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LETTERS

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

Harn's True Colors

Jay Harn is not the small-town wannabe Joseph Pulitzer Nancy Cary made him out to be ("City Lights," March 16). He has slaughtered one of East County's best newspaper chains and the area's sole daily to make the low-grade East County Californian I worked three and a half

years on what was to become Harn's East County Commun-Harn's East County Commun-ity Newspaper "empire." Before Harn bought it out, Forum Publications ran six newspapers, each for an area of East County (the areas were La Mesa, El Cajon, Lemon his papers as weeklies, which allowed him to run large investigative pieces. Saint has been the only ex-Green Party Catholic reporter/editor/pub-lisher I have encountered in San Diego journalism. A good example of this magazine mentality was the piece be mentality was the piece he wrote when the national media (including 60 Minutes) reported that a Memorial Day kegger erupted into a hate crime. The hate crime came from police preconceptions when they came on the scene and the sodden memories of the drunk witnesses. All of the writers wrote feature pieces, including myself, who did the only undercover journalism in the 40-year history of the papers: a mostly tongue-in-cheek "exposé" of the Christian Coalition.

But all good things end, and Forum became Harn's ECCN in 1999. Steve had been producing the paper from the back room of his La Mesa home, and he was sick of it. (Literally, His small chil of it. (Literally. His small chil-dren kept giving him the colds and other viruses they were collecting from their class-mates.) Trudy Saint, Steve's wife, was also exhausted by the dual loads of motherhood and layout production. Harn put on the nice face he showed put on the nice tace he showed Nancy Cary and asked Steve if he wanted to amalgamate. At the time, Harn claimed that he feared being bought out by somebody else. When Steve somebody else. When Steve announced the merger at the Alamir restaurant on El Cajon Boulevard, my stomach sank. My fears were proven correct. After all the newspaper stuff was

taken out of Steve's rental

and installed at the Santee

colors. Saint left first; he now lives out of state. All of the other writers who didn't email stories in left except fo mail stories in left except for sports writer/political editorialist Greg Eichelberger and Joe Naiman, who were both right wing. Harn ran the weeklies like dailies. All stories are written

dailies. All stories are written like daily pieces no matter when they happened. Though he has two offices, all the work is done in Alpine. What I can say is that Harn

has provided, again and again, a forum for the Christian Coalition-minded to mouth off. Aside from the "repent or burn in hell" letters from it seems — Santee denizens, Beverly Wyer of the religious publication the Good News, Etc. wrote a reminder for all ECCN readers to vote for Proposition 22 in the last election. What gets me is that I see all these unread East County Californian issues at restaurants libraries, and around Grossmont College; how did 22 pass?

Jake Christie

Something Positive About Alpine

It was nice to see a story about our town of Alpine in your March 16 issue ("City Lights"). It was disappointing, however, to read the negative slant

on it, as it seemed to air our town's dirty laundry. Yes, sadly, there are issues in Alpine that divide friends and neighbors. Your writer, Nancy Cary, seemed to cut to

Nancy Cary, seemed to cut to the core of them — growth, in general, and specifically, the proposed Albertson's store. I would like your readers to know, however, a few things about the positive side of Alpine. Alpine has made national history — in a unique and positive way.

Best Buys

We have a communitywide project known as Sage and Songbirds, and through this effort, Alpine has been declared as the nation's First Commun ity Wildlife Habitat by procla mation of the National Wild-life Federation.

The Sage and Songbirds

project knows no political project knows no political bounds. It includes no growth-ers and developers and many people in-between. Those with huge estates, as well as apartment and condo dwellers, are involved. Young couples, families, and senior citizens

amilies, and senior citizens all participate. Sage and Songbirds is about every person taking small steps to care for the humming-birds, butterflies, and song-birds that we share our town with. Over 130 local residents and businesses have taken the and businesses have taken the additional step of having their yard certified by the National Wildlife Federation as a "backyard habitat."

We invite your readers to attend our Third Annual Sage and Songbirds Festival, May 6 and 7, in downtown Alpine to they have read about.

Reader

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of respect for art. But artist Leila Van Weelden of Normal Heights looks back on the Split Pavilion

as a mistake on all sides. The les-

volvement in the community. The artist needs to be in touch with the community at large,

not just the arts community, be

cause the arts community isn't

solely who they are represent-ing. You have to be in touch with who the people are in the neigh-borhood. And if the community

is somewhat conservative, the

artist has to acknowledge that.

There was a lack of relationship

les]. It exuded I. A. to me. You'd

BEST SUPPORTING ACTRESS

FOR HER ROLE AS A DISTRACTED MAJOR

SUSAN GOLDING

son, says Van Weelden, is "in

Goling to the source With narco-related violence raping in Tijuan and beginning to cross over into San Drego, a big real estate project along the Mesican border — complete with conference center, bottle, swimming pool, and a shopping center — might not seem exactly a solid bet. But the man behalf the middle blood of the real section of the properties of the government during the nation's average and load of the decided in the properties of the properties of the government during the nation's average and load of the decided in the properties of the properties of the government during the nation's average and load of the decided in the properties of the government during the nation's average and load of the decided in the properties of the pr Going to the source With narco-related violence jungles of Colombia. The goal of the trip, sanctioned by Colom president Andres Pastrana, was to persuade Marxist rebe bian president Andres Pastrana, was to persuade Marxist recest linked to the drug trade there to stop fighting, become capital-ists, and go into business. Although the U.S. State Department tried to talk the men out of their mission, according to the Post, Kimsey and Robert sat down on March 3 in the jungle camp of Revolutionary Armed Forces leader Manuel Marulanda. They pitched him on giving up the drug trade, as well as the extor tion and kidnapping he's infamous for. Did entrepreneurial power prevail? The jury is still out, Kimsey and Robert told the Post, though Marulanda did declare that "communism is dead."

I want my dumb TV TV station owners all over the country are trying to figure out what to make of all the new dig-ital-television options flooding the market. Techies envision ex-erything from high-definition IT to so-called "smart" set-top boxes that would allow instant polling and viewer play-along game shows. And though San Diego is said to be one of Amer-ica's most tech-savyr Web markets, at least

one local television executive wants no part of it. Mike McKinnon, owner of KUSI, Channel 51, told a recent meeting of TV-manage nel 51, told a recent meeting of 1V-manage-ment gurus that he won't be the first to de-ploy the fancy digital systems being touted by the likes of Microsoft and AOL. In the San Diego market, McKinnon said, "I'm going to be the No. 3 or No. 4 guy in digital. I want

the other guys to get an arrow in the back. According to the account of the meeting run by Communication Daily, McKinnon added ruefully, "My piece of the pie is getting Daily, McKinnon added ruetully. My piece of the pie is getting smaller"... At least one local firm is getting some mileage out of the high oil prices. Tomen Power, which makes windmills to generate electrical power, is a partner in a new venture to build 100 wind turbines on Sevenmile Hill near Rawlins, Wyoming.

Missing in action San Diego Library Commissioner Mary Walshok, named by lame-duck mayor Susan Golding to become commission chairperson and push for a new downtown library, has been absent from about 40 percent of commission meetings over the last two years, according to a review of the group's minutes. Walshok runs UCSD's extension pro of the group's minutes. Waishok runs UCSD's extension pro-grams... U.C. Regents have approved that new lowe Enterprises hotel and conference center at UCSD. At the same meeting, the regents, who include San Diego's John Davies and John Moores, signed off on some record salaries for UC bigwigs, in-cluding \$172,000 for Peter R. Taylor, deputy director for computational science and scientific computing, San Diego Super-computer Center. Other fat UC salaries awarded include \$280,000 to Michael V. Drake, M.D., vice president, health af Sz80,000 to michael v. Drake, M.D., vice president, natur air fairs, Office of the President, and \$200,000 for Alex M. Saragoza, vice president, educational outreach. Michael S. Thomas, associate director for strategic planning, San Fran-cisco campus, was awarded a \$210,000 salary, Joseph P. Mullinix, senior vice president, business and finance, picked up \$270,000 ... Ex-pro football player Bob Thomas, who once kicked briefly for the Chargers back in 1985, has won the Re publican primary for a sea on the Illinois Supreme Court.

Thomas, who became famous in Illinois when he played for the Chicago Bears after being cut by the Chargers, was endorsed by his ex-coach, Mike Ditta.

Contributor: Matt Potter

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



The Land Invaders

By Bill Manson

on Manuel lives where the border fence ends, in the mountains east of Tijuana. He's heard about the murder of the police

munity hall, which took them a decade to build. They talk while Señora Alma barbecues carne asada and heats tortillas

on a metal rack. This meal is a

thank you to the DA for his ef-

forts. The smoke curls up and

torts. The smoke curls up and out through the space in the brick wall where a window will be. There's still no electric light or windows or floor, so Don Manuel draws a map in the dust with a stick. "The bull-

dozers from the ejido | govern

ment-granted group-owned

one day and destroyed our homes," says Isabel Félix. "No warning. They destroyed the

furniture, everything. They

even smashed the water tank

It was a good thing the peopl

chief, about the execution of the lawyer who represented the man allegedly behind Tijuana's drug cartel. But Don Manuel is 86 years old and 2000 feet above the city. And here, when horses are for transport and pigs are for eating and cactus fields are for harvesting and candles light the night, he has a more immediate problem people have bulldozed his neighbor's houses. Now they're neignor's nouses. Now they re selling lots on a triangle of the land that he and Don Gabino Moreno Santana, the president of their land association, say is

Tonight a district attorney for the state of Baia California has come to hear their story Everyone gathers around a fire on the dirt floor of the com-

ouldn't even have their clothes and tools." Licenciado "Pérez" (who

isked that his real name not be used) eats his carne asada and ortilla and beans, sips from a nottle of Tecate beer and lis bottle of Tecate beer, and Its-tens. A Baja California state dis-trict attorney, he has made the hour-long journey, half of it over rocky, unpaved steep gully roads, to find out about this group's claims.

"Alma wrote a complaint against the people," says Isabel.
"The [municipal] police came.
But they just looked and left. Don Gabino went to private lawyers, gave them money. lawyers, gave them money, Nothing happened! Then he asked people where he could go to get justice. And they told him about the licenciado and the Unidad Orgánica Contra De-spojos [the (state) unit against real estate land theft]. He didn't expect much. He is so happy that the licenciado actually came up to us, to see. Licenci-ado Pérez, he is like a god!" She laughs, but she means it

Pérez's day started around 9:00

iuana office that he shares with four other attorneys of the Ministerio Público, the state po-lice and district attorney head-quarters, near the bullring. It's difficult to find the ci

derblock house, tucked behind

the main building. This is where most Tijuana murders and robberies are investigated. Blue vans pull up and disgorge handcuffed felons. Plainc state cops stand around in the sun with square black pistols stuffed into their jeans. Some stuffed into their jeans. Some snack on papaya and cottage cheese and honey from Pedro's fruit stand. Appellants approach public writers ritorios públicos — to helt them fill out forms. Smooth sited defense attorneys in jack ets and shades bustle up and

for their clients.

Among the day's clump of Among the day's clump of people gathered outside the garden of the Unidad Orgánica Contra Despojos, Don Gabino and a worried-looking woman (who identified herself only as Margarita) wait for Pérez with armloads of papers and plans Like everybody else, they're



Don Gambino's nopale

A Local's Colors

By Ernie Grimm

San Diego has been host to a number of public-art fiascoes. Most recent was Nancy Rubins's boat-hull leviathan, which

was planned to span Harbor Drive. Public outcry sank that before it happened. That revived memories of New York artist Ellsworth Kelly's concrete arch and steel monolith planned for Embarcadero Park and fello New Yorker Vito Acconci's air-plane-parts sculpture garden at Spanish Landing. Both of those 1980s projects were killed before Heading the list of public-art

disasters in San Diego is the late Split Pavilion in Carlsbad. In 1987, the City of Carlsbad paid yet another New York City artist, Andrea Blum, \$20,000 to desig a piece of public art for an a piece of public art for an ocean-front plot at the corner of Carlsbad Boulevard and Ocean Street. The result, unveiled in January 1992, was 7500 square eet of erect steel bars, conc and reflecting pools. Carlsbad's residents proclaimed the Split Pavilion a disaster, saying it was ugly and complaining that it ob-structed their ocean view. In June 1998, they voted in a ballot referendum to remove the pavilion. The razing began lar

pavinon. The razing began Jan-uary 5 of last year. Back in New York, Blum scoffed, "If this is what the community [of Carls-bad] is interested in doing, it sort of shows that it is pathetic, frankly." When it was all over Carls bad had spent over \$500,000 or the design construction and dethe design, construction, and de-struction of the Split Pavilion. Some in the arts community decried the coastal community's actions, which they saw as a lack

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J. D. Crowe

among the artist, those funding her work, and the community ans who stop to compliment Van Weelden on her mural, her as a whole." Van Weelden, 42, has painted two murals along Adams Av enue in Normal Heights. One is on the exterior of Park Place Screen & Glass on the corner of Adams Avenue and Felton Street. The other is on a wall ad-jacent to the Corner Wash Laundromat's parking lot at 35th Street and Adams. A small, ex pressive woman who floats from topic to topic in conversation. Van Weelden wears cream-colored jeans and a brown sleeveless sweater. Leaning against a refrigerator-size utility box on the sidewalk next to her Park Place mural, she continues her comments. "It was the same thing with that boat-hull project downtown," she says. "What she created would be fantastic on Melrose Avenue (in Los Ange

L.A. But it's not San Diego, it is not San Diego."
To Van Weelden, knowledge

of the particular region in which a piece of public art will be ex-hibited and consideration for the people of that region is what determines the success of public art, "Take the Split Pavilion again," she explains. "She was looking for something in the shadows cast by the bars. I think she came in and thought, 'How can I make a very visible artistic statement here?' She was assuming that people in Carlsbad are going to be thinking along the lines that she and people in New York think. Maybe in New York some art critic would come out and discuss how the shad ows fell and the contrast of the bars against the sea. But, I'm sorry, in Carlsbad? You're not go-ing to get that. She should have known that, and it should never have gotten to the point where the city had to strip something Judging from the pedestri

art has met acceptance in the Normal Heights community About 15 feet tall and 30 feet long, this mural is set against a mauve background in two win-dowlike frames. In the left frame, a teenage girl drives an open-tor 1901 Mercedes, her long curly hair streaming behind her. In the right frame, a man in his early 20s drives a 1953 Packard. He leans to his right and peers out the passenger-side window at the viewer. The background in both frames is a mountainside covered with golden grass and coniferous trees. It reminds me of the area around Lake Cuya-maca. Van Weelden nods, "Right. The Laguna Mountains. I wanted to incorporate the landscape of San Diego County."

I ask Van Weelden how she

arrived at the final idea for the mural. She pauses and her eyes

J. PURMYE :-



months. "Let's see," she says, "my first cue was to make some kind of allusion to antique row here on Adams Avenue. I figured the landscape was a way to get the antique, earthy feeling. My sec-ond cue was to make an allusion to Park Place Screen & Glass. That's how I came up with the window theme, like two windows in time. So that's where it from the past toward the pre-sent-day intersection, from 1901 to 1953 to 2000."

These ideas didn't occur to Van Weelden - who came to San Diego via Phoenix, Van-couver, and her hometown of Aurora, Ontario — out of the blue. Research, knowledge of the community, and luck went into the process. Faced with the blank vall and two minimal cues from the owner of Park Place Scr the owner of Park Place Screen & Glass, Van Weelden says she "went to the library. In this case I looked at a lot of historical photographs. San Diego has a really rich photographic history. The idea of two shots moving by was because this was an in-tersection, and there was car ac-tivity, and I wanted it to look like it was reflecting what was going on at the main street here. I didn't want to do anything too crazy, too off the wall, because I've found that in San Diego, to



a little conservative. So I col-lected old photographs of cars and street scenes in San Diego. Then a guy down the street who collects Packards came along with a hood ornament and a catalog of Packards, and he was totally supportive. It was going to be a Cadillac, but he talked

me into making it a Packard." Talking about the painted Packard reminds Van Weelder of a story. "I could not get this guy," she taps the mural just be-low the dark-haired driver of the Packard, "to look like any of the movie-star faces I wanted him to look like. So finally I decided Tm just going to let it look like whoever it ends up looking like.' Well, I have a friend who lives in this area whose son was kid napped and taken to Lebanor

She swears that I have unknow ingly painted her son. I've since seen a photograph and it does look like him — same hair and facial structure. Around Christ-mas, she was coming here every day and sitting here soothing herself. She took it completely seriously."

Five blocks east at the cor. ner of Adams and 35th, stands the Corner Wash Laundromat. To the left of the Laundromat is a small parking lot, and on the left of the lot stands a brick wal that's been painted white. In the that's been painted white. In the center of that wall is Van Weelden's second mural, a dark-skinned woman in a royal-blue dress speckled with stars. She's bending over a garment she is laundering by hand. Her long



Land

invaders

nued from page 4

Diane Blackburn

Lexperienced no pair

contacts. LASIK has

changed my life

Wade Boggs

NOW IN

SAN DIEGO

What to

@expect icon

here to complain of land inva-sion. In a city where only 25 people from the edge of town.
"This is my work. I sit here
and listen to landowners come and listen to landowners come in and denounce squatters, percent of the population is sat-isfactorily housed and 80,000 new settlers arrive each month,

this is one of the busiest sec-

backs them up, we enforce. We give the squatters on their land 72 hours to move." It's rarely as simple as that. "This is nothing like it was," says Pérez, a quick, short man who enjoys people. He says that back in the '80s there were literally tens of thousands of

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People with no money coming north for work, some of the 26 million Mexicans who live in million Mexicans who live in extreme poverty and 40 million who are considered poor (ac-cording to Mexican-govern-ment figures quoted by Reuters). They may have had jobs in the maquiladoras but nowhere to live.

"The problem with land in Mexico, mostly on the borders, is the great number of immi-grants from inside Mexico," says Pérez. "Too many people; not enough housing for rent and so few houses for sale. And the ones that are average \$2000 — too expensive for these immi-

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Land invaders

money.
"So these people started to organize in the early '70s. They went up to the empty hills and claimed the land for themselves, saying that the nation should give [land] to its people, antees that right to Mexicans—education, good health, and a place to live with dignity.

"Then the state [counter-

acted by approving new laws, including this despojo felony law to try to stop the illegal in vasion of land. But for the gov-ernment it was very difficult to try to grab these thousands of people and put them all in jail. Complete families. It became a conflict between the law and a ocial problem the government had to deal with.

As he talks, Pérez signs court orders and correspor dence with a swirling signatur He says the state even ated a less stringent law. Squat ters would still be tossed off the land, but state and federal agen-cies would offer them govern-ment land to buy at rock-bot tom prices — say, \$700 to \$1000 — with low or no-inter-

est drip payment. "If they leave within 72 hours, we don't prosecute," he says. "And the government is working on their case to pro-vide land for them. A big part of Tijuana is growing because of these kinds of settlements."

Pérez points to a distin-guished-looking older man in a big hat waiting outside. "That gentleman has been in jail because he took land and profi cause he took land and pron-teered from the migrants. Lideres sociales like him manip-ulated immigrants into invad-ing land and then, in effect, making them pay protection

But times are changing "Land invasions are down 80 percent since the 1980s, but there will be new waves. The government has got to find new ways to provide land to the

The unusual thing about Pérez's office is that, unlike most bureaucracies, he and his colleagues don't just sit and read files. "Paper is cruel," Pérez says, "and sometimes decentive I like to look into people's faces, see the land, find out what's go-

13" ACIVET

ing on." Half an hour later that's exswings off the highway to Rosarito and up a pitted road to a housing development. Building appears to have stopped halfway through construction. Margarita is here, sit-ting up front with Pérez. She points to certain houses.
"Eighty houses," she says.
"That's what the teachers' union was supposed to get. But they've taken over 100, includ-ing mine. They're living in

CITY LIGHTS

Pérez pores over plans until he finds one house that's occupied. He stops, marks the place on the plan, tucks his gun into the back of his trousers, and goes to speak to two people

rking in the small garden. "I'm afraid you are going to have to leave," he says. "Seventy

"But I'm a federal-educaon employee," says the man. "And I'm a state-education employee," says the woman, Dulce. "And it was the state developer of this project who told us, 'Move in!' "

"The best thing," says Pérez, aware of the lives he is turning upside-down, "is not to wait the 72 hours. Come see our office with your papers."

An hour later we are bumping through the northeasternmost colonia of Tijuana, Las Torres. This is Rinconada Dos. The road is like a potholed roller coaster ride Rinconada Dos is the gully, we ease back up the white bus labeled El Dorado comes lurching by. Plywood shacks dot the hillsides, a few houses too. But it's rough and mostly dirt-scrabble

"You work out how long it would take a patrol car to come here to [a crime scene]," says Pérez. "Can you imagine? It makes it so easy for a criminal to go hide. And you wonder how big-time criminals start There are no parks here. There are no places for the kids to en-joy themselves. All these things joy themselves. All these things create an impact on the grow-ing child. They hear songs on the radio saying how well paid a drug dealer gets to be. And they see drug-dealers driving new cars. Then they see their father working in a maquiladora and not improving [his income]. The message

been sitting in the back, directs Pérez up a steep, empty hill to a flat space on its shoulder. Don Gabino and Héctor Villalvazo come to meet Pérez, then escort him to the land they believe has been stolen from their property, the Granjas Familiares [Family Farmsl "División del Norte"

risk a little and live like a

"Division del Norte was Pan-cho Villa's famous division, right?" Pérez asks Villalvazo. "Right," answers Villalvazo.

What we see is not exactly a war zone, but concrete slabs where small houses once stood houses constructed. The siege mood is deepened by the sight of the rusty international bor-der fence dividing the hill be-yond. Don Gabino points to a small house painted with signs in the distance. "Oficina Ejido Matamoros," says the main CITY LIGHTS CITY LIGHTS Pérez says he'll have to re-

with the help of San Diego's

Rotary Club. Inside the hall

oals glow and smoke rises Gradually you can make out the men and women gathered here to thank Pérez for taking an interest; since the problem

an interest, since the protein started two years ago, this is of-ficialdom's first recognition. They hand out beers and start cooking the carne asada. Don Manuel wants to talk about his cactus patch, which

gives him "50 to 60 cases of

Pérez wants to talk business

pales every week" to sell. But

"Don Manuel, hear me

"Who had the land fenced?

Who are the owners of the land they say has been invaded? Is it these [people] here?"

"Were the lands fenced?"

"And then the [other] ejido

"And they tore down

"And they tore down

to tell me. How long ago was it that they did this?"

"About two years ago."
"How long?"
"Two years ago."
"When can you come and
[make a deposition]? Tomorrow?"

"Whenever you want.

"Then tomorrow, the oth-ers will bring you [down to Ti-juana] so you can make a state-ment. Let's go."

"He'll make one of the

strongest witnesses." Pérez says

half an hour later, as we bump

back down toward the valley of lights that is Tijuana. "Even if the people from the other ejido have their own maps, it won't

help. Because they took the law

They should have come to us."

Nearer town, as we wait for a snarl of buses and pickups to

intangle, Pérez exhales a satis

fied sigh.
"This is what I love doing,"

Inis is what I love doing, he says. "My official lunchtime is 3:00 to 6:00. But I could tell in my office that these people had real problems. And what

more interesting lunch could

we arrive back at state-police headquarters. A light shines in the office; Pérez's secretary is

there alone. Out in the garden

Pérez sees a shadow. A woman

stands up and comes into the light. It's Dulce from the gov-ernment housing project. She's

right. It's Duice from the gov-ernment housing project. She's been waiting since 6:00. She begs the *licenciado* to see her now and tell her if her papers

are really not legal.

It is 7:00 p.m. by the time

into their own hands. They de

"Then tomorrow the oth-

Gabino asks if we'll come to the "community hall."

The hall stands unfinished beside a school that went up

black hair hangs down over her shoulders. She has deep-set,

Weelden says. "If you look closely, you can see where the outline of the large letters is. I came out here one day and asked the Laundromat owners if they minded if I did a mural. They said go right ahead, so I pulled out some paint and

of what I wanted to do. I just of what I wanted to do. I just came out here with my paints and brushes. I got a rough con-cept of a woman washing some-thing because of the Laundro-mat, but I didn't have any sketches. I enjoyed doing this. I like the kind of art I do when it's

art and says she's not just a mu ralist but works in "all of the mediums," did the Laundromat lected. It took over a month for

CITYLIGHTS

doing only murals. "There is a business side to this," she says, "that some people may have a talent for. I'm not the sharpest business person, frankly. I think

A local's colors

dark eyes, high cheekbones, and full lips. "There was a huge [graffiti] tag on this wall," Van

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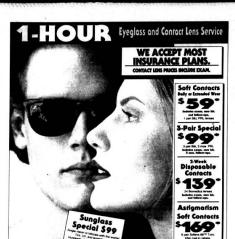
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One of my loopier friends, Brian Kitlinger, claims that Kentucky Fried Chicken uses genetically engineered "tube chickens" instead of real chickens for their tasty meals. Since Brian puts such faith in your wisdom, could you please set him straight concering this insanity?

How did Brian miss the story about KFC engineering six-legged chickens to they could produce more of those way-popular drumsticks per bird? Urban-legendheads have to keep up. Brian. KFC's bonnless, beakless, featheries "live chickens" have been rumored since the mid-90s, at legat. The basis story says the Colonel dropped his old franchise name because the government wouldn't let have all the gene revealed blood optorein a "chicken," Nomense, of course. If a never send anyone can be compared to the control of th

Dear Matthew Auce:
Who do I turn to when no one else has the answer? You, of course. Water finds its own level, right?
RIGHT! Then explain the need for the Panama Canal. Except for tides and waves, all occans should
be level. Some educated people looked at me with raised eyebrows when I asked this question.

— Eileen Serritella, San Diego

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And you've turned to us just in the nick of time. Eileen. Not a moment to spare. One of the reasons And you've turned to us just in the nick of time, Eidern. Not a moment to spare. One of the reasons he Panama Canal almost didn't get bull was because presiculally everybody not he planning committee wanted to do what you imply—dig a lower-than-sea-level did tha cross the isthmus and then stand back and let water find it soom level. With that plan, Heyd still be moving rock today, Given the topography of Panama, which does include mountains, the only practical solution was the step-wise, looks-lakes-and-dams system to carry ships up and down the 85-foot rise. Busting down through the Continental Divide or routing ships through hairpin turns around hills just wasn't practical, though it looked cute on naner. it looked cute on paper

To you can remember back three, four weeks, you might be interested in this newsbit from regular listener Susan Newell in re: the book that made the 80/20 Rule a household name...a question from Rick in Encinitas. Susan suggests Rick was looking for How to Get Control of Your Time and Your Life by Alan Lakein. Sez Susan, the author makes liberal use of the 80/20 concept (20 percent of your Lybby Alan Lakenn. Sz. Vissan, the author makes liberal use of the 80/20 concept (20 percent of your results) as he instructs you in how to — finally, once and for all, no screwing around, and this time I really really mean it! — wrestle your life into submission. With this book in hand, we expect that Rick will soon be so perfect he'll never have to write to us again. One more up, Rick. Don't bother looking for the book in the central liberary downtown. In what we've voted our Irony of the Month, whoever checked it out hasn't managed to get it back by the due date, despite Mr. Lakein's bookful o' tips.

Walk of Shame!

List Maintenance: The Big 'Berto's Database
Tips are still straggling into the Team Matthew Alice Ad Hoc 'Berto's Task Force. If you're keeping
score at home, here are the changes. Move Juunhero's from the "rumored to have existed" list and
add it to the big pile of still active 'Berto's. Take Rigoberto's off the "rumored to have existed" list and
add it to the 'definitely existed but doesn't anymore. 'Elst And add Norberto's to that list
and add it to the 'definitely existed but doesn't anymore. 'Elst And add Norberto's to that list
List (James Berton), 'List (James Berto's), 'List (James

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I am, of course, referring to Alex Spanos and his latest round of extortion. Now, it's true, that in NFL World, our last bribe was a small-time bribe, a paltry \$60 million to dress up Qualcomm Stadium and build dress up Qualcomm stadium and build Spanos a shiney new practice facility. But the enduring problem with bribery is that once is never enough. Pay someone a bribe and you merely train the rat to come back and pull the lever for his dose of sweet green

SportingBox By Patrick Daugherty

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What can we glean from this? First, it's a relief to know that Spanos-the-elder still has needs that will have to be filled by somebody else. Second, he does remember that they put in "somewhere between \$70 and \$80 million into the stadium." That's not bad since every penny of that "\$70 and \$80 million" was other people's money, thereby making said contribution so easy to

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San Diego awakened to the grim news that obscenely rich people are greedy. Groggy-eyed residents, dressed in attered bathrobes, walked out front doors, zombie-staggered along neighborhood streets, arms outstretched, fingers clawing air, asking strangers, "How long has this been going on! Why haven't I heard about this before?" that type of arrogance would land you in jail. But we are left with the problem that Tommy got a bigger widget set for Christ-mas. Let's see if we can mediate. The Padres mas. Let's see if we can mediate. I he radres blackmailed the city and came away with a half-billion dollars, give or take some chump change. Does that mean we have to spend another half-billion dollars on Yes, sports fans, the greedy/rich revelation Spanos? Is there some kind of a law, some kind of a decree that states the suckers of kind of a decree that states the suckers of San Diego have to follow one bad deal with another? Is there a constitutional amend-ment that requires us to spend a billion dollars building two monstrous amuse-ment parks for the benefit of a couple greedy, rich boys while our libraries and

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April 15 Las Vegas
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April 29 New York Undisputed Heavyweight Title Lewis -270 Michael Grant +210 Lennov Lewis

June 17 Los Angele IBA Welterweight Title
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The Minus (-) indicates the favorite. The Plus (+)

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If Alex Spanos wants to leave town, let's throw him a party. I'll put the first dollar into the hat. We do not need the NFL in San Diego. Our lives will carry on: the beaches, mountains, and deserts aren't the beaches, mountains, and deserts aren t going anywhere. Our wives and husbands, best friends and treasured enemies aren't going to leave us on account of Spanos moving his team to L.A. Let us, this once, stand up and show a little pride.

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and pull the lever for his dose of sweet green sugar whenever the urge for sugar returns.

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Tommy got a bigger widget set for Christmas. Let's see if we can mediate. The Padres blackmailed the city and came away with blackmailed the city and came away with a half-billion dollars, give or take some chump change. Does that mean we have to spend another half-billion dollars on Spanos? Is there some kind of a law, some kind of a decree that states the suckers of San Diego have to follow one bad deal with another? Is there a constitutional amend-change of the constitutional amendment that requires us to spend a billion dollars building two monstrous amuse-ment parks for the benefit of a couple greedy, rich boys while our libraries and

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Odds Underdog April 15 Las Vegas IBF Jr. Middleweight Title Fernando Varga -220 Ike Quartey +180

April 29 New York Undisputed Heavyweight Title Lewis -270 Michael Grant +210 Lennox Lewis

June 17 Los Angeles IBA Welterweight Title
Oscar De La Hoya -190 Shane Mosley +150

The Minus (-) indicates the favorite. The Plus (+) indicates the underdog. Lennox Lewis 270 means player must lay \$270.00 in order to win \$100.00. Michael Grant +210 means player must lay \$100.00 in order to win \$210.00.

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Staff: 2 Church school enrollment: 4 Annual budget: \$52,000 Weekly giving: \$1000 Singles program: no Diversity: predominately white

Dress: dressy-casual Services: Sunday worship, 10:30 a.m.

The ominously named Final Harvest Church sits in a nondescript office building in an industrial park off Miramar Road. Next door are a donut shop and a Texas-barbecue joint. Peering through office windows, puters, putting in some Sunday-morning hours. Final Harvest is a church in its infancy.

Its ten or so members meet in a small office White walls. Blue

chairs. You hear the air-conditioning rush through vents in the ceiling. At the beginning of their service the Final Harvest folks turn off the lights. In front of them glows an overhead screen onto which a young boy projects page after page of lyrics. The music is recorded. For more than 30 minutes more than 30 minutes everyone sings songs about praising Jesus. They lift up their hands. They sway from side to side. When they finish their hymns their voices drop to a low, murmurous rush of unusual syllables. Final Harvest folks

speak in tongues. Right away you pretty much under and that Final Har vest is some kind of charismatic church, but it's not until Pas tor Robert begins his sermon that you're able to identify what

Liturgy ... Music ..no liturgy congregational... choir...... ...no architecture Very good Excellent Extraordinary ****

Final Harvest Church

sort of charismatic church it is. Pastor Roberts is a tall, young, thickly built man with a rakish goatee, and as far as charismatic ministers go, he's pretty low-key. His emphasis, however, is on speech, on

key. His emphasis, however, is on speech, on how giving voice to certain thoughts can make them real.

"There's life and death in the power of the tongue," he tells us. And, "your words are like containers: they hold power." He suggests that the utterance of clichés is risky suggests that the utterance of cinches is risky business. "My feet are killing me. You tickle me to death. That blows me away. Just think about what you're really saying." To which the Final Harvest folks reply, "Amen." Pastor Robert's emphasis on speech,

on our conscious or even unconscious abil ity to create reality with our tongues and vocal cords, places him within the Word of Faith camp. Among charismatics, Word of Faith is a controversial movement that the more conservative elements never tire of kicking around. Your average Word of Faith fo lower believes Jesus wants him to be rich and

expends a lot of time "claiming in Jesus' name" job promotions, raises, better cars, bigger homes.

Pastor Robert plays in a different key. Pastor Robert pays in a director key, He doesn't mention money in his sermon. He talks, rather, about the importance of praying aloud. Silent prayer, he says, is "meditation." What God wants us to do is actually talk to Him, preferably in a loud voture. Why! Because, Pastor Robert explains, the Bible instructs us to do so.

Bible instructs us to do so.

This brand of literalism leads down some unexpected paths. Final Harvest folks, for example, take Communion every Sunday. Outside the liturgical churches — Roman Catholic, Episcopal, Lutheran — very few take Communion weekly. When, after the service, I asked Pastor Robert why his church service, I asked Pastor Robert why his church did so, he said, "Because the Bible tells us to. It was something that had weighed on my heart. And I prayed about it and I studied the Bible. The Lord finally moved me to have us take Communion once a week." But is lesus literally present in the grape

juice and wafer "Nope. It's just grape juice and a wafer. It has nothing to do with salvation. It's only a reminder of Jesus death on the cross and

his resurrection."
Twice a year Pastor Robert goes to churches in Bolivia and Portugal, where he spends a couple of weeks giving sermons and praying for peo-ple. When talking about his experiences in these far-off places he mentions in an off-hand way that he's seen quite a few mir-acles — cancers and cataracts that disap-pear, that sort of

thing. Lask him, "What's the most amazing thing you've ever seen?" "Resurrection of the dead."

The overhead lights hum. Everyone else has left the room. "It happened right here in San

Diego," he continues

"at Sharp hospital in Chula Vista. Two years ago in August. A little newborn baby girl named Alexia Rose Pittman. Her mother had to have her Csection, and she was born not breathing. The doctors trick everything, but they could not resuscitate her. No matter what they did, she wouldn't start to breather. The doctors came and told us that there was noth-parying over her body. She was clinically dead for 14 minutes. We have the medical records to prove that this is true. She was dead, and we prayed over her. And sud-hely, life came back into the body. She opened her mouth and the surrectly her body she didn't stop, and now she's a perfectly her doctors. section, and she was born not breathing ing on her own. She started breathing, and she didn't stop, and now she's a perfectly healthy, perfectly normal little girl, as if nothing had ever happened to her. She was dead for 14 minutes. She came back to life. It was the most amazing thing I've ever seen



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pace, we know, has pull. It keeps order with its gravitational forces; it lures astronauts to its rid-dles; and it influences how we do things on earth because we believe whatever force engendered us is from up there.

Space was also the milieu of the 20th Century's most impressive entertainment spectacles — Star Trek and its myriad spin-offs among them.

Star Trek's media galaxy is appropriate for the Web, the expansiveness of which suits the shows' wide messages - harmony, diversity, tolerance, and eroticism. Yes, eroticism. Captain Kirk regularly seduces loping space bunnies, and it's a wonder Captain Picard, played by Patrick Stewart, can stand up. his head is as full of potency as a sperm whale's (that's a mangled metaphor, but I think its essence is sound).

As far out as things Star Trek can get, the nucleus of one of its branches resides right here in San Diego. Jennifer, who lives in "northern San Diego County and prefers that I not use her last name, maintains a ring of sites associated with the so-called JetC8, a subgroup of the larger JetC. As fan groups go, JetC has a fairly narrow obsession — it advocates a romantic relationship between Star Trek Voyager's Captain Janeway (played by Kate Mulgrew) and her first officer, Commander Chakotay (played by Robert Beltran). JetC takes its name from the first initial of the characters' last names (I and C) with a little French (et, as in and) stuck between them.

There are, it appears, as many as 20 JetC groups



in the world, with names like letC8, letC9, letC10, etc. San Diego-based JetC8 is peculiar in two ways: first, its members are all women; and second, their various sites and pages, instead of reading like escapist trash, offer friendly glimpses of the members' private lives, especially Jennifer's.

The Warped Women of JetC8's homepage pages ivillage/misc/jetc8) announces, "Somewhere along the way we gained the reputation as the offkilter hippychicks of the JetC world. We wouldn't have it any other way. We're a bit off and we like it Jennifer explained to me what draws her to this

pastime. "Janeway and Chakotay," she says, "are one of the most intriguing couples to come along on

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television. A lot of it comes from the actors - Mulgrew and Beltran have a lot of chemistry between them. All it takes is a look, or even just a touch of the hand and you can see sparks fly. And I also think that a lot of the fans watch it for the unrequited-love aspect we know that there's no chance that we're going to see them as a couple onscreen.

At their homepage, the Warped Women share views in a chat room (minors must register, and "-

don't be mean") and post IetC fan fiction, which they assign ratings rang-ing from G to NC-17. In the way we gained one of lennifer's stories.

middle of night. Once

there, she stuns him with

a kiss. The story, told from

titled "Midnight Melody." the reputation Janeway calls Chakotay to her chambers in the

hippychicks of the

Chakotay's point of view, JetC world."

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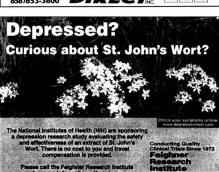
"I don't understand. What the hell was that?" I can feel my uncertainty rapidly turning to anger, after all, she knows how I feel about her. And likewise, I know that her sense of duty will not allow her to return the feelings I know she has until she succeeds in her mission to get this ship and its crew home

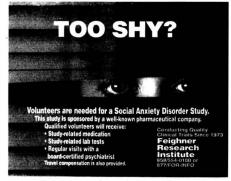
"Last time I checked, it was called a kiss." Any

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It's a soup bar.

shred of humor was erased by this one smart-ass remark. Did she really say that?

Turning back to face her, I can't help the yell that erupts. "I know that was a kiss, Kathryn! You know what I meant!" Now I'm standing over her, staring down at her brilliant blue eyes.

"I love you?"

Now it's my turn to stare at her, my mouth dropping. I'm trying to decide whether I need to schedule an appointment with the doctor for an auditory exam, when I see the truth in her face. All my anger drains away, and I am once again armazed by the facets of the woman I have grown to love deeply. "Was that a question? Or a statement?"

Her smile is breathtaking in its beauty. "It was a statement phrased as a question"

I stare at her quietly, then turn to walk back towards the

Jennifer explains, "Tve always been a reader and not a writer, but I wanted to see if I could write something that someone would want to read. And to my surprise, they did. I'm certainly not the best writer out there, but I find that I really do enjoy twisting the characters around."

In the summer of 1999, Jennifer invited the whole membership of JetC8 to her home in San Diego. She has posted at the site excerpts from her journal documenting the JetC8 downture in California. "I'm a worter," she writes in a preface to the journal. "Give me the slightest possibility of a problem, and I will agonize about it. So what was I thinking when I invited 24 women to my condo?"

In the end, eight of them as some from as far away as England, Innifer's journal goes on to describe the markets and delights of spending a weekend with a group olike-minded starter, giggled over fan fiction; and got a VIP tour of Paramount Studios, where they bumped into Kate Mulgrew and befineded Håka, their tour guide and member of another JetC group. This is all I evidence."

This is all "evidence," Jennifer tells me, "that I have

On the contrary. Jennifer has an enviable amount of

— Justin Wolff



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v memories about yams are much more complex than something warm and sweet. Sugar was rare and expensive when I was a little girl growing up in China. Sugar was rationed. In the late 1950s. early '60s, for us the vam functioned as a sugar. It was one of the few

Yams sweet-tasting things we had to eat. You roasted yams. You ate rice gruel

with vams. You cooked yams, sliced them, dried them in the sun. It became like a dried fruit, quite chewy. Dried vam was like a cookie or a candy. We were quite privileged, actually. My father was a professor. We had yams to eat."

My friend Yu marches around in black boots and in general projects decisiveness and self-discipline. She lectures on Chinese film at a local university. She swims laps in the university's pool. In a maroon bathing suit, her pale, slim body slices through the water. Back and forth, 50, 60 laps. I've often wondered what she thinks about while she swims. When she's done, she's hungry, and sometimes she calls me and we go out for lunch. When we do, we often talk about

Once before Thanksgiving we were discussing what our families planned to make for the big dinner. Her American husband, she said, did all the cooking - turkey, stuffing, candied yams. She screwed up her face in disgust when she said "yams."

make and eat them. Our son can eat them. by MAX NASH I won't. Americans can have these cozy assoiations with them — home, the holiday, family. I eat them and I think of other things.

There are very few Chinese in China who don't have some memory of hunger. of times when they had very little or nothing to eat. I grew up right after Mao's Great to turn China into one of the world's greatest producers of steel. People melted down their woks and knives. Everyone ate in communal kitchens. Peasant farmers were forced much to eat. Rice was very rare. We ate to join collectives, but no one went to work in the fields and there was famine

as 40 million people died of starvation so hungry for oil and fat. My roommate's because of the Great Leap

of the worst provinces. Over 2 million people starved to death there. In one county alone 20 villages were entirely wiped out. There was cannibalcannibalism in Anhui "We were living in

Beijing, so we had some

And later, during the Cultural Revolution, my father was labeled a 'rightist,' and to punish him the government expelled our family from Beijing and sent us to live in Anhui province, where so many people had died of hunger. Anhui was still very poor.

"We were in a small town. Everyone

T-SHIRTS JEWELRY

vernment that they were loval I was a child walking down the street, and people called me names and threw food at me Food. In a place where thousands of people, only a few years before, had starved to death. There in Anhui people threw food Leap Forward when he had his crazy plan at me to show their disgust, how much they hated me and my family.

"When I was older I was sent to work on a collective farm, and we didn't have cornmeal. Pickled vegetables. Yams. On very important holidays we got some pork "People now say that 20, maybe as many fat, and that was a real treat. Your body was

> family sent her a ceramic jar filled with lard, pork lard, and I can still remember the smell of it. Every night she'd stir a little into her cornmeal mush, to give it some flavor, to have some fat in her diet.

"We had very little work. We grew rice. I

thing to eat. Not much. We ate a lot of yams. rice paddies, planting rice, up to my thighs in cold water. My doctor thinks that's why I have an arthritis condition in my legs, from the bad nutrition, from all those days I spent standing in cold water. So, I'm still a relatively young woman and I swim to keep myself strong, to keep myself limber.

"When I went back to China last year "My husband says they're part of the knew about my father. During the Cultural I was surprised to see that they were still Thanksgiving tradition. So. Fine. He can Revolution, people acted like fanatics to selling roasted yams on street corners. For

the younger people, it's something nostalgic. It reminds them of their childhood. Three times I tried to eat vam, and I couldn't. I couldn't. My childhood was very different.

"Eighteen years ago, when I first came to this country it was before Thanksgiving and I went to the supermarket with my hus band. He was buying all these things, and he said, 'Oh, we can't forget yams.' And I had this very violent reaction. I was very confrontational. I was almost angry. I said, 'What do you want to buy those for?' And he just stood there. He couldn't understand why I was so upset.

"You love someone and you marry them and you think you know everything about them and then there are times when you realize that there are things they can't ossibly know or understand about you. I'm Chinese and in China making a beautiful meal for someone is the highest expression of love. Food is a very sensual, passionate thing. Culturally, I understood why my husband wanted to make this big meal for me. But he couldn't understand why I was having such a strong reaction to such to eat, but we still had to a silly, simple thing like yams.

"It's hard to understand how somestood for many hours in thing that tastes sweet in one person's mouth, in another person's mouth can taste

> Waters, in her Chez Panisse Vegetables cookbook, suggests the following treatment: take vams that have been baked for one hour, onto a serving plate scoop flesh from skin, season with salt, butter, lime juice, and minced

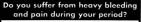
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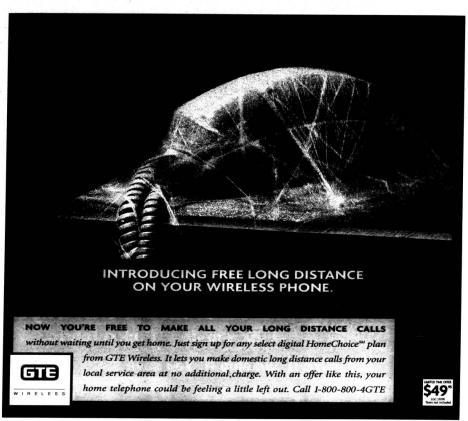
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War Memorial at San Diego State stands in the middle of a broad, otherwise empty expanse of concrete, just west of the campus's central corridor. The triangular obelisk is smooth, except at the top, where it remains rough-hewn, as if to symbolize the unfinished quality of the lives of those it memorializes.

In the bloody history of the world, there have been those who regarded death in battle, in the midst of heroic service to country, as the very best kind of death. A memo rial built by such men would not symbolize anything unfinished - the race was run, the good fight fought. True, there was much the warrior would not do, but he could not have hoped to do anything better than what he had done already

I doubt that such an attitude prevailed in those who raised this memorial. The inscription is telling: In Memory of our Classmates Whose Lives Were Taken From us During our Nation's Military Conflicts. There is in this some notion of the community - the lives were taken from "us." not "them" — but those lives were "taken during military conflicts," not given in the service of country. There is a great difference between the two — the former is stand-

offish, putting "our nation's conflicts" and their lethal effects at arm's length. There is no mention of the deceased's intention to serve the country we inhabit, no implication of any benefit to us that their deaths provided. It also robs death of virtue; though death is always suffered, if life is given, a generous act of will is implied. When life is merely taken, there is no excellence in it. A chilly senselessness creeps in.

At the small college I attended, there was much talk of the common good - a good that did not inhere in any particular member of a political body, but rather, informed the whole, making that whole in some way greater than the sum of its parts. Man could only be perfected in community, so the common good was superior to the individual good and could therefore require that certain individual goods be sacrificed for its sake. The greatest of these was life. Dying



War Memorial, San Diego State University

for your country was the finest expression of your belief that the community was some thing greater than yourself.

We read abstract writings, discussing the principles set forth, right up to the Lincoln-Douglas debates. But the March 15 SDSU Daily Aztec contained a student edi-

torial that essentially stripped Lincoln's prin ciples regarding the Civil War down to this: It's all about the money. A long way from God and country. I find Mazyck, Aazaar, and Vince hanging out in front of the campus bookstore and ask them about war, patriotism, and the like.

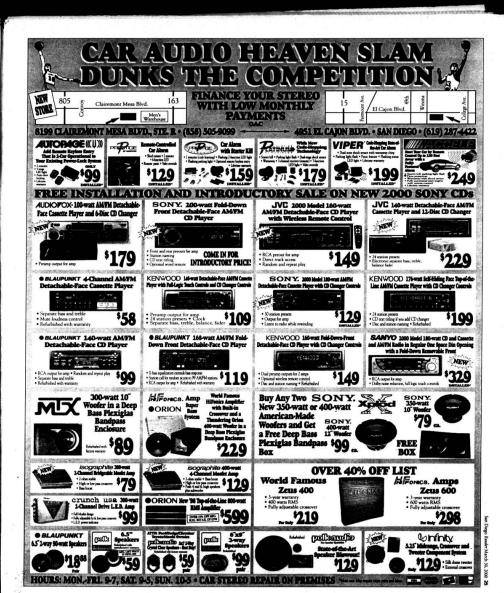
Is there such a thing as a "just" war? Mazyck: "In whose eyes is it just? Most of the time, it seems to me like it's a conspiracy. It's like some stuff that we don't even know about is the real reason we're going to war. Like the Gulf War - they tried to make it seem like something, but it was really over some oil. A lot of people don't know it, but George Bush has stocks in oil in Kuwait. He was protecting his investments. The only reason we dip into other people's business is for our gain."

Aazaar: "I think it's all politics and doesn't have a whole lot to do with us. Then they try to pump people up to go to war for the country and everything.

Mazyck: "Right, but the country isn't even the reason for being there."

Aazaar: "Basically, today, it's all about money. If the country is in a situation where it's economically threatened and we need to stay afloat, then, naturally, they've got to do what they've got to do. But as far as butting into other people's business and stuff, trying to be some kind of supreme being, we've got no right to do that."





Vince: "It seems like America is just picking on niggers, because they know they can do that shit - like a bully. Like maybe telling Iraq they can't make missiles like we have, so they can't defend themselves — that's some

Have we ever entered a war for the right

"World War II; that's it, in my

Mazyck: "They bombed Pearl Harbor They came into our 'hood."

Aazaar: "We tried to stay out of it. I

don't know if we knew what was going on over there as far as Iews being killed and everything: I think their motives were only after the Japanese came and bombed us. But I think, as a whole, I'm glad somebody put a stop to that mess, whether or not their intentions were to stop Hitler himself."

Would you ever go to war?

Aazaar: "I would never go to war. I was watching some footage from Vietnam with my boss the other day, and I said, 'I would never go to war.' She said, 'I hope you never have to.' I said, 'No, you don't know - I would never go to war. I don't care who thinks I should.' I'm not killing somebody just because the president says I should. I don't believe in killing.

"I'm not disrespecting anyone who feels that they should go to war to fight for their country, but I personally don't think it's



worth it. When you get back. I don't see how you could feel better about yourself. If you believe that killing is wrong, it's like, what political aspect changes those circumstances

Killing is wrong, but you can kill them? "As far as other countries and stuff, what goes on in the world, I don't really do a whole lot of research on that. I'm not really interested in it; but I'm not there. That's one of the main reasons why I wouldn't [go to war]."

Would you go to jail if you were drafted Aazaar: "If somebody wanted to lock me up because I didn't want to go kill somebody in another country for no reason, I'd kill that person way before I'd kill some per-

son that's just doing the same thing they're

trying to get me to do.' Mazyck: "I'd go to Canada before I'd go to war. I will sell drugs before I go into the

Vince: "Especially for this country."

Is patriotism a virtue?

Mazyck: "In this day and age, man, I don't think there really is patriotism, honestly.

I think that shit has fallen off, because a lot of people are on their own agendas, and there's a lot of influx of other countries immigrants.

Aazaar: "It's not really about being American anymore. It's about making money now. It's about being an entrepreneur, stuff like that." Vince: "Patriotism, I think, is back when America was all together — when it was America. Now, there are so many different people; America isn't together anymore."

Mazyck: "No other country is more diverse — white, black, Indians, Japanese and it creates racism."

Vince: "You've got hate, so how are you going to have patriotism when you're seen as a minority and you're treated wrong? It doesn't make you want to take a bullet for that

Mazyck: "It's hard for me to get a job. How can I have patriotism when I can't even get a job because of my skin color?'

Aazaar: "It's all propaganda. The media wants us to look at ourselves like we're the saviors of the world. But if you go to another country, that country is the savior of the world, and we're the enemy. We look for the bad guys in all the other countries, and Hitler was definitely one of the baddest, but they don't want to admit to anything that went wrong here. So why should we stand up and just be all excited about defending the country when they won't even admit that they've been screwing us for our entire existence here?

Mazyck: "And the little people die. The motherfuckers in charge, they live to be 100. We've got 18-year-olds getting killed."

Do you owe anything to this country? Aazaar: "I think this country owes me;



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I should be getting compensation."

Vince: "I see Native Americans getting all kinds of checks; they aren't giving me anything. They don't give the niggers anything - for real."

Aazaar: "But still, even a check - I mean, I know this one guy who gets, like, \$500 a month or something because he's Native American. But still, what's that? Almost an entire race was killed - it's like one percent of the population or less is Native American now, and he gets \$500 a month, and he's supposed to be happy with

that? I don't think there's anything you could really do to satisfy people."

Vince: "I think you owe someone when they do you a favor. No favors have been done. No one asked to come here, and now that we're here - help a nigger out. you know what I mean?

What would you die for? Aazaar: "I'd die for my family, or anyone I loved, or something I strongly believe Vince: "I'd die for my country, but I don't believe

Mazyck: "I'd die for my family. I'd die for my beliefs, too. If some Hitler shit popped off over here, and they were trying to lock all the black people up. I'd die for some shit like that. Or if someone was trying to enforce a religion on me, I wouldn't go for that. If Mormons took

over and they said to every body, 'You're going to be Mormon or die,' I'd die, man. Because you're going to be judged, and if your reli gion isn't straight, you aren' Aazaar: "Anything

nmoral. If something is happening right before your eyes, and you know it's wrong, and you can do something to stop it. I think it's worth ting life down for that. But if two guys in charge of two countries have a disagreement, they should ge together and duke it out That would be the tightest world event ever. Saddam Hussein versus Bill Clinton.

Aazaar's flippancy reveals an awareness of his assessment's oddity: international tension as a simple dis who happen to be in charge of two countries. But it also catches an attitude - that political strife is at the same time both totally removed from the actual lives of citizens — "it doesn't have a whole lot to do with us" and intensely personal, the result of a conflict of personal interests - Bush's stocks in Kuwaiti oil, disagreements between Clinton and Hussein. (Echoes of the removed quality in the War Memorial's inscription.) There is little room for a genuine interest in the welfare of the nation - let alone other nations - and while general economic welfare is not dismissed, it is not worth dving for

Marvin, another student, offers an immediate departure from the preceding attitudes, saying that a war is just if it is fought to stop the spread of communism and protect democracy. That's what I think, and if you ask me to justify it, too bad, because I can't." (He does lament communism's tendency to be implemented in such a way that the general populace is stripped of its rights.) "I don't know if we have a right to intervene, but we seem to anyway, just because we're the world's police force. It's not so much if it's right; we're the coolest country there is, so we can pretty much do whatever w want. You've got to be proud of your country, or else, go live somewhere else."

Do you owe your life to this country?

"I suppose so. If I was born in some shithole coun-

San Diego

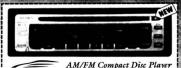
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try like China or something. then I'd be screwed, because they've got nothing over then except lots of bicycles."

I was struck by Aazaar's denial of any kind of moral shift when killing is done in the service of country as and I ask Marvin about it "It's a different mentality. If I shoot [this guy across the table], that's different from some guy on a battlefield try-ing to kill me before I kill nim. It's kill or be killed; there's no two ways around it." This boils down to selfdefense, which doesn't make things easier for the sniper taking out an unarmed head of

Throughout, Marvin seems about to smile, as if he is pulling my leg, but it never quite shines through Aaron seems to take the ques tion more seriously and entertains an interesting notion of the good old days. "[Wars are not just anymore. Wars in the old days used to be about religious battles, and I suppose if people have those kinds of convictions, that's cool. Not that I'm hardcore religious or anything. Wars today are all based on politics, so I don't think there's anything just about that." Again, politics as a dis-

tant rumble, far removed from life. The common good a political notion, is nowhere to be found, "Perhaps there is some sort of common good somewhere, but I'm way too cynical to believe that anyone in politics is going to |work for it|. They're going to define the common good for their ends. If there are political ends, they're definitely going to be self-serving. If interventions in other countries are politically motivated, I don't find that justifiable, and I don't see us getting involved unless we have some interest at stake. If it's for humanitarian issues, I may have to reconsider my

Do you owe this coun-"I think I owe this coun-

try something. I think what I'm doing now, becoming a student, getting a job, doing I think that's what I owe this country. I don't have to go off and kill someone out of duty to my country. It's bad enough that I'm selling out by getting a job and all that. I don't feel any duty to go off and fight."

An offhanded comment from another student ends the conversation as it begins: "War is good. If it's for the economy, that's good. If you have to do it, you have to do it. If the economy ain't going good, make it better. It's nat ural selection, survival of the fittest.

"I'd go to Canada before I'd go to war," says Anthony. "I'd definitely dodge the draft immediately. I'm just not into the whole violence thing,

And I like discipline, but I don't like in-your-face, orderly, everybody doing the

Chris, standing next to Anthony, thinks that the ommon good exists "probably less every year. Everybody works harder for themselves than they do for their country or their cities. It's get what you can while you're able to. I don't mind it; that's what I do. I guess you could say it's kind of selfish or whatever. but that's what you have to do to make it big. I guess I owe this country something I really wouldn't know: I've never lived anywhere else,

Anthony counters, "We live in the best place in the world, that's for sure, so you probably owe your country a little bit, but that doesn't mean you owe going to some war you don't believe in." Adds Chris, "I don't owe them my life. Like in some

so I can't compare."

countries, people die for their country, and I guess that's in one of the services." Anthony: "I'd die for my

family. Honestly, I'd die for my country if it was the right reason. You have to defend what's yours. But you can't fight for something you don't believe in. Then you're just asking to get killed, because you're not fighting with your heart. You're just fighting because you were told to." The primary political

unit - the family -— is still recognized as providing concrete goods, inspiring genuine loyalty a willingness to sacrifice life. Beyond that, things get fuzzy. Many cast asper sions on the idea of going to war only to protect our interests: others, like Anthony, think it's the only justifiable reason - "you have to defend what's yours."

lim feels much the same way. War is just "if we have something to lose, yes. But

to go into other countries to support democracy? I don't think that's just. I think they'll come around, and I think fighting." Would you oppose an

uniust war?

"I've never opposed war. I thought Desert Storm was great because of the pic tures and stuff. I got into it more as if it was a movie than real life. I would oppose war if I saw a reason to oppose it, like if there was just sense-

One last try at the moral shift that supposedly occurs during wartime - is there a difference? "I think people are so desensitized by death now, it just doesn't really matter. Murder rates are still up, and I think it's just because...whatever, 'Your life is nothing to me.' So even if you're fighting in wartime, that guy's life means nothing to me either."

- Matthew Lickona





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San Diego's downtown skyline isn't extravagant. It's not cutting-edge inspirational, monumentally powerful, or defiantly quirky. To many San Diegans, this is a good thing. The downtown skyline is a metaphor for America's sixth largest city. It's reserved, almost modest, conservative, and welcoming. Through a combination of kismet, planning,

Through a combination of kismet, planning, stringent Pan regulations, and serendipity, the downtown profile has remained airily tame. It's ignored the leads of skyscraper kings New York City and Chicago, which have followed Genesis 11:4's mandate: 'And they said, Go to, let us build us a city and a tower, whose top may reach unto heaven.' Their Towers of Babel truly scrape the sky. San Diego's tallest building (One America Plaza) is a mere one-third the height of their superscrapers, the World Trade Center and the Sears Tower.

Downtown San Diego also has politely demurred to sister cities Portland, Boston, Pittsburgh, and Detroit, who have striven for dramatic profiles. It has snickered at giant neon pinball-table neighbor Las Vegas and declined Houston's and Dallas's challenges to become a postmodern Oz. And it has hesitated to adopt a towering mascot, like San Francisco's Transamerica Pyramid, Seattle's Space Needle, and St. Louis's Gateway Arch. No, San Diego's downtown skyline is happily restrained.

The FAA and Lindbergh Field have influenced downtown's 20th-century growth. Because of FAA regulations and prevailing flight paths, downtown's tall buildings can't exceed 500 feet in height — just a few feet taller than the Great Pyramid of Cheops at Giza, built c. 2570 B.C. Some San Diegans worry that if the airport is ever moved, relaxed restrictions may allow for a towering wall of hotels, condos, and office towers to block bay views and turn streets into cold, windswept canyons. This has been the legacy of countless other cities.

tor of the San Diego Film Commission, says that filmmakers like to shoot San Diego's downtown because it's compact and eclectic and so very different from other urban centers. "You can shoot a variety of looks' within a few blocks," she says. And she's right. There's Victorian architecture in the Gaslamp Quarter. Sailboats moored at the marina. Blue-Collar laborers in the low-rise warehouse district. And, of course, welldressed office workers entering the sleek corporate towers of the Wall Street area.

"It looks resort-oriented," adds Cathy Anderson, CEO of the San Diego Film Commission. "It's not as cluttered as cities like San Francisco. You can actually see between the buildings."

This is because San Diego was a Johnny-comelately to the skyscraper scene, which evolved in four sporadic phases in other cities across the country. In the early 1800s, when East Coast downtowns were taking shape with neoclassical edifices, downtown San Diego was still a Native American settlement called Pu-Shuyi, whose center was the mudflats of Market Street.

in the Beginning... The downtown's first de-

veloper of sorts, William Heath Davis, platted New San Diego in 1850, after acquiring lands south of C Street and west of Front Street, to the waterfront where Seaport Village now stands. Expecting a barrage of new arrivals, Davis erected the San Diego Hotel at State and F. as well as several other buildings, using lumber shipped to him around the Horn. Some of the buildings were delivered to the substance to the substance the substance to the substance the substanc A June 1869 Union edito-

in prefabricated form so

But Davis's New San

they could be quickly as-

Diego didn't catch on. Im-

migrants to the county re-

mained entrenched in Old

Town, four miles north, or

at Point Loma, where their

early 1860s, Davis's New

Town — which had fallen

into decay — had gained

the nickname Davis's Folly.

Some of his buildings, now

dilapidated and abandoned.

54-year-old furniture dealer

named Alonzo Horton, Pu-

Shuyi might have regained

its mudflat holdings. Hor-

ton arrived at Davis's Folly

Were it not for a

rial groused,
"This county
is \$90,000 in
debt and there
is not a decent

in 1867 and decided to walk the acreage while waiting for a wagon to take him to Old Town. It was love at first sight.

public build-

ing in it."

"It seemed to be the best place for building a city I ever saw," he said later. Old Town, however, repulsed him. "I would not give you \$5 for a deed to the whole of it," Horton sniffed.

Acting quickly, he snapped up 960 acres of downtown and uptown San Diego property for 2825. The area (which extended from the foot of Front Street north to Upas, east to Sicht, south to A, east to 15th, and south to the waterfront) became known as Horton's Addition. At the time, there were only three run-down buildings standing on the newly purchased land. Horton erected the first commercials building first commercials building

downtown at Fifth between

J and K. He used it as his of-

fice but later offered it to the

Bank of San Diego, the

county's first financial institution.

Prior to the bank's arrival, San Diegans carried their gold and silver coins on their persons, hid the coins in safes, stabed them in mattresses, or buried them in their gardens. Paper money was regarded with suspicion. Horton, the county's richest citizen, kept his in a San Francisco bank and had it delivered to him by ship. Convinced his Addi-

Convinced his Addition would supersede Old Town as the city's center, Horton built 80-foot-wide streets, except for H Street (later called Market), which was 100 feet, and D Street (later Broadway), which

an artesian well on Eighth between E and F and put up a windmill. Then, when gold was discovered in Julian during 1870, Horton's vision came true. People began arriving in droves. The elated former furniture dealer found himself selling \$1000 worth of land daily

narrowed at Third. He sank

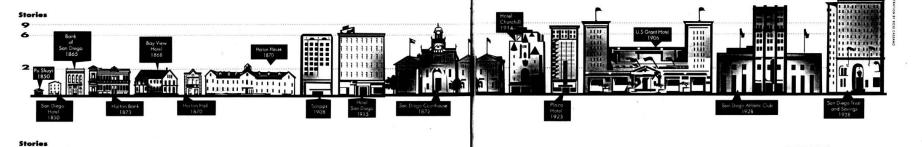
a traveling file cabinet.
When the population
of New Town surged to
2300 that year and business
began to thrive, Horton
erected Horton House, a
palatial 2½ story, 100-room
hotel at D between Third
and Fourth, Until Horton

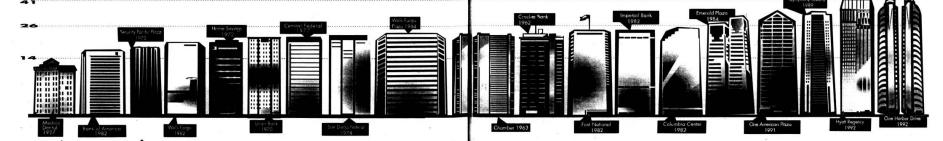
out of his office. Because he

was always on the move, Horton used his top hat as House's completion, the Bayvier-Hotel at Fifth and F, built in 1868, had been able to bill itself as 'the only hotel in San Diego that is lathed and plastered.' Horton's hourmous carwansary offered gas-lit, walnut-dad rooms, with marble tabletops and washstands, supplied with fresh soft water. Suites rented for \$1 a night, and ordinary rooms went for 50 cents, when other local establishments were

But as the downtown area grew more populous, local-government construction didn't — or couldn't — keep pace. A June 1869 Union editorial

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groused, "This county is \$90,000 in debt and there is not a decent public building in it." Although the assessed value of real estate in San Diego totaled \$2,282,000, the county lacked a courthouse, jail, and city hall. The courthouse went up in 1872, fol-lowed by a jail. But a formal city hall wasn't built until the early 1900s, at Fifth and

Meanwhile, Horton was adding to his Addition. He created Horton's Hall, probably the first "mixed-use building downtown, which consisted of a store and roller rink on its first floor and a meeting hall and theater, which seated 400 persons, on its second floor. In 1871, he also built a large residence for himself at Tenth and G, which took up a full city block. He sank another well, put up a second windmill, and planted 90 types of trees and plants, including eucalyptus, pepper trees, and banana plants, to the astonishment of fellow downtowners who believed that only grain could grow in the local soil.

Alas, a stock market crash in 1873 put an end to the Addition's boomlet People left town, for there were suddenly no jobs. Buildings stood vacant. One man reported that, were a cannon fired down D Street from Fifth at midday, only the area's serenity would be disturbed.

So what did this downtown look like in the 1870s According to writer Waldo Chase, it resembled Knott's Berry Farm's Main Street. It was a typical Western town, lined with rows of singlestory wooden buildings Along Fifth Street, the major thoroughfare back then, were rooming houses, general merchandise stores, lumberyards, blacksmith shops, Chinese laundries, and saloons Locals brought their horses to be shod at the Big Shoe Blacksmith & Wagon Shop at Eighth and J. They dined at the United States Restaurant at the foot of Fifth. Ladies bought ready-made frocks at Felsenheld's Brick Store at Sixth and F and accompanied ailing family members to the efront of Dr. Fred Ephrat, a German physician/surgeon who saw patients at Fifth H bne

were 12-foot-wide planks that ran from the waterfront



streets were dusty and teemed with flies and fleas. Merchants and residents kept feather dusters at their door so guests could dust off their hes and shoes. Eventually, when water became more plentiful, men drove horse carts with water barrels up and down the streets, spraying the dirt to keep the dus down. But this generated mud, another muttered about debacle.

A baseball field stood at the Lockling Block (between C and D, and Sixth and Seventh), where two teams, the Golden Fagles and the Young Americans, played. In 1883, when a building was slated to go up on the lot, the field was ed to the block bounded by A and Ash, and Third and

The stock market bust prompted a northerly merchant migration from the lower end of Fifth Street to the cheaper lots of H and D Streets, Meanwhile, despite bawdy Stingaree District, centered at Third and I Although it contained legitimate businesses such as Chi-nese laundries and vegetable and fish stands, it also overflowed with gambling halls, opium dens, saloons like the Moon, and brothels like the Canary Cottage and the Turf. where "hay-tosses" could be had for \$2 ("cheaper rates up the alley"). At the waterfro from the bottom of 11th Street westward, a squatter town of rickety shacks on stilts took shape near Gumbo Slough and Pirates Cove. Traversing the shantytown's main drag, Wildcat Alley, after dark was considered dan gerous and foolhardy.

Wyatt Earp, who listed himself in the county directory as a "capitalist," was a downtown landholder at this time. He controlled three gambling halls, one in the 800 block of Sixth, next to the Hotel St. James, another on the north side of E Street at Sixth, and the last at Fourth Street, between D and E. across from Horton Plaza.

A contemporary account of the downtown area branded it "a store of profligacy and vice...theft, murder. incendiarism, carousals highway robbery and licenss." Fortunately, however, after 1886, the area be gan to pull itself out of its

vestment money once again flowed into Horton's Addition. Lots, which had been selling for \$500 a front foot, jumped to \$2500. Corner lots ught \$40,000 apiece. By 1889, the area was receiving fresh water via a flume from the mountains. Flectric trolleys were running. Gas mains

were installed. New wharve and commercial buildings were being built. Downtown San Diego was beginning to grow up.

In 1855, Walt Whitman called for an architecture of

democracy "to emerge and be of the sky." Chicago and then New York City answered his prayers in the 1880s. In frontier Chicago, real estate prices had skyrocketed from \$130,000 an acre to \$900,000. Land was at a premium There was nowhere to build

The word "skyscraper" had been bandied about since the 1840s to describe a "towering" four-story building, a tall tale, or a big man. "High rise" was a term that would come later, to signify a building tall enough to require ver evator. As buildings got taller,

the definition of skyscraper changed. By the 1900s, a skyscraper was a building 10 to 20 stories in height. Nearly a century later, it was an edifice greater than 40 stories. 'Superscraper" — a tower of 100 stories or more - was introduced to the architectural lingua franca in the

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1980s, when the superscraper's existence in urban horizons became more

William Le Baron Jenney is considered the father of the skyscraper. In 1885, he erected the ten-story. 180-foot-tall Home Insurance Building in Chicago and announced, "We are building to a height to rival the Towe of Babel." The Home Insurance Building wasn't the tallest building constructed to date, but Jenney had devised the first true skyscraper construction. He designed a steel skeleton for his building that could distribute floor weight evenly to columns, so that the Home Insurance Building's exterior masonry could be a nonstructural ele-

MACA PUR

ment. Before this, tall buildings required massive masonry walls to support the weight of their upper floors. Their bases could be as much as 17 feet thick.

After Jenney, architects and engineers began to erect tall buildings with thinner walls, greater window space for sunnier interiors, and ir creased floor space for free flowing office design. The "Gearless Traction Electric Elevator" of 1903, a vertical light-rail system that supplanted the steam-powered elevator, further spurred up ward-ho growth. Manfredo Tafuri in Architecture Today (1975) called the elevator's advances "veritable chain-reaction bombs" that overturned the 19th-century urban real estate market. Now, commercial building rents for every floor could be equalized. Top floors, once the exile destinations of cheap tenants-cum-stairclimbers, became the most desirable, and priciest, office

The earliest tall buildings were utilitarian in design. But the great Chicago architect, Louis Sullivan believed this was not enough. According to Sullivan, the new skyscraper should express "the force and power of altitude." "It must be every inch a proud and soaring thing, rising in sheer exaltation that from bottom to top it is a unit without a dissenting line," he wrote. While his nervous contemporaries

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downplayed their buildings' verticality, to allay fears of the public that the tall monsters might topple, Sullivan emphasized it in his designs.

skyward in the tall buildings And they grew ever taller. A parade of increasingly larger Home Insurance Building the 20-story Masonic Temple in Chicago (1891); the 50-story Metropolitan Life Insurance Tower in New York, modeled after the Campanile of St. Mark's in Venice (1909): the 55-story neo-Gothic Woolworth Building in New York (1913): the 77-story Art Deco Chrysle Building in New York (1930) and its Art Deco sister, the

Building in New York (1931). These great buildings

were monuments of the new secular religion, corporate America. They were designed to resemble Greek temples, Gothic cathedrals, Renaissance palazzi, and French chateaux — even, in one case, the Mausoleum of Halicarnassus.

But because of San

Diego's far-west location and late development, the city did not participate in the tallbuilding explosion that was occurring back East. This was a good and bad thing. Good, because San Diego could learn from the mistakes of skyscraper pioneers. Their rows of 20-story ziggurats lacked setbacks, blocked views, and darkened streets, feel of a walled medieval city. But San Diego's stunted development was bad, said planner John Nolan, who appraised the downtown district at the time, because the city was "neither interesting

creating the claustrophobic

trict at the time, because the city was "neither interesting nor beautiful. It has no wide and impressive streets, practically no open spaces in the heart of the city, no worthy sculpture... It has done little or nothing to secure for its people the benefits of any oi its great natural resources."

Downtown San Diego, at 19th Century's end, remained largely a collection of single-story commercial buildings that sported ads on walls and roofs for Furnished Rooms, Cloaks and Suits, Southern Pacific Railway





tickets, Coca-Cola, and still photography. But within the next decade, the city would enjoy a building boom that, while generating little exceptional building design, would give it a more contemporary, modern skyline. Unsettled by the 1906

earthquake in San Francisco,

John D. Spreckels arrived in San Diego ready to purchase land that wouldn't shake him. He bought up the downtown lots on the south side of D Street and erected San Diego's first reinforced-cor crete structure, the Union Building, on Broadway, to house his various enterprises. Near it, he built the Spreckels Theatre, then commissioned the Hotel San Diego at 339 West Broadway, the largest reinforced-concrete building in California at the time. It would eventually welcome visiting Hollywood dignitaries Mary Pickford, Dou glas Fairbanks Sr., Gloria Swanson, and Cecil B.

DeMille.

A rival hotel, the ninestory Italian Renaissance-inspired U.S. Grant, had previously opened for business at 326-396 Broadway, where Horton House once stood. The E-shaped hotel, which was, for a time, the largest building in all of San Diego, boasted 400 bedrooms, 200 baths, and a top-floor ballroom.

Other buildings, most of them humble brick-and-con crete Edwardian commercial establishments and plain Spanish Colonial-style storefronts, sprouted in the district. They became the subject of an acrimonious politcal-campaign war between banker Louis Wilde who envisioned San Diego as a "Pittsburgh-on-the-Pacific," and merchant George Marston, who hoped the city would remain a pastoral re sort town attractive to tourists. Wilde branded Marston "Geranium George" and handily won the mayoral election. But over the course of the century, Marston's vision would mostly prevail.

Zoning Wars, Glass Boxes, and Neoclassical Potpourri

By 1916, New York City builders had realized the errors of their ways. When developers announced plans to build the 39-story Equitable Building, neighboring property owners balked. They pleaded with Equitable's developers to top off the building at a lower floor. But since there were no zoning ordinances to prohibit the big edifice, the developers erected the 39-story building as they pleased.

Equitable's hulking bulk and the veritable streetside eclipse it created sparked New York City's first zoning laws, which restricted tower heights and floor areas and mandated setbacks so that adjoining lots could be assured adequate light and air.

dingnagian constructions beduring the 1920s, European architects Le Corbusier and Mies van der Rohe were introducing a revolutionary. delectable design concept: the tall building as a glass prism. Their "glass boxes" — simple glass-encased shells framed in metal grids - contrasted markedly with the ornate, bulky behemoths that continued to crowd American skylines. Theirs was an aesthetic of Euclidean simplicity, in which seemingly lighter-than-air buildings had no bases, middles, or tops. Perhaps they had yielded to the words of Adolf Behne who, in 1919, wrote in "The Return of Art": "Glass...reflects the sky and the sun; it is like clear water; and it has a wealth of color, form, and character which is indeed

inexhaustble."
The first Modernist multistory glass box in America was Holabird and Root's A.O. Smith Research Building in Milwaukee, completed in 1928. The movement would gain increasing state-side acreage as fluorescent lighting, synthetic weatherproofing, and air-conditioning technologies further developed.

large heat loads, and their curtain walls required tight seals to repel wind, snow, and rain. In 1922, Willis Carrier showcased his "man-made weather" system - a heating humidity, and cooling device - at Graumann's Metropolitan Theater in Los Angeles. He soon installed the first air-conditioning system and central refrigeration plant in the 21-story Milar Building in San Antonio. Texas. Twenty-two years later, Carrier would unveil a more sophisticated "Weathermaster system" that could delive air through ceilings and

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structure became the county's tallest commercial office high-rise. Its massiv pillars, marble floors, and heroic arches emanated luxury and power. At a time when most buildings' elevators traveled 300 feet per minute, the Trust & Savings Bank Building's elevators asended at an ear-popping 660 feet per minute. Crowning the building's roof, most appropriately, was San Diego's first aviation beacon, visible for a 25-mile radius

The Depression quelled commercial construction throughout America for several years. It particularly impacted San Diego's downtown core, sending it on a fiscal death-spiral that would last more than two decades By the late 1950s, a mass exodus of merchants and businesses from downtown had resulted in a wake of abandoned buildings and a precipitous decline in property values. Though between 1950 and 1957, San Diego's population had grown from 334,387 to 494,201, its downtown population dropped 8.6 percent from 12,204 to 11,157. Downtown's pedestrian traffic also plummeted from 94,155 in 1948 to 58,588 in 1957.

Four miles to the north, developers were buying up Mission Valley farmland to construct restaurants, hotels. sion Valley as a commercial center appeared to be the fi-nal blow for San Diego's downtown core, particularly few wags joked that this was "Old Town's Revenge." But they didn't foresee the nationwide urban-revitalization surprising impact of local nonprofit organizations like San Diegans, Inc., which stirred downtown's redevelopment, and the San Diego Downtown Association retail sales through advertised "Dollar Days," "Bargain Days," "Window Display Contests," and even "Mother of the Year" competitions.

In the early 1960s, nearly a dozen major high-rise pro-jects (including the 23-story concrete Chamber Building at 110 West C Street) were initiated in the downtown area, most north of Broad way. The 1970s would be San Diego's Decade of Banks, as

the Union Bank, Security Pacific Plaza, San Diego Federal, and the Central Federal Building gained footholds in the area. Glass boxes were arriving in the district and would continue to be promi-

when other cities had cast

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"Arcology" - the confluence of architecture and ecology — had become an important concept in America. Urban inhabitants and workers called for greenery and sunnier streets, while property owners clamored

ings. Throughout the United States, a host of zoning ordi-

nances were enacted to encourage parks, plazas, and office greens at the bases of skyscrapers, which were growing ever taller. More pressed to make these obelisks stronger, safer, and

As the buildings grew, their elevator systems had to be rethought. The ubiqui tous single-deck elevator systems in skyscrapers could not efficiently serve giants like the World Trade Center, whose two 110-story towers welcomed Super Bowl-sized

crowds of 130,000 daily. "Sky lobby systems" were inshaft space. Passengers could take large express elevators to upper floors, then transfer to "local cars" that would bring them to their destina tions. A third type of eleva-





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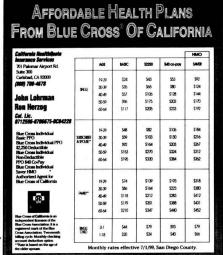
Johnson (who later built San

Diego's main library at

Eighth and E), the 240-foot

Italian Renaissance Revival _____

66



"double-decker elevator cab system" required passengers to sort themselves at a building's two-tiered base, according to odd- or evenfloor destination.

High-speed elevators can travel nearly 1675 feet per minute today. Their speed is only limited by human physiology. Engineers have found that 1675 feet per minute is the fastest acceleration that passengers can accept during accent without experiencing dizziness or eardrum discomfort from air-pressure changes. But elevator descents are programmed to be alower. Aircrafts "recompress" (during descent) at a maximum speed of 500 feet per minute, which, in elevator terms, would equate to about three floors per second. Faster recompression can cause queasiness and eardrum distress.

Gone with the Wind — An Engineering Intermission

Before the 1960s, tall buildings' bracing and support were focused at their cores, to combat two fundamenta forces: vertical loads, imposed by gravity; and lateral loads, induced by wind and earthquakes. Gravity loads were not problematic for contemporary skyscrapers. Their steel-and-concrete columns were already highly resistant to compression. But lateral loads still proved daunting challenges to engi-neers. Though many laypersons aren't aware of this wind forces against buildings can be far more powerful than the seismic forces produced by earthquakes, even in shaky cities like San Francisco and Los Angeles. Whereas earthquakes rattle buildings' bases, wind whose tension is measured in thousands, and sometimes millions of pounds slams against a building's sides, attempting to topple

the structure.

The power of these wind forces increases at greater heights. For example, wind is 4 times stronger at the 100th floor of a building than it is at the 50th floor. It's 16 times stronger at the 200th floor than it is at the 100th floor.

In the past, engineers combated wind forces by building wide bases to spread out loads and improve stability. Most extant skyscrapers have heights no greater











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than six to eight times their width. Without appropriate support, these buildings would sway significantly. Were the Sears Tower to have been built twice as high (about 3000 feet), maintaining its thin frame, it would whiplash 70 feet from side to side in high winds.

During the 1960s, engineers discovered that by shifting bracing and support to skyscrapers' perimeters, they could make outer walls stiffer. stronger, and safer, against the wind's lateral forces. By doing so, they made the tall buildings perform like giant tubes. Examples of these new tubed skyscrapers included the "frame tube" World Trade Center in New York City, which has closely spaced columns on its exterior: the 'trussed tube" John Hancock Center in Chicago, which has cross-bracing on each of its sides; and the modular-tubed Sears Tower, which is actually an assemblage of nine tubes

of varying heights.
Wind sway, if not
checked in tall buildings, can
make people queasy, it can
cause glass to pop out, partitions to crack, elevators to
jam and bump against the
sides of their shafts, and trim
to burst from a building's
sides and hurtle to the sidewalks below. Even relatively
small amounts of sway can
affect a building's operation.
When Boston's John Hancock Tower was built, its top
swayed 12 inches each way
during high winds, causing
doors to open and close and
water to slosh in the toilet.

The fickleness of wind exacerbated engineers' prob-lems. Strong winds create tension on a building's windward side, akin to a giant lifting the building off its foun-dation. The building's leeward side experiences compression, as though an opposing giant is pushing the edifice's columns deep into the earth. On the windward side, particles of the building's structural materials are pulled apart, while particles on the leeward side are forced closer together. This melee causes a deformation called shear," which occurs along columns at the sides of the building that are parallel to the wind. Shear is strongest at the base, where tension and compression occur

Meanwhile, a phenomenon called "vortex



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This was particularly troubling to engineers because skyscrapers across America were becoming lighter. The development of igher-strength steel had reduced the size and weight of columns and beams. The introduction of artificial diamonds in cutting tools during the late 1970s had made it possible to slice wafer-thin sheets of granite and marble as economically as glass, for

2 pair

SALEGRANA P R

use as cladding on curtain

fore," he notes.

According to William Trefil, author of A Scientist Looks at the City, some mod ern skyscrapers are lighter than the rock they displaced that had been excavated to make room for underground garages and utility rooms [T]he bedrock is actually supporting less of a load after struction than it was be

By rigidly connecting outer columns to a solid wall of material, such as a steel frame or set of diagonal cross-braces, and by fortifyng buildings' perimeters, engineers have succeeded in making skyscrapers safer and stronger against their neme-

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mass damper" further aided in this fight. Installed within a skyscraper's top floor, the damper helps control the high winds. It typically consists of a 400-ton block sandwiched between a large spring and hydraulic piston, which serves as a shock absorber. When the wind gusts mightily, the block moves in the apposite direction of the wind's forces, thus dampening the building's sway.

Wind isn't a problem

just at the tops of skyscrap ers. It creates musty microcli generates strong drafts that can flow into buildings when there are differences in internal and external air pressure

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decades, elevator shafts and stairwells were major wind conduits. But the introduction of energy-efficient double revolving doors changed that. The doors preven cold drafts from sucking into buildings during winter and escaping in summer. Tinted glass, developed during the 1950s, also helped regulate

the interior temperature of

ciently reflected and absorbed

sunlight than its nontinted

With so many techno

were poised to abandon

the glass box and embark

on a skyline-sculpting ii-

had that would forever

transform America's urban

buildings' bases and tops. For

Escape from Handases It was 1984, Orwell's favorite year. Pulitzer Prize-winning architecture critic Paul Gold berger of the New York Times had just visited San Diego's downtown core. He was un-derwhelmed. "[T]here's a continuous absence of any real, significant downto architecture here," he said. "It's dismal.... The office towers would be a source of embarrassment even in Dallas and Houston." logical advances, architects

landscape. Pos

San Diego

had dawned...but not in

While other cities had curtailed their "crew-cut Modernism" building campaigns, downtown San Diego was just getting into the thick

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of it. Throughout America, it had finally dawned on architects and city planners that the public hadn't warmed to

the heat-intensive glass box. pelling, sterile, aloof, and de-void of personality. Their flat roofs, empty plazas, and boxy silhouettes made them seem "Buildings are often loved or hated purely on the basis of their looks," wrote

Hijas Kasturi in The Intelligence of Menara Maybank: A Case Study (1988), "and despite all the sophisticated technical input that goes into their realization, without some spiritual interaction between the structure and its city and people, it can only be regarded as a failure."

San Diegans were not vet bored with the box. In 1982, a generation of modernist skyscrapers took shape even-story First National Bank at 402 West Broadway rose, followed by the 24-story, black-glass Imperial Bank Building at 701 B Street (which some later called the "Darth Vader Building"). The pyramid-shaped 27-story Columbia Centre was erected at Columbia and B Streets And at 101 West Broadway rose the award-winning

20-story octagon known the Wells Fargo Bank Builddowntown building to use a reflective glass exterior. Fifty percent of the ten ants of these and other

downtown office buildings were law firms. Accountants. financial institutions, investment brokerages made up another large percentage of office inhabitants. Perhaps the then-staid images of these ment in modernistic boxes But this would change in years to come.

Elsewhere, postmodern architects gleefully rummaged through history books to appropriate architectural and artistic styles of the past for their clients. Corporate America was experiencing an Edifice Complex. It wanted its headquarters to stand out, to hijack attention, to make a statement.

Said César Pelli, dean at Yale's School of Architecture. We are now free to create a new generation of skyscrap ers - optimistic, celebratory, joyful, public, accepting their roles as icons. Unlike the bland high-rises of the '50s and '60s, they act in human scale on the street and in epic scale on the skyline."

Spurred by Philip John building with a top resem bling a Chippendale highboy and a base modeled after Brunelleschi's 15th-century Pazzi Chapel for AT&T in New York City, architects struggled to outperform each other. Up went combination Renaissance, Gothic, even Cubism-influenced buildings of overwhelming scale, un expected angles, and intense impact. Some were mere caprice. Others, like Boston's Fort Hill complex, a compo sition of vertical and spheri other, reflected historical works of art.

Not all architectural critics liked architecture's new direction. Some accused John son and gang of "aesthetic malpractice." Others agreed with San Diego's Bob Mosher, FAIAE, retired founder of Mosher, Drew, Watson & Ferguson, who Central Federal Savings & Loan Tower. "When there's money to be spent, when ar-chitects are challenged to do something that will stand out and be unique in a community, they may resort to silly cellence, they go for flash."

In the late 1980s, downtown San Diego took a tentatively committed step away from modernism. This stride was facilitated in part by an unprecedented building boom, the largest in the city's history. By 1988, 21 major under way.

Up went modernist/post-497-foot gable-roofed Hyatt Regency at One Market Place odernist hybrids that radically altered the downtown (the tallest waterfront hotel skyline. The pink-granite, on the West Coast) reser 34-story Symphony Towers at B Street between Seventh and a screwdriver in silhouette And tallest downtown resi-Eighth was completed by Skiddent, One America Plaza, at more, Owings & Merrill in 500 feet, has a Phillips screw-1989. Thirty-story Emerald driver-shaped rooftop that complements the Hyatt and offers a panoramic view of Balboa Park, the airport, San Plaza, which consists of eight hexagon-shaped towers, was designed by developer San-

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Diego Bay, and Coronado. look for meaning in the San Diego's two screwdriv the Hyatt and One America — harbingers of shapes to come — are tools for its future. With luck, Emerald Plaza may serve as a New Age talisman against overbuilding and outrageous flash. Each of these structure is striking, contemporary, subtle for America's sixth largest city. They're good urban citizens and positive role

movement's designs, Perhaps

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models for future constructions. They can lead architects away from temptations to create audacious things: shaped megaliths, and skypiercing obelisks that frighten

On drawing boards of architects in America, Europe, and Asia, however, are names like "X-Seed 4000," "Mother," and "Dynamic Intelligent Building," they are 2000 to 13,123 feet above sea level if they are green-lighted

one day for construction Most are planned for Asia, whose recent financial crisis may have postponed their ent. But a few are slated for U.S. soils - New York City, Chicago, Atlanta, and even Newark.

San Diego Futurama

Whither goest San Diego's own skyline in the 21st Century? Upward bound? Radicalized to reflect future de sign trends? If San Diego's airport is moved, flight patterns may change. And if the the sky literally will be the limit for downtown's edifice But "Geranium George's

ological descendants thousands of them - would protest this, yes? And they obably would triumph. unless 21st-century San becomes hard-pressed for living and working space. Certainly, it's unlikely that San Diego will ever host superscrapers like Chicago's uarter-mile-high Sears a self-contained city of

San Diego may have to grudgingly welcome taller crapers to its waterfront

technology that keeps San Diego's skyline friendly. "Tall buildings don't make sense in the telecommunications age, either eco nomically or socially," says Ken Carper, professor of ar-chitecture at Washington State University. Telecom

muting, the Internet, ad-

vances in telephone and cable technologies (which per-

mit us to set up bases where

most of all, our species' so-ciable nature ultimately may ciable nature ultimately may deter us from choosing the existence offered by a superscraper, where one would live, dine, shop, and work. Such a cor ed life sounds

too much like house arrest.

at least to our 20th-century

Downtown San Diego will have to continue to deal with the challenges posed by an increasing population and "occupancy migrations," built luxury high-rises. And, as it becomes a 24-hour city,

But because San Diego ntinues to cautiously fol low the foibles and trinphs of its urban American sisters, it may enjoy another 100 years of intellige development.

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It is 9:30 on a crisp morning in Hillcrest. The sun is out after a chill rain yesterday, and I notice for the first time that the monkey flowers beneath my window have blossomed the color of new blood close to the skin. I am on my second cup of coffee and cannot describe the taste of it held too long in the mouth; earlier I was wondering how one would explain to someone insensate the difference between a sip of orange juice and a subtle but poignant pain. I see my wallet next to the bed and know there is money in it. The room smells of last night's pipe tobacco and spiced cider, and I don't mind. Traffic on Route 163 outside my kitcher window, beneath the bridge on Robinson Avenue, sounds for all the world like surf in the wake of a distant storm

I am curious about the fate of the madman who was following me around for 24 years trying to kill me. Where does that part of you go when it's gone? And he is gone. I don't sense him. Is he gone for good or waiting like a shadow at the end of the day?

August 1974: New York City, I am staggering down Columbus Avenue cackling to myself. I turn abruptly west on 69th Street, lean against the red brick of a popular restaurant, and vomit onto a wooden crate littered with wilted lettuce. I almost choke because I'm laughing so hard. I press my face agains the cool brick, wipe my mouth with my white shirttail. I am gasping for air, my shoulders rising and falling, helpless with mirth. I am afraid I might choke on my vomit, like Jimi Hendrix, and the thought sobers me a little, but only a little. The sky is lightening over Central Park, and at five in the morning I can already tell it will be another hot day.

I press on toward Amsterdam Avenue, still laughing, weaving unsteadily with the night's tequila. I am thinking of the waiter, Noah, and how he nailed those pretention



I started drinking in

earnest, I have

not been sober

for more than

a week at a time in

three years.

queens at table five.

I was behind the bar at Dazzel's on 68th Street. It was my first week as a bartender. and it had been a good one. The heat wave had brought business into the air-condi-tioned bar, and actors and Puerto Ricans drank piña coladas at the tables on the sidewalk. Nixon had resigned on the air a few nights earlier, and the neighbors had crowded around the television set, clutching their gin and tonics, their Camparis and kirs. I had raked in almost \$300 in tips that night

Noah and I had established a system of duplicate slips with a code. (SPF meant "Short Pour to the Floor"; JP meant "Jersey Price" — add a dollar. Or AT for "Aggra-vation Tax.") The night before I found

myself weaving toward West End Avenue at dawn, two aging men, Broadway groupies, had come in, already drunk, and made lewd comments to Noah and me. The men at table five were both bald, though one combed strands of hair over the top of his head, and both had gin-blossom noses. The balder of the two wore a cranberry ascot. They asked for the wine list. We had no wine list.

"We have house burgundy and Chablis," Noah told them. "We have cabernet sauvignon by the bottle, a Colombard, and we might have some Beaujolais. Other than that, we have Yago Sangria."

They sent back the burgundy, then the cabernet, then

the Beaujolais before Noah agreed to run across the street and purchase a \$6 bottle of Valpolicella. They then ordered

The only edible items on Dazzel's menu were the burgers and the chili; the cook, a Chinese guy named Alan, was tantrums every hour or so, and I would calm him down with steins of dark Würtzburger beer. Noah took their order



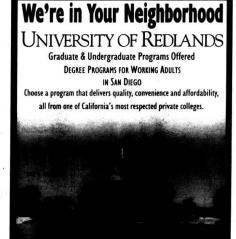


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and returned to the bar. We were faced with three open bottles of red wine. Noah poured for the two of us. We drank as the mid-

dle-aged couple arched their plucked eyebrows at steak that was either too rare or too well-done for their liking. They sent back four steaks before settling for medium-well-done fifth and sixth pieces of New York cut and asking for ketchup.

"Do you believe it? Ketchup!" Noah was pouring from the third bottle now, the burgundy, and his face was flushed with laughter. "Ketchup."

My previous experience with wine was all cheap gal lon stuff in San Francisco. just something to punctu ate the joints and lubricate cotton mouth. I was now enjoying the adult buzz of the oenophile. I felt confident, worldly, and warm as the bar filled with the pre-theater crowd headed to Lincoln Center, I watched Noah grab a bottle of Heinz, and approach table five. He presented the bottle with a flou ish and asked, "Heinz 57, "Then he cracked up laughing. I laughed with him, and we were joined by a few customers crowded into the service area of the bar who had overheard the snobby complaints from the two insufferable patrons on whom the joke seemed lost.

When we finished the three bottles of wine, Noah taught me to drink Cuervo Gold tequila from a pony glass with an orange juice chaser. "You'll never get a hangover as long as you drink O.J. with it," he told me. We closed the bar at

4:00 a.m. and sat together

among upturned barstools for another hour until we had finished the bottle o Cuervo. We exchanged secrets: Noah confessed he was gay and I told him about my ambitions to write. We tsked-tsked about poor Steve the bartender who was teaching me to tend bar. "He's an alcoholic," Noah pronounced, "a stone drunk. I nodded sagely, shook my head, and drank. We were right about poor Steve. He was dead a year later at age 32 from cirrhosis.

The image of Noah presenting the flaming bastards at table five with the ketchup



bottle returned to me as I vomited on 69th Street in the first hint of sunlight. I laughed for the next three blocks before climbing the stairs to my apartment and passing out next to my girl friend. I woke up four hours later, still in my clothes, smelling of cigarette smoke, puke, hamburgers, sweated alcohol, and feeling, all in all, just fine. I had the kind of hangover I would have many times later in my 20s: groaning manfully, exag-

gerating my well-earned di

comfort after a roguish debauch. I felt like Humphrey Bogart or Hemingeway. I was on my way to being the kind of hard-drinking, two-fisted, virile novelist I wished to become. Never mind that I hadn't written anything yet. In a way, this was more important.

I date my love affair with drink from that night and do not count the episode at an abandoned airport in Illinois when I was 14 years old. That February night 9 years earlier I had been drinking gin (Gordon's, if I remember correctly) from the bottle with Eddy Kozak (also dead now for many years), my friend Rick Charts, and two girls: Colleen Skow and Sandy something. That memory is a blur

of lipstick and inexpert, erotic fumbling in frozen mud on the old Antioch runway Eddy's Fiat. I recall being frog-marched at the end of the dimly remembered night down the quarter-mile road to my house, Rick on one side. Eddy on the other, at four in the morning. We slipped and fell on the ice. laughing and cursing, cov ered in mud and puke and blood from somewhere. They carried me past my house to the unheated summer cot tage where they stretched me on a box spring and covered me with a mattress. A couple of hours later, my father came in to wake me. He stood in the doorway o the cottage, silhouetted against the gray dawn over the snow red Illinois lake and said.

"Fun, isn't it?"
We must have woke him
with our pathetic slapstick

down the long driveway. He must not have returned to sleep, and I still picture him sitting in the dark, smoking his pipe, resisting the tempetation to see if his drunken son was freezing to death. It must have diaguated and hurt him, the sight of me disheveled and stinking like that, huddled beneath a mattress and shivering, hiding likes a third, hut be never said

anything else about it. I discount that dalliano with booze, since many peo ple have some story like and do not become alcoholics. Often these adoles cent episodes serve as a cau tionary experience, result long wariness of intoxication I however learned nothing. It was nine ears later on 69th Street in Manhattan that I thought I father's question. Weaving and cackling, reeking and fondling a pocketful of money I might easily have been killed for, had I heard my father's voice ask, "Fun, isn't it?" I would certainly have answered, "Oh, yes, Dad. It

The night before I got mar-

ried at the end of July in 1977, I got roaring drunk with my bartender friend Gerry. I kept calling it "my last desperate and pathetic fling at youth," to which Gerry would reph, "Don't be ridiculous, it's a damned fine desperate fling at youth. Nothing pathetic about it."

Nothing pathetic about it."
Early that morning was
my first blackout. I rose from
our bed, punched out the
screen door to the patio of
our West Side garden apartment, and tossed and
smashed my bride's potted
plants against the side of the
building. I went back to bed
and to this day have no firsthand recollection of the
occurrence.

Winter 1978: California. A

My first short-story sales are in 1980, two stories to two editors in one day. *This* is a terrific reason to drink.

For the next four years Lwork as a part-time bar tender while writing, making the infrequent shortstory sale and working on novels. By 1984, ten years after I started drinking in earnest. I have not been sober for more than a week at time in three years. I have "functional alcoholic." That is. I don't beat my wife or child, I don't get fired, drink in the morning, or hide bot tles anywhere. I am pro ductive. I do get a costly and much-deserved DUI whil driving home from work one

night at 2:00 a.m. Still, I can't imagine life without the large-molecule compound of ethanol lubricating the machinery of middle age and a mediocre career.

With drink, everything seems possible, and without it, quite impossible. My sober world is stale and profitless except for my young son and the dreams I share with my wife, which swell, take on dim sion and color, with whiskey No less a person than William Faulkner commented on the range of perceptions seemingly unavailable without bourbon. Even hangovers. even when I'm crying with the pain of them, seem a preferable alternative to mea suring out one's life in cof

fee spoons. It would be a long time before this beggar's choice could be identified as a kind of abiding depression.

Meanwhile, my drunken transgressions can always be accommodated by literary history. I am in good com pany: Raymond Chandler and Mark Twain, Anthony Burgess and Graham Greene, Ernest Herningway, of course, and John Cheever, Dylan Thomas, Eugene O'Neill. Robert Stone, Poe, and Raymond Carver. The scent of booze is on the page: Jim Beam, Tanqueray and Guin ness, Pouilly-Fuissé, Rémy Martin, or Dry Sack, all seem nearly visible characters in the best work of these authors and, more frequently, in m

own. Failure and mortality the gray consequences of choices, thin and laughable aspirations can all be transmogrified, or at least kept at arm's length, now the length between me and the typewriter and the elass.

Ironically, my work continues to improve despite the path I am on. It probably would have anyway and possibly sooner. My marriage is foundering, but I can point to the page and say, "I'm doing all right."

June 1985: Chicago.

I am sitting at a table on my brother's patio at his house on Chicago's North Side. My brother is next to me, my mother across from me.

It is, I don't know, say,

DO YOU SUFFER FROM DEPRESSION?

new parent, living in low-

income Navy housing in

Coronado, California, I work

two jobs, one as a part-time

hartender and one as an occa-

sional waiter. On days and

nights that I am free. I sit in

front of my Olivetti electric

portable and try to write

short stories for the maga-

invariably, is a large tum-

bler of scotch or gin or rum

with soda or lime juice. I

write until I can no longer

clearly see the page and typos

become the rule rather than

the exception. I write over

a dozen stories in three

months, and while I come

close several times. I am still

two years away from publi-

a terrific reason to drink.

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3:00 a.m. We are all drunk, but I'm the only one weeping.

I am about to leave my wife in San Diego for another woman, and the pain is at the same time unbearable, terrifying, murderous yet exhilarating, life affirmative, in combat that will leave you crippled but save your life. I am here because a shrink told me to go somewhere for a week or so, away from both women ("Do you have any family you can visit?"), and get some perspective. I've been playing music all night with my brother and sister, some old friends, swatting mosquitoes in the humid night, drinking shots of J&B scotch and Stroh's beer. The night has become strange

and cruel, oppressive and oxygenless. My mother is a hulking shadow in the moonlight, speaking in clichés while my brother refuses to use the word "divorce" and urges me to start courting my wife again (soon he wil eave his own wife of 22 years for an airline hostess/exotic dancer in Texas). My sister and her lesbian partner are snuffling cocaine, making out in the garage. Before the sun comes up, after my sister passes out, her friend will try to give me an ineffective hand job. I leave, walking south along Lake Michigan passing the homeless and deranged, all of us sweating liquor in the predawn heat. Many of the street creatures greet me as if they know me.

welcoming me as if it is among them that I truly

belong. When the sun on the horizon is mirrored on the surface of the lake — a glow ering fireball behind streamtrial smoke - I begin to experience my first truly psychedelic hangover, my nerves singing like piano wires and stretched like weapons. I am in hell, I realize, and I try to clock exactly when it was that I entered and which way might be out.

Later that day I board an airplane back to California. Flying through dense clouds, reasoning through Valium to leave my wife, knowing that no matter what deci

sion I make, I am pretty much damned.

1987: Mexico. Sitting in my living room looking out the picture window to the surf beneath the cliffs, the squadrons of gulls, pelicans, a spill of sea lions and surfers. On the mesa to the north are horses and a caballista hustling tourists for rides on his tired mounts. In front of me on the coffee table is my Olympia manual typewriter, the early pages of my third sold novel, page proofs from my second book, a bottle of Cutty Sark, prescription bottles of Valium and Tylenol with codeine. In the platen

of the machine is a nonsense

poem called "Mexican Hol-

iday" that reads like rock-

and-roll lyrics:

The Buddha says a man could be born a blind leper in a ring of fire and know only Nirvana / Well, Nirvana i closed for an hour to sweet up the floors, put new records on the juke hox

I am drinking, chewing the codeine I was prescribed after my operation for swimmer's ear, and taking the edge off everything with Valium. I am smiling out the window; my fingers seem numb, swollen and too fleshy, uncontrollable and fasci nating like an infant's. I type In the news today, a man

took a job as a grapefruit in

a well-known breakfast cereal

/ He could not be reached for

before, come to the true conclusion that the woman I lef my wife for two years ago is

to show up / His wife says, "Thomas has no grapefruits

I have, just the night

to hide / Thomas has

flakes to grind" ...

insane. I keep eating Valium and codeine, drinking, sneak ing up sideways, crabwise It is 11:00 a.m. and I should I sleep for 24 hours. When I wake up it is noon. The ocean is still there and the gulls and seals and surfers. The poem is still there — and the bottle. I am puzzled that I am still alive. At least I don't feel much.

January 1991: Chicago. A

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February-May 1995: San

thing. I befriend a lesbian drinking buddy in Hillcrest. It is on the heels of another relationship that turned to found predictable. I'll call my friend Chris.

She introduces me to her friends in the gay bars of Hillcrest, I drink with some charming people and drink Trivial Pursuit, or the Chi-

together fairly often, at her tionate fumbling is involved, but mostly conversation, nese game Go. We nurse

The pain is so intense I would start drinking again in a heartbeat if I thought it would help, but I know it won't. I haven't had a drink for four days because my doctor told me to stop. I did and yet my liver and spleen swell with portal hyperten sion. I am doubled over. Only morphine helps.

her ailing cat down together

and hold a long wake. We

cry about a lot of things and

discuss the poetry of Anne

Sexton, who had been Chris's

writing teacher. Mostly we tell

21 years now. I should prob-

but exactly what is unclear

May 1998: Sharp Hospital,

I have been drinking for

still seem better.

San Diego.

After two days in the ospital the swelling has gone down. I don't drink for five weeks, and then I do.

I'll probably never remember the exact, specious rain of thought that led me to martinis before dinner last July. It probably had something to do with my doctor telling me that my liver had much improved and I therefore did not have cirrhosis as he had feared. Whatever it was, it started me off on a binge that halted a week later. On the wagor again for three weeks, then slip. No problem. I was learning to stop: I just didn't quite have it down yet, that's

drinking again for 11 days. My landlord has to carry me He is a good man. He under ries. I dry out for a week. and then I find myself in a neighborhood bar, later a liquor store. For the next 10 days I am drinking moderately. It seems I'm learning how. Only five or six drinks a day. I am proving I can drink responsibly. I was worried over nothing.

One night at the end of September I'm sitting in my apartment watching lay Lenc and sipping vodka. Leno's not that funny. I get up to turn the channel - no remote and I black out for maybe ten minutes

The next thing I remem ber, I'm sitting in my chair again, still watching Leno.

though it's way past the monologue. Some airhead ctress is talking to Jay about her kids. I thought I'd changed the channel, but nothing has changed. Except

on my bed. The bed is col-My VCR is cracked and resting on the floor at an angle to the shelf next to it. Vid tapes are scattered everywhere. The wooden tray table to my left is splintered and collapsed. As I reach toward the set to once again change the station, I see that blood is running down my arm. Blood has soaked the collar and right sleeve of my shirt. With sticky fingers I trace the blood to the back of my head and note with detachment: Ah, I'm bleed ing profusely from the head Oh well, the head bleeds a

The next morning I wake up in my clothes, Blood is everywhere: on the pillows and sheets, soaked through a towel around my head I am scared and sick I realize I must have fallen against the shelf and hit my head on the VCR. I should

have bled to death, died the way William Holden, the , died: drunk, falling, and knocking himself ou are shaking so hard I can barely dial my best friend's say into the phone. "I can't quit by myself. I need some help. Can you get me in

"Yes." comes the voice on the other end, fearful but right thing. Stay there. I'll

September 1998, Tuesday, 4:00 p.m.: Vista Mesa Hos pital, Nurses Office.

Admitting nurse: "Have you ever smoked marijuana? "Yes, but not in recent

vears, really. Nurse: "How are you

"Very shaky Very tired" Nurse: "Have you ever

taken amphetamine?" Nurse: "Crystal meth?"

"Yeah." Nurse: "What about I SD?"

. E

"Oh, yes. Back in the Nurse "Experimentine? Nurse: "Do you drink

> "Not counting my war ring legions of inner

Nurse: No response "Yes. I drink alone." Nurse: "Inhalants?"

"What do you mean?"

At the end of the admis ons interview the Valium has kicked in and I want to sleep. I have just honestly admitted to taking large quan tities of almost every moodheard of I realize I'd been a walking pharmacy before I'd even started drinking seri ously. I want the nurse to absinthe (I could never fine it), nor had I inhaled the Amazonian powder of Jaguar adrenaline, curare, and fireant extract. I do, however, tell the nurse I smoked jimsonweed once. "And if you drink mescal with it and pass out, you get those flying dreams, you know? Only you're flying about 100 miles an hour and you're, like, an inch off the ground." As I talk around the thermome ter in my mouth, I realize I'm still loaded, though I

hours. The nurse, who is taking my blood pressure, seems now this

My hands are shaking o hard to fill out the forms legibly, and my friend has to write in my social security

mostly, try to eat something

because you can die while detoxing from alcohol. At

kin, etc.

ber, date of birth, next of times you want to. I attend meetings with other patients and therapists that I recall only dimly. Snatches of things For the next three days I sleep people said waft in and out

hole in me, and that hole was the shape of God.... Of the ten of you in this room, only two will make it in recovery Your odds aren't good ...

The book I brought with

are, we'd kill ourselves.... I

was walking around with a

me - The Man Within, Graham Greene's first novel, which I had never read - is taken away along with my aftershave lotion, my Swiss Army knife, and my nail clip pers. At two o'clock in the morning on the third night.

God's mercy at work. If we



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Nurse: "Did you ever take heroin "Yep. Back in '69." Nurse: "Barbiturates? Nurse: "Here, you may have a Valium. Do you wan These are the ten mil

"Uh-huh. Repeatedly.

"I have no idea. A lot.

Nurse: "I see. Heroin?

"No thanks, heh heh

I'll take a Valium if you have

Nurse: "How often?

igram. Holy shit. I'll just take one, but thanks." Nurse (stops writing): "We had a patient addicted

to cocaine. She also tool bout 12 of these a day. "Christ, that would kill

a yak, wouldn't it?" Nurse (resumes writing): "You'd be surprised

Ever take Quaalud "Of course Whatever Nurse (not answe

"Just experimenting ag "Well, no. Actually, I was quite enthusiastic about

Nurse "How much do you drink?" "Is a lot a number?"

Nurse: "Aerosols, paint,

"What am I. insane?" haven't had a drink in 18



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says and gives me a cigarette. That was the only conversation I ever had with him.

October 1998: Group therapy session 11:00 a.m.

Each patient has a nick name that is the name of the drug he's been given in treatment. In some cases, like Xanax, Vicodin, Everclear, and Snowball (a black cocaine drug he's been addicted to. Prozac: "I think Paxil

addict), it is the name of the has a point. This guy, and we all know who I'm talking bout, is treating us like crim inals. What are we, a chain

Pavil: "Yeah it's like. what crime did I commit? thought we weren't required to go to AA meetings if we didn't want to. I think Pete is a goddamn Nazi, and I don't appreciate..." The man I'm calling

Peter is an assistant coun selor at the hospital, a therapist in training. His man ner could be gentle and solic itous one moment, then overbearing and preemptive the

Therapist: "No names here. If you have concerns with a member of the staff you may bring it up with that member, discuss it with the administrator, or bring it up at the community meet ing. If you have anger probs or issues with authority, this is an opportunity to

deal with them in a safe envi ment. What will you do when someone rubs you the wrong way out in the world? Drink again?"
Paxil: "That's why we're

bringing it up now. This is up therapy, isn't it?' Prozac: "Okay, let's call

the guy Colonel Klink. This

Noah taught me to drink Cuervo Gold tequila from a pony glass with an orange juice chaser.

HEALTH AND BEAUTY

guard.

guy gets me out of bed to go to a fuckin' AA meeting?

Therapist: "We'll have none of that, please. No names. I don't think this is the best use of our time just because two of you seem to have difficulty with a single staff membe Xanax: "I sense a cer-

tain lack of respect from the

Therapist (seems surprised that it is not just two of us complaining about Peter): "What about you,

little common courtesy

Buspar: "I don't have any problem with him."

Zoloft: "Neither do I."

Lithium: "The guy

wouldn't kill him."

Manuel?" Manny is a heroin addict who has been prescribed so many different drugs it is easier just to call him by his name, "I'll kill the motherfucker if he gets in my face

again! I'll deal with it like a Wellbutrin: "Me too. A

Therapist: "Manuel, calm down. There'll be no violence here. This is a safe Manuel is still shaking

two buzzards on it. One buz-

zard is saying to the other,

with hallucinations, rage, and paranois. On the tail Manny is 46, my age. earlier be had started freaking out in the kitchen because he thought he was hallucinating spiders in the corners of the walls. The spiders were actually there - it is, after all, October in San Diego but Buspar and Zoloft and I told him we didn't see anywhat he is doing. Therapist: "I don't want ing his eyes have been dart-

to hear any more on this subject. Today Nils is going ing around the room with to read us his autobiogra phy. Are you ready, Nils?" nace and fear. His feet are up on his chair, his skinny wrists wrapped around his skinny ankles. He is wearing shorts and a T-shirt with

to kill something." Along and even feet there are dark tangles of scar tissue, his tracks. "The tracks of my tears," he told me one night "You like that song by Smokey Robinson?

"Patience my ass. I'm going

He looks like a Mexican Keith Richards. He has been a junkie for 30 years. He has hepatitis. He keeps trying to escape, but they keep so drugged — and he's half-fried in the first place — that he forgets where he is and

Nils is ready. A 30-year old alcoholic from Sweden Nils checked himself in after a lost weekend culminating in his drinking vanilla extract

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and aftershave lotion to calm his shaking. He ended up in the emergency room, then at Vista Mesa, since VM was and is the only treatment center that will admit patients on a Sunday. Nils reads to us about his

mother's prescription-pill habit, how he was elected by his father to administer her pills. Nils's father was rarely home: his work and extra marital affairs kept him away. When he returned he was often drunk and would beat Nils's mother. When Nils got to the part when he, as a little kid, was hiding in a closet, listening to his father slowly mount the staircase. slur his mother's name, and pound on her bedroom door with angry brick-sized fists, One of us handed him the box of Kleenex.

We would all join the Kleenex Club, as we came to term it, over the next few weeks. On the patio, between

lectures, therapy, study groups, and video viewing ("High Risk Factors," "The Critic Inside," etc.), patients have 15 or 20 minutes to drink decaffeinated coffee and smoke cigarettes. Much of the dialogue between "inmates" - as we call our selves - goes on in "the vard." It is, in a way, a benevolent low-security prison environment, and in a wa it is also like military service during wartime, according to several veterans. That is you get to know people very well, pretty intimately, pretty fast. You will likely never see these people again, and not everyone will make it. Some will lose their jobs, homes, marriages, their children, their sanity, their lives. No one knows how it will sort out in the end, and we eve each other with speculation: casualty or survivor?

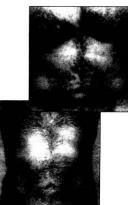
Nils is looking pretty drained after reading his autobiography, and he it anymore. We talk about Peter, the counselor, again instead. It is something else that unites us - our resistance to him.

Paxil: "Maybe the guy's job is to press our buttons, be the iackboot."

Prozac: "Yeah, test our sponse to authority. Zoloft: "Maybe he's an actor they hired."

Wellbutrin: "Yeah a year from now we'll be at

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the Old Globe or the San Diego Rep and he'll be

Buspar: "Yeah, he'll be Lennie in Of Mice and Men." Xanax: "Blanche in

Manny: "Who's Blanche

I quit drinking I kept find-Conversation inevitably turns to booze and drugs, ing bottles hidden around the house. They kept turnis I live alone. Who the fack was I hiding them from?" Lithium: "Did you eve

leave a little bit in the bottle next to the bed so when you

This leads to a discussion of the guy from West Covina who spoke at the AA day night. His name I can't recall, and he would be anonymous anyway, but I remember his spiel: rapid-firespoke about sitting beneath more and Jimmy Page, lighting his pipe made from a toilet-paper roll and aluminum foil, seeds and stems

wake up at 4:00 a.m. after

the alcohol level drops and

Everclear: "I drank

you're all deranged and puk-

go back to sleep?"

uthwash once."

sparking, flying onto his Rolling Stones T-shirt. He joined the Navy and learned to drink. "After a weekend pass," he recalled, "I drove

my piece-of-shit car. I still had

a bottle of bourbon with me

and I was still blasted. I ran

over the Marine and the

guard tower at the entrance.

There I am, upside down in

my car looking out the win-

dow at the trashed guard

tower I had knocked over. I

could hear the Marine curs

ing, but I couldn't see him.

around the car and find the

bottle and pound as much of

it as I could. I knew I was

going to the brig and I

sible with ourselves and each other while we're there. This should tell you, my name's not really Paco. It's Randy. The officer thinks this is great honesty, Randy. Thank you. trustee, the patients representative.

we all knew Randy was gonna always had his clipboard and took roll call and did bed checks, and all his paperwork was cross-referenced with footnotes and everything. He was released early and went on leave. A few days later he showed up back in a nice car that he mus have stolen, threw a whiskey bottle at us that smashed on

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wouldn't get a drink for a

ment for six weeks with a bunch of other drunks and fuckups. The first day, this officer, a psychologist, urges all of us to be as honest as posone guy named Paco raises his hand and says, 'I think I 'That's the first step toward I'm going to make you a "From that moment on

at the facility. He pulled up the curb, gave us the finger, and peeled out of the parking lot. I guess he's Paco



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The speaker recounted his dogged experiments to both drink and take Antibuse and his success at doing so, the results of which were hilarious and disgusting.

That afternoon on the patio we started calling each other Paco whenever we noticed behavior that was too gung ho, too born again, outside of the hospital.

Days later: My turn to read my autobiography.

Nils tosses me the box of Kleenex before I start. Everyone laughs - so do I - and I hand it back to him. "I won't need it." I tell him "It's not that had " I begin to read.

I was born August 2, 1950. in Oak Park, Illinois. My parents were middle class. father worked at the nowdefunct film division of a national magazine while my mother stayed at home with nie and my 18-month-old sister. In most respects they were the classic 1950s couple. At least they worked at

My relationship with my mother was antagonistic from the start. I was a difficult child, and she was not a woman cut out for motherhood. Being the oldest son. my father doted on me to the eventual resentment of

My parents did not use akohol much that I recall, and I knew little of my mother's prescription and over-thecounter drug abuse until

One early memory is that of having a Catholic priest over for dinner one night. I was still an infant. A game was played that involved either my parents' or the priest's giving me sips of beer. I would sip at the beer, then fall comically on my butt (I remember wearing diapers), and then get up unsteadily and say "ma," or more. This was repeated until I fell asleep — or, more

accurately, passed out. The family grew to eight children. My older sister and I continued to do battle: her vying for my father's affect tion or attention and both of us living with the uncertainty of Mom's changing moods. My brother Ron came along three years after me, and ov the years we grew to be allies

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omen in the family. My father pretty much ignored Ron My mother alternatel ignored him or dealt with him as an idiot who got into trouble because he was "not that bright."

At some point in the '60s my mother used the (then) over-the-counter amphetamine Dexedrine. e would talk on the phone for hours to other mothers, dispensing advice about parenthood. She was active in founding La Leche League then out of fashion. At night she would sit in front of the television taking swigs tion Nembutal, a powerful barbiturate.

The relationship between me and my growing num ber of siblings became: the girls were the cooks, launderers, and caretakers of the younger ones, and I was protector, settler of disputes, and father in absentia.

My father worked long hours and had a long train commute. Once home, he was interested in the newspaper or television: ball games,

Gunsmoke, or The Defenders. from the outline they've given us that I've had to write about ings of my mother: accusapainful memories, early sexwrongdoing by one child or another. This was dealt with I barely recall going through rcise in detox, floating on Valium. I see that my by my father's belt to our backsides (me and my handwriting is alternately brother, mostly). While this childlike and palsied. The other patients are shifting in would be called child abuse their chairs, their eyes averted today, it was then consid ered merely sensible disci-pline. My father did not seem to ceilings, shoes, fingernails. It's impossible to tell if they're to enjoy this duty, but at bored, embarrassed, m times I sensed a real anger. or indifferent.)

> is of being tied to a chair at the age of five or six while my mother picked up my father at the train station. When they returned, standing in the doorway my mother pointed to me and said to my father, "You see what this bastard made me do? My father was appalled, and I don't remember his punishing me any further. I have no recollection as to what offense I was supposed to have committed.

My earliest painful memor

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a displaced rage at my moth

about his children.

My parents often fought, but I believe my father truly cared

(While reading this I pause

often for water, my voice

wavers, and I rest the note-

book and my hands on my

thighs to steady them, but I

can't seem to keep them still.

When I turn the pages, the

fluttering of the paper makes

a deafening racket. I shake as if I'm terribly hung over, yet

haven't had a drink for ter

days. I've often read in pub-

lic and not found myself par-

ticularly nervous: now my

voice accelerates to hurry

the end of this thing. I see

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hold and ride herd on five to eight kids. Eventually she gave up and let my sisters take o while my brother and I did pretended to while we played war, cops and robbers, or

An early pleasant memory was my first birthday party at my grandmother's remember being in a high chair with a large cake in front of me. It is painted with colored frosting on the sides. like a drum. I remember the candle and much smiling clapping, and singing.

Trying to remember my earliest conflict (as we are all asked to do) is difficult. They seemed to begin at birth. Most of them with my mother. I was rebellious, she was impatient. I was made to feel irresponsible by the age of five. She could be loving and reading to us on her lap one momen then calling us "sons of

She once took me to Grant Park, where I climbed the statue of U.S. Grant. She smiled up at me with pride. She had had her hair done she wore lipstick, pearls, and a dark blue skirt and jacket She was the most beautiful oman in the world.

Not long afterward she as chasing me around the house with a fireplace poker. I had no doubt she intended to kill me. Again, I have no recollection of what I was supposed to have done or

At this point I stop reading. rassment. I seem to be blaming everything on my mother This sounds ridiculous to my ears, "I'm not saving," I tel the roomful of drunks and drug addicts, "that I drink because of my mother. I mean she did the best she could.

"Doesn't sound like she did her best to me " Pavil

"Me neither," says Buspar. "Please continue," the therapist says.

I read on about my Catholic education, the death of my father when I was a teenager, the drugs, and my 24-year acquaintance with my true love: booze, hooch, iuice, John Barleycorn, fire-

water, rotgut, spirits, a drop of the creature, the hair of the dog, a stiff belt, a cold one, a cocktail, a snootful, tying one on, going on a toot, getting shitfaced, hammered, smashed, three sheets to the wind, twisted, blotto, polluted, fucked up, destroyed.

I describe almost two and a half decades of behav

ing up next door, and the strains of jazz piano coming from a car radio in the parl ing lot near the window. Feel ing suddenly, painfully, selfconscious. I nearly don't read the final paragraph. I do it anyway because when I wrote it, I know, I wasn't self-conscious at all

"The bottle is empty," I

I realize I must have fallen against the shelf and hit my head on the VCR. I should have bled to death, died the way William Holden, the actor, died: drunk, falling and knocking himself out on a coffee table.

ior that consumed much of my liver, my memory, and my spirit. A portrait of the uncommitted suicide. When I read aloud the second-tolast paragraph I hesitate, hear the shuffling of chairs, the clearing of throats, and the cracking of knuckles, my own breathing, the sound of traf fic on 163, a motorcycle start

read. "The barroom is closed It's time to turn up the lights

and for me to come home. pray to God I make it there. This petition is met, I think, with silence. No one says anything or clears his throat plete except for the sound of my breathing and my heart beat in my ears. Oh, and there

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That was last year. Not so long ago, but there is, nonetheless, something about being able to say, That was last year The sun is going down and the room is the color of rosé wine or tequila, orange juice and grenadine. This is the time of day that's between one thing and another - the day's work and its rewards, discipline and utilitarian concerns, problems of the prosaic and the hour of poetry Some punctuation is cus tomary here, and liquor over ice, at least momentarily, still seems just the thing. With the next several thoughts, whiskey takes on all the appeal

One drink must become two, and then I am con fronting a kind of Catholic Grand Guignol at 4:00 a.m. A cast of grotesques will pop-ulate the shadows of the bedclothes, and my thoughts will accelerate down a black corridor of self-loathing. A weird kind of masochistic sexual arousal will do its peculiar pavane with nausea. I may

of a tumbler of battery acid.

or may not remember the evening's telephone calls. I will be certain I am dying, and I will, more or less, be

It might have been nobler to have put down the bottle for reasons other than my expired liver, but I doubt other reasons would have sufficed. The grape and the grain are seductive enough to eclipse the memory of pain long, agonizing, and disgusting death. If one wants a drink hadly even The End won't stand in the way. But I find I am not suicidal. So I don't drink. Maybe tomornow. I have arrived at a new drug. After almost 30 years of what might be termed reality abuse as much as anything else, being sober (as opposed to simply being dry) becomes a type of altered consciousness, a kind of cognitive cocktail.

"Happiness, too," Camus once wrote, "is inevitable, and he was right enough. It is what he might have said to Charles Bukowski's character Hank Chinaski in the

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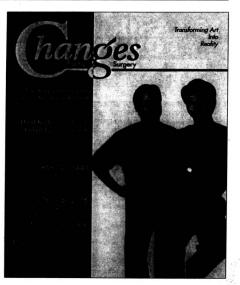
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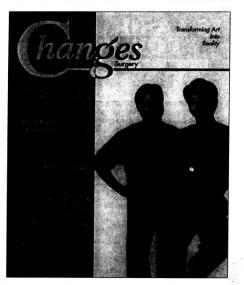
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enabled me to rationalize anything. I am left with few certainties other than death and mystery and Mr. Camus's inevitable happiness. In other words, though the inning are late, I am in the game.

between the self and the world is not so much good or bac (mostly it is good, I think) not so much better or worse (it is mostly better), as it is something more to the

Among the sins I consider unforgivable in myself — for-get adultery or murder or even despair — is boredom. ing others; there can be a real perverse satisfaction in tha when it is called for. But to actually be bored is the kind of unimaginative opting for illness that is a true, greasy the Buddha said. "A man can be born a blind leper in a ring of fire and know only Nirvana." I know what he mean and dry as a martini, in rue that saying is hardly as inscrutable as it at first appears It is at least a colorful propocynicism. But I find I can be sition. Trying to find the ele orld-weary and cool, romantically grizzled, tragically hip ments of wonder in our own idiocy, the amazing if abysmal everything when I'm sober. And I can remember that I was failures at apprehending reality, the texture and scope of the play we find ourselves in So I don't drink. Not that is, if not Nirvana, at least fun, when you think about

tonight. Oh, and there is some ice cream left from last night when I didn't drink either.

- Geoffrey Firmin

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Radical Whole-Wheat Architecture

A Pretty Little Shingled Bungalow



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& Galleries

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hose of us who have lived in bungalows know their singular charm. We don't wonder why

love songs have been written about them. The word "bungalow" itself has

charm. Hindu in origin (bangla means "house"), it is now used to describe any

LOCAL But there is a special look

20th-century

EVENTS to the early

built in San Diego by a gifted eccentric David Owen Dryden. "Dryden's bungalows have an Oriental flare," says Don Covington, a

local architectural historian and former

Restaurants





apprenticed. By then, builders in Los Angeles County were already part of the Arts and Crafts movement that had iettisoned Victorian style and reinvented pre-Industrial era aesthetics. Bungalows were part of that revival. The Greene brothers, Charles and Henry, were the most famous Southern California bungalow builders. They embraced what is known as the Craftsman style of architecture Covington credits Dryden with bringing that style here and making i

wn. The difference between a Victorian house and a bungalow is the difference between a wedding cake and a loaf of whole-wheat bread. Even a basic bungalow would have seemed basic bungalow would have seemed radical to San Diegans of Dryden's day His sloping roof lines, deep eaves, and heavy beams that supported those eaves must have struck them as that

professor of art at San Diego State
University who has studied the man
and his houses. "There is the look of
Japanese architecture about them, with
their exposed wooden frame structure."
Dryden was 34 years old when he Dryden houses went up citywide came here in 1911 from Monrovia especially in Mission Hills Lom



Park. Their first owners were professional people. "Doctors and dentists, in particular, or retired industrialists from Fastern cities " say industrialists from Eastern cities," say. Covington. "And most were fairly wealthy." They needed to be, since Dryden houses were relatively expensive. "Usually 53500 to \$4000 to build, they sold for double that amount. It was high for the period. when many other houses were selling for \$2500 to \$3000."

The quality of the materials and attention to detail — outside and inside — account for the price. Covington lists these characteristics: "A lot of art-glass windows. Woodwork done with very fine wood Built-in cabinetry. Ceiling and wall details." All of it requires a kind of craftsmanship beyond run-of-the-mill.

"This wasn't just building," Covington avers. "Dryden was creating works of art. I think houses of that period are like little works of art." Not



The greatest number of extant Dryden houses are in North Park between 28th Street and Pershing. Covington counts 18 of them in a four block area. He and his wife live in one 28th and Myrtle. Dryden himself once

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but it wore thin and I missed its cheap warmth when it did. It also proved to be demonuntrue since my life became as much an ongoing project of self-mythologizing as an ongoing project of zsche's cosmic facileness. a ritual phrase to shrink the distance between the glass and the lips. I miss them the way I miss the clear or amber or blood-red potion that

enabled me to rationalize anything. I am left with few es other than death and mystery and Mr. Camus's able happiness. In other words, though the innings are late. I am in the game

This new relat between the self and the world is not so much good or bad (mostly it is good, I think), not so much better or worse (it is mostly better), as it is something more to the point - it is interesting.

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No question there is a bit-

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tonight. Oh, and there is some ice cream left from last night when I didn't drink either. - Geoffrey Firmin

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LOCAL EVENTS

to the early 20th-century

built in San Diego by a gifted eccentric,
David Owen Dryden.

"Dryden's bungalows have an
Oriental flare," says Don Covington, a
local architectural historian and former professor of art at San Diego State University who has studied the man and his houses. "There is the look of

Japanese architecture about them, with their exposed wooden-frame structure." Dryden was 34 years old when he came here in 1911 from Monrovia,

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Dryden houses went up citywide. especially in Mission Hills, Loma Portal, University Heights, and North



Park. Their first owners were professional people. "Doctors and dentists, in particular, or retired industrialists from Eastern cities." say Covington. "And most were fairly wealthy." They needed to be, since Dryden houses were relatively expensive. "Usually \$3500 to \$4000 to build, they sold for double that amount. It was high for the period, when many other houses were selling for \$2500 to \$3000."

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Covington avers. "Dryden was creating works of art. I think houses of that period are like little works of art." Not fine art, but folk art. "I think of Dryden



The greatest number of extant Dryden houses are in North Park. between 28th Street and Pershing.
Covington counts 18 of them in a four block area. He and his wife live in one



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LOCAL EVENTS

lived in a house a block away. "In San Diego he lived in many different places, but he stayed there the longest. It's a bunglow."

In 1925, Dryden left San Diego for San Francisco and began building in the Spanish Revival style—"all stucco, arches, towers, and colorful title. Covingion say." It was the Life. Covingion say." It was the 1920, a style he started developing here, and it was developing here, and it was his last style. He was out of the building business by the 1930s. That was the

1930s. That was the Depression."
Dryden was born in Northern California. But as a child, he moved to Oregon, where he grew up. "And that's where he really learned house building, where it was all that wooday kand of look. Oregon to interview Dryden family members for a book-in-morares." It visited his family members for a bookin-in-progres. "I visited his granddaughter and daughter-in-law, who live in Klamath Falls. I saw his grave, the whole works. "He describes Dryden, who died in 1946, as "flamboyant, quixotic," and "a personality who ranged from high to low." He says, "He loved the ocean and owned some fancy automobiles, and loved to drive on the based. You drive on the beach. You know, there weren't a lot of

drive on the beach. You know, there weren't a lot of roads in those days, anyway." He also describes this scene. "His family said he made and lot three fortunes made and lot three fortunes made and lot three fortunes. The said for things out of his pocker rather than having accounts. He was very loose with his money. He just threw it away. He would go out to the cliffs, like Sunset Cliffs, and throw money out to the water. So the said of the water was the wa

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tour, three of which are bungalows built by Dryden. One of them, unmistakable resembles a pagoda, although the inscrutable Dryden never saw the Far East. SOHO simply calls it "aeroplane

David Owen Dryden: Bungalow Builder Lecture by Don Covington Saturday April 1, 2:00 p.m. The Silver Gate Masonic Temple
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— leanne Schinto

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BAJA

A Contemporary Dance Festival continues through Sunday, April 9, at the Tijuana Cultural Center. Tonight, Thursday, March 30, see El Cuerpo

Thursday, March 30, see El Cuerpo Mustable Company from México City. The Diego Pitnon Company, also from México City, performs on Friday, March 31. La Cebra Ensemble (Mexico City) his bet stage on Saturday, April 1. A troupe from Hermosillo, Sonora, La Laigrima, is scheduled for Sunday, April 2. The Tijuana company Mujeres en Rinala plans an appearance on Monday, April 3; the Ricardo Perton Charles (Mexico Perton Charles) and the Charles (Mex alta Danza Performa Company, hail-ing from Tijuana, is slated for Tuesday, April 4. The week wraps up with Tijuana's Minerva Tapia Company on

Spotlight Series, this Mainly Mozart-hosted series continues with Mozart-hosted series continues with concerts through April 1 by violinist Jorja Fleezanis, who has been con-certmaster of the Minnesota Orchestra since 1989 and is a member of the faculty of the University of Min faculty of the University of Min-nesota. The program includes Beethoven's "Sonata in F Major (Spring), "the "Sonata in A Major" by Mozart, and Beethoven's "Sonata in G Major." The concert may be heard at 8 p.m. on Friday, March 31, at the Neurosciences Institute (10-60 John Jay Hopkins Direc) incluses are \$30. The series moves to the New Port Beach Hold Carreera Liber Tjuana-

West Tough Old Clothes you don't mind getting flytry to take pair in the Black Mountain Open-Space Park violunters west project set for Statut-day, April 1, from 8 a.m. in moon-tipe of the state of th Beach Hotel (Carretera Libre Tijuana-Ensenada kilometer 45) for a concert at 7 p.m. on Saturday, April 1; admission is \$25. For reservations and informa-tion on any of these concerts, dial 619-239-0100. (LA JOLIA, PUENTO NIEVO)

8082. Free (BANCHO PENASQUITOS)
A Pamily Fun Walk in planned on
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Ecological Reserve. On Sunday,
April 2, assistant interpreter Patty
Heyden leads a walk themed "Critter
Cruising" through the canyon in
search of signs of living things. Both
events begin at 9 am. Find the park
on Espola Road, one-half mile north
of lake Powey Road. For informa-Matadors Manolo Mejia, Jorge "El Glisón" de Jesús, and Guillermo 'Chilolo" González" meet up with the toros at 2:30 p.m. Sunday, April 2, in the Plaza de Toros Calafia. For tickets and information, call 011-52-65-55-4373. (MEXCALI) "Fantasia 2000," Roy Disney's up dated version of Uncle Walt's classi

tion, call 858-679-5469. Free, (POWA) Fantasia, hits the screen at the Omn-imax Theater at the Tijuana Cultural Spring Flowers Star during the gar-den tour starting at 10 a.m. on Sat-urday, April 1, at Buena Creek Gar-dens (418 Buena Creek Road). 760-744-2810, Free. (SAN MARCOS) Center daily at 2, 4, 6, and 8 p.m., Center daily at 2, 4, 6, and 8 p.m., with an additional screening at moon on Saturday and Sunday. The other featured films include Niegara Falls (1 p.m.). Los descubricores (3 p.m.). The First Emperor of China (3 p.m.). The Center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-6600, (musch)

760-744-2810, Free, ISAN BARGOS Waterfalls and Spring Wildflowers on the ridge overlooking Lake Hodges are the highlights of an easy walk planned by the Camponeers on Satur-day, April 1, from 1 to 230 p.m. To each the trailband, take 1-15 to Ran-cho Bernardo Rosd and go west. Turn right at West Bernardo Drive and

drive 0.7 miles; turn left on Duenda Road (which turns into Poblado Road). Park on Poblado Road, and meet at the entrance to the walkway between Smoke Signal Drive and Moon Song Court. Free. 619-232-3821 x203. (RANCHO BERNARDO)

OUTDOORS

Warmer Temperatures and in-creased humidity coincide with the subtle onset of San Diego's spring season. By April's end, the Santa Ana-winds, cold nights, and cyratal-clar-sun-derenched days of winter will likely be distant momories. The noc-turnal, low overcast hugging the coast, which may linger until the law morning, will grashally boald into coast, which may long the morning and prioads of perpentul overcast most common during May and June.

The Sticky-Sweet Odor of citrus blossoms is wafting on the spring breezes this year, as it has in every year since the 1870s, when the

year since the 1870s, when the county's first commercially planted orange and lemon groves began to produce fruit. From early plantings in areas like National City and early and the state of the state

A Tried of Planets, Mars, Jupiter, and Saturn in seconding order, stand boldly over the western horizon tomph. Thursday, April 6, their configurations, and the standard properties of the standard properties. The standard properties of the standard properties with the standard properties of the standard properties. Mars is lowest, reddish, and dim. Jupiter is in the middle—bright and yellowsh white. Saturn is highest, creamy white, and not quite as dim as Mars.

as dim as Mars.

Rarly Spring Mignaut Warshers such as Natsville and Wilson's are possible sightings, along with the Pacific slope flycatchers, when the Audulon Society leads an outing at Blue Sky Ecological Reserve from 8 a.m. to noon on Saturday, April 3. Meet at the entrance to the preserve, find the reserve on Espois Road, one-half mile north of Lake Poway Road. There will be considerable histogic of a moderately stremuous nature on level ground. Free: 619-280-710, Growney.

Wear Tough Old Clothes you don't

A Tried of Planets, Mars, Jupiter

History to Observe, Offshoot Tours History to Observe, Offshoot Tours offers its monthly hour-long history walk, blending Balboa Park history with its wealth of architectural and botanical treasures, on Saturday, April 1, at 10 a.m., starting at the visitors' center. Free. 619-235-1121. (BALBOA PARK)

Love the Lagoon, the Torrey Pines State Reserve invites volunteers to help restore the critical habitat of Los Peñasquitos Marsh Natural Preserve and Lagoon on the first Saturday and second Sunday of each month. The next work party convenes at 9 a.m next work party convenes at 9 a.m. on April 1, starting in the north beach parking lot off Carmel Valley Road. Bring gardening gloves and wear sturdy shoes. Free. Call 858-755-2063 x308 for reservations.

Up for an Uphill Stride? Enhance your knowledge of the great out-doors when the Back Country Land Trust hosts a naturalist-led hike at Robert's Ranch on Saturday, April 1 at 9 a.m. Participants will see rare En reserve a spot and get directions

No Joke, take a fast-paced hike along the north San Pasqual Trail with Clif from the San Dieguito River Park at 9 a.m. on Saturday, April 1. Dial 858-674-2275 x5 to make the mandatory reservations and get di rections. Free, (SAN PASQUAL VALLEY)

Sweetwater Marsh National Wildlife Refuge is the site for a bird walk hosted by the Chula Vista Nature Center on Saturday, April I, at 8 a.m. For the required reservations and di-rections, call 619-422-2481. Free. (CHULA VISTA)

What Wildflowers Are Blooming in the chaparral at Daley Ranch! Find out when naturalist James Dilane leads a moderate three-mile hike along the Boulder Loop and Rock Rolge trails at 8:30 a.m. on Saturday, April 1. The the main parking lot (on La Honda For details, dial 760-839-4680. Free No pets. (ESCONDIDO)

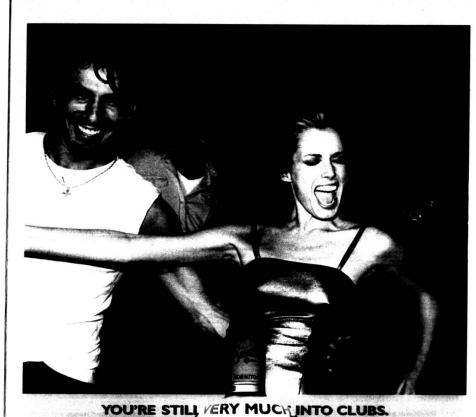
No pers: (#SCOMDOD)

Coastal Birds and Their Habitats will be described by ranger Laura Nasa when she leads walks for beginning birders each Sunday through April, including April 2, at 9:30 a.m., along the southern wildlife preserve (a.k.a. the flood-control channel). 6:19:581-7603. Bring your binoculars to the bird path on the south side of Sos World Drive. Free, (MISSON BAY)

Take a Walk Through Geological

Bay to Breakers — Coronado Style, join Coastwalk for a six- to eight-mile bayside hike to the Hotel del Coronado on Sunday, April 2. Meet on the San Diego side to catch the l p.m. ferry; the walk starts prom at 1:30 p.m. at the Coronado f landing Bring money for snack, bus, and/or ferry. For details, call 619-283-3026. (DOWNTOWN)

See the Elusive Grunion — the small silver fish that spawn on beaches following certain high tides throughout the year — when the Birch Acquaritum Museum botts on



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DANCE

Contre-Fun, Jump Fingers provides

the contradance planned on Friday, March 31, at Trinity United Methodist Church (3030 Thorn Street). Events get underway at 8 p.m., following begin-ners' instruction at 7:45 p.m. Admission is \$6. Call 760-436-4030 for infor

mation, MORTH-PARR)
A Festival of Mexican Contemporary Dance runs March 31 through
April 2, at 8 p.m. each night, in the
Dance Studio Theatre (ENS-200) at
San Diego State University. Each
verning a different dance company
from Mexico will present a unique
reconsens of its works. On Ericky the

program of its works. On Friday, the Cuerpo Mutable Dance Company from Mexico City presents Lilit (Eve) in Bloomingdale's, performed

The company of ten male dancers will present I'm Not Pancho Villa and I Don't Like Football. La Lágrima Don't Like Football. La Lagrima Dance Company from Hermosillo, Mexico, presents Tetimonial, or the Eyes of the Labyrinth, on Sunday. General admission is \$12 per night. For information, call 619-594-6824. Make reservations by calling 619-594-1696. (SDSU)

Celebrate the Cambodian New Year Early (it actually begins on April 13 Diego present a Cambodian Culture Dance at 1 p.m. on Saturday, April 1,

Consider Middle-Eastern Dance and culture from a new perspective when Yasmin presents Persian dance when Yasmin presents Persian cance classes beginning at 1 p.m. on Satur-day, April 1, hosted by the Art/Dance Academy (1837-A South Coast Highway). Call 760-757-4470 to reg-ister. (OCEANSIDE) Attention Ballroom Dancers! Fr.

iov the big-band sounds of the Orchestra at the Vetera Swingtime Orchestra at the Veterans Memorial Center on the first and third Saturday of each month, in cluding April 1, from 1 to 3 p.m. Find the center at 2115 Park Boule-vard. Admission is \$5. Call 619-239-2300 for information. (BALBOA PARK) West African Dance classes led by Saturday, April 1, from 4 to 5:30 p.m., at Dance North County (535 Encinitas Boulevard, suite 100). The dance will be accompanied by live drumming featuring Jason Hann. The fee is \$15. Call 760-942-9927 for details. (ENONTAS)

9927 for details. (ENCINTAS)

Camara leads a dance jam with
live drumming from 6:30 to 8 p.m.
on Saturday, April 1, at the School of
Healing Arts (1001 Garnet, suite 200). For information, call 858-581 9429. The fee is \$15. (PACIFIC BEACH)

An Unmistakable Style is the hall-mark of performances by the Alvin Ailey American Dance Theater, leap-ing onto the stage at the California Center for the Arts, Escondido at 8 p.m. on Wednesday and Thursday.

Tour" features pieces set to choreog-raphy by Ronald K. Brown (Grace), Donald McKaye (Danger Run), and Ailey himself (Revelations). Tickets range from \$29 to \$47. Find the center at 340 North Escon-dido Boulevard (at Valley Parkway).

Call 800-988-4253 for reservations

Tango and East Coast Swing (inter-mediate) are the featured dances be-ing taught by the Smooth Dancers beginning next Thursday, April 6, at 7 p.m. The donation is 55 per class. Learn the steps at the Vista Women's Cub., 1375 Oak Drive. Questions? Call 760-941-0386 for answers, (VISTA)

International Folk Dance classes are

tional Folk Dancers from 7:30 to 10 p.m. on Thursdays through April at the Balboa Park Club (on Presidents Way). Special attention and free mem-bership will be given to newcomers; the instructor is Jack Vandover. The

Cinephiles and Casual Film Enthu-slasts Allke are invited to the film screenings continuing at the Museum of Photographic Arts. This week, see Hollywood or Bust, Will Success Spoil Rock Hunter!, The Man Who Knew

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Jailhouse Rock, In a Lonely Place, and The Big Knife. Admission is \$7.50 general. For times and dates, call 619-238-7559 x301. (BALBOA PARK) seum at 700 Prospect Street. This week, see the films on Saturday, April 1, at 7 and 9:30 p.m. Call 858-454-0267 for information. (LA JOLLA) Animated Short Plims from around the world are showcased in Spike and Mike's 2000 Classic Festival of Ani-

A Dramatic Medley of Walt Whit-man's life is presented in Jesus Sierra Oliva's Loving Comrades, screening for the Sunday Matinee at 2 p.m. on on, offered in Sherwood Audi torium at the Museum of Conte April 2, in the third-floor au porary Art, San Diego. Each screening offers a variety of animaat the San Diego Public Library (820 E Street). The filmed play traces Whitman from adolescence to America's idealized and distin-guished poet. Playwright Sierra and director Ed Stevens will be on hand for discussion following the screen-ing, 619-236-5800, Free, (DOWNTOWN)

Dump the Debt, three 30-minute short films may be seen when the

Film Forum hosted by the San Diego
Public Library convenes at 6 pm. on
Monday, April 3. "Jubile: 2000 and
the Global Economy feature: Cancel
the Debt Now, Break the Chain, Break
Members of Jubile: 2000 will,
Members of Jubile: 2000 will,
the part in the ensuing discussion. Find
the library at 820 E Street; 619-2363800. Free, (DOMNTOWN)

The Mystical Drama Simon Magi The Mystical Drama Simon Mague (Hungary) and the "violent police thillier" No Deposit No Return (Italy) are on tap when the San Diego Inter-national Film Festival 2000 continues on Tuesday, April 4. Film screenings start at 7 pm; second features igno-start at 7 pm; second features igno-strated and the second features of the general per screening. For informa-tion, call 858-534-0497. (IA JOLIA)

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Calendar LOCAL EVENTS

the water for romps with Atlantic spotted dolphins, dusky dolphins, "Frame by Frame: Building Com-munities Through Ginerna" is the theme for an international film and video series continuing through April. This week, see Stuart Gordon's Wonderful Lee Cream Suit, a film set in East Los Angeles from a screen-play by Ray Bradbury, starring Ed-ward James Olmos and Esai Morales.

The screening begins at 6 p.m. on ednesday, April 5, at the City

Heights-Weingart Library (3795 Fair mount). For information, call 619-232 8870 or 619-527-3409. (CITY HEIGHTS)

spotted dolphins, dusky dolphins, and bottlenose dolphins. The film uses the exotic locations, current sci-entific research, and encounters be-tween people and dolphins to pre-sent a close-up view into the world of these playful cetaceans. For ticket prices and showtimes, call 619-238-1233. (BALBOA PARK) LECTURES

Reuben H. Fleet Science Center from the coral reefs of the Bahama

to the seas of Patagonia, Dolphins takes audiences under the surface of

"Women in Film" is the subject

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Rory Kennedy speaks at 7:30 p.m. tonight, Thursday, March 30, in fo-rum A/B of Hahn University Center Forum at the University of San Diego 5998 Alcalá Park). Kennedy directed the documentary American Hollow. Free. For information, call 619-260-4600 x2396. (LINDA VISTA)

"Finding Geometry In Art" is the subject when Connecticut State De-partment of Education "art consul-tant emeritus" Ronald Saunders speaks for the docent lecture series at the San Diego Museum of Art at 10 a.m. on Friday, March 31. Adion is \$10. For details, dial 619-696-1935. (BALBOA PARK)

Glass-Blowing Demonstrations are promised when professional artists gather from 10 a.m. to 4 p.m. on Fri-day and Saturday, March 31 and April 1, at the Carlsbad City Library (1775 Dove Lane), in conjunction with the exhibit "The Glass Sanctu-ary," For details, call 760-602-2021.

Beginners Beckoned, the North San Diego County Genealogical Society Diego County Generalogical Society sponsors a beginners' class from 9 am. to 1 p.m. on Saturday, April 1, at the Carlsbad City Library (1775 Dove Lane). Free. For information, call 838-481-8511, (CARLSBAD)

Architectural Historian and preser vation consultant William Chandle discusses the principles and characteristics of Queen Anne-style architecture — of which the Villa Mon tezuma is a surviving example — for the Views of a Victorian lecture series in Saturday, April 1, at 9 a.m., at the Villa Montezuma. Chandler will re20th). The fee is \$20. To make the required reservations, call 619-232-6203 x100. (SHERMAN HEIGHTS)

Get That Snake to Smile! Create a "pet portrait" when June Rubin con-ducts a workshop at 93.0 a.m. ost urday, April 1, at Bravo Workshop (740 13th Street, studio 322). Partic-ipants may draw, paint, or collage images. The \$35 fee includes materials. Call 619-696-0058 to register

Learn Pet CPR, rescue breathing, re Learn Pet CPR, rescue breathing, re-straint and muzzling, heat injuries, and much more when Pet Tech of-fers a Petsaver class from 9 a.m. to 5 p.m. on Saturday, April 1, at Scripps Mercy Hospital (4077 Fifth Avenue). The fee is 599. To register, call 619-589-7475. (BANKERS HILL)

All Traditional Instruments Are Welcome during the beginning/in onducted every Sunday, including April 2, from 10:30 a.m. to noon, a April 2, from 10:30 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)

Artist Phoebe Burnham demon strates her techniques when the Pas-tel Society of San Diego meets at 2 p.m. on Sunday, April 2, at the De Anza Harbor Resort's Bay Club (2727 De Anza Road), 619-295-7240 Free, (PACIFIC BEACH)

What's Shiborif Find out when

Mixed-Media Mushrooms, when the San Diego Mycological Society meets



on Monday, April 3, Elio Schaechter on Monday, April 3, Elio Schaechter will give a lecture on notable events in the history of mushroom book publishing. He will display some of the nearly 500 mushroom books (some dating back to 1775) in his collection, along with 1500 mushroom stamps from around the world. The group gathers at 6:30 p.m. in room 101 of the Casa del Prado. Free.

"Gems and Minerals of San Diego County" shine during adult classes and field trips hosted by the San and field trips hosted by the San Diego Natural History Museum be-ginning at 6:30 p.m. on Monday, April 3. Participants will learn about the physical, optical, and chemical properties of gens and minerals. The fee for nonmembers is 575. To re-serve a spot, call 6:19-232-3821 x203. (BALBOA PABO)

"The Early Renaissance" and artists such as Nicola Pisano, Giotto, Do-natello, Botticelli, and others will be riewed in relation to the dramatically viewed in relation to the dramatically changing world of their time when art historian Tim Adams presents a lecture series beginning on Tuesky, April 4, at 7:30 p.m., at the Athenaeum Music and Arts Library. Nonmembers pay 544 for the or 512 per lecture. Find the Athenaeum at 1008 Wall Street; call 858-454-5872 for reservations. LtA 2014.

"So What! Do It Anyway!" It's the topic when talk show host, columnist, and comedian Rita Kahn speaks for the Polaris Sailing Society on Tue

Independent Filmmaker Paul Alexander Juutlainen divulges "How to Create a Documentary Film" during a seminar for the Learning Annes at 6:30 p.m. on Tuesday, April 4. His first feature documentary, He Hippopotamus, was selected for the Emerging Filmmaker Showcase at 1998's Cannes Film Festival. The fee is \$49; call 619-544-9700 to register (MISSION VALLEY)

(MSSON VALLEY)

Succident Learn to make a succulent wreath when Anne Samtad and Portia Hardfe Present a workshop from 10 a.m. to 2 p.m. on Tuesday, April 4, at Quall Botanical Gardens (230 Quaid Gardens Drive). The fee for non-members is \$55 or \$70 (depending upon the size of wreath desired). To make the necessary reservations, call 764 - \$50.06, (Depending Upon 164 - \$50.06). (Depending Upon 164 - \$

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women by gender and class. She plans a lecture entitled "Women, Politics, and Creativity" at 7 p.m. on Wednes-day, April 5, at the Price Center The-ater at UCSD. Free. Call 858-822-0510 for information. (IA JOLIA)

"It May Be Awful, but It May Be Art" is the intriguing topic when artist Cliff McReynolds begins a se-ries entitled "Art Egomania, and Beries entitled "Art Egomania, and Be-yond" at 7:30 p.m. next Thursday pril 6, at the Athenaeum Music and rts Library (1008 Wall Street). The fee for nonmembers is \$44, or \$12 per night. To reserve a spot, dial 858-454-5872. (LA JOLLA)

RENT A meeting (10:15 a.m.) and the presentation at 10:50 a.m. Free. Call 760-431 HARLEY-0846 for information. (CARLSBAD 0846 for information, CMR-SMO; Focus on France during the Cultural Coffees hosted by the San Diego Mu-seum of Art this season. In the series, Steven Kern — curator of European art at the museum — examines a se-lection of issues that have faced French artists over the last 150 years. A French Artist Abroad. And Liv-ing in San Diego!!" Focuses on the connections and crosscurrents in **DAVIDSON** * Rates start at \$75/day

• Day - Week - Moath

• You drive or we toor you on
a motorcycle with a driver connections and crosscurrents in Niki de Saint Phalle's art, at 9:30 a.m. in Wednesday, April 5. Tickets ar \$15 for nonmembers, 619-696-1966 BALBOA PARK

"Through the Eyepiece," Denni Through the Eyeptecc, Tennis Mamman, resident astronomer at the Reuben H. Fleet Seiner Center, goves a lecture to assist backyard astronomers in finding their way among the night sky with a small telescope at 7 p.m. on Wednesday, April S. After the talk, the San Diego Astronomy Association offers telescope viewing and Mount Liguna Observatory Associates give astronomical computer demonstrations. Admission is \$5 general, 619-238 1233. (BALBOA PARE

Fun in the Foundry, learn the com-plete bronze casting process when Artworks of Fallbrook conducts a seven-week sculpture class on Wednesdays from 9 a.m. to noon starting on April 5. The \$150 fee in-cludes all materials except for the bronze (determined by the weight of

ister, call 760-731-2732. (FALLBROOM

Check Out the Library's Gallery

Check Out the Library's Gallery When the Carbabad Newcomen Glub meets on Wednesday, April S, Karen McGuire — the director of the William D. Cannon Art Gallery at the Carbab Girg Library — will talk about the gallery and plans for future exhibits. Carch the talk in Heritage Hall at Magne Park (2650 Garfield Street). Coffer and conversation begins 2645 a.m., followed by a brief business

Fighting Gender Discrimination her entire life, Egyptian feminist, so-ciologist, and militant writer Nawal El Saadawi has been censored, im-prisoned, and exiled for her refusal



Special

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men by gender and class. She plans

Docent Leader Jenny Ritchie, from the Bancroft Ranchhouse Museum, will show photographs and discuss the history of the museum next Thursday, April 6, for the Lemon Grove Historical Society. The lecture Grove Historical Society. The lecture starts at 1:30 p.m. at the Lemon Grove Library (8073 Broadway). For information, dial 619-466-5270. Free. (LEMON GROVE)

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at 7:30 p.m., in the Lamplighters Community Theater (8053 Univer-sity Avenue, between Allison and Baltimore Drive). 619-464-7167. Free. (LA MESA) ing lecture in religious studies at 3:30 p.m. next Thursday, April 6, in Scripps Cottage. Downing is author of The Goddess: Mythological Images of the Feminine and many other books. Free, 619-594-5185. (SOSU)

Law Enforcement Veteran Vince Jimno will discuss a landmark case in which he was involved that evenin which he was involved that even-tually went to the California Supreme Court when he speaks for the Sisters in Grime next Thursday, April 6. The case involved the mut-er of a young woman and the sub-sequent confrontation between the suspect and police, in which one of the pursuing officers was killed.

The Mahamat to the Supremental Con-train Mahamat to the Supremental Con-location of the Contrained Con-location of the Con-trained of the Con-location of the Con-location of the Con-location of the Con-trained of the Con-traine

mont Street). Admission is \$3 for non-members. 858-481-6411. (HILLOREST)

IN PERSON

Artists on the Cutting Edge VIII, the "Cross Fertilizations" literary and music series at the Museum of Cor temporary Art, La Jolla led by artisti director Quincy Troupe continues tonight, Thursday, March 30, with tonight, Thursday, March 30, with vocalists and songwriters Vincent Henry and Stephanie McKay, novelist Bharti Mukherjee, and poet lawson Inada. Next Thursday, April 6, guests include poet Derek Walcott, novelist Mona Simpson, and trumpeter, composer, and producer Baikida Carroll. The series continues through April 27, Programs begin at 7:30 p.m. Nonmembers pay \$15 per individual event. Tickets are available through Ticketmaster (619-220-TIKS). Find the museum at 700 Prospect Street. Call 858-645-351 x444 for informa-tion. (IA JOLIA)

The Grammy Award Concert hosted by the Chula Vista School for the Creative and Performing Arts is slated for tonight, Thursday, March 30, at 7 p.m., in the gymna-sium at Chula Vista High School (820 Fourth Avenue). The show fea-tures 19 of the school's top performpresentations. Tickets are \$5 general. For information, call 619-691-5775. (CHULA VISTA)

"In-a-Gadda-Da-Vida" Will Ring Out during the "all-request heavy-metal selection" concert planned by university carillonneur Scott Paulson Anyone in the general radius of the library will be treated to the free concert. To make a request, call 858-534-8074. (LA JOLLA)

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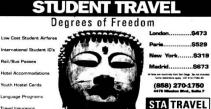
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March 30 through April 2, offering a look back at 25 years of musicals pro-duced at Coronado High School. The curtain rises at 7 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Find the school on the campus of Coronado High School (6 Avenue). Tickets are \$10 for res ado High School (650 D seating, \$7 general. Call 619-522-8969 for information. (CORONADO)

8969 for information. (COROMAGO)
The Canady Brothers of the Brush. by
Jimmy Murphy, focuses on four
painters on a construction size and the
unioning struggle between trade
unions and employers. The San Diego
Lirish Players present the play Friday
through Sunday, March 51, April 1,
and 2, at 8 p.m., and at 3 p.m. on
April 2, at the St. Didacus Academy
Auditorium (4650 34th Street). Tickets: \$10. Call 619-702-4477 for infor mation. (NORMAL HEIGHTS)

Improvitory 2, this music series at the Sonic Arts Gallery continues with Common Ground — Janet Parrish-Whittaker, Hans Fjellestad, and Damon Holzborn — at 8 p.m. on Friday, March 31. Sonic Arts, 2961 Beech Street; 619-231-3673. Adm sion is \$8. (GOLDEN HILL)

The Novel of Manners Sportsman's The Novel of Manners Sportsman's Paradise is by Nancy Lemann, who will discuss and sign her book at 7:30 p.m. on Friday, March 31, at Bookstar Costa Verde (8650 Gene-see Avenue). Free. Call 858-457-7561 for details. (IA JOLIA)

An Open Poetry Reading hosted by Poetry Unlimited Art and Music is scheduled for Friday, March 31, at

GETAWAYS

Attend a Free Information Session:

7 p.m., at the La Jolla Recreation Center (615 Prospect Street). Free. 858-552-1658. (LA JOLIA)

Live Music is planned by the Peter Pupping Quartet beginning at 7 and 8:30 p.m. on Friday, March 31, at Earth Song Bookstore (1438 Camino Del Mar). Call 858-75-7664 for in-formation. Admission: \$8.(DEL MAR)

They're at It Again, the Fault Line Players present improv comedy at 8 p.m. on Friday and Saturday, 8 p.m. on Friday and Saturday, March 31 and April 1, at the Fault Line Theatre (3152 Fifth Avenue, at Spruce). For information, call 619-692-3382. Admission is \$5. (HELCREST)

Admission is 55, (MALOREST)

Back to Grovers Corners, the Performing Arts Theatre of the Handicapped (PATH) presents Thoration
(Vider's 1938 classic, Our Town,
through April 8 at the PATH Theatre
(1562 Cherokee Street). The cuttin
rises at 8 p.m. on Fridges and Satury
days and 42 p.m. on Sundeys General
admission: \$10 in advance, \$12 at the
other To make the suspender greeces. door. To make the suggested reserva-tions, call 760-591-7848. (SAN MARCOS)

tions, call 700-991-7846, (p.w. waxCos)
Premosting, Kindean Nestionvida,
Brook Tully and his "Cycling for
Kindness' team are on a sevenmonth, 10,000-mile bicycle trek
acros America to collect one million
stories of random acts of kindness.
Tully and team plan a kindness forrully and team plan a kindness forteam a fine plan a kindness forrully and team plan a kindness forteam a fine plan a

Comedy, Mike Ricca and Sebastian perform at 9 p.m. on Thursday and Friday, March 30 and 31, and at 8 and 10:30 p.m. on Saturday, April 1, at the Comedy Store (916 Pearl Street). The "Best of San Diego" is

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promised at 8 p.m. on Wednesdays. For tickets and information, call 858-454-9176. (LA JOLLA)

858-45-9176. (A. JOLIA)

Kanwa fee Ha "Talk Piscon" — improvisational blends of comedy,
story, and social commentary —
poet, critic, and performance artist
David Antin will appear at 7 pm. on
Saturday, April 1, at the Porter
Troupe Gallery (301 Spruce Street).
Admission is 88 general. (316 619-291-9096 for details, OHLICREST)

619-291-9096 for details, OPLLOSEST)
A Near-Death Experience with
sickle cell anemia inspired Lynn
Capebeart's book on the benefits of
vitamins for battling serious disease
entitled Vitamin Remedier That Realily Work. Capebeart will sign and
discuss her work at 2 p.m. on Saturday, April 1, at Barries and Noble
Bookstore (in the Del Mar Highlands
Town Center, at 12835 El Camino
Real). Free, 258-641-603. (Oct. MW)

Real). Free. 854-881-4038. (DEL MM). The Parties of Memagad Care provide the focus when Del Mar psychologist Sandra Ley Cerro discusses her psy-chological thriller Prescription for Ter-tor and celebratin Rescus Health Care Day" at 2 p.m. on Saturday, April 1, at Emeradals Books and Coffee. Events include a one-set play by Gordon Archibald and sand-up comeely. Find the shop at 1355 Carmino del Mar, sair Care Parties of the Care Parties of the Care Care Parties of the Care Parties of the Care Saturday of the Care Parties of the Care Parties of the Care Care Parties of the Care Pa

Ceren will also sign and discuss her book at 2:30 p.m. on Sunday, April 2, at Barnes and Noble Book store (11744 Carmel Mountain Road). Free. For information, call 858-674-1055. (CARMEL MOUNTAIN)

Oncean water in the control of the c

Puntouy and Sci-FI Mingls, head to Mysterious Galaxy Books at 2:30 p.m. on Saturday, April 1, when faturay sui-hoter David Germell (Here in the Shadlow) and science faction author David Gerrold (Jumping Off the Planet) sign and discuss their books. Find the Galaxy at 3904 Convoy Street. 858-268-4747. Free, PEAPOR MESA)

Guitars - No Foolin', the Grossmont Guitar Ensemble plans a concert at 7 p.m. on Saturday, April I, in room 221 of the Grossmont College music department (8800 Grossmont College Drive). Free. 619-644-7254. (EL CAJON)

Drive), Free. 619-644-7254, IL CAUGO, Travel and Food Journalista led by editor Meribeth Mellin joined forces to create San Diego Best Places. Mellin will sign the book at Crown Bookstores on April 1 and 2. She'll sign at 1 p.m. on Saturday, at 8657 Villa La Jolla Drive (838-439-0577), and at 3 p.m. at the abon in Chiesement Tomo Center. the shop in Clairemont Town C the shop in Clairemont Town Center (4711-A Clairemont Drive, 858-483-3891). On Sunday, she'll be at the Crown at 1092 El Camino Real (760-944-8151) at 1 p.m. and at the location at 2180 Vista Way (760-721-6216) at 3 p.m. Free. (IA JOLA, CLAIREMONT, ENCHATAS, OCCAMPSION)

Then it's off to the Barnes and Noble store in Hazard Center at 7 p.m. on Tuesday, April 4. Find the store at 7610 Hazard Center Drive; 619-220-0175. Free. (MSSION VALLEY)

619-220-0175. Free, MASSION VALLEY
Comedy, No Foollan', the San Diego
Comedians Co-Op celebrates its second anniversary with an April Fool's
Day Parry and Comedy Showace at
8 p.m. on Saturday, April 1, at Jason's Nightchub (2910 Nimitz Boulevard). Admission: 55. Call 855-2733282 for information. (POINT LOMA)

FUI ROME PARIS

LONDON

MEXICO CITY

Wear Semething Foolish and gain ad-mittance for free when students from Hoover and Mount Carmel High Schools take part in the first annual

tional Arts on Saturday, April 1. The show starts at 10 a.m. in the audito-rium at Hoover High School (4474 El Cajon Boulevard). Admission (for those not foolishly dressed) is 33. Call 619-465-SHOW for details. (MAN DEGO)

Revenge Upon a Litterbug drives Twilly Spree in Carl Hisasen's newest asses Puppy at 3 p.m. on discusses Puppy at 5 p.m. on Sunday, April 2, at Earneralda Books and Cof-fee (1555 Camino del Mar, suite 307). Questions? Call 858-755-2707 for answers. Free. (DEL MAR)

A Poetry Fundralser is slated for Sunday, April 2, from 3 to 5 p.m., at the Cesar Chavez Center (605 San Diego Street). Poets Jihmye Collins, Jim Matkey Asay, Sharon Elise, Hamod, and Mikhael Turner-Ortega will perform for "Voices of Freedom Hamod, and Michael Turner-Ortega will perform for "Voices of Freedom II," as will Chumash singer and painter John Moreno. The \$1 dona-tion benefits Families to Amend Cal-ifornia's Three Strikes Law (FACTS). 760-726-1095. (OCEANSIDE)

We're an Accordion Band, head to the House of Pacific Relations at 2 p.m. on Sunday, April 2, for the lawn program featuring an accordion band. Free. 858-538-4069. (BALBOA PARK)

Free. 1854-538-4069. (MAION PANN)
The Monthly Blown hosted by Unlimited Music, Art, and Poetry on Monday, April 3, boasts poetry and art by Chris Vannoy, music by Fred Benedetti and students, and harpist Kathy Karasugh, Eventh Begin at 7 pm. at the La Jolla Recreation Center, 615
Prospect Street, Dail 836-552-1658 for details. The donation: 56, (A. ANLA)

details. The donation: So, LA, PALM, Calebrairs Marienal Poetry Month by heading to the Centro Cultural de la Rata at 7:30 p.m. on Monday, April 3, for "An Evening with Cay Soto." Soto will introduce his new book, Nické and Dime, his first work of adult fiction. Soto also plans to read from his poetry, children's books, and other literary works.

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Find the Centro at 2004 Park Boulevard (in the Pepper Grove area, north of Presidents Way) and by call-ing 619-235-6135. The suggested do-nation (for adults) is 33. (BALBOA PARO

Music and Dance of Africa may be enjoyed during programs starting at 6 and 7:30 p.m. on Monday, April 3, in Smith Recital Hall at San Diego State University. General admission is \$10. Call 619-594-6020 for infor-

The Southern California Bluegrass Band Huy 52 performs for the Tues The Southern California Binegrass Band Hwy 52 performs for the Tues-day, April 4, meeting of the San Diego North County Bluegrass and Folk Club. The event begins at 7 p.m. at Round Table Pizza, 1161 East Washington Street (at Ash). 760-726-8380. Free, (ESCONDIDO)

760-726-8390. Free. (ESCONDOO)
The Pinely Wrought Poetic Craft of Paul Stangeland will be on exhibit when he reads from his work for Poetic Brew on Tuesday, April 4. at 8 p.m., at Claire de Lune (2906 University Avenue), Open-milke readings precede and follow Stangeland's readings sign-ups start at 7:30 p.m. 619-688-9845. Free. (MORTH PARK)

Mystery Novellst Janice Steinberg will discuss her latest work — Death will discuss ner latest work — Deam in a City of Mystics — at 7 p.m. on Tuesday, April 4, at Upstart Crow and Co. (835 West Harbor Drive). Free. Call 619-232-4855 for information. (SEAPORT VILLAGE)

Photographer Andrew Hudson will discuss his latest book, The Magic of Balboa Park, when the Daytime Camera Club meets at 9:30 a.m. on Wednesday, April 5, in the Photo Arts Building (adjacent to Spanish Village). Hudson's slide show with photo tips will be followed by question and answer. To RSVP, call 619-582-3667. (BALBOA PARK)

Jazz in the Park! The series contin-ues on Wednesday, April 5, with the

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"Blues Summit 2," with music by Daryl Johnson, Billy Thompson, Len Rainey, Michele Lundeen, Steve White, and others. The music starts at 5:30 p.m. at the San Diego Mu-For reservations, dial 619-696-1966 (BALBOA PARK)

(BALBOA PAPA).

Sam Diego Author Bill Swank will visit Bookstar Costa Verde at 7 p.m. next Thursday, April 6, to sign and discuss Echoes from Lane Field, a chronicle of the 22 years that the Pacific Cosst League Padres played at Lane Field. Find the store in Costa Verde Center, 8650 Genesee Avenue, and by calling 858-457-7561. Free

Jazz Saxophonist Kim Richmond is Jazz Sazopaenus r.um icommond is the featured guest artist when San Diego State University's Jazz Ensem-ble #1 presents a concert at 7 p.m. next Thursday, April 6, in SDSU's Smith Recital Hall. Tickets are \$10 general. Call 619-594-1696 for reser-vations, (SOS)

Opera on the Concourse, artists from Don Giovanni will perform at noon next Thursday, April 6, on the Civic Concourse outside the Civic Theatre (202 C Street). Free. 619-232-7636. (DOWNTOWN)

619-232-7636. (DOM/ONO)
Plays Well With Others, unbor and
management consultant Dick Lyles
will sign and discuss his novel, wisming Ways: Four Secrets for Getting
early by Working Well With Period
early Enrus Enrus Hunday, April 6, at
Barnes and Noble Bookstore (in the
Del Mar Highlands Plaza). Lyles is
president and CEO of the Ken Blanchard
Companies. Free. 858-4816429. (DOL Mod).

ΤV

For One Brief Shlaing Moment.
Matthew Broderick was King of the
World — Ferris Budler, the greatest
high school student sold to the sold to the
world to high school students. Now,
he's getting ruined by a high school
student in Election. When did him Carrey to
hame! The Cable Guy airs to blame! The Cable Cable Channel & Guy. Car Cable Channel & Guy. Fox. Cox Cable Channel 6.

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We Didn't Watch Much SNL there We Didn't Watch Much SNL there for a few years, so well never know if smarmy David Spade ever took a well-deserved shot at his smarmy el-der, SNL alum Dennis Miller, for wading through schlock like Taller from the Crypte Bordello of Blood. But we can always dream. Airs Friday, March 31, at 2 am. on Comedy Cen-tral, Cox Cable Channel 48.

Kudos Grudgingly Given to Joan Rivers, a caustic, sometimes grating person who nonetheless correctly surmised that Oscar night is in large surmised that Oscar night is in large part about seeing the stars and what they're wearing and proceeded to make hay as the unofficial critic of this aspect. She even lets her daugh-ter take part. Academy Awards Fash-ion Review airs Sunday, April 2, on E!, Cox Cable Channel 49.

El, Cox Cable Channel 49.

All Salckaring About Qir Manhood
Aalda, we stopped enjoying figure
asking when Debt Thomas fell something like three times during her
(Olympic performance. The wife recently tuned in while we washed
diabes (tops sinckering)), to watch
several limy women try to outlesp one
another. Every single states fell down.
Agraw Salong with Saudy, April 2, at
3 p.m. on KOTN, Channel 10.

Our Hometown Has a Street Named After local boy Ronnie James Dio of Black Sabbath and Dio fame; the tiny strip of asphalt was created when they built the Rubbermaid factory. On a more literary note, a nearby lake served as the spot for An American Trapedy. A Place in the Sun

OK. So your hearts aren't exactly going pitter-pat when you see each other anymore.



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Saturday, April 1, 10:00 a.m. or Wednesday, April 5, 5:30 p.m. Please R.S.V.P. to (858) 822-2747. Refreshments will be provided.

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We Were Wrong, bamboozled by the obvious similarities between Roman gladiators in the days of bread and cirgadators in the days of bread and cir-cuses and the men in tights of foday's WWF — we thought the violence was the appeal. But the simple, sad truth is that pro wrestling is a melodramatic soap opera for guys. WWF Wresting ars Sunday, April 2, at 7 p.m. on USA, Cox Cable Channel 2.

The World, the Flesh, and the Devil, you get plenty of all three in The Devil's Advocate, a rollicking morality tale featuring a tolerable even enjoyable Keanu Reeves and even enjoyable Keanu neeves anu a gloriously over-the-top Al Pacino. Great fun, but we have no idea how they're going to edit out all the nu-dity. Airs Sunday, April 2, at 8 p.m. on TNT, Cox Cable Channel 34.

Childhood's End, we can remember a time when Nickelodeon meant a time when Nickelodeon meant green goop getting dumped on your head. Now it's downright scary in places — the intentional ironic ugliness of things like Catdog are, we suspect (hope), lost on kids. Next up: a live-action pubescent teen angst drams. Caitlin's Way airs Sunday, April 2, at 8 p.m. on Nickelodeon, Cox Cable, Channel 47.

This Film Has It All, Oscar-type heavyweight actors (Jack Nicholson and Michael Caine), a brash young up-and-comer (Stephen Dorff), and a red-hot Latina sensation (Jennifer Lopez). But Blood and Wine is not a Lopez). But Blood and Wine is not provided the shadow of the little bludgeoning, full of the kind of desperate, petty evil that inevitably escalates. Airs Monday, April 3, at 8 p.m on Bravo, Cox Cable Channel 42.

SPORTS

Critical Mass, take part in the Critical Mass Bike Ride planned on Friday, March 31 (and generally on the last Friday of each month). Participants

rides. Free. Call 619-235-0935 for information. (LA JOLLA, HILLCREST)

Dam Fool's Ride, er, Miramar Dam April Fool's ride...join up with Sar Diego Bicycle Touring Society bicy-clusts for a 47-mile jaunt to Miramas Dam on Saturday, April 1. The ride starts at 8:45 a.m. in the DeAnza Cove parking lot. Bring money for lunch. 858-693-1782. (MISSION BAY)

Hit the Speedway, head to Cajon

Hit the Speedway, head to Cajon Speedway on Saruday, April 1, for competition in sportsman, street, hombers, and pony stock categories. The first race starts at 645 p.m., with qualifying runs starting at 3 p.m.

The 3/8-mile track is located next to Gillespie Field. Take 1-8 to Highway 67, and use the Bradley exit. Drive left for two blocks to Wing Street, then right one block to the track en-

trance. Adult admission: \$9 (west side) and \$10 (east side); \$3 for thos 6 to 12; free for kids under 6 with an adult. 619-448-8900. (EL CAJON)

Great Days by the Bay, rowing has been a source of rivalry since the 17th Century in England. Enjoy the 27th San Diego Crew Classic, slated for April 1 and 2, in Mission Bay Park. Three thousand competitors from

ons will participat

divisions will participate.

Racing begins at 7 am. on both
days, with heats running every 10 to
15 minutes until 4:30 pm. on Saturaday and until 2:30 pm. on Saturaday and finish-line festivities at Crown
Point Shores (preferred parking is
55). 858-488-0700. (MSSSON BAY)

the Bakersfield Condors on Saturday, April 1, at 7.05 p.m., at the San Diego Sports Arena (3500 Sports Arena Boulevard). Tickets range from \$5 to \$15, available by calling 619-224-4625. The games are broadcast on KSDO (AM 1130). (SPORTS ARENA)



Esmeralda Books & Coffee 858-755-2707

Sunday, April 2, 3pm

Author Car

Hiaasen

Sick Puppy

DEL MAR PLAZA







that same book emerges in the United States. During

the week between Christmas and New Year's Day, Germid may family's back, I begin to underes the tree. I take down a few silver balls here, an angel there. I tack each box. While I do this, I inevitably think of the pleasure that will be mine, come January, when not a pin needle or silver timed strand remains in the house. Part of that pleasure will be throwing myself down on the striped couch and opening

UNDUE INFLUENCE

Brookner's newest novel.

The pleasure, for me, is enormous. Brookner's careful, scrupulous sentences break out from time to time into effusion over the varieties of green in a London park or a view out the window. "The sun," ahe writes, "in a late butto of activity, shed a hectic radiance on the windows of the houses opposite." The characters who warm themselves beneath that hectic radiance led rather desperate lives. They seek out their faces in mirrors and discover "a drained countenance, its expression seek out their faces in mirrors and discover "a drained countenance, its expression wary, as if at any minute it might undergo disintegration." I have become embarrassed about the pleasure Brookner's novels give me. I have become embarrassed because I am affaid that my fondness for these novels says more about me than I am willing to hear.

Although Brookner rarely grants interviews, she sporadically has permitted an English journalist into her Chelsea apartment. ("We sat at a roundtable bearing an Engain nourmaist into net r-beies apartment; "We sait as reviewle spleasant only an after;" in a small, bright drawing room. It foreview to supplement on the product of probably already in place

probably already in place."
She exemed rather readily to answer questions, although she began, as do her characters, with hemused self-deprecation: "You want to know about me, and I have a ternible feeling there is not a lot to know."
Have a ternible feeling there is not a lot to know."
However, had come from Poland to England. He quickly changed his name from Bruckner to Brookner—"like calling yourself Batchoven." Brookner told one interviewer. Her mother was an Englant holsec on Geriers who, before the married, had a minor career as a classical singer. Brookner was an only child. She grew up, financially comfortable, in suburban London. Nannies and nurses reared her. "I remember my parents as eing in another room," Brookner told one interviewer. And to another, she said, bout her extended family of aunts and uncles and grandparents, "We were an

unhappy brood."

She makes clear, though, in her chats with the occasional journalist, that her childhood was not entirely unhappy. Like one of the characters in her newest novel, her father walked miles round London; she often walked with him. He regularly took her to the National Gallery in whose halls she was first smitten by paintings. Her parents read. "Idiosyncratically," she said, "for comfort, which I

still do. I loved books because you can metaphorically shut you

sill do. I loved books because you can metaphorically dut your can when reading are during World Wer It. "My parents were reading red uning World Wer It." My parents being levels at that that time. I knew termile things were going on and were coming close, and I suppose that couldn't help but seem menacing." Brookner's persone sepected that Brookner would attent college for a few years and them marry. She had other ideas. She sat for entrance examinations at Orderd. In one of the more recent interviews, Prockner, confided, "I walked out Union. I no not of ner more recent interviews, strookiner consides. I valuated out of the first one. A friend of mine had deed. I had visited her almost daily in the in an atmosphere of failute, that it was to be King's College, London. 'So she attended King's College, London. 'So she attended King's College, London, where she twitted history.' Tiddn't like King's "she said, "on a sethetic grounds. I'd come from a leady suburb and it was in the middle of London; it seemed too worksday. I lived at home and couldn't cope with the London; it seemed too worksday. I lived at home and couldn't cope with the London; it seemed too worksaldy. I treed at some and couldn't cope with the base. I hated is on such that Lused on go to the National Gallery interest, where because the control of the Courtsuld Institute of Fine Arts. Charles Clare pointed Brookner toward the Courtsuld Institute of Fine Arts. which, during the immediate postwar years, nutrured both a faculty and student body notorious for their eccentricities. Deputy director of the institute when Foodner entered was Anthony Blant. Poor Blant was doubly closted—he was a homosexual and a spy for the Russians. (Blunt dedicated his first book to another a homosecua and a spy for the Kussains, (pund redicated his that book to another English spy for the Kussains, (by Impress). Soon after Brookner entered the curator of the queen's art collection). That Blunt was homosecual and a spy, however, would little effect Brookner's future. That he was a firer and out Francophile did effect the young woman. Blunt disparaged English art as brand. Francophile did effect the young woman. Bunt disparaged English art as brand. The Courtauld, when Brookner arrived, was on its way to becoming one of the great study centers for art historians interested in French painters and sculptors

great study centers for art historians interested in French painters and sculptors. Brookner's graduate work at the Courtaul del her to painter Jean-Baptiste Greuze, who became the subject of her doctoral dissertation. "I found him fine interesting the study of the description of the study of the study of the pool portraits." Description of the study of the study of the good portraits. But a harvefous draughtsman with a gift for unexpectedly good portraits. Full mit hepled Brooken eaguite a French-government grant for study at the Ecole du Louvre. In 1950 the took off for Pars. "My parents," she study at the Ecole du Louvre. In 1950 the took off for Pars. "My parents," and study of the stricken. She began to write articles for various art magazines and for the Time Literary Supplement while she worked at the Greuze project. Brookner remained in Paris for almost a decade. She returned to England, teaching for several years at Reading University. In 1964 Blunt arranged for a job for her as a lecture at the areas decaded in the study of the study of the study of the articles of the study of st at Reading University. In 1964 Blunt arranged for a job for her as a lecturer at the

The shy Brookner by then had become an elegantly turned-out and confident in May procease to you men and second an engaginity turned-out and combined woman. Her fectures were immensely popular. One of the students, who later became director of the National Gallery, told an interviewer. 'She insisted that are historian usus have the courage of their feelings as well as their convictions, that once you know David painted this picture in 1811, you must ask: 'What did this do to his life' What does it do to my life!' And to the lives of those who have looked at it in life' What does it do to my life!' And to the lives of those who have looked at it in

Brookner's father had died in 1964 and her mother died in 1969. They were reconciled with Brookner before their deaths, and Brookner, like many of her characters, cared for her mother during her last years.

Brookner never married. She has admitted to various interviewers that she

collegiate, club masters, and juniors The San Diego Gulls meet up with



did receive proposals. But almost all the proposals, she said, "made me run the other way." In a recent novel, she wrote, "The novels she had read in her studious girlhood all ended with a marriage, for that was how the reader wanted them to end, believing that marriage was the conclusion of the story. The that marriage was the conclusion of the story. In egave no instructions on how to spend the time once the marriage was a thing of the past. In interviews Brookner has indicated that this business of "how to spend the time" of a marriage, for her, had been an obstacle to ever marrying. She readily describes herself as a spinster. In Altered States, her 16th novel, she wrote, "Men can bury their past. An unmarried woman is her past. Whereas a wife has a social position, a

ner past. Whereas a wire has a social position, a spinster has none."

In 1981, Brookner decided that rather than going abroad for the summer as she usually did, she would stay home and write a novel. "It was a sad moment in my life," she recalled in an interview, "which seemed to be just drifting predictably. I wanted to know how I deserved such a fate. It was an exercise in self-analysis

I wanted to know how I deserved such a fate. It was an exercise in self-analysis, but without self-pity or self-justification. Then I realized that self-analysis doesn't lead anywhere — but it can become an art form in itself."

The novel A Star in Life — was accepted. Brookner continued on, writing in summers. In 1984, for her fourth novel, Hotel du Luc, she received the prestigious booker Prize. In 1989, she retired from teaching. She writes seven dusy per week. She takes long walks about London. She esknews literary parties and most social life. Like her characters, he eats take out food and snack of tidibits of this and that. When she invites an old friend for a meal, they take the medi at a French resistaurant. After Brooknew on the food of the sheet of the

I knew waited to read the newest Brookner book. To read these books was to make one's annual pilgrimage to a shrine. This went on for a while. At mention of the fifth novel, the sixth, the seventh, even the eighth, the faces of my Brookner-reading friends still acquired that dotty, big-eyed expression that lusters faces of the faithful when gurus visit. And then, along about the ninth or tenth Brookner novel. Lewis Percy and

And then, along about the ninth or tenth Brookner novel, Lewis Pervy and Briff Lives, these same readers began to say they weren't finding Brookner as interesting. They seemed vaguely hostile toward Brookner's stories. "Nothing appears," one said, We argued a bit, lougested that plenty happened, it was just that what happened, happened inside her character's heads rather than between heets or on battefields or in boardrooms. I suggested that this was perhaps precisely what I liked about the Brookner novels, that nothing much did happen between sheets or on battefields. The contents of consciousness — thoughts, I said, interested me more than did deed, At about this same time, reviewers also be sufficient to the contents of consciousness. — thoughts, I said, interested me more than did deeds. At about this same time, reviewers also be self-under the content of consciousness. — thoughts, I said, interested me more than did deeds. At about this same time, reviewers also be self-under the content of Brookner because she was so depressing, that her stories and the characters whose lives drove those stories ended not far from where they began. I agreed. I did not go on to say that I thought this quite like life. I did not say that I thought this was

go on to say that I thought this quite like life. I did not say that I thought this was quite like his life and mine. Why I am embarrassed, at least a bit, at my continuing fondness for Brookner's novels, is that I do find her stories so much like life. An interviewer asked Brookner what the would say to someone who said her novels were "goomy and sad." She nawered, "I d'a gree. I don't intend them to be like that, but I think they're an answered. To agree 1 don't limit an injektelub, and some of the reviews I've had, particularly from women, which assume that it is, seem to have been quite defensive. These women are angry. They believe they can get what they want from life. Myste they're just lucky enough not to have found out that they can't."

lowing a figure-eight route on Satur-day, April 1. The ride starts at 8:30 a.m. at the Java Depot (in the Box Building on Highway 101 at Estrella Street). Free. For information, call 858-974-4871. (SOLANA BEACH)

Navigate Unfamillar Terrain with a map and a compass during a meet hosted by San Diego Orienteering at Camp Ole Flat on Mount Laguna on Saturday, April 1. The area boasts a good variety of features, terrain, and forest. The meet will include all seven ses. Registration and ins starts at 9:30 a.m., with the meet get

Parking is on the east side of Sunrise Highway (S-1), across from the USFS Fire Station (formerly Camp

All Kinds of Pun is expected during the second annual Rehab 2000 soft-

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AURA PHOTOGRAPHY

ball tournament and family field day 858-793-5431. Admission is free for slated for Saturday, April 1, from spectators during April, (BALBOA PARK spectators during April, (MALGO HAMO) Professional Hoops, the Stingrays International Basketball League team hosts the team from Cincinnati at 7 p.m. on Wednesday, April 5, at the San Diego Sports Arena. Tickets range from 55 to 525. For tickets, call 619-299-0148. (SAN DIEGO) 9 a.m. to 4 p.m., at Hourglass Park There will be softball, pony rides crafts, astro jumps, and more. Wrist bands are \$5 for the games and ac

tivities. For information, call 619-297-1000 x220. To reach the park, take 1-15 north to Mira Mesa Boulevard, and go left. Turn left on Black Mountain Road; the park is on the left. (MIRA MESA) The Season Begins for the San Diego Padres with a series in New York against the New York Mets April 3-6. Games are broadcast on KFMB-AM (760) and in Spanish on station XEXX-AM (1420). For details, dial

619-280-INFO. 619-286-INFO.

Bkcyde Truck Racing takes place under the stars at the San Diego Velodrome beginning on Tuesday, April 4, at 7 pm. Events for men, women, and youths are promised. Find the velodrome at 2221 Morley Field Drive; 619-296-3345 or

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Magical Essence of Being

Saturday April 29th 1 PM

Beautiful Bungalow (mostly in North Park) are gootlighted when the Save Our Heritage Organisation (SOHO) hosts in "Arts and Craft Weekend 2000" March 31 through April 2. The 1934 Art Dece Silver Gate Masonic Temple— boasting an Egyptian Revisid interior— is the safe for events (except for the home tour). The Arts and Craft Exhibitors and Antique Show begins with a preduction of the April 2000 of the April

SPECIAL

7 p.m. on Saturday and from 10 a.m. 5 p.m. on Sunday.; admission is

\$5 general. The lectures take place on Saturday, from 10 am. to 4 p.m., focusing on a variety of subjects. All lectures are 50 minutes long. The fee for non-members is \$15 per lecture. Sunday's home tour boasts five restored Arts and Crafts-era homes "to inspire and delight you." Docents

will be on hand at each home. Par-

ticipants may proceed at their own pace from 10 a.m. to 4 p.m. Nonmembers pay \$30. Find the temple at 3795 Utah Street (near University Avenue). For additional details, call 619-297-9327. (NORTH PARK)

Prepare to Spin a Yarn when the an-nual Peg Leg Liars Contest takes place

lay, April 1. The rules as on Saturday, April 1. In truse are simple: the story cannot exceed five minutes, it must have something to do with gold mining in the Southwest, and it "must contain nothing which an intelligent person might mistake for the truth." This year's contest be-gins at about uluk. To reach Peg Leg's Monument, head approximately seven miles east of Borrego Spring on Highway 22. Free. 760-767-5555 (ANZABORREGO DESERT STATE PARK)

(AMZAGOREGO DESERT SIATE PANN)
Books to Good Homes, the San Carlos branch library plans its monthly
book sale from 9:30 a.m. to 3:30 p.m.
on Saturday, April I. Paperbacks and
hardbacks of all types are offered.
The library is found at 7265 Jackson
Drive; 619-527-3430, (SAN CARLOS)

Name a Traditional Art from Dat-ing Back 1500 Years featuring images rooted in the Zuni culture. Stumped? Hand-carved miniature sculptures created in shell, antler, jet and turquoise will be showcased dur-ing a fetish show planned from 10 a.m. to 4:30 p.m. on Saturday and Sunday, April 1 and 2, at the San Diego Museum of Man. Licensed trader Donald Sharp will present carvings and fetishes and discuss the artworks.

artworks.

Tickets are \$6 for adults, \$3 for children 6 to 17, free for kids under 6 (and includes museum admission).
For information, call 619-239-2001.
(BALBOA PARK)

(BOLISON PARK)
Ask the Horticulturist, the MiraCosta Horticulture Club hosts its
gardener's market from 8 a.m. to
2 p.m. on Saturday, April 1, in front
of WalMart (2100 Vista Way, at Jefant
ferson). Organizers promise a plant
and garden item sale with a horticulturist on hand to answer questions.
(OCLANSOC)

Divinely Inspired, the 37th annual Religious Art Festival hosted by St. Mark's Methodist Church is on ex-

MUSEUM OF CONTEMPORARY ART, SAN DIEGO, PRESENTS

Artists On The Cutting Edge VIII ALL PERFORMANCES 7:30 PM

Come join us as MCA presents the eighth season of Arists on the Cutting Edge: Cross Fertilizations, an outstanding literature and music series conceived by Quincy Troope. This year's program includes many of today's most innovative arists and is expected to sell out, so be sure to buy your tickets early. Ticket holders are invited to tour MCA's galleries free of charge before each performance. THURSDAY, APRIL 6



Derek Walcott, winner of the 1992 Nobel Prize in Literature, was born in 1930 in St. Lucia. He has



MONA SPIPSON

Novelist Mona Simpson is the author of A Regular Guy, The Lost Father, and Anyudere But Here, the film version of which was released last fall. She is a recipient of the Whiting Writer's Award, a Guggenheim Grant, and a Hodder Fellowship at Princeton University. Since 1988 she has taught at Bard Colleae.





TICKET INFORMATION All performances are at the Museum of ContemporaSan Diego, 700 Prospect Street, L. Jolla for more information, call the Muse
the door if space is available. Advance purchase in recommended. Individual event tickets. MCA
Members, Sudanos & Semos 101, General 1515.



Bank of America.



call 858-273-1480 for info

Students from the Minsk School of Students from the Minak School of Art in Belans have work on cabibit in the sixth annual "Young People's Art Exhibit and Sale," running from Saturday, April 1, through Friday, April 28, at the Lyceum Theater in Horton Plaza. The show and sale benefits the Children of Chernobyl organization, raising funds for yo children from Belarus to spend July in the San Diego area with host fam ilies. For information, call 858-459 4650 or 760-434-2255. (DOWNTOWN

A Psychic Faul and metaphysical con-ference is planned by the Alexandra Institute from noon to 6 p.m. on Sat-urday and Sunday, April 1 and 2, at the John D. Spreckels Building (1880s). Practitioners of psychic arts such as tarot, palmistry, and numerology will be available for both days, charging \$20 per reading, and lectures will be given. 619-298-3422. (HILLOREST)

Cannon-Firing Drills, demonstra-tions of crafts and skills from the 1800s, history lectures, ente ment, volunteers in period attire, and authentic food for sale will all be part of San Pasqual History Days, taking place from 11 a.m. to 3 p.m. on April 2 (and on each first Sunday from October through June) at San Pasqual Battlefield State Historic Park. The museum is found at 15808 San Pasqual Valley Road. 760-489 0076. (ESCONDIDO)

Roam-O-Rama

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

Lawson and Gaskill Peaks, near Alpine and Jamul, help define the serated mountain skyline we San Diegens see on the surface and Skyline with the Sangers see on the surface and Skyline fruck trail. Limited parking is said and skyline fruck trail. Limited parking is access wither or spring day, pury gate tasks valley Road. In the sand miles of undulating landscape, attended to the said of the said of

You can reach Lawson Peak most You can reach Lawson Peak most directly by way of the south segment of Carveacre Road. Ostensibly this is a dirt road, but actually it's more like a deeply rutted wide trail, best suited for hikers and expert mountain bikers. The start of the old road is precisely at mile-marker 13.0 along

Gaskiii 3336 Post S Apatul Station

April 2, on State Street (from Carls-bad Village Drive to Beech Street). Two hundred antique dealers will be offering their wares from 8 a.m. to 4 p.m. Admission is free. 760-724-9400. (CARLSBAD)

The Second Annual Benefit Book

Sale hosted by the Friends of San

Diego Mesa College Learning Re-

from 9 a.m. to 6 p.m. on Tuesday

and Wednesday, April 4 and 5, out-side the LRC. Find San Diego Mesa

6 weeks \$25*

7924 El Cajon Bly

meet additief our route contenig in nomes, and a manual contention of granties tables.

The fun begins as you plunge ahead through low brush and over boulders foward Lawson's summit block—taking care to alert any rather anker than reference and a serier and the series and the series

of the horizon.

To reach the summit of Gaskill Peak, return to Carveacre Road and turn north.

After 0.5 mile of road walking, you can find

Celebrate First Thurnday throughout the "village" of La Jolla next Thursday, April 6, with fine arts to view (galleries will be open late), food, children's ac-tivities, magic, and "culture" from 5 to 8 p.m. Festivities begin at the infor-mation tent, located on the lawn at the Gardens Inside and Out, artist Patri

Patterson presents her newest slide show and tour of the Floy Fields on Wednesday, April 5, Events begin at 1:30 p.m. in the Schulman rium at Carlsbad City Library (1775 Dove Lane). The \$8 fee includes

Chart House restaurant (1270 Prospect Street). For details, call 858-454-5718. Free, (LA JOLLA) Preview the "Outrageous Garde designed by San Diego landscape a chitects, landscape designers, as

FOR KIDS

Shadow Puppetry is featured in Pic-tures at an Exhibition, being per-formed (for those five and older) by the Tom Jensen Puppets through Sunday, April 2, in the Marie Hitchthe 1 om Jensen Fulppets Intough Sunday, April 2, in the Marie Hitch-cock Puppet Theater, Next up Jensen and company present Hickory, Dick-ory, Dockl April 5-9. Performances be-gin at 10 and 11:30 a.m. Wednesday through Friday and at 11 am., 1 and 2:30 p.m. on Saturday and Sunday. Find the theater near the Aerospace Center, 619-685-5045. Regular admission is 33 for adults. 23 for hiddren (11-2), free for those

under two. (BALBOA PARK)

under two, (BALBOA PARK)
So SHIJN The evening is devoted to
Captain Underpants during the event
for kids seven and older at 7 p.m. on
Friday, March 3), at Barnes and Noble Bookstore (Grossmont Center
mall, 5500 Grossmont Center Drive;
619-667-2870), Free. (LA MESA)

Children's Museum of San Diego, "GraphicUs," the third component of continues through July. East Coast artist Robert Anderson contributes a mural based on orange crate labels; San Francisco artist Glenn Brill and Los Angeles artist Dean Swick joined Anderson in painting the mural. Local sculptor Bill Schindler designed a piece using road signs to depict the shape of the U.S.A. The exhibit includes instal-lations and workshops to increase chil-

dren's awareness of graphic arts.

Indonesian artists Nymany
Sumandhi and Putu Sutiati will present traditional music, dance, and shadow puppetry at 1 p.m. on Sun-day, April 2. Visitors may try to play a Javanese gamelan and learn to per form the Balinese monkey chant.

This week, classes are being of-fered in "Glue Batik Fabric Design" (at 1 p.m. on March 31, April 1, and 2); "Cartooning with the Toon Squad" (at 2 p.m. on April 1 and 2); and "Gar-

specialty garden creators" for the Spring Home/Garden Show during the Gardens 2000 Preview Gala start-ing at 6:30 p.m. next Thursday, April 6, in Bing Crosby Hall at the Del Mar Fairgrounds. During the event, a panel of judges will announce winners of a warter of desire wards. winners of a variety of design awards Tickets are \$70 in advance, or \$80 at the door. For information, call 760-752-1585. (DEL MAR)

Calendar LOCAL EVENTS

Continuing exhibits include "The Book Stop," "Improv Theater," and "Cora's Rainhouse." Find the museum at 200 West Island Avenue. Dial 619-233-8792 for additional de-tails. (DOWNTOWN)

You're Invited to celebrate Maisy birthday during a party set for Satur-day, April 1, at 12:30 p.m., at Barner and Noble Bookstore (7610 Hazard Center Drive). Participants will ea cupcakes and do some coloring. Free. Call 619-298-4306 for details. The

seven years old. (MASSON VALLEY)
Pind Stars, Hearta, Spirala, squares,
and crescent shapes among the animals of the ocean when the Birch
Aquarium-Museum hosts "Sea
Shapes" at 9:30 a.m. on Saturday,
April 1. Participants (ages three and
four) will explore body shapes and

make shapely crafts. The fee is \$15 (chaperon free) The aquarium is located at 2300 Ex-pedition Way (off North Torrey Pines Road, south of La Jolla Shores

Get to Know the Willy Pack Rat during a family program slated for Sat-urday, April 1, from 9 a.m. to 3 p.m. at the San Diego Natural History Museum. Participants will head out to Lake Hodges to search for wood rats. The fee for nonmember families is \$30. To make reservations, call 619-232-3821 x203. (BALBOA PARK)

Masks, Life-Sized Puppets, theatri-Maaka, Life-Steed Puppets, theatri-cal effects, and magic are combined in the landis and Company Theatre of Magic's presentation of Beauty and the Beaut, beginning at 1 p.m. on Sunday, April 2, at the California Center for the Arts, Excondido. At-tendees will "enter a world where things are not what they seem." Find the center at 340 North Excondido Boulemed in Vallage Delawsh, Tick loulevard (at Valley Parkway). Tick ets are \$9.50. Call 800-988-4253 for

Learn "How to Decode an Indian Miniature* during the Family Day workshops planned on Sunday, April 2, beginning at 2 and 3 p.m., at the San Diego Museum of Art. Partic-ipants will figure out what's going on in Indian miniature paintings from the in Indian miniature paintings from the royal courts of India and create art-works filled with jewel-colored magi-cal palaces. Nonmembers pay \$5 for adults, \$3 for children. For information, call 619-232-7931. (BA) BOA PARK

Play Me a Story! Musical rendition: of children's stories including The Cat in the Hat and Zin, Zin, Zin, a Cat in the Hat and Zin, Zin, Zin, Zin, a Violini are promised when the San Diego Symphony presents a kid-friendly pops concert at 2 p.m. of Sunday, April 2, in Copley Sym-phony Hall (750 B Street). Pre-per-formance activities include face painting, a musical petting 200, and "special goodies to take home." Tick-ets range from \$10 to \$20. Dial 619-235-0804 for rese

Unlock Your Earthbound Imagi Unlock Your Earthbound Imagine nation when arisi nerry B1 vasquer leads a workshop during the Free-for-AII First Sunday events planned at the Museum of Contemporary Art, Downtown (1001 Kettner Boulevard) from 2 to 5 p.m. on April 2, Brian Dick — who claims to have made his bed a different way every day for the last three years and photographed each end result — will photographed each end resurt — war challenge visitors to make the bed in a way he hasn't! For information, call 619-234-1001. Free (DOWNTOWN

She Was Not Afraid of Mice, the

Chinese Historical Museum, Chinese calligraphy, paintings, and seal carriags by Shin-Ping Tan are on exhibit through March. The artist is professor emeritus of the National Art Collegis in Taiwan, Republic of China.

The museum is located in a building originally built in 1927 for the Chinese Mission; adjacent to the building is fall and a state or the building is an Asian surface, including the control of the Chinese Mission; adjacent to the building is an Asian surface, including story time beginning at 2 p.m. on Sunday, April 2. Find the shop at 7755 Girard Avenue and by calling 858-454-3518. Free. (LA JOLLA) Literate Cows Leave Notes for Farme

Moo, Cows That Type, the featured story for preschoolers at 10 a.m. on Tuesday, April 4, at Barnes and Noble (11744 Carmel Mountain Road). Ex-pect a craft and a snack, 858-674-1055. Free, (CARMEL MOUNTAIN) building is an Asian garden, including a statue of Confucius, a waterfal stream, and a large Chinese gate. The museum is located at 404 Third Av-enue (at J Street); 619-338-9888

Follow the Trail to Quall, head to Quail Botanical Card Chula Vista Heritage Museum the museum features glimpses of Chula Vista's past; exhibits feature lemon packing crate labels, photographs of downtown Chula Vista, doors and Quail Botanscal Gardens on Tuesday, April 4, at 10:30 a.m., for a general tour of the gardens oriented for kids (aged three to six). Meet at the visi-tors' center located directly north of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relics from the Otay Watch Company. Find the museum at 360 Third Avenue. For further information, call 619-420-6916. (CHULA VISTA) the parking lot, at 230 Quail Gardens Drive; 760-436-3036. Free. (ENCINTAS) Choo-Chool Head to Trains Are Good when storyteller Sharon Free-burn tells train tales at 10 a.m. on Tuesdays, including April 4. Find the store at 2522 Congress Street; 619-294-8372. Free. (OLD TOWN)

Creation Museum, a museum con-trasting the evolution and creation world views is found at 10946 Wood-side Avenue North. For more infor-mation, call 619-448-0900 x231. (SANTEE)

Ready for Spring! Winnie-the-Pooh and Daisy the Duck are, and their

stories will be told when the Board Book Buddies meet for stories on

Tuesday, April 4, at 10:30 a.m., at

tomime Theatre present the play at 7 p.m. on April 6, 7, and 8 and at

Validate and Discovery Museum of North County, the museum is de-signed as an educational environ-ment through art, science, and social activities targeted for children 2 through 12. Look for a medieval cas-

tle, magic mirror, mini-city, and chil-dren's marketplace. Find the mu-

seum at 300 Carlsbad Village Drive, suite 103; 760-720-0737. (CARLSBAD)

MUSEUMS

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

seum at 2040 North Santa Fe Av

enue. For further details, call 760-941-1791. (VISTA)

760-941-1791, (1957a)
Bonila Historical Museum, the talents of South Bay artists are bonored in the "Juried Fine Art Eshibit 2000,"
on display through March.
The museum highlights the history of the Sweetwater Valley from
te mid-1800, with historical photographs, artifacts, tools, and farming
implements, the district's 1955 regime and bound cupies back to the
find the museum at 4035 Bonita
Find the museum at 4035 Bonita

Find the museum at 4035 Bonit

Road. Dial 619-267-5141 for addi-

vations. (EL CAJON)

George White and Anna Gunn Marston House, this historic home Zany Brainy (1530 Camino de la Reina; 619-291-9500). The program is for those four and younger. Free. sits on five acres of landscaped sist on five acres of landscaped grounds with a formal English Formattic garden. Built for civo leader and department store founders. George Marston and his family by San Diego architects William Heb-bard and Irving Gill, the Marston bouse design is in keeping with the early 20th-Century American Arts and Crafts period, which emphasizes simplicity, function, and natural materials. The museum is located at 3525 Sewenth Avenue, 619-298-3142. (MISSIGN VALLEY)

Children of All Ages are beckoned to Neverland, a fantasy based on Peter Pan and his adventures "before Captain Hook and before Wendy."

The Grossmont College theater arts department and the San Diego Pan-7 p.m. on April 8, 7, and 8 and at 2 p.m. on April 8 and 9, at the Stage-house Theatre at Grossmont Col-lege. Tickets are 55. Find the cam-pus at 8800 Grossmont College Drive; call 619-644-7234 for reser-(HILLCREST)

House of Pacific Relations, Inter House of Pacific Relations, International Cottages are open every Sunday from moon to 4 p.m. to present the history and traditions of 30 ethnic groups. Select cottages are also open on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., and Children Around the World videos are shown in the Hall of Nations on the fourth Tuesday of every month. 619-538-4069; (BALBOX PAPIN)

Marine Corps Recruit Depot Mu-seum, housed in a historic building the museum features five permanent galleries with artifacts, uniforms, ve galleries with artifacts, uniforms, vehicles, weapons, and photographs depicting Marine Corps history. The museum is located in Building 26 at MCRD, just inside Gate 4, off Pacific Highway. 619-524-6038. (MIDWAY)

Antique Gas and Steam Engine Antique Gas and Steam Engine Museum, the numerin activities include locating, collecting, documenting, and preserving historical gas-, steam -, and horse-powered equipment related not only to agriculture, but to the general developments and the steam of period, a steam-operated saw mill, and 173-sack team. Find the Parsonage Museum of Lemon entitled "Vernon Allen: From the Prairie to the Pacific" is on exhibit through Friday, March 31. Allen is de scribed as an artist, sculptor, and ar chitectural draftsman whose work took him from a South Dakota fa to the Art Institute of Chicago to Tal to the Art Institute of Chicago to 1a-tesin (where he was a protégé of Frank Lloyd Wright), to San Diego County. Find the museum at 7715 Church Street; 619-460-4353. (LEMON GROVE)

Reuben H. Fleet Science Center eight San Diego organizations have joined the center to create "Techno-Vation," an exhibition highlighting the most innovative science and technology departments in town. Each of the eight exhibits includes an interactive and educational displa incorporating what the specific technology is, how it works, and how it affects the public. The show contin-ues through December. Bright, interactive exhibits de-signed to introduce all some to the world

signed to introduce all ages to the world of color are on offer in "Color Play," continuing through Monday, July 3. The exhibition includes a "Color Play.

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San Diego Automotive Museum,
"Racing Around San Diego" runs
from Saturday, April 1, through
Wednesday, May 31. The exhibit
highlights the various area tracks
from the county's past and includes
displays of the cars and motorcycles
that made the laws.

displays of the cars and that made the laps.

More than 80 automobiles and the from horseless carraiges motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection. Find the museum near the Starlight Bowl; 619-231-2886. (BALBOA PARK)

San Diego Historical Society Mu-seum, "Elegan Fantay: The Jewely of Arline Faich" focuses on the full range of jewelry designs and innova-tive techniques that have inspired this acclaimed artist. The San Diego-resident is said to focus on "the-titionship between jewelry and the-body." Enjoy the show through July 30. Sooy: Enjoy the show through Sud-diverse and the Sud-Perind (opports the traditions and family legacies of black quilters. A Communion of Spirits. African American Quilters, Preservers, and Their Stories" continues through Sunday, June 4. The ethablions fea-tormized qualted nature for framed images, and quilts. The show focuses primarily on African American women quilters but also features made quilters and vell-known quil-ters and preservers including Rosa Peris, Alice Walter, and Meya, Ace

gelou. In addition, a selection of quilts or photographic documenta-tion of quilting by members of San Diego's Afficien American commu-nity is being displayed on a weekly rotating basis. The museum is located in the Casa de Balbo building: 619-232-6203, (BALBOA PARK)

6203, (MALBOA PARK)
San Diego Hall of Champions, 52
San Diegons have been on 87 Sports
Illustrated magazine covers, and 32
of those covers are on exhibit at the
museum through Monday, May 1.
The show features a timeline of athlete's names and cover dates and exblantous test namels.

lete's names and cover dates and ex-planatory text panels.

The newest permanent exhibit at the museum honors San Diego County High School Coaching Leg-ends. The inaugural "class" of "Coaching Legends" includes 42 men and women who have influenced stu-dents both on and off the field of play.

The Hall of Champions — dedicated to promoting, recognizing, and preserving athletic achievement — is located at 2131 Pan American Plaza. Call 619-234-

2544 for information, (IRJROA PAW).

San Diego Martines Measum, the
musuum features permanent exhibits
documenting the history of san
Diego's waterfront and the building
of the West Coast by see, including
exhibits concerning the old San
Diego-Coronado ferryboast, the tuns
fulting industry, and the military.
The musuum fleet consists of the
1862 bark Star of India, the 1898 San
terrorisor for reposat Rerelade, such 2544 for information, (BALBOA PARK) 1863 bark Star of India, the 1898 San Francisco Ferryboat Berkelye, and the 1904 Scottish steam yacht Medea. There are also nautical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete research library. The museum is located at 1306 North Harbor Drive, along the Em-

barcadero at the corner of North Harbor Drive and Ash Street; 619-234-9153. (DOWNTOWN)

seum's annual Southwest Indian Arts Colloquium, Expect to see a diverse collection of cavrings, figurines, leve-elry, blown glass, and pottery by Na-tive American artisans. The show closes on April 30. Legendary self-saught Messican artist Juan Quezada is showcased in the "Magic of Mats Ortis" exhibition. The exhibit focuse on the vibrant, SIS-24-9151, IQUARTONIO,
SIS-24-9151, IQUARTON The exhibit focuses on the vibrant, intricate pottery of Quezada, Nampeyo, and Maria Martinez, all of whom where inspired by ancient pottery found near their villages. Enjoy

tery found near their villages. Enjoy
the magic through lanuary 14, 2001.
Life in Egypt 5500 years ago is
depicted in the museum's new Children's Discovery Center. "Time
Travel to Ancient Egypt" features a
walk-through rendition of a nobleman's home, and organizers promise
a specific theme each month.
Tor more information, dial
619-239-2001. (MAEMO PAPOR)



Reader Matches Success Story

SINGLE MOTHER likes ! jazz and scary movies. Looking for a friend.

Elizabeth Walker: That's all I can remember about the ad, which ran nine years ago. It was a Valentine's Day special. We met in February, got engaged in March, and by June we were married.

someone asked, we said, "Oh, we both went to Morse High School," which was true, but it was at different times.

Eligabeth: When I placed the ad, I was lowing on my own with my ninetonance, but level Stephenleft me a message and I liked his voice. But when I called him back.

his mother answered the phone and said, "He's in his room." Stephen: I had just ended a relationship and wanted to get out of our apartment in a hurry. So I moved in with my parents.

Elizabeth: We talked for about three or four hours that first night. The following Saturday, we drove up to Julian. I took my son with us and he screamed his head off! Stephen

Elizabeth: One month later, Stephen proposed during a dinner cruise on San Diego Bay. He went down on his knees in front of all these people. It was like something out of a movie.

Stephen: We planned a church wedding, but then we decided to elope right away. Looking back, I think it would have been better if we had known each other longer. Do you have a Reader Matches "Success Story" to share?

If selected, we'll treat you both to a restaurant gift certificate to celebrate! Call today at 619-235-8200, ext. 268

Elizabeth: That first year was tough. I got pregnant right away, and then Stephen got laid off from his job at an insurance company. We were actually living in a tent for a while.

Stephen: After we hit rock bottom, we started to build a relationship. I went back to school, got some computer skills, and now I'm a supervisor at Auto Trader.

Elizabeth: Our ninth wedding anniversary was June 17, and now we have two sons, ages 8 and 10. I'm the coach of a soccer team and Stephen is the assistant coach. But he's a scout master and I'm the assistant

Stephen: Our biggest arguments are at the video store. She likes black-and-white movies and I like Sci-Fi.

Elizabeth: We were at my boss's buse last Easter when someone asked how we met. We told them the truth. Everybody started saying, "Oh, you should call up the Reader and do one of those 'true stories." I said, "Really! You think other people would be interested."



Calendar ART

LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be HOW TO SEND US YOUR LISTING. Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. De not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact propose number, and a fore-publication of the propose number, and a fore-publication of the propose number of the proposent number of the number of

(including area code) for public information to READER ART, Box 85803, San Diego CA 92186. Or fax to 619-881-2401. You may also submit information online at www.SanDiegoReader.com by clicking on the events section.

Bevond Words," an exhibit of cor emporary artists' books, opens with reception at 6:30 p.m. on Friday, March 31, at La Jolla Fiber Arts. See the show through Saturday, April 22. Regular hours are 10 a.m. to 5 p.m. Monday through Saturday. Find the gallery at 7644 Girard Avenue; 858-454-6732. (LA XXLA)

GALLERIES

ART MUSEUMS

California Center for the Arts Mu-seum, the first midcareer survey of work by internationally known installation artist and photographer Shimon Attie features five of the artist's most important public art projects. These projects were realized in the cities of Berlin, Copenhagen, Amsterdam, and New York. a well with a single project are represented through large-scale color photographs, light boxes, and video installations. An important of the projects are represented through large-scale color photographs, light boxes, and video installations. An important projects are represented through large-scale color photographs had while the projects. 1921-1997 through Sunday, Mey?

1997 through Sunday, Mey?

1997 through Sunday, Mey? artist's most important public art

condido Boulevard (at Valley Park-

way); 760-738-4120. (ESCONDIDO) Mingel International Museum of Folk Art, the relationship of great Folk Art, the relationship of great historic designs to contemporary adornment is demonstrated by the 700 objects featured in "Arrows of the Spirit — North American Indian Adornment from Prehistory to the Present," an exhibit concluding on Sunday, April 2. The objects, created in a variety of media, include Southwestern turquoise jewelry, Plains beadwork, Subarctic quill-andmoosehair work, and California elk-horn jewelry:

Chieca from the perminent col-lection make up the perminent col-lection make up the perminent in the en-habition Arran de Mencon. The show includes works by several renowned Oxfo.-Century fold arrists including Chazacan potter Teodoris Blanco and with architectural pieces by Cande-lario Mediano and woodservings by Manuell limeter, all regions of Me-ion are represented, with selection those of ceremon, Egley the exhibit through May.

An exhibition of objects of daily use from Japan, made from a wairly day, June 4. The chibition feature the Arlene Can Collection of indig-position of the company of the col-position of the collection of indig-position of the collection of indig-tions. Med Manufo (Endisoning Cal), (they sign), and a step assess (calsi-net). Works by Keinake Seriasava, Salios Munakar, Ragior Korwia, and Sonji Hamada are included.

Art. For addisonal information, call 619-129-0003, malican vision.

Massess of Centemposery Art.

Museum of Contemporary Art, Downtown, stretching from San Diego in the west to Barrio Logan in the east, Broadway is the city's his-toric, economic, and geographic heart. The busy thoroughfare con-nects the museum with a group of visual artists, sho make their mulicavisual artists who make the visual artists who make their raudos on or near the street. See "Off Broadways New Art from Downtown San Diego" through Wedendedy, May J, featuring works in a variety of media by artists including finar and James de la Torre, Roman de Salvo, Brian Dick, Randall Evans, Perry L. Vasquez and A. Pollo 13, Shepard Fairey, and Medias Smedley.

The maxeum's collecting activity in documental of Sections from the Programment Collection: The 1980s.

The '80s were marked by a reemergence of the narrate in impulse in concemporary art. The exhibit illustrates the diversity and dynamism of the art of this period with works by artists such as losh Baldesart, Lorna Simpon, and Carrier Mae Weems. Enjoy the show through Sarudray, May 1). Find the museum at 1001 Ket terre Bouleval of all broadways, dierectly across from the Santa te Paal road Depok. Algent to the America at 1001 Ket terre Bouleval of all broadways, dierectly across from the Santa te Paal road Depok. Algent to the America at 1001 Ket terre Bouleval of the Tourist of Santa (1) and Santa

Museum of Contemporary Art, La Jolla, the artists featured in "Small World: Dioramas in Contemporary Art" make tableau sculptures, photographs, and paintings in their dio-ramas as vehicles for artistic expres-sion. These scale or full-size sion. These scale or full-size recreations of environments consider actual and fictional situations in their simulations of geographic, architectural, and social structures. The discremant is an 18th Century innovation, a pre-cinematic form of entertainment and education intended to provide views of significant places and events. Get "Small" through Sunday, April 30.

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"Contemporary Collectors XV" is an exhibition show-caing the selection of works that may be chosen for the group's 2000 acquisition. The Contemporary Collectors have purchased nearly 40 works for the museum since 1985 — which proce will summary the contemporary to t

Management of the Comment of the Com

639-238-7559, (BALROA PARO)

Cosmandia Misserm of Art, Three-Plat Three features there painters and
these eculptor from San Diego County
who have reputations for introducing
audiences to processive art. Painters
Philip Exhland, Nancy Etirredge, and
Alexas Merkarian on with eculptor
Robin Ingist, Aunor Mudig, and James
Roben Ingist, Aunor Mudig, and James
Remore to present a derevuly of spice in
Remore to present a derevuly of spice in
The museum is located at 70 Her View Way, 760-721-2727, (CEASSO)

Rem Date Missers

And ALEXANDERS

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lections through Sunday, June 25.
The museum's permanent col-lection includes Italian Renaissance paintings, Spanish old masters paintings, American art, 19th-Century European paintings and sculpture, and the Weisman Gallery of Contempo-rary California Art. 619-232-7931. (BALBOA PARK)

Timken Museum of Art, the mu-seum's permanent collection in-cludes European masters, 19th-Cen-tury American paintings, and Russian icons. For information, dial 619-239-5548. (BALBOA PARK)

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Haramuya,
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♦ April 5 ♦

April 12 4

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& Performing Arts Center San Diego, CA 92115

FIRST THURSDAY" PRESENTS: Spring Fling Evening shopping in the Village of La Jolla Thursday, April 6 • 5-8 pm Featuring a Raffle & Easter Egg Contest
• Entertainment • Merchant/Restaurant Specials
• Self-Gaided Artwalk Festivities start at 5 pm on the lawn of the Chart House Restaurant, 1270 Prospect St. For further information cal Lisa Medeinos at Proniote La Jolla, Inc., 858-454-5718.
Visit our Web site at www.Proniotel.a.Jolla.com on e-mail.Lisa@Proniotel.a.Jolla.com. First Ikursdav

TINA TURNER

April 2

B'Angelo
April 10

Ani DiFrance
April 19

Shakira
April 10

Bock
April 20

Bush
April 25 John Prine Julie Iglesias Blink-182 Juan Gabriel

The Cure 'Il Sync Bel Mar Fair Coace Reger Waters Britany Spears "Full Monty"

"Solona Forever Padres Home Opened April 10 & All Home Game akars - Cilippors - Books - King All L.A. & Law Yogan creats LUIS MIGUEL

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JIMMY BUFFETT

It is hard to think of another important composer who can rise so high and sink so low.

For those of us who — alas! — are jaded by excessive exposure to the Mendelssohn Concerto, something more is needed: an extra edge of expressiveness, a discovery of greater depth and

interpretation that can make the familia interpretation that can make the familiar sounds come newly alive.

If you want to know what I'm talking about, listen to the recordings by Nadja Salernosonnenberg, or Anne-Sophie Mutter (with von Karajan), or Gil Shaham (with Sinopoli), or —

Narajan), or (all Shahami (with Shiopoli), or — to go back to an earlier generation — the magical collaboration of Joseph Szigeti and Sir Thomas Beccham. Those are performances that wake you up, no matter how many times you've heard the Mendelssohn Concerto. In contrast, the performance at the Civic Theatre pleased

No analogous comments could apply to the other work on the San Francisco Symphony

program. First of all, few members of the audience had had the chance to become overly familiar with Shostakovich's Eleventh Symphony; for most of them, no doubt, this

was a first-time hearing. Moreover, Tilson-Thomas approached the work with a powerful sense of drama and even of personal identification, rather than from the respectful distance he seems to reserve for the "classics." Finally, the orchestra played this vast and

manding work as though challenged to their

utmost, so that there was an atmosphere of

electric tension surrounding each of the

triumphantly surmounted difficulties

Whatever one may ultimately think of the Shostakovich work itself (and, on reflection, the controversial score is bound to create mixed

reactions), the performance was such as to overwhelm all reservations. Who could fail to

respond to the extraordinary precision of the

the senses and lulled the mind.

passion in what may otherwise

seem fairly light and superficial

music, an individuality of

the La Jolla Chamber Music Society brought the San Francisco Symphony to San Diego as part of their "Celebrity Series." It was a signal event. This eminent orchestra has taken on a new luster since Michael Tilson-Thomas became its music director five years ago.

its music director five years ago, and the concert here offered irrefutable evidence of the JONATHAN SAVILLE

ensemble's brilliance and discipline. Trilson-Thomas himself is a conductor of great talent with an expanding reputation, and at the Civic Theatre he proved himself a master of communication (with both orchestra and audience), a technician of the first order, and a musician of wide-ranging

ensemble's brilliance and

first order, and a musician of wide-ranging intelligence. Funthermore, the program—at least, half of it—was exceptionally interesting. The not-terriby-interesting half consisted of the Mendelssohn Violin Concerto, with Chee-Yun as soloist. The problem with this incessnily played work is that it has become overly familiar, like an ingratiating neighborhood one passes through so often that one no longer really notices it. Throughout the recent performance, I kept trying to experience Mendelssohn's wonderful score as its first audiences would have heard it, with all its freshness of invention, its elegant writing for both orchestra and soloist, its unique and delightful personality. But the performance, while consistently assured, shapely, stylish, and well-balanced, never quite succeeded in grabbing my attention. It was just the same old Mendelssohn Volini Concerto, thoroughly professional, thoroughly nice, but not much more. notices it. Throughout the recent perfor

overt failing in the performers, who did their iobs assiduously and well. Chee-Yun played jobs assiduously and well. Chee-Tun played beautifully, with lovely tone, excellent technique, and appropriate emotional expressiveness. Tilson-Thomas conducted gracefully, with great care for detail and a pleasing sense of movement, shape, and feeling. Anyone hearing this work for the first time in

playing, the exquisite balances of color and texture achieved under Tilson-Thomas's magisterial control, and the stunning virtuosity of all the sections of the orchestra and of the many members whose solo contributions were so dazzling? (The timpanist deservedly received a more enthusiastic ovation than I have ever heard accorded to an individual such a well-managed performance would surely have been carried away by the music's charm. For those of us who — alas! — are jaded by

chestra member.)
As to the Symphony No. 11, even in the best of performances it in the best of performances it necessarily brings to the fore the weird cleavage in Shostakovich's musical personality. Sometimes — for example, in the chamber music, the concertos, the late symphonies, the Opus 87 Preludes and Fugues for piano, and the opera Lady Macbeth of Mtsensk — Shostakovich is one of the Snostagovich is one of the greatest of 20th-century composers. Sometimes — for example, in his movie scores, and in numerous movements of his earlier symphonies — he is the creator of unbearable trash. It is hard to think of another important composer who can rise so high and sink so low (Liszt comes to mind).

sink so low (Liszt comes to mind).

The contradictions are especially evident in those symphonies of Shostakovich inspired by modern Russian history, where the genius and the (reluctant?) propagandist are most tightly yoked together. Even ardent admirers of the First, Sixth, Ninth, Tenth, Thirteenth Fourteenth, and Fifteenth Symphonies are nonplussed when confronted by symphoni nonplussed when controlled by symphonies programmatically depicting the October Revolution (No. 2), the First of May (No. 3), the siege of Leningrad (No. 7), and — by far the worst — the year 1917 (No. 12).

No. 11 is the most successful of all these, with

No. 11 is the most successful of all these, with a large amount of authentically great music in it (above all in the fabulous opening movement and the heartrending, Mahlersque Adagio). Yet, notably in the embarrassingly crude sound effects portraying the Palace Square Massacre of 1905, and the "boldly-comrades-keep-in-stept" patriotic revolutionary hullabaloo of the patriotic revolutionary hullabaloo of the appalling Finale, we are up to our necks in schlock. Yes, it is exciting shlock — especially when played the way Tilson-Thomas and the SF Symphony played it — but anyone with a musical conscience has to feel ashamed at being stirred by such stuff. And then, Shostakovich makes us ashamed of our shame, by bringing in that unutterably poignant English-horn solo at the very end and so reminding us that he is in

The San Francisco Symphony
Michael Tilson-Thomas, conductor: Chee-Yun. Civic Theatre (La Jolla Chamber Music Society)

Mendelssohn, Violin Concerto in E Minor, Opus 64; Shostakovich, Symphony No. 11, Opus 103

fact one of the truly great composers. What is one to do? You simply have to accept the personal and historical realities of accept the personal and historical realities of this particular truly great composer, the pressures of Soviet agitprop conformism, the necessity for artists under that regime to hide their true political attitudes or to express them through hidden allegories (the Eleventh Symphony may actually be about the anti-Soviet Hungarian uprising of 1956). You have to take into account the tragic circumstances o Russian history in Shostakovich's lifetime, and

the tragic nature of his own existence as a man and an artist in such surroundings. You have to be grateful for the wonderful (if intermittent) achievements of the Eleventh Symphony and you have to be grateful to

CLASSICAL LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must rived by 5 p.m. Friday the week prior to public

consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to READER CLASSICAL MUSIC, Box 8500. San Diege CA 29166. Of fact to 119-881; 2401. You may also submit and the complete of the property of the complete of tion. Do not phone. Send a

Music of Mozart, Beethoven, and

Music of Mozart, Beetheven, and Mendelssohn is on the program when the Grossmont Symphony String Quartet performs at 8 p.m. on Friday, March 31, in the Grossmont College Fine Arts Recital Hall. Ticks are 56, 58, and \$10, Find the campus at 8800 Grossmont College Drive; call 619-644-7254 for information. (EL CAON)

"Angels and Devils," the Botton Time is "a concept rather than a fixed group and presents baroque music from the perspective of the lower sonorities of the bass and continuo struments." Noted viola de gam-ists Paolo Pandolfo and Guido bists Paolo Pandolfo and Guido Ralettracia in theorbo and baroque guitarist Scott Pauley join harpaichordist Mitzi Meyerson to present "Angels and Devils" for the San Diego Early Music Society on Friday, March 31. The program features Marais's "Tombeau de M. demonia" and the "Couplets de Folies". Forqueray will be represented by suites for both the viol and keyboard.

Street). Tickets are \$18 general. Dial 619-291-8246 for reservations.(LA JOLIA)

619-291-8246 for reservations, (A. D.U.A. Spettlight Scriee, his Mainly Mozart hosted series continues with concerts through April 1 by violinist lorja Fleezanis, who has been concrustanter of the Minnesota Orche-tra since 1989 and is a member of the faculty of the University of Minnesota. The program includes Rectliversi "Sonata in F Major (Spring)," the "Sonata in A Major" (Spring)," the "Sonata in A Major" of Maior.

The concert may be heard at 8 p.m. on Friday, March 31, at the 8 p.m. on Friday, March 31, at the Neurosciences Institute (10640 John Jay Hopkins Drive); tickets are \$30. The Beach Hotel (Carreters Liber Tijuans-Ensensda kilometer 45) for a concert at 7 p.m. on Saturday, April 1; admission is \$25. For reservations and informa-tion on any of these concerts, dial 619-239-0100, LA XOLA REBTO MEVO

mother, who lives in Poway. While in the area, Pokorny plans a recital at 2 p.m. on Saturday, April 1, in the Palomar College Performance lab (pin). He'll be accompanied by pianist Roberta Garten. Find the campus at 1140 West Mission Road; 760-744-1150 x2317. Free. (SAN MARCOS) Faculty Recital, violinist Michael aisler and pianist Luba Tsvibel plan a concert at 7 p.m. on Friday, March 31, in Smith Recital Hall at San Diego State University. Admis-sion is free. Call 619-594-6031 or 619-594-6020 for further informa-Q: Who Was the Pirst Organist to Be Made a Dame Commander of the British Empirel The answer is Dame Gillian Weir, who plans a con-cert of selections by J.S. Bach, Scar-latti, Mozart, the "Carmelite Suite" by Lan Expanse and western Suite"

A Work Inspired by the Film The Buena Vista Social Club commis-sioned from composer Paul Schoen-field is on the program when the Ahn Trio performs at 8 p.m. on Saturday,

theme from "Homage & Fresbocaldi" at 5 p.m. on Sunday, April 2, at the All Souls' Episcopal Church. Admis-sion is by donation. Find the church at 1475 Catalina Boulevard (at Chatsworth). Dial 619-223-6394 for details. (PONT LOMA)

April 1, at the California Center for the Arts, Escondido. All material within Schoenfields "Four Music Videos" is said to be "an unfolding four-note motive initiated by the cello. The program is rounded out with Leonard Errastein's "Trio for Violin, Violincello, and Piano (1937)," and Antonian Dovidsk" "Plason Trio in F Minor."

Tickter range from 20 to 533.
Faid the center at 360 North Escondard Control of the Control of Harmonies for Harp and Organ will fill the air when organist Jan Fe-her and harpist JoAnn Ford perform at 3 p.m. on Sunday, April 2, at the First United Methodist Church of Escondido (341 South Kalmia, a Call 800-988-4253 for res 4th). Listen for selections by Gran-jany, C.P.E. Bach, and Daniel Bur-ton. Feher will demonstrate the re-cently installed additional "voices" of the church organ. In addition, three of Ford's advanced students will per (#SCOMDIO)

"Romancere Music of Spain and
Latin America" is the theme when
the 22-voice chamber choir Concord
(of the La Jola Symphony and Chorus) performs on April 1 and 2. The
chamber concerts include Castefatowns—Tedesco " Knonacero Gitano
(Cyppy Ballads)," based on the poetry of Federso García Lorca; "Oda to
las Cosas" from Ratcliff" "Ode to

Common Things"; the poetry o Chilean Pablo Neruda; and "Folk

lorico e Populaires," with songs from Venezuela and other Latin American

countries. The concert will be sung entirely in Spanish, with soloists Re-becca Ramirez and Max Chodos. Guest artist for the concert is classi-cal guitarist Randy Pile. The concerts begin at 7 p.m. on Saturday and at 3 p.m. on Sundays Saint Paul's Cathedral (2728 Sixth Avenue, at Fifth and Nutmeg). Tick-rest are 513 general; call 858-5437 to make the suggested reservations. IMDIOWAN

The Ultimate Ladies' Man wreaks

have on the female population of Seville as he pursues the unsuspect-ing schoritas of 16th-Century Spain in Mozart's Den Giosums, the neat production for the San Diego Opera. Listen for singing by Halian bas-bartione Ferruscio Furlanento as the pomposo Den Giosumni, dustralian separan Deborah Ricelel as the jilled Doma Anna, and German base Doma Anna, and German base propria to performed in Italian with Expertilo, among many others. The opera is performed in Italian with English translations projected above the stage.

Enjoy the production — directed

Enjoy the production — directed by Michael Hampe and conducted by Leopold Hager — at 7 p.m. on Saturday and Tuseday, April 1 and 4.8 p.m. on Friday, April 2 and 4.7 p.m. on Wodnesday, April 1.2 Tickers range from 531 to 5118. See the open at San Diego Civic Theater, 202 C Street, For reservations, dial 619-232-7658. (DownTools)

"Going for Baroque" is the theme for classical choral concerts planned on April 1 and 2 in Howard Brubeck Theater at Palomar College. The Palomar Chorale and Chamber Singers will perform cantatas, motets and anthems by composers

Singers will perform cantatas, motets, and anthems by composers including 15. Bach, Giacomo Antonio Perti, Handel, and Schütz.

Performances begin at 8 p.m. on Saturday and at 2 p.m. on Sunday. Find the campus at 1140 West Mission Road. Tickets are \$10 general. For more information, call 760-744-

World-Pamous Tubaist Gene Poke

rny — tuba principal of the Chicago Symphony Orchestra — is visiting his mother, who lives in Poway. While in

1150 v2453 (SAN MARCO)

Salzedo. An offering will be received. 760-745-5100. (ESCONDIDO) Prom the Baroque to Romanticism, take in a concert of the Allegro Piano

The Encinitas Series hosted by the Lake San Marcos Chamber Music

Society continues with a concert a 2:40 p.m. on Sunday, April 2. Vio-linists Roger Wilke and Josefina Ver-gara, violist Roland Kato, cellist Larry Corbett, and pianist Joanne Pearce Martin plan a program featuring Haydn's 'String Quartet in D Major No. 5," the 'Piano Quintet in E-Plat Major' by Schumann, and the 'Pja-no Quintet in F Minor' by Brahms.

Tickets are \$20 general. Enjoy the music at the San Dieguito United Methodist Church (170 Calle Mag-dalena); call 760-744-7516 for reservations. (ENCINITAS)

Selections by Stanley, Bach, Joplin. and Boellman are on tap when civic organist Robert Plimpton performs in the Spreckels Organ Pavilion on Sunday, April 2, at 2 pm. The San Diego Children's Choir will join Pligo Children's Choir William Children's Choir William Children's Children's

A Doctoral Recital of works by Nutt is slated for Tuesday, April 4, at 8 p.m., in the Recital Hall at UCSD's e accompanied by pianist Shannon Vettstein. Free. Call 858-534-5404

"Music of Our Time" stars when

Lunch With a Beat, the Percussion Lunch With a Beel, the Percussion Ensemble at San Diego State Univer-sity plans a concert in SDSU's Smith Recital Hall at noon on Wednesday, April 4. 619-594-6060. Free. (SDSU)

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voune ones will love this truly magical experience!

Zin! Zin! Zin! a Violin by Lloyd Moss The Story of Babar, the Little Elephant by Jean De Brunhoff Tubby the Tuba by Paul Tripp

this delightful concert shows kids of all ages how your favorite stories can be enhanced through the beauty of music. Three of the region's most popular radio personalities will join forces with the San Diego Symphony to bring these classic children's tales to life in a new and entertaining way. Matinees also feature pre-performance activities including face painting and a musical petting zoo. You and your



LIGHT BULB SERIES



A Picture Is Worth A Thousand Notes . A Sempra Frency April 8, 8pm • Tickets \$10 to \$45 • Copley Symphony Hall Jung-Ho Pak, conductor . Jim Stallings, visual artist

Tf the Mona Lisa was a melody, what would she sound Llike? Composers throughout history have been inspired by great works of art. On this program, you'll hear some of the phenomenal music born out of this process. Pulses will race as an artist paints live on stage to music, while we reveal the amazing manner in which paintings have influenced the great musical masterpieces of our time.

The evening's performance features selections from Hindemith's Mathis der Maler Symphony and Mussorgsky's famous Pictures at an Exhibition, along with other "colorful" works.

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

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and joy into not relationship, so that love continues to grow over-the course of a lifetime, deeply bonding the partners in joyous spiritual union.

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A Sink Only Lysol **Could Lové**

"Everybody's always killing each other and a lot of the girls do have swimsuits."

tionship so codependent it may be inviolable. Mag needs her daughter, not just to feed her, but to confirm her (imagined?) illnesses and as a tar-

get for abuse. Maureen, who's only "kissed two men the past 40 years," fills her mother's cup

He doesn't ride a white horse, but Pato is

He doesn't ride a white horse, but Pato is Prince Charming, and Beauty Queen verges on pure formula. Pato could be Maureen's savior. A lesser writer would bind Pato and Maureen, ship crabby Mag to a home, and send the audience out the door with shallow feel-good vibes. Mc-

Donagh, one of the hottest playwrights on the

planet, doesn't cop to formulas, and Maureen

planet, doesn't cop to formulas, and Maureen gets no salvation from without. Some of the most interesting psychological literature of the past few decades concerns why people don't heal. It isn't just fear of change; it has to do with the amount of attention a chronic

could disrupt a near-perfect nexus of loathing.

Given its themes, and given how McDonagh

applies maximum pressure to them, you wouldn't expect Beauty Queen to be funny as well. But it is, in ways that warm and chill at once. Here's young Ray, on why he likes the TV show Sons

and Daughters: "Everybody's always killing each

other, and a lot of the girls do have swimsuits.

him to Boston, and build a new life

with tea and pent-up frustrations. Enter Pato. He's decent, honest and handsome. He councils Mau-

reen to put her past, and her mother, behind her, come with

he Beauty Queen of Leenane — the title of Martin McDonagh's internationally lauded drama has such an Irish-eyes-and-shamrocks lilt. Then you see Michael Devine's set for the South Coast Rep. A chevron of angry clouds hovers over the living room of a

small cottage. The interior is as rustic as the west Ireland coun-

rustic as the west Ireland countryside. Grim furnishings — not IJEFF SMITH counting the oble feer IV Moddle Ages Except for white, stone and plater, smoke streaded valls, everything else comes in shades of brown, alive and growing, including a sink only Iyado cloud love.

The play erases expectations as well. It doesn't also allowed to the analysis of the analysis

and her 40-year-old spinster daughter, Maureen may be the definitive codependent couple. Every may be the definitive codependent couple. Every move they make, every word they say — Mag barking orders like a drill instructor; Maureen complying, but with lip-biting, passive-aggressive resistance — has an ingrained quality, as if they've been doing the same scene, from the same play, for decades

Drama in the late '80s and '90s took a hard look Drama in the late 80s and 90s took a hard look at codependent relationships. Sam Shepard's Fool for Love and A Lie of the Mind portray people trapped in interlocking neuroses—a kind of mutual enslavement—where each can't function without the other. Each is half of a single definition and needs the other to play out primal rage. in the name of love.

One of the most interesting examples is Louis One of the most interesting examples is Louis Nellis and David Scinto's Gangster One, staged last year at the Fritz. In order to exist, a gang-ster needed arch-enemies. When one returned from years in prison and refused to take re venge, he broke the cycle of violence, and the venge, he broke the cycle of violence, and the gangster flipped out. He was nothing without that hatred. In the final scene, which Ron Choularton played brilliantly, the gangster rails at the audience, threatening to beat us all up. But it's impotent bluff, since he's lost the en-

ergy that charges his anger. The Beauty Queen of Leenane depicts a rela-

That's the best kind of That's the best kind of program." Beauty Queen becomes a brutal version of the TV show: call it Mother and Daughter, mi-nus the bathing suits. The South Coast Rep's

production looks appro-priately tarnished and moves right along, yet, under Andrew J. Robin-son's direction, it's more a cartoony wrestling match than a clash of wills and psyches. The stakes aren't high enough. The life-and-death ending, in which Maureen com-pletes a cycle only to find that she hasn't, shouldn't come as a surprise. Every moment should be life

and death. and death.
Mag's a "feeble-minded
old feck." Anne Gee Byrd
nails that part of the character. But, and this may be directorial, Byrd never gets beyond that one dimension. She's just a mension. She's just a cranky, uninvited guest who wore out her wel-come 40 years ago. Heather Ehlers, and this may be directorial as well, has to do with the amount of attention a chronic aliment guarantees. Heal yourself and you lose not only a red badge of a nguish, but also a kind of priv-liged status. In this sense, Mag and Maureen are doing great. They've built a thriving environment to cultivate their neuroses. But and Maureen are to the state of the other state of the state of the state of the state of the other state of the state of the state of the state of the other state of the state of the state of the state of the other state of the other state of the other state of the state of t is too much the victim. If the script didn't hint at Maureen's shadow side— with all-points-bulletin intensity — you'd never know Maureen's wound

just as tight as Mag. throughout McDonagh suggests that neither may be the ultimate source of their negativity. That Mag's husband poisoned both). Thus, though Maureen would never admit it consciously, Pato is more a threat than a means of escape. On the surface, he promises freedom; deep down, he could discuss a second the surface. I've seen Byrd and Fhlers work wonders be-

just because she's named her children Elvis and Miles). Both actors can do whatever's asked. But it looks as if the direc to whatever's assect, but it tooks as it the direc-tor told them not to explore Mag and Maureen's entwined psychology. He favors a good-versus-evil duality, with good becoming complicated. Yet neither is good or bad. The relationship's the

The SCR show can boast an outstanding

wrights - McDonagh and Conor McPherson (whose play The Weir shone recently at the Cassius Carter) - set their dramas on Ireland's suus Carter) — set their dramas on Ireland s west coast. Actor Tim Murphy comes from Kerry, in western Ireland. As Pato, Murphy's not only 100 percent authentic, he's a mar-relous, minimalist actor who can convey more information with a subtle look than most actors can with a scream.

THEATER LISTINGS

Theater listings and commensary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about nicket availability. Many theaters offer discounts to students, serior citizms, and the military. Ask at the box office.

Adios Mama Carlots and Med

Adlos Mama Carlots and Mad Queen Carlots Magica presents a double bill of music and theater, b Jesus Sierra-Oliva. Adion Mama Carlota pottrays in song the doomed reign of Maximilian and Carlota, whose Mexican empire lasted only three and a half years. Mad Queen Carlota examines their rule. 30 Sevens directed. VICCUM THEATHS, WEDMESON, A. M.

All My Sons
South Coast Repertory presents
Arthur Miller's drama about a
young man who must confront
'terrible truth about his father.'
Martin Benson directed.
SOUTH COAST REPERTORY THEATER
HOROUGH AFMUS 1: THURSDAY
THROUGH SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 2:30 P.A

NORTH COAST REPERTORY THEATRE, THROUGH APRIL 9: THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUN

she says she has nothing to hide, it doesn't sound like hubris, just modest confidence from a woman whose achievement

modest confidence from a woman whose achievements verge on "having it all". Ph.D., MD, popular speaker on women's issues, wife, mother. Lysa, however, made one small oversight; she didn't respond to jury duty. Now her name's associated with "Jurypate," and America perceives her, in her husband's proceds and processing processing the processing processing the processing processing the processing processin

ica perceives her, in her husband' words, as "one prissy privileged ungrateful-to-her-mother, conni-ing bitch." Wendy Wasserstein's

comedy-drams is accessible, almost to the point of being 'line.' And the play is very funny. Although abe concentrates to much on a chipper surface that seyral character have pain gaps (empty sections where you'd expect their burt to blast off but doen it). Dasher provokes thought nonetheless. Like Zoe-Baird's 'Namnygreit,' Iyasa' over-sight puts what Wasserstein calls' Contemporary that the Contemporary of the Contemporar

rafts a deft meld of humor and se

ness (in some ways bette

than Wasserstein's, whose charac

ters operate under a gag rule to squelch feelings and stick to jokes and themes). The acting was un-

and themes). In acting was un-even, on opening night, but showed signs it will grow in posi-tive directions, and the design work.— Marty Burnett's set (inte-rior of Georgetown home) and Karin Filijan's lighting — makes you think the North Coast Rep has

Angels in America, Part II: Perestrolka Diversionary Theatre's Angels in America, part one, came nowhere near an acceptable mark. Its part two isn't without flaws: director Wayne Tibbetts's best moments fa most of the acting beams on and off, like a slow strobe (double cast off, like a slow strobe (double casting problems too; an actor, good in
one role, has yet to figure out the
other). Overall, however, this
mounting's much improved and
does boetferlies justace to Tony
enough here to show you the play.
For nuance and bolder choices,
seek elsewhere. Kushner's his own
best illuminator. In an interview,
he asked of people suddled with debilitating, even terminal, illnessee.
Teven when there is no joy left in
Like a tut for interaction solance of the tions, a reluctant prophet, the AIDS-related death throes of Roy Cohn, and a passel of "ordinary people, in an extraordinary time, riding, often reluctantly, the crest of "an immense transition." Diversionary's centerpiece. Rick Stevens reprises his work as Roy Cohn, cantankerous, bug-eyed with harded, at ease with evdi, it's on the of the best local performances in retions, a reluctant prophet, the the best local performances in recent memory. As the play's other pivotal character, however, Rob Johnston needs to widen and

deepen Prior Walter, the anointed one, who finds personal strength where he least expects it: in him

Worth a try. DIVERSIONARY THEATRE, THROUGH APRIL 22; THURSDAY THROUGH SATUR-DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. (NOTE: DIVERSIONARY OFFERS THREE SUNDAY MATINEES DURING THE RUN; CALL THE THEATER FOR INFORMATION AT 619-220-6830.)

The Bacchae The Mesa College Theater Com-pany presents Euripides' drama of deadly deracination. George Ye di-

deadly deracination. George 1e di-rected, APOLIAO THEATER, MESA COLLEGE, THROUGH APRIL 2: FRIDAY AND SATUR-DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

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the chorus line. All have stories. Ray Limon directed. WELK RESORT THEATRE, THROUGH JUNE 10: TUESDAY, AND THURSDA

OUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH TH DAY, AND SUNDAY, AT 1:45 P.M. **Comedy Codependents** The Improv comedy troups forms the first Friday of eve

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ComedySportz

Improvisational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however,

THE HISTORY

March 24 - April 23

G

Keith Johnstone thought if d be more exciting if done competi-tively. He got the idea from pro verseling ("where Terrible Turks mangled defocked Priests, while mums and dads yelled insults, and granies waved their handbags.") ComedySports, an offshoot of Johnstone's Theart-Sports (artistic director Gary Kramer says the two compare like "rughy with Ameri-can football"), resembles more an athletic event than an improv. constructed by the construction of the constru dits say, a game closer than the score would indicate. Klunkers and groaners got boo'd; quick wit, regroaners got boo'd; quick wit, re-warded (one of the most refreshing aspects of the contest: failure is ac-knowledged, abundantly, then for-gotten). It made for a lively, often quite funny evening. And Gary Kramer, who refereed the match, wearing black-and-white-striped shirt and blowing a whistle, is one talented comedian.

Worth a try. MARQUIS THEATER, 3717 INDIA STREET, MISSION HILLS, OPEN-ENDED RIN, FRIDAY AT 8:00 P.M. SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR INFOR-

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ron recomation CAL \$19.05.007.
Deals of the Tittee
Joshin Shen can do two bings at once the can jugged compt balls and teld finney jokes; the can combine global concerns with family secrets; and the can turn comedy-into tragely, then mine it for her into tragely, then mine it for her into tragely, then mine it for her into the can be considered as the control of the company of the control of t

ter deal than psychotherapists give

3

ticketmaster

An Evening of Comedy
The Mira Mesa Theatre Guild presents a 'family theater production,' three one-act cornecties: A
Family Affair, Hounded by Baskerbulls, and My Durling Clemento.
MRA MESA THEATRE GUILD. THROUGH
MAY 6. SAURDAY AT 200 PM. (M.SO
MARCH 31 AND APRIL 1 AT 7:00 P.M.).

theirs; and even Judith Sloan, "in-dependently poor," whose autobi-orgaphy combines two things as well as the runs from her past, the learns to accept it. Along the way, in a world that amplifies the trivial and covers up the significant. "It's easy to see why judges at the Edin-burgh Fringe fell strongly about this piece." Querris come presented the pro-ting of the pro-persion of the pro-ting of the pro-persion of the pro-ting of the p

DAY AT RIOD P. M. MATINET SUNDAY AT

MARCH 31. No. — Porever Plaid
The four harmonizers in search of plaid sport coats are in their fourth year at the Theatre in Old Town. Joseph Campbell urged everyone to 'follow your bliss." Even if the tight harmonies of '50s "guy "sease" aren't your particular in the property of the search your particular in the property of the search your particular in the property of the search your particular in the property of the particular in t 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 follow theirs with verve. They dare to be square. They croon in lieu of having a life but put life into the greatest hits of Your Hit Parade

(which crowned the most popular songs of the '50s until Elvis drove it off the airwaves). Stuart Ross, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of endearing everything to everyone Terry O'Donnell plays an indefati Terry O'Donnell plays an indefait gable piano and permits himself the occasional piece of always funny business. The set, which is either the Theatre in Old Town or a purgatory where the Plaids got stuck, is awfully drab for such a perky show, though lane Reisman's savry lighting knows when to tweak the brighteners. (Note: Current cast members are Mark Perkins, Scott Dreier, Dwid dept.)

3:00 P.M.

Worth a try. Worth a try.
THEATRE IN OLD TOWN, OPEN-ENDED RUN; TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 3:00 P.M. AND 7:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M. WEDNESDAY AT 3:00 P.M.

Gigt
Westminster Presbyterian Church's
Vanguard Productions presents
Alan Jay Lerner and Frederick
Loewe's popular musical, based on
a novel by Colette. Lesly Pearson
directed.
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The Culy Theater hosts "not-so-ordinary interactive dinner theater," as Joey and Maria tie the knot.
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STREET, DOWNTOWN, OPEN-ENDED RUN: SATURDAY AT 7:30 P.M. FOR II

Later Life
OnStage Playhouse presents A.R.
Gurney, Jr.'s, comedy about rekindled sparks in the chance reunion
of a middle-aged couple.
ONSTAGE PLAYHOUSE, THROUGH APRIL 15; THURSDAY THROUGH SATUR DAY AT 8:00 P.M. MATINEE SUNDAY AT

The Merry Widow
San Diego Comic Opera opens its
21st season with Franz Lehar's
popular operetta about a rich
widow, a rakish count, and attempts to join the two in matrimony. J. Sherwood Montgomery
directed. directed.

CASA DEL PRADO THEATRE, BALBOA PARK, THROUGH APRIL 2; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUN-

DAY AT 2:00 P.M. Murder on the Trail
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Our Town
PATH (the Performing Arts The-ater of the Handicapped) presents
Thornton Wilder's evocative
drama about small town life, and
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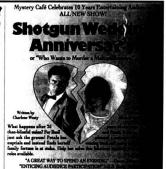
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Over the River and Through the Woods The Old Globe Theatre presents Joe DiPietro's off-Broadway charmer about Nick, who tries to charmer about Nick, who tries to get ahead as grandparents, who only want the best for him, hold him back. Crigi Noel directed. OLD GLOBE THEATRE, SMONE EDISON ECHTER FOR THE PERFORMING ARTS, THURSDAY, MARCH 30, THROUGH APRIL 30. TUESDAY THROUGH SATUR-DAY AT 800 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Athol Fugard's tough, compassion Athol Fugard's tough, compassion-ted drama—about race, galvaniz-ing guilt, and "Number Siz" (vida-tion of the Sixth Commandment, "thou shalt not kill")— takes place in a broken-down South African carnival-park, where people go to play and forger. Neither Martinus Zooloe, the day and night watch-man, nor hyper Gideon le Roux can, however, Each carries a world-world and the south as the con-traction of the company of the com-traction of the company of the com-traction of the company of the com-traction of the com-tractio sized weight. And though the come from vastly different back returning to Martinus, like a moth to a flame, to outpour hurt and shame. And Martinus, convinced "you can't go to hell twice," opens a spillway of his own. The clenched-tech, spiritually harrowing play depicts the threshold of reconcilation and forgiveness without sentimentality. The St. Paul's Cathedral production, in the cathedral production, such as a supplied to the cathedral production, and the cathedral production with a faulty sound. urning to Martinus, like a mot actors, Russell Copley and Antonio T.J. Johnson, with a faulty sound system. Mikes squawk and distort (as if each speaks into the bell of a tuba). Technical glitches frustrate no end because (although they carefully) Copley and Johnson do outstanding work — Copley's Gideon as restless as a sand flea; Johnson's Martinus remains still. then his voice booms like a gong. And the play, even with in

ST. PAUL'S CATHEDRAL, FIFTH AVENUE ST. PAUL'S CATHEDRAL, FIFTH AVENUE: AND NUTHER STREET, SAN DIEGO, THROUGH APRIL 15; FRIDAY AND SAT-URDAY AT 7:30 P.M. MATINEE SATUR-DAY, APRIL 1, AND SUNDAY, APRIL 9, AT 2:00 P.M. FOR INFORMATION CALL 619:298-7261.

Private Eyea
The Old Globe Theatre stages
Steven Dietz's "mind-bending
comedy of passion and betrayal."
Brendon Fox directed.
CASSIUS CARTER CENTRE STAGE, 54-CASSIG CAMER CENTRE STAIR, SI-MON EDISON CENTRE FOR THE PER-FORMING ARTS, THROUGH APRIL 30; TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATI-NEE SATURDAY AND SUNDAY AT 2:00 P.M.

E. Backminaster Pallers The History and Mysters of the Universe The San Diego Repetrory Theatre presents the life, work, and writings of ast American genius, adapted and directed by D. W. Jacobs. IVCILAM SPACE, TO BIOTION PLAZA COMMONNE, PRIORY, MARIOL 33, PRIOCIOLA PRIOR, 22 WICHESCON' THROUGH A PRIOR 22 WICHESCON' THROUGH A PRIOR 22 WICHESCON' THROUGH A PRIOR 22 WICHESCON' MATINES WICHESCON' AND SUMDAY AT 200 P.M. MATINES WICHESCON' AND SUMDAY AT 200 P.M. 2:00 P.M

Mystery Cafe presents a dinner-theater show, written by Charlene Westy, about Basil and Petals' 25 wedding anniversary, which "can be murder." Michael Ari Wulfhart

The Skelker

San Diego State University's de-partment of theater stages Caryl Churchill's "chilling modern fairy tale." Peter Larlham directed. tale. "Peter Lariham directed.
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Sweeney Todd Sweeney Todd
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Street." Bod F. Patterson directed.
FRITZ THEATER, THURSDAY, MANCH 30,
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THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATRIEE SUNDAY AT
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Theatresports
A cross between improvisational comedy and Family Feud. Improv. comedy and Family Fred Improv making up a funny scene as you go along, is tough enough, Add competitive scene making, with the audience awarding points to the winning team. Purists might ball at the odiousness of compa-isons, but Theatresports' "game show" is a hoot. The 90-minute evening uses visious formats. The show I caught had "Team Sports" — two pairs of players competted, taking suggestions

from the audience; and "Gorilla Theatre" — five "directors" in-vented scenes, using the other four as actors. The winner got a banana, the loser a "forfeit." Some banana, the loser a "forfeit." Some attempts went nowhere (I repeat: improv is tough; I did it in my, as indigight reveals, callow youth). Others made amazing twists and turns. The group is talented enough (and know when to black out best) to make the his more frequent than the misses. Their guru, Keith Johnstone, has written one of the few brilliant books.

> arls to good use. Their motto: "Remember, when it's not funny, Worth a try. MONTH AT 8:00 P.M. FOR INFORMATION

(Impro) Uve ever read about mak

ing theater. And they put his

Triple Espresso: A Highly Caffeinsted Comedy Due to popular demand, the Hor-ton Grand Theatre hosts a reprise ented to play inept characters. One's a whiz at the piano, Anthird's a crackerjack magician. The trio's so talented, when the plot has of this comedy about three iner them complain of difficulties to overcome, you wish they'd quit

performers. Hugh Butternutt's done his lounge act at the Triple Espresso Coffeehouse 20 years to overcome, you wash they a quit trumping up the pseudo-drama and get on with this entertaining, lightweight show (note: the origi-nal cast members have been re-placed; current performers are: Dane Stauffer, Scott Cervine, and Espresso Cofferbouse 20 years to the day. While partons sip one of the house blends — "Grape." "Scandinavian Blizzard," or "Mokoko Coosa Mocha" — Hugh plays '70s tunes on the piano. He and his companions, here to cele-brate Hugh's anniversary, got stuck in the '70s. The trio used to be Maxwell, Butternutt, and Bean, a Maxwell, Butternutt, and Bean, a comedy group that never went far. They're "losers," they admit, but not "ordinary" ones. And hey, their reunion could help them face sear-

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"They have all lapsed," said one DJ about the employees' contracts at the Planet 103.7.

tation is dropping country for talk.
"We're the only [L.A.] talk
station on the FM dial," said Bob Moore, KLSX general manager. "We did a break out and we found that the age of

the inside track

classic hits station will drop music and swap to "FM talk" once CBS/Infinity takes once CRYIMINITY takes ownership of the station in late June. "That was the rumor, but we don't put much stock in that now," said the DJ optimistically

CRS is known for FM "CBS is known for FM talk," said one local insider. CBS/Infinity is connected with the syndications of Howard Stern and Love Line, two winning programs that are now carried by Clear Channel stations (Rock 105 and 91X, respectively).
Published reports have

said that Stern and Love Line will eventually end up on Planet 103.7 after it switches to FM talk. Both shows are local ratings winners but are currently under contract with Clear Channel. The likelihood of 103.7 moving to talk is tied to the success of CBS-owned KLSX, the Los Angeles FM talk station at 97.1 FM (audible to many North County listeners). In spite of its so-so overall ratings, KLSX is LA's second most financially the average listener at [AM competitor] KABC was 62. KFI was 55. Ours was 37." Moore said FM talk targets younger listeners. "No politics, just entertainment."
Will Moore's team

oversee the Planet if it switches to FM talk? "We haven't taken ove

"We haven't taken over the stations [K7XY is also part of the deal] yet. But my program director Jack Silver is a format captain for Infinity." Silver was himself a San Diego morning man on KGB and the now-defunct station "The Basch" 103 Consense Silver. Beach" 102 9 Currently Silver relies on syndicated talk shows hosted by Stern, Tom Leykis, and Jonathan

Brandmeir for KLSX. What happens if the Planet switches to talk and

Stern is still under contract with Rock 105? "It's harder to launch FM talk without Howard, but you could pull it off.... If I was going to San Diego and I couldn't get Stern, I would try to get Dave Buster and Chainsaw.... [Dave, Shelly,

and Chainsaw are on mornings on KGB.] There's successful station, taking in \$3.4 million in advertising in January. It was just some good local talent out there. You can build a station ced that an FM Dallas on local talent."

One possibility might be Rick Roberts. After two years Padres' moving to KOGO. His show tonight will be his last on KOGO

"That format [FM talk] is

certainly do something like that. We had a great run in San Diego." Roberts said his show was honored as the best local talk show by the San Diego Press Club, the Society of Professional Journalists, and the Achievement in Radio Achievement in Radio Awards. He's known for getting publicity. "Over the years we've gotten at least three hours of local and

national TV coverage Meanwhile, the Planet DJs are currently all working without contracts.

—Ken Leighton

A blues CD dedicated to bulimla is a first, claims Laurie Daily about her album Sweeter Than Chocolate. "Paula Abdul talked about it. but she never dedicated a CD

"Fifty percent of the "Fifty percent of the American public struggles with issues of food and body weight," she explains. "It takes a lot of perseverance and patience to recover, but it is possible. I've been eating these meaks a day with three meals a day with nothing in between for eight years."

A backup singer in the funk cover band Roz and the Wrecking Crew, Sweeter Than Chocolate is Daily's first solo release. She said that when she moved to San Diego from Detroit eight years ago she broke away from bad habits that included vomiting, using laxatives, fasting, and weightloss drugs. "I got burnt out on that lifestyle. When I got clean

Rosanne show [as a call-in]... She was a little rude. She was making a joke about it. I was totally thrown off guard. She has struggled herself: I thought she would be a little more accepting of someone trying to make a difference. The people from Howard Stern called. You know he's gonna make a joke.... A lot of people wanted to make fun of it, but it's such a serious issue. I've I wanted to help other people. it's such a serious issue. I've gotten hundreds of e-mails from people who say, 'I'm ashamed to tell anybody. I feel out of control. I don't know what to do

Rosanne show (as a call

Daily says, "People are dying to be thin, and they are killing themselves. They are isolating themselves because they don't think they are good enough and they are harming their bodies. Women with anorexia are 15% below normal body weight. Models are 23% below."

Daily said her CD is at Lou's and Music Trader, and she can be contacted at www.lauriedaily.com. —Ken Leighton

"I read that by the year 2004, advertising the Internet will be bigger

was named Billboard

than all advertising on radio stations, billboards, or yellow I've been 30 pounds heavier and 30 pounds lighter."
One of her songs is
"Beauty Lies Within": Are you
willing to confess / What you
ingest / To keep the thighs that pages combined."

Conventional radio has been good to Mark Paskin. The fast-talking funnyman has been a DJ in San Francisco, L.A., Florida Hawaii, and Wisconsin. He

ingest / 1 o keep the thighs that
go with the shape / And
keeping your head in the toilet
/ Trying not to spoil it.
Daily has used the media
to promote her CD, with
mixed results.
"I was interviewed on

A BULIMIC SINGS THE BLUES

magazine DJ of the year in 1972. But now he is committing more than \$100,000 of his own money Channel 9-3-3 by [morning DJ] Nastyman. He was cool. He was trying to make it positive. I was also on the on the launch of his own radio station on the Internet. Paskin is currently looking for the office building

that will house the studios for that will house the studios for kexxadio.com, a new radio website he says will be on the Web by June 1. Paskin, a real estate speculator based in Solana Beach, took out an ad in a

national radio trade magazin looking for talk show hosts country's first 24-hour, sex talk station. He said so far he's received about 25 tapes. "Ten of them sound like Jeff and Jer from other cities. Which is fine for FM radio, but that's not what we're looking for.... I want people who are conversationalists, can shoot the breeze, and be funny. I the breeze, and be funny. I don't want the average disc jockey. You don't even have to have radio experience." When ksexradio.com gets

up and running. Paskin save he hopes it will sound like a ross between Love Line and Howard Stern but with one big difference.
"We don't care if they say

four-letter words. In fact we encourage it. There are no FCC restrictions on the Internet. We want to have humor and song parodies. The common thread is it will all be X-rated." Imagine, he says, a station with "f-words" in the station IDs. "It will be a riot working out jingles with bad words in them. People will listen and think it's a regular radio station. They'l be taken aback when they hear the jingles and the swear words because they've never heard them on the radio

Paskin knows going in that website radio stations have yet to make a profit "There are about 3000 radio stations now on the Internet.
About three-quarters of them

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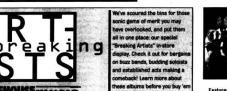
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are copies of existing stations. They might specialize in heavy metal or reggae or dance music. No one has ever done a 24-hour sex-talk station before."

Paskin says sex talk could pay off. "The sex [merchandise] market is a \$3 billion-a-year industry that can't advertise on regular radio or TV."

He says he will hire talk show hosts to man the ksexradio.com microphones. Getting callers will be more difficult. "Anything that's new like this, it's hard to get callers. We'll advertise in newspapers, magazines, college papers, billboards. One thing I'm good at is hype. We'll get on

Tonight and TV Paskin says Web radio and

like FM was in

1969 when it
was just starting to happer
FM radio now is extremel
boring. This is exciting. Internet radio will do to FM what FM did to AM 30 years ago. Regular radio won't ago. Regular radio won t disappear entirely, it will just be less and less popular. Like the big three TV networks." —Ken Leighton

"I need, like...candy, for my breath. I don't

8 L

I kiss my date. Here's a buck,

"Thanks, enjoy the show," answers Robert, his soft voice barely audible over the sound of flushing urinals. Robert hands his customer a paper towel and then wipes the sink counter for the third time in about a minute. 4th and B hired Robert as

a bathroom attendant just over six months ago. On this night his customers are there to see Blue Oyster Cult, and it's clear that most of this old-time rock-and-roll crowd is surprised to find someone working in the bathroom. "This is my other job, what I do nights. In the daytime, I work at a fast-food place. This job is a little better in a way. I actually make a lot in tips

"I have no idea what the so I didn't tip him," says one long-haired patron whose right hand never lets go of his cup of beer from the time he enters until the time he leaves the restroom. "I've never



come across that at a concert just kind of ignored him and e ignored me." Does Robert's presence bother him?

"Any time a guy's standing near me when I unzip my pants, I'm bothered."

An older man wearing a

beret who resembles comedian Rodney Dangerfield not only gives

858 450 9277

here. Sometimes anywa going rate is for a paper towe so I didn't tip him," says one deep in his pocket for a handful of change, taking only a shot of after shave in Masters of the Universe. Ea Thursday they meet at the return. His answer to my question is, "Why not? I've never come out of a public downtown multimedia bathroom smelling better performance space known as than when I went in " the Loft. A group called Pro attract stingy patrons who nonetheless avail themselves of his services and am "Rock shows aren't bad, the

Rock shows aren't bad, the people are real upbeat. The same guys come back a lot. The best crowd we've had in a long time was for Brian McKnight. No drunks, a lot of good tips, real steady flow. It can be a real good place to work on nights like that " He work on nights like that. He mentions something about looking for a third job, but it's hard to hear him over the sounds of peeing, flushing, hand washing, and "Joan Crawford Has Risen from the Grave."

Robert a dollar, but he digs

-lay Allen Sanford "We're all hungry MCs right now. We're highly

619.231.7000

competitive because everybody's basically unknown. Everybody is trying to get recognition." Johaz, 20, is a part-time security guard who wants to make it in hip-hop. His crew,

rappers battle one-on-one with other MCs. A DJ provides the soundtrack, and each MC has 30 seconds to diss the other. After each round the crowd decides the winner. Johaz won three rounds, making it to the round to That Guy, who won

OVERHEARD IN SAN DIEGO: GASLAMP 5TH AVE. 3/25

"I believe I won. I guess he had more friends." About 200 people were there that night. "People want to see each other go head-tohead. People might be mad that they lost, but all that's

gonna do is motivate them to come back next week." Before each battle, the MCs give each other mad dog stares before they launch into an impromptu rap aimed at their opponent. After each battle, the two combatants either shake hands or hug. "That's the thing, We're all friends. We all kick it

Urban Dynamics, is part of a together. Once som thriving San Diego hip-hop underground that also includes the Packablacks and in the door and gets on a label, we'll all break out."

Pro-Sessions is at the World Evolution Loft, 624 Broadway, fourth floor. 8 p.m. Thursdays, 619-531-2230. -Ken Leighto

CD review: Nick
Binkley, Let the Boy Jam,
PSB Records PSB0004-D
And here's a singing
BANKER. He didn't hafta tell is, but he did. (Too late to take it back.)

The good news is there's something fairly ingenuous bout the man and his secondary vocation. Y'know, guileless. Innocent. On scraps of evidence, Nick Binkley is a 50-year old whose current music-spew could easily have played the coffeehouse "folk" circuit of

1960-62. Except for his age, he would not have especially stuck out, but all the better: he'd have FIT IN. It's not everybody, anytime, ever, who has so guaranteed a context, even if one requiring a time machine (or the wonderful world of makebelieve) to access. He would not have fit w/ the precious,

frinstance.
This stuff is simple,

JAY ALLEN SANFORD

unpretentious, and topical mainly within an mainly within an undisguisedly narrow ultrapersonal mythos. "Heart Attack" is about how the corporate life can kill you, so watch out! - and don't forget the little boy who once dreamed your dreams. "Ball of Yarn" is about his cat. of Yarn" is about his cat. We've all heard "In My Room," well here's "In Her Room" — a bittersweet take on his daughter's departure for college: "I hope she remembers to call." "Novi mir" has a Russian or two singing along — say hi to Nick and his buddies, the

family of man."
There's also a decentenough cover of Jody Reynolds' "Endless Sleep," a forgotten death-rocker from

Everything, in fact, is more or less COOL except for Harvey Kubernik's COOTIES on the package...but that's another story.

—Richard Meltzer

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heck out North County's newest hot-spot. This upscale club, located in Encinitas, brings alue and class together. The dress code is semi-casual and the drink specials last all week ing - they include 52 wells during Happy Hour from 4pm-7pm, and 53 house wines at the Gathering Time from 7pm-9pm. They have live entertainment all week long so be ure to call the club for nightly listings. Trust me, it's worth the drive.

The Princess Pub and Grille

1665 India St. (619) 702-3021

You want real ale? The Princess has this town's largest selection of fine European ales and ciders. Quaffrem down at San Diego's original British pub! The Happy Hour runs Monday through Friday from 4pm-7pm

Buffalo Joe's

600 Fifth Ave. (619) 236-1616

night, 3/30, Common Sense and Voice of Reason give you yet another reason to ture to the Gaslamp. Stop in for a night of great music and killer drink specials. Don't orget Friday's fabulous Happy Hour and a night of crazy fun with The 80z All-stars lus, Saturday night is always funky with The Disco Pimps

Pentagon

756 Fifth Ave. (619) 233-2830

his club, located under the heart of the Gaslamp is open from 9pm til 2am. Friday mahts, the club coes hip-hop, R&B and dancehall and there's NO COVER!!! Saturday nights, it's hip-hop reggae and R&B. Get there early - the SS cover starts at 10pm and the 2 wells only last until 11nm

Club 66

901 Fifth Ave. (619) 234-4166

hursday nights. DigitalVibe Net in association with Club 66, present Club Flovo - local signi R&B and hip-hop all might long. Fridays and Saturdays, DJ Thrasher rotates tance. Get to the rlub early to beat the \$7 cover (doors open at 9pm, ower starts at 30pm), and dress to impress.

SPARKY'S

LIVE WIRE

1521 3oth St. (619) 696-9831

WINSTON'S WEST

BLIND MELONS

CLUB MONTAGE 2028 Hancock St. (619) 294-9590

ETTA'S PLACE

Kensington Club

1921 Bacon St. (619) 222-6823

710 Garnet Ave. (858) 483-7844

Thursday is Gasoline lasting 'til 4am.

6179 University Ave. (619) 582-6730 Tuff Tuesdays with DJ Dave Johnson

4079 Adams Ave. (619) 284-2848 Friday, 3/31, Mondo Meshugana.

2103 El Cajon Blvd. (619) 291-7450 The place to be Wednesdays with DJ Ratty.

Reggae this Thursday, 3/30, with Shine Eye

SuperUNLoader rocks the beach this Friday, 3/3

5302 Napa St. (619) 542-1462

ursday, 3/30, don't miss San Francisco's Lee Press-On and The Nails as they join Hot Rod Lincoln for Swing Thursday. Friday night, 3/31, is the CD Release for the luscious Candye Kane. She's joined by guests Scottie Blinn & the Tiki Torchers

Hollywood Star

1320 Fifth Ave. (619) 232-2102

art your Fridays off right with Happy Hour at the Star. It starts at 4.30pm and lasts until om. Live salsa starts up at 8pm and goes until midnight. For the even more re**lined, they** offer live opera on Saturday nights from 7pm-9pm, and are now serving a Suinday nampagne Brunch

Margarita Rocks

959 Hornblend St. (858) 272-2780

aturday drink specials do exist, at least here in PB. From 4pm-8pm, everything you rink, as well as eat, is 50% off. Be sure to stick around for the late-night dancing to If of your favorites of the '70s, '80s and '90s. Come experience the bar that lives up to reputation

The Hole

2820 Lytton St. (619) 226-9019

ed a good laugh? Then head to The Hole, in Point Loma, on Thursdays at 8pm and enjoy nedy at its best on an outdoor stage and patio. Crypt Iric presents LIVE MAINSTREAM COMEDY featuring only top national headliners. \$5 cover and no drink minimum. Call club for show details



"Oh great. Late again

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laying with ROCK & ROLL DUELING PIANOS WEDNESDAY TEA PARTYWEDNESDAYS \$3.75 Long Island Iced Tea and \$3.75 Long Beach Iced Tea

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\$2 Pints \$2 Wells \$2 House Wines 655 4TH AVE. (NEXT TO ROCK BOTTOM 619 231 7000

400-Hour Guitar

"I climbed up onto a ten-foot pile of wood in Pennsylvania to find what I wanted to use.'

his is the Cadillac of guitars, the most difficult to make and fanciest, top of the line," he says, caressing a large

archtop he constructed while on sabbatical from Palomar College. He straddles the instrument across his lap, sitting on a couch in the Solana Beach home he shares with his wife, Nancy. An artist since high school, Jim Saw taught himsel how to paint, how to build furniture, and how

now to paint, now to build turniture, and now to build guitars.

The archtop is the last of five guitars Saw made. It took him 400 hours, all documented in a book of which there's only one copy — that was part of his sabbatical project. Saw took a year's leave from teaching design to conduct

"I climbed up onto a ten-foot pile of wood Telimbed up onto a ten-foot pile of wood in Pennsylvania to find what I wanted to use for the back and side of this guitar. It's flame maple — I had it UPSed home — and the wood originally measured 11 feet by 1 foot by 2 inches," he recalls. The top was made from wood purchased in Vermont, intended for a cello. "I had to cut it all, sand it, plane it, and

Saw built some of the tools he used. Using a handmade plane, he carved the top of the guitar into its current shape. His design is based on the traditional archtop design. Archtop guiviolin or cello. Most acoustic guitars have flat tops of wood about 1/2 inch thick. An archtor

tops of wood about ¹/₈ inch thick. An archtop guitar starts with a piece of wood an inch or more thick that is hollowed out in the center.

The top ranges from ¹/₁₆ inch thick near the edges to ³/₁₆ inch thick in the center. The sound holes are usually shaped like an "f," similar to a violin or other

bowed instruments. The first American i Struments of this kind were made by Orville Gibson in the late 1800s. Most guitars with arched tops are made of plywood. Handmade archtop guitars are the most difficult and time consuming to make. These guitars became popular before am-

In less guitars became popular before am-plified guitars were around because they can be played loud. The sound is big and bold and brassy, used in large bands as a rhythm in-strument. Once guitars became amplified, everything changed. Now these guitars are still made but for jazz players," he says.

The mother-of-pearl inlay on the top of the ebony neck reads "Jim Saw," and along the fretboard the letter S is repeated. Saw used bits of silver wire stuck in the neck to create the Aquarius constellation, as well as the Big and Little Dipper. In 1996, when the archtop was finished, Saw laid down his tools for good. "It's a lot of

work, something like this. You have to work on it every day or it on it every day or it won't get done, and you have to be very into it, because it's so easy to make a mistake. In a sense, everything I had learned in making the other guitars led up to making this one."

Saw enumerates all the guitars he's had in his possession. "At one time — before I started getting rid of some had nine guitars. Nov we have six around the house or stashed away including a Mexicanmade classical guitar l bought in 1964, a 12-string - Nancy's that I repaired the bro-ken headstock on, an electric archtop, a half-size travel guitar with a fiberglass back, and three of the five I made (I gave two to my sons plus three ukuleles, a and Nancy ha I have so many, I have to keep some of them

in storage," he says.

lege major from electrical engineering to art. After being drafted and serving in the military (he wound up in Oklahoma during Vietnam),



Saw came back and used the GI Bill to finish

college and graduate school.

As soon as he finished, Saw was diagnosed

as diabetic. "It was very fright ening. My perception of what diabetes meant was a death sentence, although that's not true. I was advised to look into my art to see what was going on in my life. I got back nto painting subjects I found through meditation. I used through meditation. I used painting as a way to deal with diabetes, and it turned out better for my painting than my health, although eventually I got on an insulin regimen," he says.

Saw worked as an artist in the early '70s. He, his wife at the time, and their two sons lived with his wife's father. She was home with the chil-dren, he was painting, showing his acrylic landscapes in several local galleries

"I was making about \$3500 a year selling my art-work. I paid \$25 a month for my studio, drove an old car, used firewood to keep the own vegetables. It was hard,' he says. "But we were young."

l laugh at this, but Sawdoesn't.
Twenty-eight years ago he went up to Palomar College to see if the school would show his work in their gallery They declined but bought a few paintings. A few months later a member of the art fac-

ested in the position. While teaching at Palomar, Saw kept up his painting

and was represented by Knowles Art Gallery in La Iolla. The gallery no longe exists, and Saw says his las exists, and Saw says his las show there was in 1989, whe the "art market fell apart." H hasn't painted since. "I

arrair ended up work, so I de-cided I wouldn't paint again until I found something I wanted to paint." Shortly after that decision, on Christmas Eve morning in 1990, his home in Leucadia along with his detached work shop/studio — was burned in a fire. All his paintings but one burned, and 300 to 400 slides were lost. After the house was rebuilt, Saw found he needed new furniture.

"I decided to take som I had already made some re ally simple pieces on my own but I wanted to learn how to

I already had a job," he says

"What started out as a love

do it right," he says. Shortly after this, Saw took a tour of Taylor guitars in El Cajon. Buoyed by the information he got on the tour, he decided he could build a gui tar himself. He already ov tar nimself. He already owned a nylon-string guitar that he bought in 1964 and had taught himself to play. "I just noodle around," he says, but the snippets he plays for me sound pretty good.

While on a trip east, Saw took a tour of the Martin guitar factory in Pennsylvania

> "Painting started to seem like a job, and I already had

lor's. "I bought a kit they sell to build a guitar and had it shipped out here. The kit made it manageable. If I hadn't started with it. wouldn't have been able to do it at all. Because the trick-iest part — the bending of the wood for the sides - is done

r you.
It turned out so well. Saw decided to have another go at it, only this time from scratch. "I got the bug in up on the furniture making and made this guitar, my sec ond one." he says. Saw ond one, he says. Saw describes the hardest part of making the guitar. "You have to soak the wood in water and then hold it over a hot piece of metal [and] steam and bend it from the inside, without having it snap," he says.
"I always practice before I do
it, and wood snaps all the

slight variations. It's painted

inlay on the neck and around the soundhole. "Before I made this one, I fixed a gu

a job."

and during that process in-laid it. That was the part I was most interested in, because all my training was in art. I wanted to decorate my gui wanted to decorate my gui-tars," says Saw.

The inlay design is called
"the Tree of Life," and it's his
own design. "Elaborate in-

lavs have been used to decorate fancy guitars and banios since their invention Tree-of-life inlays are one variation on this theme, usu-ally looking like stylized plants decorating finger boards. The one I designed starts at the base of the fin gerboard and winds up the neck like an art deco mother-of-pearl vine with abalone shell buds to mark key frets. It continues onto the head stock, where heart-shaped abalone shell flowers blos abalone shell flowers blos-som... I use only my own imagery on my guitars." Saw constructed his third guitar with the help of the people at Taylor, who gave him advice on building a bolt-

guitar, made up completely from his own imagination. It looks a bit like a lute. The says Saw, is unique. "It has a big guitar sound even though

big guitar sound even though its size is limited."

Although it would seem that guitar building has little to do with teaching art and design, Saw says, "I learned a lot about the designing pro-cess that is different from what I've already known from what I've already known from painting. How much planpainting. How much plan-ning it takes and the different evolutions and stages it goes through, the decisions you make and how you verify those decisions... I had never done this with building, in any sort of commercial was

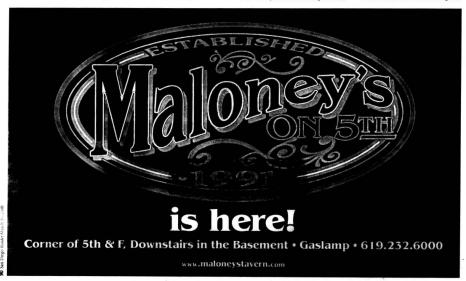
are regulars at the Belly Up in Solana Beach these days. They were voted Patrons of the Year in 1998 and 15 year ago would go there to see Sonny Terry and Brownie McGhee play the blues. Terry is a blind harmonica player, says Saw, and McGhee played guitar. "These two guys guitar. "These two guys would do nothing but squab-ble the whole time they played. Turned out I really liked the guitar player. He could really play the blues. I've always liked the blues."

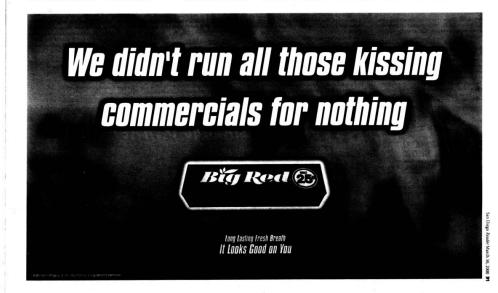
Saw jitterbugged his way through senior year in high school in 1959, and when it went out of fashion, he stopped doing much danc-ing. But in the late '80s when he was going to the Belly Up to listen to music regularly he would see couples swing dancing. "So ten years ago started taking swing lessons and with that you need muand with that you need mu-sic, so I started going to see local bands all the time. You can swing dance to a lot of different music, but I particularly liked roots rock and the blues. Bands like the Paladins and Blue Largo," he

Saw says he even let the Paladins' bass player build a guitar in his shop up in Leucadia. "He built one from a Martin kit, just like I had. got to know him through the band, and through Candye Kane. He's her husband." For a recent spate of

Christmas parties, Saw and his wife had to move thou sands of CDs from the living pace for all their holida

CDs.
"Yeah, we love listening to good music," he says smiling, but his mind is elsewhere. He strums the archtop on his lay for a few seconds and glance wistfully at a landscape he painted, which hangs above the fireplace. "I just wish I could play guitars as well as I





City of Sound, City of Glass

"He looked like a living skeleton conducting, like a dead man with sunken eyes, a musical zombie."

wrote recently of the movement of jazz in the mid-'50s to break free of conventional jazz formats and to explore larger forms, to extend the music into areas customarily the province of large classical or-chestras. There was clearly an

impatience with the conven tional jazz formats, chord changes, theme-bridge-trading of solos, etc. But as well there was a desire on the part of jazz artists to be taken more seri-ously; to be taken as seriously Bartók or Stravinsky or Schoen berg; to bring jazz out of the smoke-filled club and into the oncert hall.

Jazz is, obviously, a different creature than classical music. It's largely im-provisational. It works its effects differently and works them on a different part of our beings. Of course, it is foolish to make these sorts of generalizations, particularly when one con-

of generalizations, particularly when one considers the range and variety of New Music: electronics, percussion ensembles, aleatory (chance) compositional procedures. I certainly don't take one art form more seriously than the other, just as Bartók didn't take Hungarian folk songs any less seriously than he took Wagner or Debussy, which explains, in part, his unique genius. He

There existed, as well, a parallel condition that challenged the traditional structures of classical music and jazz, and that was the emergence of the city as the central fact of contemporary existence, a fact that first de-clared itself in the middle of the 19th Century clared itself in the middle of the 19th Century (I was about to say last century) and continued through the 1950s, when the effects of subur-banization (the automobile) began to erode the city as a dynamic spectacle and paradigm of human interaction and culture. The computer has dealt city life and the notion of city another grievous blow, perhaps a death blow

At the very least, e-mail, faxes, the Internet all ast, e-mail, faxes, the Internet all serve to undermine the histor-ical function of the modern city and, to a large extent, bleed it of its energy and coherence. Be that as it may, the move-

ment we call Modernism was largely involved in finding a new vocabulary of expression — whether painting, literature, ar-chitecture, music — to mirror or explain the extraordinary new complexities and cacophony and random interrelationships

changed — Stravinsky, Bartók, Schoen-berg — to be sure, but rarely engaged the city as subject matter. Two Americans are notable exceptions, Edgar Varese

are notable exceptions, Edgar Varese
and Aaron Copeland, the latter much less interestingly than the less interestingly than the may respect, Jazz was another matter it is, in may respects, the music of the city, with its speed and improvisational tangents, its end-less inventions. The "sound of surprise"

is what the great jazz writer Whitney

So it came to pass that as jazz artists explored larger forms, they also set out, within these forms, to capture something of the life of the city through formal means, which had only existed piecemeal and provisionally within the existed piecemeia and provisionally within the format of a largely improvised medium. The great Ellington gave bis energy to it in his larger compositions, and even in shorter pieces like "Harlem Airshaft," where the sounds of an apartment airshaft, the shouts and so forth, are incorporated into the music. Ellington, in his

extended pieces like "Black, Brown and Beige" and the later suites, had some considerable suc-cesses with larger forms and also managed to bring in, now and again, much of the flavor of city life. City life permeates all his music, but here I'm speaking of specific allusions to life in a metropolis. Structurally, however, his suites are guit that: a series of individual pices that are longly connected. As are the ex-rended pieces of Charles Mingus, Ellingion I mounted the Mingus, Ellingion I mounted the Sinner Lady, and the posthumus Epiaph, conducted and reconstructed, heroically, from scat-tered notes by none other than Gunther and the later suites, had some considerable suc

tered notes by none other than Gunther Schuller, whom I spoke of in an earlier piece. These collections have the thrust and wild, unexpected veerings and dis-sonance of city life without specifically engaging the subject.

Mingus does, however, give the city a try in a rather silly album called Scenes in the City, where he mixes jazz (good) in the City, where he mixes jazz (good) and poetry (awfu) in a kind of broken narrative of city life. George Russell, another innovative jazz composer, not of Mingus's stature but important, made a similar kind of album a year later, in 1958, called New York,

N.Y., also a blend of jazz (good) and a sort of

scat poetry (quite good, indeed) delivered by the expert bebop singer Jon Hendricks. Russell has an excellent band on hand that includes Art Farmer, John Coltrane, Farmer, John Coltrane, Bill Evans, Max Roach, Phil Woods, Milt Hin-ton, George Duvivier, Bob Brookmeyer, and Al Cohen among others. It's a tad beatnicky, something of a time

Robert F. Graettinger capsule, but fun and with some beautiful playing throughout.

The one artist who really succeeded in composing an extended piece, mixing elements of posing all extended piece, mixing retinents of jazz and classical music, and giving us a real sense of the city without being too literal or arrative is someone you may have never heard of, Robert Graettinger, from, of all places, On-tario, California. His is an interesting tale. "I live above the timberline," said Bob Graet-

tinger of himself. He was right out of central

casting. Art Pepper describes him, in his fab-ulous memoir Straight Life: "a tall thin guy, about 6'4": he looked like a living skeleton conabout 6 4 : ne tooked inke a irving skeleton con-ducting, like a dead man with sunken eyes, a musical zombie. "Graettinger lived in a poor neighborhood with only a mattress. When his circumstances were good, he would have an upright piano there as well, along with a sir

gle plate, cup, and saucepan and a onesaucepan and a one-burner gas stove. He apparently subsisted ex-clusively on scrambled eggs, milk, and vitamin pills. He rarely slept. Sleep in the grave" was what he'd say. Stan Kenton

hired Graettinger as an arranger in 1945. He figured the kid was someone who could help him shed his dance-band image and



Crossing one with guess-who conducting: Gun-ther Schuller. It includes a 1951 version of "City of Glass," somewhat longer and significantly altered. And, as he did with Mingus, the heroic Schuller had to do quite a bit of detective work digging through bits and pieces of old scores. The Kenton performance is fine and much easier, to get hold of.

City of Glass: Robert F. Graettinger Stan Kenton, City of Glass











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Thursday July 6 • 8:00 **Bobby Caldwell Pat Benatar Big Band Bobcat Goldthwait/**

Emmylou Harris The Chieftains

Rubén Blades Wynonna

Boney James

Shawn Colvin Mary Chapin Carpenter Tuesday, June 20 • 7:30

Art Garfunkel

Indigo Girls
Tuesday & Wednesday, A **Smokey Robinson**

ndey, June 25 & 26 • 7:30 Kathy Mattea/

Michael McDonald

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3

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Common Sense (736) and Voice of Reesen: Buffalo Joe's, tonight, Thursday March 30, 8 p.m., 600 Fifth Avenue, downtown. 619-236-1616.

The Het Saakes, Tourette's Leutrec, the Rattlesaakes, and the Free*Sters: Ché Cafe, tonight, Thursday, March 30, 8 p.m., UCSD (ampus, La Jolia 858534-2311.

Sunday's Best, Pap Unknown, Serah Deugher, and the A-Set: Chi Cale, Friday, March 31, 8 p.m., USD Campus, La Jolio. 858-534-2311.

Gragory Page /186 à love loe's Coffeehouse, Fridoy, March 31, 8:30 p.m., 1956 Bocon Street, Ocean Beach. 619-523-0356.

"Candye Kane (939) CD-Release Purty" with Scottle Blins and the Tilk! Terchers: To Leo's Lourge, Friday, March 31, 9 p.m., 5302 Nopo Street, Boy Park. 619-542-0562.

CATHERAY

"O.Y.E. Fest" with No Immocent Victim, Born Blind, Twentimer, Dirt, and Sale Show: New Hope Church, Saturday, April 1, 12 noon, 10330 Cornel Mountain Road. 858-860-6400 extension

Disc: Viejs: Dream(orther Show Room, Sunday, April 2, 7:30 p.m., 5000 Willows Rood, Alpine, 619-659-1998 or 619-220-8497.

No Use for a Name, Good Riddman, he Med Caddles, and he Ateris: Coses Bor and Grill, Sunday, April 2, 8 p.m., 3105 Oseon Freet Work, Mission Beach, 358-488-1780 or 619-220-8497.

WEDNESDAY

"Jezz in the Park" with Duryl
Johnson, Billy Thompson (970)
Len Robery, Bildchale
Lambons, (952), Steve
Width (875), Geyson D., Billy
Wednesd, Fred Heeth, Larry Logan,
and Paul Ramborour's Son Dogo
Medinsdor, April 5, 5,30 pm, 1550
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Peter Morphy (220): 4th 8.8; Wednesdoy, April 5, 8 p.m., 345 8 Street, downtown. 619-220-8497 or 619-231-4343.

WEDNESDAY

The Gealterturers and the Rerscheck Tests: Brick By Brick, Mondoy, April 3, 8 p.m., 1130 Buenos Avenue, Boy Park. 619-220-8497 or 619-275-5483.

Sponsored by

MXPX (221) and the Hippes: Del Nor Fairgrounds Artivity Center, Saturday, April 8, 8 p.m., 2260 Jimmy Durante Boulevard, Del Mar. 888-386-8497.

Lit: Cones Bor and Grill, Saturday, April 8, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497. The Uninvited: Belly Up Tovers, Schurday, April 8, 9:15 p.m., 143 South Cedros Avenue, Solone Beach, 619-220-8497 or 858-481-8140.

The Rev. Hortox Heat /134/, Reyal Crawn Revee, and Les Strattjeckets /409/2 4th 8.8, Sunday, April 9, 7 p.m., 345 B Steet, downtown. 619-220-8497 or 619-231-4343.

Pete Basten and Skank (743): Belli Up Towen, Wednesday, April 5, 8:30 p.m. 143 South Cedros Avenue, Solono Beach. 619-220-8497 or 858-481-8140.

EXTENSION 4001

UPCOMING CONCERTS

Dogweed [141], Legen, One-Track Mind, and Lacky 7: Cones Bor and Grill, Sunday, Juni 9, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

The Skeletones (740): Bick by Bick, Sunday, April 9, 8 p.m., 1130 Buenos Avenue, Boy Park, 619-220-8497 or 619-275-5483. US Beaths (212), the Pushers, Union 13, and the Worthiless: Coner Bor and Gell, Tuesday, April 11, 8 p.m., 3105 Oxon Frant Walk, Mission Boxth. 858-488-1780 or 619-220-8497.

Sobestien Back (450) and Sladd: 4th & B, Thursday, April 6, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343. Majok Fashok: Brick by Brick, Thursday, April 6, 8 p.m., 1130 Buenos Avenue, Boy Park. 619-220-8497 or 619-275-5483.

Sing Summy Ade (833): Bolly Up Town, Tuesday, April 11, 7:30 p.m., 143 Sorth Cedes Avenue, Solano Beach. 619-220-8497 or 858-481-8140. Keller Williams and Death Ray: Sely Up Town, Thursday, April 6, 8:30 p.m., 143 South (ednos Avenus, Solane Beach, 619-220-8497 or 858-481-8140. Method Man (184) and Redman (987); 46 8 8, Wednesday, April 12, 8 p.m., 345 8 Street, downtown 619-220-8497 or 619-231-4343. Anti-Flag /376), Serves the Day, and the Distillers: Cones Bor and Gril Friday, April 7, 8 p.m., 3105 Ocean Fri Walk, Mission Beach. 858-488-1780 o 419-220-8497

Lecky Debe: Belly Up Iovem, Wednesday, April 12, 8:30 p.m., 143 South Cedros Avenue, Solono Beach, 619-220-8497 or 858-481-8140. Terry Rifley and Stefane Scadeniibble: Spruce Steet Forum, Finday, April 7, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301.

The Dance Hall Creshors /421 the Moffs /306 th and Back: Canes Bot and Gell, Thursday, April 13, 8 p.m., 3105 Decon Front Walk, Mission Beach. 858-488-1780 or 619-220-8497. Allian Heldsworth: 4th & B, Saturdo, April 8, 345 B Street, downtown. 619-220-8497 or 619-231-4343. Train (444), Wood, and Stir (155); 4h & B, Thundoy, April 13, B p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Led Koopens (870): Belly Up Tovern, Thursday, April 13, 7:30 p.m., 143 South Cedros Annue, Soione Beach. 619-220-8497 or 858-481-8140.

The Bettlefield Band (891): Son Deguito United Methodst Church, Friday, April 14, 7:30 p.m., 170 Celle Magdoleno Encinitizs. 858-566-4040. "Adams Avone Roots Fostival" with Remblin' Jack Elliott, Peul Geremie, Alice Steart (967), Los Alacranes (418), the West Coast

RECORDS - VIDEO - BOOKS

Femil Kett: Belly Up Tovem, Sundoy, April 9, 7:30 p.m., 143 South Cadros Avenue, Solono Beoch. 619-220-8497 or 858-481-8140.

Person (427), Company Person (127), the State of and Corbastine (2015), core between (2015), core between (2015), core between (2015), the State (2015), the

leo Cube /3822, Mountell Jordem, IMX, Jagged Edge, Philt, Jacobys Earliquez, and De Brest Coors Amphilheotre, Saturday, April 15, 7-30 p.m., 2050 Entertainment Circle, Cludo Visto. 619-220-8497.

Zon Georrille (307), Nobels, and the Gac (astor), Schurdoy, April 15, 8:30 p.m., 2501 Kettner Boulevard, michown. 619-232-4355.

micrown, 619-732-4355.
The John Scotledd Band and the Charitle Hunter Day (643); 4th & 8, Sunday, April 16, 8 p.m., 345 8 Street, downtown, 619-720-8497 or 619-731-4343.

Grogg Allman (966) and Honeytrine: 4th & B, Monday, April 17, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Boosle Man (752): Belly Up Toven, Tuesday, April 18, 8:30 p.m., 143 South Cadros Avenue, Solano Beoch. 619-220-8497 or 858-481-8140. Ani Diffrance (316): Open Air Thechi Wednesday, April 19, 8 p.m., SDSU Compus. College Area. 619-220-8497.

BR5-49 /780 th Beby Up Tovern, Thursday, April 20, 8 p.m., 143 South Ceditos Avenue, Solone Beach, 619-220-8497 or 858-481-8140.

Bock (100) and Café Tacaba: RIMA Arena, Thursday, April 20, 8 p.m., UCSD Compus. La Jolio, 619-220-8497. James Buffett (483): Coors Amphitheote, Thursdoy, April 20, and Sohurlay, April 22, 8 p.m., 2050 Entertainment Carle, Oule Visto. 619-220-8497.

Mec McAnelly (776): 4th & 8, Friday April 21, 8 p.m., 345 8 Street, downtown 619-220-8497 or 619-231-4343.

Eak-A-Mouse (734): Brick by Brick, friday, April 21, 8 p.m., 1130 Buenos Avenue, Boy Park, 619-220-8497 or 619-275-5483. Christopher Williams and Jill Cesteuxec Twiggs Teo and Coffee, Friday, April 21, 8:30 p.m., 4590 Park Boulevard, University Heights. 619-296-0616.

Teamry Castre (961): Belly Up Tovem, Saturbey, April 22, 143 South Cedros Avenue, Solono Beach. 619-220-8497 or 858-481-8140.

Cecil Lytle: Sprice Street Forum, Soturday, April 22, 8 p.m., 301 Sprice Street, Banker's Hill. 619-295-0301. Golded by Volces: Cestoh, Sourday, April 22, 8:30 p.m., 2501 Kettner Bouleverd, midrown. 619-232-4355 or 619-220-8497.

Look Ressell (953) and Deve Meseat: 4th & 8, Sunday, April 23, 345 8 Street, downtown, 619-220-8497 or 619-231-4343.

Bush (258) and Meby (278): RIMA Arena, Tuesday, April 25, 8 p.m., UCSD Campus, La Jolla, 619-220-8497. The Charles Lloyd Quartet (673): Aftenoum lazz at the Neurosciences Institute, Sunday, April 30, 8 p.m., 10640 John Jay Hopkins Drive, La Jolia. 858-454-5872.

Julia Iglesias (606); California Center for the Arts, Sunday, May 7, 7:30 p.m., 340 North Escandido Boolevard, Escandido 619-220-8497 or 1-800-988-4253

Styx, REO Speedwagen, and Serviver: Cons Amphithectre, Sunday, May 7, 8 p.m., 2050 Entertainment Cacle Chule Visto. 619-220-8497

"Jezz in the Park" with Allon Phillips, Komon Kenyetta, Coral Theet, Josies Des Sontes, Reb Thersen, and Richard Sellers: Son Diop Misseum of AT Sculpture Coart Cafe, Wednesday, May 10, 5:30 p.m., 1450 B Prodo, Bolbon Park. 6179-59-1796.

blink-182 /158/, Bod Religion, and Feels TX: (cor. Implifrants Thursday

The Mod Professor: Brick By Brick Saturday, May 13, 8 p.m., 1130 Buen Avenue, Bay Park. 619-220-8497 or 619-275-5483. Trisha Yearwood and Jessica Andrews: Humphrey's Concerts to Boy, Thursday, May 4, 7:30 p.m.; Shelter Island Drive, Shelter Island, 619:220:8497 or 619:523-1010.

Joe Setrient: Humphrey's Concerts by the Boy, Sondoy, May 14, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010. Konses /412): 4th & B, Thunday, Ma 4, 345 B Street, downtown. 619-220-8497 or 619-231-4343. Juon Gobriel /827 E Coors Amphitheotre, Sunday, May 14, 8 p.m., 2050 Entertoinment Carle, Chule Viste. 619-220-8497. John Prime (864) and Iris DeMent (778): Spreckels Theore, Friday, May 5, 8 p.m., 121 Broadway, downtown, 619-220-8497.

The Terence Blanchard
Sextet (665): Athenseum Jazz at the
Neurosciences Institute, Thursday, May 18,
8 p.m., 10640 John Jay Hopkins Drive, La
Jolie, 858-454-5872.

May 11, 7:30 p.m., 2050 Entertainment Circle, Chula Visto. 619-220-8497.

The Melvies / 105/t Brick by Brick, Friday, May 12, 8 p.m., 1130 Buenos Avenue, Boy Park. 619-220-8497 or 619-275-5483.

Luis Miguel /600 t Cax Arena, Friday, May 5, 8 p.m., SOSU compus, College Area. 619-220-8497. Offivia Newton-John: Humphrey's Concerts by the Boy, Friday, May 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010. Luis Migwel (600): Coors Amphifiectre, Sotunday, May 6, 8 p.m., 2050 Entertainment Circle, Chulo Visto.

The The /427 th cores 8cr and Grill, Schurdoy, May 20, 8 p.m., 3105 Ocean Frant Walk, Missian Beach, 858-488-1780 or 619-270-8497.

Smashing Pumpkins: Open Air Theorie Setunday, May 20, 8 p.m., SOSU Compus, College Area, 619-220-8497.

311 /103/ and Incubes /104); Cax Areno, Tuesday, May 23, 8 p.m., 505U compus, College Area, 619-220-8497. Tete: Humphrey's Concerts by the Boy, Thursday, May 25, 7:30 p.m., 2741 Shelter Idand Drive, Shelter Island. 619:220:8497 or 619:523:1010.

Galactic: 4th & B, Thursdoy, May 25, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Candye Kone, March 31, Tio Leo's Louis

Alex Cline, Jeff Gauthier, and G.E. Stleson: Spruce Street Forum, Str May 27, 8 p.m., 301 Spruce Street Bonker's Hill. 619-295-0301. The Chartle Daniels Band (782): Powery Center for the Performing Arts, Monday, May 29, 7 pm., 15498 Espola Road, Powery, 858-748-0505.

Rey Charles: Humphrey's Concerts by the Boy, Monday, June 5, 8 p.m., 224 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Juzz in the Park" with Peter Spragee (709), Billy Thempson (970), Mark Augustin, Jeff Saider, and Jeey Carmeo: Son Deep Museum of the Saidyter Coart Call Wednesday, June 7, 5:30 p.m., 1450 8 Prado, Roboo Park. 619-676-1766.

"N Sync: San Diego Sports Areno, Wednesday, June J., 8 p.m., 3500 Sports Areno Boulevard, San Diego. 888-386-8497.

The Dooble Brothers: Humphrey's Concerts by the Boy, Thursday, June 8, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220:8497 or 619:523-1010.

The Bobby Coldwell Big Band: Humphrey Concerts by the Boy, Friday, June 9, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island: 619:220:8497 or 619:523-1010.

Stewart Liebig, Billy Mintz, and Vinny Gollac Sprice Street Forum, Softrator, June 10, 8 p.m., 301 Sprice Street, Banker's Hill. 619-295-0301. Emmylee Harris: Humphrey's Concer by the Boy, Sunday, June 11, 7:30 p.m 2241 Shelter Island Drive, Skelter Island 619:2208497 or 619:523:1010.

Rubén Blados: Humphrey's Concerts by the Boy, Wednesday, June 14, 7-30 p.m., 2741 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Wynoema: Humphrey's Concerts by the Boy, Thursdoy, June 15, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Fred von Hove and Johannes Bouer: Spruce Steef Forum, Thursday, June 15, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301.

Boney James and Rick Braue: Humphrey's Concerts by the Boy, Finday, June 16, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or

Shewer Colvie: Humphrey's Concerts to the Boy, Sunday, June 18, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619:720-8497 or 619:523-1010.

Roger Waters /428): Coors Amphitheotre, Monday, June 19, 7:30 p.m., 2050 Entertainment C Chulic Vista, 619:220-8497

Mory Chaple Corporter: Humphrey Concerts by the Boy, Juesday, June 20, 7:30 p.m., 2241 Shelter Island Drive,

Hall and Outes: Humphrey's Concerts by the Boy, Friday, June 23, 8 p.m., 7241 Shalter Island Drive, Shelter Island 619-720-8497 or 619-523-1010.

619/2704479 of 919/273-1010.
Rings Stevr and His All Stevr Bank
with Jack Brace, Deve Edmunds,
Eric Cormon, Simon Ricke, and
Mark Rivers: Humplery's Consent by
the Boy, Sunday, June 25, and Manday,
June 26, 7:30 p.m., 2241 Sabele Island
Drue, Selbet Island: 619/2708497 or
619-5221-010.

Kathy Marties and Asleep at the Wheel: Humphrey's Concerts by the Bay, Tuesday, June 27, 7:30 p.m., 2241 Seeher Island Dive. Shelter Island. 619:220-8497 or 619-523-1010.

Metalle Merchant: Open Ar Theche, Tuesday, June 27, 8 p.m., SDSU Comput College Area. 619-220-8497. Michael McDonald and Karla Beneff: Humphrey's Concerts by the Bo Wednesdov, June 28, 7:30 p.m., 2241

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The Cere: Open Air Theotre, Thursday, June 1, 8 p.m., SDSU Compus, College Area, 619-720-8497.

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Fareigner: Humphrey's Concerts by the Boy, Sunday, August 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Rippingtons and Marifys Scott: Humphrey Scounts by the Boy, Friday, August 11, 7:30 p.m., 7241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Sonny Rollins: Humphrey's Concerts by the Boy, Sandoy, August 13, 7:30 p.m., 2241 Sheher Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Dwight Yeakon: Humphrey's Concerts by the Boy, Tuesday, August 15, 730 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Peter White and Kelke Matsel: humpkrey's Concerns by the Boy, Finday, August 18, 7 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Sergio Mendes and Bresil 2000: Humphrey's Concert by the Boy, Sunday, August 20, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Spyre Gyra and David Beneit: Humphrey's Concert by the Bay, Thusday, August 24, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-229-8497 or 619-523-1010.

Gordon Lightfoot: Humphrey's Concerts by the Boy, Thursdoy, August 31, 8 p.m., 2241 Shelter Island Dine, Shelter Island, 619-220-8497 or 619-523-1010

Press the the 4-digit extension above the category that interests you (for example, 4001 for upcoming concerts).

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



The Micky Hort Band: Humphrey Concerts by the Boy, Thursday, June 29 7-30 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

Cheep Trick: Humphrey's Corcerts by the Boy, Sunday, July 2, 7:30 p.m., 224 Shelter Island Drive, Shelter Island. 619:220:8497 or 619:523-1010.

5/19/25/1010.

"Jezz in the Perk" with Bert
Teretriky, Bob Magnesson /710,
Marshall Hewkles, Rob Thorses,
Kristin Korb, and Cael McRees Con
Deep Museum of Art Sculpture Court Cole
Wednesdoy, July 5, 5:30 p.m., 1450 H
Prodo, Bolton Park. 6/19/6-19/66.

Richard Elliot, Jonathan Botlor, Jeff Golob, and Klan Westers: Humphrey's Concests by the Boy, Thursday, July 6, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or §19-523-1010.

Pet Boseter: Humphrey's Concerts by the Boy, Friday, July 7, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010. Cassendra Wilson: Humphrey's Concerts by the Boy, Tuesday, July 11, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Don Fogolborg: Humphrey's Concert by the Boy, Wednesday, July 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Collin Rays and Patty Loveless: Humphrey's Concerts by the Bay, Fndoy, July 14, 7:30 p.m., 2741 Shelter Island Drive, Shelter Island. 619:220:8497 or 619:523-1010.

Los Lobos: Humphrey's Concerts by the Bay, Sunday, July 16, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Boz Scopgs: Humphrey's Concerts by the Boy, Monday, July 17, and Tuesday, July 18, 7:30 p.m., 7241 Sheher Island Drive; Sheher Island, 619-220-8497 or 619-523-1010.

Lyle Lovett: Humphrey's Concerts by the Bey, Thursday, July 20, and Friday, July 21, 8 p.m., 2241 Shelher Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Art Garfunkel and Mike Errice: Humphrey's Concerts by the Bry, Sunday, July 23, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

The Indige Girls: Humphrey's Concers by the Boy, Tuesday, July 25, and Wednesday, July 26, 7:30 p.m., 2241

Smokey Robbeson: Humphrey's Concerts by the Boy, Thursday, July 27 7:30 p.m., 2241 Shaher Island Drive, Shaher Island. 619-220-8497 or 619-523-1010.

Tower of Power: Humphrey's Concents by the Boy, Fridoy, July 28, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Weird Al Yankovic: Open Air Theotre, Schurday, July 29, 8 p.m., SDSU Compus, College Area. 619-220-8497.

Ottmar Liebert and Luna Negra: humphrey's Concert: by the Boy, Sundo July 30, 6 p.m. and 8:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619:523-1010.

Diese Krall: Humphrey's Concerts by th Boy, Mondoy, July 31, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Terril Clark: Humphrey's Concerts by the Boy, Tuesday, August 1, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

"Jazz in the Park" with See Palmer, Johnny "Ace" Herris, Johnny Visu, and the Net Cale of See Dieges too the poly Mouse of Ar Subjana Cost Cafe, Wichesday, August 2, 5:30 pm., 1450 El Prodo, Boboc Park. 619-696-1966.

John Lee Hooker and Eric Burdon and the New Autonotis: Humphrey's Concerts by the Bay, Friday, August 25, 730 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010. Southside Johnny and the Asbery Jukes: Humphey's Concerts by the Boy. Wednesday, Jugust 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Clief Block: Humphrey's Concerts by the Boy, Tuesday, August 29, and Wednesday, August 30, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Strusz and Farak: Humphry's Concerts by the Boy, Sunday, August 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

John Hiett: Humphrey's Concerts by the Boy, Fridoy, September 8, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Righteess Brethers: Humphrey's Concert by the Boy, Serdey, September 10, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

InThe Moment

Global Beats

with Planet Ape

Deve Kez and Accestic Alchemy: Humphrey's Concerts by the Boy, Thursday, September 21, 7 p.m., 2241 Shaher Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Sig Sad Voodoo Daddy: Humphrey Concerts by the Bay, Friday, September 22, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Ricky Lee Jones: Humphrey's Concerts by the Boy, Mondey, September 25, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Keb* Mer's Humphrey's Concerts by the Boy, Wednesday, September 27, 7:30 p.m., 2741 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

George Bensee: Humphrey's Concerts by the Boy, Thursday, September 28, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010. America and Pace (551); Humphray's Concerts by the Boy, Friday, September 29, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.

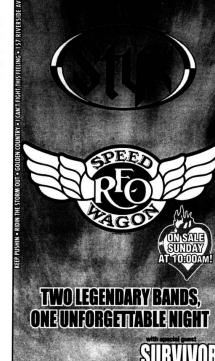
OCTOBER

Junior Brown and the Del McCoery Bands: Humphrey's Concerts by the Bay, Friday, Orobbe 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-6497 or 619-523-1010.

Vende Shepard: Humphrey's Concerts by the Boy, Thursday, September 14, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Rick Springfield: Humphrey's Concerts by the Boy, Fridoy, September 15, 8 p.m., 2241 Shelter Island Dave, Shelter Island. 619-220-8497 or 619-523-1010.

Herry Belafeste: Humphry's Concert by the Boy, Sunday, September 17, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Lodysmith Black Mambazo: Lodysmith Black Mambazo: Humphrey's Concerts by the Boy, Monday, September 18, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.



SUNDAY MAY 7 · 7:00PM

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UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 619-235-3000, ext. 261, night or day by 5:00 p.m. Friday, the week prior to publication. Fax information to 619-881-2401 or e-mail pabbott@adnc.com. The listings are free.

Asylume DIs spin house, disco, funk, and techno music nightly. North County Sports Dorne, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

Axtecsel: DJs K Factor and Xman spin future soul, polyrhythms, progressive world, and danchall Saturdays, Aztec Bowl, 4356 30th Street, North Park. 619-220-4944.

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

The Brase Rail: Call club for nightly information. 3796 Fifth Avenue, Hillcrest. 619-298-2233.

The Clockwork Sessions: D/s Fraise, Saint, and Marcus B, spin midtempo breaks, house, drum 'n' bass. Fridays, Aztec Bowl (the Turquoisse Room), 4356-30th Street, North Park. 619-220-4944.

Club '80s: DJs Bryan Pollard and Richard D. Best of '80s new wave, synthpop, and new romantic. 21 and up. Thursdays, 1299 Camino del Rio South, Mission Valley (Mr. O's). 619-465-5827.

619-465-5827.
Club Blementer Thursdays, 10 p.m.,
Trancemission with DJs Arkon, Jonny
Quest, and J. Sun, Fridays, 10 p.m.,
Let's Play House with DJs Dron, Surmy
D, and Lee, Saturdays, DJs Dino and
Travis Houster, Sundays, Esophobis,
with DJs Huggie, Guido, and Phil Aye.
1255 University Avenue, Hillcrest.
619-296-8160.

619-290-8160.

Club Retro: DI Dementia spins '80s, synthpop, alternative, and new wave. 21 and up. Tuesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

The Congregation: Monthly drum 'n' bass and experimentalism session. 619-998-6409.

619-998-6409.

Discotec 2000: DJ Bob! spins rare groove, acid funk, and hip-hop. Saturdays. Plan B, 945 Garnet Avenue, Pacific Beach. 21 and up. 858-483-9920.

Possetts 1915 Mark E. Quark,
Darman, That Girl DJ, B-Side, Bort
Blacktone, Henry Diaz, Nate, Arson in
the Temple, Mig-1, Tribe of Kings,
Square Circle, Cenfuschus, Solaris, and
Don Ryan. Tonight, Thursday, March
Avenue, downtown, 619-557-0146.

Gasoline: DJs Rite One, Jon-E-Thin, Clay Dunismore, and international guests spin trance and European hard house. Thursdays, 2028 Hancock



BY WILLIAM CRAIN

Pete Beston is probably best known in the Pate Baston is probably best known in the U.S. for his collaborations with the English Beat, UB40, and Sting, but he's a superstar solo artist in much of the world. According to Encinitias 'Surfoig Records, Banton has sold 3 million albums in Europe and South

America.

Born Patrick Murray in Birmingham, England, where he still lives, Banton developed his abilis in the Jamacian raje style properties of the style that is long been the backbone of regges. He soon came to the attention of the English Best S Banking Roger, who acted as a mentor and invited him to appear on the 1962 about 5 peculiar style of the st

Beat Service in a song called "Pato and Roger a Go Talk."

Banton's first album was a collaboration with the dub artist Med Professor on the legendary island Records. His cover of the Police's "Spirits in the Material World" was a the Material World* was a hit on U.S. college radio in 1990, but in much of the

PATO BANTON

1900, but in much of the rest of the world he was aiready well beyond that small category, a been of danchall reggee and international pop with a worel style that was somewhere between traditional where between traditional was also with the standard well to the charts in the UK and South America. That turns off some purists, but Barton's referenteesity updeet personal to the standard with the standard with the standard was a st smoke the sensimilla), make him a crowd-pleasing favorite at festivals.

(To hear a sample of Pato Banton, call 619-233-9797, wait for the prompt, then punch in ext. 4733.)

Street, Mission Hills South. 21 and up. 619-687-5779

Kim's Place: Thursday, March 30, DJs Marcus and Roy spin hip-hop. 637 H Street, Chula Vista. 619-420-3321.

Liquid: DIs Dave Aude, Mike Orozco Sotero, Clay Dunsmore, and Eaz-One spin house and hip-hop. Fridays, E

Street Alley, 919 Fourth Avenue, downtown, 619-979-9999.

Live Wiren DJ Ratstar spins rare groove and hip-hop. Wednesdays, Live Wire, 2103 El Cajon Boulevard University Heights. 619-291-7450.

Margarita Rocks, 959 Hornblend Street, Pacific Beach. 858-728-1489.

Margarita Rocks: DJs Marty A., Jesse, and Scott Martin spin house and hip-hop. Thursdays, 959 Hornblend Street, Pacific Beach, 858-272-2780. Mayhem: DJs Kazy and Teknik spin house, hard house, trance, and progressive trance. Wednesdays,

University Avenue, Hillcrest. 619-491-0400.

Millennium Nightclub: Thursday, March 30, "Fat Beat Squad" with Dis spinning dance, funk, and house beginning at 8 p.m. Friday, March 31, "Sugar" with guest Dis Ed Chapin and Shawn Temple spinning progressive and deep house beginning at 8 p.m.





ne Valle & Bob Mag Thursdays, 5-8pm





BRAND NEW THURSDAY, MARCH 30 MISSION VALLEY'S CYBIL'S TRIP with LIGHTER NEWEST HOT SPOT! FRIDAY MARCH 31 ATMOSPHERE

> CHANNEL with HYPNOGAJA

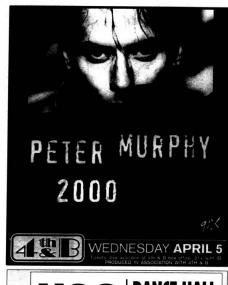
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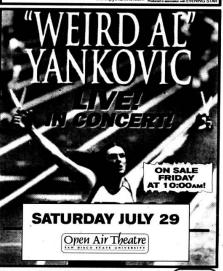
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Monday Night Socials DJs Kevin and Paul with guests spinning deep, funky, tribal, and tech-house. 21 and up. Mondays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

Mother's Mills: DJ Afshar and guests spin deep funk, tribal, house, and garage every Monday. The Flame, 3780 Park Boulevard, Hillcrest. 619-295-4163.

Nightfalk DJ Robert and guests spin gothic, synthpop, EBM, industrial, and fetish. 21 and up. Sundays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

LEO'S

Lounge

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FINING BANCE LESSONS 6-4 PM SAE, SINL, MON, & THINKS.

Olé Madrid: Call club for information. 751 Fifth Avenue, downtown. 619-557-0146. Onyx Rosem: Fridays, DJs José Amezcus and Conrad spin lounge and house. Saturdays, DJs Wendy O'Rourks, Geryboy, and Henry Diaz. Wednesdays, DJ Greyboy with live

The Pentagone 756 Fifth Avenue, downtown. Thursdays, Twist Night with DI Reel spinning house and trance. Fridays, the Basement with DIs Smoky, Peril, Mike Caech, and Kountry, Saturdays, the Soul Cellar with DIs Billie, Knight, and Orlando.

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fri. & Sat. 11 on-7 pm

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Hakrest, 6:19-220-4949.

EAM: Jungle and hip-hop. D/s

Peacemaker, Singa, Saint, Robo, and

MC Buckshot. First and third

Wednesday of each month. 10 p.m.,

18 and up, Club Elements, 1255

University Avenue, Hilkcrest.

619-296-3160.

6 (9-296-4160.

Bick'n Thursdays, Club Hedonium,
DJs ion Bishop and Milac Orozco spin
house, techno, and groove. Fridays,
and tribals. Shortdays, and prince to the
house techno, and groove. Fridays,
and tribals. Shortdays, and prince Up. DJ
Sundays, Her Too Sundays, Dist Derek
and Tony spin house and tribal. 1051
University Aerous, Hillcress.
619-497-4588.

Sabbet: D/s foe Forester, Cybian, and Adam Atom. Electro, gothic, synthypop, darkwave, industrial, and fetiah. Saturdays, Shooterz, 3815 30th Street, San Diego. 619-574-0744.

Street, San Diego, 619-574-0744.

Saturday Night Feveri DJ Ryan

Somers, Scott Martin, Smally Biggs,
Jesse, and Matry A. spinning '70s di

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.

Tater, H-2-Oboyl, But-tered Blop, Unsulphered Mucilage, Cream of Crawiles, Neapolitan Knockwurst, Rat Bat More than a year ago, I was pleased to report on the opening of the National Southeauth, which has just welcomed its one was considered to the stop in its long-awaited soup kitchen, the Souper Du Jour Cafe.

Featured on the menu of this A1 settery are original recipe versions of such popular and exceptional favorities as Used Trojan. "Virunnival" Chapted weekly. Microsoft Southeauth Southeauth

Crawless. Neapoiltan
Anockeurst, Rat Bat
Green Rat Bat
Green Rat Bat
Green Rat Bat
Green Rat
Green Rat

did Fabian.) Served in a rich broth of eel gloo punch in ext. 4220.)

Royal State, Party Stripe, Mor Con Surprise
of a federal, Several in a non-norm one group
party of the state of the state

every Thursday. The Flame, 3780 Park Boulevard, Hillcrest, 619-295-4163. Boulevard, Hilkrest. 619-295-4163.
Studio 64: DJa Jon Buhop, Joey Jimmest, Demon, and Circa. Special guest March 31, Groove Armada. Fridays, Club Montage, 2028 Hancock Street, Mission Hills South. 619-973-9269.

BN■TE

BY RICHARD MELTZER

Superfly: DJs 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. Therappy DJs Brian Pollard, DV8, and Crash spin industrial, EBM, fetish, gothic, and darkwave. The Flame, 3780 Park Boulevard, Hillcrest. Fridays. 619-465-5827.

Therapy's Darkwave Garden: Gothic and darkwave. 619-465-5827.

Tounamh 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. Tuesday Live Wire, 2103 El Cajon Boulevard, University Heights. 619-291-7450.

Bartending

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ob Placement Assistar

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Underground Lounge: D/s Eddie Amador, Sachamo, Henry Diata, and Greg Cook spin house, techno, and progressive. D/s Smally Bigs and Syed spin hip-hop. Wednesdays, the Hame, 1780 Park Boulevard, Hillcrest 619-986-5042.

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Upcoming: Accludit Legard for Clay, Bocklin' Ryan, Hot Bod Lincoln Spearus Boys Hybers Lane, Illis, Sobo WEDNESDAY, APRIL 5
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The Playhouse **Bedford Falls** Super Atomic Scene Seturday, April 1
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CD Release Purty with
Rev. Mike Remy
Good Lack in Atlantal Friday, April 7

5 ★ Degenerate
4 O'Clock Friday

> Soturday, April 8 Cadillac Tramps McPherson Struts Betty Ford All-Stars Suicide Kings
>
> O Brick by Brick
>
> 1130 Buenos Ave.

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NO KNIFE SUNDAY SOUL with DJ Budda and special guest Jesson Face spinning hip-hop, funk and Latin groove No Cover

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AGUA DULCE HIPSTERS PRESENTS AN 284-2848

Bad Boys of Comedy! Every Wednesday a

Potches Sports Bor (I-8 & Warring Rd.) and Every Thursday at The Hole in Point Lomo (2820 Letton Rd.) This Thursday March 30 Mike Marino Mike was just on the Auritie Shert Share and you can see him on Purity of Fluch He's New Jersey's original Bad Boy!

Bob Bolicer
Bob appeared in the
1999 motion picture
Paolish and he is a
writer for Publically
Incorrect. He has also
toured with Carrot
Top.

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. Hennessey's Tavern, 2777 Roosevelt Street, Carisbad. 760-729-6951. Friday, Ron's Garage, acoustic rock. Saturday, the Chris Torres Band, rock.

Warsaw: DJs Eric and Aeon. Gothic, 80s, and industrial. Saturdays, 4225 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.

LOCAL MUSIC

If you wish to submit a listing, call 619-225-5000, ext. 405, night or day by 5 pm Friday, he week prior to publication. To send weekly or monthly schedules, fax of June Houts at 760-786-0329 or mail Steader Muss: Scene, PO Box 85803, San Dage CA 92186. Upcoming concerts. underground club listings, or and chybulled directly of the state of the 125-5000 ext.

North County

The Alley, 421 Grand Avenue, Carlsbad. 760-434-1173. Thursday and Friday, 9 pm, the Rhythm Dogs, pop, jazz. Saturday and Wednesday, the Carter Brothers, jazz, swing.

The Balley Barbecue Restaurent and Bar, corner of Main Street and A Street, Julian. 760–765-9957. Friday, Kemosabe, rock. Saturday, Hydroplane, rock.

Hydroplane, rock.

Belly IJ Treem, 143 South Cedros
Avenus, Solana Beach, 858-481-9022.

The Solana Beach, 858-481-9022.

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The Solana Beach, 858-891.

The Solana Beach, 858-991.

Th

with Skanic.

The Calypso Cafe, 576 North
Highway 101. Encinitas. 760-6328252. Friday, call club for
information. Saturday, 7:30 pm, the
Ron Siegrist Trio, jazz, swing.

The Camelet Inn, 887 San Marcos Boulevard, San Marcos. 760-744-1332. Thursday, George James, folk. Friday, the Strange Woods, Irish folk. Saturday, Glennfinain, Scottish music

Naturday, Gieninfinain, Scottah masse. Carvers, 11940 Eernardo Haza Drive, Rancho Bernardo. 858-566-2400. Friday, Will Summer, blues. Saturday. Andrew Fault, pop rock. Cheespeake Bre & Grill, 1068 North. El Camino Real, Encinina. 760-943-0177. Friday, 5 pm to 8 pm, Rick Ross, jazz guitarist.

Club Marisol, (formerly Beaver Creek Saloon), 1320-L East Valley Parkway (in Trafalgar Square), Escondido. 760-746-7408. Thursday through Sunday, and Wednesday, Latin music. Tuesday, country music.

Tuesday, country music.

Carpete Base and Cell, 300 Carlobed
Village Drive, Carlobed, 200-729.

4695. Thursday, 5 pm to 10 pm, 10 cells
Johnson, blear, Friday, 12,55 pm to
Johnson, blear, Friday, 12,55 pm to
Johnson, blear, Friday, 12,50 pm to
Johnson, Control, 10 pm, 10 pm,

The Kraken, 2531 Old Highway 101, Cardiff. 760-436-6483. Thursday, Jeff Moore and the Witchdoctors, blues.

La Case del Zorro, 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 Saturday, 8 pm to 1 am, the Mite Hill Trio, jazz.

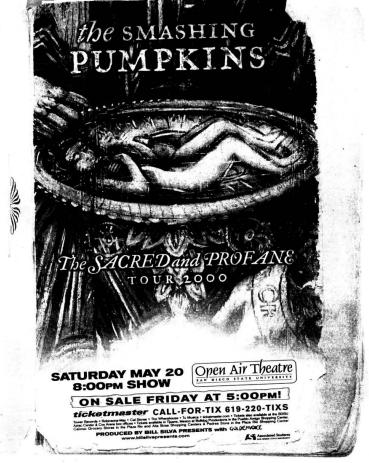
Millennium Night Club, 485 South Highway 101, Encinitas. 760-436-9294. Monday through Friday 4 pm to 9 pm, jazz, R&B background music. Saturday, Boogie Nights, disco, funk.

Nelmans Bar and Grill, 300 Carlabad Village Drive, Carlabad. 760-729-4131. Thursday, in the carousel. 6 pm, the Cradit Union, big band. Friday, 6 pm, Todd Stedman and the Fattones, blues, 10:30 pm, Zionic, registance, Saturday, 10:30 pm, Roga Tricks, regease Sunday, 9:30 pm, el singin

18e reew What Bar & Redburnat, 925 San Marcos Boulevard, San Marcos, 760-744-8888. Performances are from 6 pm to 10 pm. Friday, Fish and the Soaweeds. Satruday, the Jerry McCann Band.

North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120. Call club for information.

Carlsbad. 760-931-1122. Priday, 6 pm to 10 pm, Chuck Persin, acoustic folk. Saturday, 5:30 pm to 8:30 pm, Carl Robinson, soft rock.



Phreside Lounga, 439 West Washington Avenue, Escondido. 760-745-1931. Saturday and Sunday, Latin, salsa. Parkway, Facondido, 760-480-0831

Pet Iver's, 1405 South El Camino Real, Oceanside. 760-967-4041. Sunday, Monday, and Tuesday, 8 pm to midnight, *Lady K and the Jazz* Quesse.

Semisi and Fulabula, reggae. Satur-the Joey Bowen Band, blues, rock.

Torreyman Grills (inside the Hilton La Jolla Torrey Pines), 10950 North Torrey Pines Bond, Del Mar. 858-450-4571. Music is jazz unless otherwise noted. Priday, Monday, and Tuesday, Ron Freshman. Saturday and Wednesday, Shep Meyers. Sunday, Shep Meyers and Kristin Korb.

La Costa Report's Tournament of Champions Lounge, La Costa Resort and Spa, Costa Del Mar Road, Carisbad, 760–438-9111. Friday,

Beaches

Forepis, Tuesday, Remey Roach. Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 358-488-1780. Friday, SPCZ, Physid, the Mix Moh, and Soukracker. Saturday. No Use for a Name, Good Riddance, the Madd Caddies, and the Alaris, alternative. Wednesday, Rehealy.

Cannibal Ber, at the Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 858–488-1081. Friday, 9:30 pm, Detroit, rock, dance music. Saturday, 9:30 pm, Burl Jives and

d.Frost, alternative, Sunday, 8:30 pm, Shine Eye, reggae. Wednesday, the Big Daddy Orchestra, big-band swing. Chateau Orleana, 926 Turquoise Street, Pacific Beach. 858-488-6744. Thursday, Tomcat Courtney and the Blues Dusters, blues.

The Crescent Shores Grill, 7955 La Jolia Shores Drive, La Jolia 858-459-0541. Thursday, 7 pm, Barbara Jamerson, jazz. Friday, 6 pm, John Cain, jazz. Saturday, call Cub for information. Tuesday, 7 pm, Keni Yarbra, caoustic. Wednesday, 7 pm, Rick Ross, jazz.

The Dog, 4479 Everts Street, Pacific Beach. 858-581-0149. Thursday, Island Funk Band. Saturday, Billy Midnight and the Chlorine Cowboys. Sunday, Sounds of Niceness.

Sunday, Sounds of Niceness.

Dream Street, 2228 Bacon Street,
Ocean Beach, 619-222-4111. All
shows start at 8 pm. Thursday,
Crasswierd, Laughter Train, and
Ancient Chinese Secret, rock, Friday,
Method. Ten Percent, CD release, r/N
MDERGROUND, and Thought
Experiment, heavy ignow. Saturday,
Experiment, heavy ignow. Saturday,
Experiment, beavy ignow. Saturday,
Experiment, beavy ignow. Saturday,
Experiment, beavy ignow.

rock.

Galoka, 5662 La Jolla Boulevard, La
Jolla 838-551-8610. Thursday.

InTheMoment. Friday, Global Beats.
Saturday, Stereochronic Frequencies
with Planet App. Sunday, Jon Close and
Russ Caldwell. Monday, Miles Smiles.

Irah folk.

La Valencia Hetel, 1132 Prospect
Street, La Jolla. 858-454-0771.

Thursday, and Monday through
Wednesday, 6 pm to 10 pm, also,
Friday, 5 pm to 7:30 pm, and
Saturday, 7:30 pm to 10 pm, Barry

Levich, piano

Margarita Rocks, 959 Hornblend Street, Pacific Beach. 858-272-2780. Sunday, NZ Rough, reggae. Moondoggies, 832 Garnet Avenue, Pacific Beach. 858-483-6550. Friday, call club for information 5N■TE BY DAVE GOOD

Old Venico Cafe, 2910 Canon Street, Point Loma. 619-222-5888. Friday, the Tritones and Earl Thomas, blues. Saturday, Bg Daddy and the Montphakers, swingin' blues. Pacific Beach. 858-272-7278. Club Tremors. Call club for information.

Shooters Bar and Grill, Radisson Hotel, 3299 Holiday Court, La Jolla. 858-453-5500. Thursday, Friday, and Saturday, Jack Pollack, piano. Tuesday

BY DAVE GOOD

Capin band in the world.

Deby general impression of Capinn (the Arioncan descendants of French Acadians who
were bicked out of Nova Social in 1756 and
settled in Louisians) is that they are a rowey.

In the second of Nova Social in 1756 and
settled in Louisians is that they are a rowey.

In the second of Nova Social in 1756 and
second in Louisians is that they are a rowey.

Louisians in the second of Nova Social in 1756 and
sec oile but includes in his compositions. Cuban mambo. Jazz. blues, mambo. Jazz. blues, per collection of the collection of

Tiki House, 1152 Garnet Avenue, Pacific Beach. 858-273-9734. Thuruday, Pyndecar, funk. Friday, Johnny Vondoo. Saturday, Tiki's 20th Anniversary Party, live band, call club for information. Sunday, Chris Kelly's open acoustic night. Wednesday, Scottie Blinn and the Tiki Torchers, blues.

Michael Deucet
and his band Bease
Betell are as good an
example of contemporay Cajun music as any.
Garrison Kellior (NPR's
Prairie Home Companion
radio show host) once
called the Grammyaward winners the best
Cajun band in the world.
Doucet has cast his lot
as a Cajun modernist —
he not only seems bent



the other day I asked her what "BeauSoleil" means in English. "It means somethin," she said, "but I don't remember what. Maybe I'll call my mother and ask her."

(To hear a sample of BeauSoleil, call

619-233-9797, wait for the prompt, their punch in ext. 4874.)

BEAUSOLEIL, California Conter for the Arts, Friday, March 31, 8 p.m. 619-220-8497 or 1-800-868-4253, \$20-834.

7:30 pm, the Big Daddy Orchestra, big-band swing.

San Diego Authony's Star of the Son, 1360 North Harbor Drive, San Diego. 619-232-7408. Thursday, 5 pm, the Jaime Valle-Bob Magnusson Duo, Brazilian-Latin jazz.

Atlantis Supper Club, 1880 Harbor Island Drive, Harbor Island, 619-297 1673. Friday, 9:30 pm, Josia Dos Sontos Resvillan jary Monday

The Bahla Belle Cruise, the Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 858-539-7779. Departs 6:30 pm. Friday, B Natural, Saturday, the Nude Blues.

Brick by Brick, 1130 Buenos Avenue Bay Park, 619-275-LIVE, Music is









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Courtney and the Blues Dusters.

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Etta's Pisoc, 6179 University Avenue
(at College and University). 619-5826730. Saturday, 9 pm., City Rhythms,
rock, R&B. Saturday, 4 pm to 8 pm., Len
Rainey and the Midnight Players,
blues. Monday, iam session.
Wednesday, 9 pm., College Menage,
rocks.

call club for information.

Humphery's Half Moon Inn., 2241
Shelber Island, Dirive, Shelter Island, di-19-24-387, The Casablancs
Lounger Thursday, 9:30 pm, Onior
Storm, Jazz Johner, Friday, 9:30 pm, Friday, Friday, Friday, 9:30 pm, Friday, Frid In Cahoota, 5373 Mission Center Road, Mission Valley. 619-291-8635. Call club for information.

The Greek Palace, 8878 Clairemont Mesa Boulevard, Clairemont. 619-573-0155. International music, call club for information.







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Mixa, 3671 Fifth Avenue, Hillcrest. 619-299-6499. All performances begin at 7 pm. Thursday, Cool Blue, jazz trio, Friday, Romy Kaye, jazz. Saturday, Sue Palmer and Friends.

Mr. O's, 1299 Camino del Rio South, San Diego. 619-299-3544. Saturday, La Orquesta Zona Nuevo, salsa. O'Connell's Pub and Nightchub, 1310 Morena Boulevard, Bay Park. 619-276-5637. Friday, the Michael Bliss Band, rock. Saturday, Fish and the Seaweeds.

Ollie's Restaurant, 10789 Tierrasant Boulevard, San Diego, 858-560-667 Thursday, Mike and Donna, Friday, Saturday, and Wednesday, Ray Corras, solo. Sunday, Jo Treanor.

Pal Joey's, 5147 Waring Road, Allies Gardens. 619-286-7873. Friday and Saturday, Hot House, R&B, swing. Poppy's Sport Ber and Grill, 7986 Armour Street, San Diego. 858-571 0796. Friday, the Good China,

Reuben E. Lee, 880 East Harbor Island Drive, Harbor Island, Monday, 6 pm to 9 pm, Dick Braun and the Endangered Species with Hongy Carmichael, jazz.

Rosle O'Grady's, 3402 Adams Avenue, Normal Heights. 619-284-7666. Friday, Rufus Rex. Saturday, Slight Return, classic rock.

Sante, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm, Dean Paul Ratzman, dinner jazz. Friday and Saturday, Bill Beyer.

jazz. Finday and Saturday, Bil Beyer. Sham Rocku Shack, 7059 El Cajon Boulevard (1/2 block east of 70th Street), College Area. 619-463-2263. Finday, Rick Ammigletti and Friendi. Saturday, Hoopla with Space Foil. Terra, on Vermont, one block north of University Avenue. 619-293-7088.

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Lincoln, rockabilly, with Lee Press-O
and the Nails, wring, Friday, Cangle
Kan. CD release, with Southin
and the Tiki Torchers, blues, swings
Saturday, the Swingin' Diacons.

Wednesday, Bovine, rockabilly.

Top of the Cove, 1216 Prospect Avenue, La Jolla. 838-454-7779. Friday and Saturday, 7:30 pm, Mar Paymer, contemporary.

Paymer, contemporary.

Tax Traillises, the Town and Country
Hotel, 500 Hotel Circle North,
Mission Valley, 615-291-7131.
Thursday, 7 pm to 11 pm., John Cain,
variety dance music, Friday, 8 pm.
11 pm., Rachael Double and the Pier Group, variety dance music. Studdey 8 pm to midnight, Jose Davis and
9 pm to midnight, Jose Davis and
Davis Darnisk, dance.

Tutto Mare, 4365 Executive Drive, La Jolla (Golden Triangle area). 858-597-1188. Monday, 6:30 pm, Amoroso, string quartet. Wednesday, 5:30 pm to 9:30 pm, the Jaime Valle and Equinox,

Downtown

The Bayou Bar and Grill, 329 Marke 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. Thursda through 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 cha-cha.

Buffalo Joe'a, 600 Fifth Avenue,
downtrown. 519-236-1616. Thursday,
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Saturday, the Disco Pimps. Sunday,
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blues, swing, Monday, Aubrey Fay,
jazz, Tuesday, Kolo Loco, pop.
Wednesday, the Atomic Dogs.

Wednesdey, the Anomic Degi-The Cadaba, 2016. Kitter Roulevard, midlown, 19-232-HELL Music in rock/alternative unless otherwise noted. Thursday, Verbrus, Stylsters, and Filiashbad. Theira, Jinvative with Franti. Saturday, Cenroy with Dagon, Glocefer, and the Gias Stripper. Tuesday, Ten Larano, Beth Ladwig, the Water Oppen, Danielle Ladyette, and Netziano. Wednesday, the Good OF Bankmod Furture.

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Creec's Jazz Bar, 802 Fifth Avenue, downtown, 619-233-4355. Thursday, Gier Fisher con Alma, classic and Latin Jazz-Finday and Saruday, Primo, Latin jazz. Sonday, Kelo Pelli, Afro-Cuban-Litan jazz. Monday, Gier Fisher con Alma, classic and Latin jazz. Tuesday, the Ship Moyer Quarter, classic jazz. Wednesday, the Jorg Cambros Quantity.

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Rockin' Aces, wring, Sunday, the

Liveday, the Roggy Men. blues.

Dick's Last Resort, 165: Fourth Avenue, downtown. 619-231-9100. Thursday, Saturday, and Wednesday, Private Domain, rock and roll. Friday, Funkenstein. Sunday, Hera's Oliva, alternative. Monday, the Soul Persuaders. Tuesday, Critizen X, reggae.

The Fleld, 544 Fifth Avenue, downtown, 619-232-9840. Sunday, 5 pm to 9 pm, Cobblestone and the Boxty Band, Irish music.

4th & B, 345 B Street, downtown. 619-231-4343. Thursday through Tuesday, call club for information Wednesday, 8 pm, Peter Murphy. Greektown Taverna, 431 E Street, Gaslamp. 619-232-0461. Friday and Saturday, Andy Semaan, Middle-



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La Torola, 515 Fifth Avenue, Gaslamp. 619-232-3552. Friday, 7:30 pm to 10:30 pm, Jesus Bas, Flamenco-Latin guitar. Saturday, 7:30 pm to 10:30 pm, Daniel Jacks and Chuck McPherson, jazz piano.

Martini Ranch, 528 F Street, downtown. 619-235-6100. Wednesday, Freddie A. and the Swing Machine.

Onyx Room, 852 Fifth Avenue, downtown. 619-235-6699. Tuesday, Gilbert Castellanos. Wednesday, Spaceman Spiff.

Spaceman Spiff.

Patrick's II. 428 P Street, downtown.
619-233-3077. Thursday, Blue Four,
blues. Frickay and Saturday, Lil Johnny
and the Giants. Sunday, Red Lane
Rocks. Monday, Sleepwellers. Tuesday,
Jonny Viau and the Blue Allistars.
Wednesday, Texas Twisters.

The Pentagon, 756 Fifth Avenue, downtown. 619-233-2830. Call club

Redflah, 731 Fifth Avenue, San Diego. 619-234-7226. Music plays from 9 pm to 1 am. Friday, the Ventilators, tock, swing, Saturday, Tomcat Courtney and the Blues Dusters.

Rock Bottom, 401 G Street, Gaslamp 619-231-7000. Friday and Saturday.

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Sanisa Coffeehouse, 2001 Recch
Street, San Diego, 619-640-3376.

Saturday, 6 pm to 8:30 pm, the
Esterocarpathinans.

Serilla, 555 Fourth Avenue,
downtown. 619-333-5979, Music is
salas/Latin jazz. Tapas Bar. Thursdon,
Tuesday, La Combinandon,
Tuesday, Las Damon and Orchestra.

Sing Sing, 655 Fourth Avenue, Gaslamp district. 619-231-7000. Call club for information.

Tounami Beach Club, 802 Sixth Avenue, Gaslamp. 619-231-WAVE. Call club for information.

Call club for information U.S. Grant Hotel, 326 Broadway, downtown. 69-232-3121. Grant Grill: Friday and Saturday, 9 pm. Jainev Valle and Equinox, Latin jazz. Also, Friday, 5 pm to 8 pm. Juan and Fraß, Flameno. Hotel Lobby: Friday and Saturday, 2 pm to 5 pm. Devid Roberts, planiat.

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The Wengaper Blenk, 1055 Second
Avenue, downtown, 619-238-1818. Le
Fontainebleus Room: Friday,
Monday, and Wednesday, 11:30 am to
2 pm, Robbertoth de Planensen.
Friday,
Monday, and Wednesday, 11:30 am to
2 pm, Robbertoth Planensen.
Friday,
Saturday, and Wednesday, 8 pm,
Kritte Richert, Juano and vocals.
Monday and Tunniay, 8 pm to
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midnight, Karen Georgio, piano.
The Wyndham Emerald Plans, 400
West Broadway, downstown. 619-234
4500. The Sidebar Lounge: Thursday
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Terrantine, jazz piano. Friday, 5 pm
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South Bay/Coronado

Buon Glorne Restaurant, 4110 Bonita Road, Bonita. 619-475-2660. Thursday, Miguel de Hoyo, classical guitar, Friday, 8:30 pm, Mario Olivares and Latin Spice. Saturday, 8:30 pm, Jaime Moran, Latin jazz. Sunday, opera.

Cafe La Maze, 1441 Highland Avenue, National City. 619-474-3222.

Costa Azul, 1031 Orange Avenue, Coronado. 619-429-4392. Friday, 6:30 pm, and Sunday, 1:30 pm, Crosstown Traffic, Latin/Afro Cubas jazz and funk.

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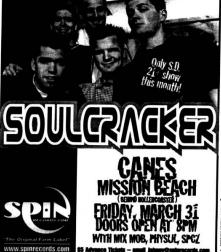
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Palm Court: Thursday through
iaturday, 5:30 pm to 11:30 pm, James
Parish. Sunday, afternoon tea, noon to
pm, Joey West. Monday through
Nednesday, 5:30 pm to 11:30 pm,
John Cain.

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Moosy Dudes, rock.

Kim's Phace, 637 H Street, Chula

Vista. 619-420-3321. Thursday, hiphop, old school, Friday, the Brethrens,
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Saturday, Baga Tricks with Norman

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Magnolia Mulvaner's, 8861 Magnolia Avenue, Santee. 619-448-8550. Friday, Saturday, and Sunday, Emerald River, country.

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have proven just as useful in a "straight" one: putting a strip of clear packaging tape over a sliding glass door, to prevent it from shattering. before firing a bullet through it. The juxtaposition of American gangsterism and Japanese feudalism is apt to remind the well-informed cinéaste (whose friendship, especially if he should

happen to be French or Japanese, Jarmusch actively courts) of Jean-Pierre Melville's *Le Samourai*. But it must be pointed out that Melville left must be pointed out that Melville left the samura idement discreetly in the title, as a subtle allusion, a distant parallel, a faint etcho. The literalness of that element in Ghost Dog might more relevantly call to mind such discred-

Bullets to Bombs

This is a gangster film for people who are bored to death with "straight" gangster films.

examples, the hero is a black hit man (Forest Whitaker, a hulking figure in a hooded anorak) who religiously reads trorest wintaker, a nuking ngure in a hooded anorak) who religiously reads Hagakure: The Book of the Samurai (sometimes he reads passages of it to us right out loud: "Every day without fail one should consider himself as dead"), practices with a samurai sword outside his rooftop shack, reholsters his handgun with the flourish of a yak-itori chef, regards himself as a "retainer" to the old Mafioso who once saved his life in an alley fight, communicates with his "master" exclusively by carrier pigeon, and receives pay-ment but once a year for services

rendered. His best and only friend

atches cartoons on television and

watches cartoons on television and nothing else.

One's foremost impression of all this, over and above one's impression of the flaunted erudition of filmmaker lim Jarmusch (the cartoon selection are excellent), is of a kind of deadna are excellent), is of a kind of deadpan absurdism. Which is a polite way of saying that I found it to be ridiculous without being particularly funny, and would have found it to be pretentious whether funny or not. The originality, so-called, is no more than discordant mix-and-match. This is a gangster film for people who are bored to death with

"straight" gangster films, and who will be eager to embrace any Franken-steinian facsimile. I myself am not bored to death with them (I seldom get to see any of them anymore: there's always something "twisted" about them), and so it follows that my own favorite moment in the movie was the

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itable hybrids as John Frankenheimer's The Challenge or, in the Western genre, Red Sun and the TV series, Kung Fu. Hybridization is all well and good (see Walter Hill's The Warriors and Streets of Fire) as long as the seams are secure. The effect in Jarmusch's hands is something like a surrealist collage in which none of the pieces has been

Stephen Frears's High Fidelity targets a different sort of cognoscente, the pop-music sort. It centers around the owner of a used-records store called Championship Vinyl, his love life past and present, and his two nerd clerks. The arcane shoptalk will per haps be of interest to those who can haps be of interest to those who can decipher it, but that lets me out. I can only attest that it makes no noticeable effort to engage the outsider. The musical content notwithstanding (in-cluding, of course, an oldies-laden oundtrack), this is a ball-and-chain soundrack), this is a ban-and-chain literary film, a garrulous transcription of a first-person confessional novel by Nick Hornby, in which the hero chews our collective ear off in direct address to the camera: "I'd have to say tha my all-time favorite book is Cash b Johnny Cash," etc. John Cusack tends 10 be a bit too conscious of and cozy with the camera even under ordinary circumstances, and here he is like Narcissus in a maze of mirrors. Jack Black and Todd Louiso play the musical nerds as if they want to be sure to be included in any TV-sitcom to be included in any IV-sitcom spinoff. (Each of their characters is allowed to blossom in a manner that prizes crowd reaction over credibi-aity.) The casting of the hero's most recent lover — the all but unknown and unpronounceable Iben Hjejle, a of cross between Patricia Arquette and Mary Stuart Masterson in their oxide modes, seen just recently (by just a few) in the Danish import, Mifune — is successful in cutting off any audience expectations. And the performance itself is successful in concealing any foreign origins. Bigger names in smaller parts — Tim Robbins, Catherine Zeta-Jones, Lili Taylor, Lisa Bonet, Natasha Gregson Wagner, Sara Gilbert, Joan Cusack, well cast as the hero's sister, and "The Boss" himself, Bruce Springsteen — lend the movie the air of th

steen — lend the fillow the and who bandwagon. Waking the Dead, Keith Gordon's adaptation of a Scott Spencer novel, is a serious bore. It chronicles the Nixon-era relationship of a working-Nixon-era relationship of a working-within-the-system political animal (Bülly Crudup) and his subvenive boat-rocking lower (Jennifer Connelly), and their continuing, or resuming, rela-tionship during his first Congressional campaign eight years after her death in a right-wing Chilean car-bombing. It might be described as a nonsuper-ratural shost story, or even (depending natural ghost story, or even (depending upon interpretation) a nonghost story. Either way, though, the "ghost" is Either way, though, the 'gnost is nothing more than a metaphor and nothing less than a letdown. And Gor-don's directing career, which started out as both aspiring and interesting (The Chocolate War, A Midnight Clear), has levelled off (with Moth

Clear), has levelled off (with Motine Night and now this) as only aspiring. Deterrence is a tidy little small-scale low-budget thriller on an apocalyptic theme (same as Fail-Safe, same as Crimson Tide), a bout of nuclear brinkmanship — or "Showdown in the Desert," as the cable news chantantaneously christens it nel instantaneously christens it between the new leader of Iraq (Sad-dam's son) and the first Jewish U.S. president (Kevin Pollak, very human but very self-certain), albeit an unelected president, inheriting the pos elected president, inheriting the post through Order of Succession, and currently pounding the campaign trail in Colorado. The winter snowstorm that confines the action to a B-rated diner (telephone, television, and personal computer provide global uplink), and the cultural cross-section of its patrons and employee (Canadian-born waitress: "Is it okay to say 'Jews' or do I have to say 'Jewto say 'lews' or do I have to say 'lews' ish-Americans?"), are without doubt contrived, but cleverly and pragmat-ically contrived. Suspense, despite some outsized disturbances from the civilians in the diner, is well sustained to the end, and is given a nice lift quit near the end via the fine speech of the president's chief advisor (Timothy president's chief advisor (Limoni) Hutton, playing a character puzzlingly named after the B-movie leading man, Marshall Thompson): "You will be wiping out a civilization where civi-lization began." And when the suspense is over, it will be replaced by Something To Think About. The first-Something To Think About. The inst-time writer and director, Rod Lurie, is a former film critic (to me, no more than a name beneath a blurb), and he demonstrates at the very least tha same critics know something about

What more need I say about the Oscarcast than that the only part of the show I now look forward to is the "In Memoriam" segment? Sylvia Sidney, Hedy Lamarr, Victor Mature Rory Calhoun. George C. Scott. Dirk Bogarde. When movies were movies. Of course the best work didn't get the Oscar back then, either.

Complaints about the style of pla of the Wisconsin Badgers in the NCAA basketball tournament are just further testimony to the popular preference for momentary sensation over steady

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars as antipathies by the black spot. Unrated move

All about My Mother — Pedro Almodóvar's paean to womanhood, in particular motherhood and actresshood, is

dedicated to three of the kind: Bette Davis, specifically for All about Eve, Gena Rowlands, for Opening Night and Romy Schneider, for The Important Thing Is to Low. The title, quite plainly, derives from the Davis film, a Spanish-dubbed clip of which is included, and the traffic fatality outside the stage door, whereby our heroin (Cecilia Roh) loose her eighteen-yar -old is lifted directly from the Roy film. (Schneider, apart from her role as a degraded screen star in The Important Thing lost a child for real, shortly before she died of heart failure at age forty-three.) The first half-hour has a strong and a steady pull, straight through the heroine's arrival in Barceloan from Madrid to track down the 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 griving up to staggering proportions. The grieving mother's best lead to the father, who is now a transvestite prostitute, is a social-working Catholic nun (Penelope Cruz) who turns to be pregnant and HIV-positive; and source of both the fetus and the virus um out to be the selfame transvettler prostitute. While saving for this man to surface, the mother lands a job as personal assistant to the leaf-bash stage actives (Marisa Paredes) whose assignaph the dead boy had been chasing the majest me down by a car, and whose tourfare put he was not down by a car, and whose tourfare put he personal to the self-bash stage active and the self-bash stage active to the self-bash stage active to the self-bash stage active to the self-bash stage and the self-bash stage an turns out to be the selfsame transvestit odóvar treats all of it with a straigh Almodovar treats all of it with a straight face, but at the same time a strained face. The application of old-fashioned chest-heaving soap operatics to new-fangled kinky subject matter has an air of blustery rhetoric about it. It never quite worked for R.W. Fasshinder. It works even less for Almodovar, who quadruples the kinks.

9. HILLOBEST CINEMAS: LA PALOMA)

American Beauty — A mainst sitcommy version of Happiness, awash in splashy, trashy plot turns. Any movie whose opening line features a sulky teenage girl (ir a grainy video image, but never mind that) saying directly into a camcorder, "I need a father who's a role model, not some horry good by who's a role model, not some horry good to be a role model of the some from school," can confidently be judged to be trying too hard to make an impression. This lat, together with the ensuing dialogue to the school of the sound of the school of sceen arreased and means, it is writer also fitted to the first-time feature writer Alan Ball) though ring out of, and at the same time discreetly concealing, her bared breast somewhat obscure the issue. What sort somewhat obscure the issue. What sort of man has see faintess like thees! He is also whatever we might think of his morals for its record space seathers(s), the most engaging characters established; he most engage characters established to establish established estab FI MAR HIGHLANDS: FASHION VALLEY 18. COSTA 6: LA JOLLA 12: MIRA MESA 7: MISSI VALLEY 20: PALM PROMENADE 24: PARRWAY PLAZA 18: PLAZA CINEMAS; POWAY 10: RANCH SAN DIEGO 15: SAN MARCOS 6: SAN MARCOS 18: STAR: TOWN SQUARE 14: UA

MARCOS 18: STAR: TOWN SQUARE 1 HORTON PLAZA 14: VILLAGE: WIEGAN The Beach — Present-day parable of

Peter Pan, meaning, among other things, that it looks painted instead of photographed), home to a Hippie Commune cum Club Med, as well as, less idyllically, a fearsome foursome of DiCaprio fan club, and the actor himseld 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 underwater moonlight lists, a bellicose fantasy scene in the cartoon style of a video game, a zombie nightmare scene, etc.), and a good deal of MTV music in accompaniment. Not to mention the good deal of miles mercied star-scarine of deal of miles mercied star-scarine of deal of memerical star-scarine of the scarine of deal of memerical star-scarine of the scarine of deal of memerical star-scarine of the scarine of the scarine of deal of memerical star-scarine of the scarine of the The Big Knife — The most deg portrait of Hollywood by Hollyw

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idyllically, a fearsome foursome of marijuana farmers. Filmmaker Danny Boyle (Trainspotting, A Life Less Ordinary) deserves credit for putting some ruts and potholes in the path of the Leonardo DiCaprio fan club, and the actor himself

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 ar too long and far too deep for it to be onstrued as a subtle trap to lure the youth rowd into the classroom of Hard Trutte Vith Virginie Ledoyen and Tilda Swinto

portrait of Hollywood by Hollys only for its vision of power, mai enslavement, but for its stage co to a single beach house. Also to of Jack Palance as a represidol.) Clifford Odets wrote the original plase the fist falls heavily on the lectern. The so the first falls heavily on the loctern. The space himstands only the missing space himstand and return as which Aldrich, usually an action director, as must a you might expect the keeps throwing elbows with his deep-focus and low-angle compositions. It did Lupino, shelley Winters. Rod Stejer. 1955. ** MOSSUMO & PHOTOGRAPHIC ARTS. 4/2.2 P.M.]

Boller Room - Moral tale about the rash young turks (especially the pasty, numbly Giovanni Ribisi) of a crooked stock brokerage. An uncinematic subject ("Do ou know what 'bridge financing' is njected with testosterone and hip-hop They're no help, and nor is the sickly bluish greenish image. Writer-director Ben Younger is up front about his influence Tounger is up front about his influences. In characters can recet the dialogue of Olives Stone's Wall Street by heart, and Glengarry Glen Ross serves as a sort of training film o sales techniques. Points for honesty, none for originality. With Vin Diesel, Nia Long. Nicky Katt, Ben Affleck, and Ron Ritkin.

● (CINEMA STAR 6)

Boys Don't Cry — The true story stold before in a documentary, The Brandon Trems Story 1 of a young Nebraska woman a "sexual identity crisis," and on the dodge from the law, who reversed her first and law and murdered for her deception. f not sordid, and first-time filmimake berly Petrce is wise not to sentimental an individual. What all is the things is new as up to? How servious was her talk of a vex change? Things like that. The bare facts of the case, though they have the innate fascination of the odd and the outre, are ultimately pretty depressing, and Peirce never probes beneath the bare facts. Then, too, if we are to stay forever on the surface, the little matter of outward credibility lo larger in importance. And the unavoidable hurdle on that track is of course the casting of the lead. Hilary Swank, whose majo of the lead. Hilary Swank, whose major credit before this was The Next Renark Kid, doesn't clear it cleanly. She does all right with the voice — low and throaty — but even though she looks all right on her own, in a young Monty. Cliff or Robby Benson kind of way, the is shightly built and delicately aculpted even for a girl. And seeing her alonguish the bairy Feer Surguard and Brendon Stroot III, or the Deger and round-featured Clife Swigny.

1999. ★ /FLOWER HILL CINEMAS: HILLCREST CINEMAS

The Cider House Rules - Laur Bildingsroman of the same name: a Seco World War period piece centered aroun one Homer Wells (Tobey Maguire), an one Homer Wells (Tobey Magnire), and abused orphan — "wive adopted, twice returned" — and the chosen understudy to the kindly doctor and backdoor abortionat (Michael Came) who truss the stately shifting abortionation of the stately shifting the stately short on the shifting the short one shifting the shifting way in the world. He finds it, curiously enough, in the nearby apple orchards the comings and goings, or in most

among a crew of migrant black laborers from down south. The opening section of the film whips up some instant poignance in the comings and goings, or in most case comings and starngs, of the orphans of more of the common of the common of the "Nobody ever wants me". The second section dispenses some appetizing toldists the cider business and also the lobiter business. (The titular rules, a suith literar touls, are winomms for any set of the cities are the commandinens, and the prediction of the commandinens, and relevantly. We keep waiting for one of relevantly. We keep waiting for one of an know for certain we are in John Iro erse. The moment perhaps arrives wh the hero's training in the orphanage catches up with him in the orchard, or perhaps in up with him in the orchard, or perhaps in the discrete variaging but not to unplausible derines. There, too, however, the movie avoid her bridculous extremes of other living adaptations. Gentle, wortful, or sentimental, and follow, in some, it is for the most part a drowwish unobject to make the contribution of the artificial externation of the contribution of the

MISSION VALLEY 20, PARKWAY PLAZA 18 RANCHO SAN DIEGO 15: SAN MARCOS 18 **Doterrence** — Reviewed this issue. With Kevin Pollak, Timothy Hutton, and Sheryl Lee Ralph; written and directed by Rod

COSTA 6: LA JOLLA VILLAGE: MIRA MESA 4:

Lutie.

★ (HILLCREST CINEMAS)

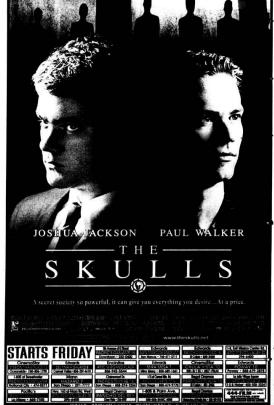
Drowning Mona — A conventiona imitative, unimaginative, unadventurous dark corneds concerning the multiple suspects in the suspicious death of the most despised seeman in Verplanck, N.Y. Dark comedies are not what they used to be. They re much nearer the middle of the road Once again the clicke of the canini ick Gomez, the director, is not quite wha ic used to be, either one of the army of dartin Scorsese wannabes. The only mnant of that is the relentless rock-and oll songtrack. Danny DeVito, as the Jwarfish town constable, doesn't push to hard—in contrast to Bette Midler, Jamie Lee Curtis, Neve Campbell, Casey Afflect William Eichter, Marcus Thomas, Peter Dobson, Tracey Walter, Will Ferrell, and Dotson, Tracey Walter, Will Ferrell, and whoever wrote the script — and Kathleen Wilhoite has some delightful moments as the butch proprietress of Lucinda's Auto and Gas. (Precious moments. Precious few.) She would steal the movie if it were anything orth stealing, 2000 (FASHION VALLEY 18. GASLAMP 15; MISSION VALLEY 20)

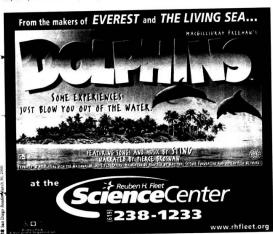
End of Days — Omen-esque thriller in which Lucifer has precisely one appointed hour, from eleven to midnight at the close of the millennium, to mate with his pre-ordained human bride and thus pave the way to his thousand-year reign on Earth. Whatever chances the movie might have had to be decent — given, that is, the obscuri darkness of the photography, the nose-flattening closeness of the action, and the

prescribed overdose of fistlights, firefight fireballs, and computer-generated liquid demons and smoky phantoms — were reduced to nil as soon as Arnold. Schwarzenegger was signed up to occupy principal role. Or as soon, anyway, as his first appearance on screep premaring. ribed overdose of fistfights, firefights us of Predator, that the merely mortal adversaries (Vatican extremists) will remind us of Eraser, that the supercitious estructible supernatural adversary (Gabriel Byrne) will remind us of (Gabriel Byrne) will remind us of Terminator 2, and that Schwarzenegger's strategy in combatting the latter will consist of laving his hands on some bigger guns. The one novelty that might not make us think of any other Schwarzeneger move is the sight of him in a knock-down drag-out breatly with roly-poly old Miriam Margolyes (Little Dornt, The Age of Innocente). It migh ppearance on screen, preparing an izer breakfast of hot coffee, Peptoof pizza peeled off the kitchen floo Schwarzenegger doesn't play a role; he plays the audience. (Doesn't "play," in other the audience. (Doern't "play," in other words, in the sense of "to act the part of," but rather in the sense of "to use or exploit.") The ostensible role is that of some sort of law-enforcement agent who, despite is ingrained pregnation ("Now I have to believe in God in order to solve a crime?"), takes on the responsibility of protecting the Devil's "intended," thereby ensuring that the transparent; jelly like critiq that emerges from the New York City serews will remind brawi with roly-poly old Minam Margolyes (Little Dorrit, The Age of Innocence). It migh only make us think of laughing. With Robin Tunney and Kevin Pollak; directed by Peter (CINEMA STAR 6)

Erin Brockovich — Ostensibly this has to do with a factual water-contamination case not unlike that of A Civil Action. But more centrally and essentially, it has to do with

Julia Roberts's hitherto unnoticed book which are pushed up, pressed together, and popped out — where did these come outfits which the financially strapped ine sees no reason to modify ("I think I look nice") simply because she is handed a took nic') simply because she is handed a chartyjo ba a law-office goler. The case— the movie — is all about her, and never mind any victims of the containmated water. Her personal problems. Her gumption and moxie. Her outrage. Her compassion. Her dedication. Her sacrifice. Her reward. (It is precisely there, at the very end, that the movie splits off most radically om A Civil Action, a split from the spi from A Civil Action, a split from the spiritual to the material: seven digits' worth.) And oh yes, it bears repeating: her boobs. All of which will no doubt be totally acceptable to the viewer who wants only to identify with the protagonist and to soak up the vicarious flattery. Albert Finney, as the obligatory





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his usual commanding self, though humiliatingly subordinated to Roberts. Director Steven Soderbergh, too, while he oversees some fine shots of tacky, ugly. desolate So-Cal scenery, has had to pack up desolate So-Cal scenery, has had to pack up all that nonlinear fancywork he was fiddlin around with in The Linney and Our of Sight. This is, don't ever forget it, a Julia Roberts vehicle, and her director must buckle down to the straightforward task of remotional coercion. Aaron Eckhart, Marg Helgenberger, Peter Coyote. 2000.

W (CAMMEL MOUNTAIN, CARDUSEL CIREMO 6, CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; CINERAMA 6; FASHION VALLEY 18; FLOWER HILL CINEMAS; GROSSMONT CENTER. COSTA 6; LA JOLLA 12; MIRA MESA 7; MISSION COSTA 6; LA JOLLA 12; MINA MESA 7; MISSON VALLEY 20, COLASSIDE 16; PAZA M PROMENADE 24; PARRINAY PLAZA 18; PLAZA CINEMAS; POWAY 10; RANCHO SAN DIEGO 15; SAN MARCOS 18; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14; WIEGAND PLAZA)

Final Destination - lames Wong's SUPERIALIZATION THE PROPERTY OF THE PROPERTY O



as they hobble around the conver ircuit. More difficult to get down is the plo gambis whereby the cast is rounded up by actual alients of easily and of rouble in their own little corner of the universe. (They have modeled their civilization on the television shows, known to them as "historical documents," whose transmissions they have intercepted in outer space, intercepted, evidently, without credits or commercials or adjucent programs.) Entries Collambi highly this to go down with trusting leader of the aliens. Tim Allen, Security Weer, Alan Biskiman, Tony gambit whereby the cast is rounded up by

SWEETWATER 9: TOWN SQUARE 14: UA HORTON

Gaiaxy 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 joisting ego of these former TV Co-atass, chained to each other and to their old roles

PLAZA 14)

A comedy about fear of commitment

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ney Weaver, Alan Rickman, Tony Shalhoub, Sam Rockwell; directed by Dear # (CINEMA STAR 6: SOUTH BAY DRIVE IN)

Ghost Dog: The Way of the Samural — Reviewed this issue. With Forest Whitaker, Isaach De Bankolé, John Tormey, Cliff Gorman, and Henry Silva; written and directed by Jim Jarmusch.

The Qirl Can't Help R - Jayne Mansfield The Gart Can't Heep R — Jayre Mansheld provides the former cartoon director, Frank Tashlin, with a useful, cocktail-napkin figure of a woman, and the view of early rock and roll, at its sharpest, combines an almost anthropological aloofness and a tempophotic revulsion. It all goes soft during the obligatory 'guest' spots for Little Richard, Fats Domino, Gene Vincent, Eddie Cochran, et al. With Tom Ewell, Edmund O'Brien, Julie London. 1956. * * * MUSEUM OF PHO ARTS. 4/1. 6 AND 9:40 P.M.I

The Green Mile — Overpraise The Shawshank Redempton, and this is what you deserve. Frank Darabout, the writer and director of both, raises an eyebrow of interest for his apparent dedication to breathing some life into the prison gente junely with falling some life into the prison gente junely with falling some life into the prison gente junely with the prison genter of the prison gent

"A remarkable debut. A lavishly beautiful film." RALPH FIENNES NEGIN EXCLUSIVE ENGAGEMENT STARTS FRIDAY, MARCH 31 COVE OFFICIAL SELECTION "Two Thumbs Way Up!" JOHN MALKOVICH PREINTS
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story this time but a six-part serialized novel of 'Dickensian' dimensions, be perhaps has ready-made excust to run on aimost an overlong persons adaptation. But in truth the proportions remain much the same. Each of them seems about twice as long as if hardly universal, praises for Shawshast — in hardly universal, praises for Shawshast — in the contrast of the proportions resident to be Plancky the extravagant of hardly universal, praises for Shawshast — in the proportion of toward westerners and their spiritual aridness, Western culture and its paucity of answers. The slantedness — the lopsidedness — the imbalance — causes the movie eventually to go off the rails: the concern with spirituality gets diverted into a concern with sexual politics, as well as a concern with actual sex. But the movie is never less than provocative, first in a goo way, a stimulating, a challenging way, and then in a not so good way, an aggravating way. With Kate Winslet, Harvey Keitel, Pam ions, the sententi pretensions, the sententiousness, the humanistic piety, the spiritual uplift. They would seem to have led him to the Grier; directed by Jane Campion. 1999 ★★★ (HILLGREST CINEMAS) would serre to here'ed him to the saturaption that more of the one kind of thing [plus some actual Christike miracles to the part of a simple-minded, affinised of the dark, three-hundred pound black inmate) will be use to produce more of the removes himself from serious consideration through his tactless blend of brustlatiy and bathos. He his you with hard realities (including three grutting electrocutions) only in order that you will find so misch before the control of the control of the control produces the control of the control of the control produces the control of th

The Hurricane — Special pleading on behalf of the one-time prizefighter, Rubin "Hurricane" Carter, railroaded into jail by a Javert-like Philadelphia cop. The presentation is so lopsided that it arouses more mistrust than outrage. And the curious Toronto household (two men, one woman, and a black foster child from Brooklyn), credited with effectuating Carter's release after years of futile protest from the likes of Bob Dylan and from the likes of Isob Dalm and Muhammad Ali, could have been better delineated, (Director Norman Jewison is immedial anaive Canadam, giving him a chasavinistic rooting interest.) Deruzel washington has an excising style in the black-and white fight flooting, and a diognified style within the gary walls of prison. Lew Schreiber, John Hannah, Deborah Kara Doney, Vaefloux Room. See Schreiber, 1984 (1994) (1

> * * * (MUSEUM OF PHOTOGRAPHIC ARTS, 4/2, 12 AND 4 P.M.)

The Inaidor — A texthook case of a worthy cause mixtden as screen worthy. The cause is anti-smoking, the urgency of which is somewhat undermined by the curious fact that no one on screen is gulty of smoking, even in the high stress environment of the CBS News Department, even in the unwinding environment of a Manhattan bar, even for purposes of mild irrow. An instance, thus, of principle carried too far. The story is the more or less factual one of these roads of the control of the

tobacco-industry whistle-blower Jeffrey Wigand, and of the efforts of the 60 Minutes

w ugand, and of the errorts of the 60 Minutes 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 (lots of rask focus and

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 os (of a two-and-a-half-hour movie), with the fly-on-the-wall

eavesdropping on the intramural tussle between CBS News and CBS Corporate

Christopher Plummer ("Don't worry. We call the shots around here") is a much more

call the shots around here? is a much more complicated and compressioned Mike Wallace than the real one could possibly have been comfortable with: proof positive of the alleged variety. Interest in the the complex country, interest in the short properties of the alleged variety. Interest in the short properties of the alleged variety in the short properties of the short properties and all Penin as Wallace's Left-learning producer (Marcuse disciple, Rempartar alumnus), center to a distracting degree on their respective heads of hair the antiquing dey job on Crowe's, the rejuverating buskerty job on Patriots, in the properties of the pr

* (CINEMA STAR 6: LA JOLLA VILLAGE: SILVER

Hore on Earth — Teen romance starring Chris Klein, Leelee Sobieski, and Josh Hartnett, directed by Mark Piznarski. (CARMEL MOUNTAIN: CINEMA STAR 10; CINEMA STAR 13; DEL MAR HIGHLANDS; GASLAMP 15; GROSSMONT TROLLEY; HAZARD CENTER 7; CINEMAS: UA HORTON PLAZA 141 In a Lonely Place - A veiled re of Gloria Grahame and director Nicholas Ray, with Bogart standing in for Ray, and Ray, with Bogart standing in for Ray, and Grahame staying on as Grahame, and Ray directing. The Bogart character — a hard chiraking, solven tempered Hollyosood himself becoming a suspect in the murder of a hatched, girl — in Sacistating for the amount of his behavior that's on or over the cage without having to enter a psycho-thriller pigeonhole. With Frank Lovejoy and Robert Warrick. 1950. LA JOLLA 12; MIRA MESA 7; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18.

High Fidelity — Reviewed this issue. With John Cusack, Iben Hjejle, Jack Black, and John Cusack, Ben Hjejle, Jak Black, and Todd Louisig Girected by Stephen Freats. ★ (CAMPLE, MOUNTAIN, CHEMM STAR 30, CHEMM STAR 31, EARSHON YALED '18. GROSSOMON' TROLLEY I.A. FOLKEN TILLAGE: MOSSOMO YALED '20. OCCAMPSO 16. PAMM PROMINANCE '24. PARWAY PLAA 18. POWN' 10. SQUARE 14: UA HORTON PLA/A 14. FROM 3/31)

better when he massages them away. His

to the tho

Clarke Duncan, 1999

PROMENADE 24)

ren-filling glazed-ham closeup (or rather he thousand such closeups); his

spiritualism boils down to the pyrotechnical shower of sparks. Tom Hanks, David Morse,

Bonnie Hunt, James Cromwell, Michael

(GASLAMP 15; HAZARD CENTER 7; PALM

POWAY 10: RANCHO SAN DIEGO 15: SAN

MARCOS 18: TOWN AND COUNTRY: TOW

SQUARE 14; WIEGAND PLAZA)

Hollywood or Bust - Martin and Lewi trek to get an eveful of Anita Ekberg in Tinsel Town. The stretch done in the style of glossy postcards is sublime. The rest is above the team's average. Directed by Frank

Holy Smoke - The point of departure is truly inspired: a young Australian woman's religious conversion while on holiday in India, and the scandalized reactions of her middle-class suburban family back home the most severe of whish it to relate the help of a recommended deprogrammer. The number one exit counselor in America. The first section of the movie — the initial clash and contrast of cultures — elicits clash and contrast of cultures — elicits (and in the contrast of cultures — elicits (and in the contrast of cultures — elicits (and in the contrast of cultures of cultures) and the red brick, and revolute loosang development, all nost and toly, in the contrast of slydner, Or the entire repositoring to Indian person, a kerchief pressed firmly over her none (°E at solled or a hole herd"), to appeal to her daughter to come home. (The runs of her dying father won't home. (The runs of her dying father won't auchter his contrast of the contrast the most severe of which is to enlist the help exasperating, suffocating, and frightening, and all the funnier for the added ingredien and all the funnier for the added ingredients, it the general spectual of everyone knowing better than the heroine herself what's good for her, and everyone at the same time undermining their air of certainty through the dismal mundanity of their own lives. It was a key creative decision, a fateful decision, to careful all critical (or coincial) survivity — with the result that the slam of the movie is entirely

about the flowering of an artistic talent. In about the flowering of an artistic talent. In spite of that, it is good for a few laught. Elvis is required to be an obnoxious, ungrateful, surly, swell-headed so not a histor, but until be catches a well-earned punch in the larynx. This assignment seems well within his acting range, if the is in fact acting. Directed by Richard Thorpe. 1957. ARTS 4/1 7:50 P.M.) The Man Who Knew Too Much

litchcock's remake of his own 1934 thriller. Many people claim to prefer the earlier version. But Hitchcock did not go to all the version. But Pittercock did not go to all the trouble to do it gain because it had gone so well the first time; and he got it better, if still not perfect, the second time. (He did not, for comparison, re-do The Thirry-Nine Steps, a couple of other directors have done that, and foolishly.) James Stewart, Doris * * * IMUSEUM OF PHOTOGRAPHIA

RTS. 3/31. 7 AND 9:30 P.M.

mmand of Mission Control - and it is not a happy sight to see this alumnus of th New Hollywood circa 1969-75, this ape of New Hollywood circa 1969.7.5, this age of well-can affificance, this former pet of Pauline Karl, hurl himself headlong into the machtom of specul effects. The image of one of his spacemen torn to bits in a colossal Marian and spout has symbolic implications beyond the immediate impleasions beyond the immediate impression of 'Oh, you'.' The resing reacur mission in search of possible survivors of the disaster in part 2001. Possible survivors of the disaster in part 2001. Polyannium, and both parts bombast. The cardboard characters and the condusing cardboard barriers and the condusing cardboard characters and the confusing crises along the way do not prevent De Palma (or musical composer Enr

Mission to Mars - Brian De Palma in

Morricone) from trying to climb to operate emotional heights. Trying Limin to operate emotional heights. Trying Lymin to operate With Gary Sinise, Tim Robbins, Don Cheadle, Connie Neilsen, and Jerry O'Connell. 2000. San Diego





NO DEPOSIT NO RETURN

Written & Directed by Antonio Capuano with Giancarlo Giannimi & Silvia de Santis Italy • Drama • 1998 (English subtities - Italian language)

April 4



IN THE NAVEL OF THE SEA Directed by Miribu Diaz-Abaya with Jomeri Yllana & Elizabeth Oropesa Philippines • Drama • 1998 (English subtitles - Filipino language)



CIRCUS PALESTINA Directed by Eyal Halfon with Jenya Dadina, Yoram Hatav & Amos Lavie Isroel • Fantasy • 90 min. • 1999 (English subritles - Hebrew/Arabic/Russian longuage)

> April 17 **PORK PIE**



Directed by Paul Turner with Wynford Ellis Owen, Trystan Roberts & Nia Caron Wales • (amedy • 1999 (English subtitles - Welsh language)



WE FREE KINGS Directed by Sergop Citti with Silvia Orlando, Rolf Zacher & Patrick Bauchau Italy = Cornedy = 1997 (English subtitles - Italian language)

April 20

-All films shown in Mondeville Auditorium .

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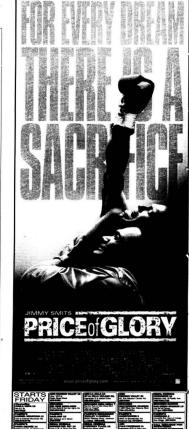
PRESENTED TO STANDARD

CINEMA STAR GALAXY: CINEMA STAR 10: CINEMA STAR 13; CINERAMA 6; DEL MAR HIGHLANDS FASHION VALLEY 18; GASLAMP 15; GROSSM CENTER: LA COSTA 6: LA JOLLA 12: MIRA MESA 7: MISSION VALUE 70: OCEANS DE 12: MINA MESA MISSION VALUE 70: OCEANS DE 18: PARM PROMENADE 24: PARKWAY PLAZA 18: RAMONA TWIN: RAMCHO SAN DIEGO 15: SAN MARCOS 6: SAN MARCOS 18: SANTEE DRIVE IN; SWEETWATER 9: TOWN AND COUNTRY; TOWN SQUARE 14)

My Dog Skip — Family film, set during WWII, with Frankie Muniz, Diane Lane, and Kevin Bacon, directed by Jay Russell. CARMEL MOUNTAIN; CINEMA STAR GALAX CINEMA STAR 13: DEL MAR HIGHLANDS: FA VALLEY 18: GROSSMONT CENTER: MIRA MESA 4: MISSION VALLEY 20: OCEANSIDE 16: PALM

PROMENADE 24: PARKWAY PLAZA 18: DOWAY 10 BANCHO SAN DIEGO 15: SAN MAS SWEETWATER 9: TOWN SQUARE 14: UA HORTON PLAZA 14: WIEGAND PLAZA)

The Next Bost Thing - Flattery lavished The Mext Beet Thing — Hattery lavised on Madonna, the muscle-bound year anstructor: "fantastic body," "great lay," etc. and she can even straighten out (so to o speak) het gay best friend, one tipsy evening. Er void, a bun the oven. The ensuing complications ("Daddy, are you a faggost") are concerned more to be liberal are concerned more to be liberal control are concerned means to be considered than to be either comic or dramatic, much less credible. Diversor John dramatic, much less credible, Divers Schlesinger, who once specialized in makir Julie Christie look good, can do nothing fo Madonna (cannot undo, for starters, what



STARTS

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her personal trainer and cosmetic surgeo have done for her), and he is a long, long way from Sunday, Bloody Sunday. With Rupert Everett, Benjamin Bratt, Josef Sommer, Lynn Redgrave. 2000. (FASHION VALLEY 18; GASLAMP 15)

The Ninth Cate - It must have sounded like a promotional piece of cake: the directo like a promotional price of each the director of Romany's high permaning (to the doctors of Romany's high permaning (to the doctors of Romany's high permaning (to the doctors of Roman Palamia of Creas capitalisation. This is not an find of Days. It is an aims End of Plays, almost below that the second of the Plays is not as soft ball analy possible — and following the full director course of a cleanical detective and the second of the promotion of the permanent of the director of the promotion of the permanent of the director of the permanent of the director of the director of the permanent of perversity — to make it in this manner today, and because, too, the director's style is now more mature and self-assured, with a relaxing of all that fish-eye bulging and warping of Rosemary's Buly. Polanski, schooled among the ancients, or in other words before the advent of the Stradician and the Computer Generated lange, is a consummate craftsman, with a thoroughgoing attention to color, music (the estermed connects hall compuser. the externer contect and composer, Wojciech Kilar), mood, flow, the felicitous touch, the telling detail, the oblique angle, the overall design. niceties will feel well fed for most of the way

Maybe the absence of a figure of virtue is a serious void in the movie, what good is Evil without Good? And maybe the supernatural provess of the athletic-shoed Emmanuelle Seigner (Polanski's wife) is glimpsed too soon. But the larger defect is that the weakness of the detective-hero (Johnny weakness of the detective-hero (Johnny Depp, whose glasses-and-goatee disguise only accentuates his superficiality), or more exactly the weakness of his purpose and motivation, becomes a weakness in the novie itself the longer it goes on. And at two and a quarter hours, it goes on much too long. At that length, the ending (after



Deterrence

One@n — Ralph Fiennes, Lena Headey, and Liv Tyler in a treatment of the Pushkin novel, directed by Martha Fiennes. (COVE, FROM 3/31) Pitch Black — Mildly disappointing, coming as it does from the writer-director of The Arrival, an efficient little s-f thriller in the body-snatcher mode. David Twoby has here an idea even more modest and

rudimentary: spaceship crash-lands on planet of monsters. But the monsters crave the dark and shun the light, and the desolate planet has three suns and no night — so no problem, seemingly, until the planet Saturn moves smack-dab into the solar path. This is the best moment in the movie: the winged

overshooting the perfectly satisfactory ending of the original novel, Arturo Perez-Reverte's El Club Diemas) is a bit of a fizzle. With Frank Langella, Lena Olin. 2000.

*** (CINEMA STAR 13. GASLAMP 15.

SMONT TROLLEY: LA JOLLA 12, MIRA

MESA 4: MISSION VALLEY 20: PALM

creatures, part-bat, part-pterodactyl, funnelling into the sky from their conical caves. There, and everywhere, however, Twohy relies much more on photographic tricks and gimmicks — bleached color, filters, psychedelia, computer animation, jiggled and jostled cameras, God knows what all. It would appear he wants not so what all. It would appear he wants not so much to tell a tale, after all, as to be out or the cutting edge, like everybody else. With Radha Mitchell, Vin Diesel, Gole Hauser, and Keith David. 2000. * (GASLAMP 15, PALM PROMENADE 24, VOGUE)

Pokémon: The First Movie — Crude piece of Japanese animation — additionally subtitled Mewtwo Strikes Back, in reference substited Mowno Srnkes Back, in reference to a laboratory clone of a "pocket monster" called Mew, but enhanced with psychic powers, world domination plans, and elementary existential questions along the lines of "Why arm I free! Who an! I What is my reason for being!"—a for addicts only. And prhaps alone occasional outsider who caves the experience of visiting an alter civilization and wondering what the

hell. Directed by Kunihiko Yuyama. 1999.

Jimmy Smits and Jon Syds, discreted by Carlos Avala.

Carlos Avala.

CIAMER MOUNTAIN CAROUSEL CINEMA 6.

CINEMA STAR 6. CINEMA STAR 10. CINEMA 5TAR 13. CINEMA 6. FASHION VALLETY 18.

CASLAMD 15. DANSON VALLETY 20.

CICLOSIDE 16. PALM PROMEMAD 24. PARRIWAY

PARTAL B. DOWN 17. SEN MARCOS 14. PLAZA 18: POWAY 10: SAN MARCOS 18 SWEETWATER 9, TOWN SQUARE 14; FROM 3/31)

The Road to El Dorado — Animated The Road to El Dorrado — Animated musical adventure from the DreamWorks studio, with the voices of Kevin Kline, Kenneth Branagh, and Rossi Perez. (CAMMI, MOURTAN, CAROUSE CNEMA 6. COMMA STAR GUARY, CIMEMA STAR 10. COMMA STAR 12. CONTRAMA 6. TASHON WALEY 18. GORSAMON TENTER: HAZARO CENTER IT. IA BOLA 12. MISSION WALEY 20. CONTRACT. 6. GUAIN GORDANION 24. PARION. DE 16: PALM PROMENADE 24: PARKWAY AZA 1R. PLAZA CINEMAS: POWAY 10: RAMONI WIN BANCHO SAN DIFGO 15: SAN MARCOS 6: SAN MARCOS 18: SOUTH BAY DRIVE IN: STUDIO 3 CINEMAS: SWEETWATER 9: TOWN SQUARE 14: UA HORTON PLAZA 14: WIEGAND PLAZA, FROM 3/31)

Romoo Must Dio — Veteran cameraman Andrzej Bartkowiak, who has worked often

"A THINKING

PERSON'S MOVIE.

AKIN TO

TWELVE ANGRY MEN."

"THUMBS UP.

IT HAD ME WITH EVERY SECOND."

for old sobersides Sidney Lumet (Prince of the GIP). The Verdict, Deniel, etc.), makes his directorial debut with this martial unit for the GIP of the GIP supernatural is very gradual, so that while the movie evades any charges of crudeness and conventionality, it invites lesser charges of vagueness and lack of focu. The ghostly visitations, once we are let in on them, are handled with a modicum of usate and subtlety, and evoke the maximum frisson with maximum economy. Toni Collette and Olivia Williams; written and directed by M. Night Shyamalan. 1999. ★★ (CINEMA STAR 6; OCEANSIDE 16; PALM HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12; MIRA MESA 7; MISSION VALLEY 20; PROMENADE 24; SILVER CINEMAS; UA HORTON PLAZA 14) OCEANSIDE 16: PALM PROMENADE 24; PARKWA

The Blulla — Faustian soul-selling at an unnamed by League school. All for the sivulege of admirature to a siniater Secret Society, sleeping positions, hooded red robes, while specifying fungeons and eague, so while specifying fungeons and eague, so while specifying fungeons and eague, so while specifying fungeons and eague, clickens. With Johnsa Jeckson, Paul Walker, Cray T. Nelson, William Petersen, Christopher McDonald, directed by Rio Christopher McDonald, directed by Rio Christopher McDonald, editored by Rio Christopher McDonald editored by Rio Chris

CINEMAS: SWEETWATER 9: TOWN AND C TOWN SQUARE 14: WIEGAND PLAZA: FROM 3/31

Snow Falling on Cedars — At bottom a murder trial of a Japanese-American in the valuable afternath of World War II. The Australian director Scott Hicks, possibly overastions to prove that Shor was in the control of the state of the state of the evidence the balusters in the railing of the courtroom balcony, through which one character observes another, are matched to the dats in a force through which the character had observed the other in the state of the state of the state of the dats of the state of the state of the dats of dats of data date dats of data date dats of data date date dats of data date data date data allusive, free-associative, nonsequential narrative style snuffs out any momentum in narrative style snuffs out any momentum in the court case, and numfs out most of the interest along with it. (Truth be told, there's not much to the court case once the digressions are cleared away.) The fussy lighting effects — half lights, backlights, baghlights — and the dollops of mood-drenched nature photography are not designed to give impetus, either. Based on the novel by David Gusterons with Ethin he novel by David Gusterons with Ethin 1

Hawke, Youki Kudoh, Rick Yune, Sam

Sydow, 1999.

* (SILVER CINEMAS)

Shepard, James Cromwell, and Max von

The Sixth Sense — Ghost story about a 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 hat makes you want, or need, to sit through it a second time. The surprise, except for the hero's apparent sharing in it (a big exception), seems pretty fair and squar exception), seems pretty fair and square after only one sitting — not quite so much after a second. The first order of business, following a tightly packed prologue, is the bonding of doctor and patient (Bruce Willis has tucked away his smrk in his back pocket, and Haley Joel Osment suffers sympathetically), and the approach to the "A POLITICAL THRILLER. REMINISCENT OF TWELVE ANGRY MEN.

PLAZA 18: PLAZA CINEMAS: POWAY 10: RANCHO

PLAZA 18: PLAZA CINEMAS; PUMAY 10; NARIURIS SAN DIEGO 15; SAN MARGOS 6: SAN MARCOS 18; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; STUDIO 3 CINEMAS; SWEETWATER 9; TOWN SQUARE 14: UA HORTON PLAZA 14; WEGAND PLAZA)

Scream 3 — Somehow the notion of a different killer or killers in the same disguise as the killer or killers of the original Scream does not seem fit for two 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, as in the

Hallowen series — or more respectably, the Hammer Dracula series.) And the "self-

not a large field when you stop to think

about it - do not seem nearly as savvy as

the comments on dead-teenager films in the first Scream or on sequels in general in the

first Scream or on sequels in general in the second. Certainly the comments would appear to have little bearing on the Marcel Pagnol trilogy of Fanny, Marua, and Cenar, or on the "Maxim Gords Trilogy" by Mark. Donskoi, or on Masak Kobayashi's Hamar Conditions trilogy or Hiroshi Inagaki's Samuraitrilogy, et alone the more loosely connected "Silence of God" trilogy by linguan Bergman or Vietnam trilogy by Cliver Stone, Just what — apart from Siar

Wars — are we talking about here? Neve Campbell, Courteney Cox, David Arquette, Parker Posey, Patrick Dempsey; directed by

Wes Craven. 2000. ● (GASLAMP 15; VOGUE)

A SOPHISTICATED PROJECTION OF GLOBAL POLITICS BASED ON PRESENT-DAY REALITIES."

Stephen Holden, THE NEW YORK TIMES

"A DOOMSDAY THRILLER. A HIGH-STAKES POLITICAL CIRCUS. A HIGH-WIRE ACT."

"★★★★. RIVETING.

TIMOTHY HUTTON GIVES HIS BEST PERFORMANCE IN YEARS. A TRIUMPH."

deterrence

NOW SHOWING HILLCREST

■ SEASTE GENERALS.
The Braight Shery — An addity among addities, at Farend Dancer film, in machight color, directed by David Lynch (Fasterhead, Blac Velor, Wild at Heart, etc.). In a convention and ging in Medicenter not to have in fair when red Lynchian crouchests and U. This cut show have. The mover—the too the row fair when red Lynchian crouchests are used U. This cut show have. The mover—the true story of a certary side codger, called Aloner into Wiscomian on a motorated lewemore to visit his certainged brother before it is too into Wiscomian on a motorated lewemore to visit his certainged brother before it is too later—has more langue, or anyway more take—has not belagio, or anyway more take—has not belagio, or anyway more statement. The obsets, making from year the statement of condexension that throws a cloud over the homograp sentiment. The obsets, making from year sentiment. The obsets, making from year sentiment. The obsets making from year and the plaids district but parton with six inches of turned-up cutf on his blue jeans are fair representatives, or vixtims, of the fair fair former and the plaid shirters, or vixtims, of the Richard farmworth, the triule Yanghi.
Richard farmworth, the triule year, on the other hand, well-introched as one of the other hand. 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 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 Sing Blade, a one-of-a-kind. And it's a serious loss, in humor as much as in humanity, when the here and the movie leave her behind just past the half-hour mark. Slowness now becomes a way of life (the tortoise-paced tracking but over the yellow line in the middle of the road is a sort of low-gear

High Fidelity

"Two Thumbs Up!

SUPERIOR THRILLER!

parody of the opening sequence in Lynch's Lost Highway), and boredom becomes the daily diet. A not disagreeable light-headedness follows. 1999. * * ILA JOLLA VILLAGED

computer-animated talking white mouse, in his high-top red sneakers and assorted outfits, is cute as all get-out, even if his computer program gives him a too-close resemblance to a Coca-Coll polar bear. The soft-sell absurdity of his adoption into a

Stuart Little - Awwwwwww.W. The

THE LOS ANGELES FILM SCHOOL

Ralf Bode alf Bode
Academy Award" nominated Cinematograph
for "Coal Miner's Daughter." Additional
work includes "Saturday Night Fever,"
"The Accused" and "Don Juan de Marco."

The Accused and "Don Jua Donn Cambern Academy Award" nominated Editor of over 35 films, including "Romancing the Stone" and "Easy Rider"

William A. Fraker A.S.C. Academy Award

Ellen Mirojnick

Lawrence G. Paull

Production Designer for "Blade Runner," "Back To The Future," "City Slickers and "Romancing The Stone"

Cinema in the 1940s.

Former President of Production at Warner Bros.

Producer of "Pee Wee's Big Adventure".

Executive Producer of Steven Spielberg's

"Empire of the Sun." and more.

LOS ANGELES
FILM SCHOOL

Geena Davis are as perfect a pair of parents as any in a Fifties sitcom), and his friction with an unwelcoming housecat, intermittently rises to the threshold of charm. From the children's book by

E.B. White; with the voices of Michael I. Fox and Nathan Lane; directed by Rob Minkoff. * (SILVER CINEMAS)

Eupernova — Outer-space adventure ungenerous in invention as well as in duration: under ninety minutes. There is talk of a Rogue Moon, a Blue Giant, a dimension jump, and an evolutionary leap, but basically it's just a monater in a spaceship. And the monater is one of those indestructible types in a smug smartasaed human shell. Walter Hill began as the director, but bowed out to the fictit "Thomas Lee." With Angela Bassett, Jame Spader, Peter Facinelli, Lou Diamond Phillips, and Robin Tunney. 2000.

The Talented Mr. Ripley — Hollywood remake of the first of Patrica Highsmith's five Ripley nowless, originally made in France, under the title Parple Noon, forty years earlier. (The remake is done in proid: Cher Baker and Charlie Parker are the coolest, man I Clearly, writer-director Anthony on Minghella does not one his inspiration to a Clement's yearson may her bade. René Clement's yearson may her bade. René Clément's version may have had a conventional (though very clever) ending that wasn't true to the book, but in Minghella's version the entire conception of the bero, or antihero if you'd rather, is not true to it. Which would be no crime in itself if it made a different kind of sense. Which it

*





laid out as givens early on, now come it conveniently handy for the purposes of Which does away with one of the most emorable sections of the carlier versions e studious details of the transformation ring things to a standstill, sinking int ourious cocktail-swilling lifestyle of

Australian actress Cate Blanchett does a nore perfect debutante accent, in a squanderingly subordinate role.) Things pick up a little when the polizia come into it, and there are sufficient remnants of Highsmith's genus to ward off total boredom. But barely, Jude Law, Gwyneth

affluent Americans abroad. (Admittedly, the



Paltrow, Philip Seymour Hoffman, 1949.

The Terrorist — Santosh Sivan's po of a nineteen-year-old female revolut in India. (KEN, 3/31 THROUGH 4/6)

younger you are. Parents, in consequence, are to be cautioned not for their kids' sake, but for their own sake. On another front, the advances in computer animation since the original Try Story are plain to see, particularly in the depth of field (including at times an artificially blurry foreground), the openness and airmess of the space, and the lifelikeness of some of the human figure. (all the way to nose hairs and a bad comb over). Sometimes it is hard to know, or to remember, what you are looking at. Thi remember, what you are looking at. This development, if you are old rought to be unsoothed by the aforementioned easy answers, is a pit to be too fraught with misgigings and forebodings (where will it lead? where will it end?) to be entirely enjoyable. With the voices of Tom Hanks, Tim Allen, loan Cusack, Kelsey Grammer, Wayne Knight; directed by John Lasseter. 1999. * (CINEMA STAR E) Waking the Dead - Reviewed this issue.

With Billy Crudup, Jennifer Connelly, Molly Parker, Janet McTeer, and Hal Holbrook; directed by Keith Gordon.

★ (FASHION VALLEY 18, FROM 3/31; LA JOLLA Whatever It Takes - Youth film with

Whatever H Tabos — Youth film with Share Vent, Mala Sokoleff, and Isol Lyn O'Keefe, directed by David Ravine (CAMME, MOUTHAGE, ORDIOSEL CHAMMA 6: CHAMME, AND THE ORDINA 518 TO CEL WITH MICHAGANDS, FARROW ALLEY 38: (ROSSMONT TROLLEY, LA COSTA 6: LA POLLA 12: WHIN MICHAGANDS, FARROW ALLEY 30: (ROSSMONT TROLLEY, LA COSTA 6: LA PORTANDE 16: PALM PROMEMORADE 24: TANNAME PRAZA 18: MICHAGANDS AND SANGER 18: LA HONDRON FARROW AND TOLLEY SANGER 18: LA HONDRON FARROW AND THE SANGER 18: LA HONDRON FARROW

Kingsley; directed by Mike Nichols. 2000. * (CINEMA STAR 6; GASLAMP 15)

The Whole Nine Yards — Humdrur hit-man comedy, as thick with Cupid's arrows as with bullets. Matthew Perry, playing a Montreal dentist caught in the crossfire, works harder for his laughs than the rest of the cast combined, and his reward is to be the only one of them who raises even a weak smile. With Bruce Willis, Natasha Henstridge, Amanda Peet, Rosanna Arquette, Kevin Pollak, and Michael Clarke Duncan; directed by Jonathan Lynn. © (DEL MAR HIGHLANDS: FASHION VALLEY 18: GASLAMP 15: LA JOLLA 12: MIRA MESA 4 MISSION VALLEY 20; OCEANSIDE 16; PARKWAY PLAZA 18; SAN MARCOS 18; SANTEE DRIVE IN.

Will Success Spoll Rock Hunter?— Jovial broadside at American consumerium, Madison Avenus, television, the Emer game, snything else in the line of fire. It joins Frank Tashin; see with George Acterdo's ear (the wrote the original Broadway play); and Tashin; at sny rate, never had in a winter of good. An invaluable social document in Win Tory Randall, layen Marsifield, Berty Drake.

Wonder Boys — An adaptation of the novel by Michael Chabon — and an odd choice of project for Curtis Hamon, or at least it seems so if you resist the conclusion, even after L.A. Confidential, that Hamson has gone bookish and gone parveu. A "smart," tart, dark, literate, adult comedy, set in the unt, dark, literate, adult comsely, set in the grows of Academic, it covers the three days of the campus "Wordfest" conference, when two the set and the conference when two the set and the conference when the students boarder, freadae, is butting her eyelashes at him; another student, made, is uncompating usualce that literature years in impatient to have a look at the long-avaisation Department, is pregnant by him; and the department head's dog lies dead in his car trush. The canine casually has become a dark-comedy click). There are several dependable people in the cast — Frances McDormand, Toby Maguire, Jane Adams, Rip Torn — but Michael Douglas still activation of the control of the contro trunk. (The canine slanstick, a dead dog, whatever it takes. The useful point of comparison would be the British Accident by the American expatriate

MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

(12.00, 10.0) S-10, R-10, 10.00. Mon. Thu. (12.00, 10.0) S-10, R-10, 10.00. Mon. Thu. (12.00, 10.5, 5.00) R-10, 10.00. Mixsion to Mark 1976 177, 10.00. 12.00, 12.50, 10.00. 555 50, 0.00, 80.0, 90.0, 10.00. San. (12.00, 12.5) S-10, 0.00, 80.00, 90.0, 10.00. Mon. (12.00, 12.5) S-10, 0.00, 80.00, 10.00. Mon. (12.00, 12.5) S-10, 80.00, 10.00. Mon. (12.00, 12.00) S-10, 82.5, 10.00, CLAIREMONT Town Square 14

ONE CLEMENT TO 160 275 12:21

TOWN CLEMENT TO 160 275 12:21

TOWN CLEMENT TO 160 275 12:21

TOWN CLEMENT TO 160 255 12:21

TOWN CLEMENT TOWN CL Town Square 14 6:20, 9:20; Mon. Thu. (1:40, 4:50) 7:30, 10:15; The Ninth Gate (R) Fri. Sun. (1:40) 4:30, 7:30, 10:15; The Green Mile (R) Fri. Sun. (1:15) 5:15, 9:10; Mon. Thu. (1:15, 5:15) 9:10; The Whole Nine Yards (R) Fri. Sun. (1:2:40, 10.010 Vivid Planet File Tool From File 1987, Son. (12.02, 20.05) vol. (2.5, 8), 10.00 p. Pitch Black (8), Fir. Thu. (1683-7-80, Scream Sillo Fire Sim. (12.50) v.520, 95.50, 85.50, Mont. Thu. (12.50, 5.20, 95.5), Drowning Mona (197. 13) v. Fir. Son. (10.0, 10.05) v.520, 95.50, 10.20, Son. Thu. (12.00, 13.0), 10.10 v.53, 7.55, 10.20, Son. Thu. (15.00, 13.0), 5.33, 7.55, 10.20, Son. Thu. (15.00, 13.0), 5.34, 7.53, 10.20, Keeping the Faith (197. 13) Son. Fire Sillo Fire S

CORONADO

Village 820 Orange Ave., Coronado (619-435-6161) American Beauty (R)

DOWNTOWN

86 Gaslamp 15 56 701 5th Avenue (619-232-0400) The Shall (PG-13) Fri. Sun. (148) 415, 645, g 915; Mon. Thu. (145, 415) 645, 915; The Shalls (PG-13) Fri. Sun. (1290, 315) 545, ₩ 820, 1045; Mon. Thu. (1250, 315), 543) 820, Thus (PG-13) Fri. Sun. (131) Fri. Sun.

No.57 Villa Lu Johl Dr. (NSK-5NS-2254) The Road to El Dorado (NS.) The Skulls (PG 13): Price of Glory (PG 13): Here on Earth (PG 13): Romeo Must Die 1R; What-ever if Takes (PG 13): Ein Brockovich (R): Final Destination (R): Mission to Mars (PG): The Nith Gate (R): The Whole Nine Yards (R): American Beauty (R)

La Jolla Village Cinemas 8879 Villa La Jolla Drive 855 High Fidelity (R) Fri

Mira Mesa 4 The Ninth Gate (R): My Dog Skip (PG); The Whole Nine Yards (R): The Cider House

Mira Mesa 7

(858-697-1661)
Whatever It Takes (PG-13); Romeo Must
Die (R); Fin Brockovich (R); Here on Earth
(PG-13); Mission to Mars (PG); Final Destination (R); American Beauty (R)

MISSION VALLEY Fashion Valley 18

2017 Favor Read (1995-1902). The Road to EL Dorado (1905) Price of Glory (1905-1905). High fidelity (IR: The Skulls (1905-1905). Whatever it Takes (1905-1905). First Brackovich (Id; Final Parks (1905-1905). Dog \$150; (1905) Drowning Mona (1905-1905). The Whole Nine Yards (IR; The Clider House Rules (1905-1905). American Beauty (IR; Waking the Dead

Hazard Center

(619:291-7777)
The Road to El Dorado (PG): The Skulls (PG-13), Enemo Must Die (R): Here on Earth (PG-13), Erin Brockovich (R); American Beauty (R): Wonder Boys (R); The Green Mile (R) Mission Valley 20

Destination (R) Fn. Thu. P.M. 1295, 2:30, 5:10, 7:45, 10:10; My Dog Skip (PG) Fri. Tl 10:55, 1:20, 3:50. The Huritiane (R) Fri. Tl P.M. 6:25, 9:30; American Beauty (R) Fri. Thu. 11:95, 1:50, 4:35, 7:20, 10:95; The Skith Sense (PG-13) Fri. Thu. 11:43, 2:15, 5:00, 7:40, 10:00 Mission Valley 20 1640 Camino Del Rio North (858-558-226.2) The Road to til Dorado (PG): Price of Glory (PG: 19); High Fidelity (R): The Skulls (PG: 19); Romoo Must Die (R): Whatever it Takes (PG-13); Erin Brockovich (R): Final Destination (R): Beyond the Mat; Mission to Mars (PG): The Ninth Gate (R): Drown-

Cove 7730 Girard, La Jolla (858-459-5404)

LA JOLLA

UA Horton Plaza 14

UA Morrison Plazas 14

High Feldiny 16, 11-10, 11-10, 11-10, 11-10, 12-1

STATE UNIVERSITY

Cinerama 6 Theatres

5831 University Avr. (619-287-899) The Road to El Dorado (PG) Fri. The Road to El Dorado (PG) Fr. Sun. (12:90, 5:20) 5:10, 7:40, 9:35; Mon. Thu. (2:90, 5:20) 7:50, 9:35; Price of Glory (PC-13) Fr. Sun. (1:00, 3:35) 7:00, 9:45; Mon. Thu. (2:40, 5:10) 7:50, 9:90; Romeo Must Die (R) Fr. Sun. 12:40, 2:5515:15, 7:35, 10:00; Mon. The 2:55, 5:1517:35, 10:00; Erin Brockovich ri. Sun. (12:55, 5:40) 7:05, 9:40; Mon. -3:40) 7:05, 9:40; Mission to Mars (PC) Fri. Sun. (1:20, 3:55) 7:30, 9:50; Mon. T (3:00, 3:25) 7:40, 9:55; Final Destinatio Fri. Sun. (1:15, 3:30) 5:40, 7:45, 10:05; Mon. Thu. (3:30, 5:40) 7:45, 10:05

Ken Cinema

579.281.5909)

LIPTOWN

Hillcrest Cinemas The Color of Paradise (PG) Fri.

Garden Cabaret Closed for season

Museum of Photographic Arts 1649 El Prado, Balboa Park (619-238-7559)

Call theater for program information EAST COUNTY

EL CAJON

El Cajon Cinema 8 389 N. Magnolia Ave., El Theater closed Parkway Plaza 18

405 Parkway Plaza (619-401-3456) The Road to El Dorado (PG) Fri. Thu. (12:10, 12:45, 2:30, 3:00, 4:50, 5:20) 7:00, 7:35, 9:30, 10:05; The Skulls (PG-13) Fri. Thu.

Glory (PG-13) Fri -Thu. (120, 4:40) 7:25, 10:10; Romeo Must Die (R) Fri -Thu. (12:55, 115, 4:15, 4:15) 7:10, 7:40, 9:50, 10:25; Here on Earth (PG-13) Fri -Thu. (12:10, 2:40, 5:10) 7:40, 10:20; Whatever It Takes (PG-13) Fri - Thu. (12:20, 2:25, 5:15) 7:30, 10:05; Erin Fri. Thu. (12:30, 2:55, 5:15) 7:30, 10:05, Erin Brockovich (R) Fri. Thu. (12:00, 10:5, 4:00, 4:30, 7:00, 7:30, 10:00, 10:25, Final Destina-tion (R) Fri. Thu. (11:55, 12:25, 2:15, 2:45, 4:35, 5:15) 7:35, 5:59, 4:40, 10:30, Missison to Mars (R) Fri. Thu. (12:15, 3:50) 7:10, 9:45, My Dog Skip (PG) Fri. Thu. (12:20, 2:50, 5:10) 7:35, 10:00; The Whole Nine Yards (R)

LA MESA

Grossmont Center 8 Theatres

3500 Grasimani Center Dr. (619-465-7100). The Road to El Dorado (PG) Fri. Thu. (1100, 120, 5-50) 6-10, 8:0, 10-50; The Road to El Dorado (PG) Fri. Sun. (12-00, 225) 445, 7:00, 9:15; Mon. Thu. (12-00, 225, 445) 7:00, 9:15. The Skulls (PG-13) Fri. Sun. 7:00, 918, The Skulls (PG-13) Fri. Sun. 11:55, 2:01, 5:00, 7:30, 10:10, Mom. Thu. 11:55, 2:05, 5:00, 7:30, 10:10; Erin Brock-ovich (R) Fri. Sun. (1:20) 4:50, 6:55, 9:30; Mom. Thu. (1:00, 4:00) 6:55, 9:05, Erin Brock-ovich (R) Fri. Sun. (11:00, 2:00) 4:55, 7:45, 10:35, Mom. Thu. (11:00, 2:00, 4:55) 7:45, 10:35, Romeo Must Die (R) Fri. Sun. (11:20,

Grossmont Trolley 8 Cinemas

8355 Reinber Phay (619-46-1401) High Flidding (81 Fr. Sun (120) 430, 7:30, 10:00, Mon. Thu (130, 430) 7:30, 10:00, Price of Clopy (Fc.13) Fri. Sun (113) 415, 7:15, 9:30, Mon. Thu, (115, 415) 7:15, 9:30, Frin Brockovich (16) Fri. Thu. (120, 3:55) 7:00, 9:45, Here on Earth (FG-13) Fri. Sun. (1245, 3:10) 5:46, 8:00, 16:10 Mon. Thu. (1245, 3:10) 5:46, 8:00, 16:10 Mon. Thu. (1455, 16) 5:46, 8:00, 16:10 Mon. Thu.

Rancho Del Rey 16 1025 Tierra Del Rey (619-216-4707)

IMPERIAL BEACH

Studio Cinema 3 827 Palm Avenue., Imperial Beach (619-429-9640)

Whatever H Takes (PG-13) Fri., Sun. (12-40, 305) 5-30, 7-55, 10-20, Sat. (12-40, 305) 5-30, 7-55, 10-20, Sat. (12-40, 305) 5-30, 10-20; Mon.-Thu. (12-40, 305, 5-30) 7-55, 10-20; The Cider House Rules (PG-13), Pri.-Thu. (12-30, 3-40) 7-30, 7-50, Thu. (12-30, 3-40) 7-50, Thu. (12-30) Soy, The Whole Nine Yards (R) Fri.-Thu. (12-30) 5-20, Return To Me (FG) Sat. P.M. 8-30 The Road to El Dorado (PG) Fri. : The Skulls (PG-13) Fri. : Here on Earth (PG-13) Fri. (12:20, 2:40, 4:55) 7:30, 10:00: Romeo Must (12:20, 2-40, 4:53) 7:90, 19:00, Romeo Must 19: (R) Fri. (1225, 1:90, 3:94, 6:90) 7:95, 8:00, 9:45, 19:05, frin Brockovich (R) Fri. (1215, 203, 3:54, 4:09) 7:09, 7:00, 7:04, 9:55, 10:30, Final Destination (R) Fri. (1200, 1235, 2:20, 2:45, 5:500) 7:15, 7:50, 9:30, 10:00, Mission to Mays (RO) Fri. (12:10, 110, 3:45, 4:23) 7:10, 7:45, 9:40, 10:20, Wy Dogs Side (PG) Fri. (12:30, 2:35, 4:50) 7:25, 10:05, American Beauty (R) Fri. (12:35, 3:30) 7:35, 10:10, The Clider House Rules (PG-13) Fri. (12:40, 4:10) 7:25, 10:15

SANTEE

Santee Drive In 10990 Woodside Ave., Santee (619-448-7447) Romeo Must Die (R) and The Whole Nine Yards (R); Mission to Mars (PG) and Erin Brockovich (R) RANCHO SAN DIEGO

What Planet Are You From? — It has a What Pianet Are You From? — It has a rather weighty sience-fiction component: the time-honored theme of the superiority of emotional humans to unemotional superhumans. But then it's supposed to be innny in addition. The idea — fairly intelligent for a Hollywood comedy, which might help explain its pratfall at the box-office — is to take the central metaphor of the fibre. The share after Markey for

office — is to take the central metaphor of the Pop. Psych. best-seller, Men Are from Mars, Women Are from Venus, take it quite literally, take it and run with it. (The "man" is technically from four sellers.

literally, take it and run with it. (The "man" is technically from four role a systems newy, but that's just standard comic caugeration. And he has come to our planet, to impregnate one of our women, on an incomprehensible world-takenow flem incomprehensible world-takenow flem incomprehensible world-takenow flem incomprehensible, he did so taken further than it is worth, and run into the ground. Amost invertible, he did so taken further than it is worth, and run into the ground-product impringation, the lauret upon which they seem to feel entitled to rest: the electronic with trak accompanies any six of

nies any stir of

onic whire that accor

hope in the alien's surgically attached pe

Garry Shandling, who also co-wrote and co-produced, is a musuing enough actor, but his amusingness is tied up inextricably in human qualities — In insecutives and in vulnerabilities. More simply, he is miscast, and he has no one but himself to blame. His most alien quality, the thing that most sets him part from the earthlings, is his aleep-under-the-sundamp complesion, but that sets him apart from his fellow aliens as well. His chosen woman, measurine,

individualized in a moderately flaky, completely human way, and Annette Bening is a deft and spirited cornedienne. Up to a point, anyhow. Singing "High Hopes" unaccompanied in a pair of striped p.j. 's is beyond that point. With John Goodman, Greg Kinnear, Linda Fiorentino, Ben

Garry Shandling, who also co-wrote and co

RANCHO SAIN DIEGO

Rancho Sain Diego Stadium 15
2931 Jamacha Rd. 2l Capin (619-660-366)
1469 Fidelin (1), Return to El Dorado The
Sindis (CC-13); Romae Most Die (8), Here
Sindis (CC-13); Romae Most Die (8), Here
(CC-13); Anercan Beasty (8); Finis Brockovich (8); Finis Destination (8); Altssion to
Mars (PG); The Coder House Rules (PG-13);
The Ninth Gate (8); My Dig Sålg (PG);
Dovning Mona and The Neat Best Thing

(619-429-9640) The Road to El Dorado (PG); The Skulls (PG-13); Romeo Must Die (R) **SOUTH BAY** NATIONAL CITY

CHULA VISTA

Cinorna Star Chula Vista 6 320 M Awr., Chula Vista (619-325-3512) Boller Room: Next Friday: Toy Story 2; Galaxy Quest; Poletmon: The Stdth Sense; The Insider; End of Days: The Hurricane; Pitch Black; What Planet Are You From? (R); Deuce Bigalow: Male Gigolo

Cinema Star Chula Vista 10
Sth and I Street, Chula Vista (619-687-FILM)
The Road to El Dondo (PG)-Pirco of Glory
(PG-13): The Shulls (PG-13): High Fidelity
(R): Romon Abut Die (R): Whatever R
Tabes (PG-13): Here on Earth (PG-13): Final
Destination (R): Erin Brockovich (R): Mission to Mars (PG)

3.50 (19.1), 10.50 (19.1) (19. tion to Mars (PC)
Palm Promenade 24
770 Denoy Rand, Sin Digo (619-556-262)
770 Denoy Rand, Sin Digo (619-556-262)
770 Denoy Rand, Sin Digo (619-566-262)
770 Denoy Rand, Sin Digo (70-17)
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(8); Price of Cidroy (70-17); Fire Shadis
(70-13); Rannis Rand Destination (20); Fire
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Rando Rando (70); The State (70); The
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Rando (70); The Core Mail (8); The State Sense
(70); The Cor

Fri.-Thu. 7:20, 10:05 NORTH INLAND

BONSALL

Clinema Star Galaxy 6
Hwy. 76 and Mission Road, Bonsall
(760-945-8784)
The Road to El Dorado (PG); Romeo Must
Die (R); American Beauty (R); Erin Brockovich (R); Mission to Mars (PG); My Oxido

CARMEL MOUNTAIN

Vogue 226 3nd Ave. 619-425-1436 The Beach (R) Fri. Thu. 11:30, 6:00; Scream 3 (R) Fri. Thu. 1:45, 8:15; Pltch Black (R) Fri. Thu. 3:45, 10:15

CARREL MOUNTAIN

Carmed Mountain 12

11620 Carmed Mr. Ref. (619-67-9770).

11630 Carmed Mr. Ref. (619-67-9770).

11640 Carmed Mr. Ref. (619-67-9770).

11650 Carmed Mr. Ref. (619-67-977 (1101, 10) 10 60, 750 (10) 100 (10) 11 (1101, 10) 10 60, 750 (10) 100 (10) 11 (1101, 10) 10, 750 (10) 10, 7 Harbor Drive In 32nd and D, National City (619-477-1392) The Hurricane and Supernova rme risurricane and Supermova
South Bay Drive In
2170 Coronado, Imperial Beach (619-423-2727)
The Road to El Dorado (PC) and Calaxy
Quest, Erin Brockovich (R), and Final Destination (R), Romeo Must Die (R) and The
Whole Nine Yards (R) Sweetwater 9 Theatres 1920 Sweetwater Rd. (619-474-8571) Price of Glory (PG-13) Fri.-Sun. (12:30, 3:00) 5:30, 8:00, 10:30; Mon.-Thu. (5:00, 5:30) 8:00, 10:30; The Road to El Dorado (PG) Fri.-Sun.

ESCONDIDO

Carousel Cinema 6 1868 East Valley Parkway, Escondido (853-480-4866) The Road to El Dorsdo (PG): Price of Glory (PG-13); Romeo Must Die (R); Erin Brock-ovich (R); Mission to Mars (PG); Whatever It Tales (PG-13)

POWAY

Poway 10 Cinemas 13475 Powty Road, Powty (858-679-3878) Price of Glory (PG-13); Return to El Dorado; The Skulls (PG-13); High Fidelity (R); Romeo Must Die (R); Here on Earth

(PG-13); Erin Brockovich (R); Mission to Mars (PG); My Dog Skip (PG); American Beauty (R)

RAMONA Ramona Twin Cinemas 626 Main Street, Ramona (760-789-3422) The Road to El Dorado (PG); Mission to

RANCHO BERNARDO

Silver Cinemas 11740 Bernardo Plaza Ct. (858-485-8641) The Insider: The Talented Mr. Ripley: Stu Little; Snow Falling on Cedars; The Humi cane (R); The Sixth Sense (PG-13)

Mars
San Marcos Stadium 18 Cinemas
Wer San Marcos Bid. at Old California Walk.
San Marcos Rod-11-2111
The Shalis (PG-13); High Fidelity (R): The
Roads to II Dordoo (PG): Price of Clory
(PG-13); Romeo Must Die (R): Whatever IT
Takes (PG-13); Hene on Eath (Follow):
American Beauty (R): Ein Brockovich (R)
Third Destination (R): Mission to Mars
(PG): My Dog Slaje (PG): The Cider House
Riess (PG-13): The Whole Halle Yards (R)

Plaza Cinemas 2565 El Camino Real, Carisbad (858-729-7147) The Road to El Dorado (PG); Romeo Must Die (R); American Seauty (R); Erin Brock-ovich (R)

Del Mar Highlands 8 El Camino Real at Del Mar Heights Road, Del

El Camino Real at Lett Mer: rangels recom-Mar (858-259-6510) Romeo Must Die (R); Whatever It Tales (PG-13); Here on Earth (PG-13); American Reastly (R); Mission to Mars (PG); Final Destination (R); My Dog Skip (PG); The Whole Nine Yards (R)

Plower Hill Cinemas 2630 Vin de la Valle, Del Mar (838-755-5511) Erin Brockovich (R); Wonder Boys (R); Boys Don't Cry

CARLSBAD

DEL MAR

SAN MARCOS La Costa 6
El Camino Real at Alga, Carlobad
(838-431-1990)
Whatever N Takes (PG-13); Romeo Must
Die (R); Erin Brockovich (R); Mission to
Mars (PG); American Beauty (R); The Cider
House Rules (PG-13) San Marcos 6 Cinemas Highway 78 at Nordahl, San Marcos (658-480-8900) The Skulls (PG-13); Return to El Dorado; Romeo Must Die (R); Whatever It Takes (PG-13); American Beauty (R); Misson to Mars

OCEANSIDE

LA COSTA

ENCINITAS

Wiegand Plaza 8

La Paloma 471 South Coast Highway 101, Encinitas

(760-436-SHOW)
All about My Mother; The Rocky Horro
Picture Show 3/31, midnight

220 North E Camino Real Encinitas (769-942-5544) The Road to El Dorado (PG); The Skulls (PG-13); Romeo Must Die (R); Whatever P Zales (PG-13); Here on Earth (PG-13); Erin Brockovich (R); My Dog Skip (PG); Ameri-can Beauty (PG)

Clinema Star Mission Marketplace 13 Colleg Boolevand and Mission Avenue, Commission (1966-1968) Commission (1966-1968) Commission (1966-1968) Colleg Mession (1967-1968) Colleg Mession (1967-1968) Colleg Mession (1967-1968) College Mession (1967-1968) Col

Dog Salp (Yc.)

Cocanside 16

401 Missien Avenus, Oceanside (760–137-173)

The Road to El Dorado (PC); High Fidelity
(R); Price of Glery (PC-13); The Sizulis
(PC-13); Rome Must Die (R); Whelsever R
Taless (PC-13); Here on Earth (PC-13); Finds

Settlember (R); Else Berchovird (R); Missien to Mars (PC); My Dog Sidp (PC); The
Whole Hele Yards (R); The Sixth Sense

(PG-13) Star Theater 402 North Coast Highway (760-721-5700) American Beauty (R) Fri., Mon.-Thu. 5:00, 7:30; Sat.-Sun. 2:30, 5:00, 7:30

750; sat-stan. Est, 350, 750 Town and Country 2253 El Camino Real, Oceanside (760-433-9144) The Slaulit (FG-13); Mission to Mars (PG); Here on Earth (PG-13)

Valley Drive in 3840 Mission Ave., O. Closed for season

Sweet Smell of Success

As the city has reached full employment, I've noticed a certain service-sector insouciance. Not long ago I sat in a well-known restaurant and waited nearly an hour for my entrée. When I com waited nearly an nour for my entree. When I com-plained to my waiter, he told me not to be so impatient. There are plenty of jobs to be had. Nationwide, customer satisfaction with service is at a record low. Restaurant owners are happy just to have a staff that doesn't turn over every 72

to have a staft that doesn't turn over every // Jours.

Walk into brand-new Napa Valley Grille at the top of Horton Plaza and there's a fire glowing in the fireplace, free-range chickens lazily spinning on the rotisserie, a big Italian bowd filled with marinated olives sitting out the buy, and everywhere bright white tablecioths and soft golden where bright in the tablecious and soft goiden light. A sweet young hostess ushers you to the circular dining room, where she deftly pulls the tablecloth out of your way as you slide into your booth. You notice the smell of flowers — a huge fresh bouquet of lilies and orchids dominates the

room's center. Cindy McQueen, the Grille's blonde man Clindy McQueen, the Grille's Blonder man-ager, circumambulates the bouquet, working the room, keeping a keen eye on her staff, stopping by tables to chat with customers, offering to pour their wine. She's a pretty, direct woman who gushes when you compliment the restaurant on

"I interviewed nine hundred people when was staffing this place! It took me two months. I was looking for solid core values. Professionalism.

was tooking for soula core values. Professionalism.

The food Cindy's solid professionals place on your table is generally very, very good. I can, for example, forgive the crumbly, strangely dry duckliver pate because the calamari plate, a big crispy jumble of fried squid, artichoke hearts, and caperberries, was greaseless and came with a ramekin of aioli perfumed with Meyer lemon, the most

of aion perfumed with Meyer ternon, the most fragrant lemon in the world.

Much of what comes out of the Grille's kitchen pleases because it smells so good. The kitchen takes four generous heads of radicchio, wraps them in pancetta, chars them on the grill, and surrounds them with a shallow pool of basil vinai surrounds them with a shallow pool of basil vinal-grette. The smoky bacon-ish pancetta, the basil, the grill's dark aroma, envelope each mouthful of bitter radicchio. As waiters and waitresses, trays held high, glide past your table, you catch whiffs of roasted garlic, shaved onion, rosemary, basil,



bacon. Your mouth waters

Food this sensual relaxes, and on nights I ate at Napa Valley Grille I always saw families with well-behaved toddlers or good-natured babies. The waiters and waitresses had an easy way with these kids: there's an elegant homeyness to the place. After a long, slow ride on the rotisserie, the Grille's roasted chickens are ten-

Grille's roasted chickens are tender and sopping with rich chickeny juice. The kitchen rests these tawny birds on mounds of creamy polenta

MAX NASH

birds on mounds of creamy poentia rich with tart goat cheese — a stronger, more cultivated version of. Mrn baked chicken and mashed potatoes. The rotisserie-roasted rack of pork, a thumping pig charged moist and sweet from its orange-honey glaze and would remind many of their mother's Easter Sun-day ham, that is, if their mother had studied at the Culinary Institute of America's Napa Valley

The idea of home, or "down home," came to mind the night I ordered monkfish, or "poor man's lobster." Monkfish is a fat and ugly fish; only its tail is cooked and eaten. Somewhat firmer than

lobster, it has a cleaner, clearer taste. The Grille's kitchen wraps this homely fish in smoked bacon, roasts it, then nestles it in a wide bowl of flageo-let beans slow-cooked with escarole. The bacon, beans, and greens came together in a deeply sat-isfying. Southern way. I almost craved hot biscuits to sop up the juice. This is generous, Epicurean cooking.

cooking.

One night as I studied the WASH

WASH

The state of the st

nao osen a itute ate, an oste o osen seeing guiny about it. It hanked her and continued my study. The choice was difficult. The Grille makes a goat-heese cheeseake, covered with thin shavings of white chocolate, that is airy and just a little bit sweet. There's also a chocolate baked Alaska, which is actually a disk of chocolate ice cream perched upon a disk of chocolate cake, wearing a hot lit-

upon a disk of chocolate cake, wearing a not lit-tle hat of browned meringue.

That night I chose the cheesecake and ate it while I sipped my champagne. At the table next to mine a little boy played with a toy monster.

Napa Valley Grille

SERVICE: Excellent. In addition to treating their adult customers well, the waiters and wait-resses have a sweet, patient way with children. SOUND LEVEL: Low.

RECOMMENDED DESHES: Crispy calamari mix grilled radicchio wrapped in pancetta; baby spinach & baby beet salad; rotisserie chicken; rotisserie rack of pork; grilled swordfish; roasted monkfish; goat-cheese cheesecake; chocolate baked Alaska.

WINE LIST: 16 pages long and pricey. Boasts some rare California cabernets, like Silver Oak, 1990–1994. A lot of fun for wine buffs with bucks.

PRICE RANGE: Moderate to expensive. (Portions are usually large enough for two.) Appetizers, \$4.75–\$12.95, entrées, \$12.95 to \$24.95.

WHAT THE STARS MEAN:

(None) Poor to satisfactory

★ Good

★★ Very Good

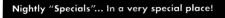
★★★ Excellent

★★★ Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

Hundreds of past reviews are available online from the Reader at www.sdreader.com

Across the room, a group of young women in sleek tailored suits sipped martinis and laughed. After I paid the bill, my waitress returned to my table to say, "Thank you for coming." On my way out, the hostess opened the door for me. "I hope you enjoyed your meal. Please come again."



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"We survived by picking wild guavas and drinking water from a rain gauge. This place is new. Only open for eight months. It has creamy walls, red-tile floor, a pretend-brick counter, Hawaiian license plates sprinkled around the walls, posters for Kauai, a couple of Hawaiian surfboards hanging up

FORK

SANDWICHES

Served with 8 oz. of mean

there, and seven blond-wood tables.

John takes a swig of his can of "Aloha Maid Guava Nectar (85 cents)." The juice is from Hawaii. "Guavas used to grow in the mountains behind us," says John. "Once my brothers and I

climbed up there, just to see if

FORD we could get to the top, and we got stuck up there. The night fell. Fog wrapped in. We survived by picking wild guavas and drinking water from a rain.

gauge the weather office had placed up there. Guess the rainfall figures went down that year.

feanice brings our pressed-paper plates filled with food. She also leaves knives, forks.

and chopsticks. "These are what we always used," says John, cracking open his set of chopsticks. "That's the thing about Hawaii. Lots of cultures kind of collide there."

He says part of the reason for the cabbage is to make the pig go further. "That's what we always did at home." He offers me a big chunk. Oh boy. That is delicious. It's shredded but not stringy. It tastes smoked, a little like

Mexican carnitas We share both dishes. My mahi mahi is

ohn's finally come through on his promise.
Here we are in National City, on
Sweetwater Road, standing in line to get
the Real Thing. The Actual McCoy. Da Kine.
Did I mention John is Hawaiian? Da Kine's is where fellow islanders come when they're

feeling sick of clattery, rush rush SoCal ife It's not unusual kalua pig and cabbage. Connecting with the life they left behind. "This is exactly what we'd ED BEDFORD

eat back home. says Marie, who's also Hawaiian and works behind the counter, "excep: there, everybody would be eating outside."

eating outside. We've just given our orders. John was going to have Portuguese sausage and eggs (\$4.00), a kind of breakfast, but gave way to my curiosity and asked for kalua pig ("Kalua" means cooked in the ground) with cabbage, two scoops of rice, and a Hawaii favorite, macaroni salad ; "ordered a plate of mahi mahi "grilldo over an open fire" with lemon and green onions and the same two scoops of rice and salad. For

"The pig here isn't done in an imu." says John, "a hole in the ground, like you'd cook it traditionally back home — but it tastes pretty

seared and succulent. Marie says they marinate it overnight. That's why it doesn't taste or smell "fishy." The green salad with it has a delicious teriyaki dressing. It's a great combo. John's mom was half Chinese. "She'd have

ten mouths to feed, six of us kids and two more ten mouths to feed, as to due skuds and two more who had landed on her doorstep. I don't know how she did it. Mostly we'd eat corned beef, sardines, rice, and Spam. Hawaii is the largest-consuming state of Spam in the nation. We didn't know we were poor. Dad worked for the military. And Mom worked at a Navy base military. And Mom worked at a Navy base during the day and taught hula dancing at night. Yet we were a big happy family. My dad would have luaus on the beach every Friday. Here, my kids have more money, but they've missed out on something special."

This food is filling. The rice, the lettuce, the

mahi mahi, and pieces from John's pig are getting too much. "Course for a real Kalua pig," says John, "you have to cook it in the ground. Half an hour a pound. You need to split open banana tree stumps and put them in the hole with ti leaves so their liquids ali provide steam. And you need wood from the Kiawe tree to give flavor, as well as natural Hawaiian rock salt. Plus you've got to get porous rock that won't explode in the heat." Da Kine's Hawaiian owners, Nelson and

The Place: Da Kine's Plate Lunche: Address: 1635 Sweetwater Road, Suste H. National City (619-477-8494). Also at Pacific Beach. Address: 163 Swermuter Road. Sate I. National City (619-477-8494). Also at Pacific Beach
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A Texas Tradition Since 1941 ®

We're new to the neighborhood, but we've been cookin' for 59 years, and we <u>love</u> hungry folks! With 8 kinds of slow-smoked meats, 15 fresh side dishes, and delicious desserts,

Dickey's can corral any appetite.

Belen Ishii, first opened up in Pacific Beach three and a half years ago. They added this place because so many Hawaiians live in the South Bay.

It's midday. The place is starting to fill up. On the speakers, the famous Nuuanu Brothers sing 'One in a Million,' Hawaii-style. Some customers have ordered the day's special; sweet and-sout spare this with two scoops of the starting of the special is seen that the special sweet and-south spare this with two scoops of chee (\$4.50). Others nunch into teripaki chiefen sandwicke (\$3.00). Multi-burgers are chee (34.30). Others munch into terryaxic chicken sandwiches (\$3.00). Mahi-burgers are only \$3.50, and there's one table of women gnawing at Korean-style Kalbi ribs — beef short ribs marinated in a sesame and soy sauce, with the rice, salad, and kim chee (\$5.25).

with the rice, sailad, and kim chee (\$5.26).

Oh Lord, John's coming back with a big white fluffy dessert. A "Haupia cake" (\$2.75).

"It's basically oconout milk and corn starch, says John. This has a thick layer on top of a sponge cake. Cocount flakes cover the top."

Mom used to make it for the kids," says John.

"She'd cost it is heaven's kernel. 'She'd cool it on banana leaves."

We scop away, then get ready to take off There's only one thing I need to know. What the beck does: Da Kine mean! "It's pidgin," says Marie. "It's a word that fills in when you can't think of the word. It's like 'thingammy' Any Hawaiian would recognize it." "

Sixty Questions for the Tongue

"You can be entirely wrong and still be right, if you describe accurately what you taste in the glass.'

for La Valencia Hotel in La Jolla, became a certified sommelier in September of 1997, after attending a two-day seminar and passing a 60-question test. He obtained the title at the urg-

60-question test. He obtained the ting of his employer at the time —
Top O' The Cove restaurant
owner Ron Zappardino — and
the restaurant's chef.

"It was two days of lectures
and tastings, "recalls Hoover. "We
did tastings first thing in the
marring. "right after the noon."

did tastings first thing in the morning, right after the noon break, and right before the end of the day. Everybody in the room contributed "What do you smell in this wine! What do you state!" Everybody's throwing words out. They were really showing us how they taste wires blind—we had no idea what we were drinking." The test focused mostly on wine, with some

The test focused mostly on wine, with some questions on liquor, cigars, and service thrown in for good measure. "In large part, it was to separate the people who were really interested in doing this from the people who might be interested." For Hoover, it was the first step on the road to the title of master sommelier

The next hurdle he faces is the advanced test, The next hurdie he faces is the advanced test, which consists of three parts — service, theory, and tasting. "The service part should be the easiest for any of us who are in the business. The theory part is very in-depth — going into chemistry, a lot of viticulture as well as viniculture. istry, a lot of viteturure as well as viniculture. You're dealing with growing be grapes, soil composition, [etc.], and then you get to where you actually make the wine. 'Knowing all this will give him a better idea of what he can expect from a certain varietal from a certain area. He can then pass that expectation along to the customer. "The tasting is a double-blind tasting," mean-

ing that both varietal and producer are kept secret.
"They put 36 glasses of wine out, and you have orrectly identify — or reasonably argue your
— 6 wines out of the 36 in 36 minutes." arguing your case is thrown in because "you can be entirely wrong and still be right, if you de-scribe accurately what you taste in the glass" and your conclusion matches the description. During his certification class, "One of the master som-meliers said, I would describe this

wine as...' and she exactly de-scribed a Washington State Merlot. Only it happened to be a California Cabernet" she was

MATTHEW LICKONA now that would pass" if described accurately but misidentified: "A '95 Caymus Cabernet could be described as a '97 Dry Creek Valley Zinfandel, because that's what

Dry Creek Valley Zinfandel, because that's what it states like. A weird vintage for Caymus."
Besides the vagaries of vintage, winemaking an have a powerful impact on the way a wine presents itself. I have heard of wines being Parkerized, manipulated during the winemaking process so that they will please the palate of wine critic Robert Parker, whose fondness for the wine critic Robert Parker, whose fondness for the superextracted wines of Helen Turley is frequently noted. Says Hoover, "Chardonnay is probably the most difficult [wine to identify], the most Parkerized wine there is. It's very chameleon-

Parkerized wine there is. It's very chameleon-like, "easily changing its character to suit the winemaker's intention. "People like to see Chardonnay in wide variety of syles; it's prob-ably the most manipulated grape there is." How to prepare? "It's really the kind of thing where you have to teach yourself.—there's no one out there teaching anyone how to pass the ad-vanced and master sommelier exams." So, Hoover found three other local certified sommeliers and

tound three other local certified sommeires and formed a study group. Each member specializes in certain regions, running the class and choos-ing the wines to be tasted. After he finishes his research, Hoover is go-ing to run the Burgundy class — a formidable task, even if you just consider the tasting side of it. "We're going to do Chablis first. Taste an Ap-pellation Controllee, a Premiere Cru, and a Grand Cru from the same producer. [The names sig-

nify ascending levels of quality.] And, ideally, taste the same three from another producer, so you can see the dif-ference between the three levels of wine and the difference between the two producers. So that's six bottles of wine from Chablis; that could run as much as could run as much as \$150. It's a huge ex-penditure for one person; divided by four, it's not so painful."

But it doesn't stop there; it's barely getting started. Chablis is only

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Calendar

one section of Bur-gundy. "The Cote de Beaune, we'll do the same thing. We'll prob-ably do three levels of a Santenay, and then the Santenay, and then the same thing for a Pommard or a Volnay, just to see how the different regions vary. Then we'll get to the Cote de Nuits, red Burgundies... The costs are just as tronomical. I thin

regions — Bordeaux, the Rhone, Spain, Italy, Germany, California, Australia — while they may not require so thorough a survey, still demand attention — and

expense.

After gaining some mastery of the varietals and the way they express themselves in different parts of the world, there is still the matter of vintage. Part of some people's attraction to wine is its enormous capacity for variation wine is its enormous capacity for variation— varietal, place, planting and growing methods, winemaking techniques, weather—a hundred variables that may influence a particular wine's character. Even after the wine is cellared and bottled, it continues to change. This keeps wine interesting, but it also makes it difficult to master. To me, the part of the test that sounds hardest is naming the vintage. How do you rec-ognize the older version of a wine unless you've

"It's just cost-prohibitive for us to try very old wines," grants Hoover, though he does say he has a feel for many older wines, thanks to his forhas a feel for many older wines, thanks to his tor-mer job. "Over the years at 1 op O'The Cove, I certainly got to taste a lot of things. Customers seem actually ager, when they buy a really great bottle of wine, to have other people taste it." Be-sides, he guesses, "I don't think they're going to present anything older than ten years in the test." I think he means this to reassure me, but given I think he means this to reassure me, but grant the effort most winemakers put into hiding the effects of a bad vintage, I'm still intimidated. And however many great wines he's sampled from customers, there still remains a vast occan of un-tasted wine out there. Would you rely on book knowledge regarding vintage characteristics? "For vintages older than me," he smiles. ■

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LISTINGS

Price estimates are based on the

mid-range entrée. Low: below \$10, moderate: \$10 to \$16; expensive: more than \$16. Please call

THE ARMENIAN CAPE 3126 Carisbad Boulevard, Carisbad, 760-720-2233. Lo-

SPECES THAL CARS 310 Valley Cem-tre Delve, Fissas Carnel Shopping Cem-tre, Del Mar (east of Carnel Valley turn-off), 85x-95-885. Superb Thai' restaurant thai's not only degant but whose food contosian to MSGs and very little fat. The session distance and frog leg. Pat Spices Thai Caff at the top of your bit. Open daily for lunch and dinner. Lorv to moderate. RESTAURANT The Reader's Guide to Restaurants are recommended listings written by Eleanor Widmer (reviews by Max Nash are followed by his name). Individual restaurisats will appear once or write a month. A complete searchable list is available online at

TORREY PINES CAFE 2334 Carmel Valley Road, 858-259-5878. The menu But there are terrific new additions: paella and tender short ribs cooked in a barbecue sauce plus mashed potators and vegetables. Neither is to be missed. Open daily. Low to medium.

NORTH INLAND

BERNARD'O RESTAURANT 12457
Rancho Bernardo Road, Rancho
Bernardo Road, Rancho
Bernardo Village Shopping Center,
836-457-7171. The emissarsa is elegant
in food, service and ambisance. The cuisine is California French, neuros change
of lamb, filer migroot, reshe daily
that of crime brüke. You'll have a good
experience here. Lunch, Monday
through Friday. Dinner nightly.
Moderate to expensive. NORTH COASTAL

MODERACIAS 6100 Paseo Delicias, Ran-cho Santa Fe, 858-756-8000. The room is smashing and the menu offers excel-lent pastas, fresh fish, first-rate meat and chicken, gourmet pizzas. Open for din-ner nightly. Expensive.

Bouleward, Carisbad, 760-720-2233. Lo-cated in a cottage with a view sun deck, this Armenian cafe prepares authentic specialities such as gyros cooked on the premises. Best bets are breakfasts that include omelets with shish lobabs. Mu-sic and belly dancing Friday and Satur-day. Closed Tuesday. Breakfast, lunch, and dinner, Wednesday through Mon-day. Low to moderate. ner nighty, Expensive.
DICRESCENS/05* 1 [425 Durnda Road, Westwood Shopping Center, Rancho Bernardo, 838-487-55 Shouldy fou be in Rancho Bernardo and exching great Italian sandwiches or piz-asa to cat in or take out, keep this chicago-style 'dell' in mind. The Italian beef and Rocco's imperial subset knockowitz. Clased Sandry, Open Monley through Sandry, 11:00 zm. to 300 pas. Low.

and other, ventileated the property of the PITE BLASSEER LO Are Beent 6 by pro-Comb Del Mer Board of El Cennice Real, Carlodo, 700 et al. 11, 14, 2600. This by and distance. All you can est Sunder buf-shed the property of the property of the property of the pro-sent distance. All you can est Sunder buf-shed the property of the property of the pro-sent distance of the pro-ton of the property of the pro-sent distance of the pro-ton of the pro-MERDANDEZ MIDE-AWAY Rencho and Lake Drives. Del Dios. Lake Hodges. 838–764-1444. The breakfast brunch served both Saturday and Son-day until 200 pm. offern outstanding sassage, beans, and ownelse. Fine dis-ner-entries. Because it's not easy to find, call for driving directions. Closed Mon-ter, Breakfast Driving, Saturday and Sunday, Lunch and Gimer, Tureday.

dinner. Low to moderate.

FIDEL'S CARLISBAD 3003 Carlsbad

Boulevard, Carlsbad, 760-729-0903. A
sister restaurant to the venerable establishment in Solana Beach, the stars here
are carnitas; quesadilla with chicken,
beef, or pork; tostada suprema; and
breast of chicken Milanesa. Open daily through Sunday, Low to moderate.

A LITLE BIT OF GERMANY 1717
East Vista Way, Vista, 760-941-4626.
Authenic Cerran menu offer mod of your favorites chicken in champagne sauce, sourchwest (best in win-terper sauce), Wienerschnitzel. Hot postato lauld, made-on-the premise sputial, and strudel major pluses. Call for directions. Closed Monday. Low to moderate. breast of chicken Muane lunch and dinner. Low. JAKE'S DEL MAR 1660 Coast Boule-vard, Del Mar, 858-755-2002. Most of

ward, Det Mar, 858-755-2002. Most of the tables have an ocean river and re-yrone has a good time, which counts a much as the fool. Fresh fish is the best bett here and is accompanied by rice or pasta. Strak lovers won't be disap-pointed. Nothing farrey, but high spir-ized. Open daily. Lunch, Tuesday through Saturday dinner nighty-horough Saturday dinner nighty-day branch from the menu. Moderate to expensive. moderate.

MANDARIN GAEDER RESTAURANTARIN GAEDER RESTAURANTARIN GAEDER RESTAURANTARIN GAEDER STAULRANTARIN GAEDER STAULRANTARIN GAEDER STAULRANTARIN GAEDER STAULRANTARIN GAEDER GAEDER
LOCATED in the Minn Meas Mall, in offers many unusual and hard- for find persistents. The notorworthy main dathes are stamed whole find, twice-condext potentially included and the statement of the find, where consider potentially inside and dinner. Low to low moderate. OVERSEAS RESTAURANT 2818 Roo sevelt Street, Carlsbad, 760-729-0348. Specializes from Hong Kong and Sin-gapore as well as Mandarin and Szechuan dishes. Some of the best ap-pear on a menu printed in Chinese; ask the owner to translate the list. Gorgeous

150 GRAND CAFE 150 West Grand Escondido, 760-738-6868. The new che Excondido, 760-738-6868. The new chef brings vision and expertise to the menu as well as gorgeous presentation. Best bets: portobello mushroom in puff pat-try, crusted pork loin, steamed salmon. Romantic patio and interior. Closed Sunday. Moderate to expensive. PACIFIC COAST GRILL 437 South Highway 101, Solana Beach Highway 101, Solana Beach, 858-794-6532. Many dishes here are hee \$10.00. Best betts baby bac unless fresh fish, variety of burgers served with salad and fries presented in a paper bag. Sunday brunch from the menu, 11:30 am. to 430 pm. Warm, casual atmosphere. Open daily, lunch and dinear lost to expensive.

REAL TEXAS BBQ 6904 Miramar Road, 858-566-5235. Texas barbecue consists of meat, chicken, and links that are smoked rather than cooked over a

STRINO'S 113 West Grand Avenue, Es-condido, 760-745-3835. Located within two blocks of the California Center for the Arts, Escondido, this restaurant stays





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cur at the Art Center. A charming room and cuisine of high quality distinguish this restaurant. The menu is French-Italian. Superb desserts. Closed Sunday and Monday (except on concert days). Lunch, Tuesday through Friday, dinner, Tuesday through Saturday, 4:30 to 9:30 p.m. Moderate to expensive.

LA JOLLA

ARTENETS GRELL 5721 La Jolla Boule-ward, La Jolla, 828-456-4297. This new La Jolla entry revous manning food, and it's the weireless restaurant in town. Along with the chaster personality of Drew McPartlin, you will shall to ex-ceptional appetizers, like pellot for tune, risotta cakes, or fresh monarelli saled, and entrevin like their black-pup-per-crusted beef tenderlosis. What do you do with an existing newcomer like

Moderate to expensive. — Max Nash AZUL La DULL 1259 Prospect Street, SS4-454-9616. The unobstructed ocean view and opular interior are glamorous. Cuisine is Mediterranean with Califor-nia influence. Menus change daily. When available try pan-seared scalloy and the outstanding apperspas soup, not duplicated anywhere. Fresh fish and session. Moderate to expension.

jolia Shores Drive, Hotel La jolia (for-merly Summer House Inn), 858-459-0541. The 11th floor view car-

PLEMING'S STEAK HOUSE AND WINE BAR 8970 University Center Lane, Aventine Complex, La Jolie East, 858-535-0078. Beautiful atmosphere,

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excellent service, very fine preparations. Very crowded weekends. Steaks and chops first rate. Vegetables à la carte. Open dinners only nightly. Upper moderate to expensive.

Open dianers only nightly. Upper moderate to expensive.

FOREVER PONDUE 1299 Prospect Street, #201, upstain, \$84-531-4509, if you stay with the choose fondors, house assuce, you'll have a good noad. Steel palates make food cold. The diamental palates make food cold. The diament palates make food odd. The diament palates make food and the diament palates an LB MARAIS PRENCH BISTRO 8861
La Jolla Drive (next to Samson's),
\$\$58-658-9485. Here'se Glin reproduces
many items from his former restaurants
with one difference — all the food is alway
his homes that no dairy products are served with mest or fowl. The
food is testy but sally due to the Kosherfood is testy but sally due to the Kosher-

Moderate to expensive.

SAMMY'S CALIFORNIA WOODFIRED PIZZA 702 Pearl Street,
858-456-5222. You have a choice of 22
wood-fired pizzas, most with exotic toppings. Many come here just for the saladic half orders are served for most sal-

ing process. Bost bets duck confit, limits shash with white beams, cog as vin. Deserts taseless, Conde Polder guide particular confit process to the confi ads. Same menu lunch and dinner. Continuous service. Open daily. Down-town location, 619-230-8888. Del Mar location, 858-259-6600. Carlabad loca-tion, 760-438-1212. Low.

SANTE RISTORANTE 7811 Herschel Avenue, La Jolla, 858-454-1315. The chef has added luster to every dish on the menu, but mostly to the nightly fish and seafood dishes. At least 3 fresh fish

SUSHI ON THE ROCK 7734 Girard Avenue, La Jolia, 858-456-1138. This

rard Avenue. Very crowded on week-ends because of first-rate sushi bar and innovative cooked dishes. Try tempurs shrimp roll, Hong Kong noodles, crab ackse. Huge portions and combination sushi plates. Open daily, hunch, Mondey through Friday; dinner nightly. To 11:00 p.m. Friday and Saturday. Moderate to expensive.

Moderate to expensive.

TRATTOBLA ACQUA 1298 Prospect
Street, 834-454-0799, You'll do fine if it
you stay with the simplest dishes: marinated grilled chicken breast on pixta
ough, grilled portrobello muslatoroms,
dough, grilled portrobello muslatoroms,
other than Inlian don't fare as well. The
restaurant is located two flights down
and offers an occan view and patio as
well as indoord claims, Elevation located
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The Surfside Sushi & California Coastal 2358

LA JOLLA

Sacka's Steek Seafood to Sudii

Cucina Fresca Italian-

Dockside Restaurant

Cafe India Indian --

The Atoll Restaurant Mediterranean -

Casa Picante Mexican

Pizza Nova Italian

Tio Leo's Mexican -

At the prompt press the 4-digit extension of the restaurant that interests you. Tou may request up to three menus. Denotes restaurants that serve brunch

DOWNTOWN Anthony's Fish Grotto---2142 Buffalo loc's American Carsar's Cafe Greek2126 Candelas Nouvelle Mexican -2119 Hard Rock Cafe Continental ...2109 luke Joint Cafe Soul Food -----2116 King's Shish Kabob Mediterranean ...2123 Maloney's Tavern Continental ------2125 Olé Madrid Spanish Mediterranean Rock Bottom American --2121 Sammy's California Woodfired Pizza Sevilla Spanish & Seafood------- 2107 Star of India Indian--2102 Sushi Deli Japanese--2106 Vincenzo's Italian --2124

SOUTH BAY & CORONADO Anthony's Fish Grotto---7497 D'Lish Gourmet Pizza, Salad, Pasta ---- 2483 D'Lish Xpress Pizza, Salad, Pasta

-- 2475

Pizzeria Uno Chicago Bar & Grill --

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Ic	hiro Japanese Restaurant2789
N	ew Wharf Bar & Restaurant
	American & Oriental2787
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THE BEACHES

daily. Upper moderate to expensive. ISSU'S SEZICALAN CLUSINE! Hazard Village, 9350 F-G Clairemont Meas Boulevard, Karry Mean, 185-279-9799. This restaurant is noted for its hot and spicy Seechuan dibes as well as for it Mandarin specialties. For Mongolian barbecuse, you have a choice of beef, pork, lensh, or turkey with six-fired expects. Limb, or turkey with six-fired exclusion (Limb, or turkey with a transpired or turkey seef from that another-than. Open daily beneather, hund, and dinner. Low.

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KHTBER PASS 4647 Convoy Street,
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Afghan restaurant offers fine appetixers, tasty entries, and tandoori specials.
Extensive vegetarian menu. Low-cost
lunch recommended. Open daily.
Lunch, low; dinner, moderate.

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Don't make the secollest Vietnames retaurant where 23 items are offered. The cuitine is healthy, offers great writery, and is pleasing to the eye as well as the palate. Rue the sare egg rolls, desting the palate fiest best are grown adult, rice in eartherneer pot, grilled the food very ratio—"it show fair and wonderful. Open duity, Low.

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and dinner. Low to low moderate.
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Tempo COL Of Tom Arenau. Without deader one of the best if not the best in the best if not the best in the best i

moderate.

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plus dioed chicken in letture cups and
moded chicken in letture cups and
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ANTIQUE ROW CAFE 3002 Adams Avenue, 619-262-9750. Breakfast, streed all day, offers at least 30 items. These include a variety of onafets, age benedict or Piorentine, age burnion, and biscuits and grays. One pertion is enough for two. Disner offers burgers. Philly strates. Inclove and outdoor seating. Open daily. Morning hours vary, Low.

ing. Open duly. Merning bours very.

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2633 IS Cajon Boolevard, 637-287
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UPTOWN

BREAD AND CIB 350 University Avenue, Hillcrest, 619-648-9322. Twelve varieties of bread are baked daily in a 10,000-pound French stone hearth 10,000-pound French stone hearth own. Outstroomly good because of the crusty exteriors and density. Among the level are multi-grain, courdough wheat, and fig-saile. Beguettes, brownies, and the contract of th

Don't miss this one. Open daily.

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Fifth Avenue, 619-288-0119. If you like
old-flashioned Siciliae-nyke cookingtones of tomats ossuce, olive oil, and garlic—then try this converted cottage
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Moderate to expensive.

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CART ON PARE 3811 Park Boulevard
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(Gantic portions and good food make
this intendent for people with large spe-petities and illing powers. Be swear that
there are long waits on weekends for
the real long waits on weekends of
the cooking is called decicic American
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At present the menu offers items from
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WHAPO Lives of Housitality. Ralboa

Dinner ooly, Monday through Satur-day, Lort to moderate. Loudy, Mohan PAADO 18, 1937–1941. There's finally-more than the saturation of the saturation of the part of the saturation of the saturation of the control of the saturation of the satura

all day, Low.
TASTEO B SECRULAN 6:70 University
Avenue, Hillcreat, 619-291-1668. The
Mandarian Sacchaum menus offers standurds with few surprises. But the three
statemarks are the lovely room, the
astronalising feiendliness of on the surprises.
Module is excellent and so in the chopped
chicken in lettuce cups. If you have favorite dishes they will be prepared upon
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THE CHEESE SHOP 401 G Street.

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Shorn, 858–459, 3921.
CRIVE 558 464 Accesses, downstown, 619-223-4683. This downstown hot spot is alsel, stark, formatic, a retainant in which to 'be seen.' Their 'custom modure' if Asian and Caribbean influenced the alsones and pork case bucco out-to-done by their sides, but recommend the best filter and rack of lamb, which Chief was greater with the property of their property of their

THE PIBLD IRISH PUB AND RESTAURANT 344 Fifth Avenue, Coslamp District, 619-233-9840. Every bit of the interior was sent from Ireland or orccusts a country frish pols. Try the boxtry (postso pancakes filled with eggs and assassey), fish and chips, tritis seek. Gress for breakfast Saturday and Sun-jey, Music and dancing Sunday 500 to 500 p.m. Bring kiddles. Low to low moderate. Open daily, berukhkat, lunch, and dinner, to midnight during the week and to 200 a.m. Friday and Startedry. Iow.

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day for lunch, Saturday and Sunday lunch/brunch; nightly for dinner.

mench-reach; sightly for dissen-confirmation. Parallyrian Or 20 risks are used (Bib. Seat Cl.), 413 9-59 7-599. Year-used (Bib. Seat Cl.), 413 9-59 7-599. Year-tedly cast a basis that Tancauty-spit-lablism rotument. The pursues are a close to bearens any soci gat and so are the first course. The studied focacións are simply incredible. Also evalidade sea from fish and chicken. My forestime are the optional residual and the practical of the parallel of the contraction of the parallel of the contraction of the through melling. Open daily, banch, and distance. Medorate to expensive. APARM MODIFICATION 1918 163. ACM 751 1918. ACM

and dinner. Moderate to expensive.

PAPUR BIOON CAPE 734 Fifth Avenue. 619-544-656. Owned and operated by the same people as Bella Luna, this cafe work vise prizes for beauty, but the food is fresh, exciting, low-priced. Bert better quesadilis with duck and mushrooma, saled with grilled flank teak and vegratebles, rotiseric chicken, and Isaagne. Open daily. Low to moderate.

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MARKET 1

and Saturday, Dianers only, nightly, Low to expensive.

TUPBLO AMERICAM 340 Fifth Av-nue, between J and K, 619-231-3140.
But bets are spinach saled, fresh sso base or shi, chicken breast with potato lassgare. Contemporary atmosphere, ex-cellent service. But serves 50 reparts.

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AZZURA-NOUTI Lown Cromado Bay Resort, 4000 Ceromado Bay Road, Cromosado, 143-44-4000. The sarely Cromosado, 143-44-4000. The sarely offers side-by-side sesting, reserved sesting for one, and by views ceryu-when. The food is cogalate. Please note stating for one, and by views ceryu-when, the food is cogalate. Please note shall, acadipse, and early family one-per services of the company service. Sparsets wise be and biosoge. through Sundey Repaired.

BUON GIORNO 4110 Bootin Road, Bootin, 614-92-73-961. The stems in-choldes enjoyed with gridler freak children bereat, or Illagains al and the Carear saids through souther properties.

peato. Fish does very well herr. Open dusly. Moderate to expensive. CROWN BOOM, HOTEL DIS. CORD-NADO 1500 Orange Avenue, Coron-ado, 619-435-6611, ext. 7284. Open only for Sunday brunch and special events. The food is competent, but the room is outstanding, especially the covers-shaped colling. Expensive. D'ILBH PIZZA AND PAPER 366 East H Street, Chulu Vista, 619-585-1371. The pizzas and papets are testy and the

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Broselway, Chula Vista, 619-422-8833,
All-you-can-est Greek buffet daily,
busch, misl-west dinner, weekend din-ner with ensertainment of bely dunced and
Zorba' the fancers. Flessiy to est. Not
gourner food, but fun. Open daily,
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(The prefix for all Tijuana numbers is 011-52-66. From the United States use the prefix 011-52-66 when calling Ti-juana; when calling in Tijuana use only the restaurant's six-dight number.)

the returnment's sin-dight members'.

BE ZAGUJAN Armidle Passes de los Hérons 10011, Zona Blo (tuns right at statue of Lincolo), 34-07-31 on the contraction, 34-07-31 on the centraction, smally to a massion, and the centraction is opinion and articling. Pitch, smileods, positry, and beef are offered shrippin in tenglate searce or fresh fish, Soupa shower, caccining, Pood is not exceed, but in straightforward. The attempts of the contraction of th

Commonstrated by the commonstr

LA COSTA \$131 Galeana (Seventh LA COSTA 8131 Galezana (Seventh Servet between Ex-producion and Constitution), 83-84-94 or 65-31-34. An ex-tensive means, consistently first product, and long precision have made and long precision have made and long precision have made and long for the second product of the long second product and present and long and produced and opters, and in a warry of preparations rice, desert, beyeng, and distributions friend, Almost always convoled. Open Monday through Thomsely, 1000 and in 1100 pass, Priday through Smidey, to opposite the company of the con-trol produced and the con-tro

to expensive.

It A LEMA 119 Rbyl. Agus Calients.
86-39-30. Don't mint the charming room, the open gull, and the tortills and the strike of the charming room, the open gull, and the tortills as an appetize and coop, and some of the enteries are extraordinary. Try the parks ("fini"). Roundle gual and chicken do well benc. Open donly, bands to late dishmost compared to the charming of the charming the charm

road). Low to moderate.

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RULES OF THE GAME The prize for solving the Reader Puzzle will be a Reader T-shirt.
 All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, Reader (addressed to Reader Puzzle, P.O. Box 85803, San Diego, CA 92186-5803) by 9:00 a.m., Wednes-day, six days following the issue date.

3. All entries must be accompanied

We've clouded several farmous landmarks and provided clues to their whereabouts below. See if you can clear things up.

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3. All entries must be accompanied by your name and address. 4. Employees of the Reader and their immediate families are not better immediate families are not 5. In the event of disputes or ites, decisions of the yodge will be final and arbitrary. We've only got five prizes each week to give sow, so for prizes each week to give sow, so for your laws and the prize of the prize we'll have a kottery. All answers must be entered in the space allowed on the puzzle trypt to our office on phone calls or trypt to our office.

1

Answers to and winners of Read Puzzle #1106, Call It Macaroni.

Most of the names — genelli ("twins"), mostaccioli ("little mustaches"), and farfelle ("but-terflies") — make perfect sense. Then there's occhi di lupo ("wolf's eyes"). Consider yourself lucky if you got more than half of them right.

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Of the 70 entrants, 27 were correct The winners are: 1. Jane Hessler, San Diego 2. Lawrence Vershon, San Diego 3. Ginny Motl, San Diego 4. Joanna Harbison, San Diego 5. Daniel Chiebowski, Escondido

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William Fife, flanked by movie promoters Max Brunstein (left) and C.C. Pratt. On November 19, 1924, Fife was paid \$2 to carry "an infernal machine loaded with fake dynamite into the editorial offices of The Union," reported the paper.

Their publicity stunt backfired in a couple ways: though they made the Union's front page, the film's name wasn't mentioned; and "an aged woman suffered a severe nervous shock and collapse, another woman with heart

trouble suffered from a fainting spell on the street" upon hearing a bomb was in the

building. Each man faced the charge of "conspiracy to commit a misdemeanor." None could cover the \$2060 bail, so they were tossed in the clink. The Union reported that "The smiles [in this photol disappeared when a bystander suggested that they be wiped off voluntarily unless they wanted them erased by force."

- by Robert Mizrach

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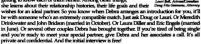
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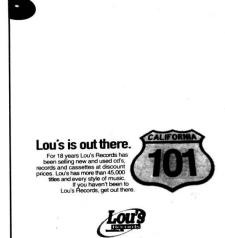
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Brake Tune-Up \$1995

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\$40, 610-300. Time.
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Includes Labor

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30K, 60K, 90K SERVICE

Maintenance tune-up: Replace spark plugs!
Check & adjust timing*

Oil & filter change: Lube chassis, top off all fluids

Radiator service: 8-cyl. 110° Drain & fill radiator/ Pressure-test system/Check all belts & hoses Tire rotation:

Tire rotation: Check tire condition Brake inspection: Check & adjust brakes

TECHNICIANS • FUEL INJECTION Inspect air and fuel filter

 Clean battery terminals 70-point inspection
 Tranverse, Vo and vars extra. Additional service extra. Most care & light tracks. The plugs additional. "Where applicable. Not a divisibility problems; mannersance only.

MAINTENANCE TUNE-UP

 Replace spark plugs!
 Adjust idle speed!
 Adjust timing
 Check fuel & air filters Check cap & rotor · Check belts & hoses

\$24⁹⁵

6-CYL. \$34% 8-CYL \$43%

TIMING BELT SPECIAL

Old, neglected belts may break \$**59**⁹⁵ LABOR ONLY

due to age and mileage and cause internal engine damage. Parts extra. A/C or P/S additional \$20 labor each. FWD additional \$25. V6 additional (call). Most 4-cyl. RWD cars & light tracks. With coupon.

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 3-part service Recommended every 15,000 miles · Clean injectors · Clean valves Clean intake & exhaust

Smoothes idle Improves fuel mileage

"Beat the Summer Heat" RADIATOR SERVICE Drain & fill radiator
 Pressure-test system for leaks
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 Check all belts & hoses · Check water pump & fan clutch • Check freeze plug Check radiator

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Inspect front seals • Check fan belts

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All Japanese cars.
Plus labor. Replace clicking axles before they break. **AIR CONDITIONING** \$21⁹⁵

Check: compressor, dryer, condense evaporator pressure. Freon & evac. extra. Includes all Japanese vehicles

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6696 MIRAMAR ROAD (NEAR 1-805) . 858-546-8363

\$129⁹⁵

15K & 30K service may not require all services or parts listed.

Maintenance tune-un

Maintenance tune-up
 Change spark plugs
 Change air filter
 Change oil filter
 Replace engine oil with up to 5 quarts of Castrol oil

Change fuel filter Check distributor points Check condense

Compression test Adjust timing

Adjust timing
 Valve adjustment (if adjustable)
 Adjust dwell angle
 Adjust carburetor
 Adjust fuel-to-air mixture
 Inspect clutch
 Adjust clutch

· Inspect brakes Adjust brakes Adjust emergency brake

Inspect & replenish all fluids
 Inspect all exposed belts
 Check electrical fuses

· Lube front end

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Radiator service: 8-cyl. 120" Drain & fill radiator/ Pressure-test

vstem/Check all belts & hose Tire rotation: Check tire condition

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 Check steering linkage & chassis
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Transvene, V6 and vars extra. Addition
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plup additional. "Where applicable. No
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 Adjust idle speed* Adjust timing*
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· Maintenance tune-up

- Maintenance tune-up
- Change spark plugs
- Change air filter
- Change oil filter
- Replace engine oil with up to
- Touarts of Castrol oil
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· Adjust brakes Adjust emergency brake
 Inspect & replenish all fluids
 Inspect all exposed belts

 Check electrical fuses . Lube front end Rotate tires (if needed)

· Check air pressure · Lube door hinges Inspect cooling system & hoses · Check exhaust system · Road test

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"I'm looking for a woman of the female persuasion."

It was on St. Patrick's Day in 1947 that my mother was introduced to my father at a CYO (Catholic Youth Organization) dance in Chicago. My father looked like a young Cary Grant or Robert Tay-lor at the time — maybe with a dash of Robert MacNamara. Dad abbreviof Robert MacNamara. Dad apprevi-ated his cumbersome Italian last name to O'lara for the occasion, and it would be sometime before my mother caught on. This harmless deception set the tone for two decades of marital miscommunication laced with my father's

communication laced with my father's sense of humor that peaked with eight offspring, all of whom would go on to various degrees of confused relationships in adult life.

My own postdivorce desperation in singles hell was brought home to me at another St. Patrick's Day dance me at another St. Patrick's Day dance 53 years later and 2000 miles from Chicago in Mission Valley. The San Diego Singles Society hosted a dance party at the Intermezzo Lounge in the Radisson Hotel on Camino Del Rio

South, "Dressy Attire a Must." Hosts Spring Palmer and Hans Woesthboff are a couple who enjoy dancing and the singles lifestyle and wish to share their enthusiasm for the perennial promise

"Everybody's welcome," Palmer smiles and extends her arms toward smiles and extends her arms toward me in a capacious and invitational ges-ture like an Asian Statue of Liberty: Bring me your divorced, your unloved and uncommitted and boogie oogie oogie till you just can't boogie no more with

strangers in the night.

Entering the Intermezzo, just off the Radisson's lobby, at about 8.30 this Friday night. I am momentarily overcome with a friston of pathos. The bar and coktail lounge are mercifully lit but cannot conceal the profusion of hair and the profusion of hair way to be a superior of the profusion of hair badd pots. The women look good, but possibly I am biased. In any event it becomes immediately clear it is their world tonight. The men outnumber hem, if only slightly, and these 55: to 55-year old babes can take their time in responding to the satellites of attentive single men. My date, who prefers to erderred to only as "the Specialist", is hit only suave desperados, intrigued as they are by her equipment, which includes some photography devices. The avoiding eye contact and percending to dismiss ne with transparent come-ons avoiding eye contact and percending to dismiss ne with transparent come-ons avoiding eye contact and pretending to dismiss me with transparent come-ons like "Why don't you interview somebody else?" or "Excuse me, but this seat

like "Why don't you interview somebody else?" or "Excuse me, but this seat is taken.

John is 54 years old and is wearing jeans and a green how ite with a sham, John is 54 years old and is wearing jeans and a green how ite with a sham cot moil." I come here one in a while, "he tells me in response to my nest question. The Singles Society hosts this dance every Friday night, and the Radisson provides the bar, the dance floor, and the buffet. In response to my next question." How long have you been single?" John exhales slowly, "Its sems like fortow as often as I'd like to. "In Jooking for someone to remarry, I was in a 5 year relationship that was like a love-hat thing, More hat than love! don't revelve my life around this though," John indicates the room, the women, Indeed, he sa an air of being on the job, putting in the necessary time. "I'm looking for has an air of being on the job, putting in the necessary time. "I'm looking for someone I can meld with. Someone without friction, which is what I just came from." John is a pilot with two adult sons. He enjoys riding motorcycles on week from: John is a pilet with two adult som. He enjoys rading motorcycles on week-ends and boating and water-sking with his boy. "It me elf-employed," he adds. Storn's selection of rap and disco records, though the music is hardly as deaf-ening as it might be in a rock-and roll joint.

"I do pretty good," John continues. Whether he is referring to his busi-sess or low life is uncertain. "I don't drink music, don't smoke, never that a woman,

ness of row me sumeram. Touri curins much, and samose, never me a woman. I'm pretry much set in my wasy, but kindly."

"Any weird sexual kinks?"

"No." John looks a little apologetic.

Zoe and Laura eventually give in and let me sit at their table. Of the two blondes, Zoe does the talking." I'm looking for someone intellectual, articulate,



St. Patrick's Day partier

successful - in the sense that he is content with his achievements and not dis-

successful—in the sense that he is content with his achievements and not dis-satisfied or discouraged. Zee like so to the and "commune with God."

"I think so. I'm a very spiritual person."

"I think so I'm a very spiritual person."

Richard in a relative newcomer to San Diego. From Buffalo, New York, the self-employed red-haired man says he has been single for two and a half years. "I've been married wrice before he tare we counting I'm looking for a woman of the self-employed red haired man says he has been single for two and a half years."

The been married wrice before the rate we conting I'm looking for a woman of the self-employed red haired man says he has been single for two and a half years. I've teen marriest used corone, but are set cointing. It moading that some one maybe the year younger than I man, though I'm find sting someone older. I'm an outgoing person. I'm here to enjoy life and experience San Diego. I guest I'm looking for a sincere and straightforward person. Not a game-player. Life is too short as far as I'm concerned." Richard does not give his age but allows that he is over 21. As to whether on on the would describe hismelf as a baby-

boomer, he thinks a moment, then shrugs, "Sure."

As I'm speaking to Richard, the Specialist is leaning toward a young woman, maybe 25, who is speaking into her ear. Later I am told she was being urged to "take pictures of these old people on the dance floor when they start doing the 'electric slide.' It's really funny." she promises. "Hey," says the Specialist, "these old people are my age."

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The war is over. The wounded are few. But they are a precious few, the baccalaureates of the class. They are rich in their beauty, but more importantly, they are a treasure trove of mem-ories. My black-and-white baby Alpaca and ories. My black-and-white bary Alpaca aim wool cardigan is so delicately woven that the color appears to be an effervescent gray. My mother-in-law gave me this sweater three Christmases ago, and it has been my favorite sweater since I pulled it out of the box. This is the first ounded — three holes. My husband Patrick's \$200 blue-and-gray

My husband rather's \$200 but and open wool sweater is the second. Again, three holes. He acquired the sweater over Christmas break during our last year at college. Whenever I this back to those college days, to late nights and stolen kisses, I picture Patrick in that sweater.

The last soldier wounded is the general.

Patrick's favorite houndstooth wool sport coat, the one he wore every Easter, was left with one hole, tiny but in a vital region — the jacket's left breast.

After the fumes had faded from the moth-

balls and had cleared the enemy out of my closet, I was baffled out of my closet, I was balled to find that the moth shad feasted on the three most precious items in our closet and nothing else. I was also embarrassed to think that these filmsy, delicate creatures had sent me falling through my kitchen with open palms, searching out their destruction, and led me to almost poison myself and my family w

poison myself and my family with nostril-burning mothballs.

After the embarrassment had worn off, I realized that a skilled surgeon would be needed to mend our dothes. I deduced that I a Jolla would be a likely site for such miracles, because I had seen many a finely tailored suit or silk crepe dress pass me on the street during my visi there. However, Lalso knew that such an endeavo

there. However, lasso knew that such an extension would require deep pockets would require deep pockets off the property of th ters, so if someone brings me a sweater, and I look and see that I know how to make the knit of it, then I know I can repair it. For me, These flimsy, delicate creatures had sent me

flailing through my kitchen.

I know just from looking at the sweater if I can

do it or not."

Gitty gives me a glimpse of the procedure.
"The first step is to see how many holes there are and figure out the best method of repair.
The second is to find the right yarn, because if you don't, it will show. A solid color is hard to match. Sometimes I will take the yarn from a seam and sew it back with another color, like

seam and sew it back with another co. black — but that's where it won't show. "Then the third step is to choose the right tools. Some-times, I use a crochet hook, sometimes my hands, other times two crochet books together. Sometimes you need two when you have more than one line [of yarn] that you are working with; one line runs while you are working on the other. You need the other book to hold the line. If it's a

hook to hold the line. If it's a very tight kini that is hard to go into, I will use a curved needle and pliers; but for a looseloop kinit. I use this straight needle with a big hole." The large hole will

accommodate the fat yarn. Regarding my cardigan, Gitty tells me she will need to use a cro-

chet hook.

"Where will you get the yarn?"

"This is black and white, so I can make it myself. I'm going to use fine black and fine white and mix it." As for · Patrick's sweater, she will probably take some Patrick's sweater, she will probably take some yarn from the inside seam and use the straight needle with the large hole. When I inquire about price, Gitty quotes

me \$20. Two ten-spots a sweater is worth it, espe-cially considering the fact that each sweater has three holes. I'm shocked to find that she means three holes. I'm shocked to find that she means \$20 for both. "I'm the cheapest in town, and they hate me. I don't know why others give such a high price. Maybe because it takes a long time. But for me, it's so easy, maybe because I used to knit a lot when I was a little girl. I don't have to work too hard; it doesn't take too much

However, she tells me, she can't repair Patrick's sport coat. "There's a lady here, the La Jolla Weaver, she does my fabric repair. She does it perfectly. It will look like new." Wanting to see if Gitty really is the cheap-est in town and hungry for some more mend-ing information, I swing home to get my cream-colored wool sweater from Ireland and trek back to La Jolla. I visit Lora's Design 'n Stitch ry, and Lora Bernstein echoes Gitty. "You need find the yarn that will match the sweater to find the yarn that will match the sweater. This sweater is done by machine. I can take the yarn that is holding the sleeve to the bodice; then I can have your original yarn for the repair and

just stitch this sleeve on.
"For the hole, first I clear the area. I open the hole a little bit wider. It's important to remove the broken threads, because if you leave remove the broken threads, because if you leave one and try to stitch on it, it's going to come undone eventually. This tiny hole will cost \$10. For small work like this, I usually charge \$15 an hour

I wonder if I can get Patrick's jacket fixed here and save myself a trip. No such luck. "You need to take it to a weaver. with a little hole in a sweater. I used the La Jolla Weaver when I used to work at Nordstrom's. I sent a jacket out to be

repaired to another mender, and the cus-tomer was not happy with the result. So I personally took it to the La Jolla Weaver. She did such a wonderful job; you could not even tell it had been damaged. She

could not even tell it had been damaged. She is the best, She is expensive, but worth it."

By this point, I am bubbling with anticipation for my meeting with the esteemed La Jolla Weaver, I sail down Girard and find the store, tucked away behind Quality Dry Cleaner. An Phan, the La Jolla Weaver, has a serene face Phan, the La Jolla Weaver, has a serene face and a peaceful air about her. She tells me, "The always been interested in sewing. I can custom-make things. I can do alterations, but reweav-ing. I lake to do best, because it is more relax-ing. I don't have to spend any time in a fitting room, just a little bit of time with the customer, and then all the rest of my time with my work."

and then all the rest or my time with my work.

An explains the two techniques she uses to reveave damaged garments. For some material, I just take every single broken thread out and replace it. I do this by sewing the new firead 10 or 12 lines in on each side back into the existing thread, so that it will be connected to a thread that is not broken. Changing threads like this is called a French weave. For some material, if the hole is big, I have to cut material from the inside of the sament and weave

material, if the hole is big, I have to cut material from the inside of the garment and weave it on top. This is called a semi-weave."

An brings me a jacket she is working on to show as an example. "This is a brand-new tacket. The customer cut into the material when

he was cutting off the label. I couldn't find a piece he was cutting off the label. I coulant timal a piece of material as big as this hole, so I asked if they would agree for me to take a two-and-a-half inch square from the underside of the lapel. I don't sually do this. It usually comes from the inside of a pocket," or some other inconspicuous place. "But since it was a brand-new jacket, they wanted to save it. This material pattern is servicement." So I needed my meanifying edisors. very irregular, so I needed my magnifying glasses to weave every single thread in with the exist-ing weave. Then I had to make a very fine stitch ing weave. Then I had to make a very time stutch to reinforce it so it would stay. With a French weave, I don't need to reinforce, because it is every tight weave, but since I'm putting material on top of an existing hole, it could become loose if not reinforced." The repair price for this jacket will be \$45.

Patrick's jacket will be done with a semi-Patrick's jacket will be done with a semi-wave, because it is multicolored. If An were to do a French weave, it would be darker in color where the threads were doubled up, and not truly an invisible weave. It will cost 534 to fix. An's prices are based on the type of mate-rial and the size and number of holes. For a

sweater with one hole, the minimum price is \$12. A single-colored

rice is \$12. A single-colored jacket or sport coat carries a minimum of \$24, and then it goes up the scale, depending on the weave. An adds, "Some people think this job is just mending holes, but it

be quiet and relaxed; the focus is very important. I can't hire peo-ple to help me with this. I can't charge for the actual amount of time I spend on each garment, because the customer wouldn't be able to afford it. One very small hole can take an hour and a

it. One very small hole can take an hour and a half, sometimes two. So I try to estimate a price that is fair for both of us. I am very honest; if I'm not honiest, then people won't come back. "One time, I rewove a St. John's dress for a lady. After counting the holes, I told her it woll 6 \$426. She still wanted me to do it. But even that job didn't pay enough, because after I started working, I found more holes. But I just kept working until it was done right. She was very happy with how I did it; she even invited

"Hove this job. Every single garment tha comes to me will be done with all my ability until comes to me will be done with all my abuny union it turns out perfectly." The La Jolla Weaver takes checks and cash and asks for a 50 percent deposit on all garments.

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Sleep-Deprivation Experiment

kid

stuff

We've been playing musica beds. One night a couple of months ago, I awakened to find my five-year-old daughter find my five-year-old daughter Angela standing beside my bed. She peered into my face. "Mommy," Angela whispered, "are you asleep? "No," I whispered back in

BY ANNE ALBRIGHT

with Daddy and me."
"I can't," Angela cried harder. "I'm too the darkness. "What's wrong,

sweette?"
"I'm scared."
"What are you scared of?"
I ran through all of Angela's potential fears — a scary video she'd seen at a friend's house, the "kid nappers" another friend had told her about, something unfamil-

iar at school.
"I don't want to tell you," Angela's voice trembled.

"Sweetie, if you tell me, I
might be able to help."

Angela paused for a long moment. "The Old Dark Frog," she whispered. The darkness hid my smile. A few Christ-

The darkness hid my smile. A few Christ-mases ago, we got the girs a couple of books about Frog and Toad. The books tell about the two friends' adventures. Jack and I found the stories whimsical and very funny. In one of the chapters, Frog and Toad sit before a crackling fire while Frog tells Toad a ghost story about the thre while Frog tells 10ad a ghost story about the Old Dark Frog, a giant amphibian who eats little frog children. Frog and Toad drink hot cocoa and enjoy having "the shivers" together. "Sweetie," It whispered to Angela, "the Old Dark Frog is make believe. He's only in a book.

He would never be in our house." "Mommy," Angela began to cry, "you're making me more scared. I want to sleep in your

bed."
I glanced over at the clock. "It's too early,"
I told Angela. "It's only 3:30. Go back to bed.
When it's closer to morning, you can come in

"What's the problem?" Jack asked from 'Angela's scared and wants to come in

I heard Jack sigh. Although I have no trouble sleeping with children in our bed, Jack does. During the night he sleeps on one side of his body and then the other, and he feels crowded in our king-sized bed even with me. Adding another body, no matter how small, ruins Jack's

sleep.
Angela sobbed beside the bed.

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"Just for tonight," Jack said. "Tomorrow night, you go back to your own bed." Angela stopped crying and crawled in be-tween Jack and me. I stroked her soft brown hair and wiped the tears from her cheeks. Snuggled beside me, she smelled sweet from the eve bester me, since sweetie," I said. "Try not to crowd Daddy."

In the morning when I woke up, Angela

slept peacefully on Jack's side of the bed. Dur ing the night, she had driven him to the bed's edge "How'd you sleep?" I asked. He looked at

edge. "How dyou steep! Tasked. He looked at me with a grumpy expression. Angela slept with us the next night and the next. By the fourth night, lack had the look of someone engaged in a sleep-deprivation ex-periment. When Angela walked into our room at 3:30, Jack almost wept. "Angie," Jack white pered desperately, "you've got to sleep in your "Rut I'm scared," Angela whimpered.

Jack was quiet for a moment. "How about if you sleep on the floor in Rebecca's and Lucy's room?

"Okay," Angela answered.

Jack unrolled an exercise mat on the floor Jack unrolled an exercise mat on the floor next to Rebecca and Lucy's bunk bed. He cov-ered Angela with a soft, blue blanket and tucked the silky border under her chin. Angela slept on the floor of Rebecca's room for the next month. Every night, we laid out the mat. Every morning, we rolled up the mat and stashed it in Re-becca's closet.

Two weeks ago, Angela announced one night at bedtime, "I want to sleep in my own bed."

"Okay " lack said.

Okay, Tack said.

Angela slept in her own bed in the room she shares with 21-month-old Johnny for one week. Last Monday night, I carried Johnny down the hall toward his room. From the time he was a little baby, Johnny has gone to sleep in his crib. Every night, I lay him down while he's still wide awake. I rub his back a little, say a short prayer, and leave the room. Sometimes Johnny talks to himself after I leave the room. Mostly, he sticks his thumb in his mouth and

puts himself to sleep. Last Monday, Johnny trembled in my arms as we approached his crib. "Cade, cade," he said — his word for "Scared, scared" — in a nitched voice

high-pitched voice.
"What are you scared of?" I asked.
"Cade, cade." Johnny clung to me like a
spider monkey. He screamed when I pried his
fingers loose and set him in his crib. I couldn't stand to hear him sound so terrified. I picked him up and carried him back to Jack's and my

him up and carried him back to Jack's and my room. Johnny slept with us Monday night. Tuesday night, Johnny went to bed the way he normally does. At 1:30, he woke up and screamed, "Cade, cade." Jack stumbled to Johnny's room. A few minutes later, Angel awalked into my room and crawled into bed walked into my room and crawled into bed with me. Jack and Johnny spent the night hud-dled together in Angela's bed. That arrange-ment lasted for two nights. For the past two nights, I've been spending the second half of the night with Johnny's Angela's bed. Every morn-ing when I wake up. I look at Johnny's sleep-ing face and wonder when this game will end. And who will lurie? And who will win?

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