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We've Never
Detected A Musty
Odor
The Max Nash review of the
Lision 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 sicourse fixed-price meals are
very incupensive—dinner for
two including a bottle of wine very inexpensive — dinner for two including a bottle of wine two including a bottle of wine for about \$50. We've had a vari-ety of entrées, such as the veal with wild mushrooms, tenderloin of filet mignon, pork tenderloin, and the Guyamas shrimp, and the entrées with side dishes the entrées with side dishes have always been very good. The pâté appetizer, accompa-nied by a very good salad, sor-bet, entrée, and bannans Foster make for an outstanding meal. We've always found the atmo-sphere very soothing and ro-mantic and have never detected mantic and have never detected a musty odor. The service has always been accommodating although at times the servers are overextended. I can't imag-ine spending \$100 for two at Liaison unless you order a very expensive bottle of wine. Our ests have always raved abou

the restaurant. Max Nash's experiences in no way represent what one might expect at Liaison. t Liaison. Jules Hertz Clairemont 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 disand so was the food. I was so dis-gusted with them. I had heard so much about them I wanted to try them. I called them the day after and never even 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

Max Nash Is Blased
And Unfair
After reading Max Nash's recent
review of Lision (March 2), I
felt compelled to respond after
having two very positive dining
experiences at Lision in the
past four monthal The first
experience was in December
with two close friends who
had received a recommendation to try Lision from their ation 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 Bleanor Widmer give Lisions a thumbour review on her local NPR show), Well, he dinner was the condition of the control of the

bottle of wine per couple, and the couple, and the couple of the couple

lems at many restaurants, but Liaison was not one of them. I hated to see Liaison trashed I hated to see Lisson trashed in your review, as my ex-periences 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 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 journalisti 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 misan-

thropic treatment. In the several years I have 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 "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, he should recognize that appetizers offern take as much time to prepare as main courses and that the appetizer prices at Liaison are comparable to those of other fine restaurants in any large American city. Printed as a courtery to never diners and are common on many menus in this city.

Beyond the scope of this

Reader

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A Friday-night sanctuary of sorts

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Barble vas. Luce, Forward San Diego's Luce, Forward, Hamilton and Scripps, the venerable downtown law firm, as being used for slander and libe in a Los Angeles court by none other than Mattal, lice, the maker of Barble dolls. According to The Recorder newspaper of Los Angeles, Luce allegadily published to the state of the Angeles, Luce allegadily published to the state of the sta Barble vs. Luce, Forward San Diego's Luce, For ex-San Diego Superior Court judges Michael Greer, James Malkus, and G. Dennis Adams to claim that the National Union Mallow, and G. Dennia 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 in-ing a federal grand Jury investigation into their crimes. The in-terior of their crimes of their crimes and their crimes a erage extended to a grand jury proceeding or other criminal

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 Independer head to London. Last week The Independent newspaper there ran a gasher of a story that graised Golding but mixed up some of her history. "She has a reputation for being bright, strong willed, and courageous. She won elec-tion to the mayor's post—like many women who attain high office — as an outsider and

wno attain nigh office— as an diutisider and year unconventional route. Ne 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 bak in January 1981 by a council ed by them-Mayor Pete Wilson ... The Blue Door Bookstore in Hillcrest. a favorite hangout of local bibliophiles and literati since 1961 has been sold to Patti De Young, former director of the Writhas been sold to Patts De Toung, former director of the Writ-ers Voice project in Kentucky, reports Publishers Wedey, Ailing seller Tom Stoup, 67, who bought the Blue Door 12 years ago from founding partner Mary Peccolo, had said he would dose 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. Soaring rental costs are still said to be a big concern

Ratted Out Shipments of an existic raw sausage seized in the Bay Area along with frozen squirrels and dead rats may have come from San Diego, according to the Contra Costa Times. Uninspected nam sausage, a hot-pork delicacy popular among Laotians and other Southeast Asians, was seized by county health Laotans and other Southeast Asians, was seized by country nearm inspectors at a San Pablo store during a recent bust for severe rat infestations. If not properly cured, nam sausage can cause trichinois. 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?'" store owner says. Squirrels, another popular Asian food, are said to come from Northern California.

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.





Driver's side door of de la Torre's co

Doors to Open. **Doors to Close**

By Bill Manson

ow much does the world care that 80 people have been murdered in Tijuana in the last two months? Not much, except

DOWN PROPERTY

when one is Tijuana's police and visits from all over the chief, says Victor Clark Alfaro. director of Tijuana's Bina-tional Center for Human Rights. He can measure inter-national interest by the num-ber 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

J. D. Crowe

world, including the leftist French paper L'Humanité, PBS's documentary series Frontline, Reuters, Univision Los Angeles, Univision Miami, the Los Angeles Times, Newsweek, the Union-Tribune, Tijuana media, and Mexico City papers like Proceso.

Joking about "fame" mo-



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

SOURCES MAR

DITIO

disturbing times as these. As someone who exposes hu-man-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 Dor Alfredo, someone many peo-ple knew, is murdered. Every-body 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

Marco Antonio Macklis Mercado

It may seem odd that the lt may seem ood that the leader of a human-rights of-fice, a man who constantly takes complaints to authori-ties 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, my
father introduced me to Al-

Fishy Delivery

By Matt Potter

t's the stuff of urban legend, like sharks swimming through city sewers: the dead catfish delivered to the Reader offices on India Constance Bruck's 1994 book The Master of the Game reports that insiders speculated that the cash was used by

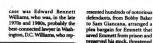
Street the day after the paper featured "Are the Padres Mar-ried to the Mob?" (January 27). The story linked Padres team owners Larry Lucchino and John Moores to ex-felon lay ores to ex-felon Jay

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

warner's chief Ross to Innance his jet-setting lifestyle. Emmett had a reputation as a woman-izer who frequently accompa-nied 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 Se-curities and Exchange Commission investigators maintained the money went for unmembers of Ross's and Emnett's Cosmos professional soc-Emmett's attorney in the

Warner's chief Ross to fine











John Moores



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Danie To Note on back of Moores's care

Warner; in return, Warner ex-ecutives collected a similar amount in cash; the cash's fate was never officially determined,

plea bargain for Emmett tha Emmett from prison and erved his stock, threatened preserved his stock, threatened by racketering charges. In exchange, Emmett pled guilty and agreed to testify against fellow defendants in the case. His testimony ended his friendship with Warner's Steve Ross. Emmett then went to work for Edward Bennett William's sports empire, which

resented hundreds of notorious defendants, from Bobby Baker

williams by control to the went to the Williams by core supply, which included the Bultimore Orloics. Emmert's colleague in this enterpies was Larry Lucchino, in the 190ta williams protegle. Lucchino took over the Cricies terr the Orloics were sold, and Lucchino, slong with money man John Moore, bought the San Diego Padres, Emmett was add to have become a member and the Theore appeared this January in the Reader, alghtings of Emmett in San Diego abounded. Several city had been supplied to the Commetting the Comment the Comment the Commetting the Comment thas the Comment the Comment the Comment the Comment the Comment th

wrapped?

dium to strategy meetings on the proposed downtown base-ball stadium. all stadium.

After the catfish were

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

Q. How was the package delivered?

A. By messenger service.

Q. To whom was the package A. To Matt Potter, author of

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." "Are the Padres Married to the Mob?"

Q. Did Moores and Lucchino send the catfish?

A. Heavy brown butcher paper. The package weighed approxi-mately three pounds. A card on which the words "Thank You" were embossed was attached to the butcher paper. This card was unsigned. Blood was leak-ing through the water. A. We can't be sure. Neither man has returned phone calls regarding the fish. Moores'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 Regent. No way exists at this time to verify Lucchino's ini-tials on the card bearing his

. No. On February 6, Union-Tribune sports editor Tom Cushman incorrectly reported, "The author later received a Q. Did you consider the catfish

copy of his work, which was wrapped around a fish." O. Did you call law enforcement? Q. Did the package contain any-thing other than the catfish?

A. Yes, the FBI was contacted, A. Yes, two business cards, one imprinted with "Larry Lucchino" and the other with "John Moores." Lucchino's

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 home

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

close

high. But he was very intelli-gent. 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, out-side bars. He has a lot of exfredo. 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 perience. He was the first di-rector of the municipal police who was actually a policeman.

All others have been politi-cians. His success had a mean-ing for other policemen, that they too can fight for that po-sition, 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 hon-orific accorded those with university degrees]; l'd call him 'Don Alfredo. 'We had an excellent friendship. We'd em-brace on meeting. I'm really shocked."

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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lence 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

dow and shoot accurately. It

dow 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

lour, twe 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

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 al-ready lost. You can't do any-thing.' It's not just [a lack of] prosecutors for this year's 80 cases. The whole state legal

[infrastructure] - courts

jails, police — has been ne-glected. The Tijuana jail on

Eighth and Constitución has-n't changed since 1958. The

penitentiary [at Otay], since 1963. The office of the court

hasn't changed since I began my career! Around 1975. 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

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. Interna

tional law that applies here and in San Diego. Make this like a free-port area, because otherwise the laws are so dif-

ferent, the criminals (can take

In the meantime, Baia Cal-

advantage of itl.

problems: rapid urbanization machine politics being chal lenged, and criminals making Elliot Ness and his Untouch ables, or a Zorro, and some

CITY LIGHTS

Doors to close

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 murtels have a lot to lose (by mur-dering a prominent man like de la Torrel, because all eyes [turn on them]. Not good for business. If someone is killed, [authorities] always say it is Los Arellanos who killed

So why was de la Torre

criminals? Clark understands criminals? Clark understands those pressures. "I remember, once we were talking about how organized crime bribes authorities. He told me, "Li-cenciado, [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 brief-case, with money and a ma-chine-gun inside.' He said. Marco Antonio Macklis Mer-cado hands over the appeal he penned a few minutés after he heard of Alfredo de la Torre's '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 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 Califor-nia is an integral part of the United Mexican States.... The obligation of the governor of the state of Baja California is to watch over the conserva-tion of order, tranquility, and security of the state and to guarantee to every person...ar environment of support for his/her progress, well-being, and better quality of life... [Yet

rible. If they kill a chief of po

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 occa-sional 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

"I don't like the way the ties always say, 'This is a fed-eral case.' Yes, weapons [vio-lations] come under federal law. But if you commit homi cide with a weapon, you'll be charged for the homicide, not for weapons possession. That 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 govern-ment [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, proseone ministerio público, prose-cutor in all Tijuana. He must resolve all these [homicide] cases. It is impossible for one prosecutor to investigate ever these two crimes — the murders of Gallardo and his fam

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CITYLIGHTS

tus needs money. Since de la Torre's death, President

Zedillo's government has promised to increase this ar's Baja California law en Macklis says, is governmen

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

thinking. But right now don't know what happened with Alcocer. Once again w

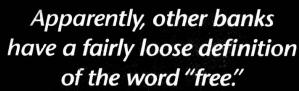
grejos [crabs].
"I hope that the crime against my friend Alfredo de Torre will open their eyes

Victor Clark thinks the com-

parison should be with the United States, in the 1920s.

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, today] all we [citizens] do is...ask: 'WHO'S NEXT? WHEN?' " Macklis, a well-known vou blame El Niño. If large Mackits, a well-known criminal-defense attorney in downtown Tijuana, is hard-ened to the reality of murder-ers, drug dealers, and smug-glers. He has defended them from Tijuana to Toluca to weapons were used, machine guns AK-47s — the word is 'Arellano.' Simple. But only be-cause they have nothing else." But Macklis does believe it was someone sophisticated who planned de la Torre's Mexico City. Yet the 80 mur death. "In my experience in criminal cases, guys who do this kind of crime, or 'job,' have to be very, very experiders in his hometown, the gunning down of fellow at-torney Rodolfo Gallardo and his family, and then police chief Alfredo de la Torre enced people in the weapons field. Cars on that road [Via both friends of his — was too much. He took his appeal down to El Mexicano and El Heraldo newspapers and paid to insert his appeal as a quar-Rápida Oriental, where de la Torre was shot] have to be go-ing, at a minimum, 45 mph. It's like a little freeway. When I go on that road, I'm someter-page ad. times going 65 mph. It's in-credibly hard to open a win-

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 hap-pening here in Tijuana right now. There is no city in all the world that has criminals in the streets as we do. They are ter





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courageous judges to back them."

Don Alfredo, he says, cer-tainly used to back Clark — or at least watch his back. "In

1994, '95, we were very active

in denouncing the relations that [certain] people working for Governor [Ernesto] Ruffo

[Appel] had with drug traf-fickers. And I remember —

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

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 authori-ties and their relationship with drug traffickers. He al-ways told me: 'Licenciado, please. You are my friend. I don't want to find you dead

one of these days." 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 anthro-pology 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 Down a road travels Death, crowned with withered orange blosse Death sings and sings

a song with her ancient white guitar, and sings and sings and sings

(From "Death Knell," by Fed-









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STRAIGHT THE HIP



MATTHEW

Hop, Matt: About a year ago on the radio there was a call-in trivia question that went something like this. "Every your, the werage person eath four of these in their sleep." The answer was spiders. I heard it again the other day when my daughter came home and said one of the reakens sold her that if you sleep with your mouth open, spiders will cravio in their when you are sleeping, if e also told her that the average person moulloos up to four year. I sport the day looking it up on the web, and the only information! Could find on the subject said it was an urban legend. Do you or your elves have any information on the subject?

Adults with heads full of nonsense are par for the course here. Most of us can walk around without getting hit by falling anvils or disappearing into a manhole even though everything we know is wrong. But when adult nonsense is forced on children, well, we have to protest. We're not talking about the traditional idoory from textbooks. We mean stuff like this spider factoid that 's just so cool that you have to tell as many other people as you can.

Your daughter must have heard one of the early versions of this spider-swallowing urban legend.

Other venions say 10,00 of 57. That 57 mms have sometime to so with skeducing utrain legent.

Other venions say 10,00 of 57. That 57 mms have sometime to so with skeducing but we'd andre not momentarly the spiders are "microscopic" they cread in your mouth because spiders like wirm, dark, most places, and the original study appeared in the Journal of the American Medial, Association, Official sounding bunk is still bunk.

But they, we'll blue, I find the call-in trivia show and try to track back the source. Mike Cook

hosts Hooked or Trivia on KFMB-AM, the only such show in our market. Mike can tell you who co-starred with John Barrymore in Hold That Co-ed, but he's never heard the spider story. Terry Ford, who runs the Furl Trivia website — stressure ches of trivial-evancies—says the story is posted hundreds of times a month by visitors, and he dustfully deits them out. "Ask yourself," he says with as much pique as you can muster in an e-mail, "Mark tousid you use to moseure the phenomenous, a mosth spidermont, and the surface of the control of the says with a set of the says wit The elves and suggest that appone sleeping with his/her mouth open would be snoring like a moose and would likely scare off any spiders within earshot.

Dear Matt:
Who are the Gideons? Are they a cult? How do they get the Bibles into the hotel rooms without anyone seeing them? Are they ninjas or something? Should I be scared of them the way I am scared of the Shriner clo

- Ion Boy, University Heights

The elves claim they saw a Gideon once in Hotel Circle. They said he was so well disguised they had trouble telling him apart from any average person. And now I can say I've talked to a Gideon. They live among us. We need not be afraid.

Gideons International is a 100-year-old organization devoted to distributing conies of the Ribble Circle Circle.

among us. We need not be afraid.

Gideons International is a loy-year-old organization devoted to distributing copies of the Bible to every nightstand they can find. And every prison, military base, shood, hospital, church — you name it, the Gideons have been there — in 176 countries in most of the languages you can set in type. They dole out roughly 45 milion full Bibles and New Testaments a year. They have 100,000 in Cuban holts and even places Bibles in American hotels in some Modern countries. Gideons International to the control of the Company of the

hotels and even place Bibles in American hotels in some Moulem countries. Gideous International started with a small group of reangiest lart veiling businessmen from Wisconsia, and they seem to have said the leck out of the idea. Sold the leck out of the idea o

down, seek no publicity is their motto. Nignisians is in the Moire o criain nave no usawretis, burst, burst

hospitality violations. Number 7 on his list of deficiencies was "No libbes in the rooms." An emergency call was placed to the Gideous rep at six in the morning before the opening. Call was placed to the Gideous rep at six in the morning before the opening. The useful life of each book is about six years, but to keep the Word looking spiffs, they replace the old ones every three years. That ruquires about 120,000 copies for Las Vegas alone. I'm sure those are very well thumbed and seventy.

The Gideous have been giving saway Bibles since 1908, so they have this Bible -printing thing down pat. They've used the same Philadelphia company for the past 36 years. The printer has four specially built web presses the kind that print newspapers on continuous rolls of paper) that print one full Bible or 24 New Testaments with every turn of the print drums. Foreign-language editions are usually printed in the country where they're distributed. The average cost (worldwide) for a full Bible is 347.5 the New Testament \$1.27. The Gideons foot the bill partly through donastions; the Bibles are placed free of charge.

The group is named after (and aspires to be like) Gideon in the book of Judges, who was strictly ent to the word of God, no matter what. Like carrying a crate of Bibles to the Marriott at six in

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

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SportingBox By Patrick Daugherty

THE VALUE OF THE PARTY OF THE P

Drop A Note Sometime

"I know, and Nome is the roughest, tough-est town there is." I'm on the phone with Chick Swan, a longtime Nome, Alaska, resident and old friend. We are talking, as we do every March, about the Iditarod Trail Sled Dog Race, the 1049 mile doggie sprint from Anchorage (actu-ally Willow) to Nome.
"Have you ever rock-climbed out by

Have you ever rock-climbed out by

"Hobbies for little boys." "Little girls have won the Iditarod five times. This year, a little girl won the Yukon

times. This year, a little girl won the Tuxon Quest."

"Women are tough up here. This is a dif-ferent planet, Mr. Gone-Soft-In-San-Diego."

"Different, my snowshoes. You got the same wretched-ass president I do. You bet the same NFL games I do. You even have the same ANIMAL RIGHTS GROUPS we have." I am

deep into smirk

deep into smirk.
Swan roars. "Not in Nome, big boy. We
don't let them off the plane."
As Chick implies, animal-rights groups do
not have a large following in Alaska, but then,
they don't have to, they have the Internet and
they have e-mail. The lead organization attacking the Iditated on the Seld Dog Action Coalition
(**www.helpsteddegs.org on your dial). Their
(**www.helpsteddegs.org on your dial). Their
sor, plus every musher's apporting plus perry
sponsor's address (street, e-mail, webpage),
plus a form letter to use when constraint them.

plus a form letter to use when contacting them. The group claims the following "suc-cesses" over the last nine months. Avon canceled the speech of Susan Butcher (four-time Id the speech of Susan Butcher (four-time Idi-tarod race winner) at its convention for Avon representatives. Novartis stopped sponsoring a musher in the Iditarod. Hills Brothers Brand (Nestle), Rite Aid, Outback Steakhouse, Irridium World Communications, Carr-Gottstein Foods (Safeway), Maxwell House Brand (Kraft Foods), and IDEXX stopped sponsoring the race.... Microsoft, Tyson Foods, Hormel, and Eveready Battery (Ralston Purina) had their names removed as musher sponsors..."

On the other end of the animal action

spectrum is your typical, rum-dum Iditarod nusher. The musher lives in a remote cabin so musner. The musner lives in a remote cabin so he has room to train his dogs. He has never won, will never win the Iditarod. Indeed, he has never finished in the top 10. His best sponsor is the local service station, yet he's got to have a minimum of \$50,000 every year for his dogs.

training, and equipment. Here's Ramy Brooks, 31, out of Healy, Alaska. His big-time sponsor is the AmeriGas franchise in Fairbanks. They provide a few propane tanks, a little fuel, and sell Brooks appliances at cost. Such a deal. At least, it war a deal. Vie Hughes, the Fairbanks sales manager at AmeriGas (a Penn-

sylvania-based company), says his company's national website was crushed with e-mails com-

national website was crushed with e-mails com-plaining about their sponsorship of Brooks. "I don't know if it was ten e-mails or ten hundred," Hughes said. Whatever the number, it was enough. AmeriGas dropped their spon-

a shock, to be honest... To have people who vast gre

don't even know anything about it saying things about me—it's just wrong. We live with these dogs, sometimes 14 to 16 hours a day. For one to suggest we don't have their best inter

I don't know if any of those e-mails came from www.helpsleddogs.org people and I don't mean to imply that any of them did. However, I do reflect that some animal-rights enthusi-

ato relect that some animal-rights enthusi-asts can get a little edgy.

Michael T. Doughney has put up his own website, People Eating Tasty Animals, "A resource for those who enjoy eating meat, wearing fur and leather, hunting, and the fruits of skientific research..."Doughney reg-ularly publishes a selection of his favorite e-mails

"Be prepared for enemies, asshole. "You very well may burn in Hell, along with the rest of those that gravitate toward your cesspool mentality."
"Here's one for your hate mail list: suck

The Vegas Line

2000 Iditarod Sled Dog Race First Musher Into Nome

Musher	Odds
Paul Gebhardt	2 to 1
Doug Swingley	3 to 1
Martin Buser	3 to 1
Jeff King	4 to 1
DeeDee Jonrowe	4 to 1
Bill Cotter	4 to 1
Rick Swenson	4 to 1

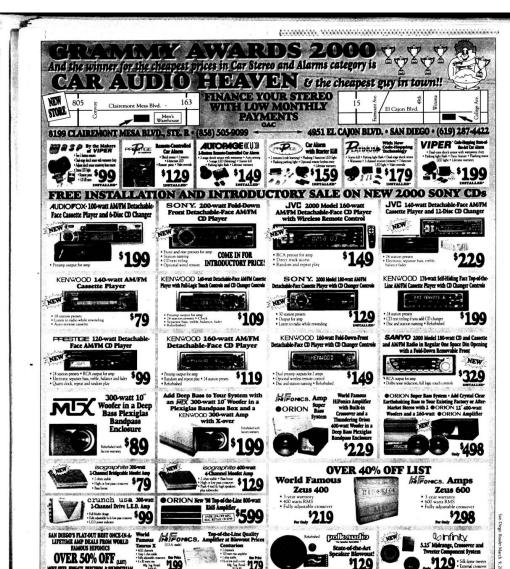
my dick."

my oick.
"I hope you will get 'Mad cow disease'
and die soon..."
Animal-rights activists had the Iditarod
on the ropes, the organization was close to
bankruptcy in the early 1990s. They'd lost their two big sponsors: Timberland, a New Hampshire-based outdoor clothing company and Iams Pet Foods. ABC television stopped and rams Pet Foods. ABC television stopped broadcasting the event. The Humane Society of the United States and other animal-rights groups called for boycotts of Iditarod national

This year the race committee has a record budget (\$2.3 million), a record number of budget (\$2.5 million), a record number of contestants (\$1), and a record purse (\$577,000). They did it by kissing off corporate America and turning to Alaska sponsors, headed by the Alaska Dodge Dealers.

I've covered the race and have met a lot of the mushers, but I don't know squat about animal care. I have nothing to contribute here.
What does bother me is the current fad of attack by e-mail, where, for the sake of your cause, it's okay to write anything if it will help destroy the Ramy Brookses of the world. E-mail bile is composed from the safety of your home, thousands of miles away from the attack by e-mail, where, for the sake action, and sent to somebody's national headsorship. quarters, thousands of miles away from the Afterward, Ramy Brooks observed, "It's action, It's as if the Internet has become one

The Sporting Box solicits your comments via the Internet: sportbox@ix.netcom.com.



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SHEEP AND GOATS

Denomination: Roman Catholic Address: 1957 Coolidge Street, Linda Vista; 619-277-0404 Year founded locally: 1946

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Staff: two full-time
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THE VINCENTAL CALIBRATION A PRINCIPLE OF THE PRINCIPLE OF

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
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content delivery

Architectur

Very good ... Excellent.....

Family 7-30 a.m. Mass, the sanctuary was almost full. Even before it ended, people were already showing up for the 900 a.m. Mass. And so it would go all morning and into late affernoon. On Sundays, Holy Family celebrates six Masses in four different languages English, Spanish, Korean, and Vietnamese.

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.no choir

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— Abe Opincar



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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

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THE YOUNG COMMENCES REVIEWED IN

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Linda Vista was noth-ing more than olive groves. During World War II, the federal government used the land to build homes for 1946. Linda Vista had the first shopping cen-ter in America, com-plete with bank, pharmacy, and a play ground to occupy kids while their mother shopped. The kids, however, grew up and migrated to the sub-urbs. Their parents retired and moved away. Attendance at neighborhood churche

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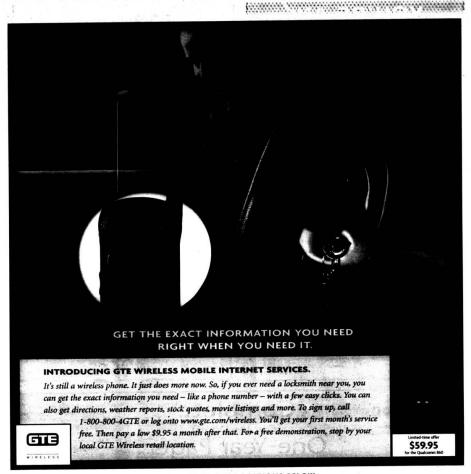
Holy Family Catholic Church

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Grace through confession. I go to Father Van for confession. He's a wonderful priest. And I confess to him my need to be more gentle



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Liturgy .

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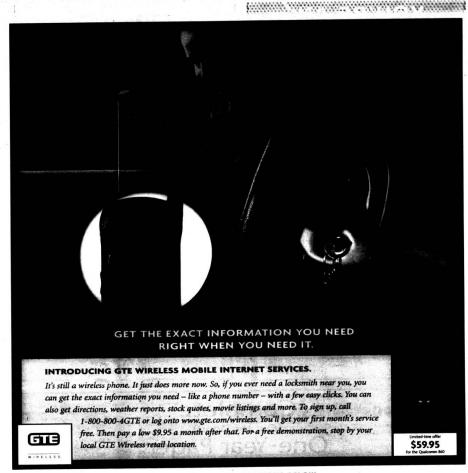
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ou are what you eat, and if you eat hempseed oil, poppy seeds, or riboflavin — abundant, I'm sorry to report, in milk, meat, eggs, and eafy vegetables — then you might be unemployed. These are just some of the substances that can cause false-positive drug-test results for mar-SIGHTSEER ijuana. But that's not all. In urine tests, ibuprofen, Aleve, and liver disease can mimic marijuana; amoxicillin, tonic water, and kidney disease can imitate cocaine; and Nyquil, Afrin, and Ritalin can register as amphetamines.

A 1998 book with the unfortunate title Ur-ine 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

Lewis Maltby, president of the National Workrights Institute in New Jersey, also corroborates Holtorf's assertions. "Several million tests are given every year," Maltby 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

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



THE VINCENTAL WASHINGTON TO SHAFF AND RESIDENCE

countercultural provocateur Abbie Hoffman tar geted 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 teria has led to a loyalty oath - this time, the urine

Reagan's order requires certain employees who work in the transportation, defense, and nuclear industries to be

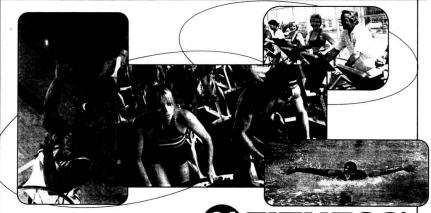
"Addicts with no tested. Beyond that, drug testing is regulated by a combination of state law. means of support insurance contracts, and employer discretion. In must turn to the California, for instance, the state Supreme Court streets or rely on has ruled that preemployment drug test ing by both public and for sustenance." 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 med-ication," Holtorf writes, "is valuable information that makes an employer's drugtesting program cost effec-tive." In other words, by ordering a complete medication screen, employers car 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, Holton says that on those occasion 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.passthedrugtest.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 Drugtesting Products (www.erinet com/acsht), the Wizard sells Two-Hour Ouick Flush Teas, Quick Flush Capsules, a Ten-Day Total Body Detor Program, and the new THC Max Out, which completely eliminates THC in 24 hours

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

Reagan would be proud, I'm sure, that his order has bred such do-itself formulas for stay-- Justin Wolff

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Ibarra Chocolate

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Although Tijuana, the Mexican border, was 30 minutes from our home, Ibarra's sixsided red and vellow box, its thick chocolate bars. wrapped in flimsy white paper, their aroma, seemed exotic to me. I was a fat child. Hot choco-late was always a treat. Handing me a perfumy mug of the stuff, my father told me the Aztecs and their conquerors had loved the combination of cinnamon and chocolate. I loved it, too.

When I was older and started writing about Tijuana I came across the aroma of

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Ernie came from a family of 11 children

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down a cobblestone road that gave out at a shallow gully. Across that gully and up a dirt path, Ernie's house sat at the rise of a steep hill. through the gully. Ernie asked me to spend the night. We all slept in the same room — Ernie's

In the winter when it rained, the gully about a Mexican election when I met Ernie on churned with red silty water. The dirt path was deep mud. Ernie's sisters always waited for us. When we dried off, they handed us plates of small etly, he cried himself to sleep. soft tacos and mugs of Ibarra chocolate. We laughed and ate and watched television. Sometimes we sat and listened to the unhappy couple next door, their voices clear and loud through Ibarra brand chocolate, Mexican-made and beer and we became friends and we saw each the wall that separated Ernie's home from theirs.

One winter it rained for weeks. Ernie and I stood on his norch watching the rain course who had migrated northward from the state of off the corrugated roof, and he said he had to Durango to find work. He was a salesman in a ask me a favor. He stared at the rain and told me his story. He was holding Ruby, his baby fancy glass-and-marble downtown Tijuana me he had gotten a girl pregnant, an 18-yearold girl who worked at the

> "We did it only one time" he said "And she's treasure of my life." pregnant and I don't have any money. I need money to take her across the border to an American doctor of and nobody will know she had an abortion

store's perfume counter.

He named a figure, more money than I had in the world at that time. I suppose I could have borrowed the money. I didn't know how I felt about pay-

three sisters on the foldout couch. Ernie and I on a narrow single bed in the corner. After the lights were out, I felt Ernie shake. Very qui-

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son and daughter are teenagers. He has wrinkles around his eyes. He has a paunch. I do, too. so she'll be well taken care I keep a box of Ibarra chocolate in my kitchen. It isn't easy for me to drink, but it tastes good If we avoided every food attached to difficulty

By the time we finished talking, rain fell in sheets and you could hear water rushing

I never loaned Ernie the money. He mar

I believe he forgave me. For years I avoided the taste of cinnamon and chocolate. Ernie's

Ibarra chocolate is ubiquitous. Most Vons





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THE YOUNG WHITE STREET STREET

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arks, camps, dune buggies, and four-wheel-drive vehi-

cles. The favored buildings are bars, like the well-known

Hussong'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

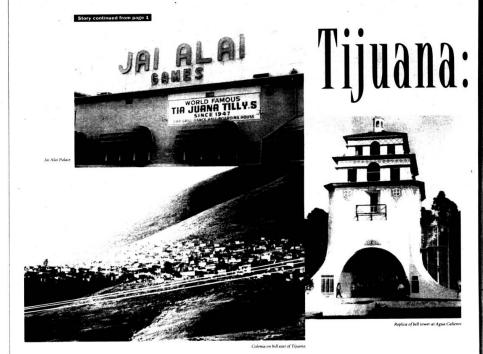
have played over the years still stands, and the famous long

bar and rough-carpeted back bar are still intact."

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-

THE VINEY WILLIAM WALLESTAN AS A TOTAL PARTY.



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

Tijuana: 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-Amer ican influences on the townscapes appeared in the form of wooden (as opposed to stone) building façades, com mercial signage in English, and the utilization of Amer-ican 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 onc 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

Danger and Exotica

n Mexican Border Townscape

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 hying geographically near the United States, they were officially outside its borders and could bouse recreational activities that would otherwise have been forbidden north of the border. The origins of the Mexican border is concaprably 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 Pose ded Mando. Pertending 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 1990s Mexican border is likened to one of the lowest moral places on the planet, "a sixteen-hundred mile allevance than because the planet," a sixteen-hundred mile allevance than because the planet.

with low libidinal thresholds." Mexican border-town architecture is equated with neglect, deavy, and "squat buildings and narrow streets, with the requisite number of pubsles." Commerce occurs in "plastic-tropical" bars like the Marabú in Nuevo Laredo, "a barn-sized hall with an elevated dance floor bigger than a baskeball court and completely encided by tables. The decor is Mexican Futurustic, 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 wastedand. One writer stated that "in Tijuana, asot Ias Vegas, another city constructed on sand, and loads and has Vegas another city constructed on sand, and loads and has long in the support of matchbook covers and cock-tail napkins."

Forbidden landscapes along the border often draw upon references to morally. Red-light districts, called boys' lown or *cross de toleranch*, 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 howless howls 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 burne 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 Mesican 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 PRONAY's I a former Mesican government agency modernizing the border] contribution: Palm Springs—type motels and shopping centers for gringss, which do nothing more for the community than accent its squalor." While these descriptions offered one slice of Mesicanborder urban life, they did not give a complete picture of the emerging built environment of Mesican 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 "borde" seems to connote an edge, not of nations, but of social responsibility. Reyond 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

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 tructure of services - food vendors, professional smugglers, clothing or equipment 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 essavists, journalists, and writers. Not atypical is a work that characterized the Mexico-U.S. boundarv 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

THE YOUR PROPERTY WAS A STREET OF THE PARTY OF THE PARTY

Parque Teniente 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

... :Cab ab

are too enticing to ignore. Photographers, for example, remain fascinated by the old myths and current reinventions of border follows. On 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, imprisoned 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

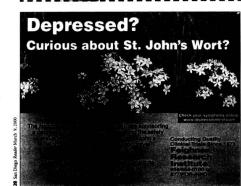
of danger and exotica, it has been the film industry. Most of the border films produced in Mexico - and there have been more than 100 made focus on negative themes like crime, immigration, drug trafficking, prostitution, and the border mafia. Some have been likened to Mexican ver sions of Rambo. These films 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 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 lack Nicholson). both exploited the theme of illeral Mexican immigration and the problems of the Border Patrol Another film Losin' It, portrays American teenagers looking for sex south of the border, reconstructing the old stereotype of Tijuana as a "dirty, sleazy, film. Fl Mariachi, is set in a Texas border town and reinforces yet again the themes of violence and drug

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

laws and has its own outlaws its own police officers and 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 upon crossing the boundary that "no amount of poster officialese can smooth the abruptness of this most tra-First and Third Worlds, soften 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 boule vards that replicate the Amer ican West's grimy fast food, oil and lube strips - except that here the rotating neor needs translation." In the span of one recent magazine article, another writer likens Tijuana to Calcutta, Cairo, Marrakesh, and Shanghai



THE YOUNG THE RESERVE AND THE PROPERTY OF THE PARTY OF TH

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 his tory, 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, then has been a hemispheric attach ment 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 Mexicar border towns like Tijuana have a history? How much o a Mexican border townscape

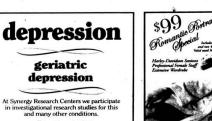
is over? Where is Mexico in the landscape of Tijuana? The irony of Tijuana is that it lies in a country so rich in urban design tradition that, at times, it seems

s that, like the traveling

circus or carnival, closes dov

nd moves on when the show

placed a higher priority on subsidizing archite missions for grand projects ments) than on solv ing social problems like housing shortages or unemploy ment. 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





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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

edge of Mexico, across the

span of great deserts, over

the Sea of Cortez, and up the

800 miles of peninsular wilder-

ness called Baja California.

far from the great pre-

Columbian sites or the

baroque colonial towns

Tijuana has only come into

There are "ruins" in

the debate as the 20th Cen-

Tiiuana, but they do not speak

of an Aztec or Mayan past.

They speak of North Amer-

ica. The ruins are the last ves-

tiges of the city's finest archi-

tectural moment in its brief

tury comes to a close.

hundred-year history: the great resort of Agua Caliente. ouilt in the latter part of the decade of the 1920s. Once an eclectic Spanish-Moor ish-styled complex of tiled patios, arched corridors, and red-tile-roofed Mediterranean splendor, there is little left 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 Havworth 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 remain ing old tiled benches during their recreation hour. Nearby boys with T-shirts that say Chicago Bulls or Lakers run up and down the cement bas ketball courts in their dark pants and white shirt school

The Agua Caliente resort was designed in 1926-27 by two San Diego architects, Wayne and Corinne McAl lister. It may not be surprising that the resort was des tined 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 shift in Mexican politics. Here a Mexican president was responsible for closing down the greatest casino complex in North America, where a previous president, Abelardo Rodríguez, in 1927, in coniunction 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.

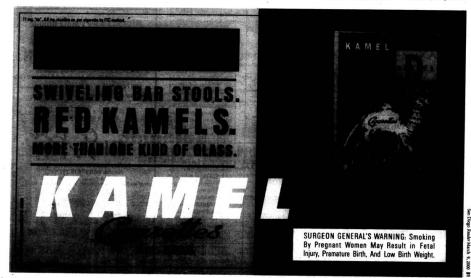
surrounding bungalows, the

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 dormicasino 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 advo cated 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 tains, everything. But the



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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

TO VIVA COMMENTER BUTTONE THE

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 essence - and to have destroyed them was to commit a grave sin against

Tijuana 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 allegedly murdered by an exlover, 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 some times, 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. Someschool, to prove that we were brave, we had to sneak into the main salon where it was very dark, and suddenly, we'd

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mostly destroyed in a fire in

THE TAXABLE PARTIES OF THE PARTY OF THE PART

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 pati 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 pho tographs," says a Tijuana his-

ories in photographs, in books,

of the buildings." When he visited the grounds of the

Agua Caliente resort, the his torian 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 sanc torum 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 spewed 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

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 set tlement actually appeared in

the area of what we today

call Tijuana, this was just

another small ranching vil-

lage 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 Tia 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 his tory. Even the origins of the

name Tijuana remain unclear.

It may have come from sev-

eral places: from an Indian tribe occupying the region

and naming the place tiquan.



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they thought looked like a giant tortoise; from another Indian word teguana, or "place-without food" (because the landscape was so barren); or for a woman from Sonora who lived in the area at the turn of the century and ran a popular nightclub-restaurant, a woman whom everyone called Tia (Aunt) Juana. Whatever the origins of

THE VICTORIANCE WASHINGS WAS INTUINED

the town's nomendature, the various explanations convey he early images of this region: flat grazing lands, upon which even the smallest mountain might have made an impact on the daily landscapes of indigenous peoples; or a woman of the turn-of-thecentury wild frontier, who ran a saloon-restaurant in the tradition of the period of cattle ranchers whose small adobe or reed-mat dwellings, surrounded by corrals of cows, dotted the arid landscape of the early 1900s.

of a Townscape

Tijuana's appearance at the edge of Mexico's northwestern provinces coincided with Mexican president Porfirio Diaz's wishes to open his country to foreign investors and foreign trade. During the last two decades of the 19th Century, American investors were encouraged to pump their dollars into areas south of the border. The first buildings thrown up in the town were those of a frontier ranching settlement coping with the new responsibility of being a gateway to one of the booming states of the American West — California.

In 1886, while Tijuana was still a ranching village, the first serious building appeared on the landscape the Customs House (aduana). It was a simple adobe one-story structure, with a 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

shadowed by events soon to



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tions 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 com munities in northern Mexico. Buildings were con structed 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-

Tiiuana's wooden structures were actually built in San Diego, then shipped in pieces across the border. In the 1880s and 1890s, Mexican store owners tried to "Mexican-" their wooden buildings by hanging colorful sarapes (blankets) over the façades or by rebuilding the roofs Mexican style.

the period. Most of the store names appeared in English By the early 1890s, There were very few signature Mexican landscape elements Tijuana was a small town with a customs house, post save the sarapes hanging from office, a market (the Mexithe odd storefront. With the

can Bazzar), and a few other buildings housing small restaurants or stores. Photos from the period reveal a a few wooden buildings with simple front-porch overhangs that typified western

> entury 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 the throes of a social revolution, the town experienced the first phase of its tourism expansion. A small hotel had een 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 corri dor was lined with wooden one- and two-story buildings with striped awnings er the front porches and signs in large English letters. such as the Big Curio Store.

Meanwhile to the west of the commercial zone, hid den behind the emerging tourism street, was a small more serious and formal Mexican community that had been quietly evolving during this period. Here wa an architecture that attempted to re-create the temperate. religious ways of the Mexi can 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 enclave was beginning to evolve alongside the entertainment and commercial district. One historian scape of Tijuana in 1915: offered a show that was ani

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arrival of the new century, little changed. One observer described Tijuana in the early erty-stricken native farmers." Indeed, the town was ated more by its ranching past than by any sense of an urban future. The population of Tijuana at the turn of the



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mated by multicolored curios ity 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 inte rupted in 1915 when the first big casino in Tijuana wa built on the corner of Secin 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 -

Esteban Cantú, the new gov ernor 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-Cali fornia Exposition in Balboa Park. The fair offered boxing gambling, cockfights, bull fights, and free barbecues. Besides the gambling casino, there was a nightclub fea turing female models brought in from San Francisco

The Casino Tijuana Fair closed down after only a few years. But Tijuana had got ten 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 ronically the site of the Tijuana Fair would later be converted into the Munici pal 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 con sensus was that society had racing, gambling, and alcobe 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 lust prior to its trans-

formation, we can picture l'ijuana as it was described in 1915: "a number of wooder 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 we weather, very muddy but wide." This image would shortly be shattered, when in 1915, a new governor, Este-ban Cantú, arrived in Baja Cantú was determined to lay of moneymaking businesses that were being prohibited north of the border: horse racing, gambling, drinking 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 chaos. Towns and ranches

celebration, and advertising

an architecture of the carni-

val. The Tijuana Fair was

epitomized by its entrance.

a grandiose archway between

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 Expo-

sition in San Diego in 1915

the celebration of the open-

ing of the Panama Canal

meant that San Diego's port

would become more impor-

tant; more people and more

the region, and there would

be more attention paid to

lands south of the border.

The investors in the Tijuana

Fair (supported by Colonel

white towers, a gesture



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in northern Mexico had been destroyed in battles between various factions of the revolution. An atmosphere of uncertainty pervaded the ment headed by the Mexican Ricardo Flores Magón was brewing in Los Angeles. It was believed that an invasion of Baia 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 Tecate, and a group from the Wobblies (nickname for the Industrial Workers of the World [IWW]) captured Tijuana, Unfortunately, newspaper coverage made the Flores Magón incident appear

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 filibusteros, or filibusterers. In the aftermath of the attack of the filibusteros, and the success of the Tijuana Fair, Tijuana could hardly resist the business gains offered by century Las Vegas or Marrakesh. Tijuana's fate was decided from the national capital, Mexico City. In the second decade of the 20th Century, Mexican leaders in the national capital recognized 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. a relatively conservative town throughout much of its his tory, 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 Coffroth, a boxing promoter from San financed the building of

Tijuana's first racetrack 24-hour cabaret called the (Hipódromo), just south o Monte Carlo, which one the border crossing at San observer called "a great barn Ysidro, and east of the river. of a place," and the restau-On the same day that the rant-bar Sunset Inn. The Panama-California Exposithree structures were contion drew 20,000 visitors to nected by a railroad station Balboa Park, 10,000 spectaand a covered wooden runway. So striking was this new tors, including Charlie Chap lin and other Los Angeles consortium of the U.S.-style celebrities, attended the openracetrack, gambling empoing festivities at the Tijuana rium, bar-restaurant, and wooden railway station that racetrack. The racetrack quickly became a catalyst for the construction by a numoriginal part of Tijuana as ber of other North American For about a decade and investors of a separate, high

a half, from 1916 until the early 1930s, Tijuana's landscape of dusty streets and whitewashed wooden bungalows would be eclipsed by hibited north of the border

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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 sudsouth of the border. Ex-boxers soon joined them and formed the core of an American business group that choreographed the design of a gambling mecca. One consortium of former Bakersfield saloon and brothel owners relocated to Tijuana. business venture the ARW Corporation (named for the last names of Marvin Allen, Frank Bever, and Carl Withington). Around the big investments, smaller oper-

How To

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 Valentín winery, estab lished 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: ele gant casinos; La Ballena (the whale), promoted as the world'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 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

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 ballring trio 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 call audience participation

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prostitutes, bars, and gam-

bling casinos But the force

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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 Cali-

fornia press, particularly the Hearst, Spreckels, Otis-Chan-

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pers. These papers fostered

the notion that Tijuana was

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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, prim and theaters, and wooden cottages surrounding a typica Mexican plaza. Across the river to the east was the lav ish 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 Comercial, a formal, neocolonial

looking structure, while nearby was Hotel Caesar's with its pseudocolonial 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 down town was the Moorish-style Jai Alai Palace (corner of Avenida Revolución 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 Revolución. Designed by San Diego architect Eugene Hoffman, the festive, Moorish-detailed structure was begun in 1926 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 o the building cut a deal with the government on a massive amount of cement left over from the construction

Store. It would become one

of the few early Tijuana neo

classical structures to be refur

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 Anchoring the north ern end of Avenida Revolución was a 1929 building. El Banco Internacional (at the corner of Second and Revolución), originally the turnof-the-century site of one of the town's first commercial establishments, the Big Curio

> Just east of downtown on a hill, the city's first

bished in the 1980s, with a handsome black marble base. pilasters and arch windows. finished exterior stone and plaster relief, including dec orative cornices, spiral scrolling, and floral design around a large clock. Several blocks east of Avenida Revolución a small

slice of traditional Mexico was created in the 1920s the Parque Teniente Guer rero (Lieutenant Guerrero Park) — a well-manicured neighborhood park with a central kiosk, street vendors selling hot dogs and corn, and the quintessen tial 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.

a horse-racing promoter from

important school was built - the Escuela Álvaro 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 form. ing the building's façade the kind often used in libraries schools, and public build-

yellow brick and the Tijuana one of red brick. But, of course, the Agua Caliente complex really dom inated the city after 1927. It

ings 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.

that the Yuma school was of

zona, with the exception

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

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an old mission. He ordered was left were two sycamore his workers to tear down the trees standing at the main old wooden hotel, which had entrance. Now would come been built on the site of a the palatial casino with its natural hot springs, called Arabian-like baths and swim the Tijuana Hot Springs ming pool, a touch of paradise Hotel, where Americans su iust south of the border. One fering from tuberculosis at the of the impressive things about end of the 19th Century had Agua Caliente was the natcome to seek the curative ural landscaping, the rows powers of the earth's minof palm trees and other exotic eral-filled waters. When they tropical plants and the bright were through yanking out green lawns, all the work of a Mexican landscape expert, originally from Scotland who had previously worked on one of the great urban SPANISH

> 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 Rodríguez. The architects came from both sides of the

parks in the West: Balboa

San Diego.

ark, across the border in

Caliente. There were the main casinos, and then there was he Gold Room (Salón de Oro). Only high-stakes gam olers — 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 brocaded drapes, long mirrors. tapestries, marble floors. vaulted, heavily decorated ceiling, stained glass, fiv large chandeliers and Louis XV furniture. Images of Paris and Versailles were injected onto the Mexican frontie 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 o \$100,000, and in one case

in three years. Outside, on the edge of the sprawling grounds, was Agua Caliente's great symbolic that served as a reference point for automobiles. You

When President Cárdenas declared gambling to be illegal in 1935, this effectively brought the operations of the remaining casinos to an end.

border. The lumber came from a San Diego buildingsupply company, custon tiles and appliances from Northern California and ele gant decorative materials liers, furniture) from Europe

The complex was built in phases. The first phase including the hotel, spa, and casino, cost \$3 million. Th second phase saw the build ing 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 with a \$4 million price tag 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

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could see the white-plaster

were supposed to re-create

the sounds of the old mis-

sions. The past and the future

were brought together here.

The bells were there to recap-

ture sounds of the past, but

the tower was visually placed

Tijuana was ushering in the

era of the automobile city.

grown beyond the dusty fron-

tier town of the pre-1920 period, by the middle of the

Roaring Twenties, it had not

entirely overcome its image

as a kind of Mexican version

of \$ Wild West hick town

American writer Ring Lard-

ner's description of Tijuana

in 1926 was acerbic and to the

point: "For the benefit of

those that has not been there

I will state that Tijuana is a

city of about 50 buildings of

which 3 ain't saloons." Syn-

While Tijuana had

to serve the automobile

several-story-high tower from a distance. The ringing bells

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tyre visited Paris, Havana, and Tijuana in the late 1920s and, of the latter, wrote: "This town, so extravagantly head lined 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 in the image of Americans Depression. In fact, Tijuana's entertainment center, city of original racetrack closed down the evening. Tijuana allowed

and was replaced by a new one at Agua Caliente (where the racetrack is still located today) ing the effects of the Depres

sion in ways that would for ever reshape its built land scape. By the early 1930s employees at the large casi nos had begun to build a new residential area in the hills east of the Tijuana River They were part of a work ers' movement that wanted to guarantee access for Mex icans in Tijuana to jobs that sometimes were being given to foreigners. They also wanted to establish territo rial 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

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 even tually the government backed off. On the site of the origi nal racetrack of Tijuana, the first independent community, the new generation of border Mexicans, was formed.

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 i

spread quickly through the hills hugging the international border. It has remained a migrant passageway into the United States and a some what transient neighborhood while, at the same time increasingly becoming a stable community of middleand working-class Tijuana residents. Its one- and twostory, simple wooden or stucco houses of red, pale blue, and other pastel shades sit on hanhazardly shaped lots pointing in all directions, looking out over the valley of Tijuana todav, testimony to the chaotic and spontaneou 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 Amer ican 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 — Par que Teniente Guerrero, Many of the homes built here are "California style" - onefloor houses built of wood and stucco, with sloped, red Spanish tile roofs, front porches, gardens, small backvards, and garages. They are parts in older Mission Revival Spanish Colonial Revival, o oungalow-dominated neighborhoods north of the bor der in Southern California

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

Yet another legacy of

lots, a series of alleyways (callejones) evolved as a way homes. The alleyways ran parallel to the major stree 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 incip-

ient changes in the fabric of

the cityscape. Although Tijuana was physically distan from the national capital and heartland of the nation is Mexico City, the coming of railroads and highways would usher in a new era of closer contact with the national government. The comple tion, in 1930, of another serious public structure - the Delegación de Gobierno (gov ing — 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 lea

to the closing down of bars. distilleries, and wineries. O

100 bars, it was said that some

60 were closed by the repeal

When President Cárdena

declared gambling to be ille-

gal in 1935, this effectivel

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). Speak-

ing of this era, one resident

who had lived in Tijuana at

the time said, "When the

gambling ended, Tijuana

became as lonely as a

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. Boost-

ers of the town saw that Amer-

ican tourists might be lured

by the image of Tijuana as a

place of gamblers, rebels,

handits and lost treasures. In

short, one could argue that

in 1935 the "border town" leg

But at the same time

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 com modities 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 deci sion to create a legal mech anism to attract capital to the Tijuana region. In 1933, Mexico created the zonas perimetros libres, or free zones and perimeters, program, which allowed imports alone the border duty-free. So while

Architecture 1940-1980

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

the manner in which money

was earned changed, it was

still mostly money from north

of the border, and the

cityscape reflected that.

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 res

idents chose not to live along But history would not let

the avenue.

the memory of the Roaring Although a small manufac-

Cattle grazed on what had been the Agua Caliente golf course.

HEALTH AND BEAUTY

ning 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

turing economy was begin-

Tijuana would put itself or the map again; it would be a place that many thousands of American military per sonnel would remember for the rest of their lives: the place in exotic Mexico the visited on their way to the

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 Amer

ican Gls. So Tijuana's rein-

carnation of its 1920s "golden

vears of tourism" occurred

at the height of the century's

on other continents, far away

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

gradually pushed to the northern end of Avenida Revolución, to clear the way for more family-oriented touris 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 wedge between downtown and the border, where the streets were alive with pedestrians, vendors standing by their carts, and drug dealers. It was no unlike New York's 42nd Street. In fact, so alarmed were San Diego citizens about the Zona Norte that, in the

in the 1950s, as clubs were

bars that sold alcohol to While American Gls were busy in the Zona Norte, Tijuana was also beginning

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 mari-

iuana peddlers, pornogra-

phy shows, abortionist

to feel the impact of national tion. A rail service now connected Baja California to the state of Sonora to the east and thus to the national rail network. The Mexican gov ernment had signed a treaty with the U.S. government in 1942 creating the bracero program, which legally per mitted Mexican agricultura workers to fill jobs north of the border. As hundreds o thousands of Mexican work ers traveled north to Cali fornia and other western states, they passed through Tijuana. Some would even tually return to settle here

Over the next severa decades, Tijuana's popula tion 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 65,000 to nearly 2 million.

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

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southern edges of town. One

ence, the kind of building you imagine housing an

The Cacho neighbor hood has elegant street cor-ners (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 firefine church, the Iglesia del Carmen, whose elliptical roof brings to mind the parabolic designs of contemporary Mexico City architect Félix 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 munity 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

was an underworld of smug glers, thieves, drug dealers pimps, and prostitutes again, a post-World War II reation of the 1920s legacy of Tijuana but re-created within the social realities of contemporary urban Mex-

What the American GIs or aircraft workers probably remember were the dark speakeasies with familiar names like the Chicago Club or Brooklyn Club.

of the Tijuana River as it passed alongside the downtown. The area is called Cartonlándia because-many of the shacks were originally built of nothing more than cardboard. Mixed with small family cottages and small manufacturers or artisans ing populations of poor migrants from farms who squat on unwanted land in flood-prone riverbeds, or steep sloping hillsides, or or flatlands miles from downtown. They would call them

favelas on the hills of Rio de

Janeiro or pueblos jóvenes

(young towns) in the dusty

fields outside of Lima, Peru: in Tijuana, it was Cartonlándia - 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 begin 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 empha-sized simple functional styles in the form of schools, hos pitals, 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 tranican style of building with

natural stone or industrialto notice that Tijuana was 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 Tijnana are withou 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 geome tries: steep angles, circular and elliptical shapes. The next three decades.

Mexican architecture on Tijuana's public landscape came in 1965, with the com mission of a new public build facility, or Puerta de Méx ico ("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 (typ ically in English), or the increasing orientation of the city toward the automobile. On the other hand, there were many emerging Mer ican 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 glorietas (traffic circles), the public monuments, the bullrings, open

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 inte rior. There is unquestion ably something unique about the flavor of border towns

plazas, and increasing use of

like Tijuana. The very fac 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 form ing. As one designer told me, "Architecturally speaking Tijuana is pregnant. We still don't know what the urbar 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 indus-

To find the essence of Tijuana's modern landscape, you must find the Zona de Río, the River Zone. Once this was where poor squatters built cardboard shacks under the old Puente México, the Mexican bridge that had allowed Americans to cross the river to get to the racetrack and gambling casi-

Tiinana is nearly extinct, the

sex shows in dark Latin

speakeasies relegated to a

back lot - the Zona Norte -

nos in the Roaring Twenties. But in the 1970s the Mexican government decided to reclaim this land by build ing a concrete channel that would control the floodwa ters of the Tiinana 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 techmetropolis, oriented to the car. The decor is for viewing from the car - for exam ple, the tall monuments that anchor each glorieta in succession: the high-tech abstract M sculpture (two arms, one white, one brown, cross at the base to symbolize Mex ico's "mestizo heritage"), the giant bronze 61/2-ton statue of Aztec emperor Cuauhté-

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

linear corridor broken only by the glorietas. The glorietas fling traffic around the streets lined with shopping centers, office-building complexes. hotels, and restaurants. The River Zone is high tech. It box office buildings in the four-to-eight-story mode. It is the quintessential zone of Le Corbusier's "machine age

disco-tec. At the nearby Culdifficult to circulate within the tural Center a sign announces River Zone. At the Lincoln glorieta one slice of the new Tijuana comes into focus Three buildings surround the glorieta. 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

ner is another discotheque called Baby Rock, which offers the observer a series of large rocks mounted to form walls. giving the feeling of enter ing 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 lies a restaurant and nightclub called Guadalajara Grill, a pink, pseudocolonial building, created mainly to give foreign ers some sense of authentic ity, even though the architecture is at the same time patently inauthentic, leading one Mexican architect to call it "Mexican postmodern," Here is the Tijuana of high tech, the Tijuana of

street on the northeast cor

that the Rolling Stones are playing in a film Most of the contempo rary 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-co ored spherical element that companion building. The Centro Cultural, like some extraterrestrial orb set gen tly on the river plain against the chaotic backdrop of overdeveloped hills, was com pleted 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

Nearby are modern glass office buildings of varied shape and form, some ugly some ordinary, a few out standing. The hulking, somewhat dull black crystal box in the center of the River Zone is the ASEMEX (Aseguradora Mexicana, an insurance company) building turized 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 archi tect. Luis Liceaga, who designed the gray Torremo high-rise office structure adia cent to the Centro Cultural

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says he tried to design a modern skyscraper using the ele ments 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

ers did not think to pry open and a hotel. The River Zone is notethe bullring so that the ocean, worthy also for its array of new which lies across the street. shopping centers. Most well could be seen from inside known is the Plaza Río not to mention the light at sunset. Where Southern Cal-Tijuana, an unpretentious and somewhat conventional ifornia cities tend to be oriented toward the coastline, U.S.-style outdoor regional shopping mall. Nearby are curiously, Tijuana did not two shopping centers develop its beach area until designed to look like colo the 1970s and 1980s. The nial Mexican towns: Plaza city's history has been tied to its proximity to the bor with their lanterns hanging der crossing. Only as the city expanded and needed more above old wooden doors, second-floor balconies with flatland for growth did the beach zone capture the atteniron railings, and courtvards with public fountains. Their tion of developers and the stucco comes brightly painted government as an area for in lime greens and pink urban expansion. Avenida Revolución was

Tijuana is the beach community of Playas de Tijuana, along the street and in its numerous arcades and interior shopping spaces. At the Zona Norte remains the oncelegendary red-light district, with seedy nightclubs and the flophouses that poor Mexican immigrants some times stay in for a night or two

is a sobering reminder of the relations between Mexico and the United States - a dul 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 él de Berlin cayó,

The *glorietas* 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 Engi neers. It's built of recycled landing mats acquired from the U.S. armed forces from various former combat areas around the world. The wall 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 wealth er sections of Tijuana — like the River Zone - a glitzy

city of nightlife emerged. Dozens of new discotheques were built, many boasting high-tech glass facades, water falls, and lush vegetation. One disco looked like the entrance to a Roman temple. The idea was to appeal o 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 ame radio stations. Beyond the discos were the new highrise glass towers, chic boutiques, and international restaurants, postmodern shopping centers, and eleeant 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 shop-

sian-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

ping malls draped Corbu-

be summarized by one Mexican's comments: "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. Herzos

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,

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 San Diego High to teach students in my French classes principles of French cooking principles of French cooking.

As semester rewards, he
provided buffets that he
prepared and then delivered
to the school at his own expense.
I suggest that readers refer
to other more esteemed re-

riewers such as the Zaga njoy a meal at Liaison

Signature Dish For White Trash

I would like to comment on Roger's on Fifth (March 2). Any critic that orders iced tea and cranberry juice really must be someone that enjoys fine establishments such as Next John must be a real

ordered a grilled chicken Caesar and meatloaf. Wow, ignature dish for white trash signature dish for white trash. Next time, try ordering some-thing 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 made into meatloaf that you can make yourself at home. Do not forget the well-docu-mented hands that picked our romaine lettuce. Next, I would like to ask you, John, "Are you a racist in any way?" With the comments

ritten as such about the 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-throughs like the rest of article will attract.

Please Recycle Lester

Bangs's Reviews Bravo, Mordecai Watts of Banker's Hill! Your letter of March 2 was beautifully pu

most smarmy, no-talent, ego-tistical, tries-too-hard-to-becool critics I have ever read. us all a favor and please recycle Lester Bangs's old reviews (from whichever publication you can

Marsha Pesek

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 n basis for understanding th world and the harmful rol aching 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 fawlty [sic] about his March 2 letter.

When those successful 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

HEALTH AND BEAUTY

Potter's Treme Investigative Reporting

Potter for his tremendou investigative reporting re UCSD and power ("UCSD, Big Money, and power ("UCSD, Big Money, and the Ball Club," Febru-ary 24). Hopefully the article will get the attention to correct such a disgraceful abuse. Perhaps it could be put on the

Creations Of Matt Potter's Mind

Rarely have I read an articl 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 and those facts. Virtually all of the background provided by reporter Matt Potter ("UCSD, Big Money, and the Ball Club," February 24) could have sup-ported a conclusion that both Dynes and Moores were serving. indeed. But Potter ends this long article suggesting mal-evolence and hidden agendas

which appear to be creations

of his own mind. Maybe he had

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 for lowed the history of our local UC campus. Intimately con-nected to corporate and military interests since it was founded, UCSD always has attracted

UCSD Expo

created solely to boost read

Eugene Hirschkoff

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 work-ing-class communities are simply not on the UCSD administration's radar screen The conflicts of interest and

catalog.

One fascinating example is related to CREATE, the cam pus's elaborate outreach pro-gram and potential money pit. A UCSD faculty member who mittee charged with writing the job description resigned from the committee shortly

currently director of CREATE. The Preuss School, UCSD's

a noble venture, but one can only imagine how much more good might have been accom-plished if private funding and iniversity resources had been delivered directly to local poor the school in La Iolla). One Chi cano professor who poured an inordinate amount of time and energy into the Preus in a tenure case in the soc ology department, which according to all indications and despite superior quali-fications, he will lose.

A 22-year Chicano staf employee in charge of Early Academic Outreach was summarily removed from his position due to "reorganiza-tion" of his office. The num-bers of Chicano and African American students and faulty continue to be shockingly low, and the one successful diversity initiative of the last 30 years — the Cross-Cul-tural Center — continues to be understaffed and under-funded. The issue of the university's public respons ibility should be a topic of discussion for all citizens concerned about higher education and the future of all our children. Name Withheld

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modernized and widened in

the early 1980s, paying the way

for a wild mix of stores both

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 struc-

ture of exposed concrete built

in 1962. Strangely, the design

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as a positive, which it is for both UCSD and the San Diego region, the author of the article tries to attach a sinister motive to this without any

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 sur-rounding such an important institution as UCSD. However, Mr. Potter undermines his im-portant points with regards to conflict of interest by engaging in the politics o onal attack. Broken mar riages and divorces are mess Accusations and innuende Accusations and innuendo may run both ways. It is care-less 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

physics professor to chan-cellor is not necessarily suscellor is not necessarily sus-picious. New faculty members are often brought in exter-nally specifically to bring clout and provide fresh leadership. That Dynes was an industry man may ever have been a boon to the de-partment. Most faculty con-sider 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 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 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 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 recogmore workers, more recog-nition, more power, and to stay spotless.

Dynes's rise from new It is (cynical) conventions visdom that a pair of grants beats a royal flush of teaching, scholarship, and community

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 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 par for 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 in-

volvement, economic or other

wise. 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 bette future for UCSD and Sar Diego or a better future for his and his new-found friends'

B.J.D. Cruz La Jolla

Mr. Crowe Is Brilliant Hats off to J.D. Crowel!! I am a straight woman who is gay-friendly and believes in freefriendly and believes in free-dom 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 homeowners twice over are homeowners twice over and respectable citizens. May I also add that they are not the stereotypical-looking les-bians. 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

Roberta Tomal Points For Discussion ruary 24) are an umlaut (used mostly im Deutschen); they are called, I think, a tréma they do belong on the e like in Noël (they mean to pronounce

Technically, It Doesn't Matter

Actually, Duncan, there is not an umlaut in Chloë Sevigny's name (Movie Review, February 24); the diacritic mark represents a diaerisis, the separation of two adjoining vowels which normally would form a diphthong but do not in this case. Convention has it 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

Your Homophobic

Transphobic Logic sitivity training for your ignorant rantings I have had the misfortune to read go to the mistortune 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

reporter: Let me start with your first mistake. Brandon Teena was not a "woman," a "she," or a "her." He was not suffering The crisis comes from the homo-phobic, transphobic logic by which you describe his life. It's as simple as algebra. Brandon was born into a female body, and for what ever reasons, whether bio-logical 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.

next to you at work. It's difficult enough to drive through town every day

encompasses the majority of us, whether we're poor, of color, barren, single, homo-sexual, obese, or homeless. Get off your high horse Secondly, the way you worded "[she] was raped and murdered for her [his] decepand hang out with that member of your family whom everyone whispers about. We're one in ten out here and our tion" 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 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 great legs or that dude with the nice eyes you've been 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 pining after may not be who or what you expect. We are it or not, gays and trans-folks are in your families, in your neighborhoods, in the cubicles

Ignorant Whines

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

You write that the director

was wise not to make Brandon a symbol, but, honey, Brandon's murder is a symbol. It's a sym-bol of prejudice, ignorance, psychosis, and hatred of any-

thing not a resemblance to the "American Dream." That

subtle as a movie review

I realize it is useless to comlain about Duncan Shepherd

The ultimate treatment for smooth skin

respond. As he whined about the re-release of Rear Window, Mr. Shepherd made it obvious he didn't know why vious 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 Archia, Spartacus, My Fair Lady, and Verrigo. By the way, Mr. Shepherd, that's why Verrigo was "tabbed for resisue a couple of years ago." What would be the point of restoring a film if you didn't, show it in theaters' Should film not be restoring as film if you didn't.

take up valuable screen time Mr. Shepherd failed his job by not informing the casual tnovie buff why Rear Window is on the screen again. I wish he wouldn't whine out of ignorance. Rich Loesch Clairemont Mesa

SDPD

not be restored so they won't

May God Damn The

This is difficult to write. Ove 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 use law? Why are they allowed to ers. Are they above the

act as judges, juries, and exe-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 prom-ising for the Weekly.

Ignorant,

Unspeakable Waiter It was appalling to see a review recently describing the Grant Grill in very enthusiastic terms (February 17)

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 Cen-tral American and West Indian cities

I did not come here and visiting the Grant Grill, to be deliberate rudeness by an

ignorant, unspeakable waiter.

I would only enter that place again in order to reparits personnel for their insults. A.M. Pearso

Give Me Something

about what happens off the air at a radio station!!? Give

me something interesting to

his heart out on the radio and

Ken reports on immature allegations from a radio show,

read. Rick Rockwell was pos

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 Rice Field, "Pebruary 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 Interesting
I would like to know why Ken Leighton reports only on hearsay that he hears from heritage that touches many social classes and nationalities. Additionally, he made a radio stations that obviously cry to him when they feel they 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 intercial connec like to suggest reading the works of the Scarsdale-raised viewed and was on the leff & Asian American writer Gish Jer Showgram on Star 100.7 with a very emotional interview. There could have been so many interesting topics to report on about the most relates the story of a teenaged Chinese American that finds inspiration from the Jewish famous millionaire groom culture. Thanks again, Abe Opincar, for your effort and Ken chooses to focus on a story about off-the-air hear say from one morning show about another. Who cares

Idiots In Berets

because they didn't get the

Thanks Again, Abe

Opincar

I've got to tell you, Matthew Alice is dead wrong about the freeway paint splotches ("Straight From the Hip," February 3). Actually, I think

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CONCEPTS

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Spilled paint, usually cans
that fall out of the back (or
off the side) of trucks owned by sign companies or house-painters. I'm in the outdoor advertising business myself. and I've personally witnessed these accidents. There's nothing on any given highway, "ran-domly and consistently." I'm surprised that Caltrans hasn't figured it out by now. And

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contrary to Matthew's comcontrary to Matthew's com-ment that "the freeway décor is harmless," I think any driver hitting a patch of wet paint is in danger of doing serious damage to his car's finish, if nothing else. The people that could really get hurt, though, are the possible imitators. Or, as Matthew put imitators. Or, as Matthew put it, the "wacky art students" like the one in Rick Geary's illustration. Idiots in berets, leaning out the back of a pickup truck while it speeds down the road. Let's hope that no one really attempt this, or else there'll be mo this, or else there is be more than paint splattered on the highway. There are enough wackos on our roads already. Let's not give them any new

Encinitas

Localism Still

Rampant At
Windansea
Yr lil' article on the Xn surf movie Changes and the people involved (Events Highlight, January 27) quoted Bryan January 27) quoted Bryan Jennings as saying, "Localism has almost been completely stopped at Windansea" because of the work of Chris O'Rourke, who died in 1981. I never surfed Windansea till

(Letters, January 27) and his ilk when they sniff a controyersy, real or imagined.

He compares John Rocker
and Anne Albright as occupying the same victim class. Rocker could be considered itive clod, but last I HEALTH AND BEAUTY

an insensitive clod, but last i-heard he wasn't indoctri-nating any of his own progeny toward his views. Geoghegan informs us that rape and incest are "atypical easons for abortion. Presumably he nor anyone else he knows has yet to face these ordeals — atypical indeed until it happens to them. The so-called PC police are those who question the Albrights formula for educating their children on a complex and adult social and personal

because I am a better surfer and would catch more and better waves due to better ability to read the waves. Of

course, what else do you expect

from a bunch of Xns?! I'm

like surfer lennifer Morrison

about whom you had an article in the same issue ("City Lights"), in that I don't like to

surf around guys, even tho

I'm an ol' guy. The Invisible Surfer

Nightmares Fueled

ber 23), the stage is set for the

likes of Kevin Geoghegan

By Pro-Life

Expeditions

parental rights to expose

the concepts of death, laced the mid-'80s, and believe me, localism is still rampant. I with a healthy dose of the never dropped in on any-body, was always polite, but even female surfers would yell phrase "baby-killers," to drive phrase 'baby-killers,' to drive the point home? What advice will he or Jack or Anne offer when any of the Albright daughters wakes up from nightmares fueled by pro-life was always hassled, both because I am a sponger (ride a softboard, known as a Boogie board or a bodyboard) and

It's a good thing the Albrights aren't police officers, physicians, or medical examphysicians, or meura-iners. Would they drag the surgical procedure to justify

the rightness of their views? What is the point of the last paragraph? Anne Albright never came across as any-where near "liberal"; that is, for the approximate one and a half years she spent as a practicing attorney. Do l ense a bit of the jealous lady lawyer syndrome

So what's "redundant"? Female liberal, liberal attorne evident by Geoghegan's apparent rage against independent

Come to think of it, he sounds much like the rabid far right, Bible-thumping, sex-ed-hating, hypocritical adulterer who raised the notorious school-teacher Mary Kay LeTourneau. Need I say more

Lillian Hanson City Heights

Homophobic Hogwash!

Names as Weapons'

("City Lights," January 20). Cary Savitch's rhetoric is indeed homophobic, despite his pathetic protests to the contrary. He continues to repeat the claim that the life expectancy of gay men in the United States is 42 years but his so-called statistic is not based in published publichealth research. According to Savitch in an e-mail he sent me, this so-called fact is simply

effective in his advocacy efforts. Savitch's characterizations that gay men are "AIDS kami tended to play upon stereo-types that gay men are diseased and preying on those who are "innocent." Savitch's argument

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EXPRESS XTRA

follows that they resist HIV names reporting out of fear that they will be discovered. Homophobic hogwash! In fact, a CDC [Centers

heterosexuals were more likely to resume high-risk behaviors that can lead to infection due to the success o were homosexuals (30 to 25 percent). The overwhelming majority of individuals prosecuted in this country for intentionally trying to infect their partners are straight men, who engage in behavior which will spread HIV with their partners yet have refused to inform their partners despite repeated attempts by public-health officials to get

Savitch's assertion that names are essential for public-health efforts to get individuals who test positive for HIV into care sooner and notify part care sooner and notify part-ners is also false. To quote from a November 1999 CDC study on this topic: "People contacted by health departments after their names were reported were no more likely than those not contacted to seek care within three to six diagnosis, the percentage of people seeking care was virtually identical in namesbased reporting states (66%)

them to do so. Names reporting

will not solve this problem

(67%). As for partner noti fication, people who had been diagnosed confidentially versus those whose name sex partners of their HI' status — an average of 3.8 partners." The study did find, however, that in states with names-based requirements, "More gay men delayed testing for fear of having their When Savitch asks why

long list of other diseases currently required to be





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health officials, the answer is simple: people don't get fired from their jobs, kicked out of their homes, disowned by their families and friends, and demonized because they have herpes, hepatitis B, or syphilis. They do if they have HIV. If public-health officials want to get individuals at risk for HIV infection to come added to a government data-base is not a very smart step to accomplishing that goal. nique code could accom plish the public-health pur-pose of disease monitoring without using a name. Finally, if Dr. Ross and

Savitch believe so strongly in stopping the spread of HIV, I encourage them to advocate as strongly for clean-syringeexchange programs as they do for HIV name reporting. for HIV name reporting. Clean-syringe programs are the most researched and proven effective HIV prevention intervention known today, aside from the use of a condom. In fact, there are mountains of public-health research that prove the success of needleexchange programs, whereas there is none to show that HIV

needle exchange and advocacy on names reporting speaks volumes about their agenda. Steven B. Johnson HIV Health Policy Advocat

I Hate Kid Stuff

I hate "Kid Stuff." It's a bunch of religious crap. It does not belong in the Reader. The woman who writes it needs serious help. She's a mess N. Neff

Put "Tongue" On Reader's Website I enjoy "Tip of My Tongue" very much. I would hope to

see these columns available R.A. Poedtke

Widmer And Nash

Are Too Pretentious Western Pacific and the on thing I miss most is going to all the places Ed Bedford best thing the Reader has going for it. Eleanor and Max are too pretentious for me, and most of the Reader is a huge advertisement for mid-dle-aged women who want

best thing would be for me to read about it. Make sense? If you have never been deployed on a ship, it won't. Bill Smith

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EVERYTHING ELSE

But, I still manage to stay in touch with Bedford's col-

umn via the Internet, even

while being 9000 miles away.
I have a special request I hope
he will honor.
While the food aboard the

ship is okay, I would love for

him to review a nice little

can read about it and when I

can read about it and when I return my wife and I can try it together. If I can't eat the food I want, then the next

Western Pacific (Most of the time, I'm

Bring Back Knipl!

The Julius Knipl fan club really misses Julius in the Reader. You haven't pubabout three or four months. And in the March 2 issue. And in the March 2 issue, when you had lots of good panels of cartoons, we didn't see Julius. So please bring him back. All the members of the fan club want to see him in your pages.

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Calendar

Swiss-Cheese Desert

Our Fill-in-the-Blanks State Park

nholding" 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

The goal of the Anza-Borrego Foundation is to fill in critical missing

Foundation is to fill in critical missing pieces of the Anna-Borrego Desert State Park by raising funds for acquisitions. Since 1967, it has purchased and transferred to the park over 14,000 acres of fragile desert habitat.

This sand widderness where you may catch a glimpse of a golden eagle on the wing or watch the dust wake of a condument. You may also spot a member of the endangered perinivaliar bighorn sheep, mades spot distinctive horns. like massive curled corrections of the conduction of the conduction

Other residents include the swift-footed kit fox, long-ared 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, the extracted—nature's own ship-in-aboutle.

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 Pop Music page 82

page 109 Restaurants

Local Events

Art Museums & Galleries

page 59 Classical Music page 74

page 77

Theater

page 118

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

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 Arroy 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. T'ive only seen them myself a couple of times," says Smith, who has been a ranger for nearly le 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 then "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

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 skyingnts, says mith. Half a mite 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 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, wasn't always a desert.



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

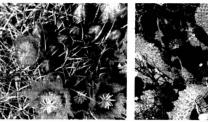
plant pollen to mammoth elephants, tell the ancient story. One reason March was chosen for Anza-Borrego Foundation Week is because wildflowers, which begin to bloom in January, peak this

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,

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 Carrizon Badlands overlook at the interpretive monument on County Highway S-2. It's 34.5 miles from Scissors Highway S-2. It's 34.5 miles from Scissors Crossing (intersection of County Highway S-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.

Vehicle tour and nature hike Sunday, March 12, 10:00 a.m. Anza-Borrego Desert State Park Foundation members: \$15 mbers: \$20



LISTINGS

HOW TO SEND US YOUR

TOSTHICA exact believe when be received by 5 ps. Policy the week prior to publication for processing to consideration. Do not consideration. Do not processing the processing to consideration for the corn, including the data; tone, cost, the precise address where it is to be held with the control of the control of processing the control of public information to BeADER EVENTS. Box \$580, San Diego CA \$2186. Or fact to \$19-881-250. Too may also understand the control of processing the control of public information to BeADER EVENTS.

BAJA

"Woman in Music" is the theme

"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. (IUJANA)

2604 for information, (TUJMW)

"Women in Rock Music" are featured in music, arts and crafts, and
more, from noon until? Jr.m. on Saturday, March II, at the Galeria de la
Ciudad (Avenida Constitución y
Calle Segunda). Admission is free.
For further information, call 011-5264-85, 1014. Transactor. 66-85-0104. (TUJUANA)

Mariachi, Banda, and orchestral music may all be heard accompany-

ing Mexican singer Pepe Aguilar dur-ing his concert starting at 8 p.m. on Saturday, March 11, at the El Toreo Bullring (found on Boulevard Agua Caliente). Tickets and other infor-mation, call 011-52-66-88-1080. (TIANNA)

(II) The Best Projects — including hu-man figures, Quijores, and animals — by sculptor Juan Gastelum are on ex-hibit through Friday, March 17, at the Casa de la Cultura (Avenida Paris #5, Colonia Altamira). Free. For ad-ditional details (in Spaniash), dial 011-52-66-87-2604. (IIJANA)

OI 1-22-6-6-72-260-4. (TUDAND)

"Passatasia 260-7. Roy Disney's updated wrestion of Under Walf's classicfrantesis, his the scene at the Omnoiman Theater at the Tijuana Cultural
Centre dashy at 2, 4. 6. and 8 pm.,
with an additional screening at moon
to the other features films include
Niegone Falls (1 p.m.), Los decoberderos (3 p.m.). The other is nocated at Passos de los Heroes and
Mints Streen in the Zons 166, per
Mints Streen in the Zons 166, per
Mints Streen in the Zons 166, per

OUTDOORS

Oransesseld Peach Trees, with re-diant white and pink blosoms, are lighting up the manicared lunderge around Sixth Avenue and Laurel Street in Bulbos Perk. There and without edible fruits, belong to the genus Paruss. Several neityr Parus species contribute to San Diego County's natural vegetation as well — among them, bollyled and desert aprico, which may bloom this month (if enough rain falls in the desert) on the rocky billides of the Anax-Borrego is veet smelling to the Anax-Borrego is veet smelling nexts.

Manzanita Shrubs are starting to bloom this month in the foothill ar-eas 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.

thrives — mission manzanite. Lagissas, whose splicy, purple (constitutes yallow) flower clusters sdorm grossy means and disturbed packets of soil, are beginning to appear in west-County, if desert raisfull cooperates, you'll upon hupiness along the annoywabee or in neading pallies where water temporarely collects. Coastal March higher-selvation jurjons will be blooming in the mountain areas in Mary and early hart. The generic canned Lagiston mensing. "wolf," was present Lagiston mensing. "wolf," was present processed of the control of the c

blooms on the low desert usually hap-pening in March and both high-deser-ion of the state of the state of the locate occurring in Agric This year's decease wideliness of the state of the would be the second such year in a vow. Among the many annually agric how, though primon, hopine, deser-table, the state of the state of the lower, thus primon, hopine, deser-thing, and verbens, and deser lily. On slightly higher ground and up-ing britthehish, chuperous, corollio-gaption million, and everal varieties of actus. For the listest update on the desert wideliness eres, of Actus-Bo-pticot million, and everal varieties of cactus. For the listest update on the desert wideliness eres, of Actus-Bo-pticot million, and everal varieties of cactus. For the listest update on the desert wideliness eres, of Actus-Bo-pticot million, and everal varieties of cactus. For the listest update on the desert wideliness eres, of Actus-Bo-pticot million, and everal varieties of cactus. For the listest update on the desert wideliness eres, of Actus-Bop-ric and the state of the state of the state of the desertion of the state of the state of the state of the desertion of the state of the s

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







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ents the eighth season of Artists on the Cutting Edge: Cross Fe asic series conceived by Quincy Troupe. This year's program inc sts and is expected to sell out, so be sure to buy your tickets





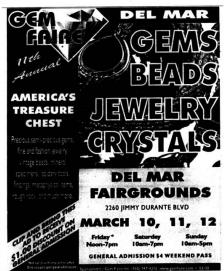


Enjoy a drink or dinner at the Hussum Café prior to spin ord, in part, by Bank of America Private Bank.









LOCAL EVENTS

Cahuilla Village, Ataki, or Jackass

Cabuilta Village, Ataki, or Jackass Flats, or explore sites of cultural, grological, and botanical interest with Eric Mustone.

A half-day vehicle tour of the geology and biology of Canyon Sin Nombre in the southern section of the Anza-Borrego Desert State Park is scheduled for Soundy, Match 12, and the Carlo C

Take an Early Movering Hike in Blue Shy Ecological Reserve on Saturday, March 11, with naturalist David Bobertson (7 a.m.). Or start a titte later — 9 a.m. — on Saturday, and join naturalist Terry Margeon for an introduction to Blue Sky. The subject is "Tracks and Seat. Which Animal Left That" 49 a.m. on Sunday, March 12. Find the park on Iacular David Start Control of the Sky. The Start Control of the Sky. Start Sta

Where is McGinty Mountain? Ex-plore this small mountain — offering a moderately difficult hike with a a moderately difficult hise with a 100-foot devoting pairloss.—with the Casyoneers on Saturda's, March 11-Plants indigenous to this island of gabbo soil are of special interest. The short hise to the South Ridge is about two-miles round trip, or take the hise to the summit of about five miles round trip (four or five hours long).

To reach the spot, take Highway 94 (Campes Road) to Jron vid-ley Road for about 0.8 miles turn left at lamed Drive and continue for less than 11 ham Drive and continue for less than 11 ham Drive and continue for less than 12 ham 12 ham

t Jamul Drive and continue for les than one-half mile to the entrance Park on the shoulder. No facilitie re available. Free. Call 619-232-3821 x203 for information. (JAMUL)

x203 for information. (AMMUL) Howd, join lim Carey from Help Our Wild Life (a.k.a. HOWL) when he explains how "easy it is to live with the local widdle" at 4 p.m. on Satur-day, March 11, at Dos Picos Park (1795) Dos Picos Park Road). Free; call 858-694-3049 for information. (RMMONA)

Work Party, weed native plant gar Work Party, weed native plant gar-dens and help remove invasive plants when the Friends of Famous Slough gather to work around Famous Slough and Famous Channel on Sat-urday, March 11, from 9 a.m. to noon. Meet at the intersection of Famous Bouleward and West Point Famous Bouleward and West Point of reinformation, West work clothes, and bring work gloves and took to you have them, goore (JOMA)

you have them. (PORT LOMA)

Take a Nature Walk around Lake

Jennings focusing on the history,
plants, and animals calling the area
home with ranger Dan Farrington at
10 a.m. on Saturday, March 11, starting at the amphitheater. Find the
park at 10108 Bass Road. 838-6943049. Free. (LAMESOO)

3049. Free. (AMESDOE)

Palm Walk, Offshoot Tours offers its monthly hour-long guided stroll exploring the structure, growth habits, and landscape value of palm trees in the park on Saturday, March 11, at 10 a.m., beginning tenter value of the visitors' center. Call 619-235-1121 for more information. Free. (BMLDOA PARO)

IBALDA PAROL
Binders WILL Explore San Pasqual
Valley Open Space Park/Clevenger
Canyan north trail when ranger
Dan Bylin leads a bird walk on Satundey, March II. To reach the trailhead, take Highway 78 approximately six miles east of the Morth
Into the parking lost of the North
Clevenger Canyon Trail. Meet Bylin
the parking lost at 8 a.m. Bring

water and wear binoculars. 858-53 8082. Free. (SAN PASQUAL VALLEY)

A Nature Walk hosted by the San Elijo Lagoon Conservancy and the Chula Vista Nature Center starts at 9 a.m. on Saturday, March 11. The 9 a.m. on Saturday, March 11. In free walk focuses on migratory birds and the native plants they depend upon. For more information and di-rections, call 619-422-2483. Rain cancels. (ENCINTAS)

Canche (RCDRIFAS)

Rev Dane Weather Affect the Terrate of our area? Preserve docests
Linds and limp has geology lake to
senver this and other questions on
Volcan Mougation on Saturday.

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shop on shorebird identification hosted by the Chula Vista Nature hosted by the Chula Vista Nature Center on Saturday, March 11, from 12:30 to 4 p.m. Participants spend time at the nature center and the rest in the field. The fee is \$15; call 619-422-2483 to register. The center is located at E Street and Bay Boule-vard, just west of 1-5. (CHULA MSTA)

Campfire Program, park ranger Tracey Walker plans a program fo-cusing on the flora and fauna of Mis-sion Trails Regional Park on Satur-day, March 11. The talk starts at day, March 11. The talk starts at 6 p.m. in the amphitheater at the vis-itors' center (One Father Junipero Serra Trail). Free. For information, call 619-668-3275, (MISSION GORGE)

call 619-689-3275, mission opend; planned from 9 a.m. to 1 p.m. on Sat-urday, March 11, at the Mission Valley Preserve, Participants should meet at Sefton Park (from 1-8, take the Hotel Circle North eart and take the road be-hind the Hungy Hunter restauran-west to the Middlesh, For information, call 619-236-7756, (MSSION WALEY)

call 619-206-7756, 0485000 WALED

Gaze et Havenly Buddes when the
San Diego Astronomers Association
sets up telogo Astronomers Association
sets up telogo and the telogope to observe the
night 18/y at 6-30 p.m. on Saturday,
March 11, in the Blue Sky Ecologope
March 11, in the Blue Sky Ecologope
March 11, in the Blue Sky Ecologope
Sh6-479-5-649. Donations are encouraged. Find the reserve on Expola
Road, one-half mile north of Lake
Powey Road, (POWAY)

Love the Lagoon, the Torrey Pines State Reserve invites volunteers to help restore the critical habitat of Los Peñasquitos Marsh Natural Preserve Peñasquitos Marsh Natural Preserve and Lagono on the first Saturday and second Sunday of each month. The next work party convenes at 9 a.m. on March 12, starting in the north beach parking lot off Carmed Valley Road. Bring gardening gloves and wear sturdy shoes. Free. Call 858–755-2063 x308 for reservations. (IA JOLIA)

For the Birds, head out to Tecolote Canyon Open-Space Park on the sec-ond Sunday of each month, includ-ing March 12, when Kathie Satter-field leads a bird walk starting at field leads a bird walk starting at 1 p.m. at the Tecolote Nature Center (5180 Tecolote Road). The hour-long walk features a flat trail winding along the canyon creek. Commonly seen species red-tailed and Cooper's h

Southerly Sunday Sojours Sunday, March 12, at the Kensin





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ONE FREE HOUR!

Contradance, Jump Fingers per-forms along with caller Martha Wild for contradance planned on Fri-day, March 10, at Trinity United Methodist Church (3030 Thorn Street). Events get underway at 8 p.m., following beginners' instru-tion at 7:45 p.m. Admission is 56. Call 7:60-436-4030 for information.

Swing Dancel Every other Friday, in-cluding March 10, there's a swin dance party in Cholula Hall (in front of Chapultapec Hall, on the west side of the San Diego State University campus), Lessons are from 8 to 9 p.m., with open dancing from 9 10 p.m. The fee is \$2 for students, \$4 for all others. Call 619-594-2903 for information. (SDSU)

information, (5050)

"Rallet en the Edge 2000," the annual concert of non-traditional ballet works by chrocographer Elizabeth Wistrich by the City Ballet, is being presented on March 11 and 12. The program includes the premiere of Passions, set to the music of fesse Carbon and the Carbon and the Carbon and Carbon and

805 during a zigzagging walk south-ward. Bring money for snacks on this casual two-hour walk. 619-231-7463. (KENSINGTON)

MEMBRATON)

Boots and Pawn, ranger Luanne Barert plana an interpretive walk for cannes and their humans on Sunday, March 12, in Mission Trails Regonal Park. Participants will learn about the importance of dog care when out in the park and the surrounding habitat. Bring water for youndress. Free. The outing starts at 10 a.m. in the parking lot at the Old Mission Dam. Call 619-688-3278 for information. MESSON ORDER mation. (MISSION GORGE)

mation. (MESSION GORG!)
Trail Mediamsuce Day along the Ruth
Merrill Children's Interpretive Trail in
San Disguito River Valley Park is set
for Sunday, March 12, from 8 am. to
noon. Free. Dial 858-674-2275 s14 for
directions and the required reservations. (RANCHO BERNANDO)

Beginning Birdwatchers Are Beck-oned to attend the field trip hosted by the Audubon Society at Lake Murray on Monday, March 13, from 8 to 11 a.m. The introductory pro-

8 to 11 am. The introductory program is designed to educate the novice. Bring binoculars, a small notebook, and field guide.

To reach the spot, take 1-8 to Lake Murray Bouleard, et al., and proceed one mile to flutimer. Turn left, go about one mile, and make a left on takson Drive. Proceed one-quarter mile and make a left on the control of the cont

Migrant Birda and Signa of Spring will be sought when naturalist Vesta Dineen leads a 2.5-mile leisurely out-ing at 8:30 a.m. on Wednesday, March 15, in Daley Ranch. Meet the group at the La Honda Drive entrance. Bring water and wear boots. 760-839-4680. Free. No pets. (ESCONDIO)

DANCE

A Balletic Journey through Amer-ica's Favorite Pop Songs i Ica's Feverite Pop Songs is promised when the Smin BalletSV persent Dances with Sengs at 8 p.m. on Friday, March 10, at the California Center for the Arts. Excendide. Also on the program: Chanta Tâxtu-verges, set to orchestrations of French folks inong by 70th-Century componer Joseph Canteloube.

Tickets range from \$15 to \$40. Find the center at 340 North Excendido Boulevard of Valley Parkesys.

Call 800-988-423 for reservations. (ISSOMORO).

(805 Fwy at Bonita Rd.) (805 Fwy) at Bonita Hd.), Monday Mar. 20 (perseng lay 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.

VISTA

ADJACENT TO BREEZE HILL PARK

(Breeze Hill Rd. and Melrose Dr.)

Tickets on sale at the circus.

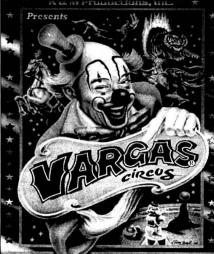
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Thrusslay Apr. 9 5.00 7.30
Sunday Apr. 9 5.00 7.30
Tokslay Apr. 9 5.00 7.30



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Thursday Mar. 16 5:00 7:30
Friday Mar. 17 5:00 7:30
Sunday Mar. 18 2:30 5:00 7:30
Sunday Mar. 19 12:30 3:00 5:30

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TURNER

Innovative and Edectic Duaces per-formed by UCSD's dance students are promised during "An Evening of Dance: Winter Dance Concert," be-ing presented in the Mandell Weiss Theatre on the UCSD campus. Dance faculty methods are supported warshall and Petricia Rincon wel-come faculty and guest choreogra-phers in the concerts, offering a mix of the period of the period of the per-tudent and the period of the per-tudent period of the period of the period of the per-tudent period of the period of the per-tudent period of the period of the period of the per-tudent period of the period of the period of the per-tudent period of the per-tudent period of the period of th

begin at 8 p.m. Wednesday through Saturday, March 15-18, and at 7 p.m. on Sunday, March 19. For information, call 858-534-4574. (LA JOLLA)

tion, call 858-534-4574. (LA DOLLA)
International Polic Dance classes are
being hosted by the Cabrillo International Folk Dancer from 7:30 to
10 p.m. on Thursdays through April at
the Balbosa Park Club (on President
Way). Special attention and free membership will be given to newcomers.
the instructor is Jack Vandover. The
fee is 12 per class. Call 619-426-6538
for information. (BAJBOS PAPS)

FILM

The Annual San Diego Latine Pilm Pestival continues through March 12, promising 56 films and videos from around the U.S. and Latin America screening at the Cin-emaStar Theaters (28) 3rd Avenue). Tekets are 37 general, 35 for audents and seniors. For showtimes and other information, call 619-230-1938. (SMLA WEIN)

Chephiles and Cossel Plan Bethi-alests Allies are becknoed to the film series beginning today. Thursday, March 9, at the Museum of Photo-graphic Arts. At 2:30 p.m., see Peter Bogdanovich's 1976 film Nick-cideton, view Good Morning Babylon, the 1987 film by the Taviani brothers LOCAL EVENTS

general. For reservations, call 858-272-8663 or Ticketmaster (619-

10 p.m.). It all takes place at the Balbos Park It all takes place at the Balboo Fark Club (on Presidents Way). Pees \$2 for workshops, \$5 for dinner, \$3 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)

on Saturday, March 11. Doors oper

Ballroom Dencing, Let's Dance Tonight hosts dancing for singles and couples from 7 to 10:30 p.m. on Sat-urday, March 11, at the Elk's Lodge

(2720 Fourth Avenue, at Nutmeg) The fee is \$7. For information, cal

Innovative and Eclectic Dances per-

858-272-8760. (BANKERS HILL)

220-TIXS). (LA JOLLA)

at 4:30 and 6 p.m. See John Ford's 1956 movie The See John Ford's 1956 movie The Searchers at 7 and 9:30 p.m. on Fri-day, March 10. On Sunday, March 12, Ells Cinders (1926) starts at noon and 3:30 p.m.; or King Vi-dor's 1928 flick Show People at 1:50 p.m. Admission is 97.50 general. For Admission is 97.50 general. For additional information, call 619-238-7559 a;301. GMAIDON PAPOY

The Premiere of Deterrence, starring Kevin Pollack and Timothy Hutton, The relation of Total Human Hu

(HODNINS)

You Deserve on "Absorbingly In-telligent Theiller," so head to the Film Forum hones by the San Diego Public Library on Monday, March 13, to see Call Northinke 77. Henry Hathaway's 1948 film starring James Stewart as a hard-boiled re-porter trying to prove a convicted killer a innocent. The film, in a near March 1969 of the Public Public Public Public Spin, in the Intel flows auditorium at 20 E Street, Coll 1972-28-500 for details. Free, (DOWNTOWN)

"Frame by Frame: Building Com-munities Through Cinema" is the theme for an international film and theme for an international film and video series continuing through April. This week, see Tomas Guiter-res' 1905 film Death of a Bureaucut, a film reploring themes of bureaucute registry death, burul, and the careful process of the careful process of the careful process of the careful process of the many film of the discussion.

The screening begins at 6 p.m. on Wednesday Amarch 15, at the San Diego Public Library (820 E Street). Fere, For information, call file 1–32: 870 or 16 9-37: 3409. Its Spanish with English substite, commerciate, commerciate.

858-272-8760. (BANKERS-HIL)
Member Approachation Night house
by the Folk Dance Center is slated for
Study, March I. Social hour starts
star 7 p.m., the thins singing group
Harmonija performs at 8 p.m., and
international requests will be taken at
845 p.m. For information, call
919-281-506- Find the fun at 4569
30th Street, suite A. Admission for
non-members is 48, PORFMAL HEIGHTS)

with English subilities, (OWNTOWN)
Sengalose Planmakor Djörd Diop
Mambery died in 1998 while making
La Pente Vendeuse di. 2008 (T. PhaLa Pente Vendeuse)
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158-534-730, (IARDO PANO).
Realwa H. Ries Science Caster, from the coral reefs of the Bahamas to the seas of Pasagonia, Dolphire takes audiences under the surface of the water for romps with Atlantic spotted dolphina, duaky dolphina, and bottlenose dolphina. The film uses the exotic locations, current scientific research, and encounters between people and dolphina to pre-trace to close up view into the world of these playful craceasus.

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 Copley International Confer-ence Center in the Institute of Amer-icas Complex at UCSD. Human rights activist and 1960s radical An-

gela Davis focuses on "Wart Against Womme — Past, Present, and Faturett" at 7 pa. tonight. Thursdraw 15:00 p.m. Too lie of Pasing University will examine The Beiging Conference of 1975: Impacts on China." The conference of 1975: Impacts on China. The conference of 1976: Impacts on China. The conference portion of the program runs March 10 and 11. 60-America. Pasils will Convene regarding "Women in Media and the Arts." "Women and Politics." and "Struggles for Human Rights," and many other topics, All events or features of the Conference of the Con

tion, call 858-534-6050; (AA DALA)
"Wearing 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,
8-930 a.m. at the Clairemont Recreation Center (3608 Clairemont
Drive) Free. For information, call
619-688-9324, (CLAREMONT)

619-688-9324. (CLAREMONT)
Coastal City Past, some stories, photographs, and interesting details did not make it into Mac Hartley's book.
Encinisas — History and Heritage.
Hartley will share some of these uniculuded stories when he gives an "Encinitas History Talk" at noon on Erides. March 10, in the Poinserties. Friday, March 10, in the Poinsettia Friday, March 10, in the Poinsettia Room at Enciniasa City Hall (505 South Vulcan Avenue). A reception and signing follows talk at the San Dieguito Heritage Museum (561 South Vulcan Avenue). Admission is by donation. Call 760-632-9711 for information. (DICINITAS)

"Kathe Kollwitz: Rebel with a Cause" is the subject when Alessan-dra Comini speaks for the docent lec-ture series at the San Diego Museum of Art at 10 a.m. on Friday, March 10. Comini is professor of art history at Meadows School of the Arts, Southern Methodist University, Dallas Texas. Admission is \$10. For details, dial 619-696-1935. (BALBOA PARK)

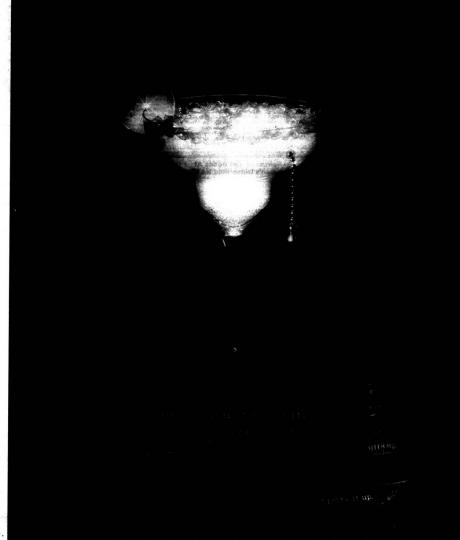
dial 619-696-1935, IRABOA PAPOD Freng Shui at Work 1' and no ono will be the visor") is the subject when Cheryl Magrac roonducts a class at 7 p.m. on Friday, March 10, at Myritic Isle (600 E. Mera Boulevard). Participants will learn to use freng shui to "generate more income, attract more clients, improve emp-ployee morals, and more." These age-old questions will be solved for fee of \$15 in a stance (or \$30 at the door). Call 619-465-3100 for insti-nation. LA MSGI.

mation. (IA MGS4)

"A Look at the Sacred Peru" will be offered by Peruvian native Nydia Abney at 6.30 p.m. on Friday, March 10, at the Flour Power Tea Room (352 El Camino Real). Expect a video tour of the country, objects from Peru on display, and Peruvian music. Admission is 55 with reservations, or 58 at the door. 760-310-900. [Docentra;]

How Did Sojourner Truth, Mary Baker Eddy, Elizabeth Cady Stanton, Baker Eddy, Elizabeth Cady Stanton, and Suasa B. Anthony fight for the rights of all people and advance the role of women! Find out when Earline Shoemake offers a program "Celebrating Women's Rights" at 2p.m. on Saturday, March II. at the Malcolm X Library (5148 Market Street, at Euclid, Free. Call 619-273-3405 for information. (ENCANTO)

3405 for information, (tricknet)
"The Revalution of the American
Flag" provides the subject when
John G. Moore presents historical
quips leading to and during the
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others.

The workshop runs from 10 a.m. to 6 p.m. at the Statford Inn (710 Camino del Mar). Admission for non-members is 445. Call 858-481-

"Writing the Hasy Reader: Not So Easy After All" is the subject when author Beth Wagner Brust speaks for the Society of Children's Book Writtors at 2 p.m. on Sat

the University of San Diego (1998-Al-celd Park). Brost will Instruct atten-

A Chalf a Walting, Furnily Connec-tions Adoptions is hosting adoption information and family panel ses-sions at 10 a.m. on Saturday, March 11, covering a variety of adop-tion issues. Find the office at 2181 El Camino Real; call 260-754-0200 to

Free, OGEMBIOD;
Alternative Medicine for the Costans and Pellines is the subject for
the third annual Natural AnimalCare Expo hosted by the Learning
Annes on Saturday, March 11, Igom
9 a.m. to 5 p.m. Topics include "Natimals as Heales," "Bodywork, John
Yunderstanding Your Pet's Behavion", amoning many other subjects,
amoning many other subjects,
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feofrom different perspectives when professor Carol Plantamura and guest scholars conduct an opera symguest scholars conduct an opera sym-posium at 6 p.m. on Saturday, March 11, in the Mandeville round B-152. Free. Questions? Call 858-534-5404 for answers. (IA JOLIA)

Dyed Eggs Par Excellencel Easter egg season fast approaches, and the House of the Ukraine is hosting its annual pysanky workshops from 9 a.m. to noon on Saturday, March 11 (and March 18 and 25). March 11 (and March 18 and 25).

Pymnsky are created using the dye-resist method with tools called kystka and beeswax and a wealth of ancient and lovely pagan symbols. The fee is \$25. Call 619-291-0661 to register.

(BALBOA PARK)

Still Life With You, artist Dorothy Annette conducts a "Still-Life Painting Class" at 1 p.m. on Saturday, March 11, at the Mixed-Media Art Boulevard). The \$15 fee does not in-clude materials. Call 619-527-2508

easily spalpment, (the 0000)

"The graphy and Memory will be explored when Blen Fluorov spals at the California Center for the Atta. Econolido at 1 p.m. on Sunday, March 12. Reurov is the exhibition curator of "Sine Unseen." Find the center at 340 North Eacondido on Boulevard, at Valley Parkway, Call 760-839-4120 for details. The talk is included in resolute runsurum adment runsurum darket. included in regular museum admis sion. (ESCONDIDO)

Answers to Age, Old Questional Au-thor, "modern mystic," and business-man Walter Starcke plans a workshop entitled "Beyond the Beyond" on Sunday, March 12, at 1:30 p.m., at the Pacific Church of Religious Science (on the old NTC base, at 2525 Cush-(on the old NTC base, at 2525 Cushing Road, #85D). Starcke will offer a guide for living "as whole, spiritual, and self-realized human beings." The fee is \$15; call 619-221-2190 for in-

for non-members, (MSSSON VALEY)
A Pull Day of "Luve and Blantling" is
promised when author and "wounded
inner child" proponent John Brad-haw conducts these similars for the
Learning Annex on Sunday, March 12.
Subjecte: "A Return to Virus," "Healing Your Inner Child," and "Creating

felf-Defence for the Wilderson is the topic from 9 a.m. to 8 p.m. on Sunday, March 12, at the Backyard Tourist. Participants will learn self-defense measures to ensure that your

next hiking or camping trip will be safe. The fee is \$65; bring lunch. Find Backyard Tourist at 12061 Wildca Canyon Road; call 619-443-2399 to register. (LANESIDE)

Retraterrestrial Talk, Steven Greer M.D. discusses "Extraterrestrial Con-tact: The Evidence and Implications" at 9 p.m. on Sunday, March 12, at the Quality Resort Hotel (875 Hotel Circle South), 619-299-9173. The fee is \$15

"Collection" Areas Thomas Black-shear is the subject when Robin Krueger — director of the Blackshear Circle Collectors Cub — speaks for the San Diego Collectibles Cub on Sunday, March 12. The meeting be-

All Traditional Instruments Are Welcome during the beginning/in-termediate Irish Session music classes conducted every Sunday, including March 12, from 10:30 a.m. to noon, March 12, from 10:59 a.m. to noon, at the House of Ireland, one of the Houses of Pacific Relations. Sheet music is provided. Call 619-441-7675 for information. Free, (BALBOA PARK)

then People to People Int when reopte to People International meets on Sunday, March 12, at 3 p.m., in Green Hall on the USIU campus (10455 Pomerado Road). Free. For further information, call 619-484-6069 or 760-746-1670.

Join the Joyous Pray and take part in the "Can It Be Spring Already? Writ-ing Marathon" planned by Judy Reeves on Sunday, March 12, from 10 a.m. to 5 p.m., at the Writers' Room (4406-E Park Boulevard, at Meade). Participants will work from props and prompts and use timed writing exercises. \$75. Call 619-296-0750 to register. (NORMAL HEIGHTS)

Wear Comfortable Leggings and a loose top for the Chinese Tui Na Massage Workshop planned from 1 to 4 p.m. on Sunday, March 12, at Sacred Healing Arts Clinic (3657 Vermont Street). Participants will learn easy therapeutic massage tech-niques for health and well-being. \$30. For information, call 619-291 8314. (HILLCREST)

Yumi gives a demonstration for the El Cajon Art Association at 10 a.m. on Monday, March 13, at the El Ca-jon Art Association Gallery (1246 Main Street, suite 113). Free. 619-588-8875. (EL CAJON)

Silde into the Desert, state park nat-uralist and photographer Mark Jor-genson plans a slide show on the Anza-Borrego Desert for the North County Sierra Club on Monday, March 13. Hear the talk at 7:30 p.m. The Plant Life of New Zealand will

featured speaker for the San Diego March 13, at 6:30 p.m. Musial is cu-March 13, at e.30 p.m. Musiai is cu-rator of living collections at the Hunt-ington Botanical Garden. Plant ex-perts will be on hand to answer questions during the plant forum fol-lowing the talk. The meeting takes

The ABCs Through History, Barry B. Powell, professor of classics at the University of Wisconsin, will discuss "The Alphabet in Theory and in History" at 3:30 p.m. on Monda in History" at 3:30 p.m. on Monday, March 13, in San Diego State Uni-versity's Casa Real, Aztec Center. Powell is known for his text Classical Myth. For information, call 619-594-5186. (SDSU)

"Bare Suppositions/Private Inves-tigations" in MiraCosta College's Kruglak Gallery features sculptur and mixed-media constructions by Anna O'Cain and Richard Keely. The Anna O'Cain and Richard Reely. The duo plans a lecture at 11 a.m. on Monday, March 13. The gallery is located in the student center; the campus is found at One Barnard Drive; 760-795-6657. [OCEANSIDE]

Basketball Hall of Famer Bill Wal-ton discusses "March Madness" for the Sports at Lunch program planned on Tuesday, March 14, at

the San Diego Hall of Champions (in the Federal Building, 2131 Pan American Plaza), Tickets are \$35 for non-members. Call 619-234-4542 x321 to RSVP. (BALBOA PARK

x211 to RSVP, (BARDA PARO)
"US. Larend Relations and the Middie Last Peace Process" provide the
subject when Arthur Lorin yeards the
subject when Arthur Lorin yeards (SanDayen on Toudies, Madei H. Lenk
has been laren's Consul for Communications and Pablic Affairs into
1998. The event begins at 720 p.m. at
the Rancho Bermando Swim and Tern
ins Clab (1695) Bernardo Oaks
Drive). For information, call
858-672-1211 or 790-794-8519. Free.
MRMCHO SERMINGE.

"Beyond Speed Reading" is the sub-"Beyond Speed Reading" is the sub-ject when Judy Cullins leads a class at 9:30 a.m. on Tuesday, March 14, at the La Mess Senior Center (8450 La Mess Boulevard). Participants — who should bring a pocket calcula-tor — will "increase reading speed three times or more, expand con-centration," and more. The fee is



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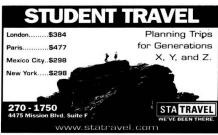
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Calendar LOCAL EVENTS

\$6.50 for materials. Call 619-466 "Women in Art" will be discussed

0022 to register. (A MESA)

"The Art of Callecting Bare Books"
will be illuminated when Lynds
Corey Classens speaks for the Carls-bad Arts and Lecture Series on
Wednesday, March 15, in Schulman
Auditorium at the Carlsbad City Li-pary, Classens in director of the spe-ters of the Carlsbad City Li-pary, Classens in director of the spe-lecture begins at 7 p.m. Find the Lipary at 1779 Dove Lanc. Tickets 56-For information, call 760-434-2920. (CAMLSBAO)

"Outer Space, Inner Ear," the im-"Outer Space, Inner Ear," the impact of outer space on classical music — specifically Holst's composition "The Planet" and Blomdably: "appec" opera Aniana — will be discussed when Eric Bromberger peaks for the Byst on the Universe series at Rouben II. Fleet Science Center on Wednesday, March 15. Bromberger is violants for the La Jolla Symphony and a musical Eventer. The lecture starts at 7 pm. 619-238-1235. Admission 6.5 Special, Boston Aniana.

The Roles of Women — Both Real and Perceived — as manages in Japan's business world will be explored when comounts and international management consultant Igan R. Rembas speaks for the San Diego Independent Scholars on Wednedoy, Meth 15. "Kimnon in the Bourdroom: The Rising Femal Managerial Class in Male Domi. Managerial Class in Male Tomi. 230 pm. in room 111A of the Chancellon's Complex at UCSD. Call 619-430-6422 for information. Free. (A. ADLA) The Roles of Women - Both Real

The Ancient Art of paper marbeling is the subject when Al Rodriguiz leads a class at 6 p.m. on Wednesday, March 15, at Bravo Workshop (740 13th Street, studio 322). The \$42 fee includes materials. Call 619-696-0058 to register. (DOWNTOWN)

0098 to register. (DOMNOWN)
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night in the fall, Pacific electric rays
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CSU-San Marcon biology professor
Richard Bray speaks at 7 pm. next.
Thurnday, March. 18, in Academic
Admission to "Night Shocker."
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"Storytelling for Life" is the theme "Storytelling for Life" is the theme for the fifth annual Writer's Sympo-sium by the Sea, running March 16 and 17 in Crill Performance Hall on the campus of Point Loma Nazarene College. The event gets underway with a talk by best-selling author with a talk by best-selling author with a talk by best-selling author day, at 7:30 pm. Tickets are \$15. On Friday, March 17, events con-

tinue with talks by former Los Angeles Times publisher Otis Chandler at 9 a.m. He'll discuss the future of jour salism (\$10). At 10:30 p.m., hear from

nalium (\$10). At 10:30 p.m., hear from port, essysin, rowelist, and biographer Quincy Troupe (\$10). Screenwriter Barbara Nicolosi talla about "writing storiet that last... and making your writing better" at 1 p.m. (\$10). The cost for all events (plus box lunch) is \$50. Find the campus at 3900 Lomaland Drive. For space a vailabil-ity, call 619-849-2592. proset Lowal

Where Is Plum Canyon and what

ral History Museum hosts a class (Thursday, March 16) and field trip to see the butterflies (March 18). The \$55 fee for non-members includes transportation. Call 619-232-3821 x203 to register. (BALBOA PARK)

when Sally Yard speaks at 5:30 p.m. next Thursday, March 16, at the San Diego Museum of Art. Yard is an art professor at University of San Diego The fee is \$12 for non-members 619-696-1966. (BALBOA PARK)

See the Calendar section for showtimes or call: "Iran, Then and Now" is the subject when Cam Zarabi speaks for the weekly meeting of the North County World Affairs Council next Thursday, March 16, at 10 a.m., in the second-M. Hillchook Puppet Theodre
Balboa Park + 619-685-5045
*Ages 2-12 with purchase of solut ticket.
Man present coopen at time of parchase.
Limit 1 per family. Valid March 9-12. floor meeting room at the Remington Club (16916 Hierba Drive). Free. For

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EMERALD.

858-673-1211. (RANCHO BERNARDO) IN PERSON

Dencer, Actor, Choreographer, and visual artist Ricardo Peralta presents My Blue Angel Thursday through Monday, March 9-13 (and March 16-18), at Sushi Performance and Visual Art. Angel "reveals the

and Visual Arj. Angel "reveals the story of his coming out and his en-counters with his guardian angel" in this work mixing dance, perfor-mance, storytelling, and visual art. Performances begin at 8 p.m. Tickets are \$20 general. Sush is found in the ReinCarnation Build-ing, at 320 II hA verue. For tickets, call 619-235-8468, (DOWNTOWN)

"Visions of Ireland," Poetic Stage presents "the land, the language, the people" in staged readings of Irish literature combined with traditional Irish music running Thursdays and Fridays — March 9, 10, 16, and 17 — at the Walter Keller Theatre (344 Seventh Avenue). Admission: \$6. For information, call 619-702-7265. (DOWNTOWN)

A Message of Love, Hope, and Re-newal "for every woman who...has never had a child" is offered in Joan Brady's newest book, I Don't Need a Baby to Be Who I Am, which she'll sign and talk about at 7:30 p.m. on Friday, March 10, at Bookstar Costa Verde. Brady is also author of God on a Harley. Find the shop at 8650 Genesee Avenue and by calling 858-457-7561. Free. (LA JOLLA)

Friendships and Tenaions between Women, between East and West, and the emergence of a new genera-tion in China are explored in May-lee Chai's new book, My Lucky Face. Chai reads from and signs her novel Chai reads from and signs her novel at 7:30 p.m. on Friday, March 10, at the Blue Door Bookstore (3823 Fifth Avenue). Call 619-298-8610 for in-formation. The reading is free. (HILLCREST)

Technology Business Writer Michael Drummond will sign and discuss Remyadae of the Impire. How There Software Warriers Starrd a Revolution behind the Walls of Fortress Microsoft at 730 p.m. on Friday, March (a. 1848 and 2015), designed to the Passard Center (7610 Hazard Center Drive). Free. 618-320-015, designed waterper Drive). The Control of the Warriers of the Control of the Warriers of the Wa

Books and Music (11160 Rancho Carmel Drive #104). Free. Call 858-618-1814 for details. (CARMEL MOUNTAR)

1814 for details, (CAMEL MODITAN)
The Improvitary 2 Music Series at
the Sonic Arts Gallery continues with
a man with strange behavior" presented by Chris Williams, Tucker
Dulin, and Alan Lechusza at 8 p.m.
on Friday, March 10. Sonic Arts,
2961 Beech Street; 619-231-3673.
Admission is 36, (BOLDEN MISS)

ces and Rhythms from Guine

Dibo Camara perform at 9 p.m. on Friday, March 10, at Galoka Restau-rant (5662 La Jolla Boulevard). The rant (5062 La Jolia Bousevard). The cover is \$7; pay more for dinner. To make the suggested reservations, call 858-551-8610; for information about the show, call 858-459-7906. (IA JOLIA)

the show, call 854-89-7006, 6A.OLU, Original Letters and Transcripts written by Oscar Wilde are used in the courtroom drama Gross Indecree; The Three Trials of Oscar Wilde, the next production for the Poway Performing Arts Company, continuing through March 26. The Hay follows Wilde from the heights of success to his war against the Marchie of Success to his war against the Marchie of Success to his war against the Marchie of Conscious and Vision and Vision and Conscious of Conscious and quis of Queensberry and Victorian

quas or Greenman, morality.

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Prudence Hopewell and Harold
Standfast.
Performances begin at 8 p.m. on

858-560-5114 or 858-273-7343 fo

San Prancisco Poet Ruth Daigon reads from her new book, The Moon Inside, from ner new book, The Moon Instat, at 8 p.m. on Saturday, March 11, at D.G. Wills Books (7461 Girard Av-enue). Questions? Call 858-456-1800 for answers. Free. (LA JOLLA)

for answers. Prec. (A. RULA)

"Does MIE Reponeder Two Thousand
Spaces" — slated for Saturday,
March 11, from 10 am. to 8 p.m.
promises spoken word, visual area,
dance, and music presented through workshops, panel discussions, performances, and open mike, Performances and open mike, Performances and open mike, Performances, provided through the performances in the Saturday of the Perper section of the PerPer se

Encouraging Girls to Study Science, Judith Love Cohen visits Loma Theatre Bookstar on Saturday, March 11, to read from You Can Be Woman Zoologist at 11 a.m. Find the bookstore at 3150 Rosecrans Place; 619-225-0465. Free. (POINT LOMA)

619-223-0465. Free. (PONT LOMA)
Uncensered! Improvisational sketch
comedy is promised when the group
Comedy Under Construction performs at 10:30 p.m. on Saturdays,
March 11 through April 8, at the
Lyceum Theatre in Horton Plaza.
Shows begin at 10:30 p.m. General
admission is \$10. For tickets, dial
88-5.51.1166. Consertement 858-551-1169. (DOWNTOWN)

Science Fiction Author Marc Matrwill sign and discuss his debut thriller Nocturne for a Dangerous Man at 2 p.m. on Saturday, March 11, at Barnes and Noble Bookstore (Del Mar Highlands Town Center, at 1285 El Camino Real). Free. 858-481-4038. (DEL MAR)

The Music of Broadway will fill the air at the California Center for the Arts, Escondido on Saturday, March 11, when the Tex Beneke Or-March 11, when the Tex Beneke Or-chestra presents "A Salute to the Glenn Miller Air Force Band — Part II," at 8 p. m. The show features Nanette Fabray, the Ink Spots, and others. Tickets range from \$18 to \$36. Find the center at 340 North Ex-condido Boulevard (at Valley Park-way). Call 800-988-4253 for reservaWyset and Josh Rary are featured in local author Janet Wellington's mer book, Ferrer Pice, described as "a time-trend historical set is 1888 in San Diego." Wellington signs the book at 11 p.m. on Saturda's Picas (41) Parkey Picas (45) Parkey Pica

Grossmoot Center (5500 Grossmoot Center Drive, 619-667-2970). Free. (E. CAUON, 1888000 WALLY, IA MERA). The busy suither plans a writers' workshop on how to write romanous at 1 p.m. next Thursday, March 16, at Barnes and Noble (in Grossmoot Center, 5500 Grossmoot Center, Drive). Free. 619-667-2870. (A MERA)

The Bingrass Gospel Band Light-house plans a concert at 7 p.m. on Saturday, March 11, at the Hope Weileyan Church (2525 East Valley Parkway). No cover. Call 760-743-8497 760-745-4924 for information.

The Balinese Shadow Play Arjuna Wiwaha (Arjuna's Wedding)— based on an egic porm from 11th-Century Java — tells the story of the warrior Arjuna (one of the Pandawa brothers in the Mahabarata) who falls in low with the synaph Supraba gods and demona. The shadow play gods and demona. The shadow play gods and demona. The shadow play will be presented by Balinese dadawg (master puppetteer) I Nyoman Sumandhi, accompanied by tradi-tional gamelan music played by no Merch 2 and 19.

on March 12 and 19.

Part one of the tale will be told
on Sunday, March 12, and episode
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The Spring Concert Tour by the University Chorale of Grand Cahyon University includes a stop at the First Baptist Church of Pacific Beach at Baptist Church of Pacific Beach at 6:30 p.m. on Sunday, March 12. Lis-ten for selections by Lauridsen, Hayes, Clauson, and others. Free. Find the church at 4747 Soledad Mt. Road; 858-273-8888. (PACIFIC BEACH)

Road: 858-273-8888. (PAGPIC BEACH)
An Irlah Music Pestival is stated for Sunday, March 12. "all day long," at the Field (544 Fifth Avenue). Organizers promise traditional Irish music, dancing, open-mike sessions, and Irish shits. For information, call 619-232-9840. (GASLAMP QUARTER)

Rand from Your Own Work or recite poetry by your favorite poet during the open reading planned from 4 to 6 p.m. on Sunday, March 12, at Ren-dervous Caffe (4644 College Avenue). 619-265-7287. Free. (BAN DIEGO)

Seasons of Gratitude, the series hosted by First Lutheran Church continues with A Funny Thing Happened on the Way to Jericho presented by the Lamb's Players at 5 p.m. on Sunday, March 12. Donations will be accepted. Find the church at 1420 Third Avenue (at Ash Street). For in formation, call 619-234-6149.

ensemble of traditional Irish singers, dancers, and musicians to present the music of freland. The music begins at 7 p.m. in Shulman Auditorium at the new Carlabed City Library (1775 Dove Lane). Ticktus are \$15 general, \$11 for seniors, \$7 for students and chil-dren. Dial 760-732-3078 for infor-mation, GARLSBAG)

Post, Writer, and children's author Judith Viorst will speak for the Priends of the USD Libraries Salon Series on Sunday, March 12. A booksigning and reception follow the reading, beginning at 3 p.m. at the Manchester Conference Center or Manchester Conference Center or the campus of the University of Sar Diego (5998 Alcalá Park). Free. Fo

GAROA VISTA)
Bridgest In Back! Another year's
worth of self-analysis is on offer in
Bridgest Jones: The Edge of Rasson. Auhor Helen Fleiding will discuss and
sign the latest adventures of her eminently lovable heroine at 7230 p.m.
on Monday, March 13, at Watwick's
Rockstone, Eren. Eind the hope at Bookstore. Free. Find the shop 858-454-0347, (LA JOLLA)

854-45-0347. (A SOLA)
A Stagned Reading of the Comedy
Social Security by Andrew Bergman
is planned by the Carlibad Playreaders at 7:30 p.m. on Monday,
March 13, in the Schulman Auditotium at the Carlibad City Library
(1775 Dove Lane). Admission is 55.
For more information, call 760-7293383. (CARJBAG)

Open Poetry Readings are held on the second and fourth Monday of each month, including March 13, at Twiggs Tea and Coffee. Sign-ups begin at 7:30 p.m., with the readings com-mencing at 8 p.m. Free. Find Twiggs at 4590 Park Boulevard (at Madison); 619-296-0616. (NORTH PANN)

The Music and Dance of South In-dia shines during programs starting at 6 and 7:30 p.m. on Monday. March 13, in Smith Recital Hall at San Diego State University. General admission is \$10. Call 619-594-6020 for information. (SOSU)

for information. (8050).

JARE LIVE, exploy tunes by Sami Kaneda during the Jarz Live concert hosted by KSDS Jarz 86 on Tusedey, March 14. The concert begins at 8 p.m. in the San Diego Giy Golego Theater (located at 14th and C Streets). Doors open at 745 p.m., and admission is free. The concert will also be broadcast live on the station. 619-244–1062. (DOWNTOWN)

"O'Keeffe and Nevelson" is a dramatic performance revealing the in-dependence and vision of Georgia O'Keeffe and the trials and triumphs

(\$17.50 for non-members) and at 5:30 p.m. (\$20 for non-members). For reservations, call 619-696-1966. (BALBCA PARK)

The 60-Veice AB-Male Notre Dame Glee Club plans a concert at 730 pm. on Tuesday, March 16, at the Mission San Diego de Alcala (10818 San Diego Mission Road). Listen for a cappelle music from the Remaissance and classical periods, as well as folk songs, African American spirituals, and the "Notre Dame Vic-tory March." Admission is by donation. Call 619-232-3122 for infetion. (MISSION VALLEY)

tion. (MISSON VALEY)
Profoundly Universal Images and
Words are promised when Hope Alvarado reads from her work for Poties Berw on Tuesday, March 14, at
8 p.m., at Claire de Lune (2006 University Avenue). Open-mite reading,
precede and follow her reading, aignups start at 7:30 p.m. 619-688-9845.
Free. (MOSTH PAMO)





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Calendar LOCAL EVENTS

\$6.50 for materials. Call 619-466-0622 to register. (LA MESA)

7The Art of Collecting Rare Books" will be illuminated when Lynda Corey Claassen speaks for the Carls-bad Arts and Lecture Series on Wednesday, March 15, in Schulman Auditorium at the Carlsbad City Li-brary, Claassen is director of the spe-cial collections library at UCSD. The lecture begins at 7 p.m. Find the li-brary at 1775 Dove Lane. Tickets: \$6. For information, call 760-434-2920. (CARLSBAD)

(CAMSBAD)

"Outer Space, Inner Bar," the impact of outer space on classical music— specified pHold's composition." The Planets" and Blomdahl's "space" opera Aniara— will be discussed when Eric Bromberger speaks for the Eyes on the Universe series. At Reuben H. Fleet Science Center on Wednesday, March 1.8 Brombergis is violinist for the La Jolla Symphony. and a musical lecturer. The lecture starts at 7 p.m. 619-238-1233. Admission is \$5 general. (BALBOA PARK)

masson is 5 general, (MAISAD AMPI).
The Roles of Women — Both Real and Perceived — as managers in Japan's business world will be explored when economist and international management consultantian Renshaw speaks for the San Diego Independent Scholars on the Boardroom. The Rising Fernale Managerial Class in Male Dominated Japanese Culture" begins at 7:30 p.m. in room 111A of the Chancellor's Complex at UCSD. Call 619-450-6422 for information. Free. (LA JOLLA)

13th Street, studio 322). The \$42 fee includes materials. Call 619-696-0058 to register. (DOWNTOWN)

Stay Away from the Rays! Every Stay Away from the Rayal Every inght in the fall. Pacific electric rays lurk quietly in the shallow waters along the California costs. They're looking for unwary prey, usually fish they shock with a powerful electric charge. Learn about the biology of electric rays and how they produce the electric rays and how they produce the electricity they produce when SSL'SAM Nacro biology prints SSL'SAM Nacro biology prints SSL'SAM Nacro biology prints SSL'SAM Nacro biology for Thursday, March 16, in Academic Hall room 102 On campus.

Thursday, March 16. in Academic Hall room 102 on campus. Admission to "Night Shocker: Predatory and Defensive Behavior of Pacific Electric Rays" is free. The campus is found at 333 South Twin Oaks Valley Road; 760-750-4366.

SAM MACOSS

"Sextyelling for Life" in the thrmefor the fifth annual Writer's Symposium by the Sea, rouning Mach. In and 17 in. Cell Performance Hall on College. The event gets underway with a talk by best selling author and eldone Googe Plimpton next Thurston, and the College. The event gets underway with a talk by best selling author and eldone Googe Plimpton next Thurston, and the College. The event to contain with talks by former Let Angeler Timer publisher Citis Chandler at anialms (150). A 1050 pun. hear from post, easyst, novelist, and bogspaber Quitor, Torong (Edb). Screenweiers anialms (150). A 1050 pun. hear from post, easyst, novelist, and bogspaber Quitor, Torong (Edb). Screenweiers and the contained the conta

stories that last...and making your writing better" at 1 p.m. (\$10). The cost for all events (plus box lunch) is \$50. Find the campus at 3900 Lomaland Drive. For space availabil-ity, call 619-849-2592. (POINT LOMA) Where Is Plum Canyon and what butterflies call the canyon home? Find out when the San Diego Natu-

a man with strange behavior" pre-sented by Chris Williams, Tucker Dulin, and Alan Lechusza at 8 p.m. on Friday, March 10. Sonic Arts, 2961 Beech Street; 619-231-3673. Admission is \$8. (GOLDEN HILL) and Rhythma from Gui

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K NORR CANDLE FACTORY







dancer and drummer Abdoulaye and Dibo Camara perform at 9 p.m. on Friday, March 10, at Galoka Restau-rant (5662 La Jolla Boulevard). The cover is 47; psy more for dinner. To make the suggested reservations, call 858-551-8610, for information about the above, call 858-459-7906. An AUAI

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Wyatt and Josée Barp are featured in local author Janet Wellington's new book, Forsver Rose, described as "a time-travel historical set in 1888 in San Diego." Wellington signs the book at 1 p.m. on Saturday, March 11, at Walderbooks Parkway Plane (415) Perkene Plane (10, 40).

March 11, at Waldembooks Parkwise Plans (14) Parkwy Plans (18)-59-5933); at 1 p.m. on Sunday, March 12, at Waldembooks Pasilon Valley (1907) Priess Road; 619-286-2377); and at 7 pm. near Thursely, March 16, at Barnes and Noble in Grossmord Center (1900) Geometro Center Drive, 619-667-2870). Free. C. COOK, Messen VALLY, M. MESA, The busy surface plans as writer's workshop on the valler formats of the workshop on the valler formats. The Rarnes and Noble (in Grossmort Center, 5300 Grossmort Center, Center, 5300 Grossmort Center.

Center, 5500 Grossmont Center Drive). Prec. 619-667-2870. (LA MESA)

ATTIVE, FREE. 019-667-2870. (B. MESA).
The Bitmagness Geograf Board Lighthouse plans a concert at 7 p.m. on Saturday, March 11, at the Hope Wesleyan Church (2525 Bast Valley Parkway). No cover. Call 760-743-8497-760-745-4924 for information. (ISCOMODO).

The Belinese Shadow Play Arjuna based on an epic poem from 11th-Century Java — tells the story of the Century Java — tells the story of the warrior Arjuni (one of the Pandawa brothers in the Mahabarata) who falls in love with the nymph Sugraba in the midst of a great war between gods and demons. The shadow play will be presented by Balinese daining (master pupeteer) I Nyoman Sumandhi, accompanied by traditional gamelan music played by known demonstration of the state of the state

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An Irish Music Festival is stated for
Sunday, March 12, "all day long," at
the Field (544 Fifth Avenue). Orga-nizers promise traditional Irish mu-sic, dancing, open-mike sessions, and
frish skits. For information, call
619-232-9840. (GASLAMP QUARTER)

Reed from Your Own Work or recite poetry by your favorite poet during the open reading planned from 4 to 6 p.m. on Sunday, March 12, at Rendezvous Caffe (4644 College Avenue). 619-265-7287. Free. (SAN DIEGO)

Seasons of Gratitude, the series hosted by First Lutheran Church continues with A Funny Thing Happened on the Way to Jericho presented by the Lamb's Players at 5 p.m. on Sunday, March 12. Donations will be accepted. Find the church at 1420 Third Avenue (at Ash Street). For information, call 619-234-6149.

"Second Sundays at Seven," the series presented by the San Dieguito Performing Arts Association continues with "Could It Be Irish?" on March 12. Wanda Law will bring an

Carlsbad City Library (1775 Dov

signing and reception follow the reading, beginning at 3 p.m. at the Manchester Conference Center on tions, call 619-260-686

Bookstore, Free, Find the shop 7812 Girard Avenue and by calling

858-45-0347. (JA. KULA)
A Stagned Reading of the Comedy
Social Security by Andrew Bergman
is planned by the Carlshed Playmed-ers at 7:30 p.m. on Monday,
March 13, in the Schulman Auditor-rium at the Carlshed City Library (1775 Dove Lane). Admission is 55.
For more information, call 760-729-3383. (CARLSBAD)

The Music and Dance of South In-dia shines during programs starting at 6 and 7:30 p.m. on Monday, March 13, in Smith Recital Hall at San Diego State University. General admission is \$10. Call 619-594-6020 for information. (SOSU)

Iter information. (5080)

JERE LIVE, cnjoy tunes by Sami Kaneda during the JERE Live concert touted by KSDS JERE 88 on Tuenday, March 14. The concert begins at 8 p.m. in the San Diego City Congreg Theater (located at 14th and C Streets). Doors open at 7-45 p.m. and admission is free. The concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will also be broadcast live on the stamment of the concert will be stamment of the conc

(MAIGO APRIN)

The 66-Vecto All-Male Notre Dune
Gire Club plans a concert at
7-30 pm. on Tuesdey, March 14, at
the Mission San Diego de Alcalé
(10818 San Diego de Alcalé
(10818 San Diego Mission Rosa)
Listers for a cappelle music from the
Remaissance and dassied priroids, as
well as folk songs, African American
spirituals, and the "Notre Dane Victory March." Admission is by donation. Call 519-253-2122 for information. (MSSON VALLEY)

ensemble of traditional Irish singers, dancers, and musicians to present the music of Ireland.

The music begins at 7 p.m. in Shulman Auditorium at the new Lane). Tickets are \$15 general, \$11

Post, Writes, and children's author Judith Viorst will speak for the Priends of the USD Libraries Salon Series on Sunday, March 12. A book-

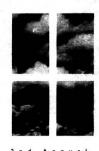
(LRGA WSTA)
Bridget Is Back! Another year's
worth of self-analysis is on offer in
Bridget Jones: The Edge of Reason. Auhor Helen Fielding will discuss and
sign the latest adventures of her eminently lowable heroine at 7:30 p.m.
on Monday, March 13, at Warwick's
Bookstore Free, Find the show at 858-454-0347, (LA JOLLA)

Open Peetry Readings are held on the second and fourth Monday of each month, including March 13, at Twiggs Tea and Coffee. Sign-ups begin at 7:30 p.m., with the readings com-mencing at 8 p.m. Free. Find Twiggs at 45'90 Park Boulevard (at Madison); 619-296-0616. (NOTH) PANN

"O'Keeffe and Nevelson" is a dra O'Xeeffe and the trials and triumphs of sculptor Louis Nevelon. English profesor and actress Helens Hale presents the piece for the Meet the Masters series at the San Diego Museum of Art on Tuesday, March 14. Performances begin at 11 am at (51.75) for non-members 1 and at 5:30 p.m. (\$20 for non-members). For reservations, call 619-696-1966.

tion. mission valley:

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Words are promised when Hope Alvarado reads from her work for Pocitis Brew on Tuesday, March 14, at
8 p.m., at Claire de Lune (2906 University Avenue). Open-mike readings
pricede and follow her readings
pricede and follow her



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The Wendy Wasserstein Play An American Daughter will be directed by Rosina Reynolds for a benefit for the Community Resource Center on Wednesday, March 15, at the North ne and cheese reception at 0 p.m. followed by the play. Tick-are \$25. Call 760-753-1156 for

Tis the Season for All Things Irish. and when the Pleasure of Your Com-pany series continues at Scripps Mi-ramar Ranch Library on Wednesday. March 15, listen for the Joyful Spir-its performing traditional Irish music at 7 p.m. Find the library at 10301 Scripps Lake Drive, 858-538-8188. A \$7 donation is requested. (MRAMMA)

There's Trouble in River City. Meredith Wilson's musical The Music Man is being presented by the Powsy High School Theatre Guild and Choral Department March 15-19 at the Powsy Center for Performing Arts (15498 Espola Road, at Tisan Way). Performance begin at 7 p.m. Wednesday through Saturday and at 2 p.m. on Sunday, Tickts are 37 general. For reservations, call 858-748-0505. pp.www.

lazz Ensembles directed by limm Cheatham plan a concert at 8 p.m. on Wednesday, March 15, in UCSD's Mandeville Auditorium. Tickets are \$5. Dial 858-534-5404 for details. (LA JOLLA)

The Talents of Seniors will be dis-played when the 28th Annual Senior Talent Show hosted by the City of San Diego Park and Recres

Friday 12-7 PM at & Sun 10-6 PM

FAIR

Auras . Astrolog

ASSA/-F

HEALING

AUERA

BOY IN THE WATER



1999; 406 pages; \$25

Author: Stephen Dobyns is the author of nine vol-

Author: Stephen Dobyns is the author of nine vol-umes 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.

the San Diego Reader. He lives in the Boston area.

Suphun Dobyni

A new headmaster — Jim Hawthorne — has been hired. Hawthorne intelligence at the first himself in trouble with faculty, staff, and students. Hawthorne, alas, also has troubles of his own. In San Diego, where he had lived and worked as head of a facility for troubled children, his wife and child had died in a fire. The

head of a lacility for troubled children, in swite and critic nat one or a tire. In fire had been set by one of Hawborn's students. On the morning that we talked, Dobyns was at his family's New Hamborn's retreat. I asked about his fictional Bishop's Hull Academy. HII—Some had been founded in the early 19th Century. And superficially, at least, they had a beauti-tion of the student of the students of the students. ful physical place. But when you looked at them more closely, they were in pretty in physical place, now in very food solect order in the occasion place and with professional place and with professional place and place ragged condition. They started out with healthy endowments and then were

of an 'H,' then it stuck in my mind. Many places have that particular shape. The forest area is this area that I know in New Hampshire, where I am now.

rorest area is this area that I know in New Hampstire, 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
than a company to the school of the company to the co

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't know, who's a writer, a novelist, who has written a very accessful book. I the was saying how all his novel as rever, very autologyaphical, that he couldn't imagine, or has never been able to write, a book that was not autolographical. There

READING Books, Henry Holt & Company,

might be a couple of details here and there; if I see somebody with an interesting nose. I might put that nose in. But I can't with an interesting nose. I might put that nose in. But I can't are administration of the company of the

I suggested perhaps it was that he came to San Diego only to work, that he didn't have a personal life here — his wife, house, tenegate children, dog. didn't have a personal life here — his wife, house, tenegate children, dog. with san Diego. "What, oddly, makes it easier for me in San Diego. "What, oddly, makes it easier for me in San Diego is that I don't represent myself. I go out and I'm representing a newspaper. It son tomething connected to my own ego. It is not something I'm doing representing Stephen Dobyms. I can go up to somethody and say," I'm doing a prece for the Reuder, and I'm curious about such and such, livorder i'you mind by hanging around here for a couple of days or asking you some questions.' It gives me more access. It authenticates me in a way. Instead of my saying, as I have in Boston, 'I'm a writer working on a novel and I have these questions. I mean, many, many people I talk to don't even know what a novel is. Or they can't imagine it. I have to explain

that a novel is fiction. And I have to explain what fiction is."

I asked how Dobyns happened to use San Diego for the place from which

"It was a place that I, as I say, I've gotten to know. I talked to people at res-"It was a place that I, as I say, I've gotten to know. I talked to people at residential treatment centers in San Diego when I had hoped to do a story about them. But after talking to four or five people at readernal treatment centers, none if the proper is the proper to the proper se centers. And I had read about them

these centers. And I had read about them.

How did Dobyns happen to name his hero, Hawthorner.

Nathaniel Hawthorne has a story called "The Birthmark." Boy in the Water also has echoes of Conrad's Lerd lime. Jim gets of the freighter, and, obviously, he shouldn't have gotten off the freighter. And he does something for which her punishes himself by going off to this sladan and trying to redeem himself.

a part of the structure. So the person who's planning to kill Jim, his name is Brown..."

"Like the French Canadian Frank LeBrun in Boy in the Water, the villain?"

An Original Play written and di-rected by Donna Hart honoring Women's History Month may be seen next Thursday, March 16, at 7 p.m., at the Oceanside Mission

enue). Focusing on the lives of black American women, local residents tell

stories chronicling the lives of

AUTHOR EVENTS!

nesday March 14 • 7:30 pm

Harriet Schechter

Conquering Chaos at Work

Tuesday March 21 • 7:30 nm

Quincy Troupe

Miles & Me and Choruses

7 p.m., at the Oceanside I Branch Library (3861 Missi

Thursday, March 16, and continues through April 27. On March 16, the roster includes novelist and screen-

ist Arthur Blythe.
Programs begin at 7:30 p.m.
Seven-night series tickets for non-members are \$90; non-members pay \$15 per individual event. Tickets are available through Ticketmaster (619-220-TIXS). Find the museum at 700 Prospect Street. Call 858-454-3541 x444 for information. (LA JOLLA) this play. Free. For more informa-tion, call 760-435-5645. (OCEANSIDE)

If We Worked at TV Guide, we'd get to write columns with titles like If We Worked at 1 v out titles like to write columns with titles like "Mark Schewd's Scoop: What's Shaking in Hollywood." Shaking' Scooper Schewd reports that David Hasselhoff "has some sharp words for his old show, now renamed Bay-

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tinigs will come to me trait I need, and tinen when I stop writing for the day, all knots of things once to me. So I labare my notebook and I am adding things, wherever I am, writing things down, and a staked, "Do you miss the book when you're through?"
"No," as all bodyns." I just foreget all about it. Gone from my head, I think writing it gets it out of my head. I meet people who will say, 'Oh, I like such and such in your book,' and I'll hardly remember it. I'm thinking about other things, I fed freed from it, that's about it. It sha's about it. TV

watch Hawaii": "it lacks heart." Did anybody watch Baywatch for the heart? Baywatch Hawaii airs Friday, March 10, at 6 p.m. on USA, Cox Ca-ble Channel 2.

Making Homemaking Profitable,
"The dreams and the fears into which
Martha Stewart taps are not of 'feminine' domesticity but of female
power, of the woman who sits down
at the table with the men and, still in her apron, walks away with the

Whither Goldman! After numerous hits like Harper and Butch Cassidy and the Sundance Kid in the '60s, then The Stepford Wives and All The President's Men in the '70s, screenwriter William Goldman went missing — his only '80s offerings were The Princess Bride and Heat. Misery kicked off a '90s flurry. Misery airs Saturday, March 11, at 4 p.m. on KSWB, Cox Cable Channel 5.

If We Worked at TV Guide (or even Entertainment Weekly), we would

have the resources to keep careful March 11, at 8 p.m. on TNT, Cox track of important viewing trends, like whether V.I.P.'s ratings started Cable Channel 34 We Don't Begrudge Hollywood

like whether V.I.P.'s ratings started to sag once Pamela Anderson Lee's implant-free breasts started appear-ing. It was a cartoonish show, entirely appropriate to her cartoonish body. Airs Saturday, March 11, at 4 p.m. on Fox, Cox Cable Channel 6. We Don't Begrudge Hollywood a few End-Times films come the end of the millennium. But come now. Minion, starring Dolph Lundgren as a Knight Templar! End of Days, starring Arnold as the savior of the world? The Hight Gate at least has us curious — Johnny Depp generally makes careful choices. Minion airs Sunday, March 12, at 230 p.m. on 158, CNC Childs Channel 2 For Some Reason, the notion of set-ting Dangerous Liaisons in modern-day Manhattan, and making the players into wretched, detached, ironic youths seemed thoroughly USA Cox Cable Chi If We Worked at TV Guide, we'd on possible to us. Now we think it make

If We Worked at TV Guide, we'd get to scold 7th Heaven actress leads Biel for posing "nearly nude" in a men's magazine, ending with its besuly." At 17. she was too young to bear all but old enough to bear all but old enough to known that talent inn't skin-deep." Next issue: TV's seziest! Orly's seziest of Next issue: TV's seziest! Orly seziest of March 12. se' 6 pm on MSNBC, Cox Cable Channel 39. possible to us. Yow we trink it makes a difference — even all the difference — that Glenn Close is a woman, and Sarah Michelle Gellar is every inch a girl. Dangerous Liaisons airs Saturday, March 11, at 7:30 p.m. on , Cox Cable Channel 5. "If It's Just Us...seems like an awful waste of space" — thoughtful dude in Contact, musing on the possibility of alien life. (A waste like St. Peter's,

- Judith Moore

The Standard Celebrity Profile perhaps? Or maybe the Taj Mahal?) This kind of reasoning, while not unto stick his head in an oven - he is wearing — and even what they're eating — as they chat candidly about stardom. No-brainer Food Network tie-in! Corner Table airs Sunday, March 12, at 6 p.m. on the Food Net work, Cox Cable Channel 69

SPORTS

Exactly. So those two names, James Hawthorne and Frank

"Exactly. So those two names, James Hawthorne and Frank LeBrun, became a joke in my novel, a personal joke with my play-ing on the names. But eventually, in the writing of it, I left Lord peter with, or in any way comes near Lord jim. But it way some-thing that became a little echo." Boy in the Wart's third chapter introduces 60-year-old Detec-tive Los Plynn, a member of the Boston homicide unit. Detective Plynn Thad a heavy meal-sack figure and was bold except for some

tufts of reddish hair on the sides and back of his head." He smoke

turns or readish nair on the sloes and back of this need. - I've shokes to much and tries to hide his smoking from his wife, Junic. Flynn is exterior to the events that take place at Bishop's Hill, but also necessary to the reader's eventual full understanding of those events. I asked Dobyns about Flynn.

"He was in a very late edition. I felt at some point something."

"He was in a very late edition. I felt at some point something different was needed, a different kind of energy was needed; that's why put him in. I'll often see it in terms of music, like I need a horn; the cop became a horn section, as it were. And so here he comes, but like I have a string orchestra and I need brass. And it ended within. Before him the book ended with a guy who's falling. And then my editor and I talked about it, and she thought it needed more. So I wrote another ending. That wasn't right. And U wrote another ending. That wasn't right. And then I was in San Diego, and at one o'clock in the afternoon. East Coast time, my editor soid. "I've not to have somethine." I went swimming and

noon, East Coast time, my editor said, 'I've got to have something.' I went swimming, and I

wrote it while I was swimming. I came back and I typed it out, and I e-mailed it to her. And

"A bartender in New York, years ago, had given me about ten pages of jokes that he had collected, and they were just awful, awful. Most of them were sexist. But they covered every-

collected, and they were just abrul, a while. Most of them were seasts. But they covered every-thing, They were anti-woman, anti-block, anti-talain, they were anti-every group except WASN; Like, 'Why is Irlefen Keller's leg yellow'. 'Because her dog was blind too. 'That kind of thing. One-line little jokes. So I took some and changed them to French-Canadion.' The jokes,' I said, 'did something interesting in the way they broke up the text.'
"That's what thought,' said Obytons. They changed the tone in that way. They become

That's what I thought," said Dobyns. "They changed the tone in that way. They become altitle aurprise. A good joke, you never know what's going to happen. That really is the point of a joke, that not knowing and the physical way it makes you feel when you laugh."

We talked a bit about the role of jokes. And then, Dobyns went on to say, "You read by anticipating what's coming next; you read by anticipating the direction of the sentence. And when you write — especially in a poem, but also fiction — you ir constantly frustrating, to some degree, the anticipation of the reader. You know the reader expects you to go left, and you go right. If you did reactly what the reader is anticipating, you'd bor the reader to death. That's what we appreciate in a good style, that the work is a surprise."

That's what we appreciate in a good style, that the work is a surprise."

I asked Dobyns if, when he was working on a novel, he found that he began to tive in that novel's world rather than the "actual" world.

"Yeah. And if I'm really working all day on it, it almost becomes like a kind of psychosis. It's ever hard to get out of it. If I'm working all day on it, and I stop, the fictional world remains more real to me than the world that I walk back into. It stays in my mind. The people in the book, I keep thinking about them. I think, what are the going to almost I've plotted them quiet closely, but there are things that I'm not sure that are going to happen. In writing, obviously, thinks well come from that I tred and then when I stom writine for the day all kinds of thinse.

things will come to me that I need, and then when I stop writing for the day, all kinds of things

I thought and then somewhat embarrassed said "Gosh you made all that snow and cold I thought, and then, somewhat embarrassed, said, "Gosh, you made all that snow and cold weather for Flynn right after you went swimming on a hot San Diego afternoon."

"Yup," Dobyns said, "about four pages."

The villainous LeBrun repeatedly tells terrible jokes. I asked where Dobyns got all these

BOY

THE

then, obviously, that was it. I wrote it in an afternoon

WATER

Celebrity Hoops, the fifth annual is slated for Saturday, March 11, in the gymnasium at Mt. Miguel High the gymnasium at Mt. Miguel High School. Minnestota Viking and Mt. Miguel alumnus Robert Griffish re-turns to play along with fellow Vikings Matthew Hatchette and Robert Smith, athlets Terrell Ovens and Ryan McNeil: actors Duane Martin, Chri Spencer, Tisha Camp-bell, and many others. Tickets are \$10, available through Tricketmaster (6)9-220-TISS). (1990not ValLCI)

To the Lighthouse, join the San Drego Bicycle Fouring Society noers for a Point Loma Lighthouse begin-ners' ride on Saturday, March 11. The 30-miler starts at 8:45 a.m. in the parking lot at DeAnza Cove. Bring money for lunch at El Indio. 619-426-8192. (MISSION BAY)

The Runnin' of the Green, the 20th annual Domino's St. Patrick's Day 10k run and 2- and 4-mile fun un/walks are slated for Saturday March 11, starting at 7:30 a.m., in Mission Bay Park. Race-day registration starts at 6 a.m. For info call 619-298-7400, (MISSION BAY

No Particular Place to Go, join the Knickerbikers for a ride around Ran-cho Bernardo slated for Saturday, March 11. The 30- to 35-mile ride starts at 9 a.m. near the Chevy's in Carmel Mountain Plaza (the northeast corner of Carmel Mountai Road and Rancho Carmel Drive Bring money for lunch at the end o ting. For information, cal 858-451-3173, (CARMEL MOUNTAIN

858-451-3173. CAMMEL MOURTAIN Be a Social Climber when the Cystic Fibrosis Foundation hosts its 19th annual Statichins to raise funds on Saturday, March 11, at One America Plaza (600 West Broadswey). Check-in begins at 8 a.m., with climbing starting at 9 a.m. Participants climb up 22 floors of the building and climb as many times at they wish. For information, call 858-277-5880.

Have Brunch in Alpine with Sierr Club bicyclists on Sunday, March 12, during a social 21- to 35-mile ride. The ride starts at 9 a.m. in front of Target (2911 Jamacha Road, at Highway 94). Bring money for food at the Bread Basket Restaurant. For information, call 619-316-2220. (RANCHO SAN DEGO)

call 619-316-2220, (BMN-DI SM DEBO)
March Madiness Miles, head to Rancho Bernardo Park on Sunday,
March 12, for the second annual
March Madness Miles event. The 10k
trail runs start at 7:30 a.m.; 5k trail
runs begin at 8 a.m.; the 2-mile
wall/run steps off at 8:30 a.m.; and
the Munchkin Mile gets underway at
9 a.m. public is invited. For details, call 858-756-4298. (DEL MAR)

Find the park by taking I-15 to Find the park by taking 1-15 to Rancho Bernardo Road, and drive west two blocks; turn north on West Bernardo Drive and continue for two miles. For more information, call 858-272-8316. Registration starts at 6 a.m. (RANCHO BERNARDO)

Paddle Demo Day on Bahia Poin (at the foot of Gleason Road) is scheduled for Sunday, March 12 from 10 a.m. until 3 p.m. Partic pants may try out over 60 boats from six manufacturers, meet with factor reps, and get pointers on paddling techniques and destinations. Free 858-488-4642. (MISSION BAY)

more next Thursday, March 16. Both games begin at 7 p.m. at the San Diego Sports Arena. Tickets range from \$5 to \$25. For tickets, call 619-299-0148, (SAN DIEGO:

SPECIAL

858-756-4298. (DEL MAP)
The Red Pinnet, is the exploration of Mars worth the effort, in light of the recent failures of the Mars Chimate Orbiter and the Mars Polar Lander! Learn about the planet during the planetarium shows planned at Palomar College on Friday, March 10 (and March 17).

7 p.m. on Friday, March 10, at

Barnes and Noble Bookstore (in the Del Mar Highlands Town Center, 12835 El Camino Real). Free; the

The 55-minute shows begin at 7 p.m. Call 760-744-1150 x2833 for the

rp.m. can 190-194-1130 220.3 for the recommended reservations. Admission is \$3 for adults, \$2 for children 5-12 and Palomar students. The campus is found at 1140 West Mission Road; the planetarium is located in room ES-1 on the west side of the science quad on the In Search of Beautified Interiors and Exteriors, seminars, exhibits, and vendor booths are promised during the San Diego Interior Design

and Landscape Expo, running March 10-12 at the San Diego Con-March 10-12 at the San Diego Con-vention Center (111 West Harbor Drive). Hours are noon to 8 p.m. on Friday, 10 a.m. to 8 p.m. on Sutu-day, and 10 a.m. to 6 p.m. on Sun-day. Tickets: 88 for adults, 51 for children 6 to 12, free for those five and under. For information, call 888-970-3976. (DOMNTOWN)

"The Ides of March Music and "The Idee of March Music and Knowledge Festival" is lated for Sat-urday, March 11, from 11 a.m. to 11 p.m., at Grossmont College. The student-run community event in-cludes art by local artists, movies, written word, live music, and vari-ous booths offering everything "from political to piercing."

AUTHOR EVENT!

Monday, March 13 • 7:30 pm Helen Fielding will discuss & sign Bridget Jones:

The Edge of Reason

Copies of Edge of Reason must be purchased at Warwicks. Please call store for event details.

Warwick's BOOKSTORE

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Paradin' of the Green, the 20th annual St. Patrick's Day parade hosted by the Irish Congress of Southern California is slated for Saturday, March 11. Events begin with the rais-ing of American and Irish flags and participate.

The parade concludes with a festi-

val at Sixth Avenue and Laurel promis ing the "McKiddie County Zone" chilren's area, food, and beverages. For dormation on these free events, call

Thar They Blowal The gray whales are returning to the feeding grounds in the Arctic with their calves, and cruises narrated by Scripps natural-ists are being offered on Saturday and Sunday, March 11 and 12 (and March 18 and 19) to look for the return at 1 p.m. The fee is \$12 fo those 5 to 15, \$17 for those 16 and older. Call 619-224-7767 for reserva-tions. (POINT LOMA)

Old Town History Day is slated for Saturday, March 11, from 11 a.m. to 4 p.m., with participants in authen-tic period attire recreating the sights and sounds of the Old West. Fre For information, call 619-220-5422

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

East Mojew Notional Preserve a wast, Take 1-15 north to Barstow, empty sprawl of desert sand, silkelli flats, cinder coses, and selected mountans, less was to recommend to the control of the control of

A 200 feet elevation, Nole-in-the-Wall in perfect jearner and warm on call mily weathered and ended by the perfect jearner and warm on call mily weathered and ended by wherever a late Pacific atom passes the west of the west of the perfect jearner and perfect jearne

No Blarney, the House of Ireland

No Biamey, the House of Iretano houst the Sunday lawn program at the International Cottages on March 12. starting at 2 p.m. The program promises the songs and dances of Ireland and England. Admission is free; Irish refreshments will be offered for sale. 858-538-4069. (BALBON PARK)

Divinely Inspired, the 37th annual Religious Art Festival hosted by St. Mark's Methodist Church begins with an awards ceremony at 1 p.m.

on Sunday, March 12. Art juror Ken

on Sunday, March 12. Art juror Ken Goldman and poetry juror Pearl Sil-vernale have chosen works in all artistic media. The show is open for viewing Tuesdays through Saturdays from March 14 through April 22. Find St. Mark's at 3502 Clairemont Drive; call 858-273-1480 for infor-mation. (CLAMEMONT)

Art from the Heart, the third annual homeless art exhibit and silent auc-tion is slated for Monday, March 13,

at 7 p.m. on Tuesday, March 14. Find the Book Works in Flower Hill Mall, 2670 Via de la Valle; 858-755-3735. Free. (DEL MAR)

at 6 p.m., at the Lyceum Art Gallery

**Prec. (DEL MAP)

Buddha Beckons from the front lawn of John Cole's Bookshop (780 Prospect Street). Buddha — covered in a multitude of brightly overed ceramic tiles, stones, and colored glass — is indicative of artist Nkii de Saint Phalle's playful style. The mon-montal culture is residing at 16 ho.

at 6 p.m., at the Lyceum Art Gainer in Horton Plaza. The premiere in-cludes a cocktail reception and mu-sic by the lose Molina Serrano Quar-tet; admission is \$25. For reservations, call 619-686-3898. View the art exhibition through Saturday, April 1. (DOWNTOWN)

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Tour hours are 10 a.m. to 4 p.m.

FOR KIDS

Yee Hawl Giddy Up, Cowboys! is be Yee Hawl Giddy Up, Cowboys: is re-ing presented by ventriloquist Lynn Trimble through Sunday, March 12, in the Marie Hitchcock Puppet The-ater. The Tom Jensen Puppets plan a Marionette Variety Show March 15 and 16. Performances begin at 10 and 11:30 a.m. Wednesday th Friday and at 11 a.m., 1, and

2:30 p.m. on Saturday and Sunday. Find the theater near the

A Romantic Falry Tale on Ice, Dis-ney on Ice presents The Little Mer-maid through Sunday, March 12, at the San Diego Sports Arena. Tickets range from \$11.75 to \$32.75. For show times and other information, call 619-224-4171. (SPORTS ARENA)

Why Do Detergents Clean! Does water have skin! These questions will be answered when Deanna, the resident scientist at Barnes and Noble Bookstore, houts Science Night at 7 p.m. on Friday, March 10. Find the store in Grossmont Center, 5500 Grossmont Center Drive; 619-667-2870. Free, For children six and older. (LA MESA)



Fui ROME PARIS LONDON HONOLULU 5 NIGHTS-CABO \$499 . PARTY & MEAL PACKAGES AWARABLE, BOOK NOW! AROUND-THE-WORLD FARES AS LOW AS \$1155 CALL DESSY: 858-270-9211

Don't Arrive at the Quack of Dawn to listen to favorite duck stories — Prodigy Planist Joyce Yang presents a "bonus" Discovery Series concert for the La Jolla Chamber Music Soto listen to favorite duck stories— such a Make Wey for Ducklings and Come Along Daisy — during the story time beginning at 1230 p.m. on Saturday, March 11, at Barnes and Noble Bookstore (7610 Hazard Center Drive), Free. Call 619-298-4306 for details. The event is suitable for those three through nine years old. (MSSSON WALLEY) for the La Jolla Chamber Music So-ciety, on Sunday, March 12. Yang will play Bach's "Fantasy and Fugue in D Minor," the "Fantasis in C Mi-nor" by Mozart, Corgiliano's "Etude Fantasy," and "Pictures at an Exhibi-tion" by Mussorguly. The music begins at 5 p.m. at the Neurosciences Institute (10640 John

Neurosciences Institute (10640 John Jay Hopkins Drive). Tickets are \$5 for children and students, \$15 for An Irish Story Time is planned at 3 p.m. on Saturday, March 11, at Borders Books and Music (11160 adults. For reservations, call 858-459-3728. (LA JOLLA) Rancho Carmel Drive #104). For in formation, call 858-618-1814. Free

3728. (A JOLIA)
First (Fellins) Prisends, songs and activities are used to introduce children to animals when the clauses meet for those two to four years old at the Helm Woodward Animal Centre (SSC Callle del Nido). Children will 'groom' themselves and learn to wall lake cats during the meetings at 10 a.m. Tuesday through Friday, March 14.7. The fee is 310. Call SSC 756-4117.

MUSEUMS

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

Bancroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in

the area and is run by the Spring Val-ley Historical Society. The home,

California Surf Museum, the mu

Edwards, John "L.J." Richards, and Peter Johnson, and that way-cool megastar from Hawaii, Duke Ka-hanamoku. The museum is now lo-cated at 223 North Coast Highway. 760-721-6876. (OCEMISIDE)

Chula Vista Nature Center, an in-teractive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh Na-tional Wildlife Refuge. The facility is

and enjoy the xerophytic gardens

Visitors meet a shuttle bus at the Bayfront E Street Trolley Station of

(CAMRI, MODITAM)
AS, Pastick2- Day Calabration in promised when the San Diego Actors Deserve presents "Children' (Casaica" et UAuberg, Del Mar Garden Amphilhaeter at 11 am. on Stirrday, March II. The program includes Duniel O'Rounte, Grove Egg and Ham, Rapunzel, and Saint Patrick's Day Deverty and Songs. For information, call 619-2664-494, Find L'auberge at 150 Camino Del Mar. Admission is 54 per person. (DLI. MAV). free when accompanied by a child). For reservations, call 619-696-1966.

There Were No Butterflies at There Were No Butterflies at Teresia Concentration Camp for the 15,000 children that passed through its gates. The true story of a teacher who gave these children hope and laughter is told in I Neer's Saw An-other Butterfly. by Celest Raspanti, the current production by the The-sate School at North Coast Repertory Theastre. The Company of the Concentration of the Theastre. The Company of the Concentration of the Laughter of the Concentration of the Concentration of the March 11 and 12. Takets are Say March 11 and 12. Takets are Say March 11 and 12. Takets are Say

farch 11 and 12. Tickets are \$6 for adults, \$4 for children. Find the the ater at 987-D Lomas Santa Fe; call 858-481-1055 for reservations.

(SOLMA BEACH)
Whaddy & Know About Dinnessural
The San Diego Natural History Museum is hosting classes for kids on
Sunday, March 12, all about the scaly
beasts of the past. From 10 a.m. to
noon, children in grades kindergarten through second are beckoned.
I Living Foxsia. Participants will
learn how we know what dinosus;
Chefel like what foxis is a: "most
coded like what foxis is a: "most
coded like what foxis is a:" looked like, what fossils are, "meet and handle some living fossils," and

and handle some ivinig rossus, sinch ack fossils,

The "Kritter Tales" continue with FEgg-Colony from 1 to 3 p.m. on the same day. Learn about the shape, size, and texture of dinosaur eggs. The non-member fee for each class is \$27, or pay \$48 for both. To register, call 619-232-3821 x203, IMALBOA PAPER.

What's a Suitable Name for a Pirate's Daughter? How about Pippi-lotta Delicatessa Windowshade Mackrelmint Ephraim's Daughter Mackrelmint Ephraim's Daughter Longstocking? The spunky and mis-chievous Pippi Longstocking is the current production for the San Diego Junior Theater. Performances begin at 7 p.m. on Fridays and at 2 p.m. on Saturdays and Sundays in the Casa del Prado Theater through March 12. Agmission: 57 to 59 adults, 55 to 57 seniors and children 13 and under. ations, call 619-239-8355 (BALBOA PARK)

(BALSON PAPS)
Make a Marlomette and hand puppet when June Rubin conducts a puppetmaking workshop at 1 p.m. on Sunday, March 12, at Bravo Workshop (740 13th Street, studios) 232.P Participants will create contumes with fabric and faces with papier-mâché and paint. The 528 fee includes materials. Call 619-696-

of Coleman College, 7380 Parkway Drive; 619-465-8226. (LA MESA)

Drive, 519-405-8226. (A MESA)
Coronado Beach Historical Museum, the museum, housed in a restored 1898 house, traces the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado, Tent City, the first school and resturants, and the ferry-school and resturants, and the ferryboats. One room is devoted to the story of early aviation at North Is-land. Find the museum at 1126 Loma Avenue. Call 619-435-7242 for fur-ther information. (CORONADO)

ther information. (CORONADO)

Gaslamp Museum of Historic San

Dlega, glimpse San Diego's colorful

past at the museum, where displays

highlight Wyatt Earp's San Diego

days, the Peg Leg Gold Legend, the

first maps and photographs of Old

Town and "New Town," early mill
sers historic, the novel diseaser in tary history, the naval disaster in 1923 at Point Honda, and more. Find the museum at 413 Market Street (between Fourth and Fifth Avenues). 619-237-1492. (GASLAMP QUARTER)

619-237-1492. (GASSLAMP QUARTER)
Heritage of the Americas Museum,
the museum features art and artifacts
from South and North America, concentrating on the utilitarian and deorative artistry of crafts workers from
ancient cultures. There are wings
dedicated to natural history, archaeology, education, anthropology, and
fine art.
Eine of the museum on the Control

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

ley Historical Society. The home, built in 1863, war egistered as Na-tional Historic Landmark in 1962 and is on a spot where Kumeyay In-dians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9050 Memory Lane, call 619-469-1480 for more information. (SPRING VALLEY) S194. (RANCHO SAN DOEGO)

Museum of Music Making, the museum's five major exhibits span 100
years of music making in America,
with more than 450 vintage instruments, samplings of popular music
from each era, historic photographs
and paintings, and trends and innovations in the music industry. Find California Surf Museum, the mu-seum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "L.J." Richards, and the museum in the corporate head quarters of the NAMM — Interna-tional Music Products Association, other information, call 877-551-9976. (CARLSBAD)

Poway Museum, an interpretive wall, replicas of the early post office and general store, and as chool room are part of the newly renovated museum. A mural painted by Michael Strong depicts six periods of Poway's past. Find the museum in Old Poway Park, at 14124 Midland Road; 619-748-3700 or 619-486-3064 (POWAY)

tional Widdlife Retuge. The facility is home to fish and wiretherates that inhabit the mud flust and marches of "San Drigo Bry, Visitors can use a Bioscanner to view animals macro-scopically, use a Mentascope for views of microscopic organisms found in the "Sweetwest Soop," and interact with computerized videous caphring how due affect the bay in the "Moons, Tides, and the San Deep Bry" debt. At other exhibits, and the san description of the san descripti (POWAY)

Ramone Pioneer Historical Society
and Guy B. Woodward Museum is
a complex of historical buildings, in-cluding the Verlaque House (the
only Western adobe home of French
provincial design still in existence),
reagons, antique exhibits, and
reagons, and resident who was a world-champion rodeo rider. Women's clothing and accessories from 1700 to 1800 are accessories from 1700 to 1800 are also on display. The Bancroft Memo-rial Rose Garden is on the grounds. Rare documents, historical exhibits, books, photographs, and a research library are also part of the complex. Find it all at 645 Main Street. For

at the center's parking lot at the foot of E Street and Bay Boulevard. For more details, call 619-422-2481. (CHULA VISTA) Computer Museum of America, the museum includes an educational ex-hibit covering the history of data pro-cessing and the contributions of piomore informat neers and history-makers in the San Diego Aerospace Museum, the achievements of women in the fields computer industry. Some of the over 200 historic computing machines and calculators date back to the achievements of women in the fields of aviation and space flight are celebrated in the exhibit "Women of Flight." The schibit, featuring artifacts and storyboards relating to notable women in the aerospace field, is woven throughout the museum's perment collection. See the exhibit through Saturday, September 20.

The museum offers exhibit to over 65 aircraft — including a splice

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

over 65 aircraft — including a seplica of the Spirit of St. Louis, a Fokker Scourge (or Fokker Eindecker E-III), a World War I Spad VII, the flight

deck of the USS Yorktown, and a Lockheed Blackbird spy plane — 1400 scale models, 10,000 aviation-

1400 scale models, 10,000 aviation-related items, and memorabilia from the Montgolfier hot-air-balloon era to the Space Age, along with an In-ternational Aerospace Hall of Fame. The museum is located in the For Building in the Palisades area. For additional information, call 619-234-8291. (BALBOA PARK)

San Diego Model Railroad Mu

ican railroads with "the largest per ican railroads with 'the largen per-manent operating model railroad and toy train exhibit.' The museum includes five scale-model railroads of the Southwest, an interactive toy train, and a refurbished toy train gallery with a Lionel O pauge exhibit. There is a multimedia presentation on railroading, an operating railroad semaphore signal, and interpretive displays on railroads and model rail-roading. The museum is downstain in the Casa de Bulboa building. For admission and museum bours, all dmission and museum bours, all admission and museum hours, call 619-696-0199. (BALBOA PARK)

San Diego Natural Blattery Ma-sems, 80 (linosant from all over the earth, some never before seen in North America, are on exhibit in The Dinosaurs of Jurasuic Park: The Lot World*. Continuing through the skeleton of the newly unearthed (eganetosaurs offrom Patagonia in Argentina, standing 13 feet tail and measuring 42 feet long, Also on dis-tasticted dinosaur ever built, a 25-loot-long Mamerchisaurs from China. The exhibition focuses on when dinosaurs lord, where they came from, how they behaved, and tracted with dinosaur sculptures from the film. The museum's permanent ex-hibits include the Scripps Hall of Shore Ecology, and the Hall of Deert Ecology, 619-233-2321, pathor Papo Sephen Birch Agardina Mourant San Diego Natural History Mu-

Ecology, 619-232-3821. (BLOOR PAPE) Explose Block Algourtem Measure.
"Sea Touch" offers a computer dis-play consisting of five interactive modules through which visitors can learn a variety of ways that scientist study the oceans from space using statellites, including monitoring cur-rents and ocean temperatures, inves-tigating antural phenomens such as upwelling and red tides, and track-ing the migration of fish. The cabibly provides, ways to interpret the inter-disciplinace actuary of research at fi-

An aquarium and museum der one roof, the facility is an educa-tional component of the Scripps In-stitution of Oceanography at UCSD. Look for 33 tanks containing marine-life of the Pacific Northwest, the Cal-ifornia coastlinin, Mexicio 'Sacot Cortex, and the South Pacific. One highlight is the La Jolla Kelp Tank, a two-story-high tank with giant kelp plants and nearly 30 species of local marine life. der one roof, the facility is an educ

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

6/95/34-FISH. (IA DOLLA)
Wells Fargo Bank History Mu-seum, the museum features a work-ing agents' office staffed by guides in period coatumes and contains a working telegraph for visitors to send and receive messages. There's an au-ticio-visual theater presenting with tilms on California and Wells Fargo history; a gold display, part of history; a gold display, part of history; a gold display, part of collection assembled by Wells Fargo agent Samuel Dorsey at the end of the last century; an exhibit of Con-cord Coach #251, a restored stage-coach built in 1867; and the Davies watch. The museum is located in the reconstructed Colorado House, at 2733 San Diego Avenue. (OLD TOWN)



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Chopin as He Is Played in Transylvania

This man is a genius! but...

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

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

Theatre may already have left twings of terror as seem to flow the planist emerged from the wings in his shroud-like tuxedo, with his pale face, sensual lips, hooded eyes, and sleek liftle black polytial, gliding weightlestly across the semi-darkered stage like one of the Undead.

merely good, I merely go the semi-darkened stage like one of the Undead.
Intimidated by his dire appearance and kily 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 ome hardier or more insensitive souls ventured a rumble of clapping after the F-sharp Minor rumble of clapping after the F-sharp Mind Polonaise, Pogorelich not only did not acknowledge this interruption of his funereal 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 ror his numanitarian 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 19thcentury composers whose works he has mangled must be roiling with impotent rage in their tombs. The victim this time, as so often in

their tomos. 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 genuis!" thut only provided we "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, untethered 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 effects, he is not

these sonorous eurcus, no merely good, he is supreme.

However, supreme mastery of pianistic technique doth 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. Canable of incredibly delicate pianisimi, he repeatedly abuses this gift by subsiding into scarcely audible sections where the music does scarcely auditole 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 unmotivatedly—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 largescale movement of the piece.

Indeed, movement is precisely what is lacking in his playing, which produces an overwhelming ession of stasis, every instant left twisting in the void, outside of time, never driving 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 Luffpausen 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, bolding one's breath. period as, all muscles tense, noturing one a organiand 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 the astounding explosive F-sharp Minor Polonaise (marked fin the first passage and ff in the second) perversely played with genteel lyricism; and the tumultuous wind-through a graveyard parallel octuves a graveyard parallel octuves finale de-articulated into an Finale de-articulated into an rinale de-articulated into an amorphous mumble with no impetus whatsoever. During the intermission, while (as an imaginative concertgoer feverishly suggested) the pianist perhaps was refreshing his energies by plunging his fangs 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 is transformed into a minature 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

that they sound remote from any sharp Mir 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 Bellinian melodies that cries out to be sung by an Bellinian melodies that cries out to be sung by an operatic heroine, lost all its vocal quality under Pogorelich's excessively drawn-out, erratically hesitating, inche-breaking treatment. The second theme, composed so as to contrast, its rolling, mounting, arpeggo-like stream of sound being purely pianistic rather than vocal, came off as identically bogged down, smothered, jerky, and identically bogged down, smothered, jerky, and quirky. And after this had dragged its slow length



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.

> though stally 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 the Described hadronic many that are more far to Personalized that if I was the consistence of the Described hadronic many that the consistence of the Description that the consistence of the Description of the Personalized the program of the Personalized that is the place of the Pe of Ivo Pogorelich playing the Large of Chopin' Third Sonata over and over again forever, each

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

of the two themes will take

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Monteverd's L'Orfo in being pre-sented by the opera students of Carol Plantamura and Philip Larson March 9-12 in Erickson Hall at UCSD's Mandeville Center. Performances begin at 8 p.m. on Thursday and Saturday and at 4 pm. on Friday and Suturday and Sturday and Suturday and Sunday. Tickets are 58 general; call 858-534-5404 to make the reuested reservations. (LA XOLLA)

"A Celebration of Jewish Musical "A Celebration of Jewish Musical Heritage" is being presented by the San Diego Symphony tonight, Thurs-day, March 9, at Copley Symphony Hall. Highlights include Bernstein's overture from Candide, Bloch's "Meditation Hebraique," the "Rhap-sody Hebraic Lament" by Nanes, the "Hebrew Song and Dance" by Zimbalist, and the world premiere of "The Galut Suite" by local composer Yochanan Sebastian Winston. Fea-tured soloists include cellist Marcia Bookstein and violinist Zina Schiff. Tickets are \$25 general. Copley Symphony Hall, 750 B Steet. Call 858-457-3161 or 858-452-1734.

E Minor." Tickets are \$25 and \$28. Find the

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

619-323-30-00, (PORT LORM)
An End-of-Season Recital is planned
by the San Diego Opera Ensemble at
8 p.m. on Friday, March 10, at the
Neuroscience Institute (1064) ohn
Jay Hopkins Drive). The group will
be performing operatic and classical
selections. Admission is \$5; call
12-333-764 to make the required. 619.232.7636 to make th ons (LA JOLLA)

Violin and Viola Students of János a varied program at 8 p.m. on Friday, March 10, in the Recital Hall at

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 Gubaidulina; and "One-8" by John Cage. Tickets are \$20 for non-mem-bers. The Athenaeum is located at 1008 Wall Street; call 858-454-5872

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

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center at 15498 Espola Road (at Titan Way). Call 858-748-0505 to make

"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 on Saturday, March 11, include pieces by composers said to have been captivated by the culture and poetry of Spain" from Bizet and Rimsky-Ko-rsakov to de Falla and Ravel. This event includes a look at Spanish painters and poets such as Picasso, Lorca, and Cervantes. Featured guest artists are guitar virtuoso Angel Romero, flamenco dancer Sylvai Morales, and Steven Kern, curator of European art at the San Diego Mu-

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.

)pain

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from Bizet's enticing Carmen Suite to Lara's Granada,

composers throughout history have been seduced by the

culture and poetry of Spain. Against a background of sensuous

music, you will see great Spanish paintings by Picasso, hear

the poetry of Lorca and Cervantes, and feel the raw emotion

of Flamenco dancing. Program highlights include Rodrigo's

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renowned guitar virtuoso. Angel Romero.

LIGHT BULB SERIES Sponsored by El Paso Energ

Nights In The Garden Of Spain

Sylvia Morales, Flamenco dances

March 11, 8pm • Tickets \$10 to \$45

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 Event Specin with reception Hall. Events begin with a reception at 6:30 p.m.; the concert follows in Mayan Hall at Southwestern College

Prodigy Planist Joyce Yang presents a "bonus" Discovery Series concert for the La Jolla Chamber Music Soc ety, on Sunday, March 12. Yang will play Bach's "Fantasy and Fugue is by Mozart, Corgiliano's "Étude Fan-tasy," 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.

EL PASO

cia McAfee (mezzo-soprano), Robert MacNeil (tenor), and Martin Wright

(baritone).

Enjoy the program at 2 p.m., on Sunday, March 12, at the California. Center for the Arts, Excondiol (A) North Excondiol Bouleward); on Friday, March 12, at Copply Sympony, Hall (1245 Seventh Avenue); on Monday, March 20, in Sherwood Auditorium at the Museum of Contemporary Art, La Jolia (700 Prospect Street); and on Tuesday, March 21,



CLASSIC FILM



ious music from Uproarious music from the 1920s enhances the Hoyd comedy. Tickets \$10 to \$25

CONNOISSEUR SERIES

March 26, 2pm Jung-Ho Pak, conductor Jon Nakamatsu, piano

Liszt Piano Concerto No.1 Mahler Symphony No.6 ("Tragic" Experience a rare performance

Sixth Symphony along with the San Diego Sympho debut of Van Cliburn Gold Medalist Ion Nakamatsu Tickets \$15 to \$60

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The American Control of the Control

Chopin as He Is Played in Transylvania

This man is a genius! but...

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

Some members of the audience in the Civic

pigtail, gliding weightlessly across the semi-darkened stage like one of the Undead. the semi-darkened stage like one of the Undead. Intimidated by his dire appearance and icity 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 ome hardier or more insensitive souls ventured a some harder or more insensure sous ventureu a rumble of clapping after the F-sharp Minor Polonaise, Pogorelich not only did not acknowledge this interruption of his funereal 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 for his numanitarian 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

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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, untethered by

these sonorous effects, he is not merely good, he is supreme. However, supreme mastery of pianistic technique doth 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 defeate positions, in 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 unmotivatedly — drawing back. His penchant for extremely slow tempos stretches melodies to such an extremity tha their contours disintegrate. Dwelling on each individual moment with voluptuous pleasure, 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, moverflent 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 a 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 Lufpausen 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.

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

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Polonaises that no longer had the slightest connection with dance; the astounding explosive repetitions of the note A in the repetitions of the note A in the first passage and ff in the second) perversely played with genteel lyricism; and the turnulutous wind-throughest of the Park Minor Connai's first played with the second property of the park of the park of the Park Minor Connai's first played with the park of the Park Minor Connai's first played with the park of the Park Minor Connai's first played with the park of the park Minor Connai's first played with the park of the Finale de-articulated into an amorphous mumble with no impetus whatsoever. During the intermission, while (as an energies by plunging his fangs 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, tho 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 ovement of the B Minor Sonata, where Pogorelich's vagaries made the music practically unlistenable. The first theme, one of Chopin's Bellinian melodies that cries out to be sung by an operatic heroine, lost all its vocal quality unde Pogorelich's excessively drawn-out, erratically hesitating, line-breaking treatment. The second theme, composed so as to contrast, its rolling, mounting, arpeggio-like stream of sound being purely pianistic rather than vocal, came off as identically becomed down streatherst instituted identically bogged down, smothered, jerky, and quirky. And after this had dragged its slow length



Ivo Pogorelich, piano Civic Theatre (I.a. Jolia 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 Mazurias, Opus 59; Sonata No. 3 in B Minor, Opus 35;

along for an interminable epoch, lo! when Pogorelich brought back the first theme, it was even more hiccupy and paralytic than before, as though fatally injected with curare. I have a subject to the su

Whale **Watching** Receive one FREE ticket with each full-fare adult admission.

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!

CLASSICAL

HOW TO SEND US YOUR even G: Contributions must be eived by 5 p.m. Friday the week or to publication for considerati-not phone. See " Do not phone. Send a complete description of the event, including the decryptom of the event, including the date, time, cost, the precise address where it is to be held (including regished head), a contact phone marker (including area code), and a phone number (including area code), and a phone number public information to READER CLASSICAL MUSIC.

For 8800, Sm (1990) of 8218-00. (For many also submit information entities at works and submit information entities at works Sm (1990) of 8218-00. (Sm may also submit information entities at works Sm (1990) of 8218-00. (Sm may also submit information entities at works Sm (1990) of 8218-00. (Sm may also submit information entities at works Sm (1990) of 8218-00.

Monteverdl'a L'Orfeo is being pre-sented by the opera students of Carol Plantamura and Philip Larson March 9-12 in Erickson Hall at March 9-12 in Erickson Hall at UCSD's Mandeville Center, Perfor-mances begin at 8 p.m. on Thursday and Saturday and at 4 p.m. on Friday and Sunday. Tickets are 55 general call 858-534-5404 to make the re-quested reservations. (A JOLA)

"A Celebration of Jewish Musica an Diego Symphony tonight, Thur San Diego Symphony tonight, Thurs-day, March 9, at Copley Symphony Hall. Highlights include Bernstein's overture from Candide, 'Bloch's 'Meditation Hebraique,' the "Rhap-sody Hebraic Lament' by Nanes, the "Hebrew Song and Dance" by Zimbalist, and the world premiere of "The Galut Suite" by local composer Yochanan Sebastian Winston. Fea-tured soloists include cellist Marcia Bookstein and violinist Zina Schiff.

Tickets are \$25 general. Copley Symphony Hall, 750 B Street. Call 858-457-3161 or 858-452-1734. Tickets are \$25 and \$28. Find the

(DOWNTOWN)
Music by Turlough O'Carolan
(1670-1738) may be heard when the
Granada Consort recorder ensemble
presents music of Ireland at 8 p.m. on
Friday, March 10, at Reds Espresso
Gallery (1017 Rosecrans Street). Free.
619-523-5540. (POINT LOMA) An End-of-Sesson Rocktal is planned

An End-of-Season Racital 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 619-232-7636 to make the required reservations. (IA JOLIA)

Violin and Viola Students of János Négyesy and Páivikki Nykter perform a varied program at 8 p.m. on Friday, March 10, in the Recital Hall at UCSD's Mandeville Center. Free. Call 858-534-5404 for information. (LA

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 "Suites No. 1, 2, and 3", "Preludes" by Sofia Chabitalisms at "One" by the Gubaidulina: and "One-8" by John Cage. Tickets are \$20 for non-mem-bers. The Athenaeum is located at 1008 Wall Street; call 858-454-5872 for reservations. (LA JOLLA)

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center at 15498 Espola Road (at Titan Way). Call 858-748-0505 to make

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

John Rutter's "Requiem Mass" may be heard in its entirety when the Southwestern College Concert Choir presents a Choir Gala on Sturday, 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 Morent Mall at Conshaustern College

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D Minor, the Pantassa in C. Minor by Mozart, Congiliano's "Fude Fan-tasy," and "Pictures at an Exhibition" by Mussorgiky. The music begins at 5 p.m. at the Neurosciences Institute (10640 John Jay Hopkins Drive). Tickets are 55 for children and students, \$15 for adults. ons, call 858-459-3728

"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. 19." For the "Requiem" the notestra will be justiced by the San Diego Master Chorale and soloists Sylvia Wen (soprano). Patrical McAfee (mezzo-soprano). Robert

Enjoy the program at 2 p.m., on Sunday, March 12, at the California Sunday, March 12, at the California Center for the Arts, Escondido (340 North Escondido Boulevard); on Fri-day, March 17, at Copley Symphony Hall (1245 Seventh Avenue); on Monday, March 20, in Sherwood Au-ditorium at the Museum of Contemditorium at the Museum of Contem-porary Art, La Jolla (700 Prospec Street): and on Tuesday, March 21





Consider it a refresher course in the art of seduction.

LIGHT BULB SERIES Sponsored by El Paso Energy

Nights In The Garden Of Spain

Jung-Ho Pak, conductor • Angel Romero, guitar Sylvia Morales, Flamenco dancer March 11, 8pm • Tickets \$10 to \$45

rom Bizet's enticing Carmen Suite to Lara's Granada, Γ composers throughout history have been seduced by the culture and poetry of Spain. Against a background of sensuous music, you will see great Spanish paintings by Picasso, hear the poetry of Lorca and Cervantes, and feel the raw emotion of Flamenco dancing. Program highlights include Rodrigo's Concerto for Guitar and Orchestra featuring internationally renowned guitar virtuoso, Angel Romero.

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



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March 24 & 25, 8pm March 26, 2pm lung-Ho Pak, conductor Jon Nakamatsu, piano

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

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Other Venues:

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

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onvery's "Unknown Region" — 4 etting of the Walt Whitman poem or choir, organ, and string quartet — promised when the Phillips Exeter is promised when the Phillips Exeter Asademic Connect Those performs as 545 pm. on Sunday, March 12, at 545 pm. on Sunday, March 12, at 545 pm. on Sunday, March 12, at 540 pm. on March 12, at 540 pm

formation. MOTOWN

Ancient Chant, Cultural Songs, a Ancient Chart. Cultural Songs, and socials In Jinaswis, Borthmanis, Borthmanis, Rottlands, Kaciline, Cheneikov, and others are in the repersione of the Valle Rissan Charins, pretorming on Sunday, March LL, at Supptus Septongli Charinh. The gioup is a treno hass a oppolle ensemble operation of marchanism and wrater Value. Other images and wrater Value. Song the March Charles (Algor Houleaux) and help of the Charles (Algor Houleaux) and help or form of the Charles (Algor Houleaux) and help of the George will be revent. Call 619 460-644). In details, SMS CARLOS

How About Some Chopint Pi Andreas Werz performs selections by Listr, Gershwin, Chopin, and others at 7 pm. on Sunday, March 12, in Linder Hall at the First United Methodist Church of San Diego 2111 Camino del Rio Southi, Child MISSION VALLEY

Works by Felix and Fanny Works by Felix and Fanny Mendelssohn may be heard when the Miryam Trio performs for the unterlying 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, 820 F. Street, 619–236–5810. Free, i009mtOwn.

Bernstein's Meditation on a Wed-ding has neve then published not performed in a original form as a pi-ano piece a until now. The San Diego premiere of this piece is ex-pected when ouncer pianust and con-ductor leftlery Siegel performs on Sounlay, March 12, at 2 pm., at the East County Performing Arts Center (210 East Main Siere). Bernstein used the mascal material from this work in fater compositions. Never Section 1: Telling Siegel Access to Telling Siegel Sie Bernstein's "Meditation on a Wed-

Salute to Copland, Bernstein, Gersh win are \$11, \$15, and \$20. For rese vations, call 619-440-2277, IEL CAJON

vations, call 619-440-2277. (R. CAJON). Hear Selections by Beethoven and Walton, along with Irish songs and tunes from Fiddler on the Reof, when civic organist Robert Plimpton per-forms in the Spreckels Organ Pavilion on Sunday, March 12, at 2 p.m. Free. 619-702-8138. (BALBOA PABN)

Expect a Diverse Program when the piano students of Aleck Karis per-form at 8 p.m. on Sunday, March 12, in the Recital Hall at UCSD's Man-deville Center. Call 858-534-5404 for details. Free. (IA JOLIA)

Aria da Famiglia, works by Wagner, Rossini, Donizetti, and Berg may be heard when soprano Kate Oberjat, mezzo Kathleen Oberjat, tenor Tom Oberjat, and paniat Anne Young perform for the San Diego Mini-Concert at noon on Monday, March 13, at the Lyceum Theatre in Horton Plan. The mouth least new least the second of the Concern the Plaza. The music lasts approximatel 50 minutes, and listeners are invite

include pianist Caroline Lasker, vi linist Shirley Weaver, and cellist Ma jorie Hart. The requested donation to sup while taking in the recital 858-587-8979. Free. (DOWNTOWN) Barly Music may be heard during the concert planned in M-113 at San Diego State University at noon on Wednesday, March 15. Call 619-594-6060 for information. Free. (SDSU)



Listen for Loeillet's "Trio in

D Minor," and a trio of Irish tune







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GALLERIES

Who Is the "Greatest Class Sculp-ter in the World"? According to Dale Chihuly (no slouch when it omes to the subject himself), it's Pino Signoretto, renowned for cre-ating visions of undersea life and the ating visions of underreas life and the animal kingdom. Signoresto, been in Favaro Veneto (Venezia), Italy, be-gan his career in a light build factory and working in a chandeller factory at the age of 10. He received the title of "mestro" (a master of glamblow-ing) at the age of 24. Piqued your interest See "The Glass Sanctuary — Pino Signoresto & Amber Haudh: A Mas-

Signoretto & Amber Hauch: A Mas-ter and His Apprentice" while it's on exhibit through Wednesday, April 26, in the William D, Cannon

April 26, in the William D. Cannon Art Gallery at the Carlabad Giry Library, You're invited to an opening reception at 7 p.m. on Friday, March 10.

Hours are 11 a.m. to 5 p.m. Tuesday, Thursday, Friday, and Saturday, 11 a.m. to 8 p.m. on Wednesday, Find the library at 1775 De Lane; call 760-434-2920 for information, 1648 at 1648 p.m. of Saturday, 1548 p.m. of Satur mation (CARLSBAD)

One-of-a-Kind! The Athenaeum Music and Arts Library hosts its Third Biennial Artists' Books Juried "Third Biennial Artists' Books Juried Exhibition" beginning with a recep-tion at 6:30 p.m. on Friday, March 10. Entries were limited to one-of-a-kind books or editions of not more than ten. The juror was Lynda Corey Claassen, director of the Special Collections Library at UCSD. The show continues through Satur-day. April 22:

Find the Athenaeum at 1008 Wall Street. Viewing hours are 10 a.m. to 5:30 p.m. Tuesday through Saturday, Wednesday until 8:30 p.m Dial 858-454-5872 for information (LA JOLLA)

East Village Art Night, this gallery tour event is slated for Friday. March 10, from 5:30 to 9:30 p.m., to "promote the arts and culture" in the area. Participating galleries include Flux (655 Tenth Avenue); the Arts College International (840 G Street sculpture at the Doron Rosenthal Studio (726 Ninth Avenue). Free. For details, dial 619-234-8233. (DOWNTOWN)

"God's Creatures" provide the fo-cus for the seven San Diego artists exploring "animals in art" through Saturday, April 8, at Gallery 451. The Saturday, April 8, at Gallery 451. The show gets underway with a reception at 5 p.m. on Friday, March 10. Reg-ular hours are noon to 5 p.m. Thurs-day through Saturday and by ap-pointment. Find the gallery at 451 North Hale Avenue and, by calling 760-736-8337. (ESCONDED)

Beth Contemporary on Traditional Themson are capitored in the paintings and scalpture by the 20 artist con-tributing works to "Send." the insuperal above at Plaz, opening with a re-ception at \$2.50 p.m. on Triday, capitor at \$2.50 p.m. on Triday, Italo Scanga, Anth Marinovic, and Melias Smedley, the above continues through April. Viewing in by appoint-ment only, Tend the gillery at \$5.50 Tenth Avenue (at G Steere) and by calling 415-224-233, patter NaLordia. calling 619-234-8233, (MASY WILMAS)
Spring late the Senson with the
Gaslamp Gellery Gale taking place
from 5 to 9 p.m. on Friday,
March 10, Participating venues: the
Basile Gallery (519 Island Avenue;
619-234-1117), Golden Pacific Arts
(520 Fifth Avenue; 619-235-6700),
the Robson Gallery (534 Fourth Avenue; 619-234-7354)

(AASLAM QUANTEN)

If it's March 11, it must be time for 2nd Saturday Eacondido events for culture crawlers. The 2nd Saturday happenings — from 11 a.m. to 7 p.m. — are monthly, self-guided fours through Eacondido's expanding cultural district. You're invited to stroll through open galleries and studies and watch demonstrations. Michilairs' this meanth include a

studios and wistch demonstrations. Highlights this month include a trunk show; art leasons for kid; story, easy, and poetry readings at the Escondido Municipal Gallery, public art tours (1209 p.m.), and a public art delication (19 pm.). At the Bill Kasper Studio (415 West Grand Avenue; 760-737-0899), goes glasslower: two Adanys will give demonstrations. Maps and both control of the control of

(ESCONDIO)

Unusual Shapes of Wood are used to create contemporary oil pieces by artist Wour Ruigrok. See these pieces and his "imagnative painted clocks" during a solo exhibition opening with a reception at noon on Saturday, March 11, at the Grand Galleria. (413 West Grand Avenue). The re

(ESCONDIDO)

Gallery hours are 10 a.m. to (ESCONDIDO)

"Bare Suppositiona/Private Inves-tigations" in MiraCosta College's Kruglak Gallery features sculpture and mixed-media constructions by Anna O'Cain and Richard Keely. The show promises a reception at 5 p.m. on Saturday, March 11, and contin-

"Spring Filing New Artists, New Art" is theme for the next exhibit opening at the New Millennium Art Gallery during a received on Saturday, and the Artists, New Art is theme for the new Millennium Art Gallery during a received on Saturday, and the Artists of th

The Fourth Annual Furniture
Showcase 'a Sumner & Dene Creations in Art opens with a reception
at 6 p.m. on Startudy, March 11. The
furniture is on exhibition along with
new paintings by San Diego abstract
artist Walter Redondo through Seturday, April 15.

An "International Retrospective" of work by Del Mar artist Larry Veit of work by Del Mar artist Leary Vest starts with an opening reception at 3 pan. on Sunday, March 12, in Walsership, Vest — whose caracteristics University, Vest — whose caracteristics University, Vest — whose caracteristics of University, Vest — whose caracteristics of University, Vest — whose caracteristics of the Control of the Cont

ception at 5 p.m. next Thursday March 16. Fleener is said to combine March 16. Fleener is said to combine provocative imagery with her viva-cious comic book style. To transform the gallery "into a walking comic book." Net's aite-specific work ex-plores the use of simple words and images. To induce complex re-sponses." The show continues through Startday, April 15. Sushi is located in the ReinCar-

California Center for the Arts Muception coincides with Escondido's 2nd Saturday "cultural crawl."

5 p.m. Tuesday through Friday, 10 a.m. to 2 p.m. Saturday. Call 760-489-1898 for information.

on Saturday, March 11, and contin-ues through Thursday, April 6. The

use through Thursday, April 6. The two artists plan a lecture at 11 am. on Monday, March 13. The gallery is located in the stu-dent center; the campus is found at One Barnard Drive, Regular gallery hours are Monday through Thust-day, 11 am. to 2 pm., with addi-tional viewing from 6 to 7:30 pm. on Tuesday and Wednesday, 760-795-6657, OGCHMSDOP.

The Fourth Annual "Furniture

Vasques and A Pollo 13, Shepard Vasquez and A Pollo 13, Shepard Fairey, and Meliasa Smedley.
The maseum's collecting activity in documented in "Selections from the Permanent Collection: The 1990s." The '80s were marked by a reemergence of the narrative impulse in commoporary art. The exhibit illustrates the diversity and dynamism of the art of this period with works by artists such as John Baldessari, Lorna Simpon and Carir Mar Werms. Enter the Western Faire on and Carir Mar Werms. Enter

Vibrant and Inspirational, head to Sushi Performance and Visual Art to see Mary Fleener's "Eye Candy" and Margaret Ne's photographic instal-lation "The most powerful lens is a humble spirit," opening with a re-

Sushi is located in the ReinCar-nation Building, at 320 11th Avenue; 619-235-8468. Gallery hours are noon to 4 p.m. Thursday through Saturday, and by appointment. (GASLAMP QUARTER)

ART MUSEUMS

work by internationally known in stallation artist and photographer Shimon Attie features five of the artist's most important public art 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 them is a https://www.new.com/ tant theme in Attie's work is said to be the relationship betw be the relationship between place, memory, and identity. View "Sites Unseen: Shimon Attie — Pho-tographs and Public Projects, 1992: 1998" through Sunday, May 7. Find the center at 340 North Es-condido Boulevard (at Valley Park-way); 760-738-4120. (ESCONDIDO)

Museum of Photographic Arts, the inaugural exhibit at the museum is "Expanded Vision: Highlights from the Permanent Collection," reflect-

w in depth and breadth. The from 70 photographers, offering a Mingel International Museum of Folk Art, the relationship of great his-toric designs to contemporary adorn-ment is demonstrated by the 700 obtography and insight into the medium as well. Artists featured in the show include Alexander Rod-chenko, Duane Michals, and Arnold jects featured in "Arrows of the Spirit" — North American Indian Adornment from Prehistory to the Present," an exhibit concluding on Sunday, April 2. The objects, created in a variety of media, include South-western turquous jeweley, Plains bead-work, Subrettic quill- and monoschar-work, and California elk horn jewelry work, and California elk horn jewelry cellon make up the pierca in the Lection make up the pierca in children in the includes works by several renowned ects featured in "Arrows of the

includes works by several renowne 20th-Century folk artists includin Oaxacan potter Teodora Blanco and aliasco's Rosendo Rodriguez, along with architectural pieces by Cande-lario Medrano and woodcarvings by Manuel Jiménez. All regions of Mex-ico are represented, with selections ranging from objects of daily use to those of ceremony. Enjoy the exhibit through Max. 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 PAPO)

619-239-0003, (MAROA PAMP).
Masseum of Centempurery Art,
Dewntewn, stretching from San
Dego in the west to Sarrio Logan
Loric, oconomic, and group of
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to propose the studies
to pr 619-238-7559, (BARDA PARFO)
COmanada Placement of Art, Three-PlatThree* features three painters and these calculors from San Diego County who have reputations for including audiences to provocative art. Painters Philip Kirkhand, Nancy Kirtredge, and Alexia Markarian join with aculptors Robbin Bright. Anne Modge, and Sanches Romerte to present developed to the sanch three art of the sanch and three through the sanch and three through the sanch and the sanch and

of this period with works by artists such as John Baldessari, Lorna Simp-son, and Carrie Mae Weems. Enjoy the show through Saturday, May 13. Find the museum at 1001 Ket-

Find the museum at 1001 Fet-tner Boulevard (at Broadway), di-rectly across from the Santa Fe Rail-road Depot, adjacent to the America Plaza, trolley transfer station. 619-234-1001. (DOWNTOWN)

619-234-1001. (DOWNTOWN)
Museum of Contemporary Art, La
Jolla, the artists featured in "Small
World: Dioramas in Contemporary
Art" make tableau sculptures, pho-tographs, and paintings in their dio-rama as welshels for artistic expres-sion. These scale or full-size exceptions of environments consider

ons of enviro

recreations of environments consider actual and fictions instudies in their simulations of geographic, architectural, and social structures. The discovering and their century innovation, ment and education intended to provide views of significant places and events. Get "Small "brough Sunday, April 30.

"Contemporary Collectors XV" is an exhibition showcamp the section of the ground view of the provider view of the contemporary Collectors of the contemporary Collectors of the section of the ground views consistent of the ground views of t

for the group's 2000 acquisition. The Contemporary Collectors have pur-chased nearly 40 works for the mu-

seum since 1985 - which piece will

make the cut this year? Check the

ep through ph

Reader

Matches

are on the Web

Updated ever

Wednesday

Respond to ads before the

...

www.sdreader.com

the test of the second

appear in the Reader

possibilities through Sunday

through Sunday, April 2.

The museum is located at 704
Pier View Way; 760-721-2787.
(OCEANSIDE)

(OCEANSIC)
San Diago Missonan of Art, a retro-spective of one of the most impor-tant painters of the 19th Century, whose carer spanned the Croil War through the turn of the 20th Cen-tury, continues through Sunday, May 21. "Eastman Johnson: Pain-tenses," inchde 64 Emplation

Newman. Enjoy the show through Monday, May 28. Find the expanded museum back in the Case de Balboe building, at 1649 El Prado. For information, call 619-238-7559. (BALBOA PARK)

and 32 drawings, divided into the-matic sections.

Artwork by students from Sax Daywork and the state of the state of private to the state of the state of private and the state of the state of private and state of the state of the Young Art 2000. Words into Pictures.

To ung Art 2000. Words into Pictures, To ung Art 2000. Words into Pictures, creating a visual lisk between the childra's artworks and a selection of the state of the state of the state of the creating a visual lisk between the childra's artworks and a selection of the state of the state of the state of the creating a visual lisk between the childra's artworks and a selection of the state of the state of the state of the through Standay, March 12.

It is muscum's permanent col-lection includes that Ramaisson patients, Spanish old master paint-ropen paintings and colophure, and

ings, American art, 19th-Century Eu-ropean paintings and sculpture, and the Weisman Gallery of Contempo-rary California Art. 619-232-7931. (BALBOA PARK)

New Millennium Art Gallery

A GALA ART OPENING WITH 40 ARTISTS

Featured Artist: Wendy Price

Music By: Steve Denyes

SATURDAY, MARCH 11 • 6-9 PM

343 4th Avenue, San Diego • 619.237.6071

WE HAVE THE HOTTEST ART DPENINGS IN SAN DIEGO!

Art from the Heart



The Third Annual Homeless Art Exhibit and Silent Auction

Monday, March 13 - 6-9 pm Lyceum Art Gallery, Horton Plaza

Master of Ceremonies, Ted Leitner - Honoring Byron Wear Also featuring Latin Jazz with the Jose Molina Serrano Quartet Tickets: \$25 - Info: 619-686-3898 Proceeds benefit the Scripps Otay Family Health Center and local shelter art programs.

www.scrippshealth.org/artfromtheheart

The Lady Gets Stoned

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

hen Lyssa Dent Hughes was eight years old and went to birthday petries, 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 REVIEW

had a nicer car. Lyssa just got nominated for Surgeon General, The President's JEFF SMITH first choice didn't pass confirma

first choice didn't pass confirma-tion 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 ma-jor hospital. She has an M.D. and Ph.D. and is a popular lecturer on women's health issues. Her great-great-grandfather was Ulysses S. Grant and, pundits agree, she's "about as close to a role mode

pundits agree, she's "about as close to a role model as we get." Lysa's only regreft 5th enever finished reading Proust's Remembrance of Things Past. When Lysas asys she has nothing to hide, it doesn't sound like hubris — just modest confi-dence. And when her oldest friend, Judith, tells a postferminist hotshor that "a woman's life is all about boundreines," she asys is with enough sour

about boundaries," she says is with enough sour grapes to prevent us from assuming it's the au-thor's message. In Wendy Wasserstein's American Diogenes the Cynic carried a candle, in ancient Greece, and sought a single, honest human be-ing. One of the media delights of the '90s has taken a Diogenes-like cast: laser-honed public

scrutiny of a person's character. Floodlights blare and the media goes on a Flaw Frenzy: Clarence Thomas, Anita Hill, Clinton and Jennifer, and Thomas, Anita Hill, Clinton and Jenniter, and Monica, O.J., confirmation hearings of Zoe Baird, Kimba Wood, and Lani Guinier — each life inspected 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 exam-

fame. Like a TV serial, the exam-ination lasts weeks, and the public inspects the person's life as if itemizing a lost inheritance. The results are never conclusive, and these se-rial scrutinies last only as long as the public's appetite for self-congratulating, moral superior-ity. For the participants, however, it's a monater movie, and they'e the drooting beast.

Lyssa's name becomes synonymous with "Juryeate." She swears her failure to respond to a jury duty summons was an oversight. An ambi-tious reporter, allegedly doing a "puff piece" on her, turns the infraction into a crime against hu-manity. Lyssa doesn't help matters. In an interview, when she makes untoward remarks about Indiana housewives, the Milorganite exits

This has nothing to do with the goddamn This has nothing to do with the goddamn slip of paper," says Lysas'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 prissy, privileged, ungrateful-to-her-mother, conniving bitch."

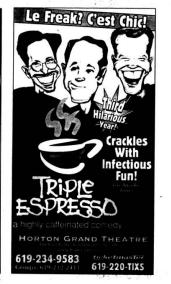


Mary Burt, Dale Morris in An American Daughte

Since The Heidi Chronicles and The Sisters Rosensweig showed such promise, most New York critics clobbered Wendy Wasserstein's American

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. Wasser stein wrote an accessible "fractured fairy tale" that cut "fractured fairy tale" that cuts against the grain, with politi-cally incorrect characters, and that questions if "baby" — the such a long way after all.

American Daughter is ac-

cessible — almost to the poin have pain gaps, empty section 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 gap rule to honor the play's themes and squelch their own feelings.

Daughter provokes thought nonetheless. Zoe Baird appeared to "have it all." Here

peared to "have it all." He confirmation hearings divulged that she hired undocumented aliens for child care. The result Ms. Baird became the embodiment of privilege, affluence, and the foibles of a generation." The same with generation. The same with Lyssa: her oversight puts what Wasserstein calls "contempo-rary femininity" on trial. For the North Coast Reper-

tory Theatre, director Rosina Reynolds crafts a deft blend of humor and seriousness (in some ways befter than the play's). An American Daughte 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 be comes a fingerprint. And, out there in the hinter- and nether-

there in the hinter- and nether-lands, tacit restrictions choke attempts to expand the norm. Opening-night perfor-mances were uneven. Adam Edwards, as the gay/reactionary columnist Morrow McCarthy keeps a rich vein of satire flow ing throughout. Jonathan Dunn-Rankin's been too long from the San Diego stage. His ample white locks - which could almost constitute a cosand meninuous voice make him a perfect Alan Hughes, slick politico. 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

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

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, shallow iders on the small, shallow NCRT stage and that lighting designer Karin Filijan, without your knowing it, will enhance the mood of every moment. It's the mood of every moment. It's a credit to both that, upon en-tering the theater, you get accustomed to leaving a shop-ping mall in Solana Beach and entering a different — in this case, the showcase interior of a Georgetown home — yet com-pletely believable world. ■

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is by jetj Smith, Injormation is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens,

SUNDAY AT 2:30 P.M.

The American Daughter
Reviewed this issue.
Worth a try.
NORTH COAST REPERTORY THEATRE,
THROUGH AFILL 9, THURSDAY
THROUGH SATURDAY AT 8:00 P.M. SUN
DAY AT 7:00 P.M. MATINEE SUNDAY AT
2:00 P.M.

Arcada
San Diego State University presents
Tom Stoppard's masterpiece.
Michael Harvey directed.
Dow Powell. TheATRE, 505U.
THROUGH MARCH 12; THURSDAY
THROUGH SATURDAY AT 8:00 P.M.
MATINEE SUNDAY AT 2:00 P.M.

The Beauty Queen of Leenane
South Coast Repertory Theatre
stages Martin McDonagh's highly
acclaimed Irish drama about a
mother and her spinster daughter.
SOUTH COAST REPERTORY THEATRE,
HROUGH APRIL 9. TUESDAY THEOUGH
SATURDAY AT 8:00 P.M. SUNDAY AT SUNDAY AT 2:00 P.M.

The Best Mistake Playwrights Project hosts Jim Kn-able's drama about 15-year-old Becky's discovery that her clever, read. Laura Stribling directed. A

Born Yesterday Born Yesterday
Moonlight at the Avo stages Garson Kanin's 1940s comedy about
the education of Billie Dawn.
Kathy Brombacher directed.
AVO PAYHOUSE, THROUGH MARCH 19.
THURSDAY THROUGH SATURDAY AT
8.00 P.M. MATINEE SUNDAY AT
2.00 P.M.

Breaking Legs
Pine Hills Lodge and Dinner Theatre presents Tom Dulack's comdry about a playwright seeking
funds from the "family" (i.e.,
Mafioss). B. Cervanted directed.
PINE HILLS LODGE AND DINNER THE
ATRE, THOROIGH MARCH LE, FRIDAY
AND SATURDAY, DINNER AT 6:30 P.M... CURTAIN AT 8:00 P.M.

Comedy Codependents
The Improv comedy troupe performs the first Friday of every month at the Creativity Centre in Brilliant Traces

ComedySportz
Two teams of comedians improvise
scenes based on audience suggestions. "Appropriate for all ages."
Appropriate for all ages.
AMAQUIS THEATER, 3727 BNDA
STREET, MISSION HILLS, FRIDAY AT
8:00 P.M. SATURDAY AT 7:30 P.M. AND
9:45 P.M. FOR INFORMATION CALL
858-295-4999.

Communicating Doors
The Laguna Playhouse stages Alan
Ayekbourn's bedroom farce/mystery thirller, set in 2014.
LAGUNA PLAYHOUSE, THROUGH
MARCH 26: TUESBAY THROUGH SATUR.
DAY AT 8 CO P.M. SUNDAY AT 7:00 P.M.
MATINEE SATURDAY AND SUNDAY AT
2:00 P.M.

Criminal Hearts
Mira Mesa Theatre Guild stages
Jane Martin's comedy about one or
history's most unusual burglaries.
John O. Rand directed.
MIRA MESA THEATRE GUILD, THROUGH
MARCH 11. FRIDAY AND SATURDAY AT
BOO P.M.

Death Rides the Stage
H.I.T. Productions new interactive
comedy-mystery, written by Beth
and Scott McNellen, is set in Texas:
"You survived a stampede, Lucy
Tyler is looking for your underwear...and there's a dead body in
the existing of the stage of the second of t the next room."
TYLER'S TASTE OF TEXAS, 7868 EL CA JON BOULEVARD, LA MESA, OPEN ENDED RUN; SATURDAY AT 7:00 P.M.

The Caucasian Chalk Circle MiraCosta College presents Bertolt Brecht's fusion of a medieval Chi-nese folktale with the story of King Solomon. Marylou Gombar di-FOR INFORMATION CALL 619-561-8673 rected.
MIRACOSTA COLLEGE THEATRE,
THROUGH MARCH 12; THURSDAY Fiddler on the Roof The Welk Resort Theatr THROUGH SATURDAY AT 7:30 P.M. MATINEE SUNDAY AT 2:00 P.M. musicals of all time A Chorus Line Scripps Ranch Theatre presents the musical celebration of the under-MARCH 25: TUESDAY, AND THURSDAY THROUGH SATURDAY AT 8:00 P.M.

DAY, AND SUNDAY, AT 1:45 P.M.

Forever Plaid

The four harmonizers in search o plaid sport coats are in their fourt year at the Theatre in Old Town. Joseph Campbell urged everyone to "follow your bliss." Even if the Tollow your bliss. Even it the tight harmonies of '50s' guy groups' aren't your particular bliss (I needed a quick fix of Otis and Hendrix after hearing them), you've got to admit the Plaids fol-low theirs with verve. They dare to be square. They croon in lieu of

morefunthana.com



SMUIN BALLETS/SF

Friday, March 10 8:00 p.m. • \$15-\$40 Smuin Ballets/SF perform



¡CUBANISMO! Saturday, March 18

8:00 p.m. • \$17-\$32 Fifteen of the hottest Cuban icians heat up the night with fiery brass solos and



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 Zepplin, Pink Flowd and The Who



NEWPORT JAZZ MILLENNIUM Wednesday, March 29 at 8:00 p.m. • \$21-\$40

8.00 P.M. MATINEE SUNDAY AT

paid performers who back the

stars. A Chorus Line won nine Tonys and ran on Broadway for 15

years.
SCRIPPS RANCH THEATRE, THROUGH
MARCH 11; FRIDAY AND SATURDAY AT
8:00 P.M.

Normal Heights.
CREATIVITY CENTRE, 4716 32ND
STREET (JUST NORTH OF ADAMS AVENUE), NORMAL HEIGHTS: FIRST OR

PC.

2.00 P.M.

Starring

Nicholas Payton Randy Brecher
Quintet Red Holloway
Cedar Walton Joel Helleny
Howard Aide

The concert salutes the masters of jazz: Louis Armstrong, Miles Davis, Duke Ellington, John Coltrai Charlie Parker, and Dizzy

BEAUSOLEIL'S ACADIAN TRAIL Friday, March 31

8:00 p.m. • \$20-\$34 lust try to sit still when BeauSoleil takes the stage Cajun music is infect especially when played by the best.

Order your tickets today, Call 1-800-98TICKETS (1-800-988-4253), or visit The Center's ticket office in person Monday through Saturday Moon to 6:00 p.m. Tickets are also on sale at all ter outlets, or by phone at (619) 220-8497. No matter where you are, you're always close to The Center. Just off the 1-15, conveniently located with Free Parking.

California Center for the Arts, Escondido • 340 North Escondido Boulevard • www.artcenter.org

STEET STEET OF THE STEET STEET OF THE STEET STEET OF THE STEET STE

8 OO P.M. SATURDAY AT 5:00 P.M. AND BOOP M. SUNDAY AT 3:00 P.M. AND

Furious Blood In his multi-award-winning transla

ion of Aeschylus's Orestia, Robert tion of Aeschylus's Chrestia, Robert Fagles says the three plays — Agamemon, The Libation Beares, and The Eumenides — constitute "a rite of passage from savagery to civi-lization." Ancient Greece's most dysfunctional family spawns civiliza-tion? Playwright Kelly Stuart couldn't disagree more. Furious Blood retells The Orenta, and Euripi-des' Iphigenia in Aulis. The play, and the Stedgehammer. Theatre production, are a mixed bag. Along with the admirable sudacity of the enter prise, there is much to recommend prise, there is much to recommer Director Kirsten Brandt crafts im Director Kirsten Brandt crafts im-pressive images, and the design work (except for David Lee Cuthbert's strange lighting, which leaves too many faces until) is Sledgehammer quality. The beginning is strong, and the ending's a boot. But the produc-tion, which tries to combine for the control of the control of the trong the problem with tone. Too of-ten, the sittom style rules and reduces everything to its lowest com mon denominator. Agamemnon and Menelaus become one-dimen tragic stature. If everyone else is just cardboard, why doth she suffer so? Worth a try.

URDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Gross Indecency: The Three Trials of Oscar Wilde Poway Performing Arts Company presents Moises Kaufman's chroni-cle of Oscar Wilde's trials. POWAY PERFORMING ARTS COMPANY. IRDAY AT 8:00 P.M. MATINEE SUNDA

The King Stag
UCSD Theatre and Dance presents
Carlo Gozzi's commedia dell'arte
fantasy: Andrei Belgrader adapted
(with Shelly Berc) and directed.
MANDELL WESS FORUM, UCSD.
THROUGH MARCH 12: WEDNESONY
THROUGH MARCH 22: WEDNESONY
THROUGH MARCH 23: WEDNESONY
THROUGH MARCH 25: WEDNESONY



My Blue Angel

Merrily We Roll Along The Avo Play Readers The

DAY, MARCH 9) AT 8:00 P.M. MATINEE Love Rides the Rails: or, Will the Mail Train Run Tonight? Clairemont Community Players

Lamplighters presents the popular Cole Porter musical, book by San

LAMPLIGHTERS, THROUGH MARCH 19: FRIDAY AND SATURDAY (AND THURS-

Kiss Me Kate

and Bella Spewack.

SUNDAY AT 2:00 P.M.

resent Morland Cary's comedi elodrama about control of a railroad company. Jean Rodin diThe Avo Play Readers Theatre, a program of the Moonlight Am-phitheatre, presents a staged read-ing of Stephen Sondheim's musi-cal, which tells the story of three

Murder on the Trail "The Wild West was never this wild," in a new dinner-theater whodunit starring Sophie Tyler My Blue Angel Sushi Performance & Visual Art presents Ricardo Peralta's multidis presents Ricardo Peralta's munitida-ciplinary performance solo, reveal-ing the story of his coming out and encounters with his guardian angel. SUSH PERFORMANCE & VISUAL ART. THURSDAY, MARCH 9. THROUGH MARCH 18. THURSDAY THROUGH SAT-URDBY AT 8:00 P.M.

Palomar College Performing Arts Palomar College Performing Arts presents the Hirson/Schwartz mu-sical. A troupe of troubadors tell the story of Pippin, heir to Charle-magne's HOHy Roman Empire. Michael A. Mufson directed. HOWARD BRUBECK THEATRE, PALOMAR COLLEGE, THOUGH AMARCH 12: FRIDAY AND SATURDAY AT 800 P.M. MATINEE

City Ballet presents Steven & Elizabeth Wistrich Ballet on the Edge 2000 March 11 - 8 pm March 12 - 2 pm -... full of energ and hard-edged attituted San Diego Union-Tribur Sherwood Auditorium BOX OFFICE

Rent
San Diego Playgoers hosts a touring production of the Pulitzer
Prize- and Tony Award-winning
musical by Jonathan Larson and
directed by Michael Grief. SAN DIEGO CIVIC THEATRE, TUESDAY

trimmed. At the Lamb's Players

Theatre, director Deborah Gilmour Smyth and a sparkling cast make Ring a richly acted confection. To single out one actor's unfair to the group, all of whom do quality work. That usid, Nick Cordieone's doing his best effort to date as Hugo and Frederic; Katherine Faukomer's a bon most wonder as

Faulconer's a bon mot wonder as Mme. Desmortes ("Really, how marooned one is away from a bell-

narooned one is away from a bel ope," she complains; "I might be lobinson Crusoe, without any of

his initiative"). Jeanne Reith's co has initiative"). Jeanne Reith's cos-tumes (suitable for the Spring Ball anywhere) and Mike Buckley's wall-less set (the winter garden of an estate) give the show an elegant look that the shenanigans of Fry's characters play against to good ef-

LAMB'S PLAYERS THEATRE, THROUGH

UCSD presents Luigi Pirandello's Ring Round the Moon Could be retitled "ring round the backstage," since one actor plays two characters and must sprint from exit to entrance in seconds. amous drama about art, life, and the netherworld of creation. Todd from exit to entrance in seconds. Christopher 17% comerdy, based on Jean Anoually 8 L'Imvisquin su Cotassa, combine antitipérical train brothers with a relaction Cincrella, plans agaged of eccentrics, and madilations on money and power and the things neither can acquire ("It's not as easy to rain yourself as you brink," says now. The plan's a kind of Ocaz Wilde Lies, with withy failappee and timations, but take with long expository streets of Wilde Lies, with withy sound layers.

Social Security
The Caribbad Playreaders, a project
of the Caribbad Playhouse, presents
a reading of Andrew Bergman's
comedy, Steve Gallion directed.
SCHULMAN AUDITORIUM, CARLSBAD UBRARY, 1775 DOY LANE, CARLSBAD
MONDAY, MARCH 13, AT 7:30 P.M. FOR
INFORMATION CALL 760-438-5359.

The Sound of Music San Diego Playgoers hosts a tour-ing production of the Rodgers and Hammerstein musical (book by Howard Lindsay and Russel

DAY AT 2:00 P.M. AND SUNDAY AT 1:30 P.M.

was the poutiest, whiniest, nerdiest brat in all the land). Worth a try. OLD GLOBE THEATRE. SIMON EDISON

CENTRE FOR THE PERFORMING ARTS. THROUGH MARCH 12: THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUN Six Characters in Search of an

Social Security

THE HISTORY

OF THE UNIVERSE

March 24 - April 23

Triple Expressor A Highly Caffelnated Comedy Dut to popular demand, the Horton Grand Theatre hosts a reprise of this comedy about three inept performers. Hugh Butternut's done his loung act at the Triple Express Coffeehouse 20 years to the day. While partons up not the bouse blends — "Grape," "Se notifications Bitzard." "ne." A cross between improvisational comedy and Family Foud. Improv, making up a funny scene as you go-along, is tough enough. Add competitive scene-making, with the authorize savening team. Purists might balk at the odiouners of comparisons, but Theatresports' "game show" is a hoot. The 90 minute evening uses various formats. The show I caught all "Learn Sports"—the noting the facility of the property of the proper the house blends — "Grape,"
"Scandinavian Blizzard," or right "Scandinavian Blizzard," or right plays '70s tunes on the piano. He and his companions, here to cele-brate Hugh's anniversary, got stut in the '70s. The trio used to be Maxwell, Butternutt, and Bean, a serious formats. The show Leaght had Team Sports — two pairs of players competed, taking suggestions from the audience; and "Gonila Theatre" — five "directions" invented series, using the other invented series, using the other invented series, using the other tempts went southered (Fepts timpton) and the strength of comedy group that never went far. They're "losers," they admit, but not "ordinary" ones. And hey, their not "ordinary" ones, And hey, their retunion could help them face sear-ing issues from their mediocre pasts. A formulais story line? Yep, Straight from Foreer Plant. There's also the Foreer Plant Topleton, the three comedians are far too tal-entody oplay ingoly characters. One's a whitz at the pann. An-other's a first are mine, and the third's carried with the pann. An-other's a first rate mine, and the third's carried with the pann. The trival's carried with the pann. The trival is carried with the pann. The trival is carried with the pann. The trival is carried with the pann. The trival trival is carried with the pann. The pann the pann the pann that the pann that the pann that the pann the frequent than the misses. Their guru, Keith Johnstone, has written one of the few brilliant books (Impro) I've ever read about making theater. And they put his pearls to good use. Their motto: "Remem-ber, when it's not funny, it's art." Worth a try. trumping up the pseudo-drama and get on with this entertaining, i lightweight show (note: the origi

HORTON GRAND THEATRE, 444 FOURTH

architect, mathematician, designer, poet, philosopher and motivational speaker. A major utopian thinker! This one man show will leave you

you lit into this world he called

Don't be surprised if you never think the same way again!

619-234-9583 Twelfth Night Grossmont College stages William Shakespeare's popular comedy about romance, power, mistaken identity, and restored twins. Henry I. Jordan directed Henry I. Jordan directed STAGEHOUSE THEATRE, GROSSMONT COLLEGE, THURSDAY, MARCH 9, THROUGH MARCH 18, TUESDAY THROUGH SATURDAY AT 8 00 P.M. MATINEE SATURDAY AT 2.00 P.M.

Vendetta on Hollywood & Vine new show is "the ultimate Holly wood whodunst," set in the Me

AND THURSDAY AT 7:30 P.M. FRIDAY AT

DAY AND SATURDAY AT 8:00 P.M.

stout in a rural Irish pub. They er joy a boozy camaraderie and lea Brendan, the barkeep, closes up, and the play ends. No "drama," pe and the play ends. No "drama," be, lust an evening at a pub. Yet without fanfare, something happened. Something got released. A weir "regulates water, from a stream or river, for generating power. On this might, metaphorically speaking, the weft went on this hink, and feelings flowed without regulation. The Cassius Carter. T. regulation. The Cassius Carter Centre Stage is an ideal site for The Weir. The closer a production can come to people huddled around a here and there, the production, di rected by Joseph Hardy, is rich in detail, and a fine cast wa and-blasted pub with heartfelt blarney and bravado. Adrienn-

Dreiss performs a small miracle as Valerie. As written, the character Valerie. As written, the character has more traps than Torrey Pines's South Course. Something's wrong with her; you don't move to Ireland's bleak west coast on a whim. The obvious trap: show her agitation from the start (the easy choice ions until the floodgates burst and Critic's pick.

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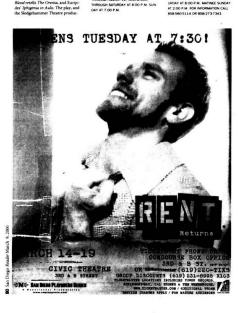
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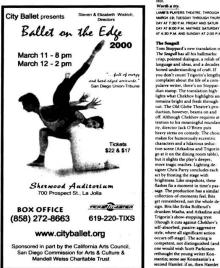
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WELK RESORT THEATRE

Spaceshin Earth." The Seaguil
Tom Stoppard's new translation of
The Seaguil has all his hallmarks: 619-544-1000 risp, pointed dialogue, a relish of anguage and ideas, and a decades SAN DIEGO REPERTORY THEATRE honed understanding of craft. If you don't count Trigorin's lengthy complaint about the life of a comcomplaint about the life of a com-pulsive writer, there's no Stoppar-dian stamp. The translation high-lights what Chekhov highlights and remains bright and fresh through-out. The Old Globe Theatre's pro-duction, however, beams on and off. Although Chekhov requires at-tention to his meaningful mundan-ry, director lack O'Brien puis ry, director lack O'Brien puis characters and a hilairous seduc-characters and a hilairous seduc-WESTWIND BRASS MUSIC OF OUR TIME @ THE SAN DIEGO MUSEUM OF ART characters and a hilarious seduc tion scene (Arkadina and Trigoria James S. Copley Auditorium *15/*20 out it signis the piay's deeper, more tragic reaches. Lighting de-signer Chris Parry concludes each act by frosting the stage with brightness. Like snapshots, these flashes fix a moment in time's pas-sage. The production has a similar collection-of-moments feel, Bits set remembered not the while deign. Bits like Erika Rolfsrud's drunken Masha, and Arkadina and April 1, 2000, 7:50 PM ssible works for the modern brass qu Steinman, and new works by other li





Sponsored in part by the California Arts Council, San Diego Commission for Arts & Culture & Mandell Weiss Charitable Trust

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Howard Storn said last " 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 ain't in the top 3. That's what

Stern has said on the air he

would have sex with his mo for money; he asked a child

molester to specifically describe on the air how he

molested a boy; and said he

abandoned their handicapped child. (Another parent called in saying Stern made her handicapped child

didn't blame parents who

abandoned their

the inside_track

"personal decisions to some personal decisions to make" about whether he would continue his morning grind. The radio industry was buzzing about the possibility he would quit his show

"He's always said that, said one radio insider. "He has to have a conduit for his has to have a conduit for his mouth. He just lost his wife over his radio show. Why, si: months later, would he leave the show? The money is too

Recent published reports suggest Stern makes \$18 million annually

"I am absolutely turned on by radio, and judging b on by radio, and judging by the ratings success across the country, we're the strongest we've ever been," Stern said at a recent press conference

But the reality is that in the last two months Stern ha lost affiliates in New Orlean Toledo, and Favette North Carolina. And while the latest ratings period showed Stern with strong showings in New York and Los Angeles, it was a different story in San Diego. Among

In the last two months

should kick handicapped children in the face. But e hideous behavior. But h doesn't go over the edge any more than your average stand-up comic in a comedy

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

but the fact is, there is a wide spectrum of all kinds of people who are listening to his show " said Fric his show, "said Eric Zandenhaute, general manager of Café Sevilla. "I'm as offended as the next person, but despite his The World Trade opinions, he attracts people of all races, all social levels... Advertising on Stern's show was probably one of the most efficient adverti campaigns we ever did," said rossmont Community

wner of Beach Sleep Furniture, which, like Café Sevilla, had Stern record their own customized commercial

"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?" record the commercial?"
"I'd rather not get into
that," said Meronoff.

Does his ugly side hurt "I don't believe you

people listen for the entertainment value. By and large people don't buy into

San Diego. But he is the only one who can do it on a national level."

"We're going to have workshops about vegan cooking and how to make an indie magazine. 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 Tuiletufuga, 21, the heavily tattooed associated student government president, wanting to shake things up at

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

says it's the first time

THE NEW LOOK IN

Grossmont or any other local community college has staged anything like it.

reason for the Ides of March

to try to bring some cultural

ere in East County, people on't get exposed to certain here in East Cou

information film festival,"

and hip-hop DJs are scheduled. "I put out flyers at coffee shops [asking for bands]. I got an

them we could only pay them

\$20 and give them vegetarian food. There's Oma Acha, a

ten-person Caribbean danc and drum group; Tarantula Hawk, a techno hardcore

experimental art band; and

group." Also set to appear are the Curtises, Heathen Azure,

Red, Kill Me Tomorrow, the

Tetsunori, a Gothic

industrial experimental

overwhelming response. I

had to cut it off. We told

activity to El Caion, "Out

things."
A spoken-word

presentation, an

s to help the community and

Tuiletufuga says a major

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] student art area. [This event] has caused some chaos. Every now and then someone from the faculty says, 'What the hell is going on?' " Tuiletufuga hopes the Ides of March will inspire "I think the community

Pharaohs, Velcro, and

needs an event like this, especially at the community college level. Our student west funded in the state Community colleges | have been an ignored institution of higher learning." The Ides of March Music

Grossmont Community College.

-Ken Leightor

Gultariet 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 MP3.com

may be facing a lawsuit from the grant Recording Industry Association of America and its stock price has dipped below its IPO, but Auber says his band has hit it big thanks to MP3.com.
"I feel like I'm worldwide. 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 Lottsabottlesabooza Extravaganza and Taco Festival. It kicks off Saturday in their home town of Spring Valley. "We're gonna start at

Loreto's on Bancroft in Spring Valley. It's perfect. It has all the venue uirements. It has a natio 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



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 Pizza Grotto in Ensenada. It the only pizza 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 again.
4:34 p.m. — Driving tour."

One Slick Wall songs include "Gutterslut" ("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

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 ignorant stops and gives his smelly

stops and gives his smelly load a ride to go get us gasoline. We wait. 5:26 p.m.— L.G. returns with gasoline and a new mustard stain on his shirt.

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

Wanna Go Down to Tijuana

asada taco might be your old dog Paco, but he sure tastes

pretty good to me").

Is there a Spring Valley

("It has a line That carne

On a recent road trip to play a show in Las Vegas, Grooveyard and a van. This is an

loaded and all members and refer to from this point on a L.G.), our driver, gives us ou first taste of his black silk shirts with embroidered

10:37 a.m. — We stop and porno mags, but oddly,

10:58 a.m. — L.G. has

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 1:34 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

mustard stain on his snirt. We all shake our heads as he walks circles around the van looking for the gas tank lid. The ride home:

3:32 p.m. — We all pile into the van of doom and say

drifting off to lala land once

again, we are awakened by an all-too-familiar BAM, WOP.

5:59 p.m. — After we have all changed our underwear (except for L.G.,

of course), we sit and watch

the sun go down as L.G. tells

us that he not only has a new flat but a busted radiator

our prayers. 5:47 p.m. — After

WOP, WOP, WOP

appears noon Saturday at Loreto's in Spring Valley.

—Ken Leighton

e-mail account of that trip. 10:30 a.m. — Van is

no gasoline.

already gotten on our last nerves with his music blaring

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 a

that moment, we all assum he speaks a truth. Well, you know what they say when As of this writing, we

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

against the window.
"At the time Eric Garcia was booking Blind Melon's. He took a lot of heat for that I asked Delange how the Groovevard ban was lifted at

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

buyer] 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

onstage and apologized to th club and the crowd. He said, ed to the

Liust want to say I'm sorn

have yet to receive a refund -Alejandro Castro

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 Blind Melon's was a dispute, and they broke up onstage....It kind of put a dent on our night." Jim Baxter, Blow Up Betty bassist, said they d officially break up. "Our

OVERHEARD IN SAN DIEGO: PENTAGON 3/3

singer had a couple too many beers before going onstage. I tightened up his throat, and he was having some ass when he pushed it up 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

Blind Melon's

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 half since that incident, have different people booking for them now... a few months [after the incident] it was fresh in everybody's mind, but now i you talk to them about booking Grooveyard it's, like, 'Groove who?' "

-Ed Decke

CD review: Deborah Liv Johnson, Real Women — Real Beauty, Mojave Sun MS-1238 Ghost of Lester Banes

Calling the ghost of Lester Bangs! Hey, old buddy, where are ya? Got somethin to play for ya ..

"Here I am. Shoot."

Okay, it's a CD about..
"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

it's kinda like stuff which when you were a kid you hadda 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

JAY ALLEN SANFORD

economy of Assyria').
"It isn't like eating spinach — y'know, 'Eat your spinach — y know, Eat your spinach, kids,' uh, 'Save the rainforest,' ha ha hah — it's like creamed spinach at a high school cafeteria, or a Christian summer camp in Orange County. Shee, this

"Which isn't to say it isn't "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 t' do Stiffs don 1 g.... many reviews."
—Richard Meltzer

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You Aren't Any Better Than a Good Plumber

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

Some people talk about the next big thing. Some people might even mention our name. But there's one guy who doesn't agree. There's one guy who grades us with a C... Ed Decker thinks we suck. He doesn't understand us.

—Spazboy, "Ed Decker Thinks We Suck" SCENE

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 ED DECKER "He [Squire] was annoyed that I (ques-tioned] 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

Wakeman had quit the band.

the sound.... Then I asked Geoff Downes, the 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 al-bum wasn't very good and included the part about Geoff Downes contradicting Squire. It wasn't a vicious hit piece or anything, but At-lantic Records blackballed me anyway.

lantic 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 ca-

mean, 1 don't tinik 1 impeded anadonna's ca-reer in any way."

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

the members to abuse the doll.
"Jammin' 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 en-

couraged 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 writ-ten or said about him.

"If I listened to everybody's opinion I'd go crazy," says Poltz, wiping his mouth after we 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, 'lewel attracts — boyfriend distracts.' If I hear a song of mine on the radio, I'll turn it off because I

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

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! Conversity, why do artists take critics so serious the properties of the critics of the critics." Says George Varga, veteran pop music critic for the San Diego Union-Tribune, "ian't to piss anyone off. But it and 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; the says and the critical source they wars. Over the phone, he shares a story." Pat Boon chad this terrible by, bandfheavy. "Pat Boon chad this terrible by, bandfheavy." Pat Boon chad this terrible by, bandfheavy. Clearly the review got their creative juices

"Pat Boone had this terrible big-band/heavy

Pat Boone had this terrible by 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."

"The editor forwarded [Pat's] letters to me," recounts Varga." It 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:

Excepts 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 piddle...' your total intention was to set a few current pourtes from

don't want to listen to what the DJ says after-ward. I like to play my life with blinders on." Perhaps because of his onstage candidness, impulsive songwriting, famous lover/song-writer relationship with

writer relationship with Jewel Kilcher, and the notorious Lucky Lager me] so I can participate in my own crucifix-ion.... This is scurvy, underhanded, and immoral." phitheater (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 albecause critics are al-ways right," he smirks over a Budweiser. "Crit-ics 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 my-self 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

"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 Overstand, LaMaquira, and Merry Go Down) says that music critics are not as openminded 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-

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

Still Kerr sees the overall need for critics and

Still Kert sees the overall need for critics and their review.

"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 shil about other musicians way more than critics do and are way more vicious.

Critiquing is something everybody does, including the musicians themselves. Didn't County Disk Montana criticize avers and other county Disk Montana criticize avers and county Disk Montana criticize avers and 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,"

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

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whose work regularly appears in Relix magazine, High Times, JamBands.com, and the Las Vegas Weekly. "It's part of human nature to de-bate things, which is health 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 crit

Buddy Seigal is hardly an objective critic. But all criobjective 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, Seigal is an objective source because he straddles the fence of artist and reviewer. He is both must be a subjective source because he straddles the fence of artist and reviewer. He is both must be a subject to the subject in the stage name and a music critic for the OC Weekly, Buddy adthe OC Weekly Buddy adthe OC Weekly. Buddy advises musicians to ignore what critics say, good or bad.
"It's like I told Steve Poltz

"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 valueless. ueless — you are not completely valueless. Don't take what any critic says

seriously."
Poltz says those words 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

"So there's nothing a critic does that fazes you?" I ask Buddy

ask Buddy.
"It bugs me when critics
obviously fail to listen to my
shit before making an opinion on it. Like this review in on on it. Like this review in Option magazine that said my album Guttersnipes 'n' Zealots 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

Blue says he has outraged many musicians in his years as a music writer. "Big Bad Voodoo Daddy

"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



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Hot Rod Lincoln heats up another Thursday night. This Friday, 3/10, Empty Dot, Suntower and The Good China shake up the place. Saturday pight. 3/11 witness Method with special quests. Don't forget to plan ahead for the return of San Francisco Lee Press-on and The Nails Thursday, 3/30.

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his 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 ou chic enough?

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tta's has taken care of us all week long." Thirsty Thursdays offer comedy, DJs and reat 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 Tuesday have DJ Dave Johnson from 9pm until 1:30am. Wicked Wednesdays bring live usic and killer drink specials starting at 9pm.

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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."

he Village Vanguard is a small basement jazz club at 178 Fifth Avenue in New York's Green-wich Village. It's been there since 1935, although it existed in an earlier incarnation on Charles Street and Greenwich Avenue a couple of Charles Street and Greenwich Avenue a couply years earlier, originally as a place for poets to get gether and read their work. Over the years it offe a variety of acts: comedy, cabaret, dancing, all m ner of music (folk, popular, you name it). In the late 1940s it be-

came chiefly a jazz venue, one of the most important anywhere, feathe most important anywhere, fea-turing 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 Scot LaFaro and drummer Paul Motian, sat bassist Scot 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. The Village Vanguard isn't much of a place to look at. I'll let Bill Evans himself describe it from a

gig he'd played there six years before as a solo act between sets of the Mod-

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 few seats that are sort of behind the bandstand, just a bench against the wall and a thin table, and while I was playing one night, the maltre d' brought a party of four up while I was playing — I stopped, he said ex-cuse 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 per-formances. One night he looked up while he was formances. One night he looked up while he was playing, and "Miles's head was at the end of the pi-ano listening." Whatever Miles Davis heard that night in the young pianist made a huge impression. Four years later Evans would figure prominently in serhaps the most influential of all modern jazz

cordings, Kind of Blue.

By the time the Bill Evans Trio launched into By the time the Bill Evans I no launched into the first tune of their matince performance that sul-try 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 what Miles Davis had first heard in Bill Evans's piano playing wasn't 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

and in 1958, when the pianist was 26.

He had been playing jazz since he 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 see little to the see littl REVIEW AUGUST KLEINZAHLER

proach 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 will they. Evans took an unusual (for a jazz musician) turn after high school, which involved a lot of band performances, by going off for classical training at

Southeastern Louisiana College. (It might be re-membered at this same juncture that Miles Davis himself went off to Juilliard to study music but wa numset went off to juiliard to study music but was soon derailed by the bebop scene in New York.) Evans excelled in his studies of the classical reper-toric, and he is almost alone, among the marpy who tried, in marrying classical elements into his jazz playing, in particular the French impressionist com-posers like Debussy, Ravel, and Satie, with their

mphasis on timbre and unconventional harmon emphasis on timbre and unconventional harmony. The avant-gard palper Arthch Selops, who was more at home playing with someone like Cecil Taylor, ex-pressed 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 wa... I like him on balled ma-terial... but Debussy and Satie have already done them believe."

terial...but Debussy and Satte have aiready 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 choose to, the best example probably being on the December 1958 album Everybody Digs Bill Fines token he hock town 500 ft. See Jones. cember 1958 album Everybody Dig Bill Evuns, where he hooks up with Sam Jones on bass and one of his favorite drummers over the years, Philly loo Jones. Check him out on "Minority," sounding a great deal like Lenny Tristan with his long, unifined lines, as well as on the Sonny Rollins classor. "Otto: There is not only beleasy in the Poul." Nat "King" Code, and even Hones Silver. But it is in the Jones The Lower Lines, as Sept points of the Lower Lines, septially the ballads, that Evans is most affecting, as Shepp points out. He manages something unique in his vicines,

out. He manages something unique in his voicings, which involved the ordering and spacing of the cor ponents in a chord, which, along with touch, are ponents in a chord, which, along with looks, 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 dur-



From Highlights from Turn Out the Stars

latter's greatest sides, not just on Kind of Blue, but elsewhere: in particular a disc that collects some of elsewhere: in particular a disc that collects some of the best of their collaborations called 58 Sense of, 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

It was on the needs 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 called it, and he had, prov

identially, 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 num-ber of others. Often, as with performers like Nat "King" Cole or Art Tatum,

From Sunday at the Village Vanguard

From Sunday at the Village
Vanguard
had never been anything quite like the interaction
of Evans and the group he brought with him into
the Village Vanguard that afference non 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. 1 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 Moto reproduce what he'd had with LaFaro and Mo-tian. The titles of a number of his albums are tian. The titles of a number of his albums are evealing Symbosis, Insution, Intermodulation, Em-pathy, Interplay. He would visit the Village Vanguard one last time with his final trio in 1980, again in June, playing "My Foolish Heart" as he did almost 20 years before, taking everybody breath away. But it was not the same. Evans was dead three months later, a month after his 51st birthiday, after many years of struggling with drug addiction.

Bill Evans, At the Village Vanguard 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. 9 46425-2)

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Boys (345), Make Case and Her
Boyfriends, and the Choop Leis:
(astab, Friday, March 10, 8:30 p.m.,
2501 Kentre Boulevard, maltown,
619-232-4355.

"Dave Howard /832/CD-Release Party": loss los's Colfebousa, Friday, March 10, 9 p.m., 1956 Boton Street, Ocean Beach, 619-523-0356. Celture and Duryl Johnson and the Marel Gras Gypeles: Belly tip Invent, Friday, March 10, 7:15 p.m., 143 South

The Mr. T Experience, Groovie Ghoelies, Punic Botton, Makacacha, and the Solutions: Ché Cafe, Soturday, March 11, 8 p.m., UCSD Campus, La Jolla. 858-514-2311.

"Helvis and the Helvettes CD-Release" with the Kanazville Girls, Surf Report (379), and Sin Sin 77: Cotoh, Soturby, Morch 11, 8:30 p.m., 2501 Ketters Boulevard, midteum. 619-232-4355.

SUNDAY "Fetthurger (232) CD-Release Party": Humphrey's, Sunday, March 12 7 p.m. and 9 p.m., 2241 Shelter Island Drve, Shelter Island. 619:224:3577.

Blood, Sweet & Tears /439/: Vines DearnCatcher Show Room, Sunday, March 12, 7:30 p.m., 5000 Willows Rood, Alpine. 619-659-1998 or 619-220-8497.

Slowrush, Kingunderground, and Shadow Drap: Brick by Brick, Sunday, March 12, 8 p.m., 1130 Buenos Avenue, Boy Park. 619-220-8497 or 619-275-5483.

George Clinton and the P-Funk AB-Stars (244): 4th 8.8, Toesday, March 14, 7 p.m., 345 8 Street, downtown. 619-220-8497 or 619-231-4343.

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X /2121, Throw Reg, and No Ratio /309): 4th & B, Friday, March 17 7:30 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343. Sebadeh (418) and Jestin Claytee Brck By Brck, Wednesday, March 15, 8 p.m., 1130 Busnos Avetus, Bay Park 619-220-8497 or 619-275-5483.

Glee Phillips and Arrys Marine: kw loe's Collesbose, Thursdoy, March 16, 9 p.m., 1956 Bocon Sheet, Osson Beach 619-523-0356.

CONCERTS

Mambe Meshagens and Anya Martea: (asbah, Friday, March 17, 8:30 p.m., 2501 Kether Boulevard, midtown. 619:232-4355.

Glen Campbell (778): Shodow Mountain Community Church, Saturday, March 18, 7 p.m., 2100 Greenfield Dive El Cajon. 619-590-1768.

Cobanismo (674): Colfornia Center for the Arts, Saturday, March 18, 8 p.m., 340 North Escondido Boulevard, Escondido. 619-220-8497 or 1-800-988-4253.

Steel Weres: Lo Polomo Theotre, Solunday, March 18, 8 p.m., 471 South Coast Highway 101, Encinites. 760-436-7469.

Milliancella, Tou Feat Pole /278), Vision, and Ositaet: Cones Bor and Gill, Sotundov, March 18, 8 p.m., 3105 Ocean

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KISS, Ted Megent (437), and Skid Row (428): Son Diego Sports Arena, Sunday, Morch 19, 8 p.m., 3500 Sports Arena Boolevard, San Diego 886-386-8497.

Krishna Das: Moster Yogo Academy Monday, March 20, 8 p.m., 7592 Fay Avenue, La Jolio, 858-454-6978.

Zoko (221), Partrait of Poverty, and the Barnyard Ballers (125): Casboh, Monday, Mach 20, 8:30 p.m., 2501 Kettner Boulevard, midrown. 619:232-4355.

Dr. Hook /458), Ray Sawyer, or the Travella' Solesmee: 4th & 8, Wednesday, Merch 22, 8 p.m., 345 8 Sheet, downtown 619-220-8497 or 619-231-4343.

Papes Frites (\$43), the incredible Meses Lerey (102), and the Pusili Kings: (arbot, Wednesday, March 22, 8:30 p.m., 2501-Righter Boolevard, resilieus, 619-7324-355.

Meshville Pessy /258/: Brick by Brick, Thursday, March 23, 8 p.m. 1130 Buenos Avenue, Boy Fark. 619-220-8497 or 619-275-543... The Steve Lacy/Reswell Rudd Courtet Allancases lazz of the Neurosciences Institute, Thursday, March 23, 8 p.m., 10640 John Jay Hopkins Drvs, La Jolia, 859-454-5872

Les Blazers: Tio Leo's Lounge, Friday, March 24, 9 p.m., 5302 Nago Street, Bay Park, 619-542-0562."

Phrit, Frontilion, and the McCarthys: Cones Bor ant Gill, Sunday, March 76, 8 p.m., 3105 Désan Front Walk, Nisson Beach, 858-488-1780 or 619-220-8497.

"Newport Jezz Millennium Celebration": California Center for the Arts, Westensday, March 79, 8 p.m., 340 North Escondido Boulevard, Escondido. 619:220-8497 or 1-800-988-4253.

619:2208497 or 1:800:988-4753. Warren Zevon (427) and Jill Sobula (833): 4th & B. Wadnesol March 29, 8-pm., 345-8 Street, downtown. 619:220-8497 or 619:231-4343.

Billy Ray Cyrus: 4th & B, Friday, March 31, 8 p.m., 345 8 Street, downtown, 619-220-8497 or 619-231-4343.

Book Solett (874): California Center for the Arts, Friday, March 31, 8 p.m., 340 North Escandido Boulevard, Escandido. 619-220-8497 or 1-800-988-4253.

James Introde and the Besterd Sons of Johanny Cash /761 £ To Leo's Lounge, Wednesday, Macch 22, 9 p.m., 5302 Nape Street, Boy Park. 619-542-0562.

Good Fer Nothin, In Celor Red (833), Seutoracker (306) Kenochamp, Stout Menkey, and the Fabricos Redies: The Eperatus, Friday, March 24, 7 pm. 8450 Mark March 24, 7 pm. 8450 Mark March 28, 7 pm. 8450 March

The Redictors: 4th & B, Friday, March 24, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

No Use for a Name, Good Biddence, the Model Coddies, and the Asserts: Cores Bor and Gell, Sundoy, April 2, 8 p.m., 3105 Ouen Front Walk, Mission Booch. 838-488-1780 or 619-220-8497.

Pate Bentoe: Bely Up Tovern, Wednesday, April 5, 143 South Cedros Arense, Solong Beoch, 619-220-8497 or 858-481-8140.

Poter Murphy /220± 4h & 6, Wednesday, April 5, 8 p.m., 345 8 Sheet, downtown, 619-720-8497 or 619-231-4343.

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Valoney's



Shwush, March 12, Brick By Brick

Anti-Fleip (37%). Serves the Day, and the Distilliers: Cores Bor and Gril, Finday, April 7, 8 p.m., 3105 Ocean Ergot Walk, Mission Beach. 858-488-1780 or 619-220-8497. Tiki Torchers: To Leo's Lounge, Friday, March 31, 9 p.m., 5302 Napo Street, Bay Park: 619-542-0562.

"O.Y.E. Fest" with No Innocent Victim, Barri Blad, Twellmer, Dirt, and Side Shows: New Hope (Barch, schurday, April 1): 12 noon, "10330 (armel Mountain Road, 858-860-6400 extension 6473).

Terry Riley and Stefano Scadenikbles: Space Sneet Forum, Fiddy-Apal 7, 8 p.m., 301 Space Street, Banker's No. 619-295-0301. Lit: Cones Ser and Grill, Schurday, April 8; 8 p.m., 3105 Ocean Front Walk, Mission Beach, 858-488-1780 or 619-220-8497. Dia: Viejs DeomCetcher Stow Room, Sunday, April 2, 7.30 p.m., 5000 Willows Road, Alpine, 619-659-1998 or 619-220-8497.

The Rev. Harton Heat /134/, Reyal Crawn Revne, and Les Strattjudiets /409/: 4th 8.8, Sunday, April 9, 7 p.m., 345 8 Street, downtown. 619:228497 or 619:731-4343.

Dogwood (141), Logos, One-Track Mind, anti-sky. 2: cons Bor and Gril, Sunday, April 9, 8 p.m., 3105 Ocean Front Walk, Misson Boods, 858-488-1780-er 619-220-8497.

US Bombs, the Peshers, Uplon 13, ont the Worthloss: (ones 56 and Gell, Trestey, April 11, 8 p.m., 3105 Ocean Front Work, Mission Beach, 858-488-1780 or 619-220-8492-

King Sunny Adec Boly Up Tovern, Tuesday, April 11, 143 South Cedros Avenue, Solono Baoch, 619 220-8497 or 858-481-8140,

Method Mam /184/ ond Redman /987 £ 4h 8.8, Wednesday, April 12, 8 p.m., 345 8 Street, downtown 619-220-8497 or 619-231-4343.

The Dance Hall Crushers (421) the Moffs (308) and Back: Canes Bor and Gill, Thursday, April 13,8 p.m.; 3105.
Ocean Front Wolk, Mession Bacch.
858-488-1780 or 619-220-8497.

The Charles Lloyd Quartet: Afterburn Jazz at the Neurosciences Institute, Sendoy, April 30, 8 p.m., 10640 John Joy Hopkys Down, La John. 858-454-5872.

Lets Mignel (600): (ox Areno, Fridoy, May 5, and Seturdoy, May 6, 8 p.m., SDSU compus, College Aren. 619-220-8497.

The Melvins: Bick By Brick, Friday, May 12, Sp.m., 1130 Busnos Avenue, Boy Park, 619-220-8497 or 619-275-5483.

Joen Gobriel /827; Coors Amphithente, Sunday, May 14, 8 p.m., 2050 Entertainment Circle, Chule Viste. 619-220-8497.

on PZCV-6497.

The Terence Blancherd Sextet:
Alterioaem Szzz of the Westescences
instruke, Bursdy, Mey 18, 5 pm.,
106-40 John Joy Ropkins Dave, La John
858-45872.

Alex Cline, Jeff Gerthler, and G.E. Stheseet: Space Sheet Forum, Schurdoy, May 227, 8 p.m., 301 Space Street, Banker's Hill. 619:295-0301.

The Charlie Daniels Band (782): Powtry Genter for the Performing Arts, Mandoy, May 29, 7 p.m., 15498 Espek Bood, Powtry, 858-748-0505.

Etta James: Bely Up Toven, Wednesday, May 31, 143 South Cedros Avenue, Solano Beach. 619-220-8497 or 858-481-8140.

Josen Robinson, Anthony Davis, Robert Perkins, and Rob Thorson: Space Steet Forum, Friday, June 2, 8 p.m., 301 Spruce Steet, Banker's Hill. 619-295-0301.

Stewart Liebig, Billy Mintz, and Visney Gellia: Spruce Street Forum, Saturday, Jane 10, 8 p.m., 301 Spruce Street, Banker's Hill, 619-295-0301.

Fred von Hove and Johannes Busser: Spruce Street Forum, Thursday, June 15, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301.

Train (444) and Stir (155); 4th 2.8, Thursday, April 13, 8 a.m., 345,8 Street, downtown 619-270-8497 or 619-231-4343. Led Kappana: Bely Up Tovern, Thursday, April 13, 143 South Ceders Avenue, Solono Beach. 619-220-8497 or 858-481-8140.

Child (605), IMX (212), Valic V, Jogged Edgs, Phils, Josephy Enriquez, and the Brett Coor Amphibiothe, Sohrifo, Agril 15, 730 p.m. 2050 Entertainment Circle, Chulc Visto. 619-220-8497.

Zen Goerrillo /307/, Hobela, and the Gec Caston, Saturday, April 15, 8:30 p.m., 2501 Ketter Boulevard, mictown. 619-232-4355.

The John Scoffield Band and the Charlie Heater Dec /643£ 4ft 8 8, Sunday, April 16, 8 p.m., 345 8 Street, downtown, 619-220-8497 oz 619-231-4343.

Gragg Allman and Honeytriba: 4th & B. Monday, April 17, 8 p.m., 345 B Street, downtown. 619:220-8497 or 619:231-4343

Boonle Man Belly Up Tovern, Tuesday, April 18, 143 South Cedros Avenue, Solono Beach, 619-220-8497 or 858-481-8140.

Ani DiFranco /316): Open Air Thechre, Wednesday, April 19, 8 p.m., SOSU Campus, College Arso. 619-220-8497.

Comps, comps Nett. 617-220-647.

BBS-497: Belly ligit ligner, Thursdy, April 20, 143 South Cadrox Menne, Solare Beach, 619-220-6497 or 859-481-81-40.

Jimmy Buffelt 14-831, Econs Arphiteche, Thursdy, April 20, and Solation, April 22, 8 p.m., 2050 Estertament Crick, Chuld Votte. 619-220-8497.

Back and Café Tocobe: FIMAC Areno, Thursday, April 20, 8 p.m., UCSD Campus, La Jolia. 619-220-8497.

Mec McAnelly (776); 4th & B, Fridoy, April 21, 8 p.m., 345 8 Street, downtown: 619:220:8497 or 619:231-4343.

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Asylum: Dis spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

Aztecsol: DJs K Factor and Xmam spin future soul, polyrhythms, progressive world, and dancehall. Saturdays, Aztec Bowl, 4356 30th Street, North Park. 619-220-4944.

Bitter End's Underground: Hip-hop, Top 40, and old skool. Thursdays through Saturdays, the Bitter End, 770 Fifth Avenue, downtown. 619-338-9300.

The Brass Rail: Call club for nightly information. 3796 Fifth Avenue. Hillcrest. 619-298-2233.

The Clockwork Sessions: Dis Franse, Sant, and Marcus B. spin midtempo breaks, house, drum 'n' bass. Fridays. Aztec Bowl (the Turquoise Room). 4356. 90th Street, North Park. 619-220-4944.

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midtown. 619-296-6789.

Club 'BOs: DJs Bryan Pollard and Richard D. Best of 'BOs new wave, synthpop, and new romantic. 21 and up. Thursdays, beginning March 23. 1299 Camino del Rio South, Missson Valley (Mr. O's). 619-465-5827.

Valley (Mr. Cv), 619-465-5827.
Club Elementa: Thursdays, 10 p.m.,
Trancemission with DJs Arkon, Jonny
Quest, and I-Sun. Fridays, 10 p.m.,
Etc? Play House with DJs Dine, Sunn
D, and Lee Saturdays, DJs Dine and
Tarnis Housten, Sundays, Esophobia,
with DJs Huggie, Guide, and Phil Aye.
1255 University Avenue, Hillcrest.
619-296-8160.

Club Retro: DJ Dementia spins '80s, synthpop, alternative, and new wave. 21 and up. Tuesdays, the Brass Rail, 3796 Fifth Avenue, Hilkrest.

Discotec 2000: DJ Bob1 spins rare groove, acid funk, and hip-hop. Saturdays, Plan B, 945 Garnet Avenue, Pacific Beach. 21 and up. 858-483-9920.

The OB-1's

uperunloader

Soulcracker

Plump

Hipsters: D/s Mike Stax, Tony Senchez, Josh Entreker, and Anja Diabolik spin freakbeat, '60 soul, garage, psych, and Hammond grooves. Saturday, March 11, Kensington Club, 4079 Adams Avenue, Kensington, 9 p.m., 21 and up, 619-280-3008. Gimme Some: DIs Bob1, Tribe of Kings, Senic, Rusher, and Optomist spin hip hop, dancehall reggae, and drum n' bass. Thursdays, Jason's Nightclub, 2901 Nimitz Boulevard, Point Loma. 619-523-5656.

Liquid: Dis Dave Aude, Mike Orozco, Sotero, Clay Dunsmore, and Eaz-One



BY WILLIAM CRAIN

San Diego singer/songwriter **Dave Howard** wins a lot of prises from the other acoustic guitar singers about town, many of homo consider him the cream of the copy. With his work CD, Unbelsenbed Unknown, Howard over CD, Unbelsenbed Unknown, Howard over CD, Unbelsenbed Unknown, Howard opens as backing musicians, Notables such participation Carroll, Rick Burshardt, Swenderik Sender, San Ju. Croce, Warne Nesson, Helf Bescher, Dani Carroll, Rick Burshardt, Swenderik Sender, San Julian, Fank Dennen, and John Katduru beefu up Howard's mythmic strumming and der burshard sender in the sender of the common sender of the common senders of the

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 "Thrift Shop Shoes, "about a girl grow-ing up poor and abused, ending up in a miserable life of prostitution. But his voice sounds more

spin house and hip-hop. Fridays, Street Alley, 919 Fourth Avenue, downtown. 619-979-9999.

Live Wire. 819-979-9999.
Live Wire: A Ratstar spins rare groove and hip-hop. Wednesdays.
Live Wire. 2103 El Cajon Boulevard.
University Heights. 619-291-7450.

Margarita Rocks: Dls Matty A., Jesse and Scott Martin spin house and hip-

ties of prostitution. But his voice sounds more at home on "Heliuva Highewy." amore light with the prosting of the property of

DAVE HOWARD CD-Release Party, Java Joe's Coffeehouse, Friday, March 10, 9 p.m. 619-523-0356. \$6.

Nightfall: DJ Robert and guests spin gothic, synthpop, EBM, industrial, and fetish. 21 and up. Sundays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233. hop. Thursdays, 959 Hornblend Street, Pacific Beach. 858-272-2780 Millennium Nightclub: 485 Main Street, Encinitas. Call club for information. 888-922-5827.

Ole Madrid: Call club for information. 751 Fifth Avenue, downtown. 619-557-0146. Monday Night Social: DJs Kevin and Paul with guests spinning deep, funky tribal, and tech-house. 21 and up. Mondays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619: 298-2233.

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

619-233-6099.
The Pentagon: 756 Fifth Avenue, downtrown. Fridays, the Basement with DJs Smoky, Peril, Mike Caech, and Kountry, Saturdays, the Soul Cellar with DJs Billie, Knight, and Orlando. Sunday through Wednesday, closed. 619-233-2830.

Project Cathedral: Irwin's Conspiracy, Sir Kippy Marks, Sonic Wallpaper, and the Wormole Effect. Fourth Sunday of each month, 6 to 11 p.m., 5t. Paul's Cathedral, Fifth Avenue at Nutmeg, Hillcrest. 619-220-4944.

Hillcrest. 619-220-4944.
RAM: Jungle and hip-hop. D/s
Wallkrawler, Harve. Izm, Jasen, and
MC Skyler Mic. First and third ·
Wednesday of each month. 10 p.m.,
18 and up. Club Elements, 1255
University Avenue, Hillcrest.
619-296-8160.

Respect: DJs S.K., Dirty, and Milky Wayne spin deep jazz, future funk, gritty soul, smokin' Latin, and Brazilian. Fridays, Bar Dynamite, 1808

Hills South. 619-295-874. Blkls * Drudgsky, Club Hadonius, Dly Ion Bishop and Mike Crosco spin bouse, techno, and groove. Fridary, Go-Go-Fridary, Go-Go-Fridary, Dl Derek spins house and tribal. Studdys. Lighter Up. Dl Derek spins house and tribal. Studdys. Lighter Up. Dl Derek spins house and tribal. 1051 University Aremue, Hillcrest. 619-497-4588.

Sabbat: DIs Joe Forester, Cybian, and Adam Atom. Electro, gothic, synthyop, darkwave, industrial, and fetish. Saturdays, Shooterz, 3815 30th Street, San Diego. 619-574-0744.

Saturday Night Fever: DI Ryan Somers, Scott Martin, Smally Biggs, Jesse, and Matty A. spinning '70s disco and hip-hop. Saturdays, Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 619-979-9999.

Sevilla: Tuesdays, Wednesdays, and Thursdays, Club Salsa. Sundays, Club

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

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

Studio 64: DJs Jon Bishop, Jory Jimenez, Demon, and Circa: Fridays, Club Montage, 2028 Hancock Street Mission Hills South. 619-973-9269.

Superfly: DJs Garth, Thomas, Phil Aye, David X, and guests spinning funky breaks, drum 'n' basa, and house. 21 and up. Saturday, April 22, 4th & B. 619-685-7676. 4th & B. 619-683-76/6.

Therapy: DJs Brian Pollard, DV8, and
Orash spin industrial, EBM, fetish,
gothic, and darkwave. The Flame,
3780 Park Boulevard, Hillcrest.
Fridays. 619-465-5827.

Therapy's Darkwave Garden and darkwave. 619-465-5827.

Tsunamic Wednesday through Saturday, call club for nightly information. Tsunami Beach Club, 802 Sixth Avenue, downtown. 619-231-9283.

Two-Wheel Tuesdays: Various Dis spin punk and garage beats. Tuesday Live Wire, 2103 El Cajon Boulevard. University Heights. 619-291-7450.

University Heights. 619-291-7450.
Underground Loungm DJs Eddie
Amador, Sachamo, Henry Diaz, and
Greg Gook spin house, techno, and
progressive. DJs Smally Bygg and
Slyed spin hip-bop. Wednesdays, the
Flame, 3780 Park Boulevard, Hillcrest
619-986-5042.

Underworld: Industrial, Gothic, fetish/dance. Live performance by Fatal Blast Whip on March 12, 21 a up, Sundays, 1299 Camino del Rio South (Mr. O's), Mission Valley. 619-465-5827.

619-460-3827.

Vortex: DJ Dove Kendall (of MTV's original 120 Minutes) and DJ Fasat.

Progressive trance and industrial.

Every third Saturday of the month.

2901 Nimitz Boulevard, Point Loma (below the Quality Inn Hotel).

619-465-5827.

Warsew: DJs Eric and Aeon. Gothic, '80s, and industrial. Saturdays, 4225

BY RICHARD MELTZER

Billy Haley and Dienne Warwick have

Billy Haley and **Disanse Warrelsk** have something in common each, in Mis-Ter own way, virtually delivered the definitive rock into file high reg. Or if not exactly age, moment of em were as big as an age, moment of em were as big as an age, moment haley and the Comet's "Block Around the Clock" as its theme song, *Black-hound Largie* (1955) was essentially the first jumpile menace film to telegraph the menace musically, to employ serviceable musics of immediate relevance to its projected audi ence. (Shorty Rogers's jazz score for '54's

ence. (Shorty Roger's jazz score for '54's The Wild One isn't in the same league.) By the summer of '65, when What's New, Pussycar? appeared, there'd already been a shitload of rock films per se, from ter-rible (nearly everything with Eivis) to terrific (Hard Day's Night. The Girl Can't Help in 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, Helpl, a movie wall-to-wall with rock-roll in both audio, and audio audio and audiovisua manifestations. For evi dence that rock as form/content/sacra-

pedestrian (even larne) bedroom comedy and make it sing the body electric.

In the scene where this most tellingly occurs, a skydiving Ursula Andress floats down into Peter O'Toole's sportscar as War-wick's "Here I Am" is playing...it's what the high-booty Euros used to call "sublime."

than Height 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

Burt Bacharach also perf (To bear a sample of Dionne Warwick

punch in ext. 4443.)

call 619-233-9797, wait for the prompt, then

30th Street, the Empire Club, North Park, 619-640-8689.

Wired Cafe: DJ Isis spins downtempo and DJ Diabolyk spins drum 'n' bass, as well as open-mike poetry. Every other Wednesday, 7 p.m. 415 Laurel Street, Banker's Hill. 619-544-9890.

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schedules, fax to Lyrne Houst at 760-788-0329 or mail to Reader Music Seeme, PO Box 85803, San Diego CA 92186. Upcoming concerts, underground club listings, underground club listings, and the directed to 619-235-3000, cs. 5, faxed to 619-881-2601, or emailed to pubbott@adnc.com. The listings are free.

The Alley, 421 Grand Avenue Carlsbad, 760-434-1173, Wed and Saturday, 9 pm, the Carte Brothers, ive

The Balley Barbecue Restaurant and Bar, corner of Main Street and A Street, Julian. 760-765-9957. Friday, swing night. Saturday, Zero Gravity, rock.

rock.
The Beach House, 25:30 South
Highway 101, Cardiff. 760-753-1321.
All performances begin at 7 pm.
Thursday, Carl Robinson, soft rock.
Friday, Trio du Jour, acoustic.
Saturday, the Justin Brothers, acoustic.
Wednesday, Semisi and Fulabula.

and Pricerows.

Bear Cross'ss, 190 Grand Avenue,
Carlsbad, 858-729-2989. Friday and
Saturday, Highway Shar, rock.

The Book Westur Pannalkin Cafe,
Flower Hill Mall. 1-3 at Via de la Valle,
Del Mar. 858-725-3735. Friday, 8 pm.
Harmonijs, world folk.

Thursday, Pure Noodle, alternative Friday, 9:15 pm, Culture with Days! Johnson and the Mand Gras Gypnic, Sturday, 9:15 pm, Steve Polts and the Rogburns acoustic, Sunday, 1 pm to 4 pm, the Dussiand Jazz High Society Tursday, Freddie McGregor, Glen Washington, and Benji Mysu. Wedinesday, Pegge Lebs, Jeremy Kay, and Friedrom.

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Asylumu DJs spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

Aztecsel: DJs K Factor and Xman spir

Bitter End's Underground: Hip-hop, Top 40, and old skool. Thursdays through Saturdays, the Bitter End, 770 Fifth Avenue, downtown. 619-338-3900.

The Brass Rails Call club for nightl information. 3796 Fifth Avenue, Hillcrest. 619-298-2233.

The Clockwork Sessions: DJs Fraise, Saint, and Marcus 8 spin midtempo breaks, house, drum 'n' bass. Fridays, Aztec Bowl (the Turquoise Room), 4356 30th Street, North Park. 619-220-4944.

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20th Congress Superunloader

Robert Walters

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Polliwog/

Kevin Wallace &

midtown, 619-296-6789.

Club '90s: DJs Bryan 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 (Mr. O's). 619-465-5827.

Valley (Mr. CV), 519-465-5827.
Club Elementa: Thursdays, 10 p.m.,
Trancemission with DJs Arkon, Jonny
Quest, and J-Sun. Fridays, 10 p.m.,
Let's Play House with DJs Dinn, Sunny
D, and Lee Saturdays, DJs Dunn and
Travis Houston's Sundays, Esophobia,
with DJs Huggie, Guide, and Phil Aye.
1255 University Avenue, Hillcress.
619-296-8160.

Club Retro: D/ Dementia spins '80s, synthop, alternative, and new wave 21 and up. Tuesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

Discotec 2000: DJ Bob1 spins rare groove, acid funk, and hip-hop. Saturdays, Plan B, 945 Garnet Aven Pacific Beach. 21 and up. 858-483-9920.

Gasoline: DJs Rite One, Jon-E-Thin, Clay Dunsmore, and international guests spin trance and European hard house. Thursdays, 2028 Hancock Street, Mission Hills South. 21 and up. 619-687-5779

Gimme Some: Dls Bobl, Tribe of Kings, Senic, Rusher, and Optomus spin hip-hop, dancehall reggae, and drum 'n' bass. Thursdays, Jason's Nightcub, 2901 Nimits Boulevard, Point Loma. 619-523-5656.

1921 Bacon Street + Ocean Beact (619)999-6899

The OB-1's

Soulcracker



Hipsteria DJs Mike Stax, Tony Sanchez, Josh Entreken, and Anja Diabbûk spin freakbeat, '6th soul, garage, psych, and Hammond grooves, Saturday, March 11. Kensington Club, 4079 Adams Avenue, Kensington, 9 p.m., 21 and up, 619-2269-3008.

Liquid: Dls Dave Aude, Mike Orozco, Sotero, Clay Dunsmore, and Eaz-One

San Diego singer/songwriter Dave Howard wins a lot of praise from the other acoustic wins a lix of praise from the other acoustic guitar singers about fown, many of whom consider him the cream of the crop. With his work. Or, Unbellevable Unknown, Howard returns the compliment, using many of his many of the complement, the complement of the complem it's so mellow that it's not

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 "Thrift Shop Shoes, "about a girl gowing up poor and abused, ending up in a miserable life of prostitution. But his voice sounds more at home on "Helluva Histhwav." a more light-Highway,* a more light-hearted country/rock/ blues song that seems

spin house and hip-hop. Fridays, E Street Alley, 919 Fourth Avenue, downtown, 619-979-9999.

downtown. 619-7/3-7222.
Live Wire: D/ Ratstar spins rare groove and hip-hop. Wednesdays, Live Wire, 2103 El Cajon Boulevard, University Heights. 619-291-7450.

Margarita Rocks: DJs Matty A., Jesse, and Scott Martin spin house and hip-

Millennium Nightclub: 485 Main Street, Encinitas. Call club for information. 888-922-5827.



DAVE HOWARD CD-Release Party, Java Joe's Coffeebouse, Friday, March 10, 9 p.m. 619-623-0386. 86.

Nightfall: DJ Robert and guests spin gothic, synthpop, EBM, industrial, and fetish. 21 and up. Sundays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

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

Onyx Room: Fridays, DJs José Amezcua and Conrad spin lounge and

Monday Night Socials DJs Kevin and Paul with guests spinning deep, funky, tribal, and tech-house. 21 and up. Mondays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

Friday, March 10

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house. Saturdays, DJs Wendy O'Rourks, Greyboy, and Henry Diaz. Wednesdexp, DG Greyboy with live rmusic. 852 Tifth. Avenus, downtown. The Paradagust 255 Tifth. Avenus, with DJs Smaley, Purl. Milk Carles, and Kowatry, Saturdays, the Soul Cellar with DJs Smaley, Purl. Milk Carles, and Kowatry, Saturdays, the Soul Cellar with DJs Smale, Knight, and Orlande. Sunday through Wednesday, closed. 614: 232–2360.

o19-23-2830.

Project Cathodrali Irwin's Conspiracy,
Sir Kippy Marks, Sonic Wallpaper, and
the Wormole Effect. Fourth Sunday of
each month, 6 to 11 p.m., St. Paul's
Cathedral, Fifth Avenue at Nutmeg,
Hillcrest. 619-220-4944.

RAMs Jungle and hip-hop. DJs Wallkrawler, Hawe, Izm. Jasen, and MC Skyler Mic. First and third Wednesday of each month. 10 p.m., 18 and up, Club Elements, 1255 University Avenue, Hillcrest.

619-296-8160.

Respect: DJs S.K., Dirty, and Milky
Wayne spin deep jazz, future funk,
gritty soul, smokin' Latin, and
Brazilian. Fridays, Bar Dynamite, 18
West Washington Street, Mission
Hills South. 619-295-8743.

Hills South 619-295-8743. Blad's Thursdays, Club Hedenium, DIs Ion Bishop and Mike Croacco spin house, techno, and groove. Fridays, Go-Ge Fridays, Di Derek spin house and tribal. Saturdays, Lephen Op. DI Derek spin house and tribal. Soundays, 16rd Fra Sumdays, Dis Derek and Tony spin house and tribal. DISU University Avenue, Hillscreen.

Sabbat: DIs Joe Forester, Cybsan, and Adam Atom. Electro, gothic, synthypop, darkwave, industrial, and fetials. Saturdays, Shooterz, 3815-30th Street, San Diego. 619-574-0744.

Saturday Night Pever DI Ryan Somers, Scott Martin, Smally Biggs, Jesse, and Matty A. spinning '70s disco and hip-hop. Saturdays, Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 619-979-9999.

019-780-3042.
Underworld: Industrial, Gothic, fetish/dance, Live performance by Fatal Blast Whip on March 12, 21 and up, Sundays, 1299 Carmino del Rio South (Mr. O's), Mission Valley.
619-465-5827. Vortex: DJ Dave Kendall (of MTV's original 120 Minutes) and DJ Faust. Progressive trance and industrial. Every third Saturday of the month. 2901 Nimitz Boulevard, Point Loma (below the Quality Inn Hotel). 619-465-5827.

Warsaw: DJs Eric and Acon. Gothic, '80s, and industrial. Saturdays, 4225

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

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

Studio 64: DIs Jon Bishop, Joey Jimenez, Demon, and Circa. Fridays, Club Montage, 2028 Hancock Street Mission Hills South. 619-973-9269.

Mission Hills South, 619-973-9269, Superfly: DJ; Garth, Thomas, Phil Aye, David X, and guests spinning funky breaks, drum 'n' bass, and house. 21 and up. Saturday, April 22, 4th & B. 619-685-7676.

Therapy: DJs Brian Pollard, DV8, and Crash spin industrial, EBM, fetish, gothic, and darkwave. The Flame, 3780 Park Boulevard, Hilkrest. Fridays. 619-465-5827.

Therapy's Darkwave Garden: Gothic and darkwave. 619-465-5827. Tsunamir Wednesday through Saturday, call club for nightly information. Tsunami Beach Club, 802 Sixth Avenue, downtown. 619-231-9283.

Two-Wheel Tuesdays: Various DJs spin punk and garage beats. Tuesdays, Live Wire, 2103 El Cajon Boulevard, University Heights. 619-291-7450.

Underground Lounge: DJs Eddie Amador, Sachamo, Henry Diaz, and Greg Cook spin house, techno, and progressive. DJs Smally Begs and SJyed spin hip-hop. Wednesdays, th Flame, 3780 Park Boulevard, Hillcre 619-986-5042.

schedules, fax to Lynne Houts at 760-788-0329 or mail to Reader Music Seene, PO Box 85803, San Diego CA 92186. Upcoming consers, underground club listings, or performances that are not at a club should be directed to 619-235-3000, ext Wired Cafe: DJ Isis spins downtempo and DJ Diabolyk spins drum 'n' bass, as well as open mike poetry. Every other Wednesday, 7 p.m. 415 Laurel Street, Banker's Hill. 619-544-9890.

LOCAL MUSIC

30th Street, the Empire Club, North Park, 619-640-8689.

Billy Haley and **Dionne 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, recently the second of the second of

since neither of 'em were as big as an age, moment.

The property of the Coment' "flock Around the Clock" as its theme song, Black-hound Junife (1955) was assentially the first juverile menace film to telegraph the menace flower than the coment of the property of the menace film to the same ledgered and ence. (Shorty Rogers's jazz score for '54's The Wild Che sint in the same ledgered and ence is the same ledgered to the property of the same ledgered to here. A short of orce infine per se, from ter-ribite (nearly everything with Evis) to terrifice (read by se wight. The Girl Cart Holy it) and

North County The Alley, 421 Grand Avenue, Carlsbad. 760-434-1173. Wednesday and Saturday, 9 pm, the Carter Brothers, jazz, swing. Thursday and

School Confidential). That same surmer saw the state surprise and the state of the DIONNE WARWICK, East County Performing Arts Center, Thursday, March 9, 7:30 p.m. 619-440-2277 or \$88-388-8497. \$86-876. Friday, 9 pm, the Rhythm Dogs, pop,

> The Bailey Barbecue Restaurant and The Beach House, 2530 South

many points between (Hot Rod Gang, Mister Rock and Roll, High School Confidential).

The Beach House, 2530 South Highway 101, Cardiff. 760-753-1321. All performances begin at 7 pm. Thursday, Carl Robinson, soft rock. Friday, Trio du Jour, acoustic. Saturday, the Justin Brothers, acoustic. Wednesday, Semisi and Fulabula.

Thursday, Purr Noodle, alternative, Friday, 9:15 pm, Culture with Duryle, Johnson and the Marthi Gras (Deptie), Saturday, 9:15 pm, Steve Poltz and Kugharus, acoustic. Sunday, 1 pm to 4 pm, the Dissident Max High Society, Tursday, Fridder MiGragor, Gle Washington, and Benji Myaz, worknesday, Poggo Lelo, Jeremy Kay, and Frincroom.

(It's also, by the way, the only Woody

Boar Cross'n, 390 Grand Avenue, Carlsbad. 858-729-2989. Friday and Saturday, Highway Star, rock. The Book Weeka/Punnikin Cafe, Flower Hill Mall. 1-5 at Via de la Valle, Del Mar. 858-75-3735. Priday, 8 pm, Harmonija, world folk.



Injury, Premature Birth, And Low Birth Weight.

Rancho Carmel Drive, Carmel Mountain. 858-618-1814. Friday. 8 pm. Under Your Skin, rock.

ppm, orneer Tour Skin, rock.

The Calypso Cafe, 576 North
Highway 101, Encinitas, 760-6328252. Call club for information.
Wednesday, 7 pm to 10 pm, Sue
Palmer with Dijah Marie and Sharo
Shufelt.

Friends, soft rock.

Carvers, 11940 Bernardo Plaza Drivi Rancho Bernardo. 858-566-2400.

Friday, Uptown Express, swing, jive.

Saturday, Andrea's Fault, pop rock.

Chesapeake Bar & Grill, 1068 North El Camino Real, Encinitas. 760-943-0177. Friday, 5 pm to 8 pm, live jazz. Club Mariaol, (formerly Beaver Creek Saloon), 1320-L East Valley Parkway (in Trafalgar Square), Escondido. 760-746-7408. Trusday through Sunday, and Wednesday, Latin music. Tuesday, country music.

Tuesday, country music.

Capyte Bar and Grill, 300 Carlibad.
Villago Drive, Carlibad. 260-729.

Thursday, e pm to 10 pm, Blue
Largo, blues. Frieday, e pm to 10 pm,
Berger, blues. Sunday, 2 pm to 4.20 pm, the Booger
Wooger Due, 5 pm to 9 pm, live; successful pm,
Berger, blues. Berge

Pengerty's Pub, 1260 West Valley Parkway, Escondido. 760-480-0833. Thursday, Friday, and Saturday, Bottomline, classic rock.

Gentlemen's Choice, 1020 San Marcos Boulevard, San Marcos. 760-744-5215. Saturday, 9 pm, the Bill Magre Blues Band.

Magee Blues Band.

Henneusey's Tavern, 2:77 Roosevelt
Street, Carlibad, 760-729-6951.

Friday, Salerta, rock, Sanurday, the
Michael Blus Band, rock.

The Kraken, 2531 Old Highway 101,
Cardiff, 700-456-6483. Thursday, the
Witchdoctors, blues Friday, the Billy
Thompson Band blues. Staturday, Blue
Heat. Tursday, Mark Lee.

La Casa del Zarra, 3845 Yaqui Pass Road, Borrego Springs. 760-767-5323 Fox Den: Thursday, and Sunday through Wednesday, 7 pm to 11 pm, Constance Gordy, classical piano. Friday and Sastrday, 8 pm to 1 am, Spitting Image, classic rock.

Spitting Image, Cussic Pock.

La Costa Coffee Roasting Co., 6965

El Camino Real, Suite 208, La Costa.
760-438-8160. Music hours are 7 pm to 10 pm. Friday, Ruck Ross, jazz.
Saturday, 5 O'Clock Shadow, jazz.
blues, swing.

La Mision, 3232 Mission Avenue, Oceanside. 760-435-9977. Saturday live band, call club for information.

live band, call club for information. Wilkey's Coffeebouse, 1/222 Poway Road, Poway, 858-486-5540. Music is acoustic/folk unless otherwise noted. Thursday, open mike. Finday. Versissyler, R&B, funk. blues, and cock. Saturday, Sofmooze. Sunday, open mike. Monday, Somporiter's Circle. Tuesday, Jee Tyler Post. Wednesday, Jop Rathbum.

Miracles Cafe, 1953 San Bijo Avenue, Cardiff, 760-943-7924, Friday, 7:30 pm to 10:30 pm, Hal Maymard, Saturday, 7:30 pm to 10:30 pm, Maybe Tonight, contemporary classics. Sunday, 10 am to 1 pm, Mike Cea, iazz.



BY DAVE GOOD

Listen to **Back Barbleri** play sax, and you night wonder if his cardiologists — the ones, who performed his traple bypass sayingly—got cervous where his myles bypass sayingly—got cervous where his myles his sayingly expensive saying the saying say

view that in Perôn's Argentina, jazz musicians weren't allowed to play all-jazz sets in public — they had to include traditional had to include traditional Argentine music in their shows as well. That turned out to be a good thing; the dictator's rule exposed Bar-pier to world music — native sounds and instru-ments — sounds he would later revisit on his own in the early '70's when he hit his mark with his sound-track to Last Tango in Paris. In nearly five decades of names and the sounds of the party five decades of names.

of playing, Gato Barbieri's sax has taken different directions: he got lost tem-

directions: he got lost tem-porarily in the free improv jazz movement of the 100 kg. and 100 kg. and 170 kg. and 100 kg. and 100 kg. and 100 kg. "Europa", and got lost again in the prosaic smooth jazz" of the late 500. Hen, at a time when Barbieri's career seemed on the brink of tazing out from jann boredom, his wile of 30 years deed. Ite took most of the 100 kg.



call 619-233-9797, wait for the prompt, the punch in ext. 4676.)

GATO BARBIERI, 4th & B, Wednesday, March 15, 8 p.m. 619-220-8497 or 619-231-4343. 620-628.

Mocha Marketplace, 1020 West San Marcos Boulevard, San Marcos. 760-744-2112. Thursday, 6:30 pm to 8:30 pm, Tony Lasley, South America guitarist. Friday, 7:30 pm to 10:30 pm, Maybe Tonight, contemporary classics.

11 pm, the Full Seal Squain.
The New Wharf Bar & Restaurant,
925 San Marcos Boulevard, San
Marcos, 760-744-8888, Performances
are from 6 pm to 10 pm, Friday, Ruby
and the Red Hots, swingin blues.
Saturday, Len Rainey and the Midnight
Players, blues.

Pounders, 125 West Grand Avenue, Escondido. 760-739-1288. Thursday, Red Lane, rock. Friday and Saturday, Lizard Fish, alternative/rock. Tuesday. Whisper. Wednesday, Big Vinnie and the Hilmen.

The Raintree, 755 Raintree Drive. Carlsbad. 760-931-1122. Friday, 6 pm to 10 pm, Jamie Browning. contemporary. Saturday, 5:30 pm to 8:30 pm, the Honeycreepers, folk.

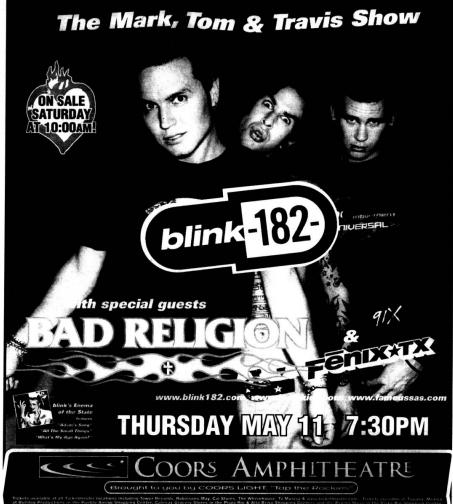
Randy Jones Big Stone Lodge, 12237 Old Pomerado Road, Poway. 858-748-1617. Thursday, Friday and Saturday, Liquid Blue, pop rock.

Roasting Plant Coffee and Cafe, 3870 Valley Centre Drive (Carmel Valley Road exit), Del Mar. 858-793-6777. Saturday, 8 pm to 10:30 pm, the Mike Cen Duo, jazz.

Roxy Restaurant, 517 First Street. Encinitas. 760-436-5001. Friday, the Peter Pupping Duo, jazz.

Surf N'Saddle, 123 West Plaza Stree (Lomas Santa Fe and Highway 101), Solana Beach, 858-755-9474. Friday, Cajina and AM. Vibe, alternative. Saturday, Big Daddy and the Money Shakers, blues. Wednesday, Deep Water Currents, 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 Lounge, La Costa Resor and Spa, Costa Del Mar Road, Carlishad. 760-438-9111. Friday, the Mar Dels, pop. Saturday, Diva Soul, soul, R&B, pop.

Valentino's 11828 Rancho Bernardo Road, Rancho Bernardo. 858-451 3200. Friday, 6:30 pm and Saturday, 6 pm, Donnie Finnelle and Company East, jazz.

Blad Melona, 710 Garnet Avenue, Pacific Beach, 858-483-7884. Thursday, Zed. Friday, the Price of Dope, acid jazz. Saturday, 6-30 pm to 8-30 pm, Beat Trieks, 9 pm, Jeri Friend, the Oppension Patry, and Brakin the Code, rock/alternative. Sunday, Crucial reggae. Monday, call club for information. Tuesday, John Gaines, blues.

Gaines, blues.

Cannes Bar and Grills, 3105 Ocean
Front Walk, Minsion Beach, 858-4881780. Music a shernative/rock unless
1780. Music and Santial Company
Information. Santialy, Night
Fever. Sunday, Nimel by Choice, Criss,
the Abuse, LTS and Drown.
Wednedday, Remely.

Wednesday, Remedy.

Cannible Bar, at the Catamaran
Hotel, 1999 Mission Boulevard,
Mission Beach. 1854–488-1081. Friday,
Supermishader and the Wise Monkey
Orchestor, alternative/scid jazz.
Saturdys, 9 nn. A Flock of Scapulls,
'80s music. Wednesday, 8.30 pm., BigTime Operator. big-band swing.
Datesan Orleans. 29.6 Turmotio

reggae
Dream Street, 2228 Bacon Street,
Ocean Beach, 619-222-8131. All
shows start at 8 pm. Thursday,
Continuum, Dwaller, and Neglecto,
alternative: Frisky: Talefogood,
Sockerfish, Smit Coll Revival, and
Sockerfish, Smit Coll Revival, and
Redinider, and Coll Revival, and
Redinider, and Coll Revival,
Redinider, and Coll Revival,
Redinider, and Coll Revival,
Tribe of Judah.

Galoka, 5662 La Jolla Boulevard, La Jolla, 888 551-8610. Friday, Abdoular and Dibo Camara. Saturday, Erwin's Conspiracy. Monday, Miles Smiles.

Irish folk.

Java Joe's Coffeehouse, 1956 Bacon Street, Ocean Beach. 619-523-0356.

Music is a countir/folk unless otherwise noted. Thursday, Stere White. Friday, Dave Howard, CD-clease, Saturday, Stere Harris. Sunday, Joey Harris. Monday, Wendy's open-mike night.

Wedneday, Anya Marma.

Jevanican, 4338 Cass Street, Pacific Beach. 858-483-8035. Tuesday, 8 pm to 10:30 pm, open stage.

to 10:30 pm, open stage, Javanican Coffeehouse, 3719 Mission Boulevard, Mission Beach. 858-488-8065. Monday, 8 pm to 10:30 pm, open stage. La Scala, 1101 Scott Sireet, Point Loma, 619-22-227. Saturday, 7 pm to 10:30 pm, Pggy Claire, classic jazz. La Valencie Heart, 1132 Prospect Sireet, La Jolia. 858-454-0771. Thurnday, and Monday through

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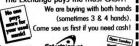
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The Revelations

Ras Soiie 'PSYDECAR'

thers day cradit union 6:30pm ras sojie 10pm trailer park poppas 6pm fat beat squad 10:30pm reggie smith 7:30pm

el jardin dj isreal & ish 2.dfh



(Urliger

The Playhouse

Honey Bucket

Seturday, March 11 Streetwalking

Cheetahs • Vue

Labor League Insecticides

Frickey, March 17 Brothers from Another Planet

Earthride Seturdey, Merch 18 Ghoulspoon Grooveyard Agroculture

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THE ORPHEUM THEATER
UNIVERSITY OF ROCHESTER
KIRBY CENTER
ROSSI AND ROSELAND PALACE THEATER TOWER THEATER 9:30 CLUB
PALUMBO THEATER
MUSIC HALL
TAFT THEATER STATE THEATER RIVIERA THEATER RIVERSIDE THEATER O'SHAUGNESSY AUDITORIUM O'SHAUGNESSY AUDITOR
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PARAMOUNT THEATER
ORPHEUM THEATER
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WARFIELD THEATER

Fiona Apple

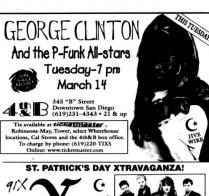


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Booking Information
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Club Bombey, 3175 India Street, Sowntown. 619-296-6789. Thursd

Rockin' Reggae

Sundays

MA NZ BOUGH

In Cahoots, 5373 Mission Center Road, Mission Valley. 619-291-8635. Sunday, Liquid Blue, pop rock. Inneultes, 2223 El Cajon Boulevard, San Diego. 858-296-2101. Wednesday 8 pm to 10 pm, workshop/concert with the San Diego Concert Jazz Band. Jason's Night Club, Quality Inn, 290 Nimitz Boulevard, Point Loma. 619-523-5656. Saturday, Fuzzy Raisin with F-3, rock/alternative.

0437. Thursday, 8 pm to 10 pm.
Myron and the Kyniptions, jazzblue
Friday, 8:30 pm to 11 pm. 2 Die 4,
folk, blues. Saturday, Ker with Cry
Wolf, rock. Monday, 8 pm to 10 per
open mike. Wednesday, 8 pm to
10 pm. Dick Koenig, jazz guitar,



Fat

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Sunday Blues Party-1/12 The Sleepwalkers-1/19 DigitalVibe Night-1/22 Clyde's Ride 1/21 Apple Gabriel 1/29 Roger Clyne & The Peacemakers 1/20 Common Sense-41 Pato Banton-45 Femi Kuti-49 King Sunny Ade-411 Lucky Dube-412 Led Kaapana-413 Beenie Man-418 BR549-428 The Bacon Brothers-5/3 Etta James-5/31

To order tickets, call the Belly Up after 12 noon: 858-481-8140 . On shows, call Belly Up or ticketmester Ticketmaster: 619-220-TIXS or order online at: www.ticketmaster.com reserve special seating for you. Go direct from the cafe to the club and avoid the line! Show ticket not included. Call 858-259-7310 for dinner servations. Belly Up/Wild Note Cafe 143 S. Cedros Ave., Solana Beach





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Larry Mitchell



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TONIGHT

Greektown Taverna, 431 E Street, Gaslamp, 619-232-0461, Friday and Saturday, Andy Semann, Middle Eastern keyboardist, Tuesday, 8 pm to midnight, Fred Heath and the Sidewinders.

Durio Daniel, dance.
Triga Tea and Coffee Company,
4590 Park Boulezard, University
Heights. 619-266-6616, Music is
a counti-fold unless otherwise noted.
Thurday, 8-59 pm, New Talent
Showcase, Fishy, 7-30 pm, and
9-30 pm, Eer Selis, Statrday, Lindley
Yung and Kern Rones, Sunday, 4 pm
to 6 pm, the Celtie Ensemble.
Wednesday, open mike. Downtown The Bayon Bar and Grill, 329 Market Street, downtown. 619-696-8747. Friday and Saturday, 6:30 to 10:30, and Sunday, noon to 2:30 pm, Joe Guevara and Chris Vanacore, jazz Blarney Stone Pub, 502 Fifth Avenue downtown. 619-233-8519. Thursday, Saturday, Sunday, and Wednesday. Steve Brewer, acoustic. The Bristol Court Hotel, 1055 First Avenue (between Broadway and C. Street), downtown, 619-232-6141.

Friday, 8 pm to 2 am, salsa, merengue and cha cha. and tha cha.

Muffale Jork, 600 Fifth Avenue,
downtown, 619-236 1616. Thursday,
the 8-Sale Players, Latin jarz, and
Voice of Rosson. Finday, the 60r AlliStars, pop. Saturday, the Disco Pimps,
Sunday, Whitey Conwell and the Tone
Kings, Discetiving, Monday, Aubrey
Fay, Tursday, Kobe Loco, Wednesday,
the Atomic Dogs.

the Atomic Digs.

The Cashad, 2001 Retrieve Roulevard, multionin, 149–252 HILL: Minis is reckularization under otherwise Hills and State of the Parks, Big Standard Hills Big State of Hill Big State of Hills Big State of Hill Big State of Hills Big State of Hill Big State of Hills Big State of Hill

Wat Duo.
Crocc's Jazz Bar, 802 Fifth Avenue,
downtown 09-233-4355. Thursday
and Monday, Gien Fuhre on Alma,
clasis; and Latin jazz. Fidagy, Prinos,
Latin jazz. Saturday, Agua Duler, Latin
jazz. Sunday, Kubo Polit, Afric
Gubard Latin jazz. Tuesday, the Shep
Moyers Quarter, Classic jazz.
Wednesday, the Jorge Cambrers
Quanter.

Dick's Last Resort, 345 Fourth

Dick's Last Resort, 345 Fourth Avenue, downtown. 619-231-9100. Thursday, Private Domain, rock and roll. Friday, the Carter Brothers, sazz roll, Friday, the Carter Brothers, Jazz. Saturday, Hor Rod Limcoln, rockabell Sunday, Heras Olive, alternative. Monday, the Soul Persuaders, soul, blues. Tuesday, Leaf, rock Wednesday, Private Domain.

Boary Band, Irish mass.

4th & B., 45 B. Street, downtown.
619-231-4343. Thursday, 8 pm. Qu.
Riot, Sledd, and Violent Mood Swin,
rock/alternative. Tuesday, 8-30 pm.
George Clinton and the P-Funk
Allstars. Wednesday, 8 pm. Gato
Barbers and Pancho Sanchez.

Jimmy Love's, 672 Fifth Avenue (corner of Fifth and G), downtown 619-595-0123. Thursday, 9:45 pm, Shake It Up, dance/Top 40. Friday, 9:45 pm, Atomic Groove, disco, dan

Wednedays 00 DJ SCOTT MARTIN SH . SUPER CHEAP DRIDKS! N N NO COVER BEFORE 10pm Thursdays "ELITE ENTERTAINMENT" **CLUB FUSION** SPECIAL GUEST REVOLVING DI'S Fridays & " 🤡 Saturdays \$2.00 U-CALL-IT DRINKS ALL NIGHT LONG! FREE FOOD BUFFET NO COVER BEFORE 10pm \bigcirc \blacksquare

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MUSIC SCENE 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, Ballisic, classic rock. O'Connell's Pub and Nightchb, 1310 Morena Boulevard, Bay Park. 619-276-5637. Friday, Tomoat Courtney and the Blues Dusters. Saturday, the Free-Range Chickens Big Mike, rock.

Offic's Restaurant, 10789 Tierrasanta Boulevard, San Diego. 858-560-6677. Thursday, Mike and Donna. Friday, Saturday, and Wednesday, Ray Correa, solo. Sunday, Jo Treanor.

Corea, soio. Sunasy, Jo Freamor.

The Ould Sed, 3373 Adams Avenue.
Normal Heights. 619-284-6594.

Thursday, Saturday, and Sunday,
Tony Cummins, Irish folk. Priday, Jo
Byrnes, Irish folk. Wednesday, Grego
Page and Prank Drennen.

Pal Joey's, 5147 Waring Road, Allied Gardens. 619-286-7873. Friday, Positive Approach, rock, blues, swing. Saturday, Night Shift, rock. Pannikin Coffer & Too, 3562 Adams Avenue, San Diego. 619-281-6729. Saturday, 11 am to 1 pm, Rich Buquet, contemporary.

Sante, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm, Dean Paul Ratzman, dinner jazz. Friday and Saturday, Bill Beyer. pazz. rriczsy and Saturday, Bill Beyer. Sham Rocks Shack, 7059 El Cajon Boulevard (1/2 block east of 70th Street), College Area. 619-463-2263. Friday, Stickman Jam. Saturday, Boge Tricks.

Reuben E. Lee, 880 East Harbor Island Drive, Harbor Island. Monday, 6 pm to 9 pm, Dick Braum and the Endangered Species, swing, blues, and jazz.

Terra, on Vermont, one block north of University Avenue. 619-293-7088. Music is jazz unless otherwise noted. Thussday and Priday, Steve O'Connet Also, Friday, Coral Thuet. Saturday, Phil Boroff.

The Leo's Lumman, 5302 Napa Street (at Morena Bouleward), Bay Park. 619-542-1661. Thurnday, Hen Bod. Lincola, rockabilly, Friday, Empty Do. Santower, and the Good China, alternative. Saturday, Method, Wick, and Harmony 24, alternative. Tosaday, Curris the Magician. Wednesday, the Tami Thomas Swing Quarter.

Top of the Cove, 1216 Prospect Avenue; La Jolla. 838-454-7779. Friday and Saturday, 7:30 pm, Marv Paymer, contemporary.

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Calendar

MUSIC SCENE

Higher Ground, pop, dance.

Juke Joint Cafe, 327 Fourth Avenue,
downtown, 619-232-5OUL. Thursday
Gilbert Castellanos, Latin Jazz. Friday.
Cult of Soul. Saturday, Uptown Boys.
Sunday, Shelle, blues.

La Tavola, 515 Fifth Avenue. Gaslamp. 619-232-3352. Friday, 7:30 pm to 10:30 pm, Jose Bas. Flamenco-Larin guitar, Saturday, 7:30 pm to 10:30 pm, Daniel Jack and Chuck McPherson, jazz piano

Martini Ranch, 528 F Street, downtown, 619-235-6100. Wednesdays, Freddy A. and the Swing Machine, jazz.

Onyx Room, 852 Fifth Avenue, downtown, 619-235-ONYX. Tuesdays, Gilbert Castellanos, jazz. Wednesdays, totating weekly, Price of Dope and Karl Denson's Tony Universe

rope and Karl Denson's Tray Universal Patrick's II, 428 F Street, downtown, 619-233-3077. Friday, Michele Lundeen and Blues Streak. Saturday, 2 pm, Buick Wilson, and, 9 pm, Missiles of Crotober. Wednesday, 5 pm, the Po' Boys, and, 9 pm, Bayou Benthers.

The Pentagon, 756 Fifth Avenue, downtown, 619-233-2830. Call club for information.

Redfish, 731 Fifth Avenue, San Diego 619-234-7226. Music plays from 9 pm to 1 am. Friday, the Tone Kings, blues. Saturday, Theo and the Zydeco Patrol,

Rock Bottom, 401 G Street, Gaslamp 619-231-7000. Friday and Saturday, Rising Star, pop, dance. Sevilla, 555 Fourth Avenue, downtown, 619-233-5979. Tapas Bar: Thursday, Hector Rivera y La Conciencia, Tuesday, Primo, Latin

Tsunami Beach Club, 802 Sixth Avenue, Gaslamp, 619-231-WAVE Call club for information. U.S. Grant Hotel, 326 Broadway

U.S. Grant Holel, 326 Broadway, downtown. 619-223-3121. Grant Grill, Friday and Saturday, 9 pm, Jaime Valle and Eguinos. Latin pazz. Also, Friday, 5 pm to 8 pm, Juan and Fred. Hamense. Horel Lobby: Friday and Saturday, 2 pm to 5 pm, Ping Hu, classical barpot.

The Wyndham Emerald Plaza, 400 West Broadway, downtown, 619-239 4300. The Sidehar Lounge: Thursday and Wednesday, 5 pm to 7 pm, for Tarrantino, jazz piano. Friday, 5 pm to 9 pm, and Saturday, 6 pm to 10 pm, Stellisia and Joe Tarrantino,

The Yacht Club, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 619-234-1500. Thursday Rumba Son, Friday and Saturday. Rumba Son, Friday and Saturd. pm to 1 am, Kicks, pop rock.

South Bay/Coronado

Buon Glorno Restaurant, 4110 Bonita Road, Bonita. 619-475-2660. Thursday, Miguel de Hoyos, classical guitar, Friday, 8.30 pm, Mario Olivares and Latin Spice. Saturday, 8:30 pm, Jaime Moran, Latin jazz. Sunday, opera.

The Butcher Shop, 556 Broadway. Chula Vista, 619-420-9440. Thursday through Saturday, and Wednesday. 8 pm to midnight, Danny Lopez, contemporary.

Cafe La Maze, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, piano bar, featuring Sandy Chappel, Sammy -Canonizado, Burnett Anderson, and Manuel Penny.

Di-mond Jim's Nightclub, 773 Third Avenue, Chula Vista. 619-585-7323. All music is rock and roll. Friday, the Michael Bliss Band. Saturday, Slick



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Patricks II 2 for 1 cover Pentagon Free admission Sevilla \$2 off cover

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Parkway, of the Martina, 350 Marina Parkway, Chula Vista, 619-422-5714. Friday, 6 pm to 10 pm, the Justin Brothers, acoustic. Saturday, 6 pm to 10 pm, Koko Loco, pop. Sunday, 5 pm to 9 pm, Island John's Steel Drum

Hotel del Coronado, 1550 Orange Avenue, Coronado, 619-435-6611. Ocean Terrace Pavillion, Thursday and Friday, 6 pm to 10 pm, Joey Wes Saturday through Tuesday, 6 pm to 10 pm, Jerry Melnick, Wednesday, Jo West.

West.

Palm Court: Thursday through
Saturday, 5:30 pm to 11:30 pm, James
Parish. Sunday, afternoon tea, noon te
4 pm, Jory West. Monday through
Wednesday, 5:30 pm to 11:30 pm,
John Cain

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Prince of Wales: Performances are m 6:30 pm to 10:30 pm. Thursday

The House of Munich, 230 Third Avenue, Chula Vista. 619-426-5172. Friday and Saturday, 6 pm. and Sunday, 5 pm. Gordon Kohl, Kjell Holmes, or Vicki Erigat, European and

Island Saloon, 104 Orange Avenue, Coronado. 619-435-3456. Friday, the Bill Magee Blues Band. Saturday, Ledwares

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McP's Irish Pub and Grill, 110

MCF a trian Pub and Grill, 1107 Orange Avenue, Coronado, 619-435-5280, Friday, the Bluetones, Saturday, Coupe de Ville, R&B. Sunday, Gene Warren, Monday, the Acousticats, Wednesday, Ron's Garage, acoustic.

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Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 619-448 8550. Friday, Saturday, and Sunda On the Rocks, 518 East Main Street El Cajon, 579-3537. Saturday, Pure Flo, rock. Sunday, the Drinkin' Lincolns, rock.

Pine Valley House, 28841 Old Highway 80, Pine Valley. 619-473 8708. Saturday, Big River, country

8708. Saturday, Big River, country. Viejas Casino, 500 Willows Road, Alpine (off Interstate 8), 619-445-5400. Thursday, 8 pm, the Blues Venderas. Friday, 9 pm, the Honly Tonk Kings, country, Saturday, 9 pr Roz and the Wecking Creve, populance. Sunday, Biood. Sweat and Tears, rock. Wednesday, 8 pm to midnight, Intrigue, rock and roll.

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Dirk's Nightchub, 7662 Broadway, Lemon Grove. 619-469-6344. Friday and Saturday, 9 pm, Serious Guise, classic rock.

Den's Cocktail Lounge, 13321 Business Highway, El Cajon, 619-443 2444. Friday and Saturday, the Scavengers, country.

Pannle's, 9143 Campo Road, Spring Valley, 619-698-2204. All music is rock and roll unless otherwise noted. Friday and Saturday, Cornerstone.

Plinn Springs Inn, 15505 Highway 80, El Cajon, 619-561-3015. Friday and Saturday, Smith and Western, country.

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Garcia Marquez, the chief leature

film program at MoPA is in good hands. You and I needn't worry about Sunday, (The four-month San Diego International Film Festival at UCSD has now retired for its annual Spring has now retired for its annual Spring Break, and just as well. The gather-ing strength of the seven-year-old Latino festival is reflected in its ex-panded field (fifty-some programs accommodated on three screens at the Clinema Star skyles in Chula Vista-and more importantly its improved None classier, 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, Divine, will be

which are an impecunious old reve which are an impecunious old revo-lutionist awaiting an army pension that will never come, his asthimatic 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 in tt. 'ft is a distant cousin to such takes of inaction as lames's In Bestot in the Jurgel, Katha's The Coule, Buzzati's Desert of the Tartan's Screenwarder Par Albaca Garciadings, Ripstein's long-time creative partner, has fleshed it out in plausable wass — the secting it in Mexico in the late Forties and identiaccess to works by world-clas-filmmakers.

Questions of

Calendar MOVIES

The note of pathos is stronger and purer

he 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 bul-

Vidal Engat: House of Marich Erwide's Comphracy: Golda Audrey Peyr Erfild hat's General Hammar, Durch the Burler Constitution Gerffy: In Case del Zoni Rigid Mediumer; House of Marich Harm III you're Washaye; Millowiste Play Net U.S. Grant Hold Hollan: Millowiste Jones and Fredit U.S. Grant Holla.

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Ripstein storytelling ingredient, some thing to set tongues wagging, whether just local gossip (as in Divine), scan-dal-sheet sensation (Deep Crimson), or the stuff of burgeoning legend (The Realm of Fortune). Though the radius of these wagging tongues may here be strictly small-town, and the volume diplomatically murmurous, the sen-sitivities of the old couple to just such attention - "If you take the umbrella, attention — "It you take the umbreils, don't open it. Someone might no-tice" — 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 person-ality of an embittered anti-Catholic does not cause you instinctively to dig in your heels), but at no point emo-

tionally sloppy or bullying.
In constant tension with the 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-

and it can be recommended to anyone."

"A whirlwind of emotions.

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THENEXT BESTTHING

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 Writes. is a movie of total integrity, of perfect fidelity to the characters and their circumstances It does nothing to embarrass them. Or the viewer, 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 lights in the Lanema Novo movement of the Sixties and a sometime dabbler in magic realism. (The name of García 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 but done from the inside rather than from the perspective of an entranced tourist: more knowledgeable, more tourist: more knowledgeable, more knowing, more up-to-date. The re-sult is more a West Side Story-ish blend of musical fantasy and social con-sciousness, less a Carmen Miranda-ish bonbon. The color is eye-popping and more than a match for the 1959 French film. The music, on the other hand, is decidedly less than a match, nand, is decidedly less than a match, as well as forty years too late to ride the worldwide samba wave. And the precharted course of the story, as familiar as your daily commute, be-

mes 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, unadven-turous dark comedy concerning the multiple suspects in the suspicious death of the most despised woman in Verplanck, N.Y. I cannot pretend to have been even faintly surprised or have been even taintly 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 cliched status of the canine casualty. and here already we have another one: run over by a lawnmower, ha-ha.) Nick Gomez, the director, is not quite what he used to be, either: one of the army of Martin Scorsese wannabes. The only remnant of that is the re lentless rock-and-roll songtrack.

Danny DeVito, as the dwarfish town constable, doesn't push too hard —in contrast to Bette Midler, Jamie Lee Curtis, Neve Campbell, Casey Affleck, William Fichter, Marcus Thomas, Peter Dobson, Tracey Walter, Will Ferrill, and whoever wrote the script — but that's the nicest thing I can say until I get around to the one and only reason for my eager antici-pation, Kathleen Wilhoite in the part of the butch proprietress of Lucinda's

Auto and Gas.

A little beyond my expectations, she actually has a couple of fair-sized scenes, plus a couple of slivers. The scenes, pius a couple of silvers. Ine most generous of all these is the one that allows her to sing a little ditty and strum her guitar (as she got to do in Lorenzo's Oil, too), and then, in a strong but not brutal New York ac-cent, to take DeVito on a narrated tour of the rigged brake system beneath the victim's car, completely unconcerned as to whether or not the camera has a clear view of that beautiful, mournful equine mug of hers. Precious mo-ments. Precious few. (She would steal the movie if it were anything worth stealing.) In the American cinema, you can ill afford to hold out for total integrity of the Ripstein kind. You have to take it where you can find it, and Wilhoite can be relied upon to bring it with her wherever she goes

id however out of place. And as luck would have it, when I was wasting my time watching Part One of the JonBenét Ramsev TV movie on CBS the night before the press screening. I spotted Wilhoite again in a promo for a courtroom se-ries I had never heard of, Family Law (so I wasn't wasting my time, after all), and was able as a result to have a sort of Wilhoite double feature a week ago Monday. TV Guide had cited only Bo Derek as a guest star on the episode.

Derek's role was not half the size of
Wilhoite's — that of a rehabilitated drug abuser seeking to regain custody of her son — but Derek is still a "name" and Wilhoite never was, and that pretty well dramatizes the predica-ment of the Wilhoite fan (or fans, if there are more than me): how, and where, and when, to get one's fill of

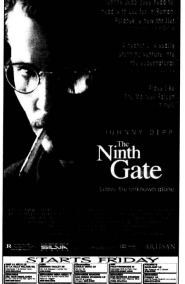
This is an actress who always gives more than she is asked for, and who never agitates for acknowledgment and recognition. She has never been, and never will be, on the cover of Vanity Fair, Maxim, Details, Detour, Premiere, etc. She will never turn up on anyone's list of the 25 Sexiest or Who's Hot or Who's Smokin' or Hol-lywood's Most Powerful Women. She never fogs a role with an unwanted aura of privilege, success, affluence, rapacity, narcissism, cosmetic surgery, superficial technique, and swell-head-edness. She is merely one of the more authentic human beings you can see on an American screen. One of the more authentic, that is, who at the same time can deliver a line, convey emotion, inhabit diverse personali-ties, fulfill all the functions of a professional actress, and remind you the whole while of no one else on earth. (The regular cast of Family Law, even the capable Kathleen Quinlan, looked like overcranked wind-up toys by comparison.) I stop short of saying the most authentic only because I can't swear that she's more authentic than, as an example, Sissy Spacek. But she is in that league. And I am not sure there are enough other people in that league to field a single solitary baseball

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

Agos Brown — Anglica Huston devises her own personal solution to the shortage of parts for mature some discring hereafted in the lead role of a widowed mother of seven. In Dublin orust hemidle late States. In Dublin orust hemidle late States to Bulling the states of the states of the suffamiliarity with Matters and Iohnson — role one organism to show for its." It is no great shakes: a princh of Irish glora, a pinch of Irish glora, a ground of Irish glora, a pinch of Irish glora, a great of Irish glora, a pinch of Irish good, all ingredients keep quite the protegoust signification has been the protegoust signification as well the protegoust signification has been the protegoust significance in the sound the protegoust significance is the protegoust significance in the sound the sound in the sound operate and unbineded. The psyciode when potagons is spirit away her bosom buddy (Marton C Dever, all rounded and on where Pations as singular and hown; for that the knows her buddy is secretly and stocking lyong of cancer, is a thingly lovely, with an achingly lovely rendition of "My Dennie" in the badge round. The fairy take Dennie" in the badge round. The fairy take the property of the proper faith like the self-deluded. 199

All about thy Botther — Porlio Almodovin's para to wormshood, in particular motherhood and actreashood, in declorated to there of the hand Retter Davis. Bedenated to there of the hand Retter Davis. Rodelands, for Opening Vigils and Reg. Rodelands, for Opening Vigils and Reg. Rodelands, for Opening Vigils and Reg. Lowe. The tile, quite plainly, derives from the Davis films, a spannin diduced inploy in contain the range of the reg. so that the tags also, whereby one brevine (Caccilla Rod) look for pelgisters year oil soon, is lifted directly from the Rowlands film. (Schoelede, ages from her role as a lay loat a child for real, borrly before the did of other tallutes at any forty there is the did to heart failure as a given there is de-All about My Mother - Pedro tost 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



A FILM BY ROMAN POLANSKI

boy's father, who has no idea he ever had a son, much less has one no more. Thereafter the complications and coincidences mount up to staggering proportions. The grieving mother's best lead to the father, who is now mother's best lead to the father, who is now a transversite prostruite, it is social-working Catholic num (Penelope Cruz) who turns out to be pregnant and HIV-positive; and the source of both the fetus and the vious root to be the defiance transversite are the source of both the fetus and the vious root to be the defiance transversite. So the source of the source A Streator Named Desire just happens to be averaged in the proportionally to Barcelona. Our night, when the stream about it. It never quite worked for R.W. Fassbinder. It works even less for

1999. * (HILLCREST CINEMAS)

American Beauty — A mainstreamy, sitcommy version of Happiness, awash in splashy, trashy plot turns. Any movie whose aiscommy version of Happiness, awash in signally, rushy plot turns. Any movie whose opening line features a sailly teenage girl (in spiritual strength of the sail of the sail

addition to, of course, the horny geek-boy of the opening line, nursing a bit of a Humbert Hunger thing for his daughter's prettier bosom buddy on the high-a-kool cheerleading sade. (His obliqued's surrealist fantasies of the gif — a storm of rose pretals pouring out of, and at the same time discreetly concealing, her bared breast — somewhat obscure the issue. What sort of somewhat obscure the issue. What sor of anna has see finates like there? He is also, whatever we might think of his morals (on the most observed in the most observed in the more capaging that serve in the more, even created to smooth his part ho rebellion, the uprightness of a young or a middle-aged lack Lemmon might have made for more friction, more sparks. Anneste Bening, Thors Birch, Mars Savutl, Ven Bentley, which was the contract of the ★ (CARMEL MOUNTAIN; CHEMA STAR 6; CIRE STAR 13; RASHON VALLEY 18; GROSSMONT TROLLEY; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 13; PALM PROMENDE 24; RANCHO DEL REY 16; TOWN SQUARE 14; UA HORTON PLAZA 14; WIEGAND

Anna and the King — Uncalled-for and uninspired retelling, without benefit of Yul Brynner or Broadway show tunes, of the clash of wits and wills between the Victorian-era widowed English governess

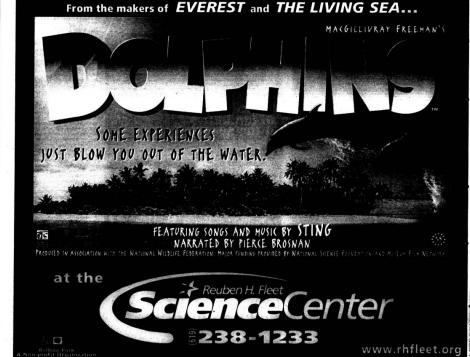
and the progressive Siamnese monarch-com-polygamist, Jodle Foster has a painful-to-watch tenenses in her lips and jux, perhaps under the strain of the British accest and the precocious ferminism. And Chow Yun-Fet, a lightweight potentate, is intelligible only about half the time. The numerous substites and spoken translations (not to mention the and spoken translations (not to mention the tableaus of carnage) lend an air of pedantry more than of authenticity. Directed by Andy ● (SILVER CINEMAS; VOGUE)

Any Given Sunday — Oliver Stone's bitz of professional foorball. Long (almost three bours long, almost [#/ and Nisson long), loud. hyperbolic, frenetic, chaotic, trite, cynical, sentimental, ascimonations. And ill-informed. Stone seems to believe that a touchdown counts seven points; that playoff stat are added on to regular-season totals; 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 blue: that football can be played in the dark. (Unleast thy do business differently in the fictitious AFFA.) Perhaps Stone can be extempted Farbar between the charge of triteness in the single instance of the third-string quarterback's weekly ritual of pulsing on the playing field. (Supply your own alternative charge.) Al Paction's locker-room pep talk before the big playoff game might have over the hearing of it were not so annoyingly worth hearing if it were not so annoyingly.

shot and edited (Pacino's voice mismatched with his unmoving mouth, etc.) and if it were not two and a half hours into the film. Jamie Foxz, Dennis Quaid, Cameron Diaz, LL Cool J, Jim Brown, Lawrence Taylor, James Woods. 1999.

The Backelor — Remake and update of Buster Keaton's Seven Chances (1925), an Buster Kestion's Soren Chancer (1925), an extreme example of how the addition of sound can be a subtraction, how more reality can be less delevable. Breath exity of the less delevable the subtraction, how more reality can be less delevable to the subtraction of the subtraction o

The Beach — Present-day parable of Paradise Found and Paradise Lost more precisely, a legendary island Shangri-La somewhere near Thailand (from the sir it looks like Never-Never Land in Dianey's Prite Pas, meaning, among other things, that it looks painted instead of photographed), home to a Hippie



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The contraction is a contract of the contraction of the second of the se

ane cum Club Med, as well as, less idyllically, a fearsome foursome of marijuana farmers. Filmmaker Danny Boyle (Trainspotting, A Life Les Ordinary) deserves credit for putting some ruts and potholes in the path of the Leonardo DiCaprio fan club, and the actor himself DR.aprio tan club, and the actor Immeti deserves credit for putting some distance between himself and the Titanic heart-throb. All the same, the youth audience will find itself much comforted and catered-to: a good deal of MTV visuals (a slo-mo good deal of MTV visuals (a sio-mo underwater moonlight kiss, a bellicose fantasy scene in the cartoon style of a v game, a zombie nightmare scene, etc.), and a good deal of MTV music in ent. Not to mention the good deal of mesmerized star-gazing at DiCaprio's honey-glazed (and squeezably plumped-up) physique. Soft soap of this type runs all the way through the movie far too long and far too deep for it to be construed as a subtle trap to lure the crowd into the classroom of Hard Tru With Virginie Ledoyen and Tilda Swi

FIREMON UNITED THE MISSION UNITED TO

Beautiful People — The melting pot of modern London, with special accommodation for emigres of the Balkans (origin of the writer and director, Jasmin Dizdar). One of the plotlines — wherein a young heroin addict curls up on a cargo

crate at the airport and wakes up in Grane at the airport and wakes up in Bosnia — outpulls the rest, but only briefly. It soon loops back to London to rejoin the prevailing slackness. Danny Nussbaum, Charlotte Coleman, Edin Dzandzanovic, Repair (LEREST CREAMS)

Medical plant Michaevish — The feature debut of music video and television ad uncertor Spike Jones concerns a side-walk puppeter (John Catack, looking as crasgive), and the concerns a side-walk puppeter (John Catack, looking as crasgive), and the concerns the concern

minutes before he gets spat out into a ditch off the Jersey Turnpike. The one real

surprise in all this is the revelation that John Malkovich has a sense of humor about

histatovici nas a braic of numor about himself. And the comis highlight comes when Malkovich himself crawfs down the tunnel into his own brain. Most of the rest is indefatigably tiresome. With Catherine Keener, Cameron Diaz, Orson Bean, and Mary Kay Place. 1999.

* psilchest continues.

The Big Tease — Overeager-to-please comedy about a gay Glaswegian hairdresser (Craig Ferguson) who travels to L.A. to take part in the annual Platinum Scissors

the state of the state of

Boller Room — Moral tale about the brash young turks (especially the pasty, mumbly Giovanni Ribisi) of a crooked stock brokerage. An uncinematic subject ("Do you know what 'bridge financing' is?") one and hip-hor They're no help, and nor is the sickly bluish They're no help, and nor is the sickly bluist greenish image, Writer-director Ben Younger is up front about his influences: his characters can recite the dislogue of Oliver Stone's Wall Street by heart, and Glengarry Geller Ress serves as a nort of training film on sales techniques. Points for honesty, none for originality, with Vin Diesel, Ni Long, Nicky Katt, Ben Affleck, and Ron Rifkin. 2000.

competition. The "mockumentary" format permits the movie literally to make faces at the camera. With Frances Fisher, David Rasche, and Mary McCormack; directed by

(FASHION VALLEY 18: GASLAMP 15: A JOLLA 12: MISSIO BOMENADE 24: TOWN SOLIABE 141

The Bose Collector — Descrive farility in which the mental provess of the master should be glaringly upotilighted by reducing him to a quadriplega: an almost literally waged to the producing the pro The Bone Collector - Detective thriller uniformed patrol cop who has shown a natural gift for forensisc. (The gushy emoting of Angelina Jolie looks all the broader alongside a necessarily restrained Denzel Washington.) The situation is not without potential, but the case before them is hooey; one of those hyperbolic serial-killer deals in which the fiendishly clever killer

demonstrates a wide variety of flamboyant methods of murder, leaves tauntingly cryptic clues at the crime scene, and has (big surprise) a personal score to settle with the detective. Directed by Phillip Noyce. 1999.

Boy's Don't Cry — The true story (told before in a documentary, The Brandon Teens Story) of a young Nebraska woman in a "sexual identity crisis," and on the dodge from the law, who reversed her first and last from the law, who reversed the first and law mannes, attempted to pass as a man in a reducek corner of the state, and was raped and mudered for her deception, is nothing if not social, and first-time fillimanker. The her deception is nothing if not social, and first-time fillimanker than the second of the second that the heroise into any sect of symbol. Soil, you would like to know more about her as in individual. What did she think she was up to H fow serious was her talk of a sex change? Things like that. The bare facts of the case, though they have the instant contained in the contrained of the c ultimately pretty depressing; and Peirce never probes beneath the bare facts. Then oo, if we are to stay forever on the surface larger in importance. And the unavoidable hurdle on that track is of course the casting hurdle on that track is of course the eating of the lead. Highs Younk, whose major credit before this was The Newt Karnate Kin, doesn't Clear it clearly. She does all right with the voice — low and throaty — but even though the doos all right on her own in a young Monty Cliff or Robby Benson did of way, the as tightly boilt and delicately sculpted even for a girl. And enting her alongside the hairy Peter Saragasat and Berndan Sexton III, or the bigger and round-featured Chloë Sevigny, puts a severe strain on belief. And her pulsive smileyness hardly adds ballast.

(HILLCREST CINEMAS, FROM 3/10: LA JOLIA VILLAGE, THROUGH 3/9) The Cider House Rules — Lasse Hallstrom's treatment of the John Irving Bildungsroman of the same name: a Second orphanage in neuf Masine. An autistand of the the Company of a satisfied alboriton
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The Cup — Sober little comedy about the determined efforts of exiled Tibetan monks determined efforts of exiled Tibetan monk in India to watch the '98 World Cup final between Brazil and France ("France is the only country that loyally supports Tibet"). The story behind the screen is at least as

noelling: the first film of Khy

Galaxy Quest — Amiable spoof of the Star Trek phenomenon (pre-reunion on the big screen), with names changed to protect the guilty. The most scrumptiously swallowable material has to do with the iness. (The titular rules, a stiffly literary touch, are synonyms for any set of rules irrelevant to actual human affairs: papa bulls and the Ten Commandments, most relevantly. We keep vaiting for one of those twists or twitches of fat by which we can know for certain we are in John Irving's universe. The moment perhaps arrives when the here's training in the orphanage catches up with him in the orchards, or perhaps in the doctor's inadignished but not row. The doctor's inadignished but not row. The movie would be delivered to the con-traction of the contraction of the con-traction of the con-trac bulls and the Ten Command jostling egos of these former TV co-stars, chained to each other and to their old roles as they hobble around the convention circuit. More difficult to get down is the plot gambit whereby the cast is rounded up actual aliens to deal with a spot of troe sentimental, and folkey in tone, it is for the most part at drowily unodyctionable sikes of Americans, even counting the ham-fisted attempt to ram down our throats attempt to ram down our throats an irrefutable brief for pro-choice. The hero, at any rate, revaluable brief for pro-choice. The hero, at any rate, revaluable it like a man. 1994. We granted water to the sense it like a man. 1994. We granted water to grant a grant part of the sense water to colorate it.

Palacine, message water 20, colorated its.

Palacine, message water 20, colorated its.

actual aliens to deal with a spot of trouble in their own little corner of the universe. (They have modelled their civilization on the television shows, known to them a "historical documents," whose transmissions they have intercepted in outer space intercepted, evidently, without credits or commercials or adjacent programs.) Enrico Colantoni helps this to go down with his heartstring-plucking portrayal of the trusting leader of the aliens. Tim Allen, Sigourney Weaver, Alan Rickman, Tony Shalhoub, Sam Rockwell; directed by Dean Parisot, 1999.

Lt. Gerard, though you would think nonetheless that after *The Fugitive* and its spinoff, *U.S. Marshals*, Jones would have wanted to let a couple of decades go by before he again took off in relentless pursul of an innocent party. Bruce Greenwood, Annabeth Gisth, 1999.

• (EL CAJON 8)

Drowning Mona — Reviewed this issue. With Danny DeVito, Bette Midler, Neve Campbell, Jamie Lee Curtis, and Kathleen Wilhoite: directed by Nick Gomez.

. (CARMEL MOUNTAIN; CINEMA STAR GALAXY;

INEMA STAR 6: CINEMA STAR 13: FASI CINEMA STAR 6; CINEMA STAR 13; FASHON VALLEY 18; GASLAMP 15; GROSSMONT TROLLEY HAZARO CENTER 7; LA JOLLA 12; MISSIGN VALLEY 20; OCEANISIDE 16; PALM PROMENACE 24; RANCHO DEL REY 16; SANTEE DRIVE IN: SWEETWATER 9; TOWN SQUARE 14; WIEGAND PLAZA)

Cood Morning, Babyten — The Taviani brother's homage to D.W. Griffith, in the story of two immigrant abbings who come to Hollywood to find work on the set (quite iterally on the serior) of his Instituters. The re-creation of the embryonic film industry is circle, and smoleringly, done, but the toringly, and wonderingly, done, but the creturns to Europe — for the Great War— in quest of its own picality, Vincent Spano, Joaquim de Almeisk, Great Sacchi, Omero Announti, Charles Dance, 1987. nutti, Charles Dance. 1987 ARTS, 3/9, 4:30 AND 6:40 P.M.

The Green Mile — Overpraise The Shawshank Redemption, and this is what you deserve. Frank Darabont, the writer and director of both, raises an eyebrow of interest for his apparent dedication to breathing some life into the prison genre (pretty well flatlined since Escape from Alastras, but the systrose might decline into a sood over the institutence on breathing some Life Leasons into s.t. Working again story that the best as the series of the story that there has a sent restalled movel of 'Dickensian' dimensions, he perhaps has ready-made excuse to run on almost an hour longer than to the inexcusably moved the series of the series about twice as long as it may be series of the series of th Alcatraz), but the eyebrow might decline to any nothing of the seven. Academy Award monitations (no wish) for it — have not imprired the filtermaket to rein in the pretentation, the sententiculument, the businastic piers, the spiritual upilit. They would seem to have led him to the would seem to have led him to the most of thing (plus some actual Christike mixeds to the part of a simple-minded, affaid-of-the-dark, three-hundred-pound black immate) will be used to the part of a simple-minded, affaid-of-the-dark, three-hundred-pound black immate) will be used to produce more of the other kind of thing. As before, Dardoort removes himself from serious consideration bathon. He hist you with hard realists (including three grading electrocutions) totatios. He hats you with hard reasines (including three grueding electrocutions) only in order that you will feel so much better when he massages them sway. His humaniam boils down to the big sweaty screen-filling glazed-ham closeup (or rat to the thousand such closeups); his

spiritualism boils down to the pyrotechnical spiritualish out to the pyrotechnical shower of sparks. Tom Hanks, David Morse, Bonnie Hunt, James Cromwell, Michael Clarke Duncan. 1999.

(GASLAMP 15; HAZARO CENTER 7; PALM

Hanging Up — Three grown-up, go-getter sisters encumbered with a Problem Parent: three top-line actresses (Meg Ryan, Lisa Kudrow, Diane Keaton) encouraged to give actressy performances by their actress-director (Keaton again). Ryan receives the director (Keston again). Ryan receives the most encouragement, and committe the worst offenses. The script is by the Ephron states, Delain and Mone, so it is not devoid of all observation. But even that s observed by Waler Marthaus and Adam Arkin. 2000.

• (CAMBLI, MODITARIC, CEREMA STAR C, CEREMA STAR S, CARBON MULEY 20.

• (CAMBLI, MODITARIC, CEREMA STAR S, CHARGON MULEY 20.

• (CAMBLI, MODITARIC, CEREMA STAR S, CHARGON OLD, STAR S, S, ASTON MULEY 20.

• (CAMBLI, MODITARIC, CEREMA STAR S, CHARGON OLD, STAR S, SHARGON MULEY 20.

• (CAMBLI, MODITARIC, STAR S) (STAR S) (STA

Holy Smoke - The point of departure is Hoby Smoke — The point of departure is urtyl inspired: a young Asstrallan woman's religious conversion while on holiday in India, and the sendalized reactions of her middle-class suburban family back home, the most severe of which is to entiast the help of a recommended deprogrammer: The number-one exit counsable in America." The first section of the movie — the initial clash and contrast of cultures — details and contrast of cultures — many a fine laugh. The wonderful shock cut, for example, from the swarming dusty street of Delhi to he high overhead view of the red dwick, red roofkie housing the swarming of the red dwick, red roofkie housing cut to be red to be soon to be red to be roofkie property over be nose ("Is it a tools or a hold here?"), to appeal to be red daughter to come home. (The ruse of her dring father won') to consider life "Is also also the daughter to come home. (The ruse of her dring father won') to consider life." The appeal and serve form: another life.") Equal parts funn exasperating, suffocating, and frightening, and all the funnier for the added ingredients, is the general spectacle of everyone knowing better than the here herself what's good for her, and everyone berself what's good for her, and everyone at the same time undermining their air of certainty through the dismail mundatory of their own lives. It was a key creative decision, a farful decision, to exempt the eligibous sect from all critical for comical) scrunity—with the result that the slant of the movie its entitied yourself Westerners and the movie that the slant of the slan the movie eventually to go off the rails: the concern with spirituality gest diverted into a concern with sexual politics, as well as a concern with sexual sex. But the movie is never less than provocative, first in a good way, a stimulating, a challenging way, and then in a not to good way, an aggravating way, with Kate Winslet, Harvey Keitel, Pam Grier; directed by Jane Campion. 1999.

**** develocation Conclusion.

The Hurricane — Special pleading on behalf of the one-time prizefighter, Rubin 'Hurricane' Carter, railroaded into juil by a Javer: like Philadelphia cop. The presentation is to lopsided that it arouses more mistrust than outrage. And the curious Toronto household (two men, one woman, and a black foster child from Brooklyn), credited with effectuating Brooklyn), credited with effectuating Carter's release after years of futile pro from the likes of Bob Dylan and Muhammad Ali, could have been better delineated. (Director Norman Jewison is himself a native Canadian, giving him a himself a native canadian, gving nun-chauvinistic rooting interest.) Denzel Washington has an exciting style in the back-indi-white fight footage, and a dignified style within the gray walls of prison. Liev Schreiber, John Hannah, Deborah Karz Unger, Vicellous Reon Shannon, Dan Hedaya. 1999. NADE 24: SILVER CINEMAS: UA HORTON PLAZA 141

The Insides — A textbook case of a worthy case mistaken as screen-worthy. The case is anti-mobility, the ungerny of which is somewhat undermined by the curious fact that no one on screen is guilty of mobility. Case the control of the curious fact that no one on screen is guilty of mobility. Case New Department, even in the unwinding environment of a Manhattan bar, even for purposes of mild romy. An instance, this of principle carried too far. The story is the more or less factual one of the control of the contr Wigand, and of the efforts of the 60 Minute

news team to get around his signed confidentiality agreement with the tobacco company, get around the roadblocks put up by the network's legal advisors, and get his testimony on the air. Overdirected by Michael Mann (lets of rack focus and agitated camerawork) to compensate for the agitated camerawork) to compensate for the excess of talk and the absence of physical action, the movie seems, a great deal of the time, to be goosing the reality of the situation. Interest picks up considerably in the last hour or so (of a two-and-a-half hour movie), with the fly-on-the-wall hour movie), with the fly-on-the-wall eavesdropping on the intramunal tusule between CBS News and CBS Corporate. Christopher Plummer (*Don't worry. We call the shots around here?) is a much more complicated and compromised Mike Wallace than the real one could possibly have been comfortable with proof positive of the alleged vanity. Interest in the performances of Russell Crow as the performances of Russell Crowe as the whistle-blower, meanwhile, and Al Pacino as Wallace's Left-leaning producer (Marcuse disciple, Ramparts alumnus), centers to a distracting degree on their respective heads distracting degree on their respective neads of hair: the antiquing dye job on Crowe's, the rejuvenating basketry job on Pacino's. With Diane Venora, Lindsay Crouse. 1999.

lean't She Greet — Crassly cynical celebration of fame and success no matter how ill-gotten. (Just what we need from Hollywood.) The occasion is a "biopic" on the self-promoting Valley of the Della author, Jacqueline Susann, a personage not so much portrayed by Bette Midler as









Panavision 35mm Academy Award" nominated Cinematogra, for "Coal Miner's Daughter." Additional work includes "Saturday Night Fever." "The Accused" and "Don Juan de Marco."

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awrence G. Paull
Production Designer for
"Blade Runner." Clay Slickers"
and "Romancing The Stone."

THX

THX Oon Petrie Directed "Mystic Pizza," "Opportunity Knocks," "My Favorite Martian" and "Grumpy Old Men."

hy ravorse narrain and Grumpy Ola is 'homas Schatz
Author of "Hollywood Genres," "The Genius
The System" and "Boom and Buss, The Amer
Cinema in the 1940s." Cobert Shapiro

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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 nust have seemed a good idea to bring in Burt Bacharach to write the songs (le Burt Bacharach to write the songs (less memorable ones, it turns out, than his "Theme from Valley of the Doll"), but the comical stuff is as flat as it is broad. And behind its devil-may-care exterior, the moye is surprisingly reticent about Susann's private life (her hidden-away autistic child, her unmentioned infidelities), and spindessely sycophantic about her professional ones. With Stockard Channing, professional ones. With Stockard Channing. David Hyde Pierce, and John Clees lirected by Andrew Bergman. 2000

KEN

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frequently observed in MTV videos. Anderson, if you remember the interminable Sendicion ingle-taket at the start of Bogie Nights, believes in establishing himself straightsways a virtuose (alsa a howboot, alian a grandstander). A three-hour move, admittedly, has plenty off time to recuperate, admittedly, has plenty of time to recuperate, admittedly has plenty of the control Mangardin — A multi-character affair traversing a single dp in the San Fernando Valloy — in these bosons of acree since. Faul Thomas Anderson, which may be a facility of the Character of the Ch Magnetta - A multi-character affair has some basis in fact, but not, equally doubtless, on this scale or for this duration doubless, on this scale or for this duration. And surely, scale and duration are the crucial issues of the movie, (Forget chance and coincidence). Everything about the movie, everything in it, is overblown, heavy, caugarrated, elongated, groteque, anguished, tortured, twisted, histrinois — whalever is will take to convince every last viewer, or first and foremost every last rime, or first and foremost every last time critic, of Anderson's seriousness about the human condition, the human condition, the human commenty, the (e.g., a trio of thieves named Green, Berry, and Hill who pull a job on Greenberry Hill), Anderson launches into the one-by-on luction of his cast of characters, with a human heart. Many will remain H. Macy, John C. Reilly, Philip Baker Hall.

WINNER · BEST PICTURE A Map of the World — A valuat per-formance from Signumer Weaver, big, bold, draing, daundless, ver always fully in control and thoroughly human. (Puite a fest, that, for an actres who can easily seem too good to be tract too beautiful, too brainy, too confident, too strong, too perfect, J Bul this is a compiter movie, not just an actress' movie, about the ease and suddemness with which a list can be knocked off course, and VENICE FILM FESTIVAL "SUPERB AND ABSORBING! WINNING, TERRIFIC PERFORMANCES!" about the slowness and difficulty of returning it anywhere near to what it used to returning it anywhere near to what it used be. The genius of the designs it that it's not just one big thing that divers the life, but two big things, the first one making it easier for the second one to do its damage. Throughout the distincts and well delimented know what it's like to be in a hospital wasting room, to be in a women's prion, to be obliged to shop at the Goodwill, to be in the derivation of the distinct of the thing is in the derivation. The trisk of the thing is in the derivation and the tempo, and you would nover goes that Scott Elbott is a single director. Based on the novel by Jane. Not One Less EXCLUSIVE ONE WEEK ENGAGEMENT STARTS FRIDAY, MARCH 10 Daily: 4:45, 7:15, 8:45; Sal/Sun Mat: 2:15 director. Based on the novel by Jane Hamilton; with Julianne Moore, David Strathairn, Arliss Howard, and Chlot HOT DOG!

Mission to Misro — Extraterrestrial adventure directed by Brian De Palma, with Tim Robbins, Gary Sinise, Don Cheedle, (CARMEL MOUNTAIN: CHEMA STAR GALAY; CREMA STAR 6; CHEMA STAR 10; CINEMA STAR 13; CINERAMA 8; FASHION VALLEY 18; GASLAMP 15; GROSSMONT CENTER; LA JOLLA 12; MISSION VALLEY 20; LA JOLIA 12; MISSION WALLEY 20; OCEANISIDE 16; PALM PROMERADE 24; PLAZA CINEMAS; RAMONA TWIN; RANCHO DEL REY 16; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; STUDIO 3 CINEMAS; SWEETWATER 9; TOWN SQUARE 14;

Ny Dog Skidp — Family film, set during WWII, with Frankie Muniz, Diane Lane, and Kevin Bacon, directed by Jay Russell. (CAPARE, MOUNTAIN: CINEMA STAR GALAYT: CARDAM STAR 10; CINEMA STAR 13; CINEMAMAR FASHION VALLEY 18; GROSSMONT CENTER. WAZARD CENTER 7; LA JOLLA 12; MISSION PROMENADE 24: PLAZA CINEMAS: RAMONA TWIN

The Next Beet Thing — Flattery lavished on Madonna, the musche-bound year instructor. Thatastic body, "greet lay," etc., and she can even straighten out (so to speak) her gar phet friend, one tipsy evening. Et wold, a bun in the oven. The ensuing complications of Deddy, are you a faggest?) are concerned more to be libertal and enlightmend than to be either comic or token. framatic, much less credible. Director John Schlesinger, who once specialized in making Julie Christie look good, can do nothing for Madonna (cannot undo, for starters, wh Madonna (cannot undo, for starter, what her personal trainer and cosmetic surgeon have done for her), and he is a long, long way from Sunday, Bloody Sunday, With Rupert Everett, Benjamin Bratt, Josef Sommer, Lynn Gedgave, 2000.

• (CANNEL MANITANC CHENAN STAR 10, CHENAN STAR 11, RASHOW WALLTY 18, GASLAMP 15; GROSSMONT TROLLEY; LA YOLLA 12, MISSION WALLTY 18, CASCAMS 15; GROSSMONT TROLLEY; LA YOLLA 12, MISSION WALLTY 18, CASCAMS 16, GROSSMONT TROLLEY; LA YOLLA 12, MISSION WALLTY 18, CASCAMS 16, PANIT MICHIGAN 22 24; RANCH COLOMING 18, PANIT MICHIGAN 24, PANIT PAN

Nickeledeen — Peter Bogdanovich, in the ranks of contemporary American directors, may be the foremost movie fan or the

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reminiscence of the early days of the business, he is making reference to this or that in film history (the "wild man" character from James Agee's essay on silent comedy; the ostriches from Howard comedy, the ostriches from Howard Hawks's Hatari; a paraphrase of a Jimmy Stewart quotation which gives Bogdanovich's recent book, Pieces of Time Roghanovich's recent book, Poor of Time, in title (ex. b), but he addom supers to the educational goals of the true historian. One wouldn't have expected Roghanovich, of all people, to promote an image of pioneer distinguishments are qualitating poly, and foolish, but the run, steps into a bucker — the first of countiess unoquestioning imitations of slapstick's barriers and destillers gapp), one learn to lower the expectations. Near movie's end. Roghanovich at least movie with the production of the counties of the expectation of the production of the art form when he re niere of Griffith's Birth of a Nation, and he is mor presence of a genuinely great movie, a gorgeous tinted print of it, and some wellselected extracts. With Burt Reynolds, Stella Stevens, Tatum O'Neal, Brian Keith. 1976.

The Minth Cate — Roman Polanski's occult thriller starring Johnny Depp, Lena Olin, Frank Langella, and Emmanuelle

SCIGNET. CARMEL MOUNTAIN; CINEMA STAR 10; CINEMA MONT TROLLEY; LA JOLLA 12; MISSION VALLEY 20: PALM PROMENADE 24: PLAZA FROM 3/10)

No One Writes to the Coloned — Reviewed this issue. With Fernando Luján, Marias Paredes, and Salma Hayek; directed by Arturo Ripstein. 本本本 (CNEMA STAR 6, 3/11, 8 P.M.)

Not One Lees — A thirteen-year-old class monitor on a mission, directed by Zhang Yimou (Shanghai Triad), with a cast of nonprofessionals.

Orfor - Reviewed this issue With Toni Garrido, Patricia Franca, and Murilo Benício; directed by Carlos Diegues.

** (CINEMA STAR 6, 3/11, 12 NOON)

Pitch Black — Mildly disappointing

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these winters were decided by a suited investigates in the responsibility of their plan? Videous way to the movies. People just like you and me who shake the popcorn of their shirts at the end of the show. The winners weren't decided by some gadget-toting, fake-pony-tail-wearing, namedropping Holywood troop. Long live Democracy and the Movietone Moviegoer Awards!



ced. Tom Cruise, Willian

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do more



coming as it does from the writer-director. The Arrival, an efficient little a-f thriller is the body-snatcher mode. David Twohy here an idea even more modest and rudimentary; spaceship crash-lands on planet of monsters. But the monsters cra Scream 3 — Somehow the notion of a

plant of monsters. But the monsters crows the dark and shun he light, and the desolate plant has three suns and no night — so no problem, seemingly, must the planted storum moves smad-sub-into the solar path. This is the best moment in the movie the veinged funnelling into the sky from their conical caves. There, and everywhere, however, Twodry relies much more photographic caves. There, and exercise the sky from the conical caves. There, and exercise the sky from their conical caves. There is not considered the conference of the conical caves. There is no the conical caves are considered to the conical caves and the conical cave and the conical caves are considered to the conical caves and the conical caves are considered to the conical cave and the conical caves are considered to the conical caves and the conical caves are considered to the conical caves and the conical caves are caves and the caves are caves are caves and the caves are caves are caves are caves and the caves are caves are caves are caves and the caves are caves are caves are caves and the caves are caves are caves are caves and the caves are caves are caves are caves and the caves are caves are caves are caves are caves are caves are caves and the caves are the cutting edge, like everybody else. Wit Radha Mitchell, Vin Diesel, Cole Hauser, and Keith David. 2000.

Play It to the Bone — Best buddies Woody Harrelson and Antonio Banderas are has-been boxers matched against one another as last-minute replacements on the undercard of a Mike Tyson fight in La Vegas. A nice idea, thrown away on the Vegas. A nice idea, thrown away on the lookerow. (John the management of Mandalay hay read the scept before granting permission to film? Its owner, impronanted by Bobert Wagers it. etc., improvement by Bobert Wagers it. etc. where and double-crossers.) Loha Davidovich keeps her balance as the water of the standard grifferent, and fifterent times, of both fighters. And the opening credits sequence—Boating serial doubt of the Strip at twelfight—is garageous. Written and 4th Caston 1999.

(EL CAJON 8) Rear Window — A premise with broad appeal for the casual and occasional voprur. globe- trotting photojournalist, confined to a wheelchair with a broken leg, whiling away the hours of a summer hot spell by spring on his neighbors around the tenement courtpard, begins to suspect the neighbor across the way of having done away with his wife. And a treatment of high, not broad, appeal for the more than casual and occasional movingeer; an unusual amount occasional moviegoer: an unusual amount of material done in extreme long shot. Or,

Reindeer Games — Caper thriller about a hapless ex-convict who passes himself off as his knifed cellmate to his cellmate's voluptuous pen pal, and in the result gets caught up in a Christmas Eve casino heist. It offers the somewhat unnatural and offers the somewhat unnatural and unsettling spectacle of an old dog trying to learn new tricks. The old dog would be weteran filmmaker John Frankenheimer (The Manchurian Candidate, Seven Days in day), trying to prove that he can match the May, It typing to prove that he can match the Tarentine generation quick for quick Tarentine generation quick for quick that the properties of the properties of the tarent that the tarent properties of the tarent properties of a Distinctive Personal Syle, but this is unwailing in a tended to the tarent the properties of the properties of the properties of the tarent properties and probaged slowy souppost of target properties that the properties of the target that the target that the target that the target that the properties of the probaged slowy souppost of target the target that the target target the target target the target target the target target that the target target the target Charlize Theron and Gary Sinise. 2000.

• (CIMEMA STAR 10; CIMEMA STAR 13; MARHON VALLEY 18; LA JOLLA 12; MISSION VALLEY 30; COCUMISIOE 16; PALLE PROMEDIAGE 24; SANCHO DEL REY 18; SOUTH BAY ORDE 18; TOWN AND COUNTRY; TOWN SQUARE 14; UN HORTON PLAZA 14: WEGAND PLAZA)

Sereams 3 — Somehow the notion of a different liker or biller in the same diagnies at the killer or killers of the original Scrams does not seem fif for me sequels. (It is, if anything, even more taxing than the notion of the same killer coming back to life, and back to life, and back to life, and back to life, and the life of the same killer or more respectably, the distillationess neiter or more respectably, the reflexive comments on screen trilogist—on a large field when you stop to think about it — do not seem nearly as sawy as the comments on dead teenager films in the comments on dead teenager films in the nents on dead-teenager films in the first Scream or on sequels in general in the appear to have little bearing on the Marce appear to have little bearing on the Marcel Pagnol trilogy of Fanny, Marini, and Clear, or on the 'Maxim Gorki Trilogy' by Mark Donakoi, or on Masaki Kobsyaniki 'Human Condition trilogy or Hirtothi Inagaki's Samurari trilogy, let alone the more loosely connected "Silence of God" trilogy by Ingmar Bergann or Vietnam trilogy by Cliver Stone, Just what — apart from Star Warr — are we talking about here? Neve Campbell, Courteney Cox. David Arquette, Parker Posey, Patrick Dempsey; directed by Wes Craven. 2000.
♠ (CINEMA STAR 6; FASHION VALLEY 18. GASLAMP 15: MISSION VALLEY 20: PALM PROMENADE 24)

Stagecoach. But no, it's this one, a rolemn and self-conacious (even self-parcodying) Westers epic, an Iliadi in Indian territory, with an Odysary of geographical scope, in which Ford shown no surer grasp than usus of what's wonderful in his work and what's wonderful when, as an unabashed racist, is one of the wonderful things (though his wide-brimmed white hat in!), but leffrey the conditions of the wonderful things (though his Hunter as his fellow searcher and Natali Wood as the sought-for white girl abducted by Comanches, if not awful, certainly could have been better: could have been someone else. With Vera Miles, Ward Bond, Hank

Worden. 1956. ★★★ (MUSEUM OF PHOTOGRAPHIK ARTS. 3/10, 7 AND 9:30 P.M.)

Show People — Lighter fare for King Vidor, sandwiched (together with its companion piece, The Patsy) between his The Crowd and his Hallelujah!, a behindmodelled on the career of Gloria Swanson - and an excellent showcase, to boot, for the talents of Marion Davie

Simpation — Screen transplant of a San Suppatid Sape pile, an interminable tease about something that happened in the long-tude of the same pile, and the same pile, and the same pile, and the same pile, and the pile, and the same pile, and the same pile, and in a same pile, and the same pile, and the pile, and the same pile, and the long the same pile, and the same pile,

Simpatico - Screen transplant of a Sam

who appears in both time zones, with blacker and grayer hair for contrast. It is he who gets to utter the line that beats the discriminating moviegore to the punch: "I don't give two shits about these festering souls and all their dirty laundry." Directed by Matthew Warchus. 1999.

The Sixth Sense — Ghost story about doleful little boy who sees dead people all around him and a wobbly child psychologist who tries to help him. It delivers three or four really good scares and a surprise ending that makes you want, or need, to sit through it a second time. The surprise, except for the hero's apparent sharing in it (a) beginning the scape tool of the string that only one stitting — not quite so much after a second. The first order of business, following a sightly packed prologue, is the bonding of doctor and patient (Bruce Willis has tucked awey his smitk in his back.) four really good scares and a surprise ending ocket, and Haley Ioel Osment suffer ompathetically), and the approach to th upernatural is very gradual, so that while the movie evades any charges of crudene and conventionality, it invites lesser charge of vagueness and lack of focus. The ghostly of vagueness and lack of focus. The ghostly visitations, once we are let in on them, are handled with a modicium of taste and subblety, and croke the maximum frison with maximum economy. Toni Collette and Orivia Villiams, written and directs written and orivia Villiams, written and directs with maximum economy. Toni Collette and Orivia Villiams, written and directs and the November 1997 of the November 19 PROMENADE 24; RANCHO DEL RE DRIVE IN: UA HORTON PLAZA 14)

Sleepy Hollow - A Tim Burton film, for certain, from start to finish and top to bottom. The reimagination of Washington Irving's urbane folktale as a turn-of-the-century murder mystery (that's the

NOW SHOWING

Eighteenth turning to the Nineteenth), with Ichabod Crane transformed from a Eighteenth turning to the Nineteenth), with clashood Crane transformed from as a superstitious country schoolteacher into a superstitious country schoolteacher into the hinterlands to solve an apparent case of the supernatured ("Their heads were not found severed. Their heads were not found at all", allows our film-but director to pay homage to the Hammer horrors of the horrors of the Thirties and Forties (Small horrors of the Thirties and Forties. (Small parts for Christophe Lee and Michael Gough establish a direct link to Hammer.) The battle line between skinner and religion, reason and faith, are well drawn. The state line between skinner and religion, reason and faith, are well drawn. The state of the state witch's cave will have to suffice) The clothes, the faces, the wigs are pure storybook, and the innumerable beheadings are as clean and convincing as comput animation can manage. (Splendid effect when the midwife's rolling head finally comes to rest, its eyes staring through a crack in the floorboards at her tiny son crack in the floorboards at her tiny some covering below. In all matters tangible, you couldn't ask for more. You could maybe ask for less. In the end, it is simply too much of a good thing, too much of the same thing over and over again, too little do any other kind of thing. Button't a nughty-boy prankishness precludes any sustained intensity, and the Terminator-like (or if you intensity, and the Terminator-like (or if you kind of thing. Burton's naughty-boy prankishness precludes any sustained intensity, and the Terminator-like (or if you prefer, Michael Myrer-like) unstoppability of the Headless Horserman gets to be a bors, Danny Elfman's equally unstoppable music provides no remedy. It gets old in a hurry, if







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Koch. Carmel Mountain; Cinema Star 10; Cinema (CAMMEL MOUNTAIN; CINEMA STAR 10; CHEAN STAR 13; FASHION VALLEY 18; GROSSMONT TREGLEY; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; RANCHO DEL REY 16: VITEE DRIVE IN: SOUTH BAY DRIVE II

Snow Falling on Coders — At bottom a murder trial of a Japanese-American in the volatile aftermath of World War II. The Australian director Scott Hicks, possibly Australian director scott friests, possibly overanxious to prove that Shine was no fluke, makes sure his hand is bushy in evidepte: the balusters in the railing of the courtroom balcony, through which one character observes another, are matched to the slats in a fence through which the same character had observed the other in hildhood. That sort of thing. But the arrative style snuffs out any mon nterest along with it. (Truth be told, there's not much to the court case once the



drenched nature photography are not designed to give impetus, either. Based o the novel by David Guterson; with Ethan Hawke, Youki Kudoh, Rick Yune, Sam Shepard, James Cromwell, and Max von Sydow. 1999.

The Straight Story — An oddity among oddities, a G-rated Disney film, in nice bright color, directed by David Lynch But notwithstanding its Midwestern corn and its heartland-on-the-sleeve, it turns out

unbather ("What's the number for 9-1-1?") and the plaid-shirted bar patron with six inches of turned-up cuff on his blue leans inches of turned-up cuff on his blue jeans are fair representatives, or victims, of the double-edged sword. The puddly-eyed Richard Farnsworth, the titular strategistationete, couldn't possibly be the revelation not great, to see to plain-spoken an actor in so commodious a role. Siny Spacek, on the other hand, well-entrenched as one of the finest actresses of the age, can still manage to be a revelation. As the hero's somewhat dim daughter, she comes up with an oddish, freakish, barking manner of speech as distinctive in its own way as Billy Bob Thornton's growling manner in Sline Blau Thornton's growling manner in Sling Blac one-of-a-kind, And it's a serious loss, in amor as much as in hun hero and the movie leave her behind jus hero and the movie leave her behind just past the half-hour mark. Slowress now becomes a way of life (the tortoise-paced tracking shot over the yellow line in the middle of the road is a sort of low-gear parchy of the opening sequence in Lynch's Loss Highway), and boredom becomes the daily diet. A nor disagreeable light-headedness follows. 1999. * # (IA JOLIA VILLAGE, FROM 3/10)

Stuart Little - Aw-w-w-w-w. The

his high-top red steakers and assorted outflis, is cute as all get-out, even if his computer program give him a not-close resemblance to a Coca-Cola polar bear. The first-seal absorbing of his adoption into a Res-action human family (Hugh Laurie and Geema Devia sea a perfect a pair of parents as any in a Pfilies alsoon), and his friction for programming the pair of the international pairs as the control of the programming the nat he the-habit of with an unwelcoming housecst, intermittently rises to the threshold of charm. From the children's book by F.R. White with the voices of Michael I. For and Nathan Lane; directed by Rob Minko 1999. * (SILVER CINEMAS)

Supermore — Olgar-space adventure ungenerous in invention as well as in vidention under the property of the pr

story of Emmet Ray, a "little-kn American jazz guitarist of the Thirties ("I was a huge fan of his when I was younger. Allen deadpans to the camera), second in ist of the Thirties ("I ability to the inimitable European gypsy. Django Reinhardt, with whom he shares a propensity to show up late or not at all for a OCEANSIDE 16: PALM PROMENADE 24: RANCHO DEL REY 16; STUDIO 3 CINEMAS: SWEETWATER 9: TOWN AND COUNTRY: TOWN SQUARE 14: UA HORTON PLAZA 14: WIEGAND

Topsy-Turry — At nearly two and three quarters hours, it is overlong. And with its crowded and closed in images, jammed up with people and furniture and bris. a brac interest in the property of the property of the property of the angular and dosastinkton behind the great fand sheefferd amens of Gibbert and Sullyvan, musking into the eternal struggle great fand, thereford a must be of Gibbert and Sullyvan, musking into the eternal struggle conformation of the property of the Mike Leigh would choose to retreat a full century from his customary stomping ground of present-day Britain (Secrets and Lies, High Hopes, etc.), and seek amusemen line. High Hopes, etc.), and seek amusement intend in his forbitative disconfined with such new fangled germes as the telephone, the devolvell, and the fountain pern. Leigh's personal attitude toward the work of his two sizable chunks, not necessarily highlights, of Primers Ida, De Sorvere, and finally. The Midada but he gives them to us with a disconfined period of the design of the period of the period of the period of period of the period of the period of the period of period of the period of the period of the period of the foundation of the period of t

to "put it over," no overpowering reactions from backstage or out from to let us know how it young. His abstinence, from cruel caricature on this occasion, his uncharacteristic observance of Victorian decorum, might be evened as a token of respect, but it also results in a certain disengagement, a certain filtines. He support primarily interested in the work as work.

he himself is a man of the theater as much as a man of the cinema — and maybe the quality of the work, after all, is beside the point. Work is work, regardless. The devote of Gilbert and Sullivan will perhaps be transported to a gliddy arshethe plane at the very first note. The nondevotee, seeing mainly the quaintness, and wondering whether he needed to see quite so much of it, is not apt to be converted. But he will a it, is not apt to be converted, but he will at least have been transported, together with the devotec, into a different time, a particular place, a situation, a circle of characters. That's a job of work in itself. And well done. With Jim Broadbent, Allan Corduner, Lesley Manville, Timothy Spall, Alison Steadman, 1999.

Toy Story 2 — A sure bet to be enjoyed by ved the first one. And endured by most others. The central theme of the by most others. The central theme of the built-in absolence on of shilders' toys — Woods, the pull-string cowboy, has suffered as torn shoulder and as reitered to the shelf while his owner; goes off to summer camp without him — goes refe to some difficult, even purafid, questions on agaps, mortality, the modeling of relationships, the modability of relationships, the modability of robb, going to take he, and the size "Tho so really than Arbah going to take years as well with the size of the purpose of the size of the younger you are. Parents, in consequence, are to be cautioned not for their kirds' sake, but for their own sake. On another front, but for their own sike. On another front, the advances in computer animation since the original Tor Norr are plan to see, particularly in the depth of field including at times an artificially blarry foreground, the openions and artines of the space, and the lifelikeness of some of the human figures call the vosy in more hairs and a bad combourcer. Sometimes in shall of basico, or to core; Sometimes in shall of basico, or to

remember, what you are looking at. This remember, what you are looking at. This development, if you are old enough to be unsoothed by the aforementioned easy answers, is a pit to be too fraught with misgorings and forebodings (where will it lead? where will it end?) to be enturely eniouslyb. With the voices of Tom Hanks. Tim Allen, loan Cusack, Kebey Grammer Wayne Knight; directed by John Lasseter. 1999.

* (FASHION VALLEY 18: VOGUE)

What Planet Are You From? Intergalactic mating game with Garry Shandling, Annette Berning, Linda Fiorentino, and John Goodman, directed by Mike Nichols. ICARMA STAR 10, CINEMA STAR 13, FASHION VALLEY 18, GASLAMP 15, GROSSMONT CENTER. LA KOLLA 12: MISSION VALLEY 20 OCEANSIDE 16: PALM PROMENADE 24: PLAZA CINEMAS: RANCHO DEL REY 16: SOUTH BA DRIVE IN: TOWN SQUARE 14: WEGAND PLAZA:

The Whole Nine Yards — Humdrun hit-man comedy, as thick with Cupid's arrows as with bullets. Matthew Perry, arrows as with builtets. Matthew Perry, playing an Montreal dentist caught in the crossfire, works harder for his laughs than the rest of the cast combined, and his reward is tab the unit one of them who raises even a weak smile. With Bruce Wills, Skatashia Henstridge, Amanda Peet, Rosanna Arquette, Kevin Pollak, and Mached Clarke Duis, an idirected by Jonathan Lynn. ■ ICARMEL MOUNTAIN: CINEMA STAR GALAXY CINEMA STAR 10: CINEMA STAR 13: CINERAMA I FASHION VALLEY 18: GASLAMP 15: GROSSMON HASHIN VALLEY IS, GROSSMON TROLLEY, HAZARD CENTER 7, LA JOLLA 12: MISSION VALLEY 20, OCEANSIDE 16: PALM PROMENADE 24: RANCHO DEL REY 16: SOUTH BAY ORIVE IN, STUDIO 3 CINEMAS.

Wooder Boys — An adaptation of the nord by Nishad Chalon — and an odd choice of protect for Cattro Litanon, or at least it seems out you result the conclusion, correct fact. A Confidential, that Hamon has gone booksis and gone parents. A "marts", in tack, literate, adds concels, set in egy groves of Anderme, it covers the three days the confidence of the confidence of the con-trollers of the con-trol here his wife has just sailled out on him; his student bourder, female, is hutting her everlashes at him; another student, male, is contemplating suicele, his literary agent is impatient to have a look at the long-awated followup to his first brower. In Arromon's Daughter, his lover, the college, chancellor and soil of the English Department, is pregnant by him; and the dispersamely have been been also been also described in the case department beads also lies dead in his case dispersamely have been less described in his case dark-content's chief. There are several derived ballet procedure from the case. dependable people in the cast - Fra McDormand, Tobey Maguire, Jane Adams, Rip Torn — but Michael Douglas still seems Rep Torn — but Michael Douglas still seems overlarge and overlaminous after attempting to squeeze himself into the lead role. A pair of spectrales perched on the tip of his nose is a thin disquose. And the movie in general suffers from that America from the tip of his nose is a thin disquose. And the movie in general suffers from that America from the tip of his nose is a finished and the suffers of the suff entertainment nonstop: punchlines, slapstick, a dead dog, whatever it takes. The British Acadent by the American expatriate lough Losey, 2000.

Impth Liney, 2000.

★ (CAMPEL MOUNTAIN, CINEMA STAR 6) COLEMA STAR 10, GROSSMONT CENTER HAZARD CENTER 7. LA JOLA 12, OCCANSIDE 16: BRACHO DEL BEY 16. TOAN SQUARE 14: UA HORTON PLAZA 14:

MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

CENTRAL

CLAIREMONT

Ser Boys (R) Fr. Sun. (12:15, 2:50) 5:25, 8:00 (0.35; Mon. Thu. (12:15, 2:50, 5:25) 8:00 (0.35; The Whole Nine Yards (R) Fri. Sun. 11:40, 2:00) 4:35, 7:20, 9:45; Mon. Thu. 11:40, 2:00, 4:35, 7:20, 9:45; The Next Best Fri. Sun. (12:35, 3:10) 5:40, 8:10, 10:40; Mon. Thu. (12:35, 3:10, 5:40) 8:10, 10:40; Pitch Black (R) Fri. Thu. 7:10, 9:30; Snow Day (PG) Fri. Thu. (11:25, 1:35, 3:45) 6:10; Boiler Room (R) Fri. Thu. 7:50, 10:25; Rein

820 Orange Av., Coronado (619-155-6161) Snow Day (184)

DOWNTOWN

CORONADO

Gaslamp 15 201 5th Avenue (6/9-232-0400) Mission to Mars (PG) Fr.-Thu. (1:25, 3:55) 6-50, 900; Mission to Mars (PG) Fri. Sun. 6-30, 900; Mission to Mars (PG) Fri. Sun. 6-12-30, 3:00; 3:50, 8:00, 10:30; Mon. Thu. (1:2-30, 3:00; 3:50) 8:00, 10:30; The NinthGate (8) Fri. Thu. (1:245, 3:35) 6:20,

9:20; The Ninth Gate (R) Fri.-Sun. (1:40) 4:30, 7:30, 10:25; Mon.-Thu. (1:40, 4:30) 7:30, 10:25; The Next Best Thing (PG-13) Fri.-Sun. (12:45, 3:15) 5:50, 8:15, 10:40; Mon.-Thu. (12:45, 3:15, 5:50) 8:15, 10:40; The Next Best

(13-6), 31-52-50, sep. 1, 10-60. The consequent of the property of the propert

Museum of Photographic Arts 1619 El Prado, Bulbon Park (619-238-7559) Nickelodeon, 379, 220 p.m. Good Moming, Babylon, 379, 200 and 640 pm; The Searchers, 3110, 7 and 9-30 p.m.; Ella Cin-ders, 3112, 12 and 330 p.m.; Show People, 3112, 1:50 p.m.

UA Horton Plaza 14 VA HOTOON PILZE 19 437 HOTOON PILZE 19 437 HOTOON PILZE (619-234-4661) My Dog Skip (PG); Reindeer Games (R); Wonder Boys (R); Simpattoo; Hanging Up (PG-13); The Tigger Movie (G); Topsy-Turry; The Beach; American Beauty (R); The Hurrican (R); The Skith Sense (PG-13)

LA JOLLA

Cove Theatre 77.0 Girard Ave 858 - 459-5404 Rear Window (PG) Fri., Mon. Thu, 4:45, 7:15, 9:45; Sat. Sun. 2:15, 4:45, 7:15, 9:45

La Jolla 12

La Jolla 12
SSS Valla Johla In (ISSI 558-224)
Mission to Mars (PG: The Ninth Gale (RE
Mission to Mars (PG: The Ninth Gale (RE
Drowning Mona (Re 13): The Next Best
Thing (Rs. 13): My Dog Skip (RC), What
Planet Are You From? (R.) Boller Room (R)
Hanging Up (PG: 13): The Whole Nine
Yards (RR): Rendered Camers (RR): PRIch Black
(RE: American Beauty (R): Wonder Boys (R)

La Jolla Village Cinemas 8879 Villa La Jolla Drive 858---453-7831

The Cider House Rules (PG-13) Fri. Thu. (1:20) 4:05, 6:55, 9:05, The Straight Story (G) Fri. Mon. Thu. (2:10) 4:45, 7:25, 10:00; Sat. Sun. (11:45) 2:10, 4:45, 7:25, 10:00; The Cup (G) Fri. Sun. Word. (2:00) 4:55, 7:15, 9:30; Sat. (11:55) 2:20, 4:55, 7:15, 9:30; Thu. (2:20) 4:55, 9:30; A Map of the World (R) Fri. Thu. (1:50) 4:15, 7:05, 9:50

MIRA MESA

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MISSION VALLEY Fashion Valley 18 7037 Friars Road (858-558-2262)

2002 Frain Road (SS4-SS6-2AG)
Mission to Mars (PG): My Dog Sálp (FG):
Drowning Mona (PG-13): What Flanet Are
Vou From? (R1, Agnes Browner: The Next
Best Thing (PG-13): Hanging Up (PG-13):
Boiler Moom (R1, Reindeer Camer (R1): The
Black (R1, Snow Day (PG): The Beach: The
Ligger Movie (Gi, Scream 2) (R4, Toy Story
2 (G): The Cider House Rules (PG-15):
American Beauty (R)

Hazard Center 7

7510 Hazard Center Drive, Mission Valley (619-291-7777) American Beauty (R): My Dog Skip (PG); Drowning Mona (PG-13); Wonder Boys (R): The Whole Nine Yards (R); The Greet Mile (R)

Mission Valley 20

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Intel Cammu Del Re Normi (858-558-2202)
Mission to Mars (PG), The Winth Gate (R),
Mission to Mars (PG), The Winth Gate (R),
What Planet Are You From, Drowning,
Mona (RC-13), My Dog Skip (RC), Snow
Day (PG), Reindere Cames (R), The Beach,
Dule (R), The School (R), Snow
Dule (R), The School (R), Snow
Dule (R), The School (R), Bollet Room
R(R), American Bearly (R), The Sith Sense
(R), L13); Pitch Black (R), Hanging Up
(R), L13); Pitch Black (R), Hanging Up

STATE UNIVERSITY

Cinerama 6 Theatres 5831 University Ave. (619-287-8990) Mission to Mars (PG) Frit-Sun. (1:20, 3:55) 7:30, 9:50, Mon. Thu. (3:55) 7:30, 9:50, The Ninth Gate (R) Frit-Sun. (12:50, 3:50) 7:00,

9:35; Mon.-Thu. (3:50) 7:00, 9:35; 3 Strikes (R) Fri.-Sun. (1:10, 1:45) 5:45, 8:00, 9:25; Mon.-Thu. (1:45, 5:45) 8:00, 9:35; Mon.-Thu. (1:45, 5:45) 8:00, 9:35; Mritel Black (R) Fri.-Thu. 7:15, 9:30; Mry Dog Stdy (PG) Fri.-Sun. (1:03, 9:15) 5:20, 7:20; Pat Whole Mon.-Thu. (9:15, 5:20) 7:20, 7:20; The Whole Mine Yards (1) Hri-Sun. (1:25, 3:10) 5:30, 7:25, 9:40, Mon.-Thu. (1:15, 5:20) 7:25; 9:40 The Tigger Movie (G) Pri.-S 5-00; Mon.-Thu. (3:20, 5:00)

Ken Cinema 4061 Adams Ave 619—283-5909 Rear Window; Not One Less (G) Pri., Mon.-Thu. 4:45, 7:15, 9:45; Sat.-Sun. 2:15, 4:45, 7:15, 9:45

UPTOWN

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Deuce Bigalow: Mails Cigoto (18 Fix-Thu. (140, 94.5)). El Cajon Cinema 8

Parkway Plaza 18 405 Parkway Plaza (619-401-3456) Mission to Mars (PG) Fri.-Thu. (12:15, 12:45, 3:50, 2:20) 7:10, 7:45, 9:45, 10:20:The Next Best Thing (PG-13) Fri.-Thu. (12:10,

3:40) 7:15, 10:05; Drowning Mona (PG-13) Fri.-Thu. (12:05, 2:40, 5:05) 7:25, 9:55; My Dog Skip (PG) Fri.-Thu. (12:20, 2:50, 5:10) 7:40, 10:00; What Pfanet Are You From? (R) Fri.-Thu. (1:00, 4:30) 7:35, 9:40, 10:25; Reindere Games (R) Fri.-Thu. (2:20, 4:50) 7:00, 9:50; The Whole Nine Yards (R) Fri.-Thu. 9.59, The Whole Nies Yards (Q) Fr. Thu. (216), 1.36, 2.36, 3.46, 3.5, 3.07) 72.0, 7.56, 9.66, 10.15; 5.000 Eby (C) Fr. Thu. (115), 9.66, 10.15; 5.000 Eby (C) Fr. Thu. (115), 9.66, 10.15; 5.000 Eby (C) Fr. Thu. (120, 2.46) 7.16, 9.67, 1.16, 1.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, 2.16, LA MESA

LA MESA
Crossmont Center B Theatres
500 Genement Center Dr. (69-46-57)00
1500 Mp Deg Big (67-57)00
1500 Mp Deg Big (8:15, 10:40; What Planet Are You From? (R) Fri. Sun. (11:55, 2:30) 4:55, 7:20, 9:50; Mon. Thu. (11:55, 2:30, 4:55) 7:20, 9:50; Pitch Black (R) Fri. Sun. 4:45, 7:15, 10:00; Sat. 4:45, 10:00; Mon. Thu. (4:45) 7:25, 10:00; The Tig-ger Movie (G) Fri. Sun. (11:45, 1:45, 1:45, 5:45, 7:45, 9:40; Mon. Thu. (11:45, 1:45, 3:45, 5:45) 7:45, 9:40; Erin Brockovich (R) Sat. P.M. 7:15

8555 Fletcher Pkwy. (619-466-1401) The Ninth Gate (R) Fn.-Thu. (12:30, 3:30) 7:00, 10:00; The Whole Nine Yards (R) Fri.-Sun. (12:35, 3:10) 5:35, 8:00, 10:25; Mon.-Thu. (12:35, 3:10, 5:35) 8:00, 10:25; The

:55, 10:20: The Cider House Rules American Beauty (R) Fri. Thu. (1.05, 7.25, 10.00. The Next Best Thing (1) .n. sun. (12.45, 3.20) 5.40, 8.15, 10.30, Mon. Thu. (12.45, 3.20, 5.40; 8.15, 10.30, 5.00 By JPN.) Frs. Sun. (12.40, 2.45, 5.00, 7.30, 9.30; Mon. Thu. (12.40, 2.45, 5.00; 7.30, 9.30; Hanging Up (PG 13) Frs. Thu. (1.40, 7.00 RANCHO SAN DIEGO

Rancho San Diego Stadium 15

performance. Ray's torment at being only second best is one of a number of running gags in the film, running alongside the guitarist's tendency to, so to speak, blow his own horn ("I'm an artist"), and his

bonehead notions of a good time: shooting

bonehead notions of a good time shooting trat at the city dump or string by the tracks and watching trains go by. Indeed, the film seems founded on the principle that repetition will some or later produce that the produce of the produce of the con-line of the produce of the con-lett, and mostly later. The red result is one of Alleri's more innocuous and inconsequental concertions, after prettily photographed by 2hao Fer (Ruse the Red Laterni'). Seen Pren, besides adding a moteoworthy topusty harder to his was gamme, credible fingering for the mosical numbers:

of do's, obviously studied hard to learn the credible fingering for the musical numbers: an "A" for the fingering, a" C-plan' for the overgrown Dead find Kid speaking voice. Samantha Morton and Uma Thurman are the dissimilar women at different stages of his life, an adoring simple-minded mute (jou'd never know she's British in reality) and a slumming kicks-crawing would be Bowell. respectively: The emotional climat—when the adort with the accurate of the contraction of the contractio

smashes his instrument — is so subtle unprepared-for, it might almost escap comprehension. Had it been better

prepared-for, on the other hand, it would

not have been so subtle. As is, it is mildly

The Tigger Movie — Animated animal tale inspired by the Pooh books of A.A. Milne. (CARMER MOUNTAIN, CINEMA STAR 10. CINEMA STAR 10. CINEMA STAR 10. CINEMA STAR 11. CINEMA STAR 11. CINEMA STAR 13. CINEMA 6. FASHION WALLEY 18. GROSSMONT CENTER, MISSION VALLEY 20.

surprising without being remotely affecting

* IHILLCREST CINEMAS: PALM PROMENADE 24:

SANTEE

Santee Drive In 10900 Woodoide Are., Santer (619-448-7447) Mission to Mars (PG) and The Sixth Sense (PG-13); Drowning Mona (PG-13) and Snow Day (PG)

SOUTH BAY

CHULA VISTA

Cinema Star Chula Vista 6 320 4rd Avc., Chula Vana (#19-325, 1812) Mission to Mars (IRG): Hanging Up (PG-13): Wonder Boys (R), Drowning Mona (PG-13): Scream 3 (R), America Beauty (R): San Diego Latino Film Fes through 3/12.

Sth and I Street, Chula Vista (e/9-687-FILM)
Mission to Mars (Ris; The Ninth Gate (R);
My Dog Skip; PG), What Planet Are You
From? (R). The Next Best Thing (PG-13);
Reindeer Games (R): Wonder Boys (R);
Pitch Black (R): The Whole Roys (R):
The Tigger Movie (G): Snow Day (PG)

The Tigger Movie (ii), Snow Day (III.)
Planin Promentated 24
770 Demonstrated 34
770 D

Rancho Del Rey 16 1025 Tierra Del Rey (619-216-4707) Erin Brockovich (R) Fri., Sun.-Thu.; Sat. 7:30:

Mission to Mars (PG) Fri. Thu. (12:10, 1:10, 3:45, 4:25, 7:10, 7:45, 9:40, 10:20. The Next Rest Thing (PG-13) Fri. Thu. (1:05, 4:00) A43. 425 7.710, 745.940, 102.20, The Next Best Thing 19C 31 Fir. Thu. (1.05.4.00) 7.20, 950, Drowning Mona (PC 13) Fir. Thu. (12.15, 2.00, 4.45) 7.55, 950, American Can Beauty (8) Fir. Thu. (12.00, 3.00) 7.55, 10.10, What Planet Are You From? (R) Fir. Thu. (12.15, 3.55) 7.40, 10.00, My Dog Skip (4%) Fir. Thu. (12.00, 235, 560) 7.25,

Toy Story 2 (G) Fn. Thu. 11-40, 6:00, Galaxy Quest (PG) Fn. Thu. 1:30, 8:00, Anna and the King (PG-14) Fn. Thu. 3:30, 9:15

IMPERIAL REACH

Studio Cinema 3 827 Palm Avr. (619-429-9640) 827 Palm Ave. (619-429-9640) Mission to Mars (PG) Fri. 4.30, 7.00, 9.30. Sat. 2-00, 4-30, 7.00, 9.30; San. 2-00, 4-30, 7.00; Mon. Thu. 4-30, 7-00; The Tigger Movie (G) 9:00; Sun. 1:00, 3:00, 5:00, 7:05; Mon. T 4:25, 7:05; **The Whole Nine Yards** (R)

Harbor Drive In 32nd and D. National City (619-477-1392) The Hurricane (R) and Supernova (PG-13)

NATIONAL CITY

Tine Humranie (Lo alia Supernova (19-13) South Bay Drive In 2170 Coronado. Imperial Beach (619-423-2222) Mission to Mars (PG) and Snow Day (PG); Reindeer Games (R) and Pitch Black (R); The Whole Nine Yards (R) and What Planet Are You From? (R)

Are You From? (R) Sweetwater 9 Theatres 120 Sweetwater 82 (6.93-24-8.87); Mission to Man; (RC) Fri. Sun. (12:0, 3:00) 5:30, 8:00, 10:30, Mon.-Thu. (1:00, 5:30) 8:00 1:30, The Ninth Cate (R) Fri. Sun. (1:00, 3:53) 7:00, 9:50, Mon.-Thu. (1:40) 7:00, 9:50; 3 Strikes (R) Fri. Sun. (1:40, 2:04) 7:00, 9:50; 3 Strikes (R) Fri. Sun. (1:40, 2:04) 6:30, 8:30, 8:30, 10:25, Monn.-Thu. (2:40, 4:35) 6:30, 8:30, 10:25; Drowning Monn (FG/13) 7:-Sun.

10 00, My Dog Skip (1) 20. 9:10. Snow Day

NORTH INLAND BONSALL

Cinema Star Galaxy 6

(200 94) 87842 Mission to Mars (185) Drowning Mona (PG. 13), What Planet Are You From? (R My Dog Skip (185)) Pitch Black (R), The Whole Nine Yards (R)

CARMEL MOUNTAIN

Carmel Mountain 12

Up20 Carmel Mr. Rd. (619) Wission to Mars (PG) Fri 2:45, 3:05) 5:20, 7:40, 10:00; Mon. Thu. 2:45, 3:05, 5:20) 7:40, 10:00; **My Dog Skip** G) Fri. Sun. (11:25, 1:40, 3:55) 6:10, 8:10,

5:20) 7:20; What Planet Are You From? Fir. Sun. (12:20, 3:05) 5:20, 7:40, (10:00) Mon.-Thu. (12:20, 2:35, 4:50) 7:15, 9:40; Hanging Up (PG-13) Fir.-Thu. P.M. 9:45; Erin Brockovich (R) Sat. P.M. 8:00; Pitch Black (R) Sat. P.M. 10:35

ESCONDIDO

Carousel Cinema 6

Call theater for program information

Silver Cinemas

SAN MARCOS

CARLSBAD

DEL MAR

ENCINITAS

La Paloma 471 South Coast Highway 101, Encinitas (760-436-SHOW) The Cider House Rules (PG-13); The Rocky Horror Picture Show

San Marcos 6 Cinemas

San Marcos 18 Cinemas

NORTH COASTAL

RAMONA Ramona Twin Cinemas

117 M Bernarde Plaza Ct. (858-485-8641)
Anna and the King (PG-13): Stuart Little:
Snow Falling on Cedars: The Hurricane (1
Sleepy Hollow: Any Given Sunday (R);
Deuce Bigalow: Male Gigolo (R)

What Planet Are You From? (R); My Dog Skip 14%; Drowning Mona (1%; 13); The Tigger Movie (G); Hanging Up 19%; 13); American Beauty (R); The Whole Nine Yards (R); Reindeer Games (K) RANCHO BERNARDO

LA COSTA La Costa 6

858-431-1990) all theater for program into OCEANSIDE

Cinema Star Mission Marketplace 13 College Boulevard and Manuser Aremus.

College Boulevard and Manuser Aremus.

The Ninth Gate: R.R. Mission to Mars 1551.

The Ninth Gate: R.R. Mission to Mars 1551.

The Ninth Gate: R.R. Mission to Mars 1551.

The Winth Flanet Are You From? 181. The Next Best Thing 1551.

The Whole Wine Variety R. Hanging (B. The Whole Wine Variety R. Hanging Moviet (1)). Show Day 1853. American Beauty (R).

Oceanside 16

BIJ Mouse havener (Automate 1764 499 1754) Mission to Man, 176.3 Strikes IR: Drowning Mona (PG-18), My Dog Skip (PG), What Planet Aer You From 710. The Next Best Thing (PG-11), American Beauty, Bill Monder Boys RIR, Reindered Cames (R-The Cider House Rules (PG-11), The Whole Inne Yards (IR) Fitch Black (IR) Hanging Up (IV. 13). The Tigger Movie (IG) Snow

Star Theatre

402 North Coast Highway, Oceanside (858-721-5700) Sweet and Lowdown (PG-13) Town and Country

Town and Country
25/31/Camme 26/17/20-433-9744)
25/31/Camme 26/17/20-433-9744)
25/31/Camme 26/17/20-433-9744
25/31/Camme 26/17/20-433-9744
25/31/Camme 26/17/20-434-9744
25/31/Camme 26/17/20-444-9744
25/31/Camme 26/17 Del Mar Highlands 8 El Camino Real at Del Mar Heights Road, Del Mar (858-259-6610) Call theater for program information Flower Hill Cinemas 2630 Via de la Valle, Del Mar (858-755-5511) Call theater for program information

Valley Drive In 3840 Mission Ave., Oceanside (760-757-5556) Closed for season

The kitchen floor required an acid wash

wice 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

my young friend and I were determined to for breakfast instead of lox and cream cneese brave the weather — he is a former student of mine and we were celebrating 20 years of friendship.

REVIEW

ELEANOR WIDMER

The roasted half-chicken with sautred spinach is moist and tender (\$10.50), and you friendship.

I recognized the site on

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 Beltaire, is called Barbarella by her Italian relatives — was

called Barbarella by her Italian relatives — was deemed a winner from its opening day. The place is attractive with its wooden beams, glass-enclosed firelplace, cory bar, paintings and ceramics. Even the menu cover is designed by a Ialentel local artist. Though what draws dimer to Barbarella is that the food —is well prepared and low in cost. Moreover, you may dress casually. On the freezing night we may dress casually. On the freezing flight 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

We started with the hib salad, which 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 Gruyère. 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

The owner recommended Pizza Max, so named because they use smoked salmon from Max's in Philadelphia. The crust is very thin, layered with creme fraiche, 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

ELEANOR WIDMER should order it with pomme frites, or crisp french fries, served in what looks

frites, or crisp french fries, served in what loop like an old-fashioned malted milk tin (\$3.50). These fries are the perfect accompaniment to the chicken, the Barbarella burger (\$7.95). Nama's braised brisket on an onion roll (\$8.95). The salmon bordelaise consists of panseared Atlantic salmon served over potato seared Atlantic salmon served over potacts 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

Once when I was downtown I walked into Once when I was downtown I wanced moto 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 Biggwither 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 entrées, sweets, at least two fresh vegetables

daily, soup, and cheese. Entrées for lunch and dinner are surprisingly inexpensive, \$5.95 to \$6.95 for pork tenderloin, roast beef, chicken. A half 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

\$2 OFF

ANY

PASTA

PIZZA

Good at Chula Vista



The Location: 2171 Avenida de la Playa, La Jolla Shores, La Jolla, 858-454-737:

Type of Food: California cuisine
Price Range: Dinner: first courses, \$5.75 to \$7.95; sandwiches and pizza, \$7.95 to \$10.85; entrées, \$10.50 to

310.95

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 Suxh Avenue
The Location: 921 Suxh Avenue, downtown, 619-544-1661
Type of Food: Takeue only, American sands-thes, entrées, sup
Price Range: \$2.25 to \$6.59
Price Range: \$2.25 to \$6.59

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

SUN.-THURS.

47 PM & 10 PM-CLOSE

BRAZILIAN

NIGHTS

FRIDAYS 9-30 PM-1:30 AM

with

JOSIAS DOS SANTOS

resent Saturdays are iffy.

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.

ey! 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 map out goodness knows what kind of earth-shattering decisions over look.

what kind of earth-shattering de-cisions over lonch.

Decisions for Mexico, that is.
This is Mr. Fish's Cafe-Bazaar, at the Municipal Palace — city hall — of Tijuana. Thought I'd ED BEDFORD

nall — of I juana. I hought 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,
what with the centenary coming soon. The irony
is this restaurant is filled with historic photos. though they're more of Revolución than the rev-olution. These are pix of Tijuana in the '20s, of Model Ts lining up at the little border crossing they had back then.

they nad back then.

It's cozy here, comfortable, even with brightly colored orange walls, teal-blue counter tops, nubbly green plastic table cloths, 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 *economia* section of a national pa-per. Another goes through a huge manila file with two women as he cats.

por Models goe titude. But the water, brings up a big shisy menu that suddenly chills mytones. This may be cray. My ten bucks mighth's even get a bedden a drink. Util I see prices like 26.90 for a cheesement of the control of the c

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

You get a drink thrown in with that, and a

Then there's the "Commercial Lunch," for 28.90 pesos. Nearer three dollars. The choice is

chiles rellenos (stuffed peppers) or beef stew. I see a snappy gent at the next table quaffing the stew (birria 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?

RESTAURANTS

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).

the one thing they don't serve here).

Boy. The soup is delish. It's orange, with strips of tortilla and tastes of tomato, with oregano in there somewhere too. The fish dish is a big plateload of rice and salad and boned breaded fish. "We've had the mayor and the governor, Contales Alcocer, in here." says Juan proudly.

Conzales Alcocer, in here, "says juan proudly." They seem to eat mostly appetizers like multi-tas — little mules, with chicken or pork and mushrooms (around \$3 to \$4.)".

The fish is fresh, so's the salad, with bleuchess on it. The tortillas are hot. Then Juan brings the pièce de resistance, a small bowl of direct defenses (plannish) in course are more than the control of the co sliced platanos (plantain) in sweet cream with cinnamon. It's a great little end to a pretty de cent \$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.

erybody 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. Turns out he's the restaurant manager, losé Guadalupe Fuentes. "I knew Tijuana when it was almost like this. I have been here 55 years. I started off as a shoeshine boy on Revolución I started out as a snoeshine boy on Revolucion. Then I handed out cards to get business for the mariachis. Then I started as a lawaplatos—disb-washer—at the Frontón Palace, the Jai Alai. This city—it has changed so much!"

He takes me to a photo of the old Palacio rectakes me to a photo of the oid Palacio Municipal on Second Street, where all the top military brass and the mayor with his seah would appear on the night of independence day and give the traditional grits of "\Norm México" and "in-dependence" and then set fricerackers going And Second Street would be with with people. It will have been a second with the control of th

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 Paseo del Centenario and Avenida Josefa Ortiz de Domínguez

The Places: Cafe Basaar Mr. Fish, in City Hall, at Passo del Centenario and Avenida Josefa Ortiz de Dominguez. Ro distract, Tipanol (1)-52-66-82-80. 20
Type of Foods: Hesixian
Friess: Irrighta, the treating with his treat and unit, \$3.00. Americano mortes with hum and jusk cheese.
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spile better the territory of the production and the production of the best of the party of the party

I am searching for a gem far away from the realm of showy names.

op 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 WineSellar.) The list boasts 1000 wines, four cellars (three on

site, one offsite), some 16,000 bottles. And last December, long-time sommelier Jeff Hoover left time sommetier Jett Hoover Jett
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 heir
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, wending his way under low doors and down narrow staircases to the princi-pal cellar, there to fetch bottles for the patrons above. 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 waiter 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 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 heed 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 ever nore rarely order wine from them. Someone who more rarely order wine from them. Someone who knows the list, who has tasted many of the selec-tions, 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 ac cordingly. 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'r dealing with high-end wines. Cou'll know dear you have the watch out they have a work of the watch out they have a work of the watch of the wat

deaux run to \$11,000 a botte. Tou
don't want to give bad advice
there. You really have to turn it
around. What's your experience
with Bordeaux! What do you usaally drink? Sometimes, "When
T'm gwing advice on \$1500 bettle, I want to make sure they're getting the best
where on "Illeraha wastier that knows more than

advice, so I'll grab a waiter that knows more than advice, so I ligrato a watter 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 some

time, half of the help is recommending some-thing 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.

want. I made the mistake at tirst 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 ac-quired 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

I'm a little surprised to hear this, since I have always thought that the only just cause for send-ing a bottle back was if the bottle was flawed— corked or cooked or overly oxidized— and some-times, 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



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 1898 Lafite-Rothschild... It was recorked at our 1898 Lainte-Notinschild... It was recorred at the Chateau in 1982 and guaranteed by them to be good in '82, and it's been in our cellar in per-fect 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

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 Shafer Red Shoulder 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 no 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

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 cheap est stuff they could because they figured win

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 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 dia-logue 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 try ing that. You would just have them getting ing 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."

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day. Low to moderate.

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unch, and dinnor. All you can exe fast,
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Boulevard, Carlsbad, 760-729-9003, A

sister restaurant to the venerable establishment in Solana Beach, the stars here
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gapore as well as Mandarin and Szechuan dishes. Some of the best ap-pear on a menu printed in Chinese: ask the owner to translate the list. Gorgous presentation includes carved vegetables. Open daily, continuous service, lunch and dinner. Moderate.

and dinner. Moderate.

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atmosphere. Open daily, lunch and dinner. Low to extensive. ner. Low to exp

SPICES THAI CAFE 3810 Valley Cen SPICES THAI CARE 3810 Valuey Cen-tre Drive, Pazza Carmel Shopping Cen-ter, Del Mar (east of Carmel Valley turn-off), 858-259-0889. Superb Thai restaurant that's not only elegant but whose food contains no MSG and very little fat. The seafood dishes rate highly. Among other delicacies are duck and

NORTH INLAND DELICIAS 6106 Paseo Delicias, Ran-cho Santa Fe, 858-756-8000. The room is smashing and the menu offers excel-lent pastas, fresh fissh, first-rate meat and chicken, gourmer pizzas. Open for din-ner nightly. Expensive.

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unday. Lunch and dinner, Tuesd brough Sunday. Low to moderate.

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tions. Closed Menday, Low to moderate.

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Mesa, 858-564-702. From the dim sum
served Saturday and Sunday to its variety
of exotic dishes, thin restaurant is worth
seeking out, especially at olimer. Located
in the Mira Mesa Mall, is offers many
unusual and hard-to-find appetiters. The
noteworthy main dishes are steamed
fresh est served in hown sauce. The exensive menu incudes standard dishes

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rate such bar tucked away in this tiny shopping center. The fresh yellowtail, callops in pily sauce (hastegard) or the special order of baked almon roll are all wooderfail. With other items appear to the history of the special order of baked almon roll are all wooderfail. They there items appear to the history of the special order of baked almon roll of the history of the histor

cay, camer only, Low to monerate.

196 GRAND CAFE 150 West Grand,
Excondido, 760-738-8688. The new chefbrings vision and expertise to the menu
as well as gorgeous presentation. Best
bets: portobello mushroom in puff per
ty, crusted pork loin, steamed salmon.
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Along with the cabaret personality of Artemis Grill 28-year-do Owner-chef, Drew McPartlin, you will thrill to ex-ceptional appetizers, like yellow fin tuna, risotta cakes, or fresh mozarella salad, and entires like their black-pep-per-crusted beef tenderloin. What do you do with an exciting newcomer like this? Rush to it, before it grows up. Moderate to expensive.— Max Nash AZUL LA JOLLA 1250 Prospect Street, 858-454-9616. The unobstructed ocean

LA JOLLA

two blocks of the California Center for the Ars, Escondido, this restaurant stays open on Sunday when special eventu oc-cur at the Art Center. A charming room and cuisine of high quality distinguish his restaurant. The menu is French-Italian. Superb desserts. Closed Sunday and Monday (escept on concert days). Lunch, Tuesday through Friday; dinner. Tuesday through Saturday. 4:30 to Cuisine is Mediterranean with Califor-nia influence. Menus change daily. When available try pan-seared scallops and the outstanding asparagus soup, not duplicated anywhere. Fresh fish and seafood. Moderate to expensive. seafood. Moderate to expensive. CHOPAHN 8935 Towne Center Drive

CIAOPAM 9955 Towns Center Dive 9111, Renaissance Towas Center, Golden Triangle, 858-677-010c. Lo-cated in a romanic, elegant fining room, bix Afghan restaurant offers first-rate food — possibly the best first-rate food — possibly the best for two or three appetiters and the house specialty 8240-b-E-Chepshin, lamb loin chops on a skewer or lamb and chicken kabobs. Rice and vegeta-bles are apout from the com-lete of the company of the com-pany of the company of the company of the com-pany of the company of the company of the com-pany of the company of the company of the com-pany of the company of the company of the com-pany of the company of the company of the com-tent of the company of the company of the company of the com-tent of the company of the company of the company of the com-tent of the company of the company of the company of the company of the com-tent of the company of

ries this restaurant. Good preparation of gourmet American food, fish, seafood, steaks, chicken. Open daily, breakfast, lunch, dinner, and weekend brunch. Moderate to expensive.

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moderate to expensive.

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sauce, you'll have a good meal. Steel
plates make food cold. The dinner for
two at \$38.95 not necessarily bear buy.
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daily, call for hours. Low to moderate.

Same times funched and times. Open a state times funched and times. Open the MARLES PROPORT BETTON 600. La folial Driver (next to Samson's), 58-685-884, Stevel Glon reproduced to the state of the stat

preparations offer 20 appetizers, which include sushi. Don't overfook the Thai soup, Atlantic salmon, duck confit, niçoise salad. Excellent Sunday brunch but be sure to get there early to avoid a long wait. Beautiful interior, excellent service. Onen dailu.

expensive.

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TRATTORIA ACQUA 1298 Prospect Street, 858-454-0709. You'll do fine if Street, 858-454-0799; You'll do fine if you say with the simplest dishers marinated grilled chicken breast on pizzons, on past dishes. Entrees from shores on the think of the street of of th

CLAIREMONT & KEARNY MESA

BACI RISTORANTE 1955 West Morens Boulevard, 619-275-2094. If you have been eating low-fat, how-calorie food, consider this place as special treat. Be sure to order at least two parts (parties of four or more can request a combination pasta plate) and fresh fish or chicken. Escellent fried squid and the best analogione (dessert) in the city. Salt marks more fibre than usual. Elizar be more fibre usual. EMERALD CHINESE SEAFOOD RESTAURANT 3709 Convoy Street, Pacific Gateway Plaza, Kearny Mesa, 858-565-6888. San Diego's best Chinese

daily. Upper moderate to expensive. ISSU'S SEZECHUAN CUISMN Hazard Village, 9350 F-G Clairemont Mess boulevard, Karry Mean, 563–279-7799. This restaurant is noted for its hot and spicy Secchania disties as well as for its spicy Secchania disties as well as for its particular to the second of the property portion of the property portion of the property per tables (barbecue is not available survey and property per tables (barbecue is not available survey and per tables (barbecue is not available survey su KHYBER PASS 4647 Convoy Street, Empire Square, 858-571-3749. This Afghan restaurant offers fine appetiz-

in tanks and prepared minutes after you order. Superb dim sum, served daily, is especially fine on Saturday and Sunday, when 100 items are available. Open daily. Upper moderate to expensive.

KOBE MISONE 5451 Kentry Villa Road. Kentry Mesa, 858-560-7399. Essentially a Japanese stepk house, this restaurant serves Japanese-style steaks, either by themselves or in combination with lobserves Japanese-style strata, stone up, themselves or in combination with lob-ster, shrimp, or scallops. All enterfor strive with storp, sade, rice, and lapanese-style vegetables. Seating is communal at the teppon tables. Food tends to be real sea-soned. Attractive, well-stocked sushi bar. Closed Monday. Lunch, Tuesday through Frisley, climper, Tuesday through Sunday. Moderate to expensive. Sunday. Moderate to expensive.

Sunsay. Moderate to expensive.
PHUONG TRANG 4170 Convoy
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Don't miss this excellent Victnamese
restaurant where 232 items are offered.
The cuisine is healthy, offers great variety, and is observed.

wonderful. Open daily. Low.

SAN TONG PALACE 4690 Convoy,
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SUNDAY CHAMPAGNE & SUSHI BUFFET \$10⁹⁵

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California Roll
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Hot & Spicy Beef
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DINNER FOR TWO 1495 Includes Miso Soup, House Salad and Rice. Special California Roll, Chicken Teriyaki, Shrimp & Vegetable Tempura, and Mixed Sashimi (5 pcs.) With this ad. Expires 3-23-00.

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Canes Bar & Grill American

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American & Seafood

PB Sushi Club Japanese

Pasta Espresso Italian

Pizza Nova Italian --

Bollicine Italian

► Brockton Villa Continental

Hard Rock Cafe Continenta

Hops! Bistro & Brewery American

Sammy's California Woodfired Pizz

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Ginza-Sushi lananese ---

Harry's Coffee Shop -

Marrakesh Moroccan

Moondoggies American-

Rock Bottom American

Shelby's Scafood & Steak

Star of India Indian.

Su Casa Mexican -

Roppongi Asian-Fusion

Firehouse Beach Cafe American

Pizzena Uno Chicago Bar & Grill

Saska's Steak Seafood & Sudn

The Surfside Sushi & California Coastal 2358

LA JOLLA

Moondoggies American----

Dockside Restaurant

Cafe India Indian

The Atoll Restaurant Mediterranean

Pizza Nova Italian

Tio Leo's Mexican

-2119

-2116

2123

2117

2121

2102

-2124

---2484

-2181

-2191

At the prompt press the 4-digit extension of the restaurant that interests you.

BEACHES &

POINT LOMA

You may request up to three menus. Denotes restaurants that serve brunch DOWNTOWN

Rock Bottom American

Sevilla Spanish & Seafood

Star of India Indian ...

Sushi Deli Japanese

Vincenzo's Italian

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SOUTH BAY

& CORONADO

D'Lish Gourmet Pizza, Salad, Pasta ---- 2483

D'Lish Xpress Pizza, Salad, Pasta----

Anthony's Fish Grotto Buffalo Ioc's American Candelas Nouvelle Mexican Hard Rock Cafe Continental Juke Joint Cafe Soul Food -King's Shish Kabob Mediterranean Olé Madrid Spanish Mediterranean

Pizzeria Uno Chicago Bar & Grill --UPTOWN & NORTH PARK Casa Sanchez Mexican Deluca's Italian ... Grangers & Ethiopian Cafe Ethiopian & American Pizza Nova Italian ----Sanfilippo's Italian Thai Foon ...

NORTH COUNTY INLAND

Anthony's Fish Grotto..... Ichiro Japanese Restaurant -2789 New Wharf Bar & Restaurant American & Oriental-San Luis Rey Downs Continental ------2783

EAST COUNTY & STATE COLLEGE Anthony's Fish Grotto

-2859

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-2330

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OLD TOWN & MISSION VALLEY Chiba labanese & Sudii -2260 Ginza-Sushi Japanese 2282 Old Town Mexican Cafe -2264 Pizzeria Uno Chicago Bar & Grill Sammy's California Woodfired Pizza 2268 Scau's The Restaurant American Shanghai Mandarin 2280

NORTH COUNTY

COASTAL. Calvoso Cafe South American Don Chuy Restaurant Mexican -2712 Greek Village ... Ki's Restaurant Health Food & Juice Bar--2730 Mikko Japanese Neimans American 2744 2742 Passage to India Indian Pizza Nova Italian 2700 2728 Roma Mia Italian Sammy's California Woodfired Pizza -2733 Star of India Indias Taste of Thai 2715 Tio Len's Mexican Wild Note Cafe California Cuitine

CLAIREMONT, UNIVERSITY CITY, KEARNY MESA & TIERRASANTA

94th Acro Squadron American Angelo's Italian Restaurant Ashoka the Great Indian -2564 Dickey's Smokehouse RBO -2629 D'Lish Xpress Pizza, Salad, Pasta -- 2579 The Good Egg American Khyber Pass Afahan----2560 -2578 Tajima Japanese Restaurani -2577 Tio Leo's Mexican -- 2630

Torreyana Grille American & Seafood ---- 2438 To list your restaurant's menu call the San Diego Reader at (619) 235-3000

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THE BEACHES

GUAVA BEACH BAR AND GRILL 3714 Mission Boulevard, Mis-ion Beach, 854-488-6688. Old-fash-ioned American cooking such as meat loaf with mashed potatoes and maca-roni and chees (on children's menu) are prepared here, along with Mexican and seafood specialities. Open daily, Low to moderate.

to moderate.

HUDSON BAY SEAFOOD 1403 Scott
Street, 619-222-8787, Fresh fish and
seafood, burgers, and salads served in
room on the dock. Great view and you
now at the two nutside deck of riside.
Very canual. Best betts: fish and chips
and fresh fish sandswishes. Open daily,
breakfast, lunch, and dinner. Low.

breakast, lanch, and anner, Jow.

#UMPHREY'S 2241 Shelter Island
Drive, 619-224-3577. California coastal
usinie in a newly renovated room with
a beautiful bay view. Among the wellprepared dishes, black Angus "baseball
cut' steak, grilled vegetable rower, seaSonei crussted ahi, prawi cocksail parfasti. Excelleni service. Open daily for

breakfast, lunch, and dinner. Sunday buffet brunch. Moderate to expensive. haffer brunch. Moderate to expensive NaRED's 800 East Habou Island Drive, \$19.291.1028. The house specialty is read, offered in a room directly on the harbor. Presentation, in the manner, offered in 800 Morton's, is to show you the meter raw. Price of entrée includes nothing dece vegatables, postators à la carte. Excellent appetiters, especialty five-omise. The state beautiful five-omise. The state beautiful five-omise. The state beautiful five-omise des moderates and breast paides. Closed Monday. Expensive, Visiday house, publications and the state of the s

through Sunday. Expensive.

LAMONT STREET GRILL 4445 Lamnot Street. Pacific Beach. 858-270-3060.
Select the entrées that cost \$11.95 to
16.659 and include said or roup potatoes, vegrables, and fresh fruit dipped
in chocolate. This restaurant boasts areal fireplace in the heated outdoor
spitch, it's really romanic. Dinners only,
nightly, Moderate to expensive.
PALENOUE 163 Carrier Avenue. PaPALENOUE 163 Carrier Avenue. Pa-

nighty Moderate to repressive ALBENQUEI 1855 Gernet Avenue, Pa-riodi, Bench, SS-227-7816, Locard in a mall bouse, this restrained server se-gional clithes from Puzbla, Courrero, Narveu Coén, and Miscoc Girt, The food is quite spirt, so il you prefer fewer chiles, say so before ordering flav con-terna sinchate contiliument of the con-terna sinchate contiliument of the con-terna sinchate contiliument of the con-ternation of the control of the con-tent of the con-tent of the control of the con-tent of the con-tent of the control of the con-tent of th

cooking, it's not to be missed. Open daily, lunch Tuesday through Sunday, dinner nightly, but to moderate.
FIZZERIA UNO 4465 Mission Book-ward, Pacific Reach, 83s 448-445. The menu has been expanded and you will be to be succeeded and you will be supported by the sunday of the sunday of the sunday of the sunday will be supported by the sunday of the

GEORGIA'S GREEK CUSSINE 3916
ROSCCRIBS STREET, GOVERNOR SQUARE
CENTER, 619-523-1007. This small, inmaculat 619-523-1007. This small, intricts, as well as anyone on a budget
tricts, as well as sandwiches and approach
tricts, as well as sandwiches and approach
tricts, as well as sandwiches and approach
for lunch and dinner. Low to low
moderate. and dianer. Low to low moderate.

THER BUNGALOW 4996 West Point
Lona Boulevard, Ocean Beach,
619-224-8884 This charming business with the caring fireplace offers
French Commental food and recommendate of the caring fireplace offers
food much landmark. Evening special includes soop or sailed and entitle paties are a best boy and served nightly. Call for bours. Moderate to expensive. moderate.

OLD TOWN MEXICAN CAFE 2489
San Diego Avenue, Old Town,
619-297-4330. This boisterous cafe is
noted for its excellent breakfasts, served
from opening to closing. Try also the rotisserie-roasted chicken, the carnitas, or tisserie-roasted chicken, use cannot the fajitas. Open daily. Low to moderate

MIDWAY. EAST COUNTY & OLD TOWN & STATE COLLEGE

BARNES BAR-B-QUE 9725 Campo Road, Spring Valley, 619-697-3033. Bar-becue Memphis-style, with an empha-iss on pork sandwiches served with tangy sauce and coleslaw that resembles saugricus. EL AGAVE 2304 San Diego Avenue. Old Town, 619-220-0692; has stairs and Old Town, 619-220-00-2, man on Old Town Avenue. Withou doubt one of the best if not the best one of the best if not the best of the best o sis on pork sandwiches served with tangy suce and coleslaw that resembles sauerkraut. Mouthwatering ribs, hot pite, and fruit cobbler. On Fridays, cat-fish dinner flor \$7.70. Small premises-but all food available for take out. Sum-menu opening to closing Open daily call for hours. Don 1 miss this one. Low Mexican gourmet restaurant in use No chips and salsa, but exquisite prepa

call for hours. Don't muss this one: Low-LADBEN'S THALIN-CALIPONIAN RESTAURANT'S 655 Lake Mutra-Boulerant, 619-65-991 This chara-ing dumage room offers unusual, min-tage of the second of the second of the new Address with hearty recepts from neuthern titaly and elegant ones from hearth and the second of the second of the room. All contrasts include soup or saled special emphasis on fresh fish and reasonal, minding crabackes. Open daily, Call for exact hours. Low to expensive.

rations, 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 moderate to expensive.

GEORGIA'S GREEK CUISINE 3550
STREET, GROVENINE 3550

expensive.
LY'S GARDEN 6011 El Cason Boule-vard, 619-265-1885. Although the ex-tensive menu offers Chinese as well as Cambodian specials, it's best to order the Cambodian food. Be sure to ask Mr. Ly for suggestions. Live crab and lobster as well as fresh oysters and shirm avail-able. Open daily. Low to moderate.

able. Open daily. Low to moderate.

MARIO'S DE LA MESA 8425 La Mesa
Boulevard, La Mesa, 619-461-9390. Best
tamales served anywhere, excellent
carne asada, sensuous enchiladas. Arrive early. Always crowded. Open daily.
Low.

Low.

SALA THAI 6161 El Cajon Boulevard.
Campus Plaza, 619-229-9050, You will
find this Thai restaurant as charming at
sowner. The menu is extensive, the
service attentive. Thy they proceed
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TOMMY'S PIZZA 1164 North Second TOMMY SPLZA Tiles North Section Street, El Cajon, 619-440-2676. This old-fashioned pizza house also prepares superb Italian sandwiches that include Italian roast beef, meatball, sausage, and various combinations. Call for hours.

CENTRAL SAN DIEGO

ANTIQUE ROW CAFE 3002 Adams Avenue, 619-282-9750, Breakfast, served all day, offers at least 20 items. These include a variety of models, egg Benedict or Florentine, egg burriots, and biscuits and grayv. One portion is enough for two. Dinner offers burgers, Fhilly steaks, infoor and outdoor seat-

CHICKEN PIESHOP OF SAN DIBGO
2635 El Cajon Boulevard. 619-2950158. You'll get lots of fried chicken.
Inchicken and tusky pies, mashed potutions, and desserts for prices that don't
seem to have changed much since the
shop opened over 30 years ago. A great
happinn. Steaks also available at low cost.
Very large seating area, no frills. Open
daily, Low.

SOUL POOD EXPRESS 840 South 47th Street, Southeast San Diego. 619-264-0202. The careful kitchen at Soul Food

Express provides masterful home-style Southern cooking that makes you feel careed for, looked after. It is the despression of the cooking and so on the green that near the content and the cooking and so on the green that near the content and the cooking and peach and peach and the cooking and the cook

Don't miss this one. Open daily.

BUSALACCHI'S RISTORANTE 3683
Fifth Avenue, 619-298-0119. If you like old-fashioned Sicilian-style cooking—
tons of formats oauee, olive oil, and garlic—then try this converted cottage
which arevise. It lost of pasta dashes, veal,
chicken, and fish. Lunch. Monday
through Friday; dinner nightly
Moderate to expensive.

CAFF ON PARK SSI Park Benderard Fark and University, 619-299-7278 Gugante portions and good food machethic standout for people with large ap-petites and slim puress. Be aware ap-petites and slim puress. Be aware ap-petites and slim puress. Be aware the their are foint waste on weekends for usuals and uniform. The place seast 40; the cooking a called edectic American comfort food, 14% home-style rather than tilck. Open daily Low to low-moderate.

moderate
CREST CASE 425 Robinson Avenue.
(s) 295-3510. Onion rings served in a
loaf, homerande postate chips, chicken,
steak, pasta, and a variety of extra-leancharbrosied hamburgers, plus the cantunous service from breakfast to laid
might keep this offer cowded. Bereit
might keep this offer cowded. Bereit
monerande. Now; and high spirited,
this cafe is open daily, breakfast, linich,
and dimner. Linic.

2 FOR 1 DINNER

EL INDIO SHOP 5695 India Street, 619-299-0333. The shop has an indoor dining area, or you may brave the elements (such as they are in San Diego) on benches across the street. You won't be disappointed by the pungent, mouth-watering specialities. The subject of the street is available for takeout, as are large bags for troille chips. A good value and very good, inexpensite food. Open displays (Low).

daily. Low.

GELATO VERO CAFFE 3753 India

Street, 619-295-9269. A fine spot for

Italian sorbettos and ice creams, pastries of all kinds, and coffees. Diners can
read undisturbed indoors or, weather
permitting, outside. Open daily.

permitting, outside. Open daily.

LIAISON 2202 Fourth Avenue (Fourth
and Ivy), 6;19-234-5540. This French
restaurant with its romantic atmosphere
offers an å la carte menu and fixed-price
meals. Pleasant food, excellent service.
Patio dining, weather permitting.
Closed Monday. Open Tuesday through
Sunday for dinner. Low moderate to
expensive.

MALTESE BISTRO AND BAR 4015 Goldfinch, Mission Hills, 619-296-0288.

MALTESE BISTRO AND BAR 4013
Goldfinch, Mission Hills, 619-296-0288
At present the menu offers items from
Spain, Italy, Morocco, Tunisia — a little of this and that. Food fresh; casua

atmosphere, nice bar, and outdoor seating. Good preparation. Closed Sunday Dinner only, Monday through Satur day. Low to moderate...

day Low to moderate.

SAFFRON MOODLES AND SATE
3787 India Street. 619-674-7737. Cassail
1794 India Street. 619-674-7737. Cassail
1794 India Monodle dishes soupus, sate
ignitisel chicken, beel, porkl to eat mor
lake mult Best bit; chicken noodle soup
and curry served Wednenday only. Gorgeoias art work. Open daily, same menu
all day, Low.

all day, Low.

TERRA 1270 Cleveland Avenue (corner of Vermont, one block north of
University), Hillcrest, 619-293-7088.

This handsome Hillcrest restaurant
serves American cuinine that is com
forting rather than trendy, inventity
without being off-the-wall. Entrees are

without being off-the-wall. Entres as simple yet delighthist type the roaste chicken with orange or gilled sea has Appetiters include pumphin raviol Terra's dishes include a tasteful sele-tion of fresh vegstables, well prepare and artfully presented. Their edible cigo is an unusual dessert treat. Open dai for lunch and dinner. Moderate.

Enjoy Afghan Cuisine
And Mediterranean...
Dinner includes soup, rice & regetables.
Buy any entrie and appetizer at regular
price, and receive a second entrie of equal or lesser value free. (Expres 3-16-00 Not valid with any other offer).



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Authentic Indian Culsine 3760-5 Sports Arena Blvd. + 224-7500 Dire-in only. With this ad. Expires 3/23/60 Please prepared this ad when preferes.

or the/re just outdone by everything the Mark Mark Month of the Market Street, of 19-487-6004. Market Street, of 19-487-6004. All pure care efficiency floated, One Market Street, of 19-487-6006. All pure care efficiency for the Market Street, of 19-487-6006. The Market Street, of 19-497-6006. The Market Street, of 19-497-6006. The Market Street, of 19-497-6006. The Market Street Street, of 19-497-6006. The Market Street Street, of 19-497-6006. The Market Street Street, of 19-497-6006. The Market Stree

and dinner. Moderate to expensive.

PAPER MOON CAFE 734 Fifth Avenue, 519-344-6456. Owned and operated by the same people as Bella Luna, this cafe work win prizes for beauty, but the food is fresh, exciting, low priced. Best best quesadilis with duck and mushrooms, saled with grilled flank.

DOWNTOWN

THE CHEESE SHOP 401 G Street, 619-232-2303. This cafe offers outrageously good sandwichne of which my fevories are the Black Forest ham and the roast pork. Muffins and cookies are based on the premise. Paper plates for Sold but real maps for coffee and real paper. See the premise Paper plates for Sold but real maps for coffee and real paper. See the premise Paper plates for Sold See and Paper. See all plays, La Jolia Shores, 459-3921.

CHIVE 558 4th Avenue, downtown, 619-232-4483. This downtown hot spot 619-222-4483. This downtown hot spot is abeet, stark, framatik, a retaurant in which to be seen. Their 'cuisine moderne' is Asian and Caribbean influenced and succeeds the atmosphere. I found, the salmon and pork ones bucto outbeef filet and rack of lamb, which Chiv's generous kitchen roasts to perfection. Behind the artifice, Chiv's staff is corollal and efficient, its kitchen talented, if a little arty and uneven. — Max Niah

Naish

FBO'S 801 Fifth Avenue (corner of F

Street), 619-234-3467. Northern Italian
cooking is served in two atylish dining
to the pizza bar, where you may order
pizzo or alad, as well as any other menu
item. Daily apecials and pastas are
recommended. Open for dunner nightly.
Moderate in expensive.

Moderate to expensive.

GRANT GRILL U.S. Grant Hotel, 326

Broadway, 619-239-6806. As always,
this restaurant serves quality meat irraditional room that uses tableside
service. Best bets are spinach salad, lob-ster psella, shrimp-and-scallop risotto,
and, of course, the mixed grill. Open
daily. Breakfast, lunch, and brunch,
moderate. Dinner, expensive.

moderate, Dinore, expensive.

GRANT GRILL U.S. Grant Hored, 326
Broadway, 619-239-6806. This downtown maintays is private and cheerful,
with old-time luxuariance. House specaspaccia (the best in the city), herbcaspaccia (the best in the city).
Madrid, and anthor-rubbed port kepp.
The wine list is good and fair, service is
elegant. Sides and deserts are passable,
or they're just outdone by everything
else.— Mac. Nath

moderate.

TRIS PARROY GRILL. 802 Sirth Avenue. Guslamp Quarter, 619-231-9981. Insomatics also face. Dimers is served nightly to multisplit and Wedinstaly wiches, saided, appetture, deserval is evaluated to 200 am. Food is Brordian. some spice, some not, for case make a concerption, the control of the con through Saturday. Upper moderate. RAINWATER'S 102 Kettner Boule-vard, 619-235-3757. Though this at-tractive restourant is noted for its fine steaks and chops, the live Maine lobster and fresh fish (especially the aslmon in specchment) are outstanding here. For low-cost meak, try ment loof and creamy masked postouro. Open daily. Lunch, Monday through Fridey; dinner aven nights a swelk. Expensive.

FREE LARGE SHRIMP COCKTAIL Z 0 4 o dinner entrees and receive a FREE Large Shrimp Cocktail (\$7.95 Value). No to-go orders. 0 0 V



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ado competence, and competence of the competence o CORONADO AZZURA POINT Lown Coronado Bay Resort, 4000 Coronado Bay Resort, 4000 Coronado Bay Resort, 4000 Coronado Bay decorade and revamped dining room offers aid-by-vide seating, reserved seating for one, and bay views every-tee and the coronador of the coronador of the Pedypor corbo tortellini, ten-spice shi, scallops, and rack of lamb. Superb ervice. Separate vine bar and lounge. Closed Monday. Dinner, Tuesday through Sanday. Expensive.

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cludes antipasti, soup, saled, pasta, pizza as well as chicken, meat, and fish. Try the Caesar saled topped with grilled fresh chicken breast, or linguine al pesto. Fish does very well here. Open dally. Moderate to expensive.

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GRAND BISTRO Grand Hotel Tijuana GBAND BISTRO Cred bloot Tissues. 4509 Agast Calenter Roadward, Tissues. 6-119,2-686-1-70-60, sel BB. Visit this Tissues restrance for its formed elegance, repistery, romance. Visit Grand Bustor for in prime off the satisst? we ever earn. That thisk and justy portion translings talled "Creamed spinch", flow-cooked with bits of smost beach and mixed onloss. Along with a fine Bistro saide and a selection from their excitent and dispolate wise list, it is voluptions, if statistic, meet. Low to moderate.— Mer Neel.

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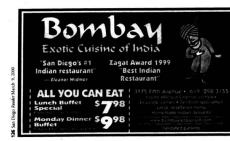
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Work in a positive, casual environment for the nation's fourth-largest alternative newsweekly. Strong commission and bonus plan. Guaranteed income to start. Competitive benefits and vacation package. Enjoy selling a product that works for its customers

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): cwalters@sdreader.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.

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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 + honus
- ◆ No experience necessary
- ◆ Medical/dental benefits
- ◆ Mission Valley office (near bus line)
- ◆ Fun-filled atmosphere

◆ 7 am-2:30 pm Mon.-Fri.

619-491-2703

\$300 Weekly Salary (And the commissions aren't had 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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RESTAURANT, Watperson, Host/Hostess Supervisor Fine dining Evenings only for interview call 858-454-4705

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Wherever you're going, we'll take you there

RESERVATIONISTS & DISPATCH

Fast-paced executive towncar 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

CHAUFFEURS

Immediate positions - Excellent opportunity for adventure ◆ Mature, professional demeanor a must ♦ 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

SALES ASSOCIATE

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 wifh salary requirements to:

Tom Cartwright - The Transportation Network 639 Thirteenth Street San Diego, CA, 92101, or e-mail to: teartwright@driveu.com.



Now accepting applications at the following locations:

COUNTER ASSISTANT SUPERVISORY PERSONNEL

Detail-oriented, "people" persons. Part- or full-time Day and evening shifts. Flexible hours. Wage commensurate with experience

Apply in person: Mission Valley: 5608 Mission Center Rd., 92108 619-497-0971

Sports Arena: 3760 Gaines at Rosecrans, 92110 619-574-0906

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

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Management training available for go-getters. Great support, team spirit. If you are looking for above-average income, call Julie: 858-530-0199

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\$250 WEEKLY SALARY GUARANTEED

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 Focused professional training • 18-year-old company whose sales staff can earn between \$50,000-\$90,000 a year

• Great hours! 7 am-2:30 pm M-F • Full benefits package including 401(k)

Possibly the last job you'll have to find!

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Must be a quick learner, decisive, a team player, and able to work independently in a high-volume, fast-paced environment (24-hour turnaround time) Day and night shifts.

Please send résumé to: TRANSWESTERN PUBLISHING Attention: HR, Code: PAGR 8344 Clairemont Mesa Bivd., San Diego, CA 92111 Or fax to: 858-694-0496

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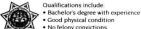
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ANNUAL SALARY RANGE: \$36,857-\$44,824



No felony convictions

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Bilingual persons encouraged to apply

Filing deadline: Open until further notice

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National City

1727 Sweetwater Road, Suite 200

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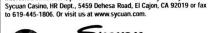
Sycuan Casino is a leader in the gaming industry, and we need to fill a variety of positions for the Grand Opening of our newest gaming and entertainment facilities,

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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!

No. County, Mira Mesa, Poway, South Bay, Central San Diego, or East County.

Great hours: Monday-Friday, 8:30 am-2:30 pm. Start \$6.50-\$8/hour plus benefits! Spanish speaking or ASL fluent a plus!

Community Options

Undersystems, Fast pa-needs decision-making, p-team players with superior and communication skills include evaluating busine credit criteria, ability to e-tions are processed corre-46-hour time frame a must

48-hour time frame a must. We offer or petitive wages and excellent bein package including 401(k) match plan apply send your resume with salary tory to: EPI, 8787 Complex Drive. Dego. CA 92123, or fax to 958-172-16 VOLUNTEERS WANTED! Serve as serve Deputy Probation Officer. Sen serve Deputy Probation Officer.

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Workers, Van Drivers, Warehouse Clenci Warehouse Jandors, Warehouse Clenci Warehouse Jandors, Warehouse Receiver Ability to Illi up to 50-9 pounds. Apply Mo day Friday, between 7am and 4pm at 120 Park Certer Drive, Vista, CA 92063. EOI MF/DN: 24-hour Jobine, 760-734-6066

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Experience. Apply in person at Carvin 12340 World Trade Drive (Poway/Carme Abuntain area). 868-487-7262.

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WESTAPF. Please send resumes to 441 Mercury Street, #207, San Dego, 9211 Fax 858-576-0121 Call 858-576-1001

• No felony convictions • High school diploma or GED SALARY: \$24,252.80-\$38,438.40 AND THE STATE OF T

Bilingual men/women encouraged to apply Test location: County Administration Center

1600 Pacific Highway • San Diego, CA 92101 Dates: March 25, 2000 & April 22, 2000 Time: 8:00 am or 11:30 am

CAREERS IN PROBATION

CORRECTIONAL **DEPUTY PROBATION**

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MINIMUM QUALIFICATIONS • 21 years old • Good physical condition • No illicit drug usage • U.S. citizen or in process of becoming a citizen

ANNUALLY

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

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• No selling • \$9/hour plus daily bonuses • Medical & 401(k) benefits

· Computerized dialer · Sorrento Mesa

·Flexible shifts · 21-hour minimum Mon.-Thurs. 3-9 pm Fri. 3-7 pm Sat. 9 am-3 pm

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OFF THE CUFF by Ernie Grimm

O PPORTUNITIES

Alpine

No. I don't. I think California is a big state, we're significant so we need to have a more significant impact on the election process. Having the primary late in the year puts us in the tail end and we're not in the

us in the tail end and we're not in the decision-making process. Our vote has often been scademic. So even earlier would be okay with me. I don't think it's too far away from the final election. Everybody can't have their primary at the same time. There are too may justes. So why not have California at the beginning rather than the end! What I would like too see in the whole electron process be shortened; I think if all assets had then primaries to unwhere the same than the complete that we would be releven of time and it would be releven.

the final election in November, that would be plenty of time and it would make the process more efficient and less expensive. But even then, Cali-fornia, as the largest state, should vote near the beginning of the season.

Every Thursday 7 pm

March 9 - Introduction to Zen-Touch

mercial cleaning contracts. Tustin 714-144-7180, Ontaine 909-390-5712. Com-neces to American Scanneck Association, San-ferman State of American Scanneck States of American Scanneck States of American States of American

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Do you think our March 7th primary is too early?

Esther Romo

Cashier Allied Gardens

Allied Garden
John't bink it is. We used to have
Lit in June, which is a bad month
because of all the graduations and
school ending and all that kind of
thing. People are starting to go on
weathout. There is, a bury bectic
time of year. March is not so busy.
It's after the holidays and before
Mother's Day and Father's Day. People
have more time to pay attention
to candidates and issues.

Rachelle Nock

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In this popel who are interested
in the political process will take the
total the political process will take the
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total the issues whether if is in lane or
March. And, with the primary in
March. California will have much
more of any in terms of what hapother hand, I think the whole process model be derivered with the long
election season we have now, all the
strended out one or a whole pera. And,
you can see with McCain and Bush,
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by Lynda Barry ©2000 HE HAS A BEAUTIFUL BIG PUPPY, A SAINT BERNARD ON A TIGHT, SPIKED CHOKER CHAIN, SHE WANTS TO PLAY SO BAD. SUCH A WAGGY-TAIL DOG LEASHED TO SUCH A DOG LEASHED TO SUCH A J

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Well, you seem a bit bored, but I don't get it. I mean, this movie has it all: gunfire, chases, naked ladies, alien space ships, explosions... 3 2

Better let me have some of that cough syrup, Dad...because we're still sittin' in the car in the theater parking lot.

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The system dictates a mailbox number and security code.

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Maybe he's got National Guard duty this weekend.

Ry John Brizzolara

Minnesots Fats on Lincoln Avenue in Chicago, but it is "a sanctuary" of sorts.

It is early friday evening and a man in his 30s with razor-cut hair, spitable to the property of the propert the players began to come in earnest, and the tobacco smoke and the sounds of hard, glossy balls hitting one another and the squeaking sound of chalk squares pressed against hard leather cue tips would begin, then would start the final stage of the metamorphosis ascending to the full only when, late at night, the casual players and the drunks would all be players and the drunks would all be gone, leaving only the intent men and the furtive, who watched and bet, while certain others — a small, assorted coterie of men, both drably and brightly dressed, who all knew one another but seldom spoke — played quiet games of intense and brilliant pool on the tables in the

back of the room. At such times this poolroom...would be alive in a dis-tinct way." - The Hustler, by Walter Tevis

todamic refevere has an on tick and, as Fast Eddie Rhew, Luck little is a Mile Arte and David fondina are playing at a back contra thele, one of eight tables on the unken floor of the Palace, Later, the upstairs will be upen and players will have another 25 tables to choose from. Mike and David are discussing David's recent game at a friend's house where David picked up 5100. Mike, at 22, has only been playing a couple of years at a boy's club. He works as a UPS driver and goes to school at Southwestern College, His friend, David, works at the downtown Ralphs store. David is sinking balls, grooving like Tom Cruise in The Color of Mongo only not to "Werevolves of London's the Who's The Kists Are all Right." David side around the table, saying. The Sixth Area Hight." Tavid sides around the table, saying. The school of the Who's The Kists Area Hight. To alway did sear out the table, saying. A second of the Who's The Kists Area Hight. To a to the Color of the Who's Color of the Who's The Kists Area Hight. To a need the palace of the Color of the Who's The Who and the Who's The Who are to the seated men are two pool-cue cases they have brought with them. Olaf's English is a little better than Norman's but not much. Between them I gather that they play often in Germany but fed the players in America are better. It is all here at the Gaslamo Billiard Palace. All except the tobacco smoke and any hard evidence of gambling — like cash on the tables. Both are illegal, but both go on. Cigarettes are burned outside on the

exchanged it will be later, in parked cars, in the next bar, maybe in the bathroom or on the street over a Marlboro or a Camel. The Gaslamp Billiard Palace is not the "shabby cathedral" of Tevis's Fast Eddie or

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-EVE KELLY

Feet are such an abused part of the body. They support hundreds of pounds and tread miles each day while stuffed into thin-soled shoes or spiky high heels. Feet are quite a personal matter, and some people don't like to flaunt theirs, and most of them really shouldn't. But I always liked my feet, my thoughts confirmed when a male college classmate told me they were rather sexy. He complimented my foot's high arch, proportioned toes, and Ivory-white color. My husband Patrick has platypus feet, the big toes being quite a bit shorter than the next

two, creating a webbed-look.
Last Friday night, we had our friends
Frank and Bernice over for Chicken Veronique,
rice, and baked asparagus. As Bernice and I ussed our tired feet. "These poor old dogs haven't seen love in a long time," Bernice sighed. "I

haven't had a pedicure since my wedding."

I decided right then
to give her the love she'd een missing. Next day, I drove to Primo Salon and Day Spa in Gross-mont Center and chatted

with Jocelyn Turner, who's been doing pedicures for 20 years. "We have regular pedicures for \$35 and we offer a spa pedicure for \$40. | Etiquette suggests a 10 to 15 percent tip on top of this.] With the spa pedicure, you get your own private room with a mini jacuzzi that own private room with a mini jacuzzi that you stick your feet in; a longer massage; more spa products; and a paraffin-wax feet dip. That is a combination of paraffin wax, which has Vitamin E in it, and essential oils. The com-

"These poor old dogs haven't seen love in a long time."

bination of the heat and the wax really force the moisture into your skin a little bit deeper than it would normally go."

I asked Jocelyn how long a pedicure takes to have done.

"A spa pedicure takes about an hour. We do a about an hour. We do a good, long massage with it. That is one of the things we really try to work on here is giving you a good massage because it's a day spa; we want you to feel really relaxed and really feel like you got your feel like you got your money's worth."

How often should you

"Once a month in the summertime," answered Jocelyn, "probably once every other month in the winter. It just depends. As in the winter. It just depends. As you get older, your feet get more miles on them and you need to start taking care of them. You start losing the oils and you start getting a build-up of dry skin and that builds up to a hard skin, which can cause cracking on the feet. I tell my clients to buy a foot file at a beauty-supply store and hang it in their shower and use it on their d

skin for about five seconds twice a week fol-lowed by lotion, preferably a glycerin-based lotion, which will stay on your skin longer."

I asked Jocelyn if the pedicures at the

cheap salons are worth getting.
"I wouldn't recommend them," she laughed. "I would do it myself because the cheapo places do less than what I myself would

do. You're out of there in less than a half an hour, usually. I would say get yourself to the nearest Bath and Body Works or Garden Botanika and get the stuff and do it yourself or talk a friend into doing it for you. You'll do a better job."

a better job.

I must agree. I got a pedicure at CB Hair
and Nails on the corner of University and
Harbinson in La Mesa, which cost just \$9.99
and lasted under a half an hour. If you're looking for a quick touch-up for a nigh on the town in your open-toed

have to scrub them all day to get them to be half this soft. Frank kissed my feet, they

2 looked so good. Primo was heavenly! The lady soaked my feet in this hot tub for about

five minutes, then she removed the cuticles and clipped my nails and filed them. She scrubbed them with this curved stone, and then put on an exfoliating glove with this

tingly, airy emerald gel and massaged them. She put some sort of mud mask on one foot,

She put some sort of mud mask on one foot, and l asked for the parafilm wax for the other. She rinsed the mask off, dipped both feet in the wax, and left me to relax for ten minutes. After peeling off the wax, she massaged my feet and lower legs for about five minutes on each side. After rubbing my nails with polish remover, she put on a clear base coat so that my nail would be seen to the control of the minutes of the control of the minutes of the control of the middle of the control of the cont

my nails wouldn't turn yellow when I took the

my hais wouldn't turn yellow when I took the polish off, and then put on the soft-peach polish I picked out, followed by a clear top coat. What a fabulous place! They even have a foun-tain and snack bar right inside the doors."

from cnipping and to store the nail poilsh in my freezer to make it last longer. I asked her about one of my toenails, which was pulling away from the toe, and she explained that it had a fungus and that I should start putting some antifungal agent on it so that the nail won't fall off." andals, it's perfect. But if you're looking for a relaxing soak and massage, it doesn't quite do.

I thanked Jocelyn upscale salons, such as World Spa in Misand scheduled an appoint

the paraffin wax for the feet is \$12.50 more.

If you're in for a cheap, quick nail fix with no frills, here are some of the best deals I found: ment for Bernice's needs feet. Bernice called ur excitedly upon her return. "Oh, thank you so much, my feet feel like a baby's butt! I'd

Nail 2000 Plus on Mira Mesa Boulevard Mira Mesa Boulevard has pedicures for \$11. My friend Sarah said that Lan Le at Super Nails and Hair Design on Ingra-ham in Pacific Beach is quite

personable and gives a nice, long pedicure for \$12.

Bernice's Primo pedicurist recommended

using nail-polish remover before applying your own polish, even when there's no pol-ish on them. "This is done to take off the nat-ural oils so that the polish won't slide off," Ber-nice explained. "She also said to always use a

clear top coat in order to keep your polish

from chipping and to store the nail polish in

Primo's prices are better than other

on Valley. World's regular pedicures rur

\$35.50 and the paraffin wax for the feet is

pedicure for \$12.

If you don't mind being a guinea pig watched by a others while an aspiring beautician tints your toenails, area beauty schools can be a bargain. Marinello School of Beauty on University in Hillcrest offers a basic pedicure for \$48.95. Poway Academy of Hair Design on Poway Road does pedicures for \$10 and paraffin par for \$5.00 and paraffin paraffin par for \$5.00 and paraffin par paraffin wax for \$5 more. San Diego Beauty College on University in the College Area offers pedicures for \$6.00.

2. locelyn Turner

3. The author's pedicured toenails

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kid stuff

BY ANNE ALBRIGHT

The Sweet Angie We Know You Are

> Angela turned a corner. For the past few weeks, my five-year-old daughter has been driving me crazy. Every time I made a simple request like "Please pick up the toys you just scattered around the living room" or "Please put on your shoes and socks so we can go Angela acted as though I'd asked her to single-handedly spring-clean the entire house. The shoe-and-sock battle became especially bitter. Every

morning, we take my oldest daugh ter Rebecca to school. We us ally leave the house around 83.30.

Every morning, I turned to Angela at 8:25 and said, "It's time to put on your whee and code."

I they're not on by the time we get in the ar which is about 30 seconds from now, you'll are, which is about 30 seconds from now, you'll be a second of the second of Every morning, I turned to Angela at 8:25 and said, "It's time to put on your shoes and socks."

Every morning, Angela

"No, it's not," I told her. "You've done it before."

Angela wriggled on the floor like a worm. "But I don't know how to tie them.

"If you put them on, I'll tie them for you." Angela wriggled again, then slowly stood up and shuffled toward the hall closet where we up and shuttled toward the hall closet where we keep the kids' shoes and socks. While Angela chose socks and located her shoes, I slipped three-year-old Lucy's slim, white feet into her socks and pulled on her pink ballerina tennis shoes. Lucy fastened the Velcro straps herself. Angela walked back toward the family room, her shoe and socks dangling from her hands, while stuffed 20-month-old Johnny's fat feet into hi

"Yes," Rebecca called from the living room. "Okay, I just need to do Lucy's hair, ther

Okay, Just need to do Lucy's hair, then we're going."

Lucy stepped up onto the coffee table. I sprayed No More Tangles onto her coppery curls and gingerly pulled a wide-toothed comb through the front and back and sides. "Angela," I asked when I d finished Lucy's hair, "are your shoes Angela lay on the floor and feebly tried to

wiggle one of her feet into a shoe. "I can't do it.

have to wait in the car at Rebecca's school." One of Angela's greatest joys in life is playing on the

whined, "But I can't. It's too haplayground at Rebecca's school. Angela started to cry. "But I can't." You're too big a girl to have me still putting on

Angela kept crying and tugged on the other

"Good girl," I told her. "I knew you could

Angela hugged me when I'd finished tying

Angela bugged me when I'd finished ving her shoes." I'm sorry for taking so long."
"That's okay, sweetie," I hugged her back. "Just try harder tomorrow morning."
She didn't. We played out the same scene, morning after morning. In the middays and afternoons, Angela tormented Lucy and Johnny. When our new babynitter, Becky, came to watch the kids, Angela colored all over my white desk with bright pink marker. She used a dull need to with bright pink marker. She used a dull need to she with bright pink marker. She used a dull need to she with bright pink marker. the kids, Angela colored all over my white desk with bright pink marker. She used a dull pencil to widen and deepen a small hole in the wallboard in her room. She drew a tattoo with ballpoint pen on Rebecca's favorite doll. Each time Angela misbehaved. I gave her a time-out or took away a privilege. Nothing stopped her. Last Tuesday, I told my husband Jack, "I've had it. This bast 15 ston."

had it. This has to stop."

At bedtime, we took Angela into her room At bedtume, we took Angela into her room and closed the door, "Sweetie, I've been very unhappy with your behavior this week." I listed all Angela's transgressions. "Since time-outs and losing privileges don't seem to work, we re going to have to take away some bigger privileges." A metals' lower lib heave of the proper privileges."

Angela's lower lip began to quiver "You may not go to Emily's house to play tomorrow," I continued. "And you can't go to anybody's house to play until your behavior improves. If you keep disobeying, we may need to keep you home from preschool."

"I know you can be a good girl," Jack told her. "Just be the sweet Angie we know you are, and you'll earn back your privileges." Angela tried hard for the next couple days. She stopped tormenting Johnny and Lucy, She cooperated when I asked her to clean up her toys. Jack and I praised her good efforts

her tors. Jack and I praised her good efforts. Firdly affermoon, I took the kids outside to ride bikes and play with our across-the-cul-des-se neighbors. As Angelar ode the bike in front of our house, one of her training wheels fell out. Angela cashed. She reseld comprehe her. Andy, Angela cashed. She reseld comprehe her. Andy, out her training wheels. Angela thought about to the training wheels. Angela thought about if for a minute. She disappeared into the garage and reappeared with one of Rebecca's old bikes, able without rating wheels. Angual thelped Angela get started a few times. When Jack arrived and the proposed of the same and the proposed proposed proposed to the comprehension of the case. Teach thelete-you're ridings a two-wheeler. "I can't believe you're ridings a two-wheeler."

"I can't believe you're riding a two-wheeler. Tean to enew you re name a two-wheeler, Jack exclaimed and drew Angie into his arms. The next day, Angela wrote her name all by herself for the first time. We all ooked and auked. Sunday, as we prepared to leave a friend's house, I called to our kids, "Time to get your shoes

A minute later, Angela stood in front of me wearing her shoes and socks. "I tied them all by myself," she said.

"Angela," I crouched down and hugged her, "I'm so proud of you." Angela hugged me back, hard. Then my little girl turned, headed toward the door, and

disappeared around the corner.

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