The concert is a final send-off before the choir heads to New York for a performance in Carnegie Hall. Events begin with a reception at 6:30 p.m.; the concert follows in Mayan Hall at Southwestern College

(900 Otay Lakes Road). Tickets for the concert only are \$10; for the concert and reception, pay \$20. For reservations, call 619-482-6367. (CHULA VISTA)

Prodigy Pianist Joyce Yang presents a "bonus" Discovery Series concert for the La Jolla Chamber Music Society on Sunday, March 12. Yang will play Rach's "Fantasy and Fugue in D Minor," the "Fantasia in C Major" by Mozart, Copland's "Euler Fantasy," and "Pictures at an Exhibition" by Mussorgsky.

The music begins at 5 p.m. at the Neurosciences Institute (10640 John Jay Hopkins Drive). Tickets are \$5 for children and students, \$15 for adults. For reservations, call 858-459-3728. (LA JOLLA)

"Fantastic Mozart" Concerts are promised when the San Diego Chamber Orchestra ends its season with concerts March 12-21. These concerts include Mozart's "Requiem" and "Symphony No. 29." For the "Requiem" the orchestra will be joined by the San Diego Master Chorus and soloists Sylvia Wren (soprano), Patricia McAfee (mezzo-soprano), Robert MacNeil (tenor), and Martin Wright (bass).

From the program at 2 p.m. on Sunday, March 12, at the California Center for the Arts, Escondido (340 North Escondido Boulevard), on Friday, March 17, at Copple Symphony Hall (1245 Seventh Avenue); on Monday, March 20, in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (700 Prospect Street); and on Tuesday, March 21,

SAN DIEGO SYMPHONY

Look at What's Coming Up!

Nights in the Garden of Spain

Harold Lloyd's Speedy
March 18, 7:30pm

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Sunday, March 12, 2 p.m.
California Center for the Arts, Escondido

Friday, March 17, 8 p.m.
Copley Symphony Hall

The season comes to a close with one of the greatest of all classical composers in 12th or San Diego's finest voices perform Mozart's Requiem. Program also includes Symphony No. 29.

Other Venues:

Sherwood Auditorium, La Jolla • Monday, March 20, 8 p.m.
Fairbanks Ranch Country Club, Rancho Santa Fe • Tuesday, March 21, 8 p.m.

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Calendar CLASSICAL MUSIC

at the Fairbanks Ranch Country Club.

All of the concerts — except for the Escondido appearance — begin at 8 p.m. Tickets range from \$10 to \$40, depending upon the venue and seats available. Call 760-733-4602 or 888-848-7326 for information and tickets for any of these performances.

ESCONDIDO, DOWNTOWN LA JOLLA, SAN DIEGO, SANTA FE

The West Coast Premiere of Robert Coover's "The Unknown Region" — a setting of the Walt Whitman poem for four voices, and string quartet — is promoted when the Phillips Exeter Academy Concert Choir performs at 8:30 p.m. on Sunday, March 12, at Saint Paul's Cathedral. Also on the program are selections by Aaron Barak, Alberto Ginastera, Edvard Grieg, and Jean Sibelius, as well as several African American spirituals.

This concert follows the 5 p.m. evening sung by the men and girls of St. Cecilia Church and St. Paul's Cathedral at 7:30 p.m. on Sunday (at 8:30 p.m. on Sunday, March 12, at Saint Paul's Cathedral). An offering will be received. Call 619-594-2861 for information.

ANCIENT CHANT, CULTURAL SONGS, AND WORKS BY P. MONTEVERDI, BARTOK, AND OTHERS

The choir is directed by the conductor in the repertoire of the Vale Russian Academy, performing on Sunday, March 12, at 8 p.m. on Sunday (at 8:30 p.m. on Sunday, March 12, at Saint Paul's Cathedral). The group is a former bass choir ensemble specializing in sacred and secular chant, choral music.

The music begins at 8 p.m. at 6:58 p.m. on Sunday, March 12, at 8 p.m. on Sunday (at 8:30 p.m. on Sunday, March 12, at Saint Paul's Cathedral). An offering will be received. Call 619-594-2861 for information.

How About Some Choral Fun?

San Diego's West Coast premiere of the "Lullaby" by Chopin, and others at 7 p.m. on Sunday, March 12, in Linder Hall at the First United Methodist Church of San Diego (2111 Camino del Rio South). Child care is available by reservation; an offering will be received. 619-594-2861 for details. (SAN CARLOS)

Work by Felix and Franz Mendelssohn will be heard when the Morgan Trio performs for the winter concert series at the San Diego Public Library on Sunday, March 12. The music begins at 2:30 p.m. in the third-floor auditorium. 439 N. Street, 619-236-5810. Free. (DOWNTOWN)

Bernstein's "Mediant" on a Wednesday has been published and performed in its original form as a piano piece — until now. The San Diego premiere of this piece is expected when concert pianist and conductor Jeffrey Siegel performs on Sunday, March 12, at 2 p.m. in the East County Performing Arts Center (210 East Main Street). Bernstein used the musical material from the work in later compositions.

Tickets for Jeffrey Siegel's Keyboard Concerts, An American Salute to Copland, Bernstein, Gershwin, are \$11, \$15, and \$20. For reservations, call 619-440-2277. (LA CAJON)

How Selections by Beethoven and Walton, along with Irish songs and music from Fanny Hildesheim, are featured in the concert organized by Robert Plimpton performed in the Speeches Organ Pavilion on Sunday, March 12, at 2 p.m. Free. 619-702-8158. (BALBOA PARK)

Expect a diverse program when the piano recitals of Alexander Karp perform at 8 p.m. on Sunday, March 12, in the Recital Hall at USC's Mandeville Center. Call 858-554-5404 for details. Free. (LA JOLLA)

Arta de Famiglia, works by Wagner, Rossini, Donizetti, and Berg may be heard when soprano Kate Oberlin, mezzo Kathleen Oberlin, tenor Tom Oberlin, and pianist Anne Young perform for the San Diego Mini-Concert at noon on Monday, March 13, at the Lyceum Theatre in Horton Plaza. The music lasts approximately 50 minutes, and laterers are invited to sip while taking in the recital. 858-587-8978. Free. (DOWNTOWN)

Early Music may be heard during the concert planned in M-113 at San Diego State University at noon on Wednesday, March 15. Call 619-594-5060 for information. Free. (SDSU)

An Evening of Classical Music is promised when the La Jolla Piano Trio performs at 7 p.m. on Thursday, March 16, at the East and Border Taylor Library (Pacific Beach Library, 4275 Cass Street).

Lutes for Loutlet's "The Lion D Minor," and a trio of Irish tunes by Alex. Rowley. Ensemble members include pianist Caroline Laker, violinist Shirley Weaver, and cellist Marie Hart. The requested donation is \$5. For information, call 858-581-9034. (PACIFIC BEACH)

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Calendar ART LISTINGS

HOW TO SEND US YOUR LISTINGS: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not include a complete description of the artist, including the date, time, title, the artist's address where the work is held (including neighborhood), contact phone number, and a photo number. Send us your listing by e-mail to artlistings@artlistings.com or by fax to 619-481-3461. You can also submit information online at www.SanDiegoArtListings.com by clicking on the events section.

Both Contemporary and Traditional Themes are explored in the paintings and sculpture by the 20 artists contributing works to "Seed," the inaugural show at Plus, opening with a reception at 5:30 p.m. on Friday, March 10. Artists featured include Italo Scanga, Anne Martovic, and Melissa Smokey; the show continues through Friday. Viewing by appointment only. Find the gallery at 655 Tenth Avenue (at G Street) and by calling 619-234-8337. (BAY VIEW)

Spring takes the Season with the Gallery Gallery's take taking place from 5 to 9 p.m. on Friday, March 10. Participating venues: the Basile Gallery (519 Island Avenue; 619-234-7356), and the Michael J. Wolf Gallery (363 Fifth Avenue; 619-232-5388). Free. (GALAPAGOS QUARTER)

At 8 p.m. on Friday, March 10, it must be time for 2nd Sunday Escondido events for creative crawlers. The 11 a.m. to 7 p.m. — are monthly self-guided tours through Escondido's expanding cultural district. They're invited to stroll through open galleries and studios and watch demonstrations. Highlights this month include a trunk show, art lessons for kids, story, essay, and poetry readings at the Escondido Museum of Art (141 West Grand Avenue; 760-480-4101). Free. (ESCONDIDO)

Unusual Shapes of Wood are used to create contemporary art pieces by artist West Ruppert. See these pieces and his "imaginative painted clock" during a solo exhibition opening with a reception at noon on Saturday, March 11, at the Grand Gallery (413 West Grand Avenue). The reception coincides with Escondido's 2nd Sunday "cultural crawl."

Galleries hours are 10 a.m. to 5 p.m. Tuesday through Friday, 10 a.m. to 2 p.m. Saturday. Call 760-480-4101. Free. (ESCONDIDO)

"Rare Suppositions/Private Investigations" in MiraCosta College's Kruglik Gallery features sculpture and mixed-media constructions by Anna O'Casey and Richard Keely. The show is a reception at 5 p.m. on Saturday, March 11, and continues through Thursday, April 6. The artist's plan is a lecture at 11 a.m. on Monday, March 13.

The gallery is located in the student center; the campus is found at 1000 W. Broadway. Regular gallery hours are Monday through Thursday, 11 a.m. to 2 p.m. on Tuesday and Wednesday, 10 a.m. to 5 p.m. on Thursday and Friday, 10 a.m. to 2 p.m. on Saturday. Call 760-480-4101. Free. (ESCONDIDO)

"Spiral Fingert: New Artists, New Art" is a theme for the next exhibition in the new addition to the gallery during a reception on Saturday, March 11, at 6 p.m. The featured artist is Laguna Beach artist Wendy Price; new works by gallery artists will be exhibited as well.

Regular gallery hours are noon to 8 p.m. Thursday through Sunday. Find the gallery at 343 Fourth Avenue; 619-237-0771. (ESCONDIDO)

The Fourth Annual "Parasite Showcave" in Summer & Dene Creeks in Art opens with a reception at 6 p.m. on Saturday, March 11. The furniture is on exhibition along with new paintings by San Diego abstract artist Walter Rodolphe through Saturday, April 15.

"God's Creatures" provide the focus for the seven San Diego artists exhibiting "animals in art" during Saturday, April 8, at Gallery 451. The show goes underway with a reception at 6 p.m. on Friday, March 10. Regular hours are noon to 5 p.m. Thursday through Saturday and by appointment. Find the gallery at 451 North La Avenue; call by calling 760-733-8337. (ESCONDIDO)

Regular gallery hours are 10 a.m. to 6 p.m. Monday through Sunday, 11 a.m. to 4 p.m. Sunday. The gallery is located at 2807 University Avenue; 619-486-5969. (BAY VIEW)

An "International Network" of work by Del Mar artist Larry Velt starts with an opening reception at 5 p.m. on Sunday, March 12, in the Library at United States International University. Yet — whose curriculum vitae as an international economist includes positions with the U.S. Treasury Department and Brown Brothers Harriman — will exhibit paintings from his recent "Cityscape" series, "reflecting his reactions to the textures of his" and sculptures from his "Second-Hand Publications" series.

The exhibition continues through Saturday, April 29. USIU is located at 1855 Pomerado Road; call 619-435-4541 for RSVP for the reception and for viewing hours. (DOWNTOWN)

Vibrant and Imagination, head to Soul Performance and Visual Art by Mary Flannery "The Candy" and Margaret Bie's photographic installation "The most powerful lens is a humble spirit," opening with a reception at 5 p.m. on Thursday, March 16. Flannery is a San Diego artist who uses a combination of "provocative imagery with her vanguard sense of book style" to transform the gallery into a walking comic book. Her site-specific work explores the use of simple words and images "to induce complex responses."

The show continues through Saturday, April 15.

Soul is located in the ReinCar-nation Building at 320 110 Avenue; 619-235-8448. Gallery hours are noon to 4 p.m. Thursday through Saturday, and by appointment. (GALAPAGOS QUARTER)

ART MUSEUMS

California Center for the Arts Museum, the first mid-century survey of work by internationally known installation 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, as well as related photographic series created in San Francisco in 1998. The projects are represented through large-scale color photographs, light boxes, and video installations. An important theme in Attie's work is to be the relationship between place, memory, and identity. View "Site Unseen: Shimon Attie" — Photographs and Public Projects, 1992-1998 through Sunday, May 7.

Find the center at 340 North Escondido Boulevard (at Valley Park way); 760-738-4120. (ESCONDIDO)

Mingei International Museum of Folk Art, the relationship of great historic designs to contemporary adornment is demonstrated by the 700 objects featured in "Arrows of the Spirit" — North American Indian Adornment from Prehistory to the Present," an exhibit concluding on Sunday, April 9. The objects, which are represented with selections ranging from Prehistory to the Present, are an exhibit concluding on Sunday, April 9. The objects, which are represented with selections ranging from Prehistory to the Present, are an exhibit concluding on Sunday, April 9.

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 Balboa Park in the east, Broadway is the city's historic, economic, and geographic heart. The busy thoroughfare connects the museum with a group of visual artists who make their studios on or near the street. San "Old Broadway" — an exhibit featuring artists including Einar and James de la Torre, Ramon de Salvo, Brian Dick, Randall Evans, Perry L. Vasquez, and a Pollo 13, Shepard Fairey, and Melissa Smokey.

The museum's collecting activity is documented in "Selections from the Permanent Collection, The 1990s." The "We were marked by a renaissance of the narrative impulse in contemporary art. The exhibit illustrates the diversity and dynamism of the art of this period with works by artists such as John Baldessari, Loren Spivey, and Carrie Mae Weems. Enjoy the show through Sunday, May 13.

Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot. Admission is free. The museum's gallery transfer station, 619-234-1001. (DOWNTOWN)

San Diego Museum of Art, a retrospective of one of the most important painters of the 19th Century, whose career spanned the Civil War through the turn of the 20th Century, continues through Sunday, May 21. "Eastman Johnson: Painting America" includes 64 paintings and 32 drawings, divided into thematic sections.

Artwork by students from San Diego City and County public and private schools is on display in "Young Art 2000: Words into Pictures." The theme for participants this year — who range in age from pre-kindergarten through high school — is "Words into Pictures," creating a visual link between the children's artwork and a selection of American poetry. View the exhibit through Sunday, March 12.

The museum's permanent collection includes Italian Renaissance paintings, Spanish old masters paintings, American art, 19th-Century European paintings and sculpture, and the Weisman Gallery of Contemporary California Art. 619-232-7931. (BALBOA PARK)

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Music By: Steve Denyes

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www.scrippsday.org/artfromtheheart

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Calendar THEATER

The Lady Gets Stoned

The public inspects the person's life as if itemizing a lost inheritance.

When Lyssa Dent Hughes was eight years old and went to birthday parties, she had her father drop her off a block away. "She didn't want anyone to feel bad," her father, Senator Alan Hughes of Indiana, explains, "because we had a nicer car."

Lyssa just got nominated for Surgeon General. The President's first choice didn't pass confirmation hearings, but Lyssa's credentials are impeccable. She's happily married to a respected academic, has two loving children, is professor of public health at Georgetown, and once ran a major hospital. She has an M.D. and Ph.D. and is a popular lecturer on women's health issues. Her great-grandfather was Ulysses S. Grant and, pundits agree, she's about as close to a role model as we get. Lyssa's only regret? She never finished reading Proust's *Remembrance of Things Past*.

When Lyssa says she has nothing to hide, it doesn't sound like hubris — just modest confidence. And when her oldest friend, Judith, talks a postmortem hotshot that "a woman's life is all about boundaries," she says it with enough sour grapes to prevent us from assuming it's the author's message. In *Wendy Wasserstein's American Daughter*, however, both statements terrify Lyssa.

Diogenes the Cynic carried a candle, in ancient Greece, and sought a single, honest human being. One of the media delights of the '90s has taken a Diogenes-like cast: laser-honed public

scrutiny of a person's character. Floodlights glare, and the media goes on a *Flaw Frenzy*: Clarence Thomas, Anita Hill, Clinton and Jennifer, and Monica, O.J., confirmation hearings of Zoe Baird, Kimba Wood, and Lani Guinier — each life in- spected microscopically for tectonic fissures, cracks, even minute slippage. It's the opposite of Andy Warhol's 15 minutes of fame. Like a TV serial, the examination lasts weeks, and the public inspects the person's life as if itemizing a lost inheritance. The results are never conclusive, and these serial scrutinies last only as long as the public's appetite for self-congratulating, moral superiority. For the participants, however, it's a monster movie, and they're the drooling beast.

Lyssa's name becomes synonymous with "lurid." She swears her failure to respond to a jury duty summons was an oversight. An ambitious reporter, allegedly doing a "pull piece" on her, turns the infraction into a crime against humanity. Lyssa doesn't help matters. In an interview, when she makes outward remarks about Indiana housewives, the Milorgianite exits the copublisher.

"This has nothing to do with the goddamn slip of paper," says Lyssa's husband, Walter. "You're pretty, have two great kids, you're successful, admired, you're thin. Face it, in the heartland that means you're one privacy privileged, ungrateful-to-her-mother, conniving bitch."



Mary Burt, Dale Morris in *American Daughter*

An American Daughter, by Wendy Wasserstein
North Coast Repertory Theatre, Lower Santa Fe Plaza, Solana Beach
Directed by Rosina Reynolds; cast: Terri Miller, Mary Burt, Khetia Semia-Adda, Dale Morris, Adam Edwards, Manuel J. Fernandez, Jonathan Dunn-Rankin, Sandra Eagan, Lance Rogers, Tom Ellis, Michael Hartley; scenic design, Marty Burnett; costumes, Julie Bender; lighting, Karin Filipe; sound, Bryan Keith Davis
Playing through April 9; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. For information call 858-481-1055.

Since *The Heidi Chronicles* and *The Sisters Running* showed such promise, most New York critics clobbered Wendy Wasserstein's *American Daughter* for what it does but for what it

doesn't do. Put "America" or "American" in your title and you set up expectations for the Great American Dramatic Whatever, which Wasserstein's supposed to write, in the lugubrious

manner of Eugene O'Neill, one might assume. Instead, Wasserstein wrote an accessible, "fractured fairy tale" that cuts against the grain, with politically incorrect characters, and that questions if "baby" — the woman of the '90s — has come such a long way after all.

American Daughter is accessible — almost to the point of "lite." And Wasserstein concentrates so much on a chipper surface that several characters have pain gaps, empty sections where you'd expect their hurt or anger to blast off, but doesn't. It's as if her people are under a gag rule to honor the play's themes and squelch their own feelings.

Daughter provokes thought nonetheless. Zoe Baird appeared to "have it all." Her confirmation hearings divulged that she hired undocumented aliens for child care. The result, "Nannygate," a public stoning without rocks. "From being a role model," says Wasserstein, "Ms. Baird became the embodiment of privilege, affluence, and the foibles of a generation." The same with Lyssa: her oversight puts Wasserstein calls "contemporary femininity" on trial.

For the North Coast Repertory Theatre, director Rosina Reynolds crafts a deft blend of humor and seriousness (in some ways better than the play's). An *American Daughter* is quite funny. Characters have alliterative names — Quincy Quince, Timber Tucker — and Reynolds puts them in a comedy of manners. The choice works: how people behave becomes a fingerprint. And, out there in the hinter- and tetterlands, tacit restrictions choke attempts to expand the norm.

Opening-night performances were uneven. Adam Edwards, as the gay/reactionary columnist Morrow McCarthy, keeps a rich vein of satire flowing throughout. Jonathan Dunn-Rankin is been too long from the San Diego stage. His

ample white locks — which could almost constitute a costume design: "senator hair" — and mellifluous voice make him a perfect Alan Hughes, slick politician. Though he could eliminate pauses in his delivery, Dale Morris makes the most of a strange role: Lyssa's yummy husband, Walter, who has it all yet wants a tad more. Manuel J. Fernandez, Mary Burt, Sandra Eagan, and Khetia Semia-Adda also contribute.

Terri Miller's tentative opening-night performance often lacked the assurance Lyssa should have, and lose. Miller should also feel free to cut loose in Lyssa's long speech, which begins, "There's nothing quite so satisfying as erasing the professional competency of a woman, is there?"

If you're a regular at North Coast Rep productions, you run the risk of taking its excellent design work for granted. You can assume that scenic designer Marty Burnett will work wonders on the small, well-known NCR stage, and that lighting designer Karin Filipe, without your knowing it, will enhance the mood of every moment. It's a credit to both that, upon entering the theater, you get accustomed to leaving a shopping mall in Solana Beach and entering a different — in this case, the showcase interior of a Georgetown home — yet completely believable world. ■

THEATER LISTINGS

Theater listings and commentary are accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

All My Sons
South Coast Repertory Theatre presents Arthur Miller's drama about a young man who must confront a man and woman, "transferring from the San Diego stage. His



Araceli

The Best Kinship
Playwright Project hosts Jim Kable's drama about 15-year-old Becky's discovery that her clever, accomplished father can barely read. Laura Strubling directed. A discussion follows the performance.
NEUROSCIENCE INSTITUTE AUDITORIUM, 10604 JOHN JAY HIGHWAY, DEL MAR, THURSDAY, MARCH 9, 7:30 P.M. FOR INFORMATION CALL 619-239-8222.

Born Yesterday
Moonlight at the Arco stages Garrison Kanin's 1940s comedy about the education of Billie Dawn. Kathy Brombacher directed.

A Chorus Line
Miracosta College presents Bertolt Brecht's fusion of a medieval Chinese folktale with the story of King Solomon. Marylou Lombard directed.

Breaking Legs
Pine Hills Lodge and Dinner Theatre presents Tom Dalack's comedy about a playwright seeking funds from the "family" (i.e., Mafia). B. Cervantes directed.

Brilliant Traces
Ortal One Productions offers Cindy Lou Johnson's drama about a man and woman, "transferring from the San Diego stage. His

life for different reasons," who "collide within the confines of a cabin in Alaska." Wayne Alan Erickson directed.

The Caucasian Chalk Circle
Miracosta College presents Bertolt Brecht's fusion of a medieval Chinese folktale with the story of King Solomon. Marylou Lombard directed.

Fiddler on the Roof
The Wild West Theatre presents one of the (if not the) most popular musicals of all time.

Forever Play
The four harmonizers in search of paid spot costs are in their fourth year at the Theatre in Old Town. Joseph Campbell urged everyone to "follow your bliss." Even if the tight harmonies of "50s 'guy groups' aren't your particular bliss, you've got to admit the Plads follow theirs with verve. They do to be square. They croon in lieu of

Comedy Collaborators
The improv comedy troupe performs the first Friday of every month at the Creativity Centre in Normal Heights.

NEWPORT JAZZ MILLENNIUM
Wednesday, March 29 at 8:00 p.m. • \$21-\$40
Starring
Nicholas Payton, Randy Brecker, Cedar Walton, Joel Hoffman, Howard Alden.
The concert salutes the masters of jazz: Louis Armstrong, Miles Davis, Duke Ellington, John Coltrane, Charlie Parker, and Dizzy Gillespie among others.

SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-280-5177.

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Communicating Doors
Mira Mesa Theatre Guild stages Lane Martin's comedy about one of history's most unusual burglars. John O. Rand directed.
MIRA MESA THEATRE GUILD, THROUGH MARCH 11, FRIDAY AND SATURDAY AT 8:00 P.M.

Criminal Hearts
Mira Mesa Theatre Guild stages Lane Martin's comedy about one of history's most unusual burglars. John O. Rand directed.
MIRA MESA THEATRE GUILD, THROUGH MARCH 11, FRIDAY AND SATURDAY AT 8:00 P.M.

Death Rides the Stage
H.I.T. Productions new interactive comedy-mystery, written by Beth and Scott McNeil, is set in Texas. "You survived a stampede, Lucy Tyler is looking for your undergarments... and there's a dead body in the next room."
TYLER'S NEST OF TEXAS, 7806 EL CAJON BOULEVARD, LA MESA, OPEN ENDED RUN, SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-961-8873.

Fiddler on the Roof
The Wild West Theatre presents one of the (if not the) most popular musicals of all time.

Forever Play
The four harmonizers in search of paid spot costs are in their fourth year at the Theatre in Old Town. Joseph Campbell urged everyone to "follow your bliss." Even if the tight harmonies of "50s 'guy groups' aren't your particular bliss, you've got to admit the Plads follow theirs with verve. They do to be square. They croon in lieu of

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Friday, March 10
8:00 p.m. • \$15-\$40
Smuin Ballets/SF performs a wildly popular program of dances set to Elvis, Nat King Cole, Willie Nelson and others.

CUBANISMO!

Saturday, March 10
8:00 p.m. • \$17-\$32
Fifteen of the hottest Cuban musicians heat up the night with fiery brass solos and pounding rhythms.

Friday, March 24
8:00 p.m. • \$30-\$50
With Guest Star Billy Preston! A full symphony gospel choir, rock band and vocalists play the best of The Beatles, The Rolling Stones, Led Zeppelin, Pink Floyd and The Who.

NEWPORT JAZZ MILLENNIUM

Wednesday, March 29
at 8:00 p.m. • \$21-\$40
Starring
Nicholas Payton, Randy Brecker, Cedar Walton, Joel Hoffman, Howard Alden.
The concert salutes the masters of jazz: Louis Armstrong, Miles Davis, Duke Ellington, John Coltrane, Charlie Parker, and Dizzy Gillespie among others.

BEAU SOLEIL'S ACADIAN TRAIL

Friday, March 31
8:00 p.m. • \$20-\$34
Just try to sit still when BeauSoleil takes the stage. Cajun music is infectious, especially when played by the best.

Calendar THEATER

having a life but put life into the greatest hits of Your Hit Parade (which crowned the most popular song of the '50s until Elvis dove it off the airwaves). Stuart Ross, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of endear everything to everyone. Terry O'Donnell plays an indefatigable piano and permits himself the occasional piece of always funny business. The set, which is either the Theatre in Old Town or a paragon where the Hads got stuck, is awfully drab for such a party show, though Jane Renshaw's very lighting knows when to tweak the brightness. (Note: Current cast members are Mark Perkins, Scott Driver, David Humphrey, and Kevin McMahon.)

Word a try.
THEATRE IN OLD TOWN, OPENED RUN, TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 8:00 P.M. AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M. WEDNESDAY AT 3:00 P.M.

Furious Blood
In his much-awarded winning translation of Anichini's *Urena*, Robert Fagles says the three plays—*Agamemnon*, *The Libation Bearers*, and *The Eumenides*—constitute "a rite of passage from savagery to civilization." Ansel Greer's most dysfunctional family spurns civilization? Playwright Kelly Sauter couldn't disagree more. *Furious Blood* retells *The Oresteia* and Euripides' *Philoctetes* in *Agamemnon* and *The Libation Bearers* and *The Eumenides* in *Philoctetes*. (Note: Current cast members are Mark Perkins, Scott Driver, David Humphrey, and Kevin McMahon.)

tion, are a mixed bag. Along with the admirable audacity of the enterprise, there is much to recommend. Director Kirsten Bader crafts impressive images, and the design work (except for David Law Culbert's strange lighting, which leaves too many faces until is Stellegian quality). The beginning is strong, and the ending's a bit. But the production, which tries to combine Greek tragedy with gaudy sitcoms, has a chronic problem with tone. Too often, the sitcom style rules and the story of the three plays is lost. The Trojan War? Apollo's too glib to take seriously. Electra's just shrill (except when *Medea* steps into the spotlight). And the silly *Pan* and *Judy* content often make *Chryseis*'s tragic nature. If everyone else is just cardboard, why do she suffer so? **Word a try.**

Stellegian Theatre, THURSDAY MARCH 12, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Gross Indecency: The Three Trials of Oscar Wilde
Poway Performing Arts Company presents *Mosses Kaufman's* chronicle of Oscar Wilde's trials. POWAY PERFORMING ARTS COMPANY, THURSDAY MARCH 12, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

The King Stag
UCSD Theatre and Dance presents *Carlo Gozzi's commedia dell'arte* fantasy. Andrew Bergader adapted (with Shelly Ben) and directed. MANDEL WEISS FORUM, UCSD, THURSDAY MARCH 12, WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 3:00 P.M.

Love Rides the Rails or, Will the Mail Train Run Tonight?
Claremont Community Players present *Marion Gail's* comic melodrama about control of a railroad company. Jean Rodin directed. CLAREMONT COMMUNITY PLAYERS, HOLMES ELEMENTARY SCHOOL, 4002 N. ARABIA DRIVE, CLAREMONT, THURSDAY MARCH 12, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. FOR INFORMATION CALL: 626-561-1144 OR 626-773-7343.

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Ballet on the Edge 2000
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March 12 - 2 pm
"Full of energy and hand-dipped attitude." San Diego Union-Tribune
Tickets \$22 & \$17
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700 Prospect St., La Jolla
BOX OFFICE (619) 522-8663
TICKETMASTER 619-220-7135
www.cityballet.org
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My Blue Angel

Kiss Me Kate
Lampshades presents the popular Cole Porter musical, book by San and Bella Sperack. LAMPSHADES, THURSDAY MARCH 12, FRIDAY AND SATURDAY AND THURSDAY MARCH 12, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

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Pippin
Palomar College Performing Arts presents the Howard Schwartz musical. A troupe of troubadours tell the story of Pippin, heir to Charlemagne's Holy Roman Empire. Michael A. Mulvan directed. HOWARD BRUBACK THEATRE, PALOMAR COLLEGE, THURSDAY MARCH 12, FRIDAY MARCH 13, SATURDAY MARCH 14 AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Murder on the Trail
"The Wild West was never this wild," in a new dinner theater whodunit starring Sophie Tyler and Grantie Harriman. Dinner includes barbecue or seafood. TYLER'S TASTE OF TEXAS, 7408 N. CA JOULEVALE, LA MESA, OPENED RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL: 619-561-1144 OR 619-773-7343.

The Sound of Music
San Diego Playhouse hosts a touring production of the Rodgers and Hammerstein musical (book by Howard Lindsay and Russel Crouse).
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OLD GLOBE THEATRE, SIMON EDISON CENTER FOR THE PERFORMING ARTS, THURSDAY MARCH 12, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Six Characters in Search of an Author
UCSD presents Luigi Pirandello's famous drama about art, life, and the underworld of creation. Todd Salvo directed. MANDEL WEISS FORUM, UCSD, WEDNESDAY MARCH 15, THURSDAY MARCH 16, WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Social Security
The Caribbean Playwrights, a project of the Caribbean Playhouse, presents a reading of Andre Brueck's comedy. Steve Gallion directed. SCHULMAN AUDITORIUM, CARLSBAD COLLEGE, 1175 DOW LANE, CARLSBAD, MONDAY MARCH 13, AT 7:30 P.M. FOR INFORMATION CALL: 760-435-3559.

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Triple Exposure: A Highly Caffeinated Comedy
Due to popular demand, the Horton Grand Theatre hosts a reprise of this comedy about three inept performers. Hugh Buttermint's done his lounge act at the Triple Espresso Coffeehouse 20 years to the day. While personifying one of the house blends—"Grape," "Santitas," "Bazzard," or "Mokoko Cocoa Mocha"—Hugh plays "70 tunes on the piano. He and his companions, here to celebrate Hugh's anniversary, got stuck in the '70s. The trio used to be Maxwell, Buttermint, and Bean, a comedy group that never went far. They're "looser," they admit, but not "ordinary" ones. And hey, their reunion could help them face scary issues from their mediocre pasts. A formulaic story line? Top. Straight from *Forever Plaid*. There's also the *Forever Plaid* problem: the three comedians are far too talented to play inept characters. One's a whiz at the piano. Another's a first rate mime, and the third's a crackpot magician. The trio's so talented, when the plot has them complain of difficulties to overcome, you wish they'd quit trumping up the pseudo drama and get on with this entertaining, if lightweight show (note: the original cast members have been replaced; current performers are: David Stauffer, Scott Cervino, and Duane Daniels).
Word a try.

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Blind Rained the Moon
Could be retitled "ring round the backstage," since one actor plays two characters and must sprint from exit to entrance in seconds. Christopher Fry's comedy, based on Jean Anouilh's *L'Invitation au Chateau*, combines antipathetic twin brothers with a brilliant *Cinderella*, plus a juggle of economics, and meditations on money and power and the things neither can acquire. "It's not as easy to rule yourself as you think," says one. The play's a kind of *Oscar Wilde* life, with witty dialogue and situations, but also with long expository stretches *Wilde* would have loathed. At the Lamp's Players Theatre, director Deborah Gilmore Sauter and a sparkling cast make Fry's richly acted conflict. To sing out one actor's unfair to the group, all the actors do so. **Word a try.**

My Blue Angel
Sauter Performance & Visual Art presents Ricardo Peral's multidisciplinary performance solo, revealing the story of his coming out and encounters with his guardian angel. SUSA PERFORMANCE & VISUAL ART, THURSDAY MARCH 12, FRIDAY MARCH 13, THURSDAY THROUGH SATURDAY AT 8:00 P.M.

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Calendar MUSIC SCENE

The Reader offers \$25 for new tips published in *Blurt*. Call us at 619-235-3000, ext. 456, or e-mail your tip to chicken@blurt.com

Howard Stern said last week, "I have a couple months left on my contract, and I don't know what I want to do." Stern said he had

listeners 25-54. Stern slipped to fourth place. "Howard's never gonna own San Diego," said another insider. "But Howard isn't concerned about San Diego. What are we? Market number 15? It ain't in the top 3. That's what he cares about." In the last two months

"Stern was one of the few advertising formats where people would screech their brakes and run in and say, 'I just heard you on Howard Stern. What do you got?'" "Is it true you paid Stern \$1000 [a minute] just to record the commercial?" "I'd rather not get into that," said Meronoff. Does his ugly side hurt your image?

"I don't believe you should kick handicapped children in the face. But people listen for the entertainment value. By and large people don't buy into the hideous behavior. But he doesn't go over the edge any more than your average stand-up comic in a comedy club."

A local competitor thinks Stern will stay in morning radio. "Without his radio show, he's not squat. I think that talk is just a ploy to get more money. Howard has never had a steady hold on San Diego. But he is the only one who can do it on a national level."

—Ken Leighton

"We're going to have workshops about vegan cooking and how to make an indie magazine. The World Trade Organization will have a booth... Admission is two cans of food that go to an Episcopal church in Hillcrest and an organization called Food Not Bombs," says Jade Tuilefuga, 21, the heavily tattooed associated student government president, wanting to shake things up at Grossmont Community College.

"I'm waiting for someone to call me and totally pull the plug on this whole thing."

Tuilefuga is amazed at how receptive her school has been to the idea of March Music and Knowledge Festival planned for Saturday. She says it's the first time



THE NEW LOOK IN STUDENT GOVERNMENT

Grossmont or any other local community college has staged anything like it. Tuilefuga says a major reason for the idea of March is to help the community and to try to bring some cultural activity to El Cajon. "Out here in East County, people don't get exposed to certain things."

A spoken-word presentation, an "information film festival," and hip-hop DJs are scheduled. "I put out flyers at coffee shops [asking for bands]. I got an overwhelming response. I had to cut it off. We told them we could only pay them \$20 and give them vegetarian food. There's Ome Acha, a ten-person Caribbean dance and drum group; Tarantula Hawk, a techno hardcore experimental art band; and Tetsunori, a Gothic industrial experimental group." Also set to appear are the Curtises, Heathen Azure, Red, Kill Me Tomorrow, the

Pharos, Vektor, and Spazboy.

"We have one main stage. The Beautiful Mutants will play in the multimedia section, and the Water Gypsies will play in the student art area. [This event] has caused some chaos. Every now and then someone from the faculty says, 'What the hell is going on?'"

Tuilefuga hopes the idea of March will inspire others. "I think the community needs an event like this, especially at the community college level. Our student government is one of the lowest funded in the state... [Community colleges] have been an ignored institution of higher learning."

The idea of March Music and Knowledge Festival is 11 a.m. to 11 p.m. Saturday at Grossmont Community College.

—Ken Leighton

Guitarist Jimmy Aubert is ready to party. His band One Slick Wall just scored a major coup.

"We got one of our songs on MP3. I've got relatives in Connecticut who can look us up on the website and hear my music."

MP3.com may be facing a lawsuit from the Recording Industry Association of America and its stock price has dipped below its IPO, but Aubert says his band has hit it big thanks to MP3.com. "I feel like I'm worldwide. I can get somebody from

Scotland to listen to my music. You can hear us in Kenya."

To celebrate the event, One Slick Wall has pulled out all the stops. The band has organized the Lottasbottlesboozoo Extravaganza and Taco Festival. It kicks off Saturday in their home town of Spring Valley.

"We're gonna start at Loretto's on Bancroft in Spring Valley. It's perfect. It has all the venue requirements. It has a patio and it's close to a liquor store." Aubert says his band will be available to sign autographs. "If you donate one six pack of beer you receive an official band noogie from all the members. The whole point is to get people across the street and get us some booze."

Their e-mail says, "The band will be maintaining a cold cooler [to put donated booze into] and offering erotic body painting, free of charge, for women who may be interested [bring some]



LOTTASBOTTLESBOOZO EXTRAVAGANZA AND TACO FESTIVAL

paint). As an added attraction, the band will be bringing a little wiener dog in a clown suit to entertain and a full pack of rolling papers for those who may be out."

The tour will continue.

Other stops include various Roberto's and "the Orange Barrel in Encanto. Wear Kevlar if you've got it. We also want to play Giuseppe's Pizza Grotto in Ensenada. It's the only place in Ensenada, but you can get tacos there too. Then we'll loop around to the KOA campground in Yuma. That way it will be an international tour."

One Slick Wall songs include "Gutterlax" ("It's a song about unrequited love and what a guy will say about a girl if she doesn't like him") and "Hey, Man, Do You Wanna Go Down to Tijuana" ("It has a line that came out of a taco stand in the old days, but he sure tastes pretty good to me").

"Shotgun Tom Kelly the D.J. guy is from Spring Valley. That's probably our only claim to fame."

One Slick Wall appears noon Saturday at Loretto's in Spring Valley.

—Ken Leighton

On a recent road trip to play a show in Las Vegas, Grooveyard chartered a driver and a van. This is an e-mail account of that trip.

10:30 a.m. — Van is loaded and all members and guests are ready to depart. After Geoff (whom I will refer to from this point on as L.G.), our driver, gives us our first taste of his black silk shirts with embroidered flaming martins.

10:37 a.m. — We stop at a gas station, where we fill up with beer, snacks, cigarettes, and porno mags, but oddly, no gasoline.

10:58 a.m. — L.G. has already gotten on our last nerves with his music blaring

at vomit-inducing levels. He seems to be in his own world, rockin' out, driving. SMOKING OUR WEED! 1:54 p.m. — As half of us sleep, we ALL wet our shorts to the sound of our right rear tire shredding underneath us.

2:50 p.m. — L.G. finishes his tire swap and we head out again.

4:34 p.m. — Driving northbound on I-15, the lights of Vegas ahead of us, the van creeps to a halt.

4:46 p.m. — We finally clue in L.G. that we need gas. We shove him in front of a moving car, which ignorantly stops and gives his smelly load a ride to get us gasoline. We wait.

5:26 p.m. — L.G. returns with gasoline and a new mustard stain on his shirt. We all shake our heads as he walks circles around the van looking for the gas tank lid.

The ride home:

2:34 a.m. — We arrive back to Grooveyard central, where L.G. promptly apologizes and assures us a refund for the troubles we had. Too tired to even care at that moment, we all assume he speaks a truth. Well, you know what they say when you assume.

As of this writing, we have yet to receive a refund.

—Alejandro Castro

"Blind Melon's was a little too conservative for us," said Joe Delange, manager of the alternative rock band Grooveyard. "We had been banned for life from there. The singer [Troy Gurring] got a little too wild and out of hand. He was vulgar onstage... that wasn't too bad, but then later on he had to urinate out in front of the place... Also, some girls were taking pictures of Troy's ass when he pushed it up against the window."

"At the time Eric Garcia was booking Blind Melon's. He took a lot of heat for that show."

I asked Delange how the Grooveyard band was lifted at Blind Melon's.

This guy Brant [Walla, Blind Melon's ex-talent



OVERHEARD IN SAN DIEGO: PENTAGON 3/3

huyer] called me up and said, 'We're doing New Music Mondays, do you guys want to come out and play?' I was, like, 'Is this a joke?' I don't think he knew anything about the ban. I told him I would book the opening band for him... I got Blow Up Betty to open up."

"We were gonna play at 11:30," said Delange. "I walked in at about 10:15 and the place was cleaned out. It looked to me like they were setting up, but they were tearing down. [Blow Up Betty had] a full-on domestic dispute, and they broke up onstage... It kind of put a dent on our night."

Jim Baxter, Blow Up Betty bassist, said they didn't officially break up. "Our singer had a couple too many beers before going onstage. It tightened up his throat, and he was having some problems hitting notes... he forgot a couple of lyrics."

When Grooveyard finally got onstage on the night of their return to Blind Melon's, Delange says, "Troy got onstage and apologized to the club and the crowd. He said, 'I just want to say I'm sorry for peeing out in front of your establishment last time.'

I was a little too drunk." "Delange says, 'The ban has probably blown over by now. It's been a year and a half since that incident. They have different people booking for them now... For a few months [after the incident] it was fresh in everybody's mind, but now if you talk to them about booking Grooveyard it's, like, 'Groove who?'"

—Ed Decker

CD review: Deborah Liv Johnson, *Real Women* — *Real Beauty*, Mojave Sun MS-1238

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"A CD about?"

Yeah, there's a cut that tells the story of 17 breast cancer survivors who climb the tallest mountain in Argentina and...

"You're puttin' me on."

I would never put you on. Or actually it was 18.

"I wish you hadn't told me I like music to surprise me. Lemme just listen awhile... Okay, soundwise,

it's kinda like stuff which when you were a kid you had to sit through in some interminable assembly program. As a quote, breathtaking experience, it's the equivalent of like Sunday afternoon TV in 1953. [Today we examine the economy of Assyria].

"It isn't like eating spinach... 'Knew, 'Eat your spinach, kids,' uh, 'Save the rainforest,' ha ha ha — it's like creamed spinach at a high school cafeteria, or a Christian summer camp in Orange County. Shee, this shit's severe."

"Which isn't to say it isn't GOOD FOR YOU. Of course it's good for you. It can only make you a better person. A better living person. But I'm a dead person, and all I can say is it ain't fucking for me."

Well, thanks, man.

"No problem. Any time. Stiffs don't get asked 'I do many reviews.'"

—Richard Meltzer

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"I don't think I impeded Madonna's career in any way."

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—Spazboy, "Ed Decker Thinks We Suck"

SCENE
ED DECKER

San Diego's Spazboy recorded this song in retaliation for my lukewarm review of their 1996 release, *Blindfold*, in *SLAMM* magazine.

Clearly the review got their creative juices flowing, which had me thinking, "Even though I don't like Spazboy's music, what possesses me to think I am a voice of authority? What possesses another to put my opinion in print? Conversely, why do artists take critics so seriously?" One might ask, "Why critics?"

"The job of the critic," says George Varga, veteran pop music critic for the *San Diego Union-Tribune*, "isn't to piss anyone off. But it isn't to suck up to people either. It's to be as honest and well grounded as possible. A good critic is going to antagonize people."

Varga has outraged many musicians over the years. Over the phone, he shares a story. "Pat Boone had this terrible big-band/heavy metal album in 1997.... The lead-in to my review for the *U-T*... was: 'Stop him before he records again!'"

Varga also wrote a subsequent Pat Boone feature story. When Boone read the story, he wrote a series of letters to the *Copley* news service editor objecting to the articles and asking *Copley* not to syndicate them.

"The editor forwarded [Pat's] letters to me," recounts Varga. "I typed a response, and he returned with a four-page letter saying I had 'crucified him' and that it would have been better if I had been an assassin in a tree who shot him in the back."

Excerpts from the letter: "Only a couple of times in a 40-year career have I been so patently mistreated.... And I'm hopping mad! You mercilessly denigrated my artistic output. Like in the third paragraph of your story referring to me as 'Transforming vital rock and R&B classics into homogenized... aural puddle....' your total intention was to get a few current quotes [from

me] so I can participate in my own crucifixion.... This is scummy, underhanded, and immoral."

Critics don't only offend artists, they offend producers, labels, publishers, and publicists. In 1980, when Varga went backstage at the Sports Arena to interview Chris Squire from Yes, it was just after Jon Anderson and Rick Wakeman had quit the band.

"He [Squire] was annoyed that I questioned the validity of still calling the band Yes even after Anderson and Wakeman had left. He gave the standard answer—that it wasn't about the members in the band; that it was really about the sound.... Then I asked Geoff Downes, the new lead singer, and he contradicted Squire, saying that it was about specific people.... When I wrote the story, I pointed out that the new album wasn't very good and included the part about Geoff Downes contradicting Squire. It wasn't a vicious hit piece or anything, but Atlantic Records blackballed me anyway."

When Varga accused Madonna of lip-synching her *Blonde Ambition* tour—and had proof of it—he once again incurred the wrath of a record company.

"Warner Brothers sure can hold a grudge," he observes. "It seems silly to me that years later, there could still be a sore point about that. I mean, I don't think I impeded Madonna's career in any way."

And when Varga upset a local blues band, they made a George Varga voodoo doll. During band practice, the band leader instructed the members to abuse the doll.

"Janmin '290 was infuriated when I wrote that the artists were lip-synching at their sixth annual Superjam concert at the Sports Arena in 1996. They gave out my phone number and the editor-in-chief's number over the air and encouraged people to call and scream at us."

The job of the critic is of no concern to Steve Poltz, so he pays no attention to what is written or said about him.

"If I listened to everybody's opinion I'd go crazy," says Poltz, wiping his mouth after he put back two kamikazes at the Arizona Café. "Like when I was dating Jewel and playing in her band, I got this one review. It said, 'Jewel attracts—boyfriend distracts.' If I hear a song of mine on the radio, I'll turn it off because I

don't want to listen to what the DJ says afterward. I like to play my life with blinders on."

Perhaps because of his onstage candor, impulsive songwriting, famous lover/songwriter relationship with Jewel Kicher, and the notorious Lucky Lager incident at Coors Amphitheater (where he gave an empty six-pack to his manager's niece as a present for good grades), Poltz has had more than his share of press—both good and bad.

"I have a theory that musicians should always listen to critics because critics are always right," he smirks over a Budweiser. "Critics must know what they are talking about, so I live my life by what they say. If I like a movie that a critic hated, I would... go home and beat the shit out of myself because I'd feel so stupid.... Look how many hit songs critics have written like... well, I just can't think of any right now, but they sure have toured a lot, and they know what it's like to play for ten people in Eugene, Oregon. You know what I'm saying?"

I'd just rather be somebody that does things than somebody who talks about them."

"But when a critic writes a review he is doing something," I defend. "He's a writer who is writing."

"Yeah, but a critic is not supposed to write reviews to showcase his talent, or show how cool he is, and how much he knows. But that's what happens, and they have a bigger ego than the artist."

Matt Kerr (tour manager for San Diego's Psydecar and a local musician who has played for Overstard, LaMaquira, and Merry Go Down) says that music critics are not as open-minded as they claim to be.

"I was playing in an experimental ambient band called Dodecaphonic. This lady from the Reader didn't understand what was going on onstage. She wrote that we were nothing more than discombobulated noise. But we're an am-



Steve Poltz

bient band. She shouldn't review genres that she doesn't know or appreciate."

Still Kerr sees the overall need for critics and their reviews. "Musicians develop big heads from time to time and need to be brought down. Besides, the worst critics of all are other musicians. They talk shit about other musicians way more than critics do and are way more vicious."

Critiquing is something everybody does, including the musicians themselves. Didn't Country Dick Montana criticize ravers and clubbers when he sang about "trendy shibbys"? Wasn't Neil Young's "This Note's for You" a scathing hit piece against artists who sell their songs to advertisers? And didn't John Denver give nature a five-star review when he wrote "Rocky Mountain High"?

"We all have things we like and don't like," says Lee Abraham, a freelance music writer

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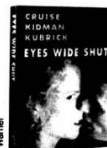
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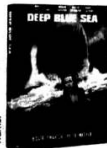
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Calendar MUSIC SCENE

whose work regularly appears in *Relix* magazine, *High Times*, *JamBands.com*, and the *Las Vegas Weekly*. "It's part of human nature to debate things, which is healthy because it creates dialogue and pushes people to explore things that are outside of their comfort zone. And if a musician gets too upset about a review I've written, I would refer them to the critics that said the Beatles sucked. It didn't hurt them any."

Buddy Seigel is hardly an objective critic. But all critique is subjective, and that is the point. Perhaps a reason he is so popular is because his personality—or subjectivity—seeps off the page. In the context of this story, however, Seigel is an objective source because he straddles the fence of artist and reviewer. He is both musician (the Buddy Blue Band—"Blue" is his stage name) and a music critic for the *OC Weekly*. Buddy advises musicians to ignore what critics say, good or bad. "It's like I told Steve Poltz when we were making *Morning Wood* [the Rugburns' debut, produced by Blue]: 'Some people are going to say you are the second coming of the Beatles—you are not the second coming of the Beatles. Some people are going to say you are completely worthless—you are not completely worthless. Don't take what any critic says seriously.'"

Poltz says those words have become a mantra for his career, adding, "Buddy said, 'Think of yourself as a working man. You're a good songwriter, but that doesn't make you any better than a good plumber.'"

"So there's nothing a critic does that fazes you?" I ask Buddy. "It bugs me when critics obviously fail to listen to my shit before making an opinion on it. Like this review in *Option* magazine that said my album *Guttersnipes 'n' Zazouls* was just the same old blues shit. But of the 13 songs, there was only one blues tune on the album. Apparently they took the name Buddy Blue and assumed the worst."

Blue says he has outraged many musicians in his years as a music writer.

"Big Bad Voodoo Daddy accused me of perpetrating a hate crime against them—which I thought was overstated. My response was, 'That tends to undermine the moral authority behind real hate crimes.' [Big Bad Voodoo Daddy] are out there selling platinum, why do they care what some guy in the *OC Weekly* says?" ■

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Come hang out with their mascot.

JP'S PUB
10436 Clairmont Mesa Blvd. (858) 576-2509
This sports pub in Tierra Santa has a huge bar and big screen TV.

JEWEL BOX
805 16th St. (619) 236-8685
Many of your favorite voices offered at reasonable prices.

THE BRICK TAVERN
425 West B St. (619) 702-7023
Daily food and drink specials and a sexy staff.

THE ALIBI
1403 University Ave. (619) 295-0881
No nightly specials, no Happy Hour prices. Plenty of other incentives to visit.



All weights are avg. retail. Camel sponsored events
restricted to those 21 years of age or older.

10 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC method.

Club Marina

1310 Scott St. (619) 222-5932
Point Loma's favorite tavern offers up semi-live entertainment and free pool tables. The friendly local crowd is longing to meet you. Stop in for Happy Hour Monday through Friday from 4-6pm, and stick around for a night of thrilling experiences.

Tubaman's

4696 30th St. (619) 640-8822
Tonight at Tubaman's is *Open Jam Night*. Fridays, they bring us *Stormcloud and Friends*. Call the club for Saturday's ever-changing live music lineup. Also be sure to check out the *Wednesday Night Blues Jam*. It's guaranteed to warm your heart and soul.

Tio Leo's

5302 Napa St. (619) 542-1462
Hot Rod Lincoln heats up another Thursday night. This Friday, 3/10, *Empty Bar, Santower* and *The Good China* shake up the place. Saturday night, 3/11, winners *Method* with special guests. Don't forget to plan ahead for the return of San Francisco's *Lee Press-on and The Ralls* 3/30.

The Waterfront

2044 Kettner Ave. (619) 232-9656
Talk about research for a Lynch film. This downtown venue is unlike any experience you've had before. Be sure to stop in for the live music, friendly bar staff and characteristically unique clientele. Your subconscious could use a little jolt and your life needs a little spice.

Kensington Club

4079 Adams Ave. (619) 284-2848
This Friday, 3/10, *Clyde's Ride* is coming to Kensington. The right half of the Ken Club is about to be filled. Attention all those a la mode: It's *Hipsters and Authentic '60s Night* this Saturday, 3/11, with San Francisco's MOD est. *The Black Diamonds*. Are you the enough?

Club Montage

2028 Hancock St. (619) 294-9590
Here's the lineup for San Diego's paramount party arena. Thursdays are *Gasoline* from 10pm until dawn. Come join the enormous crowd as they celebrate the return of the weekend. Friday nights, S&B presents *Studio 54* with the all star DJ lineup including *Jon Bishop*. Saturday nights, Montage is the place San Diego gathers with weekly theme parties. *Dream Girls Review* shows and the hottest go-go guys in town.

Surf & Saddle

123 W. Plaza (858) 755-9474
The shining sweetheart near Solana Beach brings you vibrant music and a diverse yet friendly crowd. Come rock n' roll with Pattie and Willie all weekend long to live bands. Weekdays, Happy Hour ranges from 4-7pm. Surfers and jockeys welcome.

Etta's Place

6179 University Ave. (619) 582-6730
Etta's has taken care of us all week long. *Thirsty Thursdays* offer comedy, DJs and great drink specials. Live music all weekend long. Sunday night *Jam Session* is from 4-8:30pm, and *Karaoke* starts at 9pm. Monday, it's Happy Hour all day long plus free pool after 6pm and an *Open Blues Jam* with *Karen* starting at 8pm. *Tuff Tuesdays* have DJ Dave Johnson from 9pm until 1:30am. *Wicked Wednesdays* bring live music and killer drink specials starting at 9pm.

Nu Nu's

3537 Fifth Ave. (619) 295-2878
Slip into this lounge when you need a quiet place to hide from the hustle and bustle of the hectic San Diego nights. The intimate booths will clear your head, ease your stress and remind you of all the reasons you love socializing.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.



SINCE 1955

Sarah at
The Brick Tavern
619 702 7023
Greetings from The Brick.

Calendar MUSIC SCENE

The Approach That Says Listen

One night he looked up while he was playing, and "Miles's head was at the end of the piano listening."

The Village Vanguard is a small basement jazz club at 178 Fifth Avenue in New York's Greenwich Village. It's been there since 1935, although it existed in an earlier incarnation on Charles Street and Greenwich Avenue a couple of years earlier, originally as a place for poets to get together and read their work. Over the years it offered a variety of acts: comedy, cabaret, dancing, all manner of music (folk, popular, you name it). In the late 1940s it became chiefly a jazz venue, one of the most important anywhere, featuring artists like Mingus, Sonny Rollins, Monk, Coleman Hawkins, Miles Davis, John Coltrane. Probably the most important day in the Vanguard's remarkable, long career was the last Sunday in June 1961, when Bill Evans, with his bassist Scott LaFaro and drummer Paul Motian, sat down that afternoon to begin the first of five sets, two in the afternoon, three in the evening, each about half an hour long.



From At the Village Vanguard

The Village Vanguard isn't much of a place to look at. It'll be Bill Evans himself describe it from a gig he'd played there six years before as a solo act between sets of the Modern Jazz Quartet:

REVIEW AUGUST KLEINZAHNER

It's a triangular club and the bandstand is in the apex of the triangle and there are just a few seats that are sort of behind the bandstand, just a bench against the wall and a stool, and while I was playing one night, the maître d' brought a party of four up while I was playing—I stopped, he said excuse me—and he led them between me and the keyboard to that table. So that's about how that first job was.

Evans was 26 at the time. No one was paying much attention to him then, talking away through his performances. One night he looked up while he was playing, and "Miles's head was at the end of the piano listening." Whatever Miles Davis heard that night in the young pianist made a huge impression. Four years later Evans would figure prominently in

perhaps the most influential of all modern jazz recordings, *Kind of Blue*.

By the time the Bill Evans Trio launched into the first tune of their matinee performance that sultry afternoon in 1961, everyone in the room was listening—very carefully, in fact. The five sets played that day would collectively become among the most celebrated and influential trio performances in recorded jazz, in importance not far behind Davis's *Kind of Blue*.

What Miles Davis had first heard in Bill Evans's piano playing was 11 notes or chords but a sound. It is very rare in jazz, especially on piano, which would appear to be resistant to individual expression, much less so than horns. Evans explained it in terms of assimilating technique to the point where "what's inside you can get through to your hands and into the piano." The breakthrough for Evans had happened about a year before he joined Miles Davis's band in 1958, when the pianist was 26.

He had been playing jazz since he was 13, but it would appear to have taken that long for his ability to "weight the touch," distribute the timbre and breathe the approach that says listen

to finally crystallize into his mature style. Not everyone would go for it, nor will they. Evans took an unusual (for a jazz musician) turn after high school, which involved a lot of band performance, by going off for classical training at Southeastern Louisiana College. (It might be remembered at this same juncture that Miles Davis himself went off to Juillard to study music but was soon derailed by the bebop scene in New York.) Evans excelled in his studies of the classical repertoire, and he is almost alone, among the many who tried, in marrying classical elements into his jazz playing, in particular the French impressionist composers like Debussy, Ravel, and Satie, with their

emphasis on timbre and unconventional harmony. The avant-garde player Archie Shepp, who was more at home playing with someone like Cecil Taylor, expressed a widely held view of Evans's playing when he said, "I think Bill's best work was done with the Miles Davis quintet. A good deal of that energy seems to have gone by the way... I like him on ballad material... but Debussy and Satie have already done those things."

Well, there is that quality in Evans's playing, but a good deal more, which Miles, among others, continued to hear. He plays first-rate bop piano when he chooses to, the best example probably being on the December 1958 album *Everybody Digs Bill Evans*, where he hooks up with Sam Jones on bass and one of his favorite drummers over the years, Philly Joe Jones. Check him out on "Minority," sounding a great deal like Lenny Tristram with his long, uninflected lines, as well as on the Sonny Rollins classic "Oleo." There's not only Debussy in the hopper: There's a simple evocation of Bud Powell, Nat "King" Cole, and even Horace Silver.

But it is in the slower tunes, especially the ballads, that Evans is most affecting, as Shepp points out. He manages something unique in his voicings, which involved the ordering and spacing of the components in a chord, which, along with touch, are integral to his sound. Evans was harmonically ahead of the crowd, along with Miles. And that's among the qualities in Evans's playing that Davis heard that night in 1955 when he leaned over the piano during Evans's set, so he could hear above the din. What was there, in embryo, was the beginning of modal improvising (improvising on scales instead of chord changes), which was to bear fruit, big fruit, in the *Kind of Blue* album three years later.

Evans played with Davis for over a year, participating in some of the latter's greatest sides, not just on *Kind of Blue*, but elsewhere: in particular a disc that collects some of the best of their collaborations called *58 Sessions*, including the drop-dead definitive version of "On Green Dolphin Street." Any musician is going to learn a world about music playing with Miles Davis, and Evans developed a great deal during that period, especially in regard to confidence. If you're going to play with that quintet, you've at least got to have

that going on; and if you don't have it to start with, you had better grab it fast.

It was on the heels of that time with the Miles Davis Quintet that Evans put together his great trio with Scott LaFaro and Paul Motian. It was a once-in-a-lifetime opportunity for collaboration at its most intense and involved expression in the piano trio format. "Simultaneous improvisation" is what Evans called it, and he had, providentially, happened onto his perfect complements in LaFaro and Motian.

To be sure, there had been great piano trios before, led by Monk, Bud Powell, Herbie Nichols, Horace Silver, and a number of others. Often, as with performers like Nat "King" Cole or Art Tatum, it was piano, bass, and guitar, no drums. But there

had never been anything quite like the interaction of Evans and the group he brought with him into the Village Vanguard that afternoon in June of '61.

The trio had been together for about a year and a half when they began their first set for the matinee crowd. The Vanguard was a small, intimate club. I don't know what the cover was, but it couldn't have been much, if there was any cover at all. (The notion of having to pay \$20 cover to hear jazz nowadays, on top of a two-drink minimum, has done a lot to wreck the whole scene.) The crowd would have been mixed, black and white, young and old, musicians and non-

Ten days later Scott LaFaro would be dead in a car accident. Evans would be devastated and quit playing for a year. For the next 19 years he struggled to reproduce what he'd had with LaFaro and Motian. The titles of a number of his albums are revealing: *Symbiosis*, *Intuition*, *Intermediality*, *Empathy*, *Interplay*. He would visit the Village Vanguard last time with his final trio in 1980, again in June, playing "My Foolish Heart" as he did almost 20 years before, taking everybody's breath away. But it was not the same. Evans was dead three months later, a month after his 51st birthday, after many years of struggling with drug addiction. ■

Bill Evans, At the Village Vanguard (Riverside PCD-60-017)
The Bill Evans Trio, Sunday at the Village Vanguard (Riverside OJCCD-140-2)
The Bill Evans Trio, Waltz for Debby (Riverside OJCCD-210-2)
The Bill Evans Trio, Highlights from Turn Out the Stars (Warner Bros. 94625-2)



From Sunday at the Village Vanguard



From Highlights from Turn Out the Stars

Davis for over a year, participating in some of the latter's greatest sides, not just on *Kind of Blue*, but elsewhere: in particular a disc that collects some of the best of their collaborations called *58 Sessions*, including the drop-dead definitive version of "On Green Dolphin Street." Any musician is going to learn a world about music playing with Miles Davis, and Evans developed a great deal during that period, especially in regard to confidence. If you're going to play with that quintet, you've at least got to have

CONCERTS ON BOARD

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FREE LINE 619.233.9797

- Press the 4-digit extension above the category that interests you (the category, 4000 for this week's concert).
- At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

EXTENSION 4000 THIS WEEK'S CONCERTS

TUESDAY

1. Press the 4-digit extension above the category that interests you (the category, 4000 for this week's concert).

2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

FRIDAY

George Clinton and the P-Funk All Stars (2642) 4th & 8th, Tuesday, March 12, 7 p.m., 345 S. Street, downtown. 619-220-0497 or 619-233-9797.

Saturday

1. Press the 4-digit extension above the category that interests you (the category, 4000 for this week's concert).

2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

SUNDAY

1. Press the 4-digit extension above the category that interests you (the category, 4000 for this week's concert).

2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

THURSDAY

1. Press the 4-digit extension above the category that interests you (the category, 4000 for this week's concert).

2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

Countdown to St. Patrick's Day!

PATRICKS II

THE MAIN EVENT!

WARM-UP WEEKEND! 3 DAYS/2 NIGHTS - COUNTDOWN BEGINS!

FRIDAY MARCH 10

"QUEEN OF STEAM" MICHELE LUNDEEN

BLUES STREAK

SATURDAY MARCH 11

ST. PATRICK'S DAY PARADE

IRISH ON PARADE/THAT'S US!

JUMP ON OUR DOUBLE-DECKER BUS!

LEAVES AT 9 AM - FREE!

AFTER PARTY

DOUBLE YOUR BLUES

2-6:30 pm

BUICK

7-9:30 pm

Missiles of October

"Tep Cat & Swing Blues"

"High-Energy Rockin' Blues"

WEDNESDAY MARCH 15

DOUBLE YOUR BLUES

5-8:30 pm

THE PO' BOYS

"Tasty Chicago Blues"

9 pm-1:30 am

BAYOU BROTHERS

"Foot Stompin' Blues"

THURSDAY MARCH 16

DOUBLE YOUR BLUES

5-8:30 pm

BIG DADDY & THE MONEYSHAKERS

"Swingin' Good Time Blues"

9 pm-1:30 am

BILL MAGEE

BLUES BAND

"Old Pro. Will Shake Your Booty"

SUNDAY MARCH 17

2-6 pm

PRESERVATION REVUE

"Old Sounds Preserved. Alive & Well!"

6-10 pm

CHRIS JAMES/BLUE FOUR

"Rockin' Blues - Cajun Touch"

10 pm-2 am

BAD NEWS BLUES

"Alive & Kickin' Blues"

COME EARLY...STAY LATE!

WE KNOW HOW TO THROW A PARTY. CAN YOU HANG?

11 am-2 pm

ST. PATRICK'S DAY BUSINESS LUNCH

\$1.99

IRISH HOME COOKIN'

Open-Face Corned Beef Sandwich on Rye Bread

• Potatoes • Cabbage

SATURDAY MARCH 18

CONTEMPORARY FUNK

ACTRESS FROM HORTON PLAZA PARKING

619-233-9797

PARTY EXTENSION

BAD NEWS BLUES

"Alive & Kickin' Blues"

Aston's Award-Winning Blues! Another great band at Patrick's II!

We didn't run all those kissing commercials for nothing

Long Lasting Fresh Breath
It Looks Good on You

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1. Press the 4-digit extension above the category that interests you. (For example, 4001 for upcoming concerts.)
2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

FREE LINE
619.233.9797

Front Walk, Mission Beach 858-488-1780 or 619-220-8497

Flagging Mully, The Real McMonnies, and The South Grooves: (Columbia, Saturday, March 18, 8:30 p.m., 2501 Camino Boulevard, Mission Beach 619-220-4555)

"Berkley-Hart CD Release": Jon Jon's Coffeehouse, Saturday, March 18, 9 p.m., 1954 Bacon Street, Ocean Beach 619-233-0536

The Hoppers, Neil Harder, and Jerry Davis Tunes: (2812) The Lighthouse, Sunday, March 19, 7 p.m., 8450 Main Mesa Boulevard, San Diego 619-271-4000

RSS, Ted Nugent (427), and Skid Row (478): San Diego Sports Arena, Sunday, March 19, 8 p.m., 3500 Sports Arena Boulevard, San Diego 619-266-6497

Krishna Devi Mehta Yoga Academy: Monday, March 20, 8 p.m., 2797 Fay Avenue, La Jolla 619-454-6778

Zulu (221), Portrait of Poverty, and the Baywood Ballers (225): (Columbia, Monday, March 20, 8:30 p.m., 2501 Camino Boulevard, Mission Beach 619-220-4555)

Dr. Hook (458), Ray Sawyer, and the Travelers' Saloon (458): Wednesday, March 22, 8 p.m., 345 S. Street, downtown 619-220-8497 or 619-231-4343

Pages (543): The Incredible Bongo Band (492) and The Prodigy (493): (Columbia, Wednesday, March 22, 8:30 p.m., 2501 Camino Boulevard, Mission Beach 619-220-4555)

James Intravall and the Baywood Sons of Johnny Cash (784): (Columbia, Thursday, March 23, 7 p.m., 3502 Bacon Street, San Diego 619-425-0562)

Headville Perry (258): Back By Back, Thursday, March 23, 8 p.m., 1130 Bacon Avenue, San Diego 619-220-8497 or 619-275-5483

The Steve Levy/Basswood Band: (Columbia, Thursday, March 23, 8 p.m., 1045 John Jay Hopkins Drive, La Jolla 619-454-5872)

Good For Nothing, The Color Red (433), Soundmaker (266), (Columbia, Thursday, March 23, 8 p.m., 1130 Bacon Avenue, San Diego 619-220-8497 or 619-275-5483)

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Shenon, March 12, Back By Back

THE Tardis: (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

Anti-Frag (278): Saves the Day, (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

Terry Riley and Soundmaker: (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

U2: (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

The Real McMonnies: (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

Raymond James: (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

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The Dance Hall Cowboys (427): (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

Travis (444) and Sly (758): (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

Lead Kung-Fu: (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

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Cash Lytle: (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

The Charles Lloyd Quartet: (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

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Good For Nothing, The Color Red (433), Soundmaker (266), (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

The Hoppers, Neil Harder, and Jerry Davis Tunes: (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

RSS, Ted Nugent (427), and Skid Row (478): (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

Krishna Devi Mehta Yoga Academy: (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

Zulu (221), Portrait of Poverty, and the Baywood Ballers (225): (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

Dr. Hook (458), Ray Sawyer, and the Travelers' Saloon (458): (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

Pages (543): (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

James Intravall and the Baywood Sons of Johnny Cash (784): (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

Headville Perry (258): (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

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Dr. Hook (458), Ray Sawyer, and the Travelers' Saloon (458): (Columbia, Friday, March 31, 9 p.m., 3502 Bacon Street, San Diego 619-425-0562)

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Calendar MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 619-233-3000, ext. 26, night or day by 5:00 p.m. Friday, the week prior to publication. Fax information to 619-861-2401 or e-mail: pubinfo@sdsc.com. The listings are free.

Aerlyn: DJ spin house, dance, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos, 760-744-4120.

Antic: DJ K Factor and Xman spin future soul, polytechnic, progressive wave, and dancetech. Saturdays, Aztec Bowl, 4356 50th Street, North Park, 619-220-4944.

Bitter End: Underground hip-hop, Top 40, and old school. Thursdays through Saturdays, the Bitter End, 770 Fifth Avenue, downtown, 619-338-9300.

The Brass Ball: Call club for nightly information. 3706 Fifth Avenue, Hillcrest, 619-298-2233.

The Clockwork Seasons: DJ Frank, Scott, and Marcus R spin midtempo breaks, house, drum 'n' bass. Fridays, Aztec Bowl (the Turquoise Room), 4356 50th Street, North Park, 619-220-4944.

Club Sun Belt: Fridays, Get Your Groove On with DJ spinning top 40, hip-hop, and dance classics. Sundays, DJ 4:5 p.m. 3175 Jolla Street, midtown, 619-296-6789.

Club Vibe: DJ Bruce Pollard and Richard D. Best of '80s new wave, synthpop, and new romantic. 21 and up. Thursdays, beginning March 23, 1299 Camino del Rio South, Mission Valley (Mt. Vista), 619-465-5827.

Club Womote: Thursdays, 10 p.m., Transmissions with DJ Arlen, Jimmy Owe, and Jan. Fridays, 10 p.m., Let's Play House with DJ Ono, Sunny D, and Lee. Saturdays, DJ Dine and Terry House. Sundays, Enophobia with DJ Hugel, Gaudi, and Phil Aye. 1255 University Avenue, Hillcrest, 619-296-8160.

Club Womote: DJ Terrence spins '80s, synthpop, alternative, and new wave. 21 and up. Tuesdays, the Brass Ball, 3706 Fifth Avenue, Hillcrest, 619-298-2233.

The Congregation: Monthly drum 'n' bass and experimental session. Fridays, 9 p.m., 619-989-6409.

Discotheque: DJ Bob spins rare grooves and funk, and hip-hop. Saturdays, Plan B, 945 Garner Avenue, Pacific Beach, 21 and up, 619-483-9920.

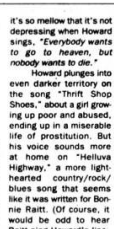
Gasoline: DJ Ron One, Jon E. This, Jay Dattamere, and international guests spin trance and European hard house. Thursdays, 3706 Fifth Avenue, Hillcrest, 619-298-2233.

The Glass House: DJ Bob, Trish of King, Sense, Rucker, and Ozymand spin hip-hop, dancetech reggae, and drum 'n' bass. Thursdays, Jon's Nightclub, 2901 Nimrod Boulevard, Point Loma, 619-323-9556.

NOTE

BY WILLIAM CRAIN

San Diego singer/songwriter **Dave Howard** wins a lot of praise from the other acoustic guitar slingers about town, many of whom consider him the cream of the crop. With his new CD, *Unbelievable Unknown*, Howard returns the compliment, using many of his peers as backing musicians. Notables such as A.J. Croce, Wayne Nelson, Jeff Berkley, Dani Carroll, Rick Burkhart, Sven-Erik Seasholtz, Frank Drennon, and John Katcher beef up Howard's rhythmic strumming and fret picking with drums, percussion, electric guitar, bass, spooky slide guitar, organ, piano, trumpet, and flute. But the center of attention is always Howard's melodic voice. It's almost as melodic as James Taylor's, which is to say



DAVE HOWARD

(To hear a sample of Dave Howard, call 619-233-9797, wait for the prompt, then punch in ext. 4832.)

DAVE HOWARD CD-Release Party, Jave Joe's Coffeehouse, Friday, March 10, 9 p.m. 619-823-0566, 66.

spin house and hip-hop. Fridays, E Street Alley, 919 Fourth Avenue, downtown, 619-978-9999.

Live Wire: DJ Fattar spins rare grooves and hip-hop. Wednesdays, University Heights, 619-251-7400.

Margherita Rock: DJ Marty A., Jane, and Scott Martin spin house and hip-hop. Mondays, the Brass Ball, 3706 Fifth Avenue, Hillcrest, 619-298-2233.

hop. Thursdays, 959 Hornsblow Street, Pacific Beach, 858-272-2740.

Millennium Nightclub: 485 Main Street, Encinitas. Call club for information. 858-925-5627.

Monday Night Social: DJ Kevin and Paul with special spinning deep, funky, tribal, and tech house. 21 and up. Mondays, the Brass Ball, 3706 Fifth Avenue, Hillcrest, 619-298-2233.

Nightfall: DJ Robert and guests spin gothic, synthpop, EBM, industrial, and fetish. 21 and up. Sundays, the Brass Ball, 3706 Fifth Avenue, Hillcrest, 619-298-2233.

Old Madrid: Call club for information. 751 Fifth Avenue, downtown, 619-557-0146.

Overs Room: Fridays, DJ Jon Amozu and Conrad spin lounge and

house. Saturdays, DJ Wendy O'Rourke, Greyboy, and Henry Diaz. Wednesdays, DJ Greyboy with live music. 852 Fifth Avenue, downtown, 619-235-6699.

The Postage: 756 Fifth Avenue, downtown. Fridays, the Basement with DJ Smokey, Phil, Mike Creek, and Country. Saturdays, the Soul Club with DJ Billie, English, and Orlando. Sunday through Wednesday, closed. 619-233-3830.

Project Cathedral: *Twins Conspiracy*, to Kippa Marks, Steve Wallpiper, and the *Worms Effect*. Fourth Sunday of each month, 6 to 11 p.m., St. Paul's Cathedral, 1616 Avenue of Nations, Hillcrest, 619-220-4944.

Radi: lounge and hip-hop. DJ: Wallflower, Hanc, Tim, Juan, and MC: Shyler MC. First and third Wednesdays of each month, 10 p.m., 18 and up, Club Elements, 1255 University Avenue, Hillcrest, 619-296-8160.

Requies: DJ S.K., Dory, and Miky Wayne spin deep jazz, future funk, gritty soul, umami Latin, and Brazilian. Fridays, Bar Dynamite, 1808 West Washington Street, Mission Hills South, 619-295-8743.

Rick's Thursdays: Club Hedonism. A DJ Jon Bishop and Mike Crespo spin house, techno, and groove. Fridays, Go-Go Fridays, DJ Derek spins house and tribal. Saturdays, 10 p.m., 21 and up. Sundays, DJ Derek and Tony spin house and tribal. 1051 University Avenue, Hillcrest, 619-497-4388.

Sabbao: DJ Joe Ferrer, Cyhan, and Adam Atom. Electro, gothic, and tribal. Thursdays, industrial, and fetish. Saturdays, Shooter, 3815 30th Street, San Diego, 619-574-0744.

Saturday Night Fever: DJ Ryan Summers, Scott Martin, Smokey Riggs, Jane, and Marty A. spinning '70s disco and hip-hop. Saturdays, Camel Bar and Grill, 1105 Ocean Front Walk, Mission Beach, 619-978-9999.

Seville: Tuesdays, Wednesdays, and Thursdays, Club Sala. Sundays, Club

Brasil. 555 Fourth Avenue, downtown, 619-233-5979.

Seinfeld Express: DJ Felix Prince spins house, R&B, and dance classics every Thursday. The Flame, 3780 Park Boulevard, Hillcrest, 619-295-4163.

Studio 44: DJ Jon Bishop, Jay Jonsson, Damon, and Chris. Fridays, Club Montage, 2028 Hancock Street, Mission Hills South, 619-973-9306.

Superfly: DJ Garth, Thomas, Phil Aye, David A., and guests spinning funky breaks, drum 'n' bass, and house. 21 and up. Saturday, April 22, 4th & B, 619-485-7676.

Therapy: DJ Bruce Pollard, DJVX, and Coach spin industrial, EBM, fetish, gothic, and darbeaux. The Flame, 3780 Park Boulevard, Hillcrest, 619-485-5827.

Therapy's Darkroom Garden: Gothic and darbeaux. 619-485-5827.

Tsunami: Wednesday through Saturdays, call club for nightly information. Tsunami Beach Club, 802 South Avenue, downtown, 619-231-9283.

Two Wheel Tuesdays: Various DJs spin punk and grunge. Tuesdays, University Heights, 619-271-7436.

Underground Lounge: DJ Eddie Amador, Sachame, Henry Diaz, and Greg Clark spin house, techno, and progressive. DJ Smokey Riggs and Slyce spin hip-hop. Wednesdays, the Flame, 3780 Park Boulevard, Hillcrest, 619-986-5042.

Underground Industrial: Gothic, fetish/dance. Live performance by *Faded Blue* spin drum 'n' bass, as well as open mike poetry. Every other Wednesday, 7 p.m., 415 Laurel Street, Barker's Hill, 619-544-9890.

Veritas: DJ Dave Kimball (of MTV's original 120 Minutes) and DJ Faust. Progressive trance and industrial. Every third Saturday of the month, 2901 Nimrod Boulevard, Point Loma (below the Quality Inn Hotel), 619-465-5827.

Warner: DJ Eric and Anna. Gothic, R&B, and industrial. Saturdays, 4225

NOTE

BY RICHARD MELTZER

Billy Haley and **DiAnne Warwick** have something in common: each, in his/her own way, virtually delivered the definitive rock film of his/her age. Or if not exactly age, since neither of 'em were as big as an age, moment.

With Haley and the Comets' "Rock Around the Clock" as its theme song, *Blackboard Jungle* (1955) was essentially the first jukebox-montage film to telegraph the menace musically, to employ serviceable music of immediate relevance to its projected audience. (Shirley Rogers' jazz score for '54's *The Wild One* isn't in the same league.)

By the summer of '55, when *What's New, Pussycat?* appeared, there'd already been a shitload of rock films per se, from terrible (nearly everything with Elvis) to terrific (*Hard Day's Night*, *The Girl Can't Help It*) and

many points between (Hot Rod Gang, *Mister Rock and Roll*, *High School Confidential*). That same summer saw the release of one of the greatest of them all, *Help!*, a movie wall-to-wall with rock in both audio and audiovisual manifestations. For evidence that rock as form/content/sacrament once indeed had "magical," transformative capabilities, you need look no farther than *Help!*

Yet even more magical, perhaps, a prima facie case of just how little can go a long, long way, was *Pussycat*, which demonstrated the power of rock to transform ANYTHING — to take, in this instance, a pedestrian (even lame!) bedroom comedy and make it using the body electric.

In the scene where this most tellingly occurs, a skydiving Ursula Andress floats down into Peter O'Toole's sportscar as Warwick's "Honey I Am" is playing. It's what the high-booby Euros used to call "sublime."



DIANNE WARWICK

(It's also, by the way, the only Woody Allen-scripted film with a rock soundtrack.)

Burt Bacharach also performs. (To hear a sample of *DiAnne Warwick*, call 619-233-9797, wait for the prompt, then punch in ext. 4443.)

DIANNE WARWICK, East County Performing Arts Center, Thursday, March 9, 7:30 p.m. 619-640-2277, or 888-388-8497, 886-478.

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Calendar MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 619-233-3000, ext. 201, night or day by 5:00 p.m. Friday, the week prior to publication. For information call 619-881-2401 or e-mail: pubinfo@altic.com. The listings are free.

Asylum: DJ spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 7:00-11:00 p.m. 619-434-4120.

Aztec: DJ K Factor and Xmas spin future soul, polyrhythms, progressive world, and dancehall. Saturdays, Aztec Blvd. 4156 50th Street, North Park. 6:19-2:00 a.m.

Bitter End's Underground: Hip-hop, Top 40, and old school. Thursdays through Saturdays, Bitter End, 770 Fifth Avenue, downtown. 6:19-3:00 p.m.

The Brass Ball: Call club for night information. 756 Fifth Avenue, Hillcrest. 6:19-2:00 a.m.

The Clockwork Sessions: DJ Frankie and Mervin's R'n'B spin midtempo breaks, house, drum 'n' bass. Fridays, Aztec Bowl (the turquoise room), 4156 50th Street, North Park. 6:19-2:00 a.m.

Club Boom Bay Fridays: Get Your Groove On with DJ spinning top 40, hip-hop, and dance classics. Sundays, DJ 6:19 p.m. 1375 India Street, midtown. 6:19-2:00 a.m.

Club Wix: DJ Bryan Pollard and Richard D. Best of 80s new-wave synthpop, and new romantic. 21 and up. Thursdays, beginning March 21, 1299 Camino del Rio South, Mission Valley (Mr. O's). 6:19-4:05 a.m.

Club Elements: Thursdays, 10 p.m. to 1 a.m. Transcendence with DJ Arken, Jony Dantz, and J. San. Fridays, 10 p.m. to 1 a.m. Saturdays, DJ Dine, Sunny D, and Lee. Saturdays, DJ Dine and Sunny D. Sundays, DJ Dine and Sunny D. 1255 University Avenue, Hillcrest. 6:19-2:00 a.m.

Club Retox: DJ Dementia spins '80s, synthpop, alternative, and new-wave. 21 and up. Tuesdays, the Brass Ball, 3796 Fifth Avenue, Hillcrest. 6:19-2:00 a.m.

The Congregation: Monthly drum 'n' bass and experimental session. 6:19-8:00 p.m.

Discotheque: DJ Bobi spins rare grooves, and funk, and hip-hop. Saturdays, Plan B, 945 Canyon Avenue, Pacific Beach. 21 and up. 6:19-4:05 a.m.

Goodies: DJ Rita One, Jon E. Thon, Clay Dismore, and international guests spin trance and European hard house. Thursdays, 2028 Hancock Street, Mission Hills South. 21 and up. 6:19-4:07 a.m.

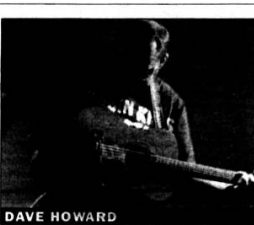
Groove Sense: DJ Bobi. Tribe of King, Sense, Rucker, and Operator spin hip-hop, dancehall reggae, and drum 'n' bass. Thursdays, 1000 N. Highways, 2901 Nimble Boulevard, Point Loma. 6:19-5:23 a.m.

NOTE

BY WILLIAM CRAIN

San Diego singer/songwriter **Dave Howard** was a lot of praise from the other acoustic guitar singers about town, many of whom consider him the cream of the crop. With his new CD, *Unbelievable Unknown*, Howard returns the compliment, using many of his peers as backing musicians. Notables such as A.J. Croce, Wayne Nelson, Jeff Berkley, Dan Carroll, Rick Burkhardt, Sven-Erik Sæholm, Frank Drenner, and John Katchur beef up Howard's rhythmic strumming and dead picking with drums, percussion, electric guitar, bass, spooky slide guitar, organ, piano, trumpet, and flute. But the center of attention is always Howard's mellow voice. It's almost as mellow as James Taylor's, which is to say

it's so mellow that it's not depressing when Howard sings, "Everybody wants to go to heaven, but nobody wants to die." Howard plunges into even darker territory on the song "Thrill Shop Shoes," about a girl growing up poor and abused, ending up in a miserable life of prostitution. But his voice sounds more at home on "Helluva Highway," a more light-hearted country/rock/blues song that seems like it was written for Bonnie Raitt. (Of course, it would be odd to hear Raitt sing Howard's line, "Break more hearts than Elvis, burned more bridges than Vietnam.") And when Howard sings, "We all need love, what are you afraid of?" or when a flute (also mellow) plays a little counterpoint to the vocal melody on the love song "How I Know," well, it just feels all warm and cozy.



DAVE HOWARD

(To hear a sample of Dave Howard, call 619-233-9797, wait for the prompt, then punch in ext. 4832.)

DAVE HOWARD CD-Release Party, Jaxx Joe's Coffeehouse, Friday, March 10, 8 p.m. 619-233-0386, \$6.

Hipsters: DJ Mike Saxe, Tony Sanchez, Jack Forester, and Aron Dabulali spin freestyle, '60s soul, garage, funk, and Hammond grooves. Saturdays, March 11, Kensington Club, 4079 Adams Avenue, Kensington. 9 p.m. to 21 and up. 6:19-2:00 a.m.

Liquid: DJ Dave Aude, Mike Orsini, Scott Martin, and Eric One spin house and hip-hop. Fridays, E Street, 919 Fourth Avenue, downtown. 6:19-9:00 p.m.

Live Wire: DJ Ratur spins rare grooves and hip-hop. Wednesdays, Live Wire, 2103 El Cajon Boulevard, University Heights. 9 p.m. to 21 and up. 6:19-2:00 a.m.

Margherita: DJ Mike A. (see), and Scott Martin spin house and hip-hop. Thursdays, 959 Highbush Street, Pacific Beach. 9:58-2:00 a.m.

Milwaukee Nightclub: 485 Main Street, Encinitas. Call club for information. 619-621-5827.

Monday Night Social: DJ Kevin and Adam Azim. Electro, gothic, synthpop, darkwave, industrial, and funk. Saturdays, Shooters, 3815 50th Street, San Diego. 6:19-5:24 a.m.

Nightlife: DJ Robert and guests spin gothic, synthpop, EBM, industrial, and funk. 21 and up. Sundays, the Brass Ball, 3796 Fifth Avenue, Hillcrest. 6:19-2:00 a.m.

Old Madrid: Call club for information. 511 Fifth Avenue, downtown. 6:19-5:27 a.m.

Oxy Room: Fridays, DJ Jond Amozia and Conrad spin lounge and

house. Saturdays, DJ Wendy O'Rourke, Gophy, and Henry Diaz. Wednesdays, DJ Gophy with live music. 832 Fifth Avenue, downtown. 6:19-2:00 a.m.

The Pentagon: 756 Fifth Avenue, downtown. Fridays, the Basement with DJ Smokey, First Mike Cash, and Kountry. Saturdays, the Band Collar with DJ Billie, Knight, and Orlando. Sundays through Wednesday, closed. 6:19-2:00 a.m.

Project Cathedral: Irwin's Company, 3000 Myrtle, Santa Margarita, and the Wormhole. Fourth Sunday of each month, 8 to 11 p.m., St. Paul's Cathedral, 18th Avenue at Nimitz, Hillcrest. 6:19-2:00 a.m.

R&B: Jungle and hip-hop. DJ: Wall-to-wall, Hanc, Tom, Jason, and MC Spidey. First and third Wednesday of each month, 10 p.m. to 1 a.m., Club Elements, 1255 University Avenue, Hillcrest. 6:19-2:00 a.m.

Respect: DJ S.K. Dery, and Mike Wayne spin deep jazz, future funk, gritty soul, smokin' Latin, and Brazilian. Fridays, Bar Dynamic, 1818 West Washington Street, Mission Hills South. 6:19-2:00 a.m.

Rick's Thursday: Club Hedonism. DJ: Jon Bishop and Mike Orsini spin house, techno, and groove. Fridays, Go Go Fridays, DJ Derek spins house and tribal. Saturdays, Lighters Up, DJ Derek spins house and tribal.

Saturday: DJ Joe Forester, Cyhan, and Adam Azim. Electro, gothic, synthpop, darkwave, industrial, and funk. Saturdays, Shooters, 3815 50th Street, San Diego. 6:19-5:24 a.m.

Saturday Night Fever: DJ Ryan Coriers, Scott Martin, Smelly Hugs, Jose, and Matty A. spinning 70s disco and hip-hop. Saturdays, Cane Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 6:19-9:00 p.m.

Saville: Tuesdays, Wednesdays, and Thursdays, Club Sala. Sundays, Club

Brass. 555 Fourth Avenue, downtown. 6:19-2:00 a.m.

Seaford Express: DJ Felix Prince spins house, R&B, and dance classics every Thursday. The Flame, 3780 Park Boulevard, Hillcrest. 6:19-2:00 a.m.

Studio 66: DJ Jon Bishop, Jay Jones, Dennis, and Gina. Fridays, Club Montage, 2028 Hancock Street, Mission Hills South. 6:19-9:00 p.m.

Supper: DJ Garth, Thomas, Phil Ape, David A., and guests spinning funky breaks, drum 'n' bass, and house. 21 and up. Saturday, April 22, 4th & B. 6:19-4:05 a.m.

Therapy: DJ Bruce Pollard, DJV, and Crash spin industrial, EBM, funk, gothic, and darkwave. The Flame, 3780 Park Boulevard, Hillcrest. 6:19-4:05 a.m.

Therapy's Darkroom: Gothic and darkwave. 6:19-4:05 a.m.

Tsunami: Wednesday through Saturdays, call club for night information. Tsunami Beach Club, 802 South Avenue, downtown. 6:19-2:00 a.m.

Two Wheel Turnpike: Various DJs spin punk and garage beats. Tuesdays, Live Wire, 2103 El Cajon Boulevard, University Heights. 6:19-2:00 a.m.

Underground Lounge: DJ Eddie Amador, Sachum, Henry Diaz, and Greg Cook spin house, techno, and progressive. DJ: Smelly Hugs and Syed spin hip-hop. Wednesdays, the Flame, 3780 Park Boulevard, Hillcrest. 6:19-9:00 p.m.

Underworld: Industrial, gothic, and darkwave. Live performance by Faust Blue Whip on March 12, 21 and up. Saturdays, 1299 Camino del Rio South (Mr. O's), Mission Valley. 6:19-4:05 a.m.

Vortex: DJ Dave Kendall (of MTV's original 120 Minutes) and DJ Faust. Progressive trance and industrial. Every third Saturday of the month. 2901 Nimble Boulevard, Point Loma (below the Quality Inn Hotel). 6:19-4:05 a.m.

Warner: DJ Eric and Alex. Gothic, funk, and industrial. Saturdays, 6225

NOTE

BY RICHARD MELTZER

Billy Haley and **Dionne Warwick** have something in common: each, in his/her own way, virtually defined the definitive rock film of his/her age. Or if not exactly age, since neither of 'em were as big an age, moment.

With Haley and the Comets' "Rock Around the Clock" as its theme song, *Blackboard Jungle* (1955) was essentially the first juvenile-merchandise film to integrate the menace musically, to employ serviceable music of immediate relevance to its projected audience. (Shirley Rogers' jazz score for "54.5 The Wild One isn't in the same league.")

By the summer of '55, when *What's New, Pussycat?* appeared, there'd already been a shakedown of rock films per se, from terrible (nearly everything with Elvis) to terrific (*Hard Day's Night*, *The Girl Can't Help It*) and

many points between (*Hot Rod Gang*, *Master Rock and Roll*, *High School Confidential*). That same summer saw the release of one of the greatest of them all, *Heidi*, a movie wait-to-wait with rock in both audio and audiovisual manifestations. For evidence that rock as form/content/sacrament once indeed had "magical," transformative capabilities, you need look no farther than *Heidi*!

Yet even more magical, perhaps, a prime face case of just how little can go a long, long way, was *Pussycat*, which demonstrated the power of rock to transform ANYTHING — to take, in this instance, a pedestrian (even lame) bedroom comedy and make it sing the body electric.

In the scene where this most tellingly occurs, a scolding Ursula Andress floats down into Peter O'Toole's sportscar as Warwick's "Heidi I am" is playing. It's what the high-broody Euros used to call "sublime."



DIONNE WARWICK

(It's also, by the way, the only Woody Allen-scripted film with a rock soundtrack.) **Burt Bacharach** also performs. (To hear a sample of *Dionne Warwick*, call 619-233-9797, wait for the prompt, then punch in ext. 4443.)

DIONNE WARWICK, East County Performing Arts Center, Thursday, March 9, 7:30 p.m. 619-640-2277 or 888-388-8497, \$88-878.

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Calendar MUSIC SCENE

Barbers Books and Music, 11100 Ranchos Carmel Drive, Carmel Mountain, 858-618-1814. Friday, 8 pm, Under Your Skin, rock.

The Calypso Cafe, 576 North Highway 101, Encinitas, 760-432-8232. Call club for information. Wednesday, 7 pm to 10 pm, San Palmer with Diah Mene and Sharon Shufelt.

The Camel Inn, 887 San Marcos Boulevard, San Marcos, 760-744-1332. Friday, the Strange Woods, Celtic folk. Saturday, Gene Warren and Friends, soft rock.

Carvers, 11940 Bernardo Plaza Drive, Rancho Bernardo, 858-2480. Friday, Upson Express, swing jazz. Saturday, Andrea's Funk, pop rock.

Chompake Bar & Grill, 1568 North El Camino Real, Encinitas, 760-943-0177. Friday, 5 pm to 8 pm, live jazz.

Club Marlin, (formerly Reagan Creek Saloon), 1320 E. East Valley Parkway (at Trafalgar Square), Encinitas, 760-746-7468. Thursday through Sunday and Wednesday, Latin music. Tuesday, country music.

Coyote Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4675. Thursday, 4 pm to 10 pm, Blue Lagoon blues. Friday, 8 pm to 10 pm, the Red Hot Hot Hot, rock blues. Saturday, 8 pm to 10 pm, Ruby and the Red Hot Hot Hot, swing blues. Sunday, 2 pm to 4 pm, the Red Hot Hot Hot, swing blues. Monday and Wednesday, call club for information.

The Del Dia Country Store, 20154 Lake Drive, Encinitas, 760-743-2133. Friday and Saturday, Calico Ridge, country.

Epoca, 1555 Camino Del Mar (on the Del Mar Plaza), Del Mar, 858-259-9906. Wednesday, Open Jam, jazz and blues.

Firehouse, 215 North Coast Highway, Oceanside, 760-437-4682. Saturday, 9 pm, the Purple Heart Experience, Jim Hendrix tribute band.

Fogarty's Pub, 1260 West Valley Parkway, Escondido, 760-480-0833. Thursday, Friday, and Saturday, American classic rock.

Gentlemen's Choice, 1030 San Marcos Boulevard, San Marcos, 760-744-2515. Saturday, 9 pm, the Bill Mayer Blues Band.

Hammerson's Tavern, 2777 Roosevelt Street, Carlsbad, 760-728-4951. Friday, Siletto, rock. Saturday, the Michael Blue Band, rock.

The Kebab, 2531 Old Highway 101, Cardiff, 760-436-6483. Thursday, the Wickedness, blues. Friday, the Billy Thompson Band, blues. Saturday, Blue Heat, Tuesday, Mark Lee.

La Casa del Fuego, 3845 Viaje Paso Road, Borrego Springs, 760-767-5323. Friday, Thursday, and Saturday, through Wednesday, 7 pm to 11 pm, Constantine Gordy, classical piano. Friday and Saturday, 8 pm to 1 pm, Spring Image, classic rock.

La Costa Coffee Roasting Co., 6953 El Camino Real, Suite 208, La Costa, 760-438-8140. Music hours are 7 pm to 10 pm Friday, Rock Jam, jazz. Saturday, 5 O'Clock Shadow, jazz. Blues, swing.

La Malibu, 1232 Mission Avenue, Oceanside, 760-435-9977. Saturday, live band, call club for information.

Mike's Coffeehouse, 12222 Poway Road, Poway, 858-486-5540. Music in acoustic folk guitar otherwise mood. Thursday, open mike. Friday, Versatility, R&B, funk, blues, and rock. Saturday, Schmeer, Sunday, open mike. Monday, Songwriter's Circle, Tuesday, Joe Teller Band, Wednesday, Joe Teller Band.

Miracles Cafe, 193 San Elmo Avenue, Carlsbad, 760-943-7924. Friday, 7:30 pm to 10:30 pm, Hal Maynard. Saturday, 7:30 pm to 10:30 pm, Maple. Tuesday, contemporary classics.

Neptune Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4675. Thursday, 4 pm to 10 pm, Blue Lagoon blues. Friday, 8 pm to 10 pm, the Red Hot Hot Hot, rock blues. Saturday, 8 pm to 10 pm, Ruby and the Red Hot Hot Hot, swing blues. Sunday, 2 pm to 4 pm, the Red Hot Hot Hot, swing blues. Monday and Wednesday, call club for information.

NOTE

BY DAVE GOOD

Listen to **Gato Barbieri** play sax, and you might wonder if his cardiologists — the ones who performed his triple-bypass surgery — got nervous when he announced plans to try a comeback in the late '90s. No worries. Even in his senior years, the Argentinean can still blow. It is safe to say that no one (save perhaps Pharoah Sanders) plays saxophone with the muscular force and passion of Barbieri. It is a sound easily picked out from the common grit and texture. But Barbieri hasn't always played like that. It was in 1951, as a member of the jazz band of another eminent South American — Lalo Schiffrin — that Barbieri's sax playing was first heard professionally. Barbieri remembered in a recent inter-

view that in Perón's Argentina, jazz musicians weren't allowed to play all-jazz sets in public — they had to include traditional Argentine music in their shows as well. That turned out to be a good thing: the dictator's rule exposed Barbieri to world music — native sounds and instruments — sounds he would later revisit on his own in the early '70s when he hit his mark with his sound-track to Last Tango in Paris.

In nearly five decades of playing, Gato Barbieri's sax has taken different directions: he got lost temporarily in the free improvisation of the '60s, surfaced again in the '70s with recordings like "What a Difference a Day Makes" and Carlos Santana's "Europa," and got lost again in the prosaic "smooth jazz" of the late '80s. Then, at a time when Barbieri's career seemed on the brink of fading out from plain boredom, his wife of 30 years died. He took most of the '90s off before returning in 1997 with a new album, a



GATO BARBIERI

new wife, a new baby, and a rebuilt heart. **Pomelo Sanchez** also performs. (To hear a sample of **Gato Barbieri**, call 619-233-9797, wait for the prompt, then punch in ext. 4676.)

GATO BARBIERI, 4th & B, Wednesday, March 18, 8 p.m., 619-232-8487 or 619-232-4545, 620-628.

Mecca Marketplace, 1020 West San Marcos Boulevard, San Marcos, 760-744-2112. Thursday, 8:30 pm to 8:30 pm, Tiny Lady, South American guitar. Friday, 7:30 pm to 10:30 pm, Roger Smith and Tapped for Time, 11 pm, the Fat Bear Squad.

The New Wharf Bar & Restaurant, 925 San Marcos Boulevard, San Marcos, 760-744-8888. Performances are from 8 pm to 10 pm. Friday, Ruby and the Red Hot Hot Hot, swing blues. Saturday, Live Blues and the Midnight Players, blues.

North County Sports Dome, 640 West San Marcos Boulevard, San Marcos, 760-744-4120. Thursday, 8 pm, Gun Remains and Janet Farnon, jazz.

Neptune Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4675. Thursday, 4 pm to 10 pm, Blue Lagoon blues. Friday, 8 pm to 10 pm, the Red Hot Hot Hot, rock blues. Saturday, 8 pm to 10 pm, Ruby and the Red Hot Hot Hot, swing blues. Sunday, 2 pm to 4 pm, the Red Hot Hot Hot, swing blues. Monday and Wednesday, call club for information.

4:10. Thursday, in the carousel, 7 pm, the Cradle Union, big band. Friday, 8 pm, the Trailer Park Poppers, 10:30 pm, Ray Sore and the One Love Band, reggae. Saturday, 7:30 pm, Roger Smith and Tapped for Time, 11 pm, the Fat Bear Squad.

The New Wharf Bar & Restaurant, 925 San Marcos Boulevard, San Marcos, 760-744-8888. Performances are from 8 pm to 10 pm. Friday, Ruby and the Red Hot Hot Hot, swing blues. Saturday, Live Blues and the Midnight Players, blues.

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Rockies Revelers, country. Saturday, No Bargain.

Founders, 125 West Grand Avenue, Escondido, 760-739-1288. Thursday, Red Lane, rock. Friday and Saturday, Liquid Funk, alternative rock. Tuesday, Whopper, Wednesday, Big Vinnie and the Hymns.

Surf N' Saddle, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach, 858-755-8618. Friday, Casino and A.M. Vibe, alternative. Saturday, Big Daddy and the Money Shakers, blues. Wednesday, Deep Water, country, alternative.

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Roasting Plant Coffee and Cafe, 1870 Valley Center Drive (Carmel Valley Road exit), Del Mar, 858-793-6777. Saturday, 8 pm to 10:30 pm, the Mike Cox Duo, jazz.

Ruby Restaurant, 517 First Street, Encinitas, 760-436-5001. Friday, the Peter Popping Duo, jazz.

Surf N' Saddle, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach, 858-755-8618. Friday, Casino and A.M. Vibe, alternative. Saturday, Big Daddy and the Money Shakers, blues. Wednesday, Deep Water, country, alternative.

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Calendar
MUSIC SCENE

Torrey Pines Road, Del Mar. 858-450-4571. Live jazz nightly, call club for featured musician.

La Costa Resort's Tournament of Champions League, La Costa Resort and Spa, Costa Del Mar Road, Carlsbad. 760-438-9111. Friday, the Mar Del Pop. Saturday, Live Soul, soul, R&B, pop.

Valencia's 11828 Rancho Bernardo Road, Rancho Bernardo. 858-451-3200. Friday, 6:30 pm and Saturday, 6 pm. Donnie Fennell and Company Band jazz.

Beaches

Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844. Thursday, 2nd Friday, the Price of Dope and jazz. Saturday, 8:30 pm to 8:30 pm. Raga Trunka, 9 pm, Joe's Friend, the Cyphonus Party and Breakers, the Code, rock/alternative. Sunday, Crucial reggae. Monday, call club for information. Tuesday, John Games, blues.

Cases Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 858-488-1780. Music is alternative/rock unless otherwise noted. Thursday, Del 7, Hot Samer Johnson, Gospel, and Dang. Friday, call club for information. Saturday, Saturday Night Fever. Sunday, Blind by Choice, Crim, the Abuse, L&S and Drown. Wednesday, Remedy.

Casual Bar, at the Catamaran Head, 1999 Mission Boulevard, Mission Beach. 858-488-1081. Friday, Superstar and the Way Monday. Onyx, alternative/acid jazz. Saturday, 8 pm, a Flak of Sogd, 90s music. Wednesday, 8:30 pm, Big Time Operator, big band swing.

Chateau Orleans, 926 Turquoise Street, Pacific Beach. 858-488-6744. Thursday and Saturday, Tormat. Courtney and the Blues Doctors, blues.

The Crescent Shores Grill, 7955 La Jolla Shores Drive, La Jolla. 858-459-8041. Thursday, 7 pm, Barbara Jamerson, jazz. Friday, 6 pm, and Saturday, 7 pm, John Gam, jazz. Wednesday, 7 pm, Rick Ross, jazz.

The Dog, 4479 Leets Street, Pacific Beach. 858-581-0149. Sunday, 9 pm to 1 am, Crucial Vibes, Pegasus Hi-Power, Carlos Culture, Riva, and Slump I, reggae.

Dream Street, 2228 Bacon Street, Ocean Beach. 619-222-8131. All shows start at 8 pm. Thursday, Continuum, Diviner, and Negrito, alternative. Friday, Teleround, Suckfish, Snake Oil Revival, and Phoenix Rising, rock. Saturday, Riddler, the Kernel, Tau Ceti, and Auster Bay, alternative/rock. Sunday, Tribe of Judah.

Galeka, 5662 La Jolla Boulevard, La Jolla. 858-531-8010. Friday, Abdundant and Dibu Camara, Saturday, Eron's Company, Monday, Mike Smith.

Honeyman's Tavern, 4650 Mission Boulevard, Pacific Beach. 858-483-8847. Saturday, the O'Brien Brothers, Irish folk.

Jazz Joe's Cofeehouse, 1956 Bacon Street, Ocean Beach. 619-323-3356. Music is acoustic/folk unless otherwise noted. Thursday, Steve White, Friday, Dave Howard, CD release. Saturday, Steve Harris, Sunday, Jerry Harris, Monday, Wendy's open mike night. Wednesday, Arpa Morris.

Jazzman, 4338 East Street, Pacific Beach. 858-483-8035. Tuesday, 8 pm to 10:30 pm, open stage.

Jazzman Cofeehouse, 1719 Mission Boulevard, Mission Beach. 858-488-8006. Monday, 8 pm to 10:30 pm, open stage.

La Scala, 1101 Scott Street, Point Loma. 619-224-2272. Saturday, 7 pm to 10:30 pm, Paddy Claire, classic jazz.

La Valencia Hotel, 1132 Prospect Street, La Jolla. 858-454-0771. Thursday, and Monday through Friday, 4 pm to 10 pm, blues. Friday, 5 pm to 7:30 pm, Barry Lenick, piano.

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Calendar MUSIC SCENE

Margarita Beach, 909 Hornblend Street, Pacific Beach, 858-272-2780. Call club for information.

Millennium, 485 Main Street, Encinitas, 1-888-7YCLUBS, Saturday, 10pm and 11pm if you're Monday, hip-hop/funk.

Meowdoggies, 932 Garnet Avenue, Pacific Beach, 858-483-6050, Friday, Pope Wherly, rock and roll.

Newbreak Coffee Co., 1959 Abbott Street, Ocean Beach, 619-224-6666, Sunday, 3 pm, All acoustic.

Old Vendor Cafe, 2910 Canon Street, Point Loma, 619-222-5888, Friday, Coupe de Ville, R&B, Saturday, Scottie Bittman and the T&B-Tenors, blues.

Pacific Beach Bar & Grill, 800 Garnet Avenue, Pacific Beach, 858-272-7278, Club Tenors. Call club for information.

Pantherin Cafe, 1145 Rosecrans Street, Point Loma, 619-224-2891, Performances are from 8 pm to 10 pm, Friday, Tony Kade, South American guitar, Saturday, Jordan Stoyanoff, flamenco guitar.

Rock Bottom, 1980 Via La Jolla Drive, La Jolla, 858-450-9277, Friday, call club for information, Saturday, Tim Quinn and Venus Electric, blues.

Shoofers Bar and Grill, Radisson Hotel, 3299 Holiday Court, La Jolla, 858-453-5800, Thursday, Friday, and Saturday, Jack Pollack, piano, Tuesday and Wednesday, Stephen Knight.

Till House, 1152 Garnet Avenue, Pacific Beach, 858-273-9734, Thursday, Friday, funk, Saturday, Swamp This, rock, Sunday, Todd Staudman and the Fatmen, Sunday, Chris Kelly's open acoustic night, Wednesday, Scottie Bittman and the T&B-Tenors, blues.

Whisper, 1921 Bacon Street, Ocean Beach, 619-222-4822, Thursday, Kover, funk, Friday, the Deep, rock, Saturday, Robert Walter's 20th Century, Sunday, 5:00 pm, Kevin Wallace and the Shelltown Horns, blues, 9:30 pm, following heavy groove, Monday, the C&B, a, psychedelic rock, Tuesday, Pump, Wednesday, Supertramp and Soulcracker, alternative.

Galoka Jazz Scene

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Saturday, March 11
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Sunday, March 12
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Anthony's Star of the Sea, 1300 North Harbor Drive, San Diego, 619-232-7400, Thursday, 3 pm, the James Valtz Bob Magnusson Duo, Brazilian Latin jazz.

Atlantic Supper Club, 1880 Harbor Island Drive, Harbor Island, 619-287-1675, Friday, 9:30 pm, Jesse Das Santos, Brazilian jazz, Monday, 7:30 pm, the Big Daddy Orchestra, big band swing.

The Bahia Belle Cruise, the Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 858-539-7779, Departs 6:30 pm, Friday, 8 Natural, Saturday, the Bahia Belle.

Bossa Cafe, 4176 Conroy Street, San Diego, 858-423-0888, Saturday, 7:30 pm, to 11 pm, Freedom Serpenty, acoustic.

Blues Room Pub, 3617 Balboa Avenue, Claremont, 858-279-2033, Thursday, Lauren Morris, Friday and Saturday, Brian Barnes, Irish folk, Tuesday, Irish jam session, Wednesday, Kitz Hilly, Irish folk.

The Blvd., 6909 El Cajon Boulevard, College Area, 619-464-9945, Music is rock/alternative, Friday, the Charles River Band, and guests, Saturday, Dirt and 13.

Brick by Brick, 1130 Buena Avenue, Bay Park, 619-278-1556, Music is rock/alternative unless otherwise noted, Thursday, the Opposition Party and Whiskey Blues, Friday, Grove One, Papa Trolls and Tribe, Saturday, Best Pharmacy, Sunday, Showback, (PNC) WOODGROUNDS, and Shadow Drop, Monday, Tropic, Tuesday, Thee, and Wednesday, Blue, Thursday, Chatterbox, and Three Bags Full, Wednesday, Sunday with Justin Clavin.

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FRIDAY, MARCH 11
St. Patrick's Day VENUS ELECTRIC

SATURDAY, MARCH 12
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Saturday, March 11
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Monday, March 13
THE KNEE & TANI CRI

Tuesday, March 14
THE KNEE & TANI CRI

Wednesday, March 15
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Thursday, March 16
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Friday, March 17
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Saturday, March 18
THE KNEE & TANI CRI

Sunday, March 19
THE KNEE & TANI CRI

Monday, March 20
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Tuesday, March 21
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Wednesday, March 22
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Thursday, March 23
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Friday, March 24
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Saturday, March 25
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Sunday, March 26
THE KNEE & TANI CRI

Monday, March 27
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Tuesday, March 28
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Wednesday, March 29
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Thursday, March 30
THE KNEE & TANI CRI

Friday, March 31
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Calendar MUSIC SCENE

Wednesday, 7 pm to 11 pm, Tamar
Cortney and the Blues Chorus.

Carriage House Lounge, 7945 Balboa
Avenue, Kearney Mesa, 658-278-2797.
Monday, 8 pm to 11 pm, Ron Bell,
acoustic, rock, Sunday, 4 pm to
7:30 pm, open band jam.

Club Ramsey, 3175 India Street,
downtown, 619-296-6799, Thursday.

Sue Palmer and Her Band
Orchestra, Friday, 6 pm to 8 pm, the
Waver Opies.

Diabolo Coffee, 1080 University
Avenue, Hillcrest, 619-718-9522.
Sunday, 11 am to 2 pm, Judge Allen,
jazz.

Repetitive, 8450 Mira Mesa
Boulevard, Mira Mesa, 658-271-4000.
Friday, 7 pm, Agnes 31, Fire and Water
Army, the Supper Music Sisters, Napkin,
Lucky 7, and Supersilver.

Ben's Place, 6179 University Avenue
(at College and University), 619-342-
6730, Friday, 9 pm, Dignity Return,
classic rock, Saturday, 9 pm, Footnote.

rock and roll, Sunday, 4 pm to 8 pm,
Lady Star and the Buster Loose Blues
Band, Monday, open jam, Tuesday,
call club for information, Wednesday,
9 pm, the Shepherds, rockabilly.

Emphatic Coffeehouse, 1045
University Avenue, Hillcrest, 619-295-
1789, Sunday, 8 pm to 10 pm, A.E.
acoustic.

Humphrey's, 503 Kalmia
Street, San Diego, 619-214-3225.
Wednesday through Saturday, John La
Chiusa, dance music.

In Caliente, 5373 Mission Center
Road, Mission Valley, 619-291-8635.
Sunday, Liquid Blue pop-rock.
Immanuel, 2223 El Cajon Boulevard,
San Diego, 658-296-2101, Wednesday,
Big Time Operator, big-band swing,
Saturday, the B-Side Players, Latin
fusion, Sunday, Fatburger, CD.

Release, jazz, Monday, Calvin
Ramos, jazz piano, Tuesday, Larry
Mitchell, jazz guitar, Wednesday, the
John Cain Trio, Latin jazz.

The Imported House, 503 Kalmia
Street, San Diego, 619-214-3225.
Wednesday through Saturday, John La
Chiusa, dance music.

James's Restaurant and Lounge,
7777 University Avenue, La Mesa,
619-460-7777, Friday and Saturday,
Sean McVicker, piano, Sunday, Lee
Lemick, piano.

James's Night Club, Quality Inn, 2901
Nimble Boulevard, Point Loma,
619-523-5656, Saturday, Paddy Ratin
with F-3, rock/alternative.
Kelly's Pub, 534 El Cajon Boulevard,
College Area, 619-286-0600, Friday,
Jenna, acoustic, Saturday, Serenady
Mountain, rock, Wednesday,
Tummy Price.
Lenta's Coffeehouse, 3343 Adams
Avenue, Normal Heights, 619-282-

6437, Thursday, 8 pm to 10 pm,
Myron and the Kymptions, jazz/blues.
Friday, 8:30 pm to 11 pm, 2 Dots 4,
folk, blues, Sunday, Eve with Cry
Wig, rock, Monday, 8 pm to 10 pm,
open mike, Wednesday, 8 pm to
10 pm, Dick Koenig, jazz guitar.

Live Wire, 2103 El Cajon Boulevard,
Hillcrest, 619-291-7420, Saturday,
10:30 pm, Allen Hunt, acoustic.

The Living Room, 3900 El Cajon
Boulevard, College Area, 619-286-
8434, Saturday, call club for
information.

Lenta's Coffeehouse, 3343 Adams
Avenue, Normal Heights, 619-282-

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Pacific Beach 1084 Garnet Ave. (at Duces) (619) 272-2274
Poway 13240 Poway Rd. (near Community) (619) 748-1313
Chula Vista 481 Broadway (near H St. in the Ruben's Center) 585-3472
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Fri. guests: Joey Brown Band
Sat. guests: Red Dog & Enigma
Fri. 3/24 & Sat. 3/25 • \$15 • \$15
Fri. early show: Campy Kano 5-8
Saw Doctors
w/guests
Sun 3/26 • \$7 • 7:30pm
Third World
w/guests
Fri. 3/31 • \$15 • \$15pm
Sunday Blues Party w/The Sleepwalkers w/Digital Vibe Night w/Clyde's Ride w/Appie Gabriel w/Roger Clyne & The Peacemakers w/Common Sense w/Pato Banton w/Femi Kuti w/King Sunny Ade w/Lucky Dubs w/Led Knappes w/Boonie Man w/The Bacon Brothers w/Etta James w/

The Living Room, 1417 University Avenue, Hillcrest. 619-295-7911. Saturday, *Peter Hall*, blues.

Mr. O's, 1299 Camino del Rio South, San Diego. 619-299-3544. Saturday, *La Orquesta Zona Nueva*, salsa.

The Navajo Inn, 8515 Navajo Road, San Carlos. 619-465-1730. Friday and Saturday, 9 pm, *Ballistic*, classic rock.

O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park. 619-276-5637. Friday, *Tomcat Courtney and the Blues Dusters*. Saturday, *the Free-Range Chickens* and *Rie Mike*, rock.

Olli's Restaurant, 10789 Tierrasanta Boulevard, San Diego, 858-566-6677. Thursday, Miller and Donors, Friday, Saturday, and Wednesday, Ray Corrales, solo. Sunday, Jo Treanor.

The Ould Sled, 3373 Adams Avenue, Normal Heights, 619-284-6594. Thursday, Saturday, and Sunday, Tony Cummins, Irish folk. Friday, Joe Byrnes, Irish folk. Wednesday, Gregory Page and Frank Drennen.

Pal Joey's, 5147 Waring Road, Allied Gardens, 619-286-7873. Friday, Positive Approach, rock, blues, swing. Saturday, Night Shift, rock.

Pasadena Coffee & Tea, 3562 Adams Avenue, San Diego, 619-281-6729. Saturday, 11 am to 1 pm, Rick Baquet, contemporary.

The Playhouse, 4746 El Cajon Boulevard, San Diego, Friday, Homey Bucket, Syncratic, and Greenpeace.

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**Puppy's Sport Bar and Grill, 7906
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0796.** Friday, the Big Rigs, the

**Remban E. Lee, 880 East Harbor
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6 pm to 9 pm, Dick Bruen and the
Longmenger Players, blues, jazz, and
jazz.**

**Roche O'Grady's, 3402 Adams
Avenue, Normal Heights. 619-284-
7666.** Friday and Saturday, live rock
and roll.

**Sims, 7811 Horchell, La Jolla.
858-554-1315.** Thursday, 7 pm to
11 pm, **Dean Paul Ratzman, dinner
jazz, Friday and Saturday, Bill Bryer.**

**Shawn Racha Shash, 7059 El Cajon
Boulevard (1/2 block east of 70th
Street), College Area. 619-664-2263.**
Friday, **Stickman Jam, Saturday, Jay**

Yves, on Vermont, one block north of Union Avenue, 619-293-7088. *Music* is jazz unless otherwise noted. **Thursday** and **Friday**, *Steve O'Connell*, *Phlo*, *Friday*, *Coral Thoust*. **Saturday**, *Phil Burrough*.

The Lee's Lounge, 5302 Napa Street (at Morena Boulevard), Bay Park, 619-542-1462. **Thursday**, *Hot Rod Lincoln*, *rockabilly*. **Friday**, *Empty Di Summer*, and *the Good China*, *shambles*. **Saturday**, *Method*, *Wick*, and *Harmony* 24, *alternative*. **Tuesday**, *Curtis the Sipping*. **Wednesday**, *the Tami Thomas African Quartet*.

Top of the Crew, 8216 Prospect Avenue, La Jolla, 858-454-7779. **Friday** and **Saturday**, 7:30 pm, *Marr Payer*, *contemporary*.

The Tradition, the Town and Country Hotel, 500 Circle North, Mission Valley, 619-291-7131. **Thursday**, 7 pm to 11 pm, *John Cain*.

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midnight, and Wednesday, 7 p.m. to 11 p.m. *Rachael Drexler and the Pier Group*, variety dance music. Saturday 8 p.m. to midnight, *Jesse Davis and David Damico*, dance.

Twigs Tea and Coffee Company. 1000 University Ave., University Heights, 619-296-0616. Music is acoustic/folk and otherwise noted.

Thursday, 8:30 p.m., New Talent
Friday, 7:30 p.m. and Sunday, 9:30 p.m., *John and Linda Lindley*
Yung and Kevin Ronin. Sunday, 4 p.m. to 6 p.m., the Celtic Ensemble.
Wednesday, open mike.

Downtown

The Bayou Bar and Grill, 3219 Market Street, downtown, 619-696-8747.
Friday and Saturday, 6:30 to 10:30, and Sunday, noon to 2:30 p.m. *Joe Cuevas* and *Chenya Parnoff*, jazz.


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10:00PM **THE NERDS**
REBEL YOUTH
STILLER JAGHUT
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& HIS FLUTE-TOE BOYS
NEKO CAE
& HER MYSTHERIES
THE CHASE LEIS
SATURDAY - 10:00PM
THE RELEAS SHEN
HELVIS & THE
WOTES
KNOXVILLE GIRLS
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SUNDAY - 10:00PM
THE RELICS - JPS
WOMEN

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BACILLI - VERTICAL HOLE
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NO COVER
WEDNESDAY - 10:00PM
BO BANG - THE SOUTHERN LAUTRIC
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THURSDAY - 10:00PM
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VERY SPECIAL GUESTS
MOMTO MEGUANA
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THE SCOTT BROTHERS
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SEARANTOS - ROCKY SCIENCE
ALL THE
MONDAY - 10:00PM
ZEKE
PORTAIT OF POVERTY
BANG BANG BANG
WEDNESDAY - 10:00PM
PAPAS FRITS
THE INCREDIBLE
LENNY LERON
THE PIRKINGS
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THE REAL KIDS
THE AS & THE KILLERS
THE HUNTS



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LATIN JAZZ
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Calendar
MUSIC SCENE
 Saturday, 9:45 pm. Makai, pop, dance.
 Sunday, 8:30 pm to 10:30 pm. The
 Wendy Lee Quartet, jazz, swing.
 Monday, 8:30 pm to 10:30 pm. Roger
 Smith and Primal Prey, jazz.
 Tuesday, 8:30 pm to 10:30 pm. The
 Kravis Quartet, jazz.
 Wednesday, 7:30 pm to midnight.
 Higher Ground, pop, dance.
 Jake Joint Cafe, 327 Fourth Avenue,
 downtown. 619-232-5011. Thursday,
 Colter Cavendish, Latin jazz. Friday,
 Cult of Soul, Saturday, Upstream Boys.
 Sunday, Charlie Moore.

SHAM ROCKS SHACK
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STICK MAN JAM
 SATURDAY - MARCH 11
BAGA TRICKS
 SUNDAY - MARCH 12
KARAOKE
 51 JILL O SMITHS
PIZZA NIGHT
 WEDNESDAY
\$3 PIZZA NIGHT
 THURSDAY
\$1.50 KAMAZAZES
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BILL MAGEE
 SAT. MARCH 11 PM
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 104 Orange Ave., Coronado
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PENTAGON
 756 Fifth Ave
 call 232-2830
 \$2 drink special 9-11 pm
 THURSDAY - MARCH 9
College Party Night
 with DJ Justin C
 Spinning Hip-Hop, Break Beats & Trance
 12 o'clock to 2 AM All Night
 No Cover
 The Basement
 with DJ Smokey
 Peril, Mike Czech
 & Kountry
 HIP HOP DANCE HALL & R&B
 NO COVER
 SATURDAY - MARCH 11
ISLAND BLUES JAM
 SUNDAY, MARCH 12
ISLAND SALOON
 104 Orange Ave., Coronado
 (619) 435-3456

La Tercera, 515 Fifth Avenue,
 Coronado. 619-232-3352. Friday,
 7:30 pm to 10:30 pm. Jose Bas
 Flamenco. Latin guitar. Saturday,
 7:30 pm to 10:30 pm. Daniel Jackson
 and Chuck McPherson, jazz piano.
Martini Ranch, 528 F Street,
 downtown. 619-235-6100.
 Wednesday, Friday, 4 and the Swing
 Machine, jazz.
Ozzy Room, 653 Fifth Avenue,
 downtown. 619-235-0293.
 Thursday, Colter Cavendish, jazz.
 Wednesday, rotating weekly. Price of
 Dope and Karl Denon's Tiny Universe.
Patrick's II, 428 F Street, downtown.
 619-235-0293. Friday, Michele
 London and Blues Struck. Saturday,
 2 pm. Blues Walk, and 9 pm.
 Monday of October. Wednesday, 5 pm.
 the 100s and 9 pm. Bayou
 Brothers.
The Pentagon, 756 Fifth Avenue,
 downtown. 619-235-2800. Call club
 for information.
Redline, 711 Fifth Avenue, San Diego.
 619-234-2226. Music plays from 9 pm
 to 1 am. Friday, the Line King. Blues
 Saturday. Tito and the Zederos. Blues.
Rack Bottom, 401 G Street, Coronado.
 619-231-7000. Friday and Saturday.
 Boogie Star, pop, dance.
Seville, 555 Fourth Avenue,
 downtown. 619-235-9279. Tapas Bar.
 Thursday, Hector Rivera & La
 Comarca. Tuesday, Primo, Latin
 jazz.
Tsunami Beach Club, 802 Sixth
 Avenue, Coronado. 619-231-5041.
 Thursday, 619-231-5041. WAVE.
 Call club for information.
U.S. Grant Hotel, 326 Broadway,
 downtown. 619-232-3121. Grant
 Grill. Friday and Saturday 8 pm.
 Alvin. Friday, 5 pm to 8 pm. Juan and
 Fresh. Thursday.
Hotel Lobby, Friday and
 Saturday, 2 pm to 5 pm. Pop, hip,
 classical, baroque.
The Whirlwind Emerald Plaza, 400
 West Broadway, downtown. 619-239-
 4300. The Subter Lounge. Thursday
 and Wednesday, 5 pm to 7 pm. The
 Tarantulas, jazz piano. Friday, 5 pm
 to 8 pm. and Saturday, 8 pm to
 10 pm. Stefano and Joe Tarantulas,
 contemporary.
The Yeck Club, San Diego Marriott
 Hotel, 333 West Harbor Drive,
 downtown. 619-234-1500. Thursday,
 Boogie Star. Friday and Saturday,
 9 pm to 1 am. Koko, pop, rock.

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 • Indicates North County.

Online Club Coupons!
 The following nightclubs have valuable coupons in the Music Section of the Reader's Web site.
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Galley at the Marina, 550 Marina
 Parkway, Chula Vista. 619-422-5714.
 Friday, 6 pm to 10 pm, the Justice
 Brothers, acoustic. Saturday, 6 pm to
 10 pm. Fido Lane, pop. Sunday, 5 pm
 to 9 pm. Island John's Steel Drum
 Band.
Hotel del Coronado, 1550 Orange
 Avenue, Coronado. 619-435-6611.
 Ocean Terrace Pavilion. Thursday
 and Friday, 6 pm to 10 pm. Joy West
 Saturday through Sunday, 6 pm to
 10 pm. Joy Melnick. Wednesday, Joy
 West.
Palm Court, Thursday through
 Sunday, 5:30 pm to 11:30 pm. James
 Parick. Sunday, afternoon tea, noon to
 4 pm. Joy West. Monday through
 Wednesday, 5:30 pm to 11:30 pm.
John Cain
 Prince of Wales. Performances are
 from 6:30 pm to 10:30 pm. Thursday

through Saturday, and Wednesday,
 Johnny "Ace" Harris. Sunday, Ace and
 Ben Baranoff. Johnny Harris and Chris
 Comer, jazz. Monday and Tuesday,
 James Parick.
The House of Munk, 230 Third
 Avenue, Chula Vista. 619-426-5172.
 Friday and Saturday, 8 pm, and
 Sunday, 5 pm. Gordon Kahl, Karl
 Holmes, or Vicki Engel. European and
 ethnic, accordion.
Island Saloon, 104 Orange Avenue,
 Coronado. 619-435-3456. Friday, the
 Bill Meyer Blue Band. Saturday,
 Ladyfingers.
Kiss's Place, 657 H Street, Chula
 Vista. 619-420-3321. Friday, the
 Brothers, reggae. Saturday, hard-
 core, hip-hop, old school, and R&B.
 Sunday, Funkenstein, old school, funk.

Levi's Coronado Bay Resort, 4000
 Coronado Bay Road, Coronado.
 619-424-4000. Cove Lounge. Friday,
 8 pm to midnight. Tyler and Allen,
 jazz. Saturday, 8:30 pm to 12:30 am.
 the Shop Meters Trio, jazz.
Piano Bar, Friday and Saturday,
 Kenos. Lyrics.
Married With Child, 2638 Main Street,
 Chula Vista. 619-429-8043. Thursday
 through Monday, and Wednesday,
 Latin music.
McP's Irish Pub and Grill, 1107
 Orange Avenue, Coronado. 619-435-
 3280. Friday, the Bluesmen. Saturday,
 Coupe de Vole. R&B. Sunday, Gene
 Warren. Monday, the Americans.
 Wednesday, Ram's Garage, acoustic.
Over the Border, 3008 Main Street,
 Chula Vista. 619-427-5889. Thursday
 and Wednesday, Genevieve. Thursday

rock en español. Friday and Saturday,
 Terence Cordero, Latin dance music.
East County
Dick's Nightclub, 7662 Broadway,
 Lemon Grove. 619-469-4344. Friday
 and Saturday, 9 pm. Serious Guts,
 classic rock.
Dick's Cocktail Lounge, 13321
 Business Highway, El Cajon. 619-443-
 2444. Friday and Saturday, the
 Scorpions, country.
McP's Irish Pub and Grill, 1107
 Orange Avenue, Coronado. 619-435-
 3280. Friday, the Bluesmen. Saturday,
 Coupe de Vole. R&B. Sunday, Gene
 Warren. Monday, the Americans.
 Wednesday, Ram's Garage, acoustic.
Over the Border, 3008 Main Street,
 Chula Vista. 619-427-5889. Thursday
 and Wednesday, Genevieve. Thursday

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 Thursday, March 9
Carnival Bar
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 619-420-4000
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Ken Club
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Kensington Club
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 Saturday, March 11
 Clyde's presents an authentic
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BLACK DIAMONDS
 Live Performance
SUNDAY SOUL
 with DJ BUDDA spinning
 hip-hop, funk and latin grooves
 No cover
 Live Performance
IMMOLATION
 with DJ D. & B. Tom Fitzgerald
 and David J. Jones
ST. PATRICK'S DAY PARTY
 Live Performance
RIP CARSON TWILIGHT TRIO
 Friday, March 24
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 4007 Adams Ave.
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 Friday - March 10 • 9 pm
SUNTOWER
EMPT DOT
THE GOOD CHINA
 (HAWAIIAN)
 Saturday - March 11 • 9 pm
METHOD
WICK • HARMONY 94
 (HAWAIIAN)
 Sunday - March 12 • 9 pm
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 DANCE LESSONS 4-6 PM
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Beau Cierre Restaurant, 4110
 Bonita Road, Bonita. 619-475-3660.
 Thursday, Miguel de Hoyos, classical
 guitar. Friday, 8:30 pm. Mario
 Chomera and Laine Spivey. Saturday,
 8:30 pm. James Moran, Latin jazz.
 Sunday, opera.
The Butcher Shop, 536 Broadway,
 Chula Vista. 619-420-9440. Thursday
 through Saturday, and Wednesday,
 8 pm to midnight. Danny Lopez,
 contemporary.
Cafe La Mesa, 1441 Highland
 Avenue, National City. 619-474-3222.
 Friday and Saturday, piano bar
 featuring Sandy Chappel, Sammy
 Coronado, Burnett Anderson, and
 Manuel Perry.
Di-mond Jim's Nightclub, 773 Third
 Avenue, Chula Vista. 619-585-7223.
 All music is rock and roll. Friday,
 the Michael Blue Band. Saturday, Sick
 Justice.

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Calendar MOVIES

Questions of Integrity

The note of pathos is stronger and purer than usual, unfuzzed by irony.

The competition warms. The new movie theater at the Museum of Photographic Arts opens its doors to the public this Thursday — and a later bulletin than last week's bulletin has let me know that *Good Morning, Babylon*, though still not *Nickelodeon*, has been rounded up in 35mm just in the nick of time. The film program at MoPA is in good hands. You and I needn't worry about it. But perhaps a stronger, if simply because briefer, claim on our attention this week comes from the San Diego Latino Film Festival, through Sunday. (The four-month San Diego International Film Festival at USC) has now retired for its annual Spring Break, and just as well.) The gathering strength of the seven-year-old Latino festival is reflected in its expanded field: fifty-some programs accommodated on three screens at the Cinema Solarplex in La Jolla Vista, and more importantly its inclusion of access to works by world-class filmmakers.

None classic, or worldlier, than Mexico's Arturo Ripstein, who will present his latest film in person on Saturday night, *No One Writes to the Colonel*. (His last film, *Driving*, will be screened Sunday afternoon.) The source of this latest one is a stark short novel — a novel portrait — by Gabriel Garcia Marquez, the chief features of which are an impetuous old revolutionist awaiting an army pension that will never come, his asthmatic wife, and their sole material asset, a gamecock inherited from their slain son. The casual reader of the story might be in a state of mild amazement that anyone could have seen a movie in it. It is a desert town to such values of maction as James' *The Best in the Breed*, Kafka's *The Castle*, Baz Luhrmann's *Strictly Confidential*, or Alisa Gerasimova's *Ripstein* along time creative partner, has fled out in plausible ways — re-setting it in Mexico in the late forties and shortly from the protagonist specifically with the antithetical side in the Civil War.

teno Rebellion of the Twenties — with out in the least distorting it, bet using it, making it up. The pub's last line is reproduced to the letter, and with full impact. In the mean, however, Ripstein has seen a movie in it through the sheer power — and painstaking detail — of visualization. On the most basic level, the movie deals in the indignities of poverty and old age, and so every chip and crack in the plaster, every stream and splash is so the mirror, every dim little pool of L'aragavesque light, is eloquent. (The movie could serve as a showcase in the art of cinema, and the fight against "the doing of the light" has seldom seemed so literal.) The frugal energy, conserving even of Fernando Luan and Maria Paredes, is eloquent, too.

For all its narrative status — getting up in the morning is a major event, getting a new pair of shoes is a major triumph, getting to the post office every Friday is a major ritual — the situation abounds in the essential



No One Writes to the Colonel

WIN A MOVIE PASS FOR TWO!



Erin Brockovich

To enter, visit the Reader Web site and click on "contests."

SanDiegoReader.com

Deadline to enter is Friday, March 10, at 1:00 p.m. Limit one entry per person. No purchase necessary.

Opens in theatres nationwide March 17.

She brought a small town to its feet and a huge company to its knees.

Julia Roberts is **Erin Brockovich**

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9:45 PM-1 AM

FRIDAY, MARCH 10
Atomic Groove
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SATURDAY, MARCH 11
Makai
9:45 PM-1:25 AM

SUNDAY, MARCH 12
Wendy Lee Quintet

MONDAY, MARCH 13
Reggie Smith and the Pressed For Time Band
6:30-10:30 PM

TUESDAY, MARCH 14
Kristin Flores Quartet
8:30 PM-12:30 AM

WEDNESDAY, MARCH 15
Higher Ground
7:30 PM-12 AM

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FRI. MARCH 10 **PROSPECT PROMOTIONS PRESENTS PARADISE LATIN JAZZ GROOVE ON • BAGA TRICKS • TRIBE**

SAT. MARCH 11 **BEAT PHARMACY** featuring THREE from the Pharcyde & members of the BLACK, EYED PEAS and MASA POPULAR

SUN. MARCH 12 **SLOWRUSH** with special guests **WIND UNDERGROUND • SHADOW DROP**

MON. MARCH 13 **TONGUE • TWENTY THREE • INFECTED**

TUES. MARCH 14 **ELIXIR • INJECT • CLUSTERFUNK** 3 BAGS FULL

WED. MARCH 15 **SEBADON** with special guest Justin Clayton

THURS. MARCH 16 featuring John Corabi from Mötley Crüe & Bruce Kizick from KISS

FRI. MARCH 17 **"UNION"** CLIMBER • BEVNTHEPAIN • PUDDING KINGS • HALF PINT

SAT. MARCH 18 **PROOF PRESENTS "UNIVERSAL"** featuring DJ the Party Homosexual, DJ's Prez, Damien Bell, Ra Love

SUN. MARCH 19 **D.R.I. • THE NEIGHBORS • SWEET GUYETS**

TUES. MARCH 21 **ANGELES DEL INFIERNO** with guests 13-A and TEE-BAG

WED. MARCH 22 **NASHVILLE PUSSY**

THURS. MARCH 23 **SUBSET** PRESIDENTS OF THE USA and SIR MIX ALOT

FRI. MARCH 24 **S.O.D. • SKINLAB**

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Calendar
MOVIES

Ripstein storytelling ingredient, something to set tongues wagging, whether your local gossip (as in *Divine*), scandal-sheet sensation (*Deep Crimson*), or the stuff of burgeoning legend (*The Realm of Fortune*). Through the radius of these wagging tongues may here be strictly small town, and the volume diplomatically murmurous, the sensitivities of the old couple to such attention — "If you take the umbrella, don't open it. Someone might notice" — mark them as more vulnerable than the average Ripstein misfit, less insulated within their own eccentricity. Which is another way of saying that the note of pathos is stronger and purer than usual, unfuzzed by irony. The cumulative effect is very moving (provided, of course, that the personality of an embittered anti-Catholic does not cause you instinctively to dig in your heels), but at no point emotionally sloppy or bullying.

In constant tension with the tongue-wagging ingredient is the poised and imperturbable camera, human in its point of view, humane in its attitude, indulgent, tactful, never intrusive and never sticky. In the unblinking long takes that Ripstein favors, the camera will remain in mo-

tion almost continuously yet almost undetectably, so that it gives the impression of shifting slightly for a better angle, leaning in intently, taking an active interest, paying closer and closer attention, while drawing no notice to itself, drumming up no extraneous excitement. No *One Wives*, a movie of total integrity, of perfect fidelity to the characters and their circumstances. It does nothing to embarrass them. Or their. Or itself.

Another notable in this year's Latino lineup would be the Brazilian Carlos Diegues, one of the leading lights in the Cinema Novo movement of the Sixties and a sometime dabbler in magic realism. (The name of Garcia Márquez should not, by the way, lead you to expect any such antics from Ripstein.) His *Orfeu*, having a repeat showing on Saturday at noon, is at bottom a remake of *Black Orpheus*, but done from the inside rather than from the perspective of an entranced tourist: more knowledgeable, more knowing, more up-to-date. The result is more a *Wet Side Story*-ish blend of musical fantasy and social consciousness, less a Carmen Miranda-ish lookbook. The color eye-popping, and more than a match for the 1959 French film. The music, on the other hand, is decidedly less than a match, as well as forty years too late to ride the worldwide samba wave. And the prechanted course of the story, as familiar as your daily commute, be-

comes a built-in drag. All in all, a wash, but worth a look.

For the rest of the festival, you're on your own.

My eagerly anticipated *Drowning Mona* proved to be a conventional, imitative, unimaginative, unadventurous dark comedy concerning the multiple suspects in the suspicious death of the most despised woman in Verplank, N.Y. I can't pretend to have been even faintly surprised or disappointed. Dark comedies are not what they used to be. They are much nearer the middle of the road. (The ink had hardly dried on my remark, with regard to *Wonder Boys*, on the clichéd status of the canine casualty, and here already we have another one: *Ripstein*.) His *Orfeu*, having a repeat showing on Saturday at noon, is at bottom a remake of *Black Orpheus*, but done from the inside rather than from the perspective of an entranced tourist: more knowledgeable, more knowing, more up-to-date. The result is more a *Wet Side Story*-ish blend of musical fantasy and social consciousness, less a Carmen Miranda-ish lookbook. The color eye-popping, and more than a match for the 1959 French film. The music, on the other hand, is decidedly less than a match, as well as forty years too late to ride the worldwide samba wave. And the prechanted course of the story, as familiar as your daily commute, be-

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MOVIE LISTINGS
All reviews are by David Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.
Agnes Brown — Anjelica Huston delivers her own personal solution to the shortage of parts for mature women: directing herself in the lead role of a widowed mother of seven, in Dublin circa the middle late Sixties. "Seven children and" — demonstrating her unfamiliarity with Masters and Johnson — "not one orgasm to show for it." It is no great shakes: a pinch of fresh glee, a pinch of fresh glee, a pinch of fresh glee, a pinch of fresh glee, all ingredients kept quite separate and unblended. The episode when the protagonist sports away her bosom buddy (Marion O'Day, all rounded and soft where Huston is angular and bony) for an afternoon at the seaside, never letting on that she knows her buddy is secretly and sensibly dying of cancer, is achingly lovely, with an achingly lovely rendition of "My Bonnie" in the background. The fairy-tale finish is rather tarnished by the inability of the Tom Jones of today to pass as the Tom Jones of decades ago. (Even less able than the Billy Idol of *The Wedding Singer* to do the same for himself.) No one undermines films like the self-deluded. 1999.
★ **CRIMINAL MINDS**
All about *My Mother* — Pedro Almodóvar's paean to womanhood, in particular motherhood and actresseship, is dedicated to three of the kind: Bette Davis, specifically for *All About Eve*; Gene Rowlands, for *Opening Night*; and Romy Schneider, for *The Important Thing is Love*. The title, quite plainly, derives from the Davis film, a Spanish-dubbed clip of which is included, and the traffic finally outside the stage door, whereby our heroine (Cecilia Roth) loses her eighteen-year-old son, is lifted directly from the Rowlands film. (Schneider, apart from her role as a degraded screen star in *The Important Thing*, but a child for real, shortly before she died of heart failure at age forty-three.) The first half-hour has a strong and a steady pull, straight through the heroine's arrival in Barcelona from Madrid to track down the

boy's father, who has no idea he ever had a son, much less has one so more. Thereafter the complications and coincidences mount up to staggering proportions. The grieving mother's 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 turns out to be the selfish transvestite prostitute. While waiting for this man to surface, the mother lands a job as personal assistant to the lesbian stage actress (Marisa Paredes) whose autograph the dead boy had been chasing the night he was run down by a car, and whose touring production of *A Streetcar Named Desire* just happens to have landed in very opportunity to Barcelona. One night, when the actress's coke-head lover and on-star — Stella Kowalski to her *Blanche Du Bois* — fails to appear by curfew time, the mother goes on in her place, to great acclaim. (She had first met the boy's father, it so happens, in an amateur production of *Streetcar*, Stella to his Stanley.) There is more in the same vein. Almodóvar treats all of it with a straight face, but at the same time a strained face. The application of old-fashioned chest-beating soap operatics to new-fangled kinky subject matter has an air of blatant rhetoric about it. It never quite worked for R.W. Fassbinder. It works even less for

Almodóvar, who quadruples the kinks. 1999.
★ **HILLCREST CINEMAS**
American Beauty — A mainstream, sitcomy version of *Happiness*, swash in splashy, trashy plot turns. Any movie whose opening line features a sulky teenage girl (in a grainy video image, but never mind that) saying directly into a camcorder, "I need a father who's a role model, not some horny gay boy who's gonna spray his shorts whenever I bring a girlfriend home from school," can confidently be judged to be trying too hard to make an impression. This bit, together with the ensuing dialogue between the girl and the off-screen camera operator about the possibility of murdering her father, will be repeated later in proper chronological sequence, but obviously the filmmaker (stage director and first-time screen director Sam Mendes, TV writer and first-time feature writer Alan Ball) thought they really had something there, and couldn't wait to spring it on us. Their next attention-getting device is borrowed from Billy Wilder's *Sunset 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'll be dead. Of course I don't know that yet." This character, the embodiment of Middle Crisis, is the drop-out dad of our "typical" suburban family, in

addition to, of course, the horny gay-boy of the opening line, musing a bit of a Humbert thing for his daughter's prepubescent body on the high school cheerleading squad. (His obliquely surreal fantasy of the girl — a storm of rose petals pouring out of, and at the same time discreetly concealing, her bare breast — somewhat obscures the issue. What sort of man has sex fantasies like these? He is also, whatever we might think of his morals (or of his recent jacket aesthetic), the most engaging character in the movie, even though Kevin Spacey's lousy goateous tends to smooth his path to rebellion: This uptightness of a young or a middle-aged Jack Lemmon might have made for more friction, more sparks. Annette Bening, Thora Birch, Mena Suvari, Wes Bentley, Chris Cooper, Peter Gallagher. 1999.
★ **CANINE MOUNTAIN CINEMA STAR & CINEMA STAR 13: FASHION VALLEY 18: GROSSMONT TROLLEY: HAZARD CENTER 17: LA JULIA 22: MESSON VALLEY 20: OCEANVIEW 16: PALM PROMENADE 24: RANCHO DEL REY 16: TOWN SQUARE 14: LA HORTON PLAZA 14: WISGANO PLAZA.**
Anna and the King — Uncalled for and unimpaired retelling, without benefit of Val Brynner or Broadway show tunes, of the clash of wits and wills between the Victorian-era widowed English governess

and the progressive Siamese monarch-cam-polygamist. Julie Foster has the painful-sweet tension in her lips and jaw, perhaps under the strain of the British accent and the precocious femininity. And Chow Yun-Fat, a lightweight portrayal, is intelligible only about half the time. The numerous subtitles and spoken translations (not to mention the tables of carriage) lend an air of pedantry more than of authenticity. Directed by Andy Tennant. 1999.
★ **SILVER CINEMAS, VOGUE**
Any Given Sunday — Oliver Stone's blitz of professional football. Long (almost three hours long, almost *JFK* and *Nixon* long), loud, hyperbolic, frenetic, chaotic, trite, cynical, sentimental, sanctimonious. And ill-timed. Stone seems to believe that a touchdown counts seven points, that playoff stats are added on to regular season totals, that both sides in a game may wear dark jerseys as long as one is black and the other blue, that football can be played in the dark. (Unless they do business differently in the fictional AFPA.) Perhaps Stone can be exempted from the charge of crassness in the single instance of the third-string quarterback's weekly ritual of puking on the playing field. (Supply your own alternative: Al Pacino's locker-room pep talk before the big playoff game might have been worth hearing if it were not so annoyingly

and edited (Pacino's voice mismatched with his unsmiling mouth, etc.) and if it were not two and a half hours into the film. Jamie Foxx, Dennis Quaid, Cameron Diaz, LL Cool J, Jim Brown, Lawrence Taylor, James Woods. 1999.
★ **EL CAJON 8: SILVER CINEMAS**
The Bachelor — Remake and update of Buster Keaton's *Seven Chances* (1925), an extreme example of how the addition of sound can be a subtraction, how more reality can be less believable. Remade Zellweger, who has shown she can hold her own against Meryl Streep (*One True Thing*) as well as carry a whole movie all by herself (*A Prince for the People*), returns here to the ingratiating cutesy-moochiness of Jerry Maguire. And Chris O'Donnell is no Tom Cruise, much less a Buster Keaton. With Arnie Lange, Hal Holbrook, Edward Asner, James Cromwell, Brooke Shields, and Peter Onorati, directed by Gary Sympson. 1999.
★ **EL CAJON 8**
The Beach — Present day parable of Paradise Found and Paradise Lost: most precisely, a legendary island Shangri-La somewhere near Thailand (from the air it looks like Never-Never Land as Disney's *Peter Pan*, meaning, among other things, that it looks painted instead of photographed), home to a hippie

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invaded, taken over, occupied by her. And it 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 it must have seemed a good idea to bring in Hurt Bacharach to write the songs (less memorable ones, it turns out, than his "Theme from Valley of the Dolls"), but the comical stuff is as flat as it is broad. And behind its devil-may-care exterior, the movie is surprisingly reticent about Susan's private life (her hidden-away autistic child, her unmentioned infidelities), and spinelessly sympathetic about her professional one. With Stockard Channing, David Hyde Pierce, and John Cleeese; directed by Andrew Bergman. 2000.

● (EL CAJON R)

Magnolia A multi-character affair traversing a single day in the San Fernando Valley—in three hours of screen time. Paul Thomas Anderson, writer and director, starts off with a narrated prologue to set up the theme of chance and coincidence that will pervade the film. The narrator, who is the same voice heard throughout the last century of it. (The narrator is Ricky Jay, a bit-player in the movie ahead, but more relevantly at the moment the author of *Leviathan Pig* and *Fireproof Wines*, and hence an authority on the subject of coincidence.) Drawing from the rat-a-tat-tat of facetious anecdotes (e.g., a story of thieves named Green, Berry, and Hill who pulled a job on Greenberry Hill) Anderson launches into the one-by-one introduction of his cast of characters, with a few exceptions. The first is the voice of the pop sound of Aimee Mann, in the throes of "One Is the Loneliest Number," the lyrics drowning out much of the dialogue. Part of the effect, in addition to motion sickness and inability to hear one's own think, is to make the viewer feel that the characters are somehow lower than it could possibly be; an effect

frequently observed in MTV videos. Anderson, if you remember the interminable Steadicam single-take at the start of *Boogie Nights*, believes in the power of the long take. And so do virtuosos (like a showboat, alias a grandstander). A three-hour movie, admittedly, has plenty of time to recuperate from the shock of the start, or at least its matters of kinetics. The ending, however, involves a freak of nature which doubtless has some basis in fact, but not, equally doubtless, on the scale of the duration. Anderson's *Boogie Nights* is not without its crucial issues of the movie. (Forget chance and coincidence.) Everything about the movie, everything in it, is overblown, heavy, overdone, overacted, overacted, overargued, tortured, twisted, histrionic — whatever it took to convince every last viewer, or first and foremost every last film critic, of the movie's greatness. The human condition, the human comedy, the human heart. Many will remain unconvinced. Tom Cruise, William H. Macy, John C. Reilly, Philip Baker Hall, Jeff Bridges, Kevin Spacey, Jason Robards, Philip Seymour Hoffman. 1999.

Serigny, 1999.
 ***** (LA JOLLA VILLAGE)

Hillcrest to Miras – Extraterrestrial
 adventure directed by Brian De Palma, with
 Tim Robbins, Gary Sinise, Don Cheadle,
 CARMEL MONTAGNE; CHENNAI STAR GALAXY;
 CHENNAI STAR 10; CHENNAI STAR 11;
 CHENNAI STAR 12; CHENNAI STAR 13;
 CHENNAI STAR 14; FASHION VALLEY 18;
 LA JOLLA 15; GROSSCROWD CENTER;
 LA JOLLA 12; MISSION PALM 20;
 OCEANVIEW 16; PALM PROMENADE 24; PEZA
 17; RAYMOND DEL REY 18; N.Y.
 18; SATEITE DRIVE IN SOUTH BAY DRIVE IN STUDIO
 CHENNAI; SWEETHEATER 9; TOWN SQUARE 14;
 FROM 13

My Dog Skip – Family film, set during
 WWII, with Frankie Muniz, Diane Lane,
 and Kevin Bacon, directed by Jay Russell.
 CARMEL MONTAGNE; CHENNAI STAR GALAXY;
 CHENNAI STAR 10; CHENNAI STAR 11; CHENNAI
 STAR 12; CHENNAI STAR 13; CHENNAI STAR 14;
 FASHION VALLEY 18; GROSSCROWD CENTER;
 HAZARD CENTER 7; LA JOLLA 12; MISSION
 PALM 20; OCEANVIEW 16; PALM
 PROMENADE 24; PEZA 17; RAYMOND DEL REY
 18; SATEITE DRIVE IN SOUTH BAY DRIVE IN
 STUDIO CHENNAI; SWEETHEATER 9; TOWN
 SQUARE 14; LA HORTON PLACE 14; WEGAND

remembrance of the early days of the business, he is making reference to this and to his father history the "wild man" of the forest. The essay on silent comedy: the outtakes from Howard Hawks' *Harriet*; a paraphrase of a Jimmy Stewart quotation which gives Bogdanovich's recent book, *Picnic on Time*, the appearance of being a reference to the educational goals of the true historian. One wouldn't have expected Bogdanovich, of all people, to promote an image of pioneer as a "man of letters" (the word "pioneer" in the opening sequence [Ryan O'Neal], on the run, steps into a bucket—the first of countless unquestioning imitations of slapstick's horse-and-carriage gag), nor to make the expectations. *New movie's* end, Bogdanovich at last communicates a little of his reverence for the art form when he re-creates the scene of the death of the young girl, Stella Stewart, Tatum O'Neal, Brian Keith, 1976.

♣ MUSEUM OF PHOTOGRAPHIC

coming as it does from the writer-director of *Blade Runner*, an efficient film that has been called "the body-scanter movie." David Twohy has here an idea even more modest and rudimentary: spaceship crash-lands on a desolate planet. But he makes the most of the dark and shun the light, and the desolate planet has three suns and no night — so no stars, meaning, until the crash, no stars. The movie moves back into the solar path. This is the best moment in the movie: the winged creatures, part bat, part pterodactyl, flying into the sky from their conical caves. There, and everywhere, however, Twohy relies much more on photographic effects than on gimmicks — like the wire, filters, pynchella, computer animation, jiggled and jostled cameras. God knows how much it would appeal to the general public to take a tale, after all, as to be out on the cutting edge, like *everybody* else. With *Blade Runner*, Vin Diesel, Cole Hauser, and Keith Mouton.

★ CARMEL MOUNTAIN, CINEMA STAR GALAXY, CINEMA STAR 10, CINEMA STAR 13, CINEMA 8 & 9, FARMERS VALLEY 10, LOS ANGELES 15, GARDEN GROVE 12, JOLI 12, MISSION VALLEY 20.

CHARLIZE THERON and Gary Sinise. **NO.** 6
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OCTOBER 18: PALM PROMENADE 2007
DET. REY 18; SOUTH BAY DRIVE IN TOWN AND
COUNTY TOWNS SQUARE 14; UA HORTON
PLAZA 14; WILGAND PLAZA)

Scream 3 — Somewhere the notion of a different killer or killers in the same saga as the killer or killers of the original *Scream* has been replaced by the notion of anything, even more taxing than the life of the same killer coming back to life, as it happens to be, and back to life, as it is, in *Scream 3*. The film's director, Wes Craven, who was also the writer of the first *Scream* or on sequels in general in this second. Certainly the comments would appear to have little bearing on the March 1997 release of *Fanny, Maná, and Chelito*, or the "Maxim Gorky Trilogy" by Mam Donskoi, or on Masaki Kobayashi's *Human Condition*.

Showstopper. But no, it's this one, a solemn and self-conscious (even self-parodying) Western epic, an *Amid* in Indian territory, with a great deal of grandeur and pomp, in which Ford shows no surer grasp than usual of what's wonderful in his work and what's awful in his. Wayne, as an unabashed racist, is the most grotesque of heroes (though his white-briar/wild white hat is by; Jeffery Hunter as his fellow searcher and Abadiah Wood as the sought-for white girl abductee are both good). The film, however, could have been better: could have been someone, like Vera Miles, Ward Bond, Hank Worden. 1956.

ARTS: 3:15, 7 AND 9:30 P.M.

Show People — Lighter fare for King Vidor, sandwiched (together with its companion piece, *My Darling Clementine*) between *The Crowded and the Haunted*, a behind-the-scenes Hollywood comedy loosely modeled on the career of Gloria Swanson, and an excellent showcase, to boot, for the talents of Marion Davies (much more than just the protégée and

[illegible]

Eighteenth turning to the Nineteenth), with Ichabod Crane transformed from a superstitious country schoolteacher into a rationalist who flouts his own superstitions to the hitherlands to solve an apparent case of the supernatural ("Their heads were not found severed. Their heads were not found severed," alludes to the flouting of superstition). The journey to the Hammer household of the Fifties and Sixties, such as he paid homage in *Edward Scissorhands* to the Universal horror of the Thirties and Forties. (Small note: I don't know if the Hammer House of Horror established a direct link to Hammer.) The battle lines between science and religion, reason and faith, are well drawn. But it's the last paragraph where the rationalist does not — except when he spies a spider in his bedroom — give up his dignity as he is forced to give ground. The spider is a metaphor for the irrational and the grotesque world around it, depicted in the brooding palette of a Casper Davey Friedrich, lack only a vampire's castle. (The weak cave will have to suffice.) The storybook, the preposterous, the surreal, the storybook, and the innumerable beatitudes

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IS NEARLY AS IRRESISTIBLE AS SUEP."
—*THE NEW YORK TIMES*

"IT LEFT ME IN TEARS FOR
THE FIRST TIME SINCE 'FIELD OF DREAMS'.
A WONDERFUL FAMILY MOVIE!"
—*THE NEW YORK TIMES*

SIT... IN A THEATER NEAR YOU.

MY DOG SKIP

[illegible]

Man of the World is a valiant performance from Sigourney Weaver, big, bold, daring, dauntless, yet always fully in control. She's a woman who can take care of herself, for an actress who can't even seem too good to be true: too beautiful, too brainy, too confident, too strong, too perfect? But this is a complete movie, not just an actress's showcase. Weaver's character is a woman in 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. Weaver's performance is so good that it's not just one big thing that diverts the life, it's two big things, the first one making it easier for the second one to do its damage.

It's a movie that has a definite, predictable stages of the story, you can feel you truly know what it's like to be in a hospital waiting room, to be in a women's prison, to be in a psychiatric hospital, to be in a Midwestern home. It may be, in short, in the heroines' shoes. The trick of the thing is in the details and in the tempo. And it's a movie that never gives the Scott Elliott as a stage director but as a film director.

Based on the novel by Jane Hamilton, with Julianne Moore. David

The Next Best Thing — Flattery lavished on Madonna, the muscle-bound pop singer, by her boyfriend, "fantastic body," "great lay," etc., etc., is the least of the problems in this movie. To speak her last best friend, one type even *Evil* is a bit in the oven. The ensuing complications ("Daddy, are you a faggot?") are dramatic, but the general and somewhat diminished than to be either comic or dramatic, much less credible. Director John Schlesinger, who once specialized in making Julie Christie look good, can do nothing for Madonna. The movie is a little like what her personal trainer and cosmetic surgeon have done for her), and he is a long, long way from *Sunday, Bloody Sunday*. With *Evil* and *Evil*, Madonna is a little like the Summer, Lynn Redgrave: 2000.

8 (CARTEL, MAMMOTH: CINEMA SAT 10; CINEMA SAT 13, FASHION VILLAGE 18; CINEMA SAT 19, CINEMA SAT 20; CINEMA SAT 21, LA JOLLA 12, MILLION VILLAGE 20; OCEANSIDE 18, PALM PROMENADE 24; RANCHO DEL REY 16, TOWNS SQUARE 14)

Nicholas... — Peter Bogdanovich, in the ranks of contemporary American directors, may be the foremost movie fan or the

The Ninth Gate — Roman Polanski's occult thriller starring Johnny Depp, Lena Olin, Frank Langella, and Emmanuelle Béart. (CINELUX MULTIMEDIA, CINEMA STAR 10; CINEMA STAR 13; CINEMA6A 6; GASLUM 15; GROSSMOUTH TROLLEY; LA JOLLA 12; MISSION GARDEN CITY 14; PHARMACY 24; PIAZZA CINEMAS; SWEETWATER 9; TOWN SQUARE 14; FROM 3/10)

No One Writes to the Colonel — Reviewed this issue. With Fernando Luján, María Paredes, and Salma Hayek, directed by Arturo Ripstein. (CINEMA STAR 6, 3/11, 8 P.M.)

Not One Less — A thirty-year-old class monitor on a mission, directed by Zhang Yimou (*Shanghai Triad*), with a cast of 300. (PACIFIC THEATRE 16; PEN, 3/10 THROUGH 16)

Orfeu — Reviewed this issue. With Toni Carrillo, Patricia Franch, and Murilo Benício, directed by Carlos Diegues. (CINEMA STAR 6, 3/11, 12 NOON)

PLAY IT IN THE SUE — Best buddies Woody Harrelson and Antonio Banderas are once again matched against one another in this minute replay of the underdog of a Mike Tyson fight in Las Vegas. A nice idea, thrown away on the slowdown. [D] (The management of the film may read the book as granting permission to film its owner, impersonated by Robert Wagner, a woman characterized as a philanderer, a woman braver, a briber and double-crosser.) Liza Doudoukows keeps her balance as the exploited, abandoned, at different times, of both fighters. And the opening credits sequence — floating serial shots of the Strip — is a gorgeous, if a little overdone, and directed by Ron Shelton. 1999.

(E, LCAON 8)

Rain Window — A premise with broad appeal for the casual and occasional viewer: a globe-trotting photojournalist, confined to a room with a broken window, watches the hours of a summer hot spell by spying on his neighbors around the tenement complex. The minutes to the hour are

connected "Silence of God" trilogy by Ingmar Bergman or Vietnam trilogy by Oliver Stone. Just what — apart from *Sau Wai* — are we talking about here? New Campbell, Courtney Cox, David Aron, Parker Posey, Patrick Dempsey: directed by We Craven. 2000.

SCHEMATA STAG 6, FASHION VALLEY 18, GLOAMING 15, MISSION VALLEY 20, PALM PROMenade 24)

The Sorcerers — It's only natural, it's only human — that in any larger and loved body of artwork, something will have to be singled out as The Essential One. For some reason, in Ford's body of work, The Sorcerers seems to get singled out the most. At least among the cognoscenti; the ignoranti may have thought it was still

"DAZZLING! ONE O

JAMES STEWART

Kane: A host of celebrities came, including David himself. 1928.
 ★★ ★ MUSEUM OF PHOTOGRAPHIC ARTS, 312, 150 P.M.

Simpatico — Screen transcript of a Sam Shepard stage play an infernally tame and even stronger than the play itself. A burned pup, something to do with a horse, racing scam, something criminal, something "photographic," something documented in a heavily taped-up show. Utterly tedious in its own kind of inebriation, with a few younger actors so mismatched to the present-day roster (Jeff Bridges, Nick Nolte, Sharon Stone) that you could never guess any of it is derived out of one of the three, at least, were not a woman. The other exception, of course, is poorly Albert Finney

HITCHCOCK'S GREATEST.
 CHICAGO (PENDING)
 MAINS AFTER 15 YEARS.

visitations, once we are let in on them, are handled with a modicum of taste and authority, and evoke the maximum frisson with maximum economy. Toni Collette and Olivia Williams, written and directed by M. Night Shyamalan. 1999.

*** MISSION VALLEY 20: OCEANIDE 18, PALM PROMENADE 28, RANCHO DEL REY 16, Santee Drive N. LA HORTON PLAZA 14.

Sleepy Hollow — A Tim Burton film, for certain. From start to finish and loop to button. The reimagining of Washington Irving's urbane folktale as a turn-of-the-century murder mystery (that's the)

when the midwife's rolling head finally comes to rest, its eyes staring through a crack in the floorboards at her tiny son, cowering below. In all matters tangible, you couldn't ask me more. You could maybe ask for less. In the end, it's simply too much of a good thing, too much of the same thing over and over again, too little of any other kind of thing. Hurton's naughty-boy frankness precludes any sustained interest, and the Terminator-like (or you prefer, Michael Myers-like) unstopability of the *Knave*—the *Knave* gets a B+ because Danny Elfman's equally unstoppable music proves the remedy. It gets old in a hurry, if



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Angelina Jolie - *Girl, Interrupted*

OUTSTANDING LINE
"One time at band camp..." Michelle (Alyson Hannigan) - *American Pie*

These winners were decided by actual moviegoers. Your everyday folk that paid 7 bucks to go to the movies. People just like you and me who shake the popcorn off their shirts at the end of the show. The winners weren't decided by some gadget-toting, fake-pony-tail-wearing, name-dropping Hollywood troop. Long live Democracy and the Moviefone Moviegoer Awards!



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[illegible]

Pizza with Heart

The kitchen floor required an acid wash

Twice during the week of rain and wind my friends and I canceled our dinner dates. On the night that I went to Barbarella, the new bistro in La Jolla Shores, my young friend and I were determined to brave the weather — he is a former student of mine and we were celebrating 20 years of friendship.

I recognized the site on Avenida de la Playa as having once housed a taco shop. The transformation, both inside and out, was startling. But the true cause for incredulity was that by 6:00 p.m., during a fresh storm, it was difficult to find a free table. And Barbarella had been open a scant two weeks.

Word of mouth travels as fast as e-mail, and Barbarella — the owner, Barbara Bellare, is called Barbarella by her Italian relatives — was deemed a winner from its opening day. The place is attractive with its wooden beams, glass-enclosed kitchen, cozy bar, paintings and ceramics. Even the menu cover is designed by a talented local artist. Though what draws diners to Barbarella is that the food is well prepared and low in cost. Moreover, you may dress casually. On the freezing night we visited, everyone was wrapped in hooded sweaters, scarves, heavy jackets. There's an air of bonhomie about the place. It seats 40; the aisles are so narrow that if a waitperson approaches and you're attempting to leave, you have to suck in hard and turn sideways to make it to the door.

We started with the bib salad, which almost everyone ordered. The crisp butter lettuce is arranged like a flower that's dotted with crumbled Roquefort cheese. One salad is more than enough for two and appears to be a full head of lettuce (\$5.95). We shared one French onion soup filled with croutons and covered with Gruyere. I started the soup; my friend finished it. It hit the spot on a cold night, and it's large enough for a meal. Bread is baked on the premises, and we were served a small loaf.

The owner recommended Pizza Max, so named because they use smoked salmon from Max's in Philadelphia. The crust is very thin,

layered with crème fraîche, chives, and fried capers (\$9.95). The smoked salmon was flavorful. You may eat this pizza with bib salad, with soup, or you may take it home and have it for breakfast instead of lox and cream cheese (\$9.95).

The roasted half-chicken with sautéed spinach is moist and tender (\$10.50), and you should order it with pommes

frites, or crisp french fries, served in what looks like an old-fashioned malted milk tin (\$3.50). These fries are the perfect accompaniment to the chicken, the Barbarella burger (\$15.50), or Nana's braised brisket on an onion roll (\$8.95).

The salmon bordelaise consists of pan-seared Atlantic salmon served over potato purée and thin French string beans (\$15.50). My friend adored the salmon, which I sampled and found fresh, well balanced with the vegetables, and fairly priced. We did take home half of the pizza and most of the chicken, which made a fine snack.

There is much to praise at Barbarella, but it should be mentioned that Barbara's husband died after a traumatic illness on New Year's Day, 1999. A year later she revamped and opened Barbarella. A round of applause to this gutsy woman.

Once when I was downtown I walked into a place called the Sandwich Shop on Sixth Avenue. One glance and I was out of there — I don't eat in restaurants where the schmutz is so obvious that you can't trust the food. Two splendid young women, Diane Biggwith and Debra Stanton, spent over three months cleaning and painting the premises — the kitchen floor required an acid wash. In any case, they've opened a takeout emporium, A la Carte on Sixth Avenue, which serves wonderful sandwiches, lunch and dinner entrees, sweets, at least two fresh vegetables daily, soup, and cheese.

Entrees for lunch and dinner are surprisingly inexpensive, \$5.95 to \$6.95 for pork tenderloin, roast beef, chicken. A half sandwich with a bowl of soup for takeout is \$5.50. Portions are not large but are delicious.

My favorites were the sandwiches: egg salad plus smoked salmon; roast beef on



The Restaurant: Barbarella

The Location: 2171 Avenida de la Playa, La Jolla Shores, La Jolla, 858-454-7373

Type of Food: California cuisine

Price Range: Dinner: first courses, \$5.75 to \$7.95; sandwiches and pizza, \$7.95 to \$10.85; entrees, \$10.50 to \$16.95

Hours: Open daily, Lunch, 11:30 a.m. to 5:00 p.m.; dinner, 5:00 to 10:00 p.m.; weekends to 11:00 p.m.

The Restaurant: A la Carte on Sixth Avenue

The Location: 921 Sixth Avenue, downtown, 619-544-1661

Type of Food: Takeout only; American sandwiches, entrees, soup

Price Range: \$2.25 to \$6.95

Hours: Closed Sunday. Open Monday through Friday, 11:00 a.m. to 6:00 p.m.; phone about Saturdays.

ciabatta bread with cheddar cheese, and best of all, the meat loaf sandwich. You have to call ahead to find out when the meat loaf is prepared — it's available for a sandwich or entrée and is as good as what you would make at home. I also relished a slice of apple cake and the cheese of the month wrapped in grape leaves.

If this takeout were in midtown, say, Hillcrest, there would be lines out the door. But the owners love their location, which they call "near Gaslamp." Please note that if you want food Saturday, you have to call the day before. The hours are not yet solidified and at

present Saturdays are iffy.

A genderless e-mailer who signs "A Disturbed Wine Lover" complains about a downtown restaurant whose "hostess told me that a \$300 bottle of wine would carry a corkage fee of \$100. I have never heard this before."

Neither have I. Within minutes I phoned the restaurant and spoke to the manager. He was embarrassed and said that the corkage fee was \$10 regardless of the price of the wine you are bringing. If you get a ridiculous or outrageous answer via phone, ask to speak to the manager or the owner. ■

Executive Fish

This was dining, not scoffing, à la usual Bedford manner.

Hey! Walking up the Palace steps here. Rubbing shoulders with the rich and the powerful. Turning left before the big piazza, down a passage, into the room where, well, the governor eats, the mayor eats, top cops eat, as they may out goodness knows what kind of earth-shattering decisions over lunch.

Decisions for Mexico, that is. This is Mr. Fish's Café-Bazaar, at the Municipal Palace — city hall — of Tijuana. Thought I'd just wander in here for a snack while I was waiting for my friend Victor. He has a bunch of ancient photos of Mexican revolutionaries we're thinking of marketing, with the century coming soon. The irony is this restaurant is filled with historic photos, though they're more of Revolution than the revolution. These are pictures of Tijuana in the '20s, of Model T's lining up at the little border crossing they had back then.

It's cozy here, comfortable, even with brightly colored orange walls, teal-blue counter tops, nubby green plastic tablecloths, and pinkish cushions on its blond wood chairs. They have five chairs up at the counter so you can look out over the pine and eucalyptus trees in the park outside. Hard to imagine this is just five minutes from the San Ysidro border.

I sit down at a table. They're playing the singer Julie, loud. *Tu, como estás?* (You, how are you?)

People eating here look high-powered just from the number of them with cell phones. An elderly gent reads the economic section of a national paper. Another goes through a huge manila file with two women as he eats.

Juan, the waiter, brings up a big shiny menu that suddenly chills my bones. That may be crazy. My ten bucks mightn't even get me a *bebida* — a drink. Urk! I see prices like 26.90 for a cheeseburger. Then, duh, I remember we're talking pesos. Maybe \$3.00.

Don't worry," says Juan. "Nothing to be afraid of." He points to item 18, Fillet of beef, Tampico-style, \$9.50. "That's the most expensive dish here. The rest, like the tuna club sandwich, with french fries or fruit cocktail are around the three- to four-dollar mark."

He leaves me stone bowls of chips and salsa and a list of "specials of the day." "Executive Lunch," it says, 49.90 pesos (say \$5.50). It starts you off with a soup, today vegetable or tortilla. The main dish choice is breast of chicken, barbecued, with rice and vegetables, fillet of fish coated in breadcrumbs, with salad and rice, or carne asada, Tampico-style, with guacamole and enchilada.

You get a drink thrown in with that, and a dessert.

Then there's the "Commercial Lunch," for 28.90 pesos. Neater three dollars. The choice is

chiles rellenos (stuffed peppers) or beef stew, *la caca de res*. It's a big bowl. The dark stew steams and smells delicious. He has tortillas to help them down. I almost ask for that, then weaken. How can you resist the soup and dessert and drink? Good value!

I go for the "Executive" fish with rice and salad. And a glass of iced tea and the tortilla soup. The iced tea comes in a thick-glass schooner. Its froth makes it look like a beer (though alcohol is the one thing they don't serve here).

Boy, the soup is delicious. It's orange, with strips of tortilla and tastes of tomato, with oregano in there somewhere too. The fish dish is a big plateful of rice and salad and breaded breaded fish. "We've had the mayor and the governor, Gonzales Alcocer, in here," says Juan proudly. "They come to eat mostly appetizers like *mole* — 'little moles,' with chicken or pork and mushrooms (around \$3 to \$4)."

The fish is fresh, so's the salad, with bleu cheese on it. The tortillas are hot. Then Juan brings the piece de résistance, a small bowl of sliced plantains (plantain) in sweet cream with cinnamon. It's a great little end to a pretty decent \$6.00 lunch. I mean this was dining, not

scoffing, à la usual Bedford manner.

I suddenly notice how empty it has become. "What's happened?" I say. "Here," says Juan, "everybody usually eats lunch between 10:00 a.m. and midday. They all leave work at 3:00 p.m." A distinguished-looking older man comes up to me. "You were interested in the photographs?" he says. "Turn out he's the restaurant manager, José Guadalupe Fuentes. 'I know Tijuana when it was almost like this. I have been here 55 years. I started off as a shoeshine boy on Revolución. Then I handed out cards to get business for the marichas. Then I started as a *lavaplatos* — dishwasher — at the Frontón Palace, the *Jai Alai*. This city — it has changed so much!"

He takes me to a photo of the old Palacio Municipal on Second Street, where all the top military brass and the mayor with his sash would appear on the night of independence day and give the traditional *grito* of "*Viva México*!" and "Independence!" and then set firecrackers going. And Second Street would be wild with people. It was in the heart of town. It felt Mexican. I can't help wondering. What crowd would gather down here?

Still, I'll be back. Grooving on Tijuana's rich and powerful and the power of a bargain lunch. ■

The Place: Café-Bazaar Mr. Fish, in City Hall, at Pases del Centenario and Avenida José Ortiz de Domínguez. No dinner. Tijuana, 011-52-66-42-80-20

Type of Food: Mexican

Prices: Breakfast, hot cakes with bananas and nuts, \$3.00; American omelet with ham and jack cheese, "scotch" potatoes, and refried beans, \$1.50; "Executive lunch," includes, e.g., BRQ chicken breast with vegetables and rice, a soup, dessert, and cold drink, around \$5.50; "Commercial Lunch," e.g., beef stew and tortillas, \$3.50; double cheeseburger with fruit cocktail or french fries, \$4.00

Hours: 7:00 a.m. to 4:30 p.m. Monday to Friday

Best ask at border, or take cab (\$5.00)

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Calendar RESTAURANTS

Wine Is Not Immortal

I am searching for a gem far away from the realm of showy names.

Top O' the Cove, a La Jolla restaurant, is one of two Wine Spectator Grand Award winners in San Diego, an award bestowed "for having one of the best wine lists in the world." The other is the Brasserie at the Winery. The list boasts 1,000 wines, four cellars (three on-site, one offsite), some 16,000 bottles. And last December, long-time sommelier Jeff Hoover left the restaurant to take over the wine program at La Valencia Hotel down the street, leaving 27-year-old Justin Fox, Hoover's apprentice of several years, as his apparent.

Crush
MATTHEW LICKONA

Fox started at Top O' the Cove a little over four years ago, working as a back waiter. Soon after, he began his training under Hoover, first serving as a wine runner, then as a waiter, and finally as a sommelier. Explaining his job, Fox points out that "at Top O' the Cove, you have a huge clientele that comes in for wine. With a list like that, you have to have somebody who can run into a cellar and know exactly where a bottle is. It might take a water five minutes, and in that kind of business, if you order a drink and wait five minutes, you're not going to be happy."

Eventually, since Hoover was also a waiter and sometimes too busy to serve as sommelier, "I was the guy on the floor, getting bottles, opening them, decanting them, answering questions. Parties of 15 or 20 people will walk in and say, 'We need you to help us pick out two or three wines and serve them.' Sometimes the waiter couldn't [do that], so I helped alleviate the problem."

I like the idea of sommeliers, even if I rarely eat in restaurants that employ them and even more rarely order wine from them. Someone who knows the list, who has tasted many of the selections, and can at least comment on those he hasn't tasted. Someone who will nod sympathetically when he realizes I am searching for a gem far away from the realm of showy names and advise accordingly. Someone who will not simply ask, "How much were you thinking of spending?" and then point me to the bottle nearest the number.

Though relatively young, Fox has sampled many of the older California Cabernets often enough to comment on them and, besides his book knowledge, has the assistance of a waitstaff that has been tasting wine for a long, long time. Still, he is not lavish with his advice. "You have to watch out when you're dealing with high-end wines. Our Bordeaux run to \$11,000 a bottle. You don't want to give bad advice there. You really have to turn it around. What's your experience with Bordeaux? What do you usually drink?" Sometimes, "When I'm giving advice on a \$500 bottle, I want to make sure they're getting the best advice, so I'll grab a waiter that knows more than I do in a certain area. I'll say, 'I'm the sommelier, but this waiter has been doing this for 15 years, and he knows these wines well.'"

Such events are the exception. "A lot of the time, half of the help is recommending something from an area — a good representative California Chardonnay. Then you have to ask someone what they're really looking for: do they want something dry? Do they know what an oaky Chardonnay tastes like? Something buttery? Something full, with a longer finish?"

"If they say, 'What do you like?' basically, they're saying that they don't know what they want. I made the mistake at first of saying, 'Well, I like this; you should try this.' You can't say to someone, 'Wow, these Pinot Noirs are really good,' when Pinot Noir is itself more of an acquired taste than, say, Merlot." Fox can recall at least two occasions in which "people would say, 'I don't like it,' send it back, and we'd lose money on it."

I'm a little surprised to hear this, since I have always thought that the only just cause for sending a bottle back was if the bottle was flawed — corked or cooked or over-oxygenated — and sometimes, not even then. When do you take a bottle back? "If it's a pretty recent bottle, 10 or 20 years old, and it's bad, we'll take it back. We're buying most of our wine from reputable wine shops, and they'll usually take it back for us." Or, "If we open the bottle and pour it and say, 'How is it?' and they



Justin Fox in Top O' the Cove's wine cellar

give it a taste and say, 'Whoa, we don't like this,' we immediately take it back. [Especially] if it's my recommendation, I'll take it back."

"But if it's a really old bottle, something like our 1896 Lafite Rothschild... It was recorded at the Chateau in 1882 and it's been in our cellar in perfect storage conditions since. We would tell our customer that, and that whether or not they think it's bad or good, once the bottle's open, they've bought it. We can't guarantee that it's going to be perfect." Or even good; 100 years is a long time, and wine, however divine, is not immortal.

"There's one area I might do it in, when you get a couple who say, 'We were thinking of this, what do you think?' We've had Shaffer Shouder Ranch Chardonnay and Sonoma-Cutrer; where would you go from there? That gives me a really good idea of where they are. I might go to an Arrowood or Chateau Ste. Michelle. It's not always a bump in price; it might go down in price to something from the same area. Sonoma Chardonnays have a wonderful bouquet to them, while Napa's are a bit heavier, with a longer finish. Move from a Sonoma to a Sonoma, discovering the differences among the similitudes as you go."

These days, Fox finds himself more likely to encounter that happy couple. "When I started, there were a lot of people who were just specifically into wine — they owned their own cellars at home, and they would come in and know exactly what they wanted to buy. Then there was the crowd that didn't know anything about wine, and they'd buy the cheapest stuff they could because they figured wine was just wine."

But now a third party has arisen, a sort of vinous middle class. "A lot of people now are very well informed about wine and vineyards and what years are good. I think the Internet has played a huge role — there's a lot of dialogue there. I have customers coming in and looking for certain bottles of wine that they read about on the Internet, and it's fascinating, in a way. Before, you wouldn't have people trying that. You would just have them getting frustrated from looking at a long list, finally putting the list down and saying, 'Give me your house Chardonnay.' Then we'd turn around and say, 'Well, we have 11 Chardonnays by the glass.' They'd still have to choose from the 11, and it just became more frustrating."

More next week. ■

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RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by Eleanor Widmer (reviews by Max Nish are followed by his name). Individual restaurants will appear once or twice a month. A complete searchable list is available online at www.adventure.com.
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NORTH COASTAL

THE ARDENIAN CAFE 3126 Carlsbad Boulevard, Carlsbad, 760-720-2233. Located in a cottage with a view and deck, this Ardenian cafe prepares authentic specialties such as grass cooked on the premises. Best bet: are breakfasts that include omelets with duck kebabs, Mac and cheese, and billy dancing Friday, from 5-10 p.m. Outstanding service. Reservations recommended. From Delicias of the Sea is also located in this complex. Expensive.

CLAYTON'S RESTAURANT AND MARKETPLACE 1702 Via de la Valle, Del Mar, 858-289-8777. Southwestern items still offered but the new menu provides excellent fresh fish — abalone, halibut — as well as a spirit-roasted chicken. The soups are always excellent. Open daily. Continuous service. Lunch and dinner. Moderate to expensive.

D.B. BACKER'S SEAFOOD CAFE AND GRILL 101 North Highway 101, Encinitas, 760-436-1162. This simple dining room is enhanced by beautiful watercolors on the walls, and the fish and chips are terrific. The fish (New Zealand hoki) arrives in a golden crust, is well drained and delicious. Fish tacos are also available. If you would like small portions, try the "toddler" serving. Fresh fish, patatas, and daily specials also worthwhile. Open daily for lunch and dinner. Low to moderate.

FIDEL'S CARIBBEAN 3603 Carlsbad Boulevard, Carlsbad, 760-729-0903. A taste restaurant to the venerable establishment in Solana Beach, the menu here are caribbean, quesadilla with chicken, beef, or pork, lamb supreme, and bread of chicken Mafano. Open daily lunch and dinner. Low.

KITAMA 1550 Camino Del Mar, Del Mar Plaza, Suite 201, Del Mar, 858-792-7000. Elegant Thai food is served in new menu. Available are 20 entrees, 8 appetizers, 6 salads, 4 soups, all beautifully prepared. Prices, but high quality food. Room noisy weekends. Open daily lunch and dinner. Moderate.

MILTON'S DELICATESSA, GRILL AND BAKERY 2406 Via de la Valle, Flower Hill Mall, Del Mar, 858-792-2225. You'll find 200 items on the menu. They include Israeli deli: Chicago-style pizza, and grilled ribs, steaks, vegetables. Two recommended items: Chicken chicken salad and also hot sandwich. Not the greatest Israeli deli, not the worst. Open daily, breakfast, lunch, and dinner. Moderate.

OSCAR'S 1505 Encinitas Boulevard, Encinitas, 760-432-0222. Here's a good place to take children or to enjoy a low-cost, unpretentious meal. The menu consists of pizza, beefsteak, chicken and ribs, sandwiches, salads. The best bet is the chicken-rib combination for two with salad in a bowl large enough for four and hot bread sticks. Fun for a casual meal. Same menu lunch and dinner. Continuous service. Branches in Carmel Mountain and Mission Valley. Open daily. Low.

OVERSEA RESTAURANT 2118 Roseville Street, Carlsbad, 760-729-0168. Specialties from Hong Kong and Sian-

Online Restaurant Coupons!

These restaurants have valuable coupons on the Reader's Web site. © Indicates at least one North County location.

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 rib buffet \$12.95
Bollinger	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
Calypso Cafe	50% off dinner
Casa Picante	Free dessert
Casa Sanchez	Free appetizer
Chateau Orleans	2 for 1 Cuban/Creole entrée
Cucina Fresca	Free appetizer
Deluca's Cucina Italiana	2 for 1 lunch or dinner
Dickey's Smokehouse	50% off lunch or dinner
DLish Xpress	1/2 off dinner
Don Chay	50% off dinner
Firehouse Beach Cafe	50% off dinner
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	20% off breakfast or lunch
Ichiro Japanese Restaurant	50% off sushi
Jewel Box Bar & Grill	2 for 1 menu item
Juke Joint Cafe	Complimentary dessert
King's Shish Kabob	Dinner & movie for 2 \$21.99
Ki's Restaurant	Free breakfast
Mariachi	\$10 off Moroccan cuisine
Mc Cabe's Bridge	1/2-price appetizer
Mikko	50% off sushi
Monodays	20% off entire bill
Old Madrid	50% off entrée
Passage to India	Free dinner
Pasta Espresso	\$4.50 pasta
Pizza Nova	Dinner for 2 \$11.99
Pizzeria Uno	Free Nancy bread
Raw Rava	Free \$5.99 lunch
San Luis Rey Dunes	Golf and dine \$18
Santitas	2 for 1 menu item
Sevilla	Free large shrimp cocktail
Sekai's	\$7 off Paella Valenciana
Shanghai	Mongolian BBQ dinner \$8.50
Shelly's	\$14 off dinner entrée
Star of India	50% off entrée
Su Casa	2 for 1 lunch
The Surfside	1/2-price appetizer
Sushi Deli Too	50% off total dinner bill
Tajima Japanese Restaurant	1 free California roll
Thai Foon	2 for 1 dinner
The Orchid Cuisine	Free appetizer
Yio Leo's	Free dessert

SanDiegoReader.com

Calendar RESTAURANTS

gapore as well as Mandarin and Szechuan dishes. Some of the best appetizers on a menu printed in Chinese; ask the owner to translate the list. Gorgeous presentation includes carved vegetables. Open daily, continuous service, lunch and dinner. Moderate.

PACIFIC COAST GRILL 357 South Highway 101, Solana Beach, 949-784-4832. Many dishes here are under \$10.00. Best bet: baby back ribs, fresh fish, variety of burgers served with salad and fresh presented in a paper bag. Sunday brunch from the menu, 11:30 a.m. to 4:30 p.m. Warm, casual atmosphere. Open daily, lunch and dinner. Low to expensive.

SPICES THAT CARE 3810 Valley Center, Del Mar (east of Carmel Valley turn-off), 949-239-0889. Superb Thai restaurant that's not only elegant but whose food contains no MSG and very little fat. The seafood dishes taste highly. Among other delicacies are duck and

NORTH INLAND

DEICIAS 6166 Plume Delicias, Rancho Santa Fe, 949-756-8000. The room is smashing and the menu offers excellent pastas, fresh fish, fried rice and chicken, gourmet pizzas. Open for dinner nightly. Expensive.

DISCRETE 11625 Dundera Road, Westwood Shopping Center, 949-784-4832. Many dishes here are under \$10.00. Best bet: baby back ribs, fresh fish, variety of burgers served with salad and fresh presented in a paper bag. Sunday brunch from the menu, 11:30 a.m. to 4:30 p.m. Warm, casual atmosphere. Open daily, lunch and dinner. Low to expensive.

SPICES THAT CARE 3810 Valley Center, Del Mar (east of Carmel Valley turn-off), 949-239-0889. Superb Thai restaurant that's not only elegant but whose food contains no MSG and very little fat. The seafood dishes taste highly. Among other delicacies are duck and

SOUTH INLAND

DEICIAS 6166 Plume Delicias, Rancho Santa Fe, 949-756-8000. The room is smashing and the menu offers excellent pastas, fresh fish, fried rice and chicken, gourmet pizzas. Open for dinner nightly. Expensive.

DISCRETE 11625 Dundera Road, Westwood Shopping Center, 949-784-4832. Many dishes here are under \$10.00. Best bet: baby back ribs, fresh fish, variety of burgers served with salad and fresh presented in a paper bag. Sunday brunch from the menu, 11:30 a.m. to 4:30 p.m. Warm, casual atmosphere. Open daily, lunch and dinner. Low to expensive.

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- California Roll
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- Spicy Crab Roll
- Tuna Roll
- Asparagus Roll
- Nigiri Sushi: Sake, Iizumi, Sake, Ebi, Spicy Tuna, Spicy Salmon
- Shanghai Salad
- Egg Roll
- Fried Wonton
- Egg Foo Young
- House Special Fried Rice
- Mandarin Lo Mein
- Fresh Fruit
- Almond & Fortune Cookies
- Paper Chicken
- Southern Vegetable
- Hot & Spicy Beef
- Salt & Pepper Shrimp
- Shrimp w/ Oyster Sauce
- Hot & Spicy Beef
- Sweet & Pungent Chicken
- House Wonton
- House Chicken
- Singapore Noodle
- Chang Pao Chicken

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DINNER FOR TWO \$14.95

Includes Miso Soup, House Salad and Rice. Special Chicken, Chicken Teriyaki, Shrimp & Vegetable Tempura, and Miso Cucumber (5 pcs.)

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Try our famous beer-battered Fish & Chips!

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Where else can you eat breakfast and whale watch?

Free Latte

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Sunday Champagne Buffet Brunch

Beat the Clock **\$13.95** and Save...

FROM 10:00 AM-2:30 PM

\$16.95

Featuring: Peel-and-eat shrimp, crab legs, baked salmon, sushi, gyros, carved roast beef, carved ham, roast leg of lamb, fajita bar, conchita bar, Belgian waffles, bar, pizza station, salads, desserts, plus more!

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At the prompt press the 4-digit extension of the restaurant that interests you.

You may request up to three menus:

- Denotes restaurants that serve brunch.

DOWNTOWN

- Anthony's Fish Grotto 2142
- Bullfinch's 2118
- Candelas 2119
- Hard Rock Cafe Continental 2109
- Jake Joint Cafe Seafood 2116
- King's Shish Kabob Mediterranean 2123
- Ole Madrid Spanish Mediterranean 2117
- Rock Bottom American 2121
- Sammy's California Woodfired Pizza 2127
- Sevilla Spanish & Grill 2107
- Star of India Indian 2102
- Sushi Deli Japanese 2106
- Vincenzo's Italian 2124

SOUTH BAY & CORONADO

- Anthony's Fish Grotto 2482
- D'Lish Gourmet Pizza, Salad, Pasta 2483
- D'Lish Xpress Pizza, Salad, Pasta 2484
- Pizzeria Uno Chicago Bar & Grill 2475

UPTOWN & NORTH PARK

- Bombay Exotic Cuisine of India 2207
- Casa Sanchez Mexican 2181
- DeLuca's Italian 2176
- Grangers & Ethiopian Cafe 2190
- Shishkabab & Ethiopian 2191
- Sushi Deli Japanese 2106
- Tai Foon 2188

NORTH COUNTY COASTAL

- Calypso Cafe South American 2734
- Don Chuy Restaurant Mexican 2712
- Greek Village 2709
- Mikko Japanese 2744
- Neonates American 2742
- Passage to India Indian 2700
- Pizza Nova Italian 2728
- Pizzeria Uno Chicago Bar & Grill 2739
- Sak's Steak, Seafood & Sushi 2751
- Taste of Thai 2715
- Tio Leo's Mexican 2719
- Wild Note Cafe California Cuisine 2702

LA JOLLA

- Bollicine Italian 2409
- Brooklyn Villa Continental 2430
- Porter Foodie American 2416
- Gina's South Japanese 2418
- Hard Rock Cafe Continental 2419
- Harry's Coffee Shop 2437
- Hop! Rato & Brewery American 2427
- Martinez Mexican 2412
- Moodologies American 2403
- Rock Bottom American 2428
- Sammy's California Woodfired Pizza 2432
- Shelly's Seafood & Steak 2425
- Star of India Indian 2401
- Su Casa Mexican 2438
- Tony's Taco Mexican & Seafood 2438

NORTH COUNTY INLAND

- Anthony's Fish Grotto 2786
- Ichiro Japanese Restaurant 2789
- New Wharf Bar & Restaurant 2787
- Sammy's California Woodfired Pizza 2783

CLAREMONT, KEARNY MESA & TERRASANTA

- 94th Aero Squadron American 2552
- Angelo's Italian Restaurant 2554
- Adriana's Greek Italian 2564
- Dick's Smokehouse BBQ 2629
- D'Lish Xpress Pizza, Salad, Pasta 2579
- The Good Eggs American 2555
- Khyber Pan Afghan 2560
- Neonates Japanese 2578
- Tajima Japanese Restaurant 2577
- Tio Leo's Mexican 2630

To list your restaurant's menu call the San Diego Reader at (619) 235-3000.

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We accept all major credit cards.

Calendar RESTAURANTS

THE BEACHES

GIULIA BEACH BAR AND GRILL 3714 Mission Boulevard, Mission Beach, 619-486-6688. Old-fashioned American cooking such as meat loaf with mashed potatoes and macaroni and cheese (for children's menu) are prepared here, along with Mexican and seafood specialties. Open daily. Low to moderate.

NEUSON BAY SEAFOOD 1403 Scott Street, 619-222-8787. Fresh fish and seafood, burgers, and salads served in roomy, dock. Great view and you may eat the outside deck or inside. Very casual. Best fish, fish and chips and fresh fish sandwiches. Open daily. Breakfast, lunch, and dinner. Low.

HUMPHRIES'S 2241 Shelter Island Drive, 619-224-3577. California coastal cuisine in a lovely renovated room with a beautiful bay view. Among the well-prepared dishes, black Angus "baahh" cut steak, grilled vegetable tower, "baahh" croissant, local, prawn cocktail, dairy for

breakfast, lunch, and dinner. Sunday buffet brunch. Moderate to expensive.

JARBY'S 1001 Harbor Island Drive, 619-291-1028. The house specialty is steak, offered in a room directly on the harbor. Presentation, in the manner of Morton's, is to show you the entire cow. Price of entrée includes nothing rice, vegetables, potatoes à la carte. Excellent appetizers, especially free onion tart. First new breed and bread pudding. Closed Monday. Dinner only. Tuesday through Sunday. Expensive.

LAMONT STREET GRILL 4445 Lamont Street, Pacific Beach, 619-270-3960. Select the entrée that cost \$11.95 to \$16.95 and include salad or soup, potato, vegetables, and fresh fruit dipped in chocolate. This restaurant boasts a real fireplace in the heated outdoor patio. It's really romantic. Diners only. Nightly. Moderate to expensive.

PALENCQUE 1603 Canon Avenue, Pacific Beach, 619-272-7816. Located in a small house, this restaurant serves regional dishes from Pacific, Guerrero, Nuevo Leno, and Mexican City. The food is quite spicy so if you prefer fewer chiles, say so before ordering. Low-cost items include tortilla soup, pasta (spicy broth) with honey topped with fresh lettuce, shredded pork with sausage and salsa, machuca (an unusual ground preparation of sun-dried beef and eggs), and chile rellenos (stuffed peppers with tomato sauce). For authentic regional

cooking, it's not to be missed. Open daily, lunch Tuesday through Sunday, dinner nightly. Low to moderate.

PIZZERIA UNO 4465 Mission Boulevard, Pacific Beach, 619-483-4143. The menu has been expanded and you will now find lots of salads and low-calorie items as well as pizzas. The small, amulet Greek restaurant serves Italian food with a twist. Open daily. Low to moderate.

THREE BUNGALOW 4996 West Point Loma Boulevard, Ocean Beach, 619-224-3884. This charming bungalow with a roaring fireplace offers French Continental food and is an Ocean Beach landmark. Evening special includes soup and salad and crêpe. Attractive patio. Early bird specials are a best buy and served nightly. Call for hours. Moderate to expensive.

MIDWAY, OLD TOWN & MISSION VILLAGE

EL AGAVE 2104 San Diego Avenue, Old Town, 619-220-8862. Has main and ramp on Old Town Avenue. Without doubt, this is the best of the best Mexican gourmet restaurant in the city. No chips and salsa, but exquisite prep-

parations, all made to individual order. The appetizers, Caesar salad, fish, seafood, duck are outstanding. Beautiful dining room plus terrace dining. Open daily, lunch and dinner. Low to moderate to expensive.

GEORGIA'S GREEK CUISINE 3550 Rosecrans Street, Grossmont Square Center, 619-523-1807. This small, amulet Greek restaurant serves Italian food with a twist. Open daily. Low to moderate.

OLD TOWN MEXICAN CAFE 2489 San Diego Avenue, Old Town, 619-297-4330. This historic cafe is noted for its excellent breakfast, served from opening to closing. Try the "mole" (a meat-based chile sauce), the carnitas, or the fajitas. Open daily. Low to moderate.

EAST COUNTY & STATE COLLEGE

BARNES BAR-B-QUE 9725 Canyon Road, Spring Valley, 619-687-3033. Barbecue Memphis style, with an emphasis on pork sandwiches served with tangy sauce and coleslaw. Closed Sunday. Breakfast, lunch, and dinner. Low to moderate.

SAFARI NODDLES AND SATE 5717 La Jolla Village Drive, San Diego, 619-574-7373. Casual Thai food. Open daily. Low to moderate.

UPDOWN 4000 La Jolla Village Drive, San Diego, 619-574-7373. Casual Thai food. Open daily. Low to moderate.

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EL INDIO SHOP 3695 India Street, 619-299-0333. The shop has an indoor dining room, or you may have the elements (such as they are in San Diego) on benches across the street. You won't be disappointed by the pungent, mouth-watering specialties. The menu is available for takeout, as are huge bags of tortilla chips. A good value and very good, inexpensive food. Open daily. Low.

GELATO VERO CAFE 3753 India Street, 619-295-8586. A fine spot for Italian sorbetto and ice cream, pastries, and a fine view of the bay. Open daily. Low to moderate.

UPDOWN

SAFARI NODDLES AND SATE 5717 La Jolla Village Drive, San Diego, 619-574-7373. Casual Thai food. Open daily. Low to moderate.

PIZZA NOVA

WOOD-FIRED PIZZAS

DINNER FOR 2

\$11.99

Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99.

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Sushi for \$14.99

Monday Nights [5-8 PM]
Now Open for Sunday Dinner

One Free California Roll with purchase of \$4.50 or more

Tuesday Night Ladies' Special
2nd Drink 1/2 price

SUSHI DELI Downtown
828 Broadway • (619) 231-9597

Feast for Two \$19.95

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Enjoy Afghan Cuisine and Mediterranean

Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99.

Point Loma: (619) 224-4682
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FABULOUS OCEAN VIEW DINING

2-for-1

Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99.

Point Loma: (619) 224-4682
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Indian Cuisine

Fine Art Gallery

Jazz Scene

10% Off Dinner

Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99.

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FREE LARGE SHRIMP COCKTAIL

Buy any two dinner entrees and receive a FREE Large Shrimp Cocktail (\$7.95 Value). No to-go orders.

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SERVED DAILY 4-6 PM

COMPLETE 3-COURSE DINNERS

12 entrées to choose from!
Includes choice of soup or salad, entrée, and dessert!

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San Marcos: (760) 234-4682

2 for 1 DINNER

Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99.

Point Loma: (619) 224-4682
San Marcos: (760) 234-4682

2 for 1 DINNER

Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99.

Point Loma: (619) 224-4682
San Marcos: (760) 234-4682

2 for 1 DINNER

Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99.

Point Loma: (619) 224-4682
San Marcos: (760) 234-4682

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Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99. Includes 1 pizza, pasta dish & specialty drink for \$11.99.

Point Loma: (619) 224-4682
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SAN DIEGO READER March 9, 2000 137

REQUIREMENTS: Music Promoters, DJs and Security for 700+ venues. Unseasoned from County code. \$2,000 per month. Call Ron at 760-438-1000 or fax 760-438-1001.

OPPORTUNITIES: Immediate opening for customer-oriented, computer-oriented salesperson to work in a computerized environment. Excellent salary and benefits. Reply to: 619-448-0312; e-mail: hawthorn@comcast.net

PLANNING/RESEARCH: Entry level, well trained in medical technology sales. Minimum 3 years experience. Excellent salary and benefits. Reply to: 619-448-0312; e-mail: hawthorn@comcast.net

PLANNING/RESEARCH: Entry level, well trained in medical technology sales. Minimum 3 years experience. Excellent salary and benefits. Reply to: 619-448-0312; e-mail: hawthorn@comcast.net

PART-TIME: Pacific Beach, Wednesday and Sunday to be arranged. Part-time and full-time. Call 760-776-7000.

PART-TIME: Cash business. Part-time and full-time. Call 760-776-7000.

PART-TIME: Cash business. Part-time and full-time. Call 760-776-7000.

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PART-TIME: Cash business. Part-time and full-time. Call 760-776-7000.

PART-TIME: Cash business. Part-time and full-time. Call 760-776-7000.

The Reader is looking for a few great telemarketers.

Classified Sales: Experience and a proven, successful track record in generating sales through cold-call prospecting are required. Excellent customer service and organizational skills are a must. Ability to work well under deadlines necessary. Advertising sales experience a plus.

Work in a positive, casual environment for the nation's fourth-largest alternative newsweekly. Strong commission and bonus plan. Guaranteed income to start. Competitive benefits and vacation package. Enjoy selling a product that works for its customers.

Send your résumé and cover letter indicating where you saw this ad to: Reader Personnel Department
Fax: (619) 231-0489
E-mail (plain text only, no attachments or enclosures): cwalter@sdrader.com
Mail: P.O. Box 85803, San Diego, CA 92186-5803

The Reader is looking for an exceptional display advertising salesperson.

We are looking for an individual with outside sales experience and a highly successful track record, preferably in local media. This position requires you to develop and service a diversified client base and design ads. Benefits include health/dental insurance, 401(k), and more.

Work in a positive, casual environment for the nation's fourth-largest alternative newsweekly. Strong commission and bonus plan. Guaranteed income to start. Competitive benefits and vacation package. Enjoy selling a product that works for its customers.

Send your résumé and cover letter indicating where you saw this ad to: Reader Personnel Department
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Mail: P.O. Box 85803, San Diego, CA 92186-5803

Can't Find the Gold at the End of the Rainbow?

If You're Willing to Work Hard, We'll Show You Where It Is!

- ♦ Guaranteed salary + bonus
- ♦ No experience necessary
- ♦ Medical/dental benefits
- ♦ Mission Valley office (near bus line)
- ♦ Full-filled atmosphere
- ♦ 7 am - 2:30 pm Mon.-Fri.

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\$300 Weekly Salary

(And the commissions aren't bad either!)

Business-to-business sales of promotional products via the telephone. We've been in business 15 years, so you don't need experience. We offer the highest training salary in the industry.

NO ONE has the professional sales training we offer!

Fun, positive atmosphere, benefits, and bonuses! Don't start elsewhere till you interview with us.

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RECEPTIONIST: Day phones - 10 lines and office duties. (Pony/Camel Mountain) 1st year resume. \$58,570-5749.

RECEPTIONIST: For new company. Experience a plus. Advancement opportunity. \$58,570-5749.

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Wherever you're going, we'll take you there.

RESERVATIONISTS & DISPATCH

Fast paced executive town car service ♦ Desire hospitality or travel background ♦ Excellent organizational and communication skills ♦ Customer service-oriented ♦ Ability to handle multiple tasks ♦ Training, guaranteed wage and benefits offered, opportunity for growth ♦ Apply in person Monday-Friday 9 am-3 pm at 639 Thirteenth Street. Ask for Scott Perry.

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Immediate positions - Excellent opportunity for adventure ♦ Mature, professional demeanor ♦ Flexible hours - "B" class license a plus ♦ Neat attire, knowledge of San Diego area, and good attitude required ♦ Training, guaranteed wage and benefits offered ♦ Apply in person Monday-Friday 9 am-3 pm at 639 Thirteenth Street. Ask for Scott Perry.

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San Diego's leading ground transportation company ♦ Great opportunity for an aggressive sales professional who is motivated, a self-starter, organized, has excellent communication skills and a positive attitude ♦ Solid compensation package ♦ Send résumé with salary requirements to: Tom Cartwright - The Transportation Network, 639 Thirteenth Street, San Diego, CA 92101, or e-mail to: tcartwright@drivem.com.

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Now accepting applications at the following locations:

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Detail-oriented, "people" persons. Part- or full-time. Day and evening shifts. Flexible hours. Wage commensurate with experience.

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 Mission Valley: 5608 Mission Center Rd., 92108 619-497-0971
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La Jolla: (Closed during remodel. Apply in person for La Jolla store at Mission Valley or Sports Arena locations.)

Fax résumé or application to:
(619) 688-9291

San Diego Reader March 9, 2000 135

TELEMARKETING. \$300 weekly (and the commissions aren't left either)! Business-to-business sales of promotional products. We've been in business 15 years, so you don't need experience. Highest training pay in the industry. No inside sales experience. Benefits and bonuses! 7:30am-5pm. Call 800-666-7432.

TELEMARKETING. No selling. \$8/hour plus daily bonus. Computerized direct mail. 401(k). Flexible shifts. 21-hour week. Monday-Thursday, 3pm-7pm; Friday, 3pm-7pm; Saturday, 10am-2pm. Call 800-410-1000. Call 800-410-1000.

TELEMARKETING. Selling and pages for Procter. 110 sales call team \$200-\$1000 weekly. Call paid while you work. Don't want to face the day \$10-\$20 per sale with no hidden charge back. Hourly plus commissions guaranteed. Start at \$8.10. Free drinks, gourmet coffee, and an outstanding atmosphere. The only paid gets the work so don't be left out. Only four positions left. \$100 hiring bonus for qualified applicants. 919-294-8800.

TELEMARKETING. Can't find the gold at the end of the rainbow? If you're willing to work hard, we'll show you where it is! Qualified individuals with a minimum of 1 year of sales experience. \$200 weekly plus commission. No experience necessary! No inside sales. Full-time. 9am-5pm. Call 800-410-1000.

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TELEMARKETING. Position in all areas of telemarketing available. Applicants should have a minimum of 1 year of sales experience. No experience necessary. Call to day 800-410-1000.

TELEMARKETING. Looking for team-oriented salespeople to sell \$85. Salary plus bonus. Full medical/benefits. No experience or selling necessary. Call to day 800-410-1000.

TELEMARKETING. Opportunity and Classified Sales. Opening for a top-level, highly motivated sales professional with a proven, successful track record in display and/or classified advertising. Your activities will include: prospecting, selling, and closing. Strong computer support and a strong sales team. Please submit your resume via e-mail to proffers@worldnet.att.net or fax to 619-702-1008.

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Sycuan Casino provides a great work environment with exciting advancement opportunities. We offer competitive starting wages, a 401(k) Plan, health care benefits and much more.

Interested candidates, please send resume with salary history to Sycuan Casino, HR Dept., 5459 Dehesa Road, El Cajon, CA 92019 or fax to 619-445-1806. Or visit us at www.sycuan.com.

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Safeguard Security is the leader in unarmed private security, dedicated to exceeding both our customers' and employees' expectations. We service high rise, health care, corporate and other prestigious locations throughout San Diego County.

PRESTIGIOUS NORTH COUNTY POSITIONS

Competitive wages
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Immediate positions available FT/PT including weekends. No experience necessary; we train qualified individuals.
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Are you an energetic, creative, and enthusiastic person? Do you enjoy working with people with disabilities? If so, we have a job for you!

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Great hours: Monday-Friday, 9:30 am-2:30 pm.
Start \$6.50-\$8/hour plus benefits.
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MINIMUM QUALIFICATIONS

- 21 years old • Good physical condition • No illicit drug usage
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SALARY: \$24,252.80-\$38,438.40 ANNUALLY

Bilingual men/women encouraged to apply

Test location: County Administration Center
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Dates: **March 25, 2000 & April 22, 2000**
Time: **8:00 am or 11:30 am**

Testing: first come, first served basis to a maximum of 86 applicants each session. Applications available at the test site.

For additional information, contact the department's
Jobline: 858-514-8558

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Flexible shifts • 21-hour minimum
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Call for appointment.
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We are looking for someone who is computer literate, detail-oriented, and has excellent typing skills of 65+ wpm. Must be flexible and reliable. Should be a team player. Available to work Sunday, Monday, Wednesday, Thursday and Friday.



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ABSOLUTELY HOT! Worldwide sales! Make a fortune on the Internet with our virtual computer business. You must have a computer and Internet access. No experience necessary. 1-800-360-9769, ext. 112, www.crispnet.com

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OFF THE CUFF by Ernie Grimm



Francine Aquino, Terry Shook, Lisa Crea, Heather, Rachelie Nick

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Francine Aquino, Terry Shook, Lisa Crea, Heather, Rachelie Nick

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Do you think our March 7th primary is too early?



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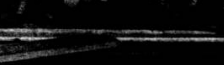
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queen on earth?

San Diego, after March 9, 2000

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let me have some of that cough
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