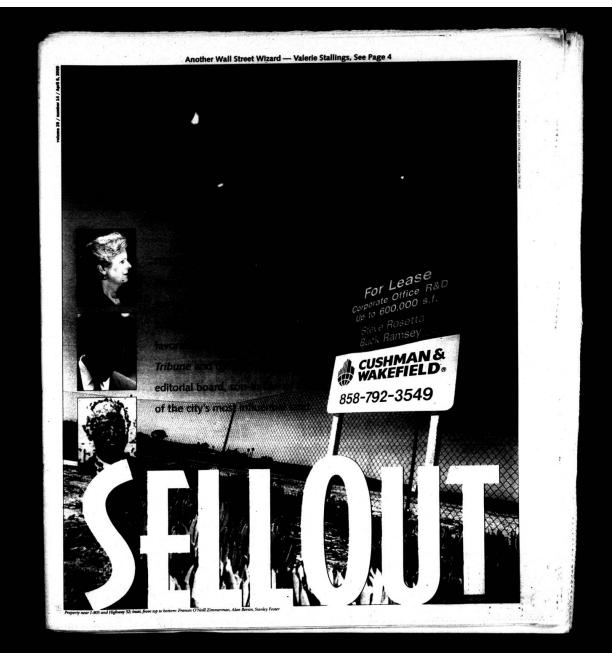
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#### It's Fun To Run To Heaven

Malcolm Lowry wrote some pretty good pages about you, Consul Firmini ("Good-bye to Booze," March 30) Hickey "wrote the book" and O'Neill passed out. As Jokan says to

> It's fun to run to heaven when you're off the beaten track but #@&% is such a monkey when you've got Him on your back.

Malcolm's death: let's swallow it, as he did! I am glad you're alive and well, Consul!

By the way, I would like to

Didier Husson-Vincens Cardiff-les-flots

#### I've Been Sober For Almost 18 Weeks

I just picked up a copy of the Reader at the 7-Eleven down the street for the first time in the street for the first time in a long time. The cover picture caught my eye, with the booze bottles ("Good-byte to Booze," March 30). The article that was written by Geoffrey Firmin was very touching and very close to home for me. I've gone through similar situations. I've kind of the property of th similar situations. It's kind of funny reading someone else's story that's so close to your own. His sounded a lot more exciting, though, of course, with all these different places he went — Mexico, and all that and accidence to I've that, and seaside resorts. I've never tried to make good money at drinking, but I did a lot of it. I've been sober now, for almost 18 weeks, after 5 years of being drunk, and be-ing 8 years' sober before that, and then 14 years of doing all the drugs that he talked about. It was weird to read it in a

It was weird to read it in a paper.

The paper of the pap

# Make Sure You Have Your McKinnons Straight

On page 4 of your March 30 edition, you have a brief article On page 4 of your March 30 edition, you have a brief article entitled "I Want My Dumb TV" ("City Lights"). I might suggest you give us a call the next time to make sure you have your McKinnons straight. What you have there are quotes from Mike McKinnon, owner and Mike McKinnon, owner and GM of KUSI, but you have a picture of his son, Michael Dean McKinnon, VP of pro-gramming and operations for KUSI. Father and son may not share the same opinions — you never know till you ask. Martha Flaherty Assistant to Mike McKinnon

Some Wonderful

Mexican Invention? In the March 30 issue, I was In the March 30 issue, I was reading Bill Manson's story about the land invaders ("City Lights") and how one bunch of thugs tries to take over and steal land from other people, which is nothing new — I've read about that for years. My question is, on page 8, at the end of the fourth paragraph, what in the hell is a "no-interest drip pay-ment"? Is that some wonderful ment"? Is that some wonderful Mexican invention or is that just a typographical error? Name Withheld

Bill Manson responds: By "no-interest drip-payment," I meant an interest-free payment-by-installment plan, in which the payment for the land is spread

# Cheerful Healthy-

Cheerful Healthy-Minded Religion

It must be fascinating to attend
different church regives and
least the control of the control
that the control of the control
tend of the control of the control
tend to t with this movement. This is misleading. Too often the New Thought movement is described, "It's like Christian Science, except..." Such statements are usually simplistic and hardly ever accurate about the teachings of Christian

Mary Baker Eddy wrote the premier book on Christian metaphysical healing, Science and Health with Key to the Scriptures, which was first published in 1875. Some of her early students later broke from Christian Science and in the 1880s formed the nucleus of what later became New Thought.
There is a fundamental dif-

There is a fundamental dif-ference between the Christian Science emphasis on Christian regeneration and New Thought, which combines positive thinking and elements of hypoc-tism and eastern religion. Although the founders of New Thought borrowed from Mrs. Eddy's writings, this difference not only guided what they selected but placed combined in see

# Reader

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Help Wanted ..

ton-based software risker, went public on March 5, 1999, its price shot from \$15 to almost \$27 a share, according to new accounts.

And San Diego City Councilwoman Valerie Stallings was along for the ride, to the tune of between \$10,000 and \$100,000, according to the stallings was along to the ride, to the tune of between \$10,000 and \$100,000, according to the 1999 financial-disclosure statement she's just filed. Stallings reported she sold off the stock three weeks later, on March 31, 1999 right around the time the price spiked at about \$50 a share. The man behind Neon?

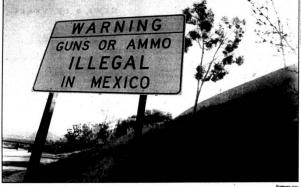
None other than Padres owner John Moores

Valerie Stallings whose JM Equity fund was a founding investor in Neon, and in a filing with the federal Securities and Exchange Commission last month, Moores reported personally ontrolling 2,366,842 shares in the company. He was involved for years in a nasty lawsuit with the new owners BMC — another for years in a massy lawsuit with the rick workers both. — another software outfile the founded — over whether Neon had lifted some trade secrets that belonged to BMC. The case was settled last November, giving Neon shares a boost. Stallings's disclosure shows she bought another lot of the Neon stock, also valued at between she bought another lot of the Neon stock, also valued at between \$10,000 and \$100,000, on November 26, 1999, when the shares were trading in the mid-20s. Lately, they've rebounded to the were trading in the inter-lost latery, they we tecomined to the mid-30s. Stallings is one of Moorer's biggest supporters in his ef-fort to build a taxpayer-subsidized baseball stadium downtown ... Meanwhile, Moores has invested in yet another high-tech out-fit. This one is called META Secur e-COM Solutions, specializing

MOPO MONEY In another disclosure, Charles Nathanson, executive director of the University of California's San Diego Dialogue, reported owning more than \$100,000 — the maximum reportable disclosure level — of Qualcomm stock, and more than \$10,000 of stock in Leap Wireless, the Qualcomm spin-off that owns a big stake in Pegaso Communications. That's the Mexiowns a big stake in Pegaso Communications. That's the Mexica nedi-phone company that's building cellular networks in the biggest cities in Mexico, including Tijiana. UCSP) Daloigue has been a big booster of border-are industrial and development interests and has close ties with big Mexican manguladora owners UCSP character Robert Dynes is on the board of Larg Wireless, and University of California president Richard Ackinson. Dynes's predecessor as UCSP characterics who is on the board of the bo Qualcomm, owns more than \$200 million of Qualcomm stock. along with more than \$100,000 of Leap Wireless stock.

Stadium recycling San Diego City Councilwoman Christine Kehoe, a staunch advocate of the Chargers stadium deal and the flip-flopped when it became a political liability during her fluid 1998 congressional race against Republican deat in the injectopped when it pecame a pointical insoluty during ret "ined 1998 congressional race against Republican Brian Bilbray returned to the stadium fray last week. Kehoe, who is currently trunning for a state assembly seat, was quoted as saying that Bruce Henderson and Richard Rider, two early as aving that Bruce Henderson and Richard Rider, wo early centee of the stadion deal, didn't have "any special insights to the Chargers' future plans." That brought a sharp response from Ke-hoe's Republican challenger, businesswoman Michele Wash-Hoff: "This is another example of Kehoe's lack of real-world business experience. Why should we expect Mr. Spanos to be loyal to San Diego! He in't a San Diegan he lives in Stockton. He is a pragmattic businessman who does what is best for his businesse, one of which is the Chargers. However, if you are a view removement, state Assembly member, or Connerssional city councilmember, state Assembly member, or Congressional nember, you should be doing what is best for your constituents, member, you should be doing what is best for your constituents, and Kehoe didn't regarding her wises on the stadium issue." In Prevolting Grandmas, which is what local activists Mary Quartiane and Muriel Watson call themselves, have an idea for the proposed downtown baseball stadium project. They want the city to mandate "dual plumbing" so that recycled water generated by the city's sewer-water reclamation plant in University ated by the city's sewert-water reclamation plant in University City can be used to water the grass and for other nondrinking purposes in the city's so-called new baseball district. The mul-imillion-dollar recycling plant has been dumping hundreds of thousands of gallons down the drain because the city has not found enough customers to purchase the reclaimed sewer wa-ter, which is said to be good enough to water golf courses, but not good enough to drink

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# The Guns of Mexico

un ownership is illegal in Mexico. This statement has been heard more than once on Southern California talk radio.

lowed to own handguns, or if they were, "then 90 percent of

the people who have them don't

register them."

A few blocks away, the

owner of a small restaurant ad-mits she owns a handgun, a .45, which her husband brought in

from the U.S. She once went to

his gun club to practice with it

when no one was there. "You

when no one was there. Tou can register handguns here [in Mexico]," she says, "but nothing bigger than a .22." Although a Mexican cus-

toms official told me that few Mexicans own guns because they can't afford them, people find ways to obtain the weapons.

find ways to obtain the weapons. One woman I know brought a handgun from the interior — a gift from her father — when she

moved to Tijuana. Years ago a bartender of my acquaintance

often expressed to his American customers his great desire to have a handgun for home pro-tection, until finally someone

brought him down a "Saturday-night special," which filled him with joy. A knowledgeable Ti-

juana resident says he knows of

policemen who supplement their incomes by selling guns on

Tijuana attorney who has rep-resented hundreds of clients

who were arrested for carryin

Sometimes a host or caller will qualify the comment by saying it is handguns that are banned south of the border.

Actually, gun ownership, handguns included, is legal in Mexico but in a form more re-strictive nan in the U.S. A lack of facts on the subject of guns north of the line is understandable, given that many Mexicans



their own firearms laws. If they do. they've chosen to ignore

The manager of a curio shop in the heart of Tijuana's down-town says he owns several rifles legally, as he has them registered

Johnston, the Marine sergeant who made headlines last year who made headlines last year when he drove into Tijuana with firearms in his military vehicle. "It didn't have to be like that," says Macklis. "The customs agent who detained him, it may be his

mind was like this [Macklis narrows his finger and thumb to a sliver! And he didn't understan English, and Johnston didn't un-derstand Spanish." Macklis points out that some U.S. Cusoms and immigration people don't speak Spanish. "All those

don't speak Spanish. All those working the border should be bilingual."

Many problems, he thinks, could be solved if law enforce-ment and the military for both countries could reach an informal agreement, such as permitting armed pursuit of a suspect up to a kilometer across the ir

ternational line. In Johnston's case, he says, "Mexican customs should have asked American customs to call Sergeant John-ston's military superiors to ver-ify the truth of his story. We have

Heavy political pressure got Johnston an early release, bu Macklis claims that any Amer can in like circumsta can in like circumstances would be released once the absence of criminal intent was established. "The result would be the same. but it would take longer with-out the pressure. Maybe one or two months." The law, Macklis

states, was changed last year to be more lenient for people who were clearly not intending to illegally import weapons into the country. "They'll keep the guns and fine you. No [long] sail time



# Chicago Does L.A.

By Suzy Hagstrom

hen Otis Chandler, former publisher of the Los Angeles Times, agreed to speak at Point Loma Nazarene University, the nation's third-largest newshe didn't anticipate his appearthe nation's third-largest news-paper chain.

Although opinionated and outspoken, Chandler, 72, does not often grant interviews. Yet he is perhaps the only one of his many relatives to speak publicly about the Times, which his areat caracterists.

ance there last month would be worthy, much less news worthy, But only days before the *Times* and its parent com-pany, Times Mirror Company announced they would be acquired by the Chicago-based Tribune Company in a \$6 bil-

quently Chandler's

said, he had no notice of the desaid, he had no notice of the de-cision, made unanimously and secretly by the seven trustees of the two Chandler-family trusts that own 65 percent of Times Mirror stock. Chandler said he stopped serving as a trustee in 1997. He severed his last official tion to the Times in 1998 connection to the *Times* in 1998, when he resigned as a board member of Times Mirror. How much indirect influ-ence Chandler might wield in

business decisions is uncertain In November he lambasted Times Mirror's top manage-ment for converting the *Times*' Sunday magazine into an advertising supplement that pro-moted Staples Center while sharing the advertising profits with the new sports arena. Chandler's public criticism of executives' violation of jour-

After having gradually dis-tanced himself from Times Mirror and its flagship newspa-per over the years, Chandler seems happily retired at his ranch in Oiai, where he spends more time with his family and more time with his family and pursues favorite activities such as cycling and riding horses. He commutes by motorcycle to his office at the Vintage Museum of Transportation and Wildlife in Oxnard, where he engages in another pastime, collecting an

But now Chandler finde But now Chandler finds himself in the peculiar position of reassuring people who in-quire about the decision to join Tribune Company. Former and current employees of Times Mirror surrounded Chandler bune Company and some of its top executives for decades.
"There's been an exodus of
some of our best writers in the
last five years. We lost 30 reporters to the New York Times I was recruiting people from the New York Times," Chandler said, referring to his tenure as the Los respected in journalistic circle for having transformed one of the nation's worst newspaper

into one of the world's best

Since then, a fluctuating economy and steady decline in newspaper readership have pressured the entire industry Given his many accomplish ments and self-proclaimed ten dency to "live in the moment," Mr. Otis Chandler has few, il any, regrets. Tinges, perhaps

Perry one of three Times re perry, one of three Times re-porters remaining in San Diego, said, "As sad as we were about the closure, you have to remember that no newspaper ever tried this other than the Los Angeles Times." To publish a Angeles Times." To publish a separate edition more than 100 miles away was an "extraordi-nary" effort, Perry said. The en-terprise included news bureaus in Carlsbad and Escondido and a weekly tabloid called "North County Focus"

Avid newspaper readers were left in the lurch, and not just because of the *Times*' re-trenchment. Earlier in 1992, Copley Newspapers stopped publishing the San Diego Trihune and folded it into the Sar Diego Union. "San Diego lost two-thirds of its news reporters and a lot of journalistic energy





Nazarene University. Perry asked Chandler what he really thought of the merger, saying, "Seven hundred and fifty of my colleagues are having heartburn

Chandler responded, "Be patient. Hang in there. Don't abandon ship. The people who made this decision, including my family, we looked at this very carefully." His dislike of current management makes Chandler supportive of the merger proposal. "Five or seven years ago we were bigger than the Tribune Company," Chan-dler declared, lamenting Times Mirror's recent divestitures of book-publishing operations and legal periodicals. There was even a time, from 1980 through 1985, when he served as Times Mirror's board chairman. Chandler recalled, that the company contemplated acquir-ing other newspaper groups, in-cluding the Tribune Company and the two San Diego dailies

owned by Copley Newspapers. Now, the situation is different. "We were going downhill with our current management. with our current management.
This is a chance to put our
company — which is not as
strong as it was — to put our
selves together with a strong
company," Chandler said,

When asked whether he When asked whether he supported the move to stop publishing the Los Angeles Times' San Diego edition eight years ago, Chandler said, "I was sad to see it close because I had sad to see it close because I had started it and pushed it. We had some wonderful people work-ing there and good journalists. It's one of those decisions a newspaper inevitably has to make. If you have zones and various editions, it's difficult to

various editions, it's difficult to carry them all." Started in 1978, when Chandler was still publisher of the Los Angeles Times, the Sai Diego edition grew from 24 editorial employees to 65. Thos numbers don't include the ad vertising and circulation staffs In the midst of Southern Cali fornia's near depression-like re-cession, in 1992, when Chandler still served as a Times Mir ror board member, he agreed to retreating from San Diego so the *Times* could concentrate more resources on metropol tan Los Angeles, including its editions in Orange County, San Fernando Valley, and Ventura Fernando Valley, and Ventura. Although the San Diego edition "was losing a substantial amount of money," Chandler said, it was not as much as \$20 million within 15 years, one of the estimates cited by *Times* 

in many ways. So San Diego be gan the year with three news papers, then ended the year with one" Perry said, recalling with one, 'Perry said, recalling 1992. "I don't think the com-bined product," he said, refer-ring to the San Diego Union-Tribune, "is as good as the two



separate products. I don't see how one beats two." Fears of another round of downsizing troubles some Los Angeles Times employees in the wake of the merger announcement. "The concern in Orange County is whether the Tribune Company will shut down the

the merger, which will create

tracted news reporters and Times Mirror retirees as well as journalism students and professors. The Times even dis natched its San Diego bureau patched its San Diego bureau chief, Tony Perry, to cover Chandler's comments for a pos-sible news story highlighting

TOO LITTLE, TOO LATE

when asked who else among the Chandler heirs might discuss the decision to sell the family business and give control of the newspaper — a Los Angeles icon — to a Chicago-based

great-grandfather, Harrison Gray Otis, bought as a strug-gling weekly publication in 1881. "Good luck," he quipped

Other than some vague ru-mors during the weekend about a possible merger, Chandler

nalistic ethics — celebrated by the Times' editors and reporters and their colleagues nationwide — coincided with the family's

growing dissatisfaction with the company's financial perfor-mance. Chandler is also said to be close to his sister, Camilla Chandler Frost, one of the J. 9000 12 2000

J. D. Crowe

It's like a misdemeanor, not a

Macklis has observed Mex-ico's changing policies about firearms over the years. When

**Guns** of Mexico

he was a child growing up in Tijuana, in the late '50s, he re-calls seeing quite a few gun stores around town. "They were imported from the United

States. You could buy a gun just like you'd buy a car. But they stopped all arms selling in 1968, with the violence during the Olympics. That's when the gov-

ernment closed the gun stores."
All that's sold now in the sporting-goods stores, he says, are BB guns and pellet guns, similar to bird-shot rifles.

Hunting rifles and small andguns, mostly under .38 calhandguns, mostly under .38 cal-iber, may be legally owned by Mexican citizens and perma-nent residents, provided they are

> don't confuse our

with cost

properly registered. No firearm that is in standard use by the Mexican army is permitted to civilians. The army, acting on behalf of the secretary of na-tional defense, also handles the registration process in the vari-ous cities throughout Mexico. Even if a gun was brought into the country illegally it can still

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be registered without problem, says Macklis, even if you are the person who brought in the gun. The criminal act works against you only at the moment you do it. If I have a gun here, they can't put me on trial for [illegally] im-porting that gun two years ago, or one week ago, or this morn-cominued on page 8

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ing. Even if I admit that I im-

About a year ago the government stiffened the penalties for firearms violations, other than the innocent mistakes at the border. According to Mack-lis, depending on the caliber of the guns and the circumstances of their seizure, the penalties will

to 12 years or more. Even being to 12 years or more. Even being caught only with ammunition carries the same penalty. Being apprehended with a gun autho-rized for use only by the armed forces would mean a 10-year minimum sentence. A young lawyer in Macklis's firm, César Rodríguez Diaz, says he is curradive presentation.

he is currently representing a Mexican client who was arrested at one of the police roadblocks common in northern Baja. Four .22s, a shotgun, and a 30:06 were discovered under some tarp in the back of his pickup. Ro-

· dríguez says his client will receive ten years.
"He's basically screwed. He

confessed, he said he owned them and was going to sell them because he needed the money. He also had on him some ma ijuana and a little cocaine. But he's not a trafficker. He's a plumber with an '85 pickup truck. He was trying to make ends meet." A passenger in the truck, says Rodríguez, will also get ten years, even though he knew nothing of the guns. Macklis agrees that the laws in Baja or visit regularly bring

portation of weapons as the crime with the most deleterious effect upon Mexican society The same report states that be tween January and June 1999, 4250 guns were seized by law

terior cites the illegal tra

guns. I know one retired Amer-ican who lived in Rosarito and openly boasted of having a pis-tol for protection until he was to 40 percent of the drug cases in Tijuana also involve guns, conian measures are justi fied (A report issued by the informed he was violating tment of the in

wrong, so mistaken.

lan P. Dove, Eso

Attorney at Law 2555 Camino del Rio S.

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times come here with a gun," says César Rodríguez, "thinking they're going to face vio-lence. But if you're carrying a gun, you are considered violent. And they think, 'Well, if they gun, I'll just give the cop \$50, and I'm gone.' But that's so

Macklis guesses that every one in three Mexican families Most, though, are likely im

ported. Captain J.H. Leal, in charge of gun registration at the that while some guns come int Mexico from China and Sout America, the majority are ille gally imported from the United states. I know a mechanic in Ti juana whose cousin, active in the narcotics trade, presented him a gift of an AK 47, with ammo One night, just for the hell of it, he fired off some rounds and says that the police patrols ruised the neighborhood for cepted it as collateral for a loan

people a week show up to reg-ister guns, and most of these are gun-club members. But he lows of many illegal guns in Baja; as he points out, "If they're

worked in a San Diego gur shop and is familiar with gun ownership in Mexico dismissed the 90-approval claim. "Lots of times they just hassle you," says this person, who requested anonymity. "You can go [to the base] with a legal .22, and they!" accept it." Those wishing to legally own more than one gun nust belong to a gun club, in which case up to ten are per-mitted. Because many of these guns will be hunting rifles and thus transported, the govern-ment requires these guns be reregistered every six months

80 members and costs abou \$300 a year to join. Much of the shooting that goes on at these clubs is officially sponsored Olympic-style competition. Bernabé (Bernie) Hernández, owner of one of the Rosarito he drives to his club in the hill

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O DIVORCE - AN OVERVIEW WHAT WILL IT COST?

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64 MILITARY FAMILY ISSUES PREPARING FOR DIVORCE The attorneys and law firms who provide this information are solely responsible for its consent. This information does not address all legal situation nor is it intended to replace legal connect. It is pro-free, although if calling from outlying areas you me

A spokeswoman at the U.S. consulate in Tijuana says that in the fiscal year '98-'99, 88 Amer-icans were jailed in Baja for violating firearms laws. Circum

stances of the arrests and the a erage sentence were no

has a gun for home protection and that very few of those are registered. As to why so few reg-ister their guns, Rodríguez adds. "because they're probably

hours seeking the source of the noise. A body-shop worker in the same neighborhood inher-ited a Smith & Wesson .38 Spe-cial from his mother, who acshe'd once made to a cop. It was stamped with the mark of the Tijuana Police Department. The mechanic figured, therefore, it mechanic figured, therefore, it would be taken if he tried to

register it. register it.

According to Captain Leal, such confiscation would not happen. Only about 10 percent of the applications are rejected, he says. The process costs a few pessos and takes five minutes. He admits only about five or ten according to the control of the

not registered, they're illegal. Tijuanan who once

There are 24 gun clubs in the state of Baja, including two in Tijuana and two in Rosarito. Each club has between 10 and

CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

owns a Rosarito insurance rith a lot of American nts.) Of the 20 club members, two are Americans

The Rosarito Shooting Hunting, and Fishing Club is more elaborate than a typical American rifle range. It looks like a resort, and Hernández says he's planning to build cabins for overnight guests. No prohibite weapons will ever be used here these include, says Hernánde all calibers larger than a .38 but also include 9 mm, .357 mag-num, and .38 semi-automatics. come for a day of shooting th club's guns — including a rifle once used by Chuck Connors on The Rifleman television s — and enjoy a barbecue of

goat or pheasant, which are ised on the property. But ac tually joining such a club is a lot more difficult Applicants, says Hernández, nust show proof of residence, good character, and an honest gun shop, who sports at the regood character, and an honest way of living. No criminal record, and you have to have a lab test to prove you're not a drug user." If a person does not quirement to re-register every six months. "By the time the li-cense to transport the hunting gun arrives, four months have own a gun he can buy one from a club member or travel to Mex-

gun arrives, four months have gone by, and you have to start all over again."

This dissident says the gov-ernment wants people to think only criminals have guns. The say gun ownership is low in Mexico. But it's not that it's low, it's that everyone has a gun but it's that everyone has a gun but nobody registers it."

The Tijuana restaurant

owner with the illegal .45 shares this view. "Nobody I know who has handguns has registered them," she says. "You rem what they did years ago, when all the dollar accounts in the banks were turned into worth-less pesos? Nobody trusts the government. What they did with the pesos they'll do someday with the guns. They have your address, they'll come to take

Chicago does L.A.

Orange County edition and Orange County edition and make it a bureau or give the Orange County Register a real challenge," said Deanne Brandon, night city editor for the edition, which competes with the Register. "My sense is the Chicago Tribune is pretty agreements what to work and the outgressive about covering the out-lying areas of Chicago. On the other hand, they may have never gone against a rival as scrappy as the Orange County

newspaper that had made them rich, famous, and powerful. First was the 1995 appoint-ment of Mark Willes as Times Gil Reza, a Times reporter Mirror's chief executive offic in Orange County who had previously worked for the San Diego edition, said he is countbecause "he was a nonpublish-ing person," Schnall said. Hired ing on management's assur-ances there will be no changes was dubbed "the cereal killer" by Times staffers who were for at least a year. "We've got to alarmed by his talk of destroy believe that. It wouldn't make ing the wall separating the sense for the Tribune to come newspaper's advertising and ed-

itorial departments. The sec in, gut the staff, hurt the qualthe paper, and damage the paper's circulation and credibility," Reza said. "What gives me a lot of comfort is the people who run the *Tribune* are ond, less visible warning, Schnall said, was lack of family involvement in the newspaper "With no Chandlers in management or operations, I felt they would eventually sell the rnalists. They aren't just a wealthy family living off the

As far as Chandler knows only a few relatives work for Times Mirror — children of at least two of his cousins — and stressed, "I don't keep a list. Two of my sons worked there, but not anymore." Of his 17 grandnot anymore. Of his 17 grand-children, ranging from ages 2 to 22, none have expressed an interest in journalism, Chan-dler said. The lack of hands-on involvement in Times Mirror's daily operations doesn't reflect the family doesn't care about

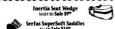
the Los Angeles Times, he said.
"The main thing is insuring
a stronger future," Chandler said, noting the Tribune Com pany's television stations, book

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a club member of travel to Mex-ico City for the once-a-year army sale of firearms, mostly those that had been confiscated from violators. Those unable to make the journey to Mexico

City can buy a gun by mail from

a long time. Similarly, ammuni-tion can be bought at a governthe army, but they'll have to wai

ment-authorized store in Ti-juana, and then only if one is a

such restrictions; he fully sup-

ports the recent increase in penalties, believing it the only

way the government can stop drug-trafficking and related vi-olence. National Rifle Associa-

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Hernández does not resent

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benefit of summarizing his ar-ticles on the air, Berry said, was

means, and how it's going to play out in our day-to-day judg-ments about what's news. I hope I never see the day where I'll be evaluated on how many stories I do that are suitable for

television."

Although the Tribune Com-pany's stodginess and focus on financial stewardship contrast with the greater creativity and liberalism of the Los Angeles Times, Dr. Michael Real, director of San Diego State University's School of Communica-tions, said he doesn't expect a bombastic clash of cultures. Both the Times and the Chicago Both the Innes and the Chicago Tribune are mainstream news-papers, he said, but both started with conservative, ideological roots. "Big media has become much more homogenized. This is a reflection of what's hap-pening nationally in all kinds of way, in all kinds of industries," Paglarid "Fit here a real for the con-Real said. "Is there a real diver Real said. Is there a real diver-sity of opinion when you have not only a one-newspaper town, but also a newspaper owned by people not even in that town?"

Following news of the Tr Following news of the Iri-bune Company-Times Mirror merger, Copley family mem-bers reiterated their intention of keeping the San Diego Union-Tribune locally owned. During the 1980s, the Tribune Company was rumored to be eyeing the Copleys' publishing business as a potential acquisition. Since then, the Tribune

KSWB-TV in San Diego.
Chandler said he thinks it's
"wonderful" the San Diego Union-Tribune has remained independent, but the tempta-tion to sell could grow. "These offers dangled in front of own ers is almost obscene today Chandler said, referring to the Tribune Company's agreement to pay more than twice the market value for Times Mir-ror. (Chandler's remarks at Point Loma Nazarene Unive sity will be broadcast by UCSD's cable station on Sur day, April 9, at 8:00 p.m.; Mon-day, April 10, at 8:00 p.m. and 10:00 p.m.; and Sunday, April 16, at 11:00 p.m.)

16. at 11:00 p.m.)

The hypothetical scenario of the Tribune Company resuming a bid to acquire the San Diego Union-Tribune and succeeding is "scary," Real said." Then you're sulking about a huge monopoly of opinion in a densely populated region of the country," he said. "The Copley publications are one of the few San Diego-based corporate headquarters that has porate headquarters that has real capital and clout. If it were sold to an outside owner, it would become like so many branches in San Diego of other corporations."

Suzy Hagstrom is a former Tri bune Company employee, hav-ing worked as a financial news ing worked as a financial news reporter for the Orlando Sen-tinel. Now a freelance journal-ist, she writes regularly for the Los Angeles Times and occa-sionally for the San Diego Union-Tribune.

# ings make it a more diverse me-dia force. "If I didn't think it was a good move, I would have said so publicly. It will take me a while to get over the sale of the family jewels, yes, but the Tribune Company is the best home we could find for Times Mirror today.... It's the second-

#### What makes the two com panies "a good fit," from Tri-bune Company's viewpoint, is Times Mirror's newspaper ownership in some cities where the Tribune has television sta-

most profitable newspaper bune Company creates what it calls "synergy" by pooling re-sources of its print and broad-cast properties, Some Chicago Tribune reporters, for example, are required to contribute to news programs of WGN-TV in Chicago. tions. A pioneer of the new "multimedia journalism," Tri-

Los Angeles Times reporter

Steve Berry got a taste of being

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# SportingBox By Patrick Daugherty

# San Diego Makes The Postseason!

"Yeah, his weekend."

"Speaking is Sheehan Verner, 36, a starter for the San Diego Bushwackers. His team is ranked 7th in the nation by the United States Quad Rugby Association (USQRA). Their rules state, "Players are given a classification number... ranging from 25, to state, "Players are given a classification number... ranging from 25, to comparable to a CS quadripegic." On the Comparable to a CS quadripegic. Of those eligible to participate, the 3.5 player has the least impairment and is similar to a C-7.8 incomplete quadriplegic." Quad teams field four players and each team may only field a squad that, combined, totals comparable to the same content of the comparable to the same comparable to the same content of the comparable to the same content of the comparable to the same content of the comparable to t

tion scale.

I move the phone to my left hand and take a sip of coffee. "Two-legged rugby is a very tough game. What's it like on wheels?"
Verner has a young, strong voice. "It's a little bit of basketball, a little bit of hockey. You have to bounce or throw the ball every ten seconds. We play on basketball courts. There's an either meter road it are he not of There's an eight-meter goal at each end of the court. To score, a player must place any

two of his wheels across the goal line and be in possession of the ball."

I can visualize the court, the speeding wheelchairs, and the ball. "How's the game

"Say I'm starting from the baseline. I throw the ball in and it will become like a throw the ball in and it will become like a press in basketball. You try to progress down the court so you can set up in the key. Suppose you're in the key, and, maybe, an opponent comes in and crowds you, and then, maybe, you take the ball to the outside corner, drawing the corner guy toward side corner, drawing the corner guy toward you, and then, maybe, you throw the ball over his head to a teammate who is posted up in the center, who catches the ball and pushes forward over the goal line."

"Sounds like fun."

"It is, it's a kick in the butt."

I have to ask this sometime, might as I have to ask this sometime, might as deals at inow. The dyou have an accident! well ask i mow. The dyou have an accident! when the solution is a support of the solution of the solution is a support of the solution in the solution is a support of the solution in the solution of the solution is a support of the solution in the solution of the solution is a support of the solution of the solution is a support of the solution in the solution is a support of the solution is a sup

"How have you dealt with it?" "I attacked it. I had a lot of good friends and a good family. But, the reason why I am who I am is because I'm lucky. I'm one of the lucky ones, I drive a car, I take care of

the lucky ones, I drive a car, I take care of myself and do my own thing."

What can you say! I say. "How did you come across quad rugby?"

"That was 12 years ago. I was wheeling at Mission Beach and I ran into some guy from Michigan. He was playing quad rugby. I tried it and got hooked the first day."

get to the game, what, exactly, is a quadriplegic?

"Not having full use of all four limbs. Depending on your injury, you might be able to use different muscle groups within your arms, or maybe your fingers, or be able to make finger movements. You might be an incomplete, which means you can. able to make inger movements. You might be an incomplete, which means you can stand and walk around a truck if you're holding on to it, but you can't walk by your-

"Where are you on the scale?"

"I'm a C6-7 quad, so, I got triceps, I got my wrists, my lats and a little bit of finger function. Basically, from the chest down I'm paralyzed. I'm a 1.5 on my team. I have a little pick and a little pass. I carry the ball a little bit. The way the game works, if an opponent is a .5 and he covers me, he's taking an extra point away from my team, because, in this case, a .5 is matching a 1.5."

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"What movement does a 2 have?" Let's what movement does a 2 have? Let s see, I got four players and eight points. I'd want a couple 3.5s — no that's seven points already. I'd want a. . . "A 2 has some triceps, but not full tri-

ceps. He might have a couple fingers that

"I don't know what optimum is. You "I don't know what optimum is. You
can have a 3-point player, but if he's no
good that doesn't help you."
Ah, yes, the essential point to all sports.
"What's the best part of the game?"
"Personally, I like to hit. Say, you're

the ball carrier coming down the court and nelf and do my own thing." How did you me across quad rugby!" on which and not say! I say. "How did you me across quad rugby!" on which are across quad rugby!" on the properties of the propert

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### SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

ion: United Methodist Church Address: 4570 Mt. Herbert Avenue, Claire mont; 858-278-2433 Year founded locally: 1958 Senior pastor: James Hill Congregation size: 230 Congregation size: 230 Staff: two full-time Church school enrollment: 40 Annual budget: \$300,000 Weekly giving: \$6000 Dress: dressy-casual

where I have a notebook stained with tears Somewhere I have a notebook, stained with tears of frustration, in which I once tried to draw a timeline of American Methodism. As was the case in many Protestant churches, the Civil War was divisive for Methodists. Abolitionist and pro-slavery passions divided churches. Denominations proliferated. For a while I believed I'd be able to nail down the nuances

Services: Sunday worship, 8:45 a.m., 10:30 a.m.

between the American Methodist Church, the Methodist Episcopal Church, the Methodist Episcopal Church (South), the Free Methodist Church of North America, the Christian Methodist Episcopal Church, the Methodist Protestant Church the Methodist Church, the Methodist Church, and a half-dozen or so others. I was younger then. In 1968, for rea-

sons we don't need to explore, the Evangelical Church and the Church of the United Brethren in Christ, which weren't Methodists at all, merged with the Methodist Church to form the United Methodist Church, the largest Methodist denomination denomination in America. The UMC has been pretty much characterized as a mainline, liberal-within-rea was big on youth programs and kept a hand

congregational. Snacks Architecture Very good..... n social-justice issues Or that's how I always
thought of the United
Methodist Church.
So I was a little surprised last Sunday

Liturgy... Music

North Clairemont United

Methodist Church

when I walked into North Clairemont United when I walked into North Clairemont United Methodsis Church and found people clapping their hands and singing evangelical choruses and waving their arms in the air charismatic-style. I was even more surprised when, after singing five of these songs, people in the congregation stood and "prayed in the Spriit." There is, of course, no law preventing

There is, of course, no law preventing United Methodists from waving their arms in the air or "praying in the Spirit." And had I known beforehand that North Clairemont UMC was the only charismic United Methodist Church in San Diego County, I wouldn't have been surprised at all. (After the service, Senior Pas-tor James Hill told me that North Clairemont. IMC back most beginning that the last NOVA. UMC has been charismatic since the late 1960s.)
Nothing, however, could have prepared me
for Jonathan Goetz's offertory solo.
Pale, fresh-faced, dark hair parted down

the middle, 15-year-old Goetz wandered out from the choir, stood in front of the congre

gation, and with all the self-assurance of Al Greene or Andre Crouch sang "What a Friend We Haw in less." It's not every day you run into a white 15-year-old United Methodist who has an intuitive feel for blade googs elect-nique. But Goetz stood there, completely at ease, and infased that tired, plaintive hyrnn with soul. You got the impression that with a lite training, the boy could truly way sar." Goetz latest old me." I mean, before that 1 of of other people, an audience. For some reason, ranging in front of other people doesn't make me nervous. It feels natural. Especially singing religious music, My voice isn't very good for

religious music. My voice isn't very good for religious music. My voice isn't very good for secular music. It's a religious music voice, for gospel in particular. That's what I like listen-ing to, mostly. I have a lot of black gospel com-pilations and I really enjoy listening to them." Reverend James Hill, who pastors this unusual church, is a robust, hail-fellow well-

met kind of guy. He sprinkled last Sunday's ser mon, on Genesis 2:1-25, with references to

-25, with references to the original Hebrew — nefesh, ruach, adamah — proposition - pronouncing the terms better than some Reform rabbis. After the service, I watched Reverend Hill chat mer-rily auf Deutsch with an elderly German cou ple. As folks streamed out of the church, they

Hill that I was surprised to find an evangelical charismatic United Methodist church. "I'm not alone,

he explained. "There are two or three other United Methodist min isters around the county who share my beliefs Their congregations aren't like mine, but we agree theologically on many issues. There may be even more United Methodist pas-tors who have charis-matic beliefs, but they keep them to them selves. It's not some thing they share with other pastors or with

Hill what he and his congregation felt about homosexuality and the ordination of openly gay clergy. Unlike other charismatics and e erend Hill didn't roll his eyes or bl "As you probably know," he said, maybe

a tad wearily, "in May our General Confer a tad wearily. In May our General Conter-ence is going to be voting again on those issues. As far as our church is concerned, we don't believe that homosexual behavior is consistent with Bib-lical teaching, and we believe that marriage is something God intended as something exclusively between a man and a woman. That said we try to welcome and be actepting of every-one. For a while we had a young man here who was ex-gay, who was wavering back and forth. I don't know which way he finally went. And we had another member, an openly gay young man, who, as far as I know, was perfectly comfortable here."

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il Keane, creator of the cartoon panel Family Circus, is self-taught. So many American artistic geniuses, lacking the tradition of state, church, or aristocratic patronage, have been autodidacts. Keane, who was born on October 5, 1922, in Philadelphia, taught himself to draw at Northeast Catholic High School. In the late '30s, he dropped the second I from his first name, because, he says, "I thought it was a little more distinguished and started signing my cartoons that way." After serving in the Army during the second World War, he moved to Roslyn, Pennsylvania, where his real-life family circus

In February 1960, just in time for a generation of counterculturists, Keane's first Family Circus cartoon appeared. Its peaceful family "made up of grandparents; Mommy and Daddy; their four children, Billy, Dolly, Jeffy, and PJ; two dogs, Barfy and Sam; and Kittycat" has been tugging the heartstrings of hippies ever since. The radical message of the cartoon circulates, like all revolutionary ideology, in the pages of obscure pam-phlets. Sadly, King Features Syndicate has only been able to get the word out to 1500 newspa pers. What's more, many of Keane's 60 books are out of print.

But Jeffy will be heard: channels have a way of finding the strongest voices. A group of Fam ily Circus disciples have banded together to broadcast its message in the pages of a shadowy guerrilla website run from the Guatemalan mountains (www.amazon.com). Basic searches won't summon the pages, so once at the site, try searching



under the following covert keywords: "Daddy's Cap Is on Backwards," "I Had a Frightmare, "Just Wait Till You Have Children of Your Own. or "Mommy, God's Here!"

The rantings of the so-called circuscisti are couched in the academic, insular rhetoric typical of many fringe groups. Of Keane's cartoon anthology What Does This Say? for instance, Jimbone, a Columbus, Ohio, adherent writes: "The many ever-unexpected twists and turns of the dancing deconstructivist (Mr. Keane) give this book its meaning. It is the insistent indirectness of the argument which is impressive. The current ontological discourse is not so much rejuvenated by it, as rediscovered in all its magnitude and profundity. The ethical and political engagement of this text is never far to seek. Experiencing this intoxicating dance is a real delight, and that in itself vouches for its merit. This text is recommended

to architects, philosophers, and to everyone else."

The group is not undivided in its devotion to the Circus. In fact, Keane reaches so far that they can't decide whether he's a postmodernist (see Jimbone) or a modernist who influences stmodernists, Alex, a New York City organizer believes the latter (at least of the What text). "The artoon equivalent," he writes, "of the faceless black monolith in the first segment of 2001: A Space Odyssey, that begets tech-

nology and civilization among a race of apemen. One feels the r berations of Bil Keane's genius in all dimensio of modern culture, in cinema, architecture, literary theory, whiteboy rap, webpage design, phy, and yet these orignal masterpieces have

Keane's genius in

ture, and white-

boy rap."

The reason, I suspect, that fewer subscribe to Keane's social vision has less to do with his message than with those who espouse it. Though Jimbone and Alex come across as genuine agi-

lost none of their stark, visionary power.

tators, others insist, it seems, on keeping the Cir cus to themselves and have set out to systematically alienate those without equal bents for social conspiracy. Take JW, for example, whose summation of Count Your Blessings, an important but orphic Keane broadside, does little to bring it out, as it were. "Keane casts a bitingly satiri







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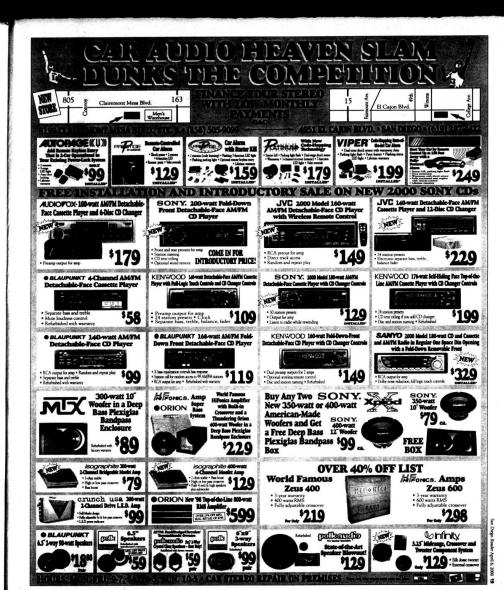






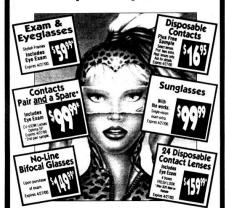








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cal eye toward the childlike faith of the masses. Evoking the more scandalous and anti-religious works of Nietzsche, [the book] might easily turn into a sustained and enveloping rant, were ful use of absurdity and irony (with shades of Beckett clearly showing) and his underlying subtext of nihilism and anti-rationalism.... But one cannot help but miss the delicious Joycean wordplay of I Had a Frightmare."

My point is that for Keanean values to be penetrating, they must be recast in a more organic, accessible syntax. "Ida Know" and "Not Me" are simply too cryptic - are they nouns or verbs? Keane needs more peddlers like the anonymous one from Colorado who writes, "Billy romps around the yard. He runs all over town. His parents are in love. His family is in love with itself, each unto each. Can our lives ever be like this? Perhaps not, but we can watch, watch every single day, and wrap ourselves in that happy sadness. And maybe forget our heavy lightness." Billy's wanderings, when framed here within the humanistic tradition of Shakespeare, take on the moving profundity of the troubadour's quest/mission.

Naturally Keane has his detractors (but so did Bukowski). Writing about What, the Russian critic Mikhail Bulgakov laments, "The dream is over, I suppose. Keane churned out brilliance for years, but his volubility caught up with him, finally. Compare his earlier coruscating genius (Billy looks up to Grandpa and says, 'Can anybody see me?' Grandpa says, 'I can') stripped of all but the most obvious humor (Polly looks up to Mother and says, 'Can anybody see me?' Mother says, 'I can'). Shame, Bil Keane, for putting the almighty dollar over your artistic sensibilities "

Stacey, from "somewhere in the South," won't have any of it. "What is going on here?" she writes. "Let's take an honest look at the books. They are boring. They are dull witless humorles rehashings. Mispronunciations? Get real! This is very







My parents sent me to school in France

### **Peaches**

when I was 15. The French family I lived with, the Rampillons, owned a large estate in the wine country outside Bordeaux. Former colonials, they'd migrated to France after Moroccan independence in 1956 and, like many former colonials, were touchy about their place in French society. They keepers were enlisted in were well educated. They had money. But to the wine country's stuffy old families, they sieur Rampillon warned were outsiders. The Bordeaux region is I would do best not to known in France for its conservatism. To imitate their accents. assuage their insecurity, the Rampillons While in the Rampillon seized upon the conventions and manners of Bordeaux's upper-middle-class as only land surrounding it, I true outsiders could. The Rampillons' Sunday lunches filled me with dread.

I certainly couldn't have been more primitive if I'd crossed their threshold on all fours. I was from Southern California, which to the Rampillons was as far away me into their home in the same spirit as those families who adopt chimps in the hopes of of the subjunctive. teaching them sign language. They were at first charmed by my rudimentary attempts at communication, but it rapidly became was as simple as simultaneously playing a at first charmed by my rudimentary attempts

clear that I lacked even the most basic skills by MAX NASH for participation in bourgeois domestic life. I once appeared barefoot in the tele-vision room. Arching an eyebrow, Madame Rampillon pointed at my naked feet and said. "Franchement, ie trouve ca tres sale. ("Frankly, I find that very dirty.") From then on I went barefoot only when I bathed.

There is perhaps no better environment for learning a foreign language than one of intimidation and fear. A mistake made once is not one you're likely to make twice. The Rampillons were determined to civilize me, and as Frenchmen they believed there was no higher mark of civilization

than the correct use and pronunciation of the French language. Even the maids and groundsthis effort, although Monhome, or on the acres of

could not open my mouth without hearing five or six strident voices barking out corrections. If I made grammatical mistakes while asking the cook for an after-school snack, she reported them to Madame Rampillon who, later in the evening, made sure they and exotic as Borneo. I think they invited did not go uncorrected. Even guests chez les Rampillons were invited to polish my use

During meals, speaking good French

violin and tuba. The Rampillons tried to be patient, but they were faced with some-one who did not know that one must never use a knife on any food, with the exception of bread, that has a crust. (My knife was poised above a slice of quiche when Monsieur Rampillon glared at me, "You insult the cook. You are implying that the crust is too hard to cut with your fork.") My table manners improved while I was with the Rampillons. I also lost weight.

After months of strict training, when I could finally be depended upon not to use a knife on my quiche, or laughably mispro-

nounce words like serrurier (locksmith), the Rampillons decided it was safe to invite an mportant guest to Sunday lunch. He was, I remember, a widely traveled and elderly professor of agriculture. To Peach show off, I suppose, their

success in exotic animal husbandry, the Rampillons seated me next to him. Before us lay the impressive Sunday lunch table: damask tablecloth, antique crystal, sterling silver, the best Bordeaux wines. The lunch at first went well. I embarrassed no one. The professor chatted with me about Southern California. "Your young American," the professor said to Madame and Monsieur Rampillon, "speaks French well."

They beamed. The meal, of course, had to end with

fresh fruit, and the maid brought peaches to the table. Everyone around me stead-ied their peaches with their forks and, with simple finesse, began to peel them with their fruit knives. I stared at my peach as if it were a live grenade. Peeling a peach with knife and fork was one trick the Rampillons had not taught me.

God may protect children and drunks, but He's careless with young Americans in France. The late-spring peaches weren't very ripe. I jabbed my fork at mine, and even now I can see it hop from my plate and roll, as if guided by an unseen malevolent force, toward the professor's red wine glass. There was something obscenely inevitable about my direct hit, about the way the crystal exploded when it fell, the way the dark red wine surged onto the white linen. In my mind I've replayed the scene thousands of times, much the same way America has replayed and studied the Zapruder film. For me, the peach and wine glass have lost none of their sick fascination.

The French often do have beautiful manners. No one laughed. No one stared. No one stopped the flow of conversation. The professor simply tossed his napkin over the mess. Monsieur Rampillon called the maid from the kitchen, "I believe our young American would perhaps prefer a

Nowadays it's almost silly to talk of "first peaches." Latin American exporters and our own dor growers keep peaches in supermarkets almost year round. Whole Foods Market in Hillcrest, 711 University Avenue, 619-294-2800, usually has a few (expensive) varieties on hand.



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owners, backed by millions of dollars from San Diego's political and business establishment, Bersin, an old college friend of President Bill Clinton's, gets his way on almost every issue that comes before the board of education. But two weeks ago, the juggernaut came to a sudden halt — at least for the time being.

The subject of Bersin's disappointment was not his much-vaunted, controversial "Blueprint for Student Success," which, after an eight-hour, commotion-filled meeting, passed a bitterly divided Board of Education, 3-2 Instead, it was an obscure item to condemn 25 acres of land at Interstate 805 and Highway 52 for \$16 million that came before the board just before the "Blueprint" ruckus. The item failed on a 3-2 affirmative vote because it did not garner the two-thirds majority vote required for

The item had nothing to do with education, per se, but plenty to do with the school district's growing real estate empire, which many believe the former United States Attorney is anxious to develop on his way to a career in local politics and beyond. It was brought down by Bersin's chief nemesis on the board, Frances O'Neill Zimmerman, a La Jolla matron with an eye for the bottom line, who fears that the proposed condemnation is the first step in a wildly overpriced scheme — as yet unknown to the public — to assemble a mul-

timillion-dollar "administrative campus north of Interstate 8.

Zimmerman and fellow board member John deBeck voted against the plan, after she pulled it from the board's so-called "consent agenda," where it would have been approved without public scrutiny and board discuss

Zimmerman points to a series of internal school-district memos, including one by Bersin himself, touting the idea and showing it was hatched by what Zimmerman says is a secreley E. Foster, a wealthy local developer who is Bersin's father-in-law. According to another school-district memo, the site Bersin now wants to purchase has turned out to be more expene than the one originally recommended by district staff.

Though the plan has yet to be disclosed to the public, school-district memos show that Bersin and his developer father-in-law want to build a new "administrative campus" on Cardinal Lane off Highway 163 near Genessee. To do so, they would sell off the old administrative complex on Normal Street in University Heights to real estate developers. The district would also have to move the warehouses currently on the Cardinal Lane site; Bersin wants to acquire the 805/52 site by condemnation and move them there.

Development of the proposed administrative complex and its steep price tag, which Zimmerman argues would suck money away from new-school construction, should be carefully considered in public hearings before Bersin and his father-in-law's real estate committee proceed further with their expansion

Zimmerman says she is also concerned about the secretive nature of the proposal and that untoward influence by lobbyists and others may have been brought to bear in an attempt to sway the board and its staff in the condem nation matter. Zimmerman has been a critic of Bersin's real estate advisory committee ever since she first learned about it in October 1999 Her re-election bid has been opposed by Bersin, Foster, and their supporters in local real estate and business, who claim she is obstructing Bersin's school-reform plans.

Foster, along with his associates in San Diego real estate and individuals with a direct financial interest in the 805/52 land deal, have given more than \$5000 to the campaign of Zim-merman's opponent, lawyer Julie Dubick. And a last-minute hit piece against Zimmerman, sent out the weekend before the March primary by an independent political committee calling itself "Citizens for School Reform," was financed in part by a \$1000 contribution by Stephen Williams, president of Sentre Partners, the company that has had extensive real estate dealings regarding the office park in which

In addition, Dubick's law firm, Seltzer, Caplan, represents the owners of the 805/52 property in dealings with the school district. James Dawe, a partner in Seltzer, Caplan, said in an interview last week he'd had a personal conversation with a school-board member whom he declined to identify — regarding his clients' pending business before the board. The school district itself has no laws requiring lobbyists to register or disclose their nonpublic contacts with board members, but Jennifer Hardy Seelicke, another Seltzer, Caplan lawyer,

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is registered by the City of San Diego as a lobbyist for the entity that currently owns the 805/52 property.

In a September 1, 1999. memo to the board of education chief district admin. istrative officer Henry Hur ley warned board members that Dawe had been contacting district staff about the pending acquisition and might hers to lobby them individually

"Mr. Dawe communicated with Georgia Snodgrass from Business Services earlier this week," according to the memo, "Ms. Snodgrass informed Mr. Dawe that any decision by the district to consider imminent domain actions would require board approval. Given Mr. Dawe's previous letter to me and the nature of his phone conversation with summise staffif Mr. Dawe contacts boardmembers directly.

"Please understand that Mr. Dawe is representing his client's interests and may char acterize the situation in the light most favorable to his tion might not necessarily represent the issues important to the district in this matter "

Partners and employ firm have given more than to oust Zimmerman from the board, according to campaign-disclosure records on file with the county Regis-

trar of Voters.
The confluence of politintendent's developer fatherical money and lobbying clout has led Zimmerman to consider proposing new regulations requiring full disclosure of lobbying activities at the in these areas. district. "Under the circum stances now coming to light. I think it would be very use

ful to have a lobbying regulathe county and the city." Zimmerman said in an interview this week. "I am concerned when I learn that the super-

ees of the Seltzer, Caplan \$3725 to Dubick's campaign

in-law and politically active law firms like Seltzer, Caplan are mixing in real estate transhave an ownership in the prop-

used its editorial pages to attack

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805/52 land outright. On March 16, 1999, the newspaper company transferred the property to West RNLN, a sotrict. We need a lot more light called "limited liability company." According to county Another element of intrigue involves the unknown identity of the individuals who

grade do not graduate from high school

records, a company called Western Devcon is the "manging member" of West RNLN. Michael Ibe is listed as presi erty. Until a year ago, accord dent of Western Devcon. ing to county records. Copley Also recorded on March Newspapers, publisher of the 16, 1999, was a \$13 million trust deed against the property Union-Tribune, which has

hiring of Alan Bersin as Superintendent of Schools. Alan Bersin

was hired to turn our nublic schools around. The situation is very

national average. Almost a third of the students who enter 9th

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npany called "RNLN 805/52." According to that firm's articles of organizat Ronald Neeley, a wealthy Del Mar real estate investor, is listed as the company's "agent for service." In July 1998, Copley sold

a 22.74 -acre parcel adjacent to the 805/52 site to the City of San Diego for \$16 million The land will be used for waterutility operations. And Sentre Partners, whose president \$1000 to a hit piece against Zimmerman, has maintai a keen interest in the area. In a letter on Sentre letterhead dated May 14, 1999, to Larry Gardner of the city water department, executive J. Cole Francis attempted to get the city to purchase yet another

own a five-acre land parcel across the street from your site and Mike Ibe is the 25acre property owner adjacent ing of his land to residential ecause our property is zoned for an office park develop ment, we have concerns that impact the value of our five

Dawe, attorney for West principals in the venture though he said Copley retained wife Lucille, widely known in Del Mar and La Jolla social circles for hosting lavish parties on their sprawling 14-acre estate, have given a total of \$1000 to Zimmerman's opponent Dubick, according to campaign-disclosure stateto Neeley at his RNLN offices in Mission Valley was referred to Dawe, who said he knew nothing of Neeley's campaign



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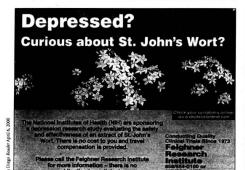
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board and to the public of property ownership when the hool district is involved in land transactions."

for the food-service center The road to the land cor troversy began about two years including the then-Copley ago, when the school district was looking for a place to build its so-called Food Services the porthwest corner of Kearny Mesa, overlooking the I-805 Center, a huge central kitchen and Highway 52 freeway interchange. The other two canto prepare and distribute food to the district's cafeterias. didates were a location at the Under the plan, 22 "cluster" old General Dynamics Kearny kitchens at individual schools Mesa site (in an office park are to be closed. So-called now called San Diego Spec-"cook/chill" meals would be trum), and a site, called the prepared and shipped from Shawline/McGrath property, that consisted of 8.3 acres on the Food Services Center at 40 degrees for later reheating. Shawline Street at Ruffner Eight acres was required to Road. San Diego Spectrum house the 100,000-squarefoot building and support facilities, according to district sale, but both the Shawline owners and the Copley Newspapers, which then owned the

Copley Drive property, refused to sell and would have to be taken by condemnation action In Copley's case, according to the scenario then in place, only 8 acres of the 25-acre Copley parcel would be

In a memo to the school

board dated December 1, 1998,

school-district staffer Pat Zoller

outlined three potential sites

Newspapers-owned parcel in

Zoller and other staffers recommended that the Shawline site be chosen over Copley and Spectrum properties, based in large part on the cost of acquisition, according to her memo. "The estimate of 'worst-case' condemnation cost relative to the Shawline property is estimated at \$800,000. The cost differen tial of the three sites, consid ering the estimated condemnation cost, still supports the Shawline/McGrath property as the most economical and best choice for the Food Services Center." Things seemed so sure for the Shawline site that a

memo was drafted on September 23, 1998, for considera tion at an October 1998 schoolboard meeting to prepare the uments to purchase the Shawline site. But no action was taken then. Later, in a memo dated May 27, 1999, the staff would report that "extraordinary condemnation cost of the Shawline site had gone up to \$1.2 million and that the site had received city per mits for another building.

In the meanwhile, Copley Newspapers transferred its 25-acre parcel, on March 16, 1999, to West RNLN for \$12,994,000. And when, on July 2, 1999, school-district staffers wrote a letter to the new owners of the Copley property about the school dis trict's idea to purchase an eight-acre portion of it for the district's Food Services Center, they got a chilly reception. In a letter dated July 28,

1999, from Seltzer, Caplan's

James Dawe to the schooldistrict chief administrative officer Henry E. Hurley, Dawe recalled that he, Hurley, and Michael Ibe, the West RNLN principal, met "two or three months ago to discuss the school district's possible interest in the acquisition of approximately eight to nine acres of the property on Copley Place [sic] for development as a food distribution center. After that meeting, Dawe

wrote, "Mr. Ibe requested his architect [to] analyze the potential impacts of the food distribution center on the balance of the property. Based upon such analysis, the owner has concluded that the District's proposed building would be incompatible with the development of the bal

ance of the property." Though the West RNLN group professed no interest in selling their land, as the district seemed to become more committed to purchas ing the entire 20 acres of the West RNLN property rather be needed for the Food Services Center. Why a shift from 8 acres to the full 20 acres? Zimmerman points to inter



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nal school-district memos to Bersin's real estate development committee, run by his father-in-law, may have been responsible for the change.

Though there was n public announcement of the formation of the real estate advisory panel, Bersin set up his so-called Real Estate Asset Work Group sometime last year. Zimmerman says she first learned of the exis of the committee in October 1999. Bersin had appointed Foster, along with developer Dene Oliver, retired attorney Lewis Silverberg, and William Jones, an ex-city councilman. The revelation sparked instant controversy among Bersin's cial relationship that the superdinal Lane. intendent enjoys with his

father-in-law Bersin and Foster are partners in a general partnership called Otay Terminal, Ltd., which was formed shortly before Bersin became U.S. Attorney in 1993. According to Bersin's most recent financial-disclosure statement, the partnership owns four industrial properties scattered ing one along the Mexican

border near the Otay Mesa border crossing. Each of the properties, according to county rds, is valued in excess o \$2 million. Bersin also reports receiving in excess of \$10,000 per year in income from the

Bersin's real estate work group made its first report to the district in November of 1999. One of the work group's key recommendations, according to a district memo, is that the district sell off to a developer the existing education center on Normal Street in University Heights. Using cash from that sale and the selling of other property, the district would build a new "administrative campus," most likely on

ommended by the [real estate] istrative functions currently housed in several locations around the district into one modern administrative head quarters campus," says a memo dated November 9, 1999, from school-district operations manager Henry Hurley to Bersin, "The group calculated that [by] selling the EducaBeach (school) sites, sufficient resources would be raised to fund the cost of the developheadquarters and the relocaspace for supply and instruc-

In order to carry out the plan, according to the vember 9 memo, Bersin's real estate advisory committee concluded that warehouses adjacent to the school

ter. "The district should continge to pursue its land acquisition for the Food Services Center," the real estate comsays, "and will need to obtain suitable property for relo-cating the Instructional Materials and Supply Warehouse solidation of district administration onto the Cardinal

UNTIL a year ago, Copley Newspapers, which has used their editorial pages to attack Zimmerman, owned the land outright.

district's so-called Instructional Media Center on Cardinal Lane would have to be moved to another location, making way for the new

Zimmerman says that may be why the district staff, including Bersin, is pushing so hard to buy the entire 25acre West RNLN site and not just the 8-acre portion originally sought by the staff to build the Food Services Cen-

In a memo to the school board dated March 22, 2000, Bersin agreed with his fatherin-law, listing "consolidation of administrative function into one administrative center (a new facility to be designed and constructed to complement and facilitate administrative and organizational structure)" as one of his pri-

mary objectives. It's a conclusion with

mently disagrees.

\*My list of priorities does
not include a grand campus for an administrative center. tune," she says. "First, it's extra acres and extra money - fantastic amounts of money to build it. That money is nee borhoods where new schools are needed to alleviate overcrowding, such as mid-city and Scripps Ranch."

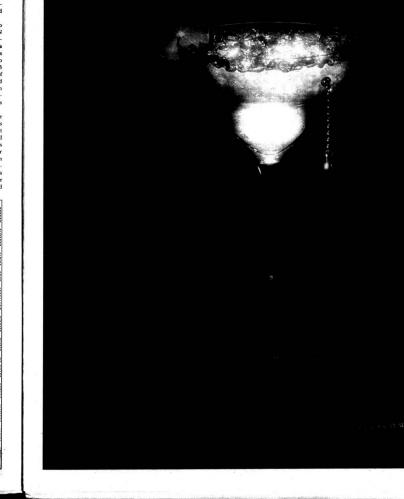
As for selling off the education-center site, Zimmerman says, "I don't think we need to move the ed center. It has nothing to do with teaching and learning in the classroom. I think we should hang on to all real assets. They can be kept and leased if not used On September 28, 1999.

six months after Copley sold the land to West RNLN for less than \$13 million, the school district's appraisers concluded that the parcel was worth \$16 million. What accounted for the price differential? According to the appraisers, during the first transaction — which occurred after the school district had already expressed interest in buying eight acres of the site — "Copley

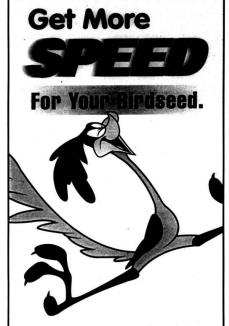
Press...had become an anxious seller. As a representative explained to us, they are not developers and strongly desired to be free of dev ment concerns. When Michael Ibe's group approached Coplev Press with a noncontin gent all-cash offer, a short escrow, and a large nonre-Copley Press found themselves no longer willing to hold out for a higher price."

So, at least according to the appraiser, West RNLN and its unidentified princi-pals had gotten themselves a deal. The school district was out of luck and would have to fork over at least another \$3 million - and the threat of much more, to be awarded by a jury at a condemnation trial - above what the property had sold for just six months

When the matter came before the school board at its March 14 meeting, West RNLN was no longer opposed to the condemnation of its land. "We speak now in favor of your proposed resolution and most importantly proceed to obtain possession...as early as possible, so that we







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ing the land use," testified Seltzer, Caplan, representing Dorne even held out th

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prospect of a negotiated sale, perhaps at a premium, of a portion of the property in the event that the board's would consider negotiations for a limited acquisition of the school site property a opposed to the considerable nage that would occur by delaying for perhaps another forward." Dorne testified. "I urge you to consider that in addition, when you take a portion of a property, you effect on the surrounding property. Those things would have to be considered, but the owner of the property would be willing to discuss the proposition."

But in an interview ear lier this week, after a reporter began looking into the iden tity of RNLN's owners, RNLN attorney James Dawe said tha his client's position had again changed, "Since Dorne was at the meeting, I believe there has been a meeting of the architects for the school district and the owners of the property, and we have determined that the 8 acres that was talked about also does not work with other pending proiects [RNLN has planned for the 21 acres. So on April 11 we want this burden lifted from the property."

He said he had contacted the school district last week to set up a meeting between RNLN principal Michael Ibe and several school-board members to explain RNLN's latest position, but that the board members declined. Zimmerman says she declined a meeting with Dawe and Ibe because "I thought it was an inappropriate contact with a boardmember by a party that had business pending before the board. I think the board's business should be done in public."

During the March 14 hearing, board member John deBeck questioned district administrative officer Henry Hurley about how the school district would come up with the \$16 million to buy the

Mr. deBeck: So where is the cash coming from that uh. you're talking about.... The

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capital fund is, is awash with cash and it can do that?

Mr. Hurley: What we have been doing for a number of years is planning the capital program for the district from sources such as our developer fees where you accumulate it over a number of years. We have accumulated capital funds for district purposes.

Mr. deBeck: But we had

in the past, I mean, over a number of years, we've had continuing problems with deferred maintenance we had to do all that. There's still a lot of unfunded projects in the district that this money could be used for. Isn't that correct?

Mr. Hurley: As our longrange facilities plan indicates there's probably another billion dollars of needs that are still required by the district However, as we looked at the priority of those capital needs, I would place the increased efficiency in the operations as a high priority to streamline and the cost savings in our district operations

Mr. deBeck: As compared Mr. Hurley. Yes, as compared to a new school.

Proponents of the plan, includng Bersin and board member Sue Braun, a key Bersin ally, of improved efficiency. Said Braun: "I would feel that we were missing the boat if we were limited to the eight acres because this was an opportu nity for us to see the kinds of savings we saw when we did our energy-efficient changes, all the other streamlining and changes that we've made in the district. We have seen the wisdom of that and this was a chance for us to consolidate operations and not have people running all over the city and having to use all our closed school sites."

In an interview this week deBeck said he will change his vote from opposition to one in favor of the purchase of the site at next week's schoolboard meeting. He says he has "cut a deal" that requires Bersin to sign off on the reopening of an elementary school in North Clairemon in exchange for his vote in favor of purchasing the West RNLN property. deBeck says that he has

long favored reopening Wigoin Flementary School at 4350 Mt. Everest Street, a former elementary school closed for lack of enrollment about eight year

ome-schooling academy run by the district.

Parents in the area wan the school reopened for safet reasons, says deBeck, becaus students currently have to attend Homes Elementary school. "They say they are los ing kids who won't cross Balboa to private schools," says deBeck. But until now, dis trict administrators had strongly opposed his overtures to reopen the school.

"Getting something in the current environment is very difficult for me and this is one case that I could use as leverage. I just said I would not vote for 1 the 25-acre Copley Drive property acquisition] unless I could get a schoo north of Balboa," says deBeck "They agreed, Actually, it may have been something they might have done anyway. bu that doesn't matter. I got it. can't get into their heads about whether they had already decided they would do this anyway. I just wanted to make sure I had a commitment to

get it.
"That doesn't mean I fully support the expenditur of all the money that it would take to completely build out the 20 acres at this time. deBeck adds. "I can see the need for combining district resources for economy Whether [the Cardinal Lan site! became the education center, where people came and went a lot, I have a problem with it because it's on a dead-end street."

That leaves Zimmerman who says she supports reopen ing the Wiggin school but remains opposed to the 20acre land purchase and Bersin's plan to build a new "admin istrative campus."

Zimmerman says she resents the fact that the Wig gin school reopening is being held hostage to gain approva of the Kearny Mesa site acqui sition. "I appreciate deBeck's effort to help people in Claire mont, but I don't think this kind of horse-trading should go on," she says of deBeck's deal "If there's money in the capital fund for land banking 12 additional acres on Kearn Mesa." Zimmerman says "there's money in the capita fund to reopen Wiggin to serve the people of Clairemont." Neither Bersin nor his

lieutenant, Henry Hurley

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# Women's Work

Winter surf was pounding the eroded shoreline of Chapultapec, Ensenada, on the day I interviewed Gloria Castañeda. Fog was rolling in and we didn't have as much time: Castañeda and her son Gregorio had to make the long trip home to the reservation. Castañeda is Kumeyaay Indian and lives on the reservation San José de la Zorra in the Guadalupe Valley, which lies between Tecate and Ensenada. She has children and grandchildren, and from this I deduce her age to be mid-50s. Her hair is curly, reddishbrown brushed with grey; she wears a brown-and-white print dress that doesn't seem warm enough for this weather. Her business card declares her a Kumeyaay artisania. This is my first meeting with Castañeda. though for some time I have had a pato, a woven duck, in my living room that she made. The duck is constructed from the leaves and boughs of a willow shrub. Its back is hollowed out to serve as a container. I fill it with sage sticks to burn away the evil spirits or the evil smells that sometimes enter my house; the sage sticks are also made by the Kumeyaay.

The interview took place in the home of Norma Muñoz. We were surrounded by artisan products that

Muñoz has collected: baskets with intricate designs, pottery hardened and blackened by fire a long cylindrical carrier used for gathering honey, a bow and kets. Norma Muñoz is similar to the women we will meet later, women who made it their busi ness to support and ity of indigenous

he reservation Castañeda lives on has

changed little since she was a child - with

other and went on short surveil-

lance runs, presumably for food or

water. When it returned it covered

the older, sicker dog with its body.

I had always thought of dogs as

the exception that now the people who live there eat everything that everyone else eats.

a volunteer for an organization that seeks doctors to ores and sickeningly thin. Since dropping their exhausted bodies treat indigenous peoples and monies to buy medicine. Her current object nto the sand, they had barely moved. tive is to help Castañeda sell her One dog seemed healthier than the

products and become self-sufficient. Through Muñoz's window could see two wild dogs that had curled themselves against one another for warmth. They had limped into

people to survive

in Baja, Mexico

and Southern Cal

ifornia. Muñoz has

been involved with

ple of Baia Cali

fornia for over ten

years. She served as

s dayes devoted to their humans It surprised me to see the healthier dog lie on top of the sicker dog to keep it warm. I have been fascinated by

the Kumeyaay ever since realiz ing they were the Native Americans who lived in the mountain that I love, the Cuvamacas, Later

> ited the entire region. extending north and south of the border. including my hometown, Chula Vista I remember learn ing something about the Kumeyaay at sixth-grade camp. retrieve the name

I learned they inhab

Kumeyaay. And I remember as a young adult hiking in the Cuyamacas and coming across rain-filled mortars, which sent my mind to fantasizing and romanti cizing a distant way of life. When I was a teenager my parents always camped in Alpine, and we children would take excursions onto the reservation adjacent to our campground. But these distinct exper-

ences never coalesced into a whole picture. In retrospect I see how odd it was to track a living people through history and relics; it's like going to a seance to speak with your auni who's living in a nearby city. As an adult I read the autobiography of Dei fina Cuero by Florence Shipek, which I purchased at the San Diego Museum of Man. This small book brought m closer to the present. The book doc uments the difficult life Cuero had and by extension, that the Kumevaay still have. Two things rattle around in my brain from the book. One. that Shipek lost her first baby because the priests had forbidden the ritu als surrounding pregnancy and birth, mation Second, the effect of the border on the indigenous people. On the Mexican side of the border, Del fina Cuero's relationship with family members was severed, just as Castañeda's relationship with family members has been limited until just recently. The autobiography of Delfina Cuero ends with these words Is there room for us in America

Can we come home legally?" Castañeda is multilingual. She speaks Kumeyaay, Spanish, and a dialect called Kautl. She was born on the reservation San José de l

Zorra. According to Castañeda the reservation she lives on has changed little since she was a child - with the exception that now th people who live there eat everything that everyone else eats. When she was young, she says, there was no store to walk to and microbuse: were nonexistent. The gov which is one of the factors that has altered their diet. Her small house is home to 12 people: her husband, sons, and grandchildren

Castañeda told me one of her daughters, Marta, spends her days in Ensenada udying English. It is their hope that an English speaker in the family will facilitate Castañada's new business At one point, the difference between Castañeda's reality and my reality became appar ent. I said, "Oh, I watch two novelas a night to help me with my Spanish. The actors speak very clearly, and the plot is always easy to follow some cad is always off with the other woman, while the good woman takes care of husiness in between tears Tell your daughter to watch sure they will help her English. ever is closest to the phone It was then that Castañeda answers then through relay gave me the "you've been oolish" look and said. "We don't have televisions. We don't have electricity." She says the Mexican government requires a certain number of people in a given area to justify bringing in electricity.

some American soaps: I'm

The community of San José de la Zorra numbers around 70, apparently not enough to warrant the expense. The criminality of this dictate was about to be revealed, though not before I waxed foolish once more.

I tried to put a happy face on the lack of electricity by describing how fast and hard city life was, how beautiful the night sky is without lights. It was then that Castañeda told me her six-vearold granddaughter had just been through a series of operations due to burns she'd received from standing too close to a lamp that exploded while her mother was filling it with kerosene. Not only do they not have light, they must carry in drinking water, and there is only one telephone, which the government

installed in the center of the

community. If you call, who-Fnelish

the recipient of the call is notified In the past, people have visited the reservations and purchased whatever items the Kumeyaay were making baskets, pots, incense, neck laces. The men who came to buy were for the most par white; they bought cheap and sold high. But Castañeda is ambitious. She is using her skills to improve her family's situation. Now that Castañed has become her own agent she is receiving \$18 for the ducks she weaves, as opposed to the \$8 she received from

the visiting entrepreneurs Castañeda told me that baskets became necessary because "we didn't have plastic containers to carry things in, or keep things in; we needed to make our own containers." It took about a half a year to learn to weave something that was not feo (ugly) Her mother taught her the craft when she was about ten years old. Nowadays, she says they are teaching the children at around eight years old. She weaves variously

of the branches of a tree called sauce in Spanish or willow in The process for making

of this tree are only usable

from May through Novem-

ber. While the tree is dor

mant she uses another plant

called junco in Spanish, jun-

cas in English, to weave neck-

laces, barrettes, and smaller,

tighter baskets. This mate

rial, too, is subject to the whim

of nature. According to Cas

pato, a woven duck like the one I have in my house, is complicated. First Castañeda has to walk a distance to the willow shrubs on the reser vation From the willow shrub she cuts two types of boughs, the strong ones that have leaves and are the substance of the basket, and the thinner, weaker ones, which she uses like thread to hold the shape of the basket. She carries the boughs back to her house and lays them out to dry for one day. On the third day she weaves them into forms. In one day she may weave one, possibly two bas kets or ducks. A lot of work for \$18. Because she is work ing with nature, there is another obstacle in her pro duction process. The boughs tañeda, the junco can only be cut on the night of a full moon; when the moon is full, she says, the air is more humid and the reed is easier to pull out of the ground. If you are given to fancy, imagine that the necklace you wore or the barrette you clasped your hair with was laced with the nower of the full moon. I wore one of these necklaces for luck during the three months I poem, as it turned out a lucky poem; of course, that's just incidental, not integral to the

crafting. I had the opportunity to meet with Castañeda and her mother, Celia Silva, soon after our first encounter. Deborah Dozier, the next woman in this weave, had been look ing for places for Castañeda to sell her baskets. A studen in an American Indian Studies certificate program, Pat Cooley arranged for them to sell at a Catholic church in Fallbrook. The priest had requested the parishioners buy the wares of Native Amer icans as Christmas gifts. The process for making this happen was as layered as the pr cess for weaving a duck.

ria, her mother, and her ware from San José to Encinitas. Pat Cooley kept them overnight They had their best sales eve at the church. I played a small part of the process: picking Castañeda and Silva up at Dozier's and driving them back to the border on Sun day. The last part of their journey was the most arduous, the bus ride to Ensenada and the series of microbuses to the reservation where the would arrive home late into the night, Gregorio, Cas tañeda's son, would be wait ing for them in an old pickup truck that isn't registered and cannot leave the reservation He would drive them the res of the way home.

After the long day of sell ing their wares in Fallbrook Castañeda and her mothe vere ready to go home. Dozie asked them if they were hun gry; they had not eaten lunch They both shook their heads and said they were fine. Dozier nevertheless, assembled hug turkey sandwiches (it was the weekend after Thanksgiving and packed them several bot tles of water for the long trip home. As soon as we got into the car Castañeda and her





sandwiches. On the way to the border Castañeda told me that though the trip home would be long, vale la pena. munched the sandwich she said she was happy with the amount that she sold and happy to eat mucho pavo (turkey) in the last day and a half. This odd cosmic wink of turkey and Thanksgiving and Castañeda and her mother in my car was not lost on me. Castañeda spoke to her mother in Kumeyaay about the various things we passed, in particular the Coronado Bridge. Their language seemed totally foreign; I could not pick out one familiar sound yet I was deeply contented that my car was filled with the breath of this ancient lan guage. I had a check for Casañeda for \$18 because I sold one of her ducks to a colleague. I told her the check was not made out to anyone 'Oh," she said modestly, "because you couldn't remem ber my name." But the truth was that I didn't know if she had an account or if I should cash the check and give her

I know little about sewing

people. How I envy Cas-Warp was not helpful at all tañeda's ability to produce something symmetrical, beauto arrange (yarn or thread) so tiful, and useful as to form a warp. Only with the addition of woof - the threads that run crosswise in the first time she visited San a woven fabric, at right angles José de la Zorra she was taken to the warp threads able to comprehend these place. It was so silent you could hear the blood run in words that had been abstrac tions. Many writers have our ears. She was amazed

to look up the words "warp"

applied the words warp, woof,

or weave to the act of writ

ing as well as the writing prod

uct. In this way I can appre

hend in a tactile way the dif-

rial into the shape you hold

in your head. The warp of

this essay, the leafy substar

tive part, is Gloria Castañeda

her culture, and her craft, bu

the ties are various strands

of work done by women to

aid the whole in materializ

ing. Though I hold all of what

wants to be said about thi

process in my head, I pro-

ceed with fear; there is so

much. I'm afraid the seams

might split. And those two

abandoned dogs introduced

in the beginning - they trou-

ble me because I know

should excise them, but they

keep insisting on being

included. I want to be faith

ficulty of weaving raw mate

brings passion and integrity to her work. I was compelled to read all 320 pages of her dissertation because it was fas cinating and well written Dozier told me that her rela tion to Castañeda and her craft are integral and per sonal as well as academic. She says she was supported and taught by the same kind of sys tem that Castañeda has today She was taught to braid before she was 5, could sew so well

he process for making a pato. a woven duck like the one I have in my house, is complicated.

ies and is finishing her doc toral dissertation, called "Kumeyaay Basketry: Resource Management as an Economic Strategy." I can't imagine anyone more perfect for this project. With a deep scholastic research and a rich background in the subiect matter (she holds an MFA in fiberstructure and inter locking, an MFA in museology, and a master's in cul-

ful to the subjects and the

Deborah Dozier told me

by the lack of anger. Dozier

teaches Native American stud-

by the age of 10 that she could look at a garment and know how it was made, and that by the age of 17 she handcrocheted designer clothing In the introduction to her thesis she writes, "Until this day I struggle to pass a knotted waste of string. My fin gers itch to untangle these messes; my brain desires order.

The first day I phoned

hours. For starters, she told me the indigenous people of California used four basic types of baskets: the seed heater, the burden basket. the sifter, and in lowland areas where bedrock mortars were not used, a mortar hopper was used to save seed. Sixty percent of the objects in a typical family's house would be basketry. She opens the abstract of her dissertation this way: "The Kumeyaay basketmakers who live in Baia California, Mexico, are links in an unbroken chain of mothers and grandmothers who have taught the craft to their children, grandchildren, usins, nieces, and nephews."

title of genius and Indian bas

ketmakers." As Dozier points

out, art and art history is rid

dled with bias. Gardner's Art

Through the Ages states, "Like

Adam, Paleolithic man gath

ered and named animals, and

the faculty of imagination

came into being along with

the concepts of identity and

meaning. In that remot

time man made the critical

breakthrough and became

wholly human." Dozier notes

that "man" is specific because

Gardner also employs other

generic phrases like "cave

counterarguments is that the

caves are filled with images of

fecundity. While Gardner

speculated that the painting

of pregnant animals were as

attempt to magically control

reproduction, Dozier sug-

ests that stands in opposi

tion to what we know about

reproduction and the role of

women. She asserts, "I know

of no culture where men nat

urally fell into the role of mid

wife. This switch from womer

to men assisting at the time

of birth has occurred only in

does not fall into the trap

Gardner did; she does not

insist that the cave painting

I had to laugh out loud at myself when I read one of Dozier's arguments for why basketry had been ignored and undervalued for so lone I fancy myself mildly intelligent with feminist leanings, but I often fail to question established ideas and received information. Dozier takes on the supposition that the Paleolithic cave art at Lascaux France, is necessarily male. The context for this discussion is that "artistic hege mony and sexism are the barriers that stand between the

are female, only raises the ossibility, for as she states, "No one alive today was in Lascaux at that time, nor did the artists leave any positive indication of their gender.'

In order to place the Indian basketmakers in the needed to discuss some of the parameters for genius as well as for art. One of her stones for the discussion of art was a quote by Marcel Duchamp:

"In the creative act the artis goes from intention to realiza tion through a chain of totally subjective reactions. His strug gle toward the realization is a series of efforts, pains, satisfations refusals decisions which also cannot and must not be fully self-conscious, at least on the aesthetic plane. The result of this struggle is a difference between the intention and its realization...in other words, the personal 'art coefficient' is like an arithmetical relation betwee the unexpressed but intended and the unintentionally

Dozier makes the case that "a genius basketmaker would create baskets that express a very high correla expression, and any unin tended expression would rein force the perceived expression of intention...the greater the skill of the weaver, the more able she is to produce what her mind conceives. Because I am too distant from the tactile arts. I had never hands have to follow the invis ible pattern invented some where in the left side of the brain. But I have always been interested in, and angered by, the gap between the beau tiful, seamless, entity I have in my mind and the cobbled Frankenstein that reaches the

paper. Dozier's research also brings to light a fascinating per sonality, Constance Goddard DuBois, and a dazzling quote by DuBois that contributes to the discussion of aesthetics and to our appreciation of Kumeyaay basketry. DuBois, an anthropologist and Diego around the turn of the century to visit her sister According to Dozier, while here. DuBois became involved with the Indians of South em California. When she saw nous people were living in, she formed the Indian Support League. She went on a buy

ing mission, purchasing blan-kets, feather skirts, twine sacks, lace doilies, and as many bas kets as she could. She took lantern slides of the reservations and gave lectures abou them after which she would sell the things she had pur chased. The women of the reservations were paid out right from the sales, and the money also went to supply rations to the old and indi ent. Dubois is responsible for the first wood stove in 1904 that the Kumeyaay owned. Prior to that, people were eating raw flour and getting sick. She also wrote a novel entitled Soul in Bronze about a Native American and an Anglo woman from Southlove. The following DuBois quote extracted from Dozier's thesis is long but rich, beau tiful, and rewarding:

The white women who are employing their leisure hours in making what they call Indian baskets are interested in copyCalifornia backcountry. Show her (for a white woman would not find it by observation) the shrub Rhus trilobata, which when material for the splint to be wound about the coil of grasses. ... Point out to her the plant whose root will make the dye, and the rush whose tender brownish base furnishes the shading of that color .... Give her some reddish splints from the Manzanita bush, which combine so artistically with the black made by soaking .... If after a year or two she masters the technique of preparation, splitting, smoothing, drying, and the stitch, let make her basket according to her innate sense of form and proportion and ornament it with a design which shall contain the symbol of an idea distinctly present to her mental conscious ness. Give her three months in which to do the work, and let her as an example of the art training of our civilization stand or fail by the result. Meantime, let her be half starved; housed in a

his odd cosmic wink of turkey and Thanksgiving and Castañeda

and her mother in my car

was not lost on me.

ing Indian designs.... No Indian oman ever copied anything. She worked from Nature and evolved forms from her own intelligence, but the result was never a copy.

We cannot do anything without copying. All our eduthing. In law we have rule and precedent. In art we have schools of instruction. A designer who has never copied a line would be laughed at. So we have abso lutely lost the power of individual expression. And that is why we live all our lives surrounded by ugly and meaningless things.

"An Indian always has a reason," said one of my Indian friends to me, and this is liter ally true. The Indian basketmaker had a reason for every line of what we consider the dec oration on her basket. The result is what is called symbolism. Sym bolism, in this connection, may be defined as a decoration with

If you would realize the contrasted status of the modern and the primitive woman...put one of the mak ers of our so-called Indian bas-

wrung by gnawing grief; see her daughter with a young baby lie dying on the ground on a bed of ragged blankets soaked by a sudden cloudburst; have shapes of want and misery constantly before her eyes; and let her still evolve out of the indwelling memorier of sacred myth, tribal tradition, or long past event, the com emorative design, the symbol of what is to her an imperishable truth. This is the way a genuine Indian basket is made at the pre-

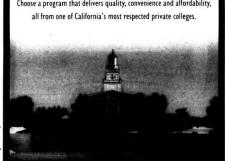
This breathtaking quote from almost a century ago speaks as much to the present as it does to the past. In spite of being compelled to concede the idea of genius to bas ketweavers. I had to ask Dozier why the baskets Castañeda and her family makes are so plain compared to some of the elaborate baskets I have seen in museums. She said that the slate of the Kumeyaay was practically wiped clean by a number of factors some of which brought her

to tears during her research.

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trace of them today Next she told me something serendipitous, one of those invisible threads running through this story. She said she found a basket in the Museum of Man made by Petra Cuero Moreno, related both to Castañeda, Silva, and to Delfina Cuero, whose autobiography I mentioned earlier. She said when she told Castaneda and Silva about

the basket, they were excited of their beliefs, forced to labor and wanted to know if it was for the priests, and exposed a fancy tamul basket. They to diseases that decimated were disappointed to find their numbers. They fared out it was only an open twined no better under the Mexican berry-gathering basket. They also want to know what the example in which California warp and weft were made of soldiers brought the first Mex-Dozier says she presumes ican governor, José Maria Echeandia, ears of the Indi when Petra started making ans by way of demonstrat baskets, sumac was the weft and the bundle was made of ing the work they had done deer grass, but she said the overgrazing of the late 1800s took away the deer grass. She has seen mother and daughter devour photos of old bas

UBois, an anthropologist and romance writer, came to San Diego around the turn of the century to visit her sister.

After the United States took over Alta California, the Treaty of Guadalupe Hidalgo guaranteed Mission lands to the Indians, but they were dispossessed of the land by Anglos and became virtual homeless. In the next period a number of ugly things took place Indian labor was needed to build the new empire. In San Diego a man named Jessie Hunter was appointed as the

ing to Dozier, "Hunter was raised on a slave plantation and brought slave laws whole sale into Southern Califor nous people were not allowed to congregate in groups o without bond or bail: if they were found idle they we fined and jailed and could

and put into the slave-labor

system. There was a slave

market for Indian people (as

well as African-Americans)

in Los Angeles until 1860 It

fed the labor demands of San

Diego. As late as 1875 in San

Diego there was the McCain

massacre of 15 Kumeyaay. I

used to think that the

first Indian agent. Accord-

nity and why the current bas person paid their fine: if they were caught drunk they were make their bundles. Ulti subject to immediate arrest

> ing was that basketry was also side of the border by the introduction of lacemaking Around the turn of the century, a wealthy Philadelphia widow, through the agency

side or another of the border by chance, according to their migrations and where they were when the interna tional border was introduced But Dozier gave me to under stand that many of the indige-nous people in Mexico fled there from the United States because the alternative was

This historical material suggests why Dozier had to a basket-weaving commukets are simpler than those made by Kumeyaay ancestors. The tradition of basket weaving survived with Castañeda and her group of Kumeyaay because they were improvisers. When the deer grass could no longer be used, they turned to other plants to mately they used the juncas that we see in their basketry

today.
What I found fascinateroded on the United States of the Episcopal church, started the Indian Lace Association as a means for various tribe to enhance their precarious stylish at that time - there were lace edgings on baby thing." Dozier documents were made by the sale of specifically Kumeyaay lace. The lace then took the place of basketmaking, though lace no more work."

making was brought to an end with the loss of material linen thread, due to a World War I embargo. By this time the average age of the bascraft would have died out completely except the Mission agency in 1935 sent indige-

I asked Dozier what evidence she had to support the idea that basketry was an economic strategy, part of what supplemented the Kumevaav economy. She said there are many letters to the Mission Indian Agency asking Indian women for baskets; letters from the Kumeyaay women saying, "Please send the baskets or the money home to

nous basketmakers to various

the skill.

us." In her thesis Dozier tells a story about a certain Owas Lopez. She hated to make baskets; her husband wrote a letter saving she hates to sit still that long. During the time that there was work building the railroad, she chose to do laundry for the workers rather than make baskets. Her husband's letter says, "I'm sending you a basket made by Owas. There's

It's a strategy and a strat-

egy that continues across time and borders. Besides helping underneath the large dreams her large family, Castañed are the basic ones. With the first bit of money Castañeda's to buy a car. Her life would son was able to put in a cistern to water the garden and have to conduct all her busia cement floor in the house. ness by microbus or rely on a vast improvement over the Norma Muñoz to drive her dirt floor Still, there is more everywhere. She dreams also worry. Before, they were of helping her son Gregoric helped with doctors and make videos about the life of medicine: Castañeda told me the Mexican Kumeyaay. He the people of San José had has studied the craft but he just been told that the money doesn't have the equipment has practically run out; for

now they can afford to help only the young children and infants. Castañeda also said this recent sale happened jus in time; in the winter the rains make the road in and out of the community impassable We're going to have to buy a lot of rice and beans to last. she said.

One of the possibilities Dozier tovs with for the future is staying on the reservation of San José and helping the people wrestle utilities from

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the Mexican government. Dozier's talents are many and her future is open. She has already published one book entitled The Heart Is Fire: The Contemporary World of the Cahuilla Indians of Southern California. Her thesis is such a wealth of local history and so readable I hope she publishes it as well. On March 16 Dozier gave a lecture on Basket Weavers" at South western College. Her lecture

was be followed by a demon stration/lesson in basket weav ing given by Gloria Castañeda and her mother Celia Silva. I whiled away the evening with all of these women including Norma Muñoz. who will have driven Castañeda and Silva from San José de la Zorra to Chula Vista. Norma who was, by way of conclusion, able to save one of the two aban doned dogs. ■

— Susan Luzzaro

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kets, trying to get back some

of the cultural knowledge

that was severed in so many

to tears and rent the veil of m

illusions that the indigenous

people of California were

treated differently than, say,

the Plains Indians or the East

Coast Indians, was all the his-

torical data Dozier unearthed

about this area. The central

tenet of Dozier's dissertation

is that basketry has long been

an economic strategy for the

Kumeyaay. What surrounds

and contextualizes this idea

is the desperate conditions

of the Kumeyaay. Under the

Spaniards they were robbed

What brought Dozier

harsh ways.



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My first inkling of the power that worms wield over the human imagination came in the spring of 1999. I was studying to become a certified master composter, a title signifying formal study of various ways of transforming organic discards into useful soil amendments. My class met in the City of San Diego's Environmental Services Building for eight three-hour sessions, and our teacher devoted just one evening to worm bins — how to build and maintain them. Yet, at the end of the course, when each student had to give a final presentation, half of us made worms our topic.

I delivered a lecture entitled "Sex and the Single Red Worm," in which I discussed in graphic detail the creature's bizarre reproductive syle. My talk seemed trite compared to some that followed. Two students teamed up to build an elaborate puppet theater, and within it they dangled colorful handmade worm puppets, enacting an ecological drama by turns comical and earnest. Another classrate held us spllbound by pitching the joys of worm farming in a mock latengish television infomercial. Yet another young woman had us sit on the floor in a circle as she read a children's picture book she had written in simple, disarring language, she'd illustrated it with whimsical drawings of worms with big eyes and lips turned up in broad girst.

and lips turned up in broad grins.

Such anatomical detail is a common convention of the worm-farming literature, though real composting worms don't have eyes. They don't have lips either, nor much of what one would think of as a mouth. Vermian reference books describe an orifice at the animal's anterior under a little pad of flesh that acts somewhat like the tip of an elephant's trunk. But this hole is hard to see. Red worms hate to be held and examined. When you open up a worm bin and poke about, they disappear into the decaying contents with a quick slither. Some are pale threads barely a centime-ter long, the sort of nightmare you might imagine invading your intestines as you traveled through a Third World country. The longest, fattest monsters of the red-worm world stretch out four inches, but they have only a fraction of the girth of night crawlers (the classic fisherman's worm). They look like what you'd expect to find in decaying manure.

Nonetheless, inspired by the worm-friendly presentations. I wanted my own worm bin, Worm

castings (as the animal's charcoal-colored finetextured excrement is known) are said to possess an almost rangical ability to enhance plant growth. You get the castings by growing worms in a worm bin. Although we'd been taught how to build o'tir own, it seemed easier to write a check for \$48.9 to Solana Recyclers, which conducts the composting course. For that money, I received two 1-by-70-by-10 inch Rubbermaid bins, the bottoms of which had been drilled with quarter-inch holes for drainage, I also got a plastic trowel and a rubber pail in which to collect kitchen scraps. When I received the pail, it contained a pound of Eiseria fetida, also known as the red wiggler or red worm.

In my composing class, we had learned that worst meed bedding. Some people buy pear moss or occount fiber, but our teacher insisted that damp paper worked as well. You could rip newspaper into strips, she suggested, or shred office paper. The latter sounded tider, so I spent \$26,93 at Office Depot for a paper shredder. Soaked in tap water, then squeezed until damp, the paper ribbons made an attractive nest in the bottom of one of my green plastic bins. I dumped in the worms, tucked the remains of my family's breakfast under the paper in one corner, added a handful of dirt (grit for the worms' intestines) and a crushed eggshell (for calcium), and affixed the bin lid feeling hopeful.

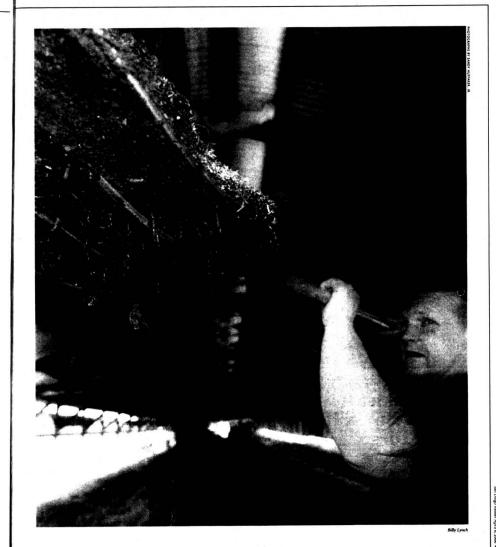
I knew that plenty of authorities besides my compositing instructor had testified to the quotidian alchemy (garbage turned into horticultural gold!) achievable with worms. One of the best known is Mary Appellof, a former biology teacher from Michigan, whose book Worms Eat My Garbage has sold more than 100,000 copies since its 1982 publication. In the revised 1997 edi-

tion, Appelhof describes how in her very first experiment with worms she buried 65 pounds of kitchen waste in her bin over the course of 110 days. "When spring came, I used the resulting vermicompost in my garden and discovered that the production of broccoli and tomatoes was much better than I had dreamed possible."

Loren Nancarrow, Channel 10's weatherman and environmental reporter, chose this promise. Two years ago, Nancarrow and a local entomologist named lanet Hogan Taylor published The Worm Book, a "complete guide to gardening and composting with worm." Its introductory chapter asserts that "approximately 70 percent of the material wes end to landfills, including kitchen wastes, farmyard manures, and yard wastes, and the worms outled give used to feed worms. If we did feed this material to the worms, the worms could give us 60 percent of the volume based to see for post of the volume based to feed worm post... as fee, natural soil and plant food that would be a benefit to the environment."

Over the phone, Nancarrow explained that he bought his first worms in the 1970s to feed the fish in his aquarium. He says he fed the worms commeal and a bit of garbage, "and it suddenly occurred to me that these things were multiplying like crazy." When he moved to a farm in Olivenhain, "That's when I started raising worms big-time because it improved the crappy soil." Since then he's moved to a larger piece of property, where Nancarrow says he spreads four to five inches of mulch on all his gardens. On a regular basis, he adds worms, "What the worms do is take that and, almost like a weaver, they'll just keep going down into the soil and coming back up. They're mixing the mulch into the clay, taking it way down into the crummy soil."

I found Nancarrow and Taylor's book (which



"I would jump out, grab the bags, and throw them in the trunk. I'd come home with maybe ten."

includes everything from worm-inspired poetry to troubleshooting tips) on Ama-zon.com under the subject heading of "earthworm culture." Appelhof's book was ers. But several of the listing were out of print, and only one other book appeared to be directed at people tending worms in their homes. It w written by yet another pair of San Diego County resident Shelley Grossman and Toby

Grossman, in fact, was supposed to have taught the worm-care session of my composting class, but she was suffering from an innerear ailment last spring Apprentice master compo also usually make a field trir to the home on Basswood Avenue in Carlsbad that Grossman shares with her husband, Jay, an ophthalmologist. The visit gives students a chance to see an extreme example of what one



individual can do with worms.

Since my class's field trip had been canceled, Grossman invited me out for a pri vate tour of her operation. which she calls Vermicoast. She greeted me in her drive. way. Model-thin, she looks great in leggings, and on this

occasion she was wearing a charcoal gray pair, topped with a white turtleneck shirt and a pink velour overblouse. Women who are expert gardeners sometimes favor an earthy, unmanicured look, but not so Grossman. Her perfectly shaped fingernails

glitter with polish. She wears expensive-looking jewelry, and her gray-blond hair sweeps back from her fore head in graceful, well-cut

She led me up a wind ing path, through her house, and out to a shaded back

refuge she has created on this 475-acre plot of land. A dozen avocado trees grow on the grounds; other trees bear oranges, lemons, tangerines, ots, plums, limes, apples, and figs. Native plants such as manzanita, toyon, and smine, and dozens of other tropical specimens. A murmuring waterfall and a

pond draw birds ranging from mountain chickadees

to mallards to great blue

herons. On this afternoon,

birdsong and the soft tinkle

of wind chimes underscored

porch that overlooks the

"We first moved into this house in 1987 from Del Mar," she recalled "The kids were small and it was really everything we wanted in a house " But Grossman save one fixture of her new abode iarred her: the 12 trash cans maintained by the previous he used them for, "He said. 'Oh, that's just for the yard waste.' And I said, 'Excuse

She says she'd never tried composting, but this seemed like a good time to start. A career as a nurse had ced her to work in sterile hospital settings, and she had begun to yearn for a n to the nat ural world. Still, Grossman says, "It took about three years to get rid of the garer. We never saw eye to eye about anything." He wanted large expanses of well-trimmed grass. "I said no. I wanted to put mulch in.... It was just a bad marriage of personalities.

Grossman says her idea - somewhat vague at the outset - was to combine her grass clippings and dead leaves and other botan. ical detritus to produce soil amendments that she could use to transform the property

bin from a mail-order garden supply firm. "It's a three-bythree-by-three-foot redwood thing that you can lift the bottom off and pull compos out of. I assembled it in the rain in the garage and then realized that the back gate into where it was going to live was not 36 inches wide So I disassembled it and put it back together again outside.

At the time, Grossman was working for a North County hospice. A coworker's husband turned out to be a distributor of a huge com-posting machine, "and he iments with it." Grossman recalls that it had an electric drum "six feet off the ground...and it took some thing like 66 bushels to fill it." Her own property, sub stantial though it was, couldn't supply that amount, but when she drove through Carlsbac to visit patients, Grossman would see plenty of yard waste bagged and sitting at the curb

"I would jump out, grab th bags, and throw them in the trunk. I'd come home with maybe ten." She'd go to Vons and collect everything the produce department was dis carding. She did this week after week, she says, and out of the bins she began digging large quantities of earthy brown humus-rich material.

Grossman says she was

struck by all the worms crawl ing through this harvest. She built a wooden worm bin to try to grow more. She has it today, although she dismisses it as "the biggest disaster in the world. It's heavy. It's cumbersome. And it was not all that successful because I didn't really replicate what was in the compost bin." Still, she says, she began producing enough worms to sell some to inter ested patients and neighbors "I charged 50 cents a pound. and I'd give them a sheet of instructions on how to take care of them."



pice job finally drove Gross post piles and worm bins. man to resign in 1991; her Upon completing the class, she threw herself into the role composting and worm-grow ing efforts then intensified. She of conservation evangelist says by 1993, when she signed "I was very busy giving talks up to take the first master composter course offered in lutely fascinated by worms. I mean, after they get over San Diego County, she was the icky, ooey thing." Gross-

man also volunteered to share her growing annelid expertise with future master-composter students.

The seeds for what was to become her most epic, overwhelming, tragicomic experience with vermicomposting were sown one day

when one of those fledgling composters came to see her orm bins. This woman Patty McDuffy, worked as the grant coordinator for the source Conservation Dis. trict of Greater San Diego County, and she expressed amazement at the health of Grossman's tiny charges. ("I'm, like, 'What else are they gonna be? They get good stuff to eat," Gro recalls.) McDuffy urged Grossman to apply for public funds to help her share her message with more schoolchildren. She also introduced her to another Carlsbad resident Toby Weitzel, whose two children attended lefferson Elementary School. Weitzel who'd been volunteering a the school as a garden advisor, shared Grossman's pas sion for conservation. As the two women talked, they conceived a grandiose scheme. Working with the children they would build worm bins, stock them with red wigglers





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The plan gained decided to include not only Jefferson but also its sister school. Pine Elementar They're within a mile of each other, and at the time they had the same principal." Gross man says. Then Grossman got a call from someone at Buena Vista Elementary, which is two miles in th other direction, just north of over, and I mentioned the grant, and he said, 'Well, why don't you do us too?' Like idiots we took on a third

Their project would thus involve 1355 students, teachers, and staff members on the three campuses. By May 1995, when Grossman and Weitzel submitted their for mal request for \$36,820 in state funds, they had comfits that would result from spending this money. Among other things, the project would give participating students a hands-on agricultural expe rience to supplement their ecology and soil and plant science. Worm castings could be plowed into the school gardens or sold at a local mer's market. Best of all, the schools would no longer have to pay haulers to cart chow. The savings should amount to \$3069.50 per month, the women estibe redirected to academic They got the money, and

in August the women turned

their attention to building the bins. Although the grant osal had declared that proposal had declared that Carlsbad High School's Envistruct the hins Grossman and Weitzel discovered that ing to help. Instead, "We built recalls. "Somebody gave us permission to tear down a shack behind Toby's house and we salvaged all the wood." They carted it to the schools and chauffeured their volunteer helpers between the sites. "It was just a nightmare," Grossman says.



The bins were coffinsized — 8 feet long, 3 feet wide, and 18 inches deep and had to have locking, hinged lids to deter vandals As the receptacles neared completion, Grossman shopped for worms. She savs she wound up negotiating

with an Alpine vermiculture apostle named Sherrel Hall.

Hall recently died after a long illness. Before his death, ever, he had acquired a widespread reputation for his endeavors. He'd been fea tured in Worm Digest, the quarterly newsletter of the

ndustry, as well as in national farming, "He was quite a local expert on the reproduction f worms," savs Vince Lazaneo, a farm advisor for the ersity of California Cooperative Extension Service. He had developed some strains that seemed to be quite ductive.... He had big ams of setting up differ ent operations."

Grossman recalls that then she contacted Hall about buying worms, he asked \$35 a pound, but she says she "poker-bluffed" him down o a small fraction of that price, pointing out all the eceive. She adds that she was right about the publicity. CNN was there. KUSI was was there. Everybody was so excited. And Sherrel was the first one to be interviewed."

These days Grossman recounts the saga of the school vermicomposting project with a mixture of chagrin and self-deprecation. Almost immediately after the camera crews departed, the two women's grand design began to unravel. Grossman says she and Weitzel had never actually weighed the food thrown away at the three ele wrote their grant application estimates of typical discards on school campuses. Once "We nut all the food (scraps

hot-composted the worms. Most of them died."

I find this ironic. Nor

mally, hot-composting results everything right. You have to mix a sufficient mass of en-rich ingredients (socalled greens) with carbonproper proportions (roughly 50-50 by volume) and mak sure that the whole mess is moist enough to foster a bac erial population explosion The action of huge numbers of various types of bacteria makes the pile heat up. Fo practical purposes, the hot heat speeds up decomposi isms. If you can get your pile to between 130 and 150 degrees, as the most accom plished composters do, you

endment in as little as three weeks.

In a worm bin, ho hot-composting spells disaster since red worms can't over 80 degrees. And the children and teachers were thro ing away enough food to crank the temperatures well above the safe range. More over, "The worms had protein poisoning," Grossman adds. "They were exploding. Literally exploding. We had no idea."

She says she and her partner reacted by buying "a couple hundred pounds of ice, and we would ice down the worms — praying to God that the rest wouldn't die." They also stopped adding more waste to the worm bins Instead, they rounded up 12 prefabricated composting containers and built addi tional chicken-wire bins. In the new receptacles, they layered food, leaves, grass clippings, and shredded paper After these compost piles had heated up and cooled down again, the women fed the partly decomposed results to the surviving worms.

Grossman says while she and Weitzel were dealing with this initial crisis, they also began weighing the food discards, as they should have done in the first place. "We found that the children at the three schools were not eating a little more than 3.3 tons of food every month! And these are governmentsubsidized schools," she points out, "Jefferson and Pine are 98 percent Hispanic. We nicked them mainly because they have a lot of Head Start

Grossman savs obserration of the children day after day made it clear why they were chucking most of their taxpayer-funded lunches "The children were allowed to leave the table when they were done eating and they were quiet." Only then could they have their recess, she says. "Now, what small elementary schoolchild does not want to play with their little friends on the school ground? So what are they going to do? They're going to w their food away. Even if Mommy spent a fortune on little deli items from Ralphs and wrapped them with a gorgeous bow. The kids are going to trash them so they can go play kickball."

Grossman says six

and Weitzel went to the prin cipals and proposed a soluto actually have them eat their food, the logical progre recess and then you bring them in and feed them. And they'll eat everything."

with this suggestion? "The teachers went insane!" Gross-

The enthusiasm upor which she and Weitzel had counted failed to material ize in other areas. "We didn' have any support from any PTA," she says. "Not one par ent stepped forward." Even the children were "pretty hos-

alecky. You get them into third and fourth and fifth grade, and they get to be little wiseasses. Not all. I had a core group at every school of maybe ten who were good kids. But the rest were screw offs." With part of the grant

money, Grossman and

Weitzel had bought a paper

shredder for each school. The children would put dollar bills through them, "just to see it happen," she savs. love children, but you know. when you work with them constraints, oh my God.'

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ate their own lunch.

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The school food-service crews

suggestion for change, "They

just don't like change," Gross-

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in coins that broke the machines beyond repair, so Grossman and Weitzel had to hire a paper-shredding contractor who charged \$2.85

we were selling dirt. But the

Grossman says by the late spring of 1996, she and Weitzel had dropped the Buena Vista school because the lack of cooperation there was so disheartening. But the project continued into its econd year at the other two schools, and every few months the women and children harvested vermicompost. "The kids would bag it up in news papers. And we would walk hem down the two miles to the Farmer's Market, Of course, the market people weren't crazy about us because

kids who went were pretty good salesmen, and we'd make our \$42 or whatever it was. It was really pathetic. The huge cost savings

had boned to achieve by slashing the trash-hauling bills never came about. Gross man says garbage trucks continued to visit the schools as often as they ever had, even though the outgoing waste stream had been reduced to a trickle. "The trash hauler have a contract with the school district," she says with a wry shrug. She says she never go a straight answer as to why

the contract wasn't revised She and Weitzel, in contrast, went to great lengths to inform everyone in the school community about

how their operation was far ing. "We went so far as to have a three-ring notebool in every library, every front office, every principal's office, ment - which didn't like change either - and in every

Toward the end of the second school year, "I got on the agenda at the PTA meeting and said, 'Who's going

to take this over when we

leave? And we are leaving.

At Jefferson they actually said

'We don't care. You haven'

made any money to speak

of. And we still have to do

the paper drive and the candy

bar sales, and we'd really

rather that you left our meet-

they'd be throwing [the

"I don't have to lie, cheat, and

steal to make a livin'."

food dole-out area. We kept about 15 to 20 notebooks going, updating them weekly. Memos would be put in all "This is what we're doing and this is what we need help on I'd never get a response. I'd be mimeoing something, and

mimeographed sheets] out as I was doing it. Right in front of me."

ning," she says. "I mean, we were so naïve on one hand and totally egotistical on the other hand to think that we could pull this off. We had no prior knowledge, just a big heart in both of us and a willingness to work like dogs." In addition to the scope of the project, Grossman also fault the setting. "This would work very well in a rural environnt where the children are close to the earth," she believes. "Where they have chickens and cows and rabbits and pigs at home and they have

ing now.' I cried all the way

compost and they're not afraid to step in cow manure. But So the project ended. Today Grossman sounds are so sophisticated - I mean. philosophical about the expethey had computer classes rience. "It was a pie-in-theand they were watching the sky idea from the very beginnels when Mommy and Daddy weren't home Those types of kids are not going to get into back-toearth-type things." It seems to me that bad luck has dogged large-scale

vermicomposting efforts in America for a long time Worms seem to exercise a powerful allure not only fo sincere idealists like Grossman but also for con artists. In the late '70s, vermiculture "joined bridge-selling in the annals of U.S. News & World Report feature story declared. "Thou

sands of Americans were victimized by hucksters claiming that backyard worm reeders could easily gross over \$14,000 a year by tapping the wrigglers' poten as bait, soil enrichers, and even food." Although a 1978 Wall Street Journal exposé resulted in reforms, abuses still continue, according to S. Zorba Frankel, a coeditor of the quarterly Worm Digest

Where unscrupulous business practices have not been a problem, the olfac tory realities of large-scale vermicomposting have som times proven problematic this occurred in North County, A forward-thinking general manager at the Fallbrook Sanitary District in 1985 began feeding worms sewage sludge from the treatment plant, along with green

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farms. By many measures the experiment enjoyed wild it employed millions of worms, who were transforming some 530 tons of raw material into about 750 cubic yards of vermicompost every month. This product. marketed under the name Vermigro, was sold to farms and nurseries, and the sanitary district basked in widespread media attention. objected to the odors from the operation. The San Diego

pressure, and in 1993 the sanitary district sold the worms Neither her own nor others' setbacks appear to have discouraged Grossman. She points out that when the Southern California Resource Conservation Center handed out its annual awards in lune

County Air Pollution Con

trol District finally applied

1996, she and Weitzel took the highest honors for their school-based vermicom posting project. "We beat cities! We beat water-conservation districts! I was just totally bowled over." The following year, the two women wrote their book (Recycle with Earthworms: The Rea Wiggler Connection) and found a small Wisconsin firm that agreed to publish it, along with a how-to video starring the Carlsbad duo. At her home, Grossman

has continued to expand the practice of what she preaches. She hasn't used her garbage disposal for at least ten year once you grind up those coffee grounds or cucumber s and wash them down the drain, "That incredibly ual that you could put back into your own soil and onto your own crops is gone for-

course, disposals also use water profligately, something else that has come to repuls her. Grossman says in 1991, she had a system installed or her roof to collect rainwater and a few years later she realized how little of even that

ever and ever," she says. Of

she needed. "I had foo surgery, and for the first week my doctor let me get up for only five minutes e She had her husband bring her two one-quart pitchers o the rainwater, one heated in

"I got clean. I smelled fine! Nobody complained. And I didn't ever use all the water.

Since then Grossman has learned to put water to multiple uses. "When I shower, I have a warm-up bucket and I stand in a Rub bermaid dishpan. And I take a Navy shower. I get wet and, boom. I turn the water off." She soaps down with biodegradable soap, rinses for a moment, then transports the soapy water outside. "It keeps everything alive

washing machine, which she replumbed several years ago to direct its wastewater to large collection barrels out doors. She washes her dishes in rainwater, she says, heating it in large pitchers, "usually for 18 minutes on high in the microwave. That gets it to right around 180, according to the candy thermome ter. That's sterile, as far as I'm concerned. And I'm a

shower is water from the

nurse." Later, she waters her indoor plants with the dirty

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The result, she claims, is that almost nothing from her household winds up in a landfill. She says she can make that boast because she refined her choices in the marketplace. Years ago she launched a letter-writing campaign to persuade major food manufacturers to use recyclable packaging. "I would write to Lever Brothers and say, 'I'm more,' and they would send me coupons in the mail. And I'd say, 'You people are not getting the message. If you don't put this in a recyclable container. I'm not buying it.' " More coupons would arrive. Nowadays, Grossman savs she doesn't waste her time She blows her meat at a butcher store "so I don't get

that stupid foam tray. I have him wrap everything in butcher paper. Or when I dine out. I take a Ziploc bag in my purse." Leftovers go into the bag, rather than into another "foam thing with a

and cereal boxes (after she's ripped the boxes into strips) and the cotton pads she's polish. First, she soaks this

A quick tour of Lynch's operation leaves no doubt that his

beds nurture tons of worms.

Her worms also gobble up a lot, and here, too, Grossman has moved far beyond the obvious (i.e., kitchen waste and yard trimmines) She feeds them used Kleenex

stuff in her urine. She was hesitant initially to publicize this ("I don't want people to think I have horns growing out of my head!"), and she say she still can't get her husband

'Come over with a full bladder!" "Grossman dumps the urine in large pails that she scavenged from a pool-supply man. She says the uric know how when you buy a

always tell Toby [Weitzel],

ladies' garment it has that little white tag on it, and the tag is connected with a little plastic tag? That plastic tag, in a week, breaks down in the urine!" After a week, gated cardboard turns to The worms adore the mush, she says. A tour of her

worm bins confirms that.

Grossman told me she now worm bins. The latter hold at least 150 pounds of worms,

she estimates, "And there's 1000 worms in a pound. So have 150,000 worms.

The 67 receptacles don't look as conspicuous as one might expect. Grossman has tucked many into a passa way near her garage and a bins or containers. Others other lives. She's turned an old bedside table into a worm bin, for example. Donning a pair of gloves ("The oils in your hands can break down the cocoon walls"), she lifted the lid off one large plastic bucket, "My husband's cigary are in here. Corks go in here. tent and very happy.

she crooned, pointing out stringy entities shorter than the width of my fingertip. "They were born about thr hours ago. I can tell from the size and the fact that they're not pink. They don't have their hemoglobin yet." Gross-man gently unfolded a paper plate that she had soaked in rine, revealing a knot of the full-grown annelids, "This is

a good example of how they

like to be in folded places.

These are gigantic worms

They're very happy people!" To feed them all, she has

to turn to outside sources

She says she's built up a rela-

live on juice " They donate

their fruit pulp to her, and

"I also have someone who

shreds high-quality paper for

me. Then at least twice a week, maybe more, I pick up cof-

fee grounds from a place called Spill the Beans here in

town. And I have a gentleman two blocks over who

brings me all his horse poop

\$15 a pound and adds a

postage-and-handling charge

her business has been local;

she likes to meet the buyers

know enough not to kill the tiny lives with which she is

entrusting them. Business

has been slow, she admitted

do is market them," Sharon McLachlan concurred

"They're the easiest thing in

the world to raise." McLach-

lan manages Illusions Arabians, a 50-horse ranch in

Ramona, where she began

cultivating red wigglers about

four years ago. An ad in one of her husband's fishing magazines had touted the fun and profit to be derived from this

activity, and McLachlan says

send off a check for \$3000. For that money, she received

about 60 pounds of worms

She fed them only horse

manure and they thrived,

according to McLachlan.

Since then Sharon's Worm

World has grown to include

close to 350 feet of windrows.

from anybody else," she

"The hardest thing to

for any that she has to shin

She sells her worms for

maybe once or twice a year

explained. "We don't har

product. Gardeners also can

mixture wholesale. "They can put it around their plants. y can start a worm bin with it. They can do any num-

"Bette Midler raises worms," McLachlan added "She's very into it." The Ramona resident says when

she went to Midler's recent San Diego concert, she wanted to hold up a sign that said, "Tve

Although Grossman and McLachlan both have eschewed running classic large-scale worm farms where

only two of us here. One's a I'd never call him fat

in bulk, I did find one Sar

Diego County resident who's

pursuing that goal. Billy Lynch

ssured me I would have no

problem finding him at his

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"Our sales have grown from \$300 or \$400 a month to \$3000 to \$4000," she says. When I asked how many worms inhabit those windrows McI achlan renlied that she didn't have a clue

vest them from the beds." instead, she came up with the idea of packaging the bed-ding itself and charging a dollar a pound for it. A ten pound "Sharon's Bag of Worms" thus includes a mix ture of composted manure, worm castings, and some

worms. "We guarantee 25 to 30 worms per pound." (In comparison, most vendors who sell worms in bulk coun about 1000 per pound.) A number of local feed stores and gardening centers, along nurseries carry McLachlan's

drive to Ramona and buy the talked her out of it.

I'm the fat man."

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just portly, this weather-beaten fellow with receding gray-blond hair and a trim white goatee. His speech has the twangy accent of an old rodeo hand, but he says, "I never was a professional cowboy. I've got short legs. I wear a 32 Levi and a big old long

Lynch has spent most of his life as a furniture auctioneer. "I did it in Orange County, and I done it here and I done it in Yuma." The first an "expert in vermiculture"). time he heard of raising It quoted his resolve to become worms, he says the idea biggest worm produce revolted him. But his sonin the state. To expand the in-law, an El Cajon plumber market, Williams starred in named Darren Williams, had homemade videos in which big ideas. "He was reading a he extolled everything from book," Lynch recounts, "and the potential profits to the he seen where he thought he ecological benefits of could get rich." He says Williams sent away for 10,000 Infomercial production ventually held even more killed the lot of them. "So he allure for Williams than the worms did, however. "He's ordered ten more thousand. making so much more at and he killed them too "The plumber tried yet again, how that," says Lynch, who bought ver, and the worms at last began to thrive in his garage from his son-in-law last fall "Finally, he got so many Lynch explains that he had been helping run the farm for a couple of years, "And I

worms in there that Darlene

told him if she didn't get her

garage cleaned out, it was her

ing about it and listenin' and Lynch says Williams at readin' stuff at the library." point decided to lease As time passed, "You know what? I've kind of turned into the Lakeside property, a former chicken ranch. Once the being a redneck country boy, worms were established at and I really love it! I don't the site, he proved to have a have to worry about wear flair for promoting them. A 1998 San Diego Union-Triing a tie or a new shirt. And I don't have to lie, cheat, and bune story described how steal to make a livin'." Lynch worm farming was "as much says he'd grown sick of the a profitable venture as...a clientele he had to deal with sion and a crusade" for in the auction world. "Now the local man (identified as

Lynch says he has sold orms to a researcher at the Scripps Institution of Oceanography, and some have gone to dog-food and cat-food manufacturers They freeze-dry it and grine it up. It's pure protein." I commented that worms have been suggested as a possi ble food source for humans book includes recipes rang

They looked like nothing so much as vermicelli drenched

in a wine-red sauce.

I don't have to put up with them earrings in people's noses and chins and nipples." Fishermen buy about

25 percent of Lynch's worms I just shipped 30 dozen yes terday," he told me on the day of my visit. "Today a guy wants 6 dozen." At the heigh of the fishing season, "I'll be shipping 1500 cups a week," he predicted. "That'll last for

ing from earthworm mea balls to caramel earthworm brownies.) Lynch consid ered this for a moment, then pronounced, "I wouldn't want to eat it. It's got cow crap

He charges \$60 a cubic yard for his worm castings, and he sells "worm tea" for \$7 a gallon. (He makes the tea which looks like murky black coffee, by steeping castings

in water.) "Little old ladies use it," he explains. "It's kind of a natural herbicide. Some bugs don't eat your plants en you put it on there." His biggest focus, how-

ever, is selling the worms themselves, and his biggest customer is other would-be worm retailers, he says. "I have people on the Internet who say they have a worm ranch." He cites the Magic Worm Ranch, for example, which maintains a website dvertising worms for up to \$22.50 a pound (depending on the volume ordered). "But this guy doesn't have a worm, Lynch says. "Instead he calls me up and furnishes the boxes me up and fur and stuff, and I ship 'em right to the people with his label on." Lynch charges the retailer \$10 per pound.

Other times Lynch deals directly with end users. The day of my visit, he'd just rranged to sell 275,000 worms to two Denver-area would a Coors beer employee who yearned to run his own business. He had a friend, retired. who had failed at raising ostriches but still owned prop-

erty and buildings the two thought would be perfect for worms. They foresaw big profits in selling castings to organic gardeners. "This is the mildest soil you can use," the retiree told me. "It won' burn anything." (Neither of them had heard what I was taught in my master-com poster class: that plants fare

best when castings consti-

tute only 25 to 50 percent of

a potting or planting mix.) When I asked how many worms Lynch has now, he answered, "There's approx imately 2000 worms per are, like, 200 foot long, 4 foo wide. I think there's 400 mil lion worms out there. But if you want to sound realistic put 300 million." Later, I multiplied the numbers and came up with only 12.8 million. When I checked back with him, Lynch seemed a little befuddled by this. "I

> those numbers." be shaky, but a quick tour of Lynch's operation leaves no doubt that his beds nurture

don't know," he admitted

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placed end to end, would stretch for almost a third of a mile. They occupy two wooden buildings topped with corrugated metal roofs. The doorways face the rugged countenance of El Capitan, a few miles distant. Shapes appear on the mountain changing throughout the day times, it's St. Christopher. At other times, Herman Mun-

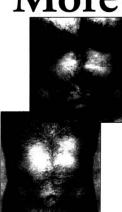
Before entering one of the buildings, we passed a large rust-red hopper that in a former life held chicken feed. Now it serves as a sign board, bearing the whitestenciled words Williams Worm Farm, Lynch says that after his son-in-law leased the property, he bought rab-bits so he could feed their buggers are frisky!" Lynch says. "They're promiscuous. After a while, it was costing something like \$20 a day to feed them all. "That's too much money!" Now the rabbits are gone, and the worms subsist on excrement from

the large herd of dairy cattle

"It's costing me about a hundred bucks a month to feed 'em this cow manure.' Lynch confided. Every seven days or so, he spreads a thin layer on the long worm beds. then he wets the beds daily to keep the temperature down and the moisture level high. Compared to the eclectic iumble in Shelley Grossman's small bins, Lynch's opera tion looks as uniform and tidy as a factory. I asked if he was using the same kind of worm, red wigglers. "Red wiggler, Molly's red, Ruby's red - all them names are something somebody's made up," he grunted. He says people also call Eisenia fetida "manure worms." "They like shit. 'Scuse my language. They're shit-eaters.

Lynch pointed to a sec-tion of one of his concreteblock bins that had been emptied down to the concrete floor. To restart the bin, he would take worms from the top foot of a full bin, place them in the empty bin, ther cover them with manure. As the worms produced cast ings, the level of the bed would rise little by little. Six mon later, the bed would be full

Lynch led me to the end of the building, where his Less is More



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worms with the aid of an electrically powered harvester, a spinning canister made of fine-screen mesh. Material from one of the worm beds, shoveled into the higher end of the harvester, was trickling downward, shedding castings and dirt through the at the lower end. The helper had already filled a plastic dishpan with creatures he'd collected. Single red worms are so insubstantial that it comes as a shock to see them compacted into a heavy wriggling mass. Except for their ement, they looked like nothing so much as vermicelli drenched in a red-wine sauce, a meal for a giant Lynch scooped up a handful and I asked if he didn't worry about hurting them 'Nope," he grinned. "Red

worms there is." He returned the squirming mass to the pan, wiped off side of a bin. With a pitchfork, he lifted high a plug of dirt maybe six inches square A thick tangle of worms dan gled from the plug, and Lynch spotted something of interest. He placed a pair of worms in my palm.

From my master-composting class, I knew what they were up to, but it still presented a baffling sight. Red rms are hermaphrodites each individual possesses both ovaries and sperm-produc ing organs. Nonetheless, they need a partner to produce offspring. Once sexually mature, they look for a mate of about the same size, one with whom they can align their body parts. When they find one, they lie close together but with their anterior ends (the ones with the mouths) pointing in oppo clitella (the smooth swollen bands about a third of the way down their bodies) they secrete a viscous fluid. It solidifies into a tube that holds them together for any While joined, each worm injects sperm into grooves on its partner's body. The sperm then move into inte-

rior holding areas known as

sperm sacs. After the pair

separates, the clitellum of

each partner produces a second substance containing albumin (an ingredient found in egg whites). As the albumin forms a band and begins to harden, the adult wriggles backward and deposits ooth its partner's sperm and its own eggs into the forward-moving band. Once the band slips off the worm's head, the ends close up and, voilà! an egg case has been cre-

study them more, but he was eager to show me how large some of their brethren gre Over and over, he plunged his pitchfork into random spots in the beds. Each forkful dripped with a thick wriggling fringe. "I do have worms," the former auc tioneer said. Back at my home, the

they're doin' it." I wanted to

state of affairs in my Rub-

# While joined, each worm injects sperm into grooves

on its partner's body.

ated. Inside it, the sperm and eggs will join and develop into the babies that will hatch roughly three weeks later.

That's what the textbooks said, but the creature on my palm made me think of tiny balloon animals twister together ineptly. "To me, this is seducin' each other," Lynch said as he eved them. "They may do it different from other things or from people, but

bermaid bin seemed like a reproach. After setting up the bin last spring, I had visited it every two or three days with offerings. But the kitchen scraps soon built up inside. I cut back on my deposits. but the mess in the bin seemed to grow. I couldn't detect any increase in the number of worms. My interest waned, and weeks came to pass dur-

ing which I all but ignored the

little community. Still, the worms never died off altoether. By the end of the year, a half-inch layer of sludgy black goop had accumulate at the bottom of the bin. It looked nothing like the finetextured castings of my dreams. It looked like gooey mud. One day I called Grossman and asked if I could bring my bin to her for a

When I arrived at her

house, she snapped on a pair of gloves and dug into the mass of sodden yellowing paper strips studded with slimy aging vegetable parts.
"You got a bazillion worms in here," she declared in what I took to be a kindly over statement, "You've got some I had castings too, she con-firmed. Grossman advised me to move all the bedding and organic material to one side of the bin so the worms would vacate the laver of castings left on the other side. Once they'd moved, I should scrape out the castings, then reverse the process.

Just this morning, I used a trowel to dig out the muck

caked in the empty half. I dumped it on some plastic wrap, then weighed it on my kitchen scale: 25 ounces of worm poop. It gave off only the faintest whiff of grass and earth. Otherwise it was Considering my expen-

ditures for the bin, worms, and shredder, I figure it cost me about \$48 a pound, making it perhaps the most expensive But if I harvest the vermi compost on the other side of the bin, the per-pound price will drop by half. The books say redworm reproduction peaks in spring and summer Maybe my worms will multiply, and maybe I'll refine my husbandry techniques. Maybe I'll save my urine and soak my paper towels and cardboard in it. At the least, maybe I won't forget about the worms as often as I did this past year. I can imagine this, and when it comes to vermiculture, one thing I've learned is that imagination is at least as important as cucumber peelings or eggshells or coffee grounds. ■

- Jeannette De Wyze

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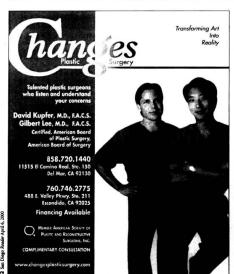
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#### LETTERS

continued from page 3

continual pour page 3 those selections on a completely different basis. To suggest that Eddy took Quimby's emphasis on "bad thoughts" being at the root of sickness and then founded sickness and then founded Christian Science on it is wrong. A religion of cheerful healthy-mindedness trying to replace bad thoughts with good thoughts may be New Thought, but it is not the prac-tice of Christian Science. Healing in Christian Science produces fundamental regen-eration. Christian Scientists eration. Christian Scientists use it, not because they are rigidly enslaved to some dogma, but because it works

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tivity to criticism that a free
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of the government ("City to press must not tolerate, as arm of the government ("City Lights"). And then — being of the equal-time nature of political democracies, a little story of pure commercial import, the sharing of bandwidth with Mexican radio ("Blust"). As if this way mat-("Blurt"). As if this ever mat-

First impressions of the media, both foreign and domestic, which we now all agree is very much a concern... seem to be saying put up or shut up in that ever-subtle shut up in that ever-subtle San Diego way. San Diegons realize how money matters. But do they understand what that will do to San Diegon without? The elected officials who represent San Diego flout the issues by holding bond elections to build taxpayer-funded stadiums, when the really big issues are not about money but sports. One Bubba

**Gored By Lust** 

Your article "UCSD, Big Money, and the Ball Club" (February 24) was great, and I was intrigued by a follow-up Ken Bourke letter (March 16) also goring his ox — Judge Judith McConnell, who gored me in her lust for a federal

judgeship. Titular "big money" must refer only to the Hellman family, merchants who, as Mike Davis showed in City of Quartz, were "linked internationally to capital centers in New York, Paris, and Frankfurt." Davis also tells us they opened the California Farmers and Mer-

chants sank before 1870 in a successful quest, via usury, to steal the choicest southern Californio ranchos, shared the controls of the all-powerful Los Angeles Democratic Party. controls of the all-powerful controls of the all-powerful Los Angeles Democratic Party, city council, and vigilance committee's "frequent "neck-tie parties," and, ironically, led the lobbying and bribery which killed San Diego's bid to become Southern Cali-fornia's transcontinental sulfacet servines (by butter sulfacet servines (by butter)

railroad terminus (by luring the Southern Pacific Railroad

the Southern Pacific Railroad instead to Los Angeles). Davis compares patriarch Isaias Hellman, who domi-nated Los Angeles finance until his death in 1920 but moved to San Francisco in moved to San Francisco in 1890 to run Wells Fargo Bank, to a Cosa Nostra "godfather" who formed the "Pacific Elec-tric Mob" with Southern Pacific heir Henry Hunting-ton and San Francisco milton and San Francisco mil-lionaires. The mob was not unlike the current San Diego grouping of wannabe Moores, "real" mobsters Lucchino and Emmett, and UCSD dirtbags

Dynes and Atkinson. The wife-deserting Dynes said Moores, who bought an appointment to UCSD's Board value of education.... I'm so pleased, I can't stand it." Me too! Wait, what "value[s]"? Let's vote on that goddam bellpark again. Kudos to Matt

Strip The Mobsters' Shrouds Keep up the good work! Mob-sters give themselves a legi-timate façade by incorpor-ating, but that doesn't render their machinations any less

illicit. We need Matt Potters to strip their shrouds from time to time and awaken the public as to their real self-serving interests. Athletics and academica have much in common with the old "mili-tary/industrial syndrome." tary/industrial syndrome" and have become proprietary ground for much of crimiground for much of crimi-nal/corporate America. I see very little difference in essence between these concerns and those of the Mexican drug cartels, although on this side of the border you're more

HEALTH AND BEAUTY





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likely to be ruined by a "bad reputation" and rendered ineffective, if not directly impoverished, by the power brokers who prefer slowdeath tactics to outright con-Harold Pirie

them even got two stars! (Three got one star and one received the "antipathy" —

such a great, grown-up word, worthy of a sophisticated guy such a great grown-up word, worthy of a sophisticated guy like Duncan! And Duncan was absolutely dead-on in realizing that none of these films were as groundbreaking and life-altering as You've Gor Mail, which, as I recall, received four stars from Duncan (I still

say it was robbed at the say it was robbed at the Oscars). I must also say big, big kudos to the Reader for wisely realizing that the letters and attention Duncan gets for his reviews far outweigh the outdated concept of com-

outdated concept of com-petence, not to mention the idea of a respectable publi-cation. I'm also very excited to hear about your upcoming new hires. Is it true that Marlee Matlin will be the new

music reviewer?! Great! Also, Jesse Helms will be the new

art critic. Pat Buchanan will

be reviewing theater (can't wait till Angels in America comes to town). Calista Flockhart

will be reviewing restaurants, and the character Leonardo

and the character Leonardo DiCaprio played in What's Eating Gilbert Grape will be the new book reviewer! I hope Duncan isn't worried about being shown up! Ha ha, just kidding! As if that could hap-pen! But seriously, Duncan is such a brilliant and incredible man be could reachable.

man he could probably con-duct all the reviews. He obvi-

Refreshing Trash

It's refreshing to have a movie reviewer trash the junk that's being shown. Keep up the good work! "Dr. Mike Rabbitt"

#### New Frontiers In Anti-Duncan

Sarcasm I recently moved back into town. I was delighted to see that your illustrious movie reviewer, Duncan Shepherd, was still employed. When I lived in San Diego before, I always used Duncan as a guide for what movies would go see that week. A ight there in line. I'm lookir forward to seeing the inside of one of San Diego's theaters

I have to say, though, I do feel a little bad for Duncan; it doesn't seem fair to continue making the man review movies when he clearly hates them. Don't get me wrong brilliant! Especially of this year's Oscar picks. One of

it! How about two weeks? Or it! How about two weeks? Or maybe even 30 years? He could relax on some remote tropical island where they don't have the technology to produce celluloid. There he could sit on the beach, sip on a Mai Tai, and thank God every day for David Elliott. Oh wait, the rest of San Diego has already got that covered. Ryan T. Roach

#### Duncan Fan

For what it's worth, I'd like to tell you that I'm a Duncan Shepherd fan. I moved away from the San Diego area several months ago, but I continue to read his film reviews and no others. In fact, I don't even see many movies, and I can't say that I read his reviews for recom-mendations, per se. I read them because they're art in themselves, like all criticism

Matt Fitzgerald Phoenix, AZ

HEALTH AND BEAUTY

Wants More Widmer Just a quick note to you to express my dissatisfaction with the decision to limit

every other week. Eleanor's column is the best thing you have going, in my opinion, and I am deeply saddened by the decision. I will have to adjust my reading of your magazine to every other week. William Kenney Jr.

#### Albright Sickness

Please tell me why you keep printing pieces by Anne Albright. Do you do it so readers such as myself wil readers such as myself will continue to write to you and say how nauseating she is? Who actually cares about her adventures in mass mother-hood? I'd like to know. Her abortion/church piece was abortion/church piece was bad enough. There are approx-imately 4000 children in need of foster homes in San Diego County alone. Why doesn't she open her home to a few of them and cut their food into little pieces? This drivel init even interesting as a "human interest" story. She must be very sure that those kids of very sure that those kids of hers are going to grow up and be "really wonderful people to know" considering the rate she's popping them out at. We should all have such a crystal should all have such a crystal ball. I am a parent myself. It has been the most challenging and rewarding undertaking of my life; however, I feel this woman should become a representative of La Leche

Ile Schmidt

I Dare You To **Print This** I dare you to print this. I keep asking you to and you don't dare do it. I bet there's a hell dar do it. I bet there's a hell of a lot of people agree with me. If you would just print this, you would find out. What's it about! Why in the devil can't you go back to the way you folded the Reader about 20 years ago? You used to fold it into three sections and it was much more manageable. I hate the way you have it folded now. When I try to read the thing it falls try to read the thing it falls apart into pieces, and I try to put the pieces back together, and the damn thing's so big — 188 pages, for crying out loud — I can never get the thing back together neatly out loud — I can never get the thing back together risely again. You used to have the thing in three sections, and it was a pleasure to read. Now the only way to read it is atting here at a table. I dare you to print this. I bet there!! be hundreds of people would agree with me. If they don't have the section of the property of the

### Revivalism

I am not a regular reader of your weekly newspaper. Imag-ine my shock as I opened your offering and saw all of the various advertisements for regulate tobacco and the 49 million Americans currently addicted to tobacco products, how do you justify these ads? Are you aware that alcohol and tobacco use among our younger population is still a major problem in our society? Do you have any idea of the substantial negative impact that tobacco has caused our disease, and chronic respiratory diseases? Although the tobacco industry has recently engaged in a campaign to clean up its image and become a reputable industry, we cannot afford to trust them after all of the heaped upon our citizens. I am sure that someone has but can you please explain your position regarding these of your weekly again? Chester Alexander

**Local Events** 

Classical Music

page 72 Art Museums & Galleries

> page 75 Theater

> > Movies page 115

page 124

page 76 Pop Music page 80

Restaurants



Family and friends at the casket of Jaime Chavez-Muñoz

Prison Blues becomes a lively norteña in Martinez's arrangement. The presentation, Border Ballad, is itself an admixture. Martinez calls it, "loosely," performance art. Neither a musical nor spoken word, it uses elements of both to tell the story

it uses elements of both to tell the story of the brothers' siblings, who return to the States after their grieving, despite the risks and their mother's fears. Although the work is 'documentary,' not fiction, Martinez has invented a narrator, "a man in black"—a preacher. "I have always been fascinated by I have always been fascinated by evangelicals, particularly among immigrants here in the States and throughout Latin America. Half my family is Pentecostal. My uncle is a big Jehovah's Witness preacher. I'm still Catholic, but the evangelicals have made their mark on

The preacher holds more than and in the New, there are all kinds of migrant narratives. Think of the Jews crossing the Jordan into Canaan, fleeing ition. And so I use him to quot scripture, to make the story more mythical

ironically, he knew that one of the biggest artistic challenges of the piece was to avoid "preachiness." How did he do it? "I stuck to the story. I mean, it's already larger than life. There's the epic thing. Terrible tragedy. People going on in spite of it. Crossing rivers!"

Calendar

**River of Epic Tragedy** 

Performance Art Migration

here is no tragic story in my family as a result of migration,—
says journalist-poet Rubén Martinez. But my family's story is migration. My momileft Edwards in her late teens, by herself, going off on a pretty amazing journey in the late 1950s. My father traveled back and forth incessantly

between here and Mexico with his parent

editor at Pacific News Service to cover

the aftermath of a tragedy that took place on the highway near Temecula. A pick-up truck carrying 26 undocumented

migrants had crashed while being pursued by the Border Patrol. Among three brothers, Jaime dead were three brothers, Huñoz, 19, 20, and 23 years old. They had been going to pick strawberries in Watsonville. Martinez

went to their hometown in the Mexican

highlands of Chéran, Michoacán, to

highlands of Cheran, Michoacán, to interview surviving family members. He filed his story; the assignment was over. But the event had so affected him, he

began to write more and more. When he finished, he had 800 pages. Besides the immensity of the tragedy.

Besides the immensity of the tragedy, what struck him was the dynamics of Cherán. 'It's a typical Indian village — very provincial — in many respects. On the other hand, within minutes of arrival,

I encountered all kinds of transcultural signs. Fleets of late-model cars, with license

plates from Iowa, Wisconsin, North Carolina, Kentucky, blasting hip-hop bass from mammoth speakers. Kids wearing Chicago Bulls windbreakers. Chicano-

like graffiti all over the walls. Satellite

like graffiti all over the walls. Satellite dishes crowning crumbling adobe homes. And all of this, a result, obviously, of migration. Over a third of Chéran's 30,000 inhabitants leave the town in early spring, just about now, in fact. They spend the picking season in the Sates. And when they return home, they carry American pop with them. just as they bring their.

with them, just as they bring their

with them, just as they oring their indigenous culture here. Martinez's many pages have become a book, to be published by Henry Holt. He has also used the material to create a live presentation of words and music. "While I worked on the manuscript, I

"While I worked on the manuscript, I was living where I am now, in the Mojave Desert, near Joshua Tree National Park. And on days when I didn't write, the musical portion happened. That's when I picked up the guitar and naturally medded these songs to the narrative." Significantly, the music is an amalgam of the two cultures. Johnny Cash's Folsom

In 1996, Martinez was sent by his

migrants had crashed while

Ironically, he knew that one of the Martinez, who teaches at Claremont-McKenna College, performs at colleges across the country. He describes the style as "vernacular," saying, "I play with voices, and tones," all from the migrants' point of view. That perspective is "almost never" represented in the media, he observes. So

he decided it would be his "guiding literary The story of Rosa, the brothers' younger sister, is the most dramatic, says Martinez, who has tracked her all these years. "While the other siblings have got their legal papers, she is still illegal. The three who died didn't have papers, either. So you could say that's why they died." Rosa is somewhere in St. Louis, Missouri, right now.

- Jeanne Schinto

Border Railad: Tales from the New Frontier
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and Grossmont College Drive Free Info: 619-644-7186

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The Contemporary Dance Festival The Contemporary Dance Feathwall continues as the Tijuana Cultural Center. Tonight, Thurday, April 6. the Delfas Company from Mazatlan performs. On Friday, April 7, see the Tandem Company, halling from Mexico City. The Jorge Dominguer troupe plans a rection on Sturday, April 8. Feativities conclude with performance by Venezuela's Danus Contemporators on Sunday, April 8. All the performances begin at 8 p.m. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. Tickets are \$6. For reservations and information, call 011-52-66-87-9600. (TRAMA)

Tree Tenors, an opera recital is planned by tenors Manuel Paz, César planned by tenors Manuel Paz, César Sánchez, and Mario Quintanar at 8 p.m. on Friday, April 7, at the Casa de la Cultura (Avenida Paris #5, and la Cultura (Avenida Paris #5, and la cultura (Avenida Paris #5, and la cult

"Twenty-Pire Years of UPOs" pro-vide the topic when Sixto Paz Wells delivers a lecture at 7 p.m. on Tues-day and Wednesday, April 11 and 12,

Join 9000 of Your Fellow Cyclists for the 14th annual Spring Resarito-Ensenada 50-mile fun bicycle ride, set for Satu day, April 8. The ride be set for Saturday, April 8. The ride be-gins at 10 a.m. in Rosarito Beach, heading along the coast and inland through rural countryside to Ense-nada. Day-of-event registration is in the plaza area of the Festival Plaza Hotel from 7:30 to 10:30 a.m. Ques-tions! Call 619-583-3001 for answers. (ROSARTO BEACH)

"Fautasia 2006," Roy Disney's up-dated version of Uncle Walt's classic Fautasia, hits the screen at the Omu-imax Thester at the Tijuana Cultural Center daily at 2, 4, 6, and 8 p.m.,

on Saturday and Sunday.

The other featured film include
Ningare Falls (1 p.m.), Les descubridors (1 p.m.), The First Empares of
China (5 p.m.), and The Grand
Cartyne (9 p.m.), the center is located at Passe of loss Heroes and
Minas Street in the Zona Rio. For
more information, call 011-52-6687-9600, (ПАЛИЧА)

#### OUTDOORS

The Blooming of Coastal Wild-flowers is finally underway but somewhat disappointing due to this season's relatively scant rainfall. Per-haps the greatest variety of blooms

and brush-covered hillsides of Los Peñasquitos Canyon Preserve and Mission Trails Regional Park in San Diego, and Daley Ranch in Escon-dido, you can look for mon-keyflower, penstemmon, lupine and keyflower, penstemmon, lupine and owl's clover blossoms, to name a few.

owl's clover blossoms, to name a few.

A Dry Radafull Season overall this year, on top of less-chan-normal precipitation last year, is resulting in lower swater levels in the county's reservoirs. Some are now only about half full. Less water in reservoirs means that fish are concentrated in smaller volumes of water — an advantage for anglers.

Less Raiss, warmer temperatures, and hazier skies coincide with the subtle onset of San Diego's spring season. By April's end, the alternating periods of rainfall and crystal-clear

skies we've been having will likely be distant memories. The nocturnal, low overcast starting to hug the coast right about now will gradually build into "June gloom" — days-long episodes of perpetual overcast that can dog us through the late apring.

can dog us through the late spring, hughers, fattern, Mare, and the Crea-ceme Hosen all appear within a tight ten-degree circle in the western sky tonight, Thursday, April 6, during the redlight period and shortly there-after. This is the year's most impres-sive observable gathering of solar-system bodies. If the meatine layer of clouds pushes inland tonight, you will need to travise the set to or 2 will need to travise the set to or 2 will need to travise the set to or 2 will need to travise the set to or 2 will need to travise the set to or 2 will need to travise the set to or 2 will need to travise the set to or 2 will need to travise the set to or 2 will need to travise the set to or 2 will need to travise the set to 2 will need to set the event. to see this event.

Ever Spotted a Grasshopper Spar-row! Join the Audubon Society in

Peñasquitos Canyon East for bird-watching on Saturday, April 8, from 8 a.m. until noon. Possible species: Bullock's oriole, acorn woodpecker, Western bluebird, white-tailed kite, and Pacific-slope flycatcher. Meet at Find the park on Espois Road, one-half mile north of Lake Poway Road. For information, call 858-679-5469.

and Pacific-slope flycatcher. Meet at the east entrance to Los Peñasquitos Canyon Preserve on Black Mountain Road. Expect considerable hiking of a moderately strenuous nature. 619-280-7710. The day-use fee is \$1.

Uses for Briedland Plants both na-tive and non-native are the subject when naturalist Kathy Reading leads is walk in Blue Sky Ecological Reserve on Saturday, April 8. "Did the Show-ers Bring Wildflowers?" Naturalist Annie Ransom leads an outing in nearch of the answer on Sunday.

Annie Ransom leads an outing in search of the answer on Sunday, April 9. Both events begin at 9 a.m.

Free, (FOWMY)

Get Smake Sense? Learn about
makes during a talk-planned by naturalist Sury Wilbur at Felician Park
at 2 p.m. on Saturdey, April 8. Meet
in the meadow; the park is located at
742 Clarence Lane. Free. 858-6943049. (ESCONDIDO)

Palm Walk, Offshoot Tours offers Palm Walk, Offshoot Tours offers its monthly hour-long guided stroll exploring the structure, growth habits, and landscape value of palm trees in the park on Saturday, April 8, at 10 a.m., beginning at the visitors' center. Call 619-235-1121 for more information. Free. (BALBOA PARK)

out the strollers and baby backpacks for a hike with Susan along the one-mile pewed section of the Lake Hodges North Shore Trail on Saturday, April 8. The outing, hotsel by the San Dieguito River Park organization, runs from 9 to 11 a.m. 1018 258-674-2275 x5 to make the mandatory reservations and get directions. Free. (ESOONOMO)

A Nature Walk hosted by the San A Nature wask nosted by the san Elijo Lagoon Conservancy starts at 9 a.m. on Saturday, April 8. The free walk focuses on migratory birds and the native plants they depend upon.

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# LOCAL EVENTS

Crest Canyon Preserve on Saturday, April 8, st 8 a.m. To reach the syotake I: 5 to Via de la Valle and go west (toward the fairgrounds). Turn left (south) onto limmy Durante Boulevard; follow this road to San Dieguito Lagoon Road. Continue to Race Track View Drive, and meet at the gate next to the preserve. Bring water and wear attory thing boos. Call sead wear attory thing boos. Call (OL MAVI)

Bring the Family and explore the many uses of native plants in Mis-sion Trails Regional Park on Satur-day, April 8, at 9:30 a.m., with enviday, April 8, at 9:30 a.m., with envi-ronmental educator Mary Zanotelli. Participants will walk to the grind-ing rocks and prepare grain as the Kumeyaay did. Meet at the visitors' center, at One Father Junipero Serra Trail. For information, call 619-668-3275. The fee is 36 per person, or \$10 per family. (MISSION GORGE)

Bring Work Gloves and Weeding Tools (if you've got them), and wear long pants and sturdy shoes to join Audubon Society volunteers to clean a nesting site for endangered Cali-fornia least terns at Mariner's Point on Saturday, April 8, from 9 a.m. to 1 p.m. Call 619-224-4591 to RSVP and for directions. (MISSION BAY)

and for directions, IMSSON BAY)
Love Those Lichens, learn about
these small unique organisms that
ell us about the quality of the air we
breathe when naturalist Gina Conyoung the condition of the condition of the conSaturday, April 8, from 8:30 to
11:30 a.m. Brangaring glass if
you have one. Join the group in the
main parking lot (on La Honda Doyoung) with water and hiking boots.

10:00 pages 10:00 per condition of the condition of the
pages 20:00 per condition of the con

(ISCORDO)
See Palry Shrimp, Spadefoot Toads, and learn about vernal pools with naturalist Mike Kelly in Peñasquitos Canyon Preserve at 9 a.m. on Saturday, April 8. Participants will see many flowering plants and learn about critters who favor these endangered pools. Space is limited, so





Head Through a Wooded Canyon on an easy trail — which will become more strenuous — to head for Lake Ramona and the reservoir with the Canyoneers on Sunday, April 9. Canyoneers on Sunday, April 9, Bring adequate water and lunch on this five-mile-round-trip hike, Join the group at 10 a.m. at the entrance to the Blue Sky Ecological Reserve, found on Espola Road, one-half mile orth of Lake Poway Road, Free, Call 619-232-3821 x203 for information. POWAY)

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 second Sunday of each month. The next work party convenes at 9 a.m. on April 9, starting in the north beach parking lot off Carmel Valley Road. Bring gardening gloves and wear sturdy shoes. Free. Call

"Syringstame Birds and Butterfiles" provide the subject for a family pro-gram/field trip planned for those in grades two and older on Sunday, April 3/from 2 to 4 pm., hosted by the San Diego Natural History Mu-seum. Participants will discover the abundance of butterfiles and the many different bird species at Quall Gar-lotanical Gardens (240 Quall Gar-

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dens Drive). The fee for nonmem-bers is \$15 for adults, \$8 for children. Call 619-232-3821 x203 to reserve a spot. (ENCINITAS)

For the Birds, head out to Tecolote For the Birds, head out to Tecolote Capron Open-Spec Parks on the section of Sunday of each month, including April 9, when Kathie Satterfield leads a bird wallk starting at 1 pm. at the Tecolote Nature Center (1516) Tecolote Road). The hour-long walk features a flat trail winding along the canyon creek. Commonly seen species: ref-airlight and Cooper's harks, Casain's kingbirds, common yellowthroats, and more. Bring bioculans and water. Free. 858-581-5981. (LAMBADOM)

Bird Walk, a docent-led bird walk is ned at the Tijuana River Na April 9, starting at 3 p.m. at the vis

Kultur Mix III, an international contemporary dance festival created by Patricia Rincon, runs April 6-15 at Sushi Performance and Visual Art. Cardiff Capers, join up with the

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mile walk at a moderate-plus pace through Cardiff and Encinitas on Sunday, April 9, with great ocean views and charming neighborhoods.

The walk starts at 8:30 a.m. at Cardiff

Town Center (take 1-5 to Birming-ham, and go west; just before the rail-road tracks, turn left into the center).

DANCE

Postmodern Performance, the Sec ond Hand Dance ensemble present its "unique blend of theater, dance

tonight, Thursday, April 6, in UCSD's Mandeville Auditorium. Tickets are \$20 general. Call 858-534-

8497 for reservations; tickets are also available through Ticketmaster (619 220-TIXS). (LA JOLLA)

exicali and Careo by the Ricardo Peralta Danza Perfo

uana. Program II — scheduled on Saturday, Sunday, and Monday, April 8-10 — promises 'Pha sirenas submine esperain (And the Sirens Are Also Waiting) by Adriana Castanos and the San Diego Dance Theater (Mex-ico and San Diego). Also on tap: Changing Channels by the Patricia Rincon Dance Collective (from San Diego) and Dilaire mi historia en la pared (1 Will Write My History on del 1 Will Write My History on pared (I Will Write My History on the Wall) by Patricia Aguilar and performed by Lindero Norte (from Unusually for Sushi, you're en

coursaed to bring the kids when Reg-ular Mahler and Heldi Aemisagger from Switzerhand present Barbis Gost Vegas for Program III next Thursday through Saturday, April 13-15. All of the programs begin at 8 p.m. Tickets are \$20 general. Sushi

is located in the ReinCarnation Building, at 320 11th Avenue. For tickets, call 619-235-8468. (DOWNTOWN)

COMMOTION

Faculty and Student Charcography
is showcared in the "Spring into
Dance 2000" concerts planned
Thursday through Saturday, April8-in Mayan Hall at Southwestern
College, Guests will see dance in a variety of styles, along with a guest performance by the California Rhythm
Project and guest choreography by
Peter Kalvas.

10 general. Find the
computes 4000 (Day Labes Boad, Forinformation, call 619-421-6700
25565, for reservation, dai 619-421-6570

x5658; for reservations, dial 619-482

6367, CRULA VISTA)

Contradance, the Old Twine String
Band makes the music while Steve
Barlow and Harry Brauser call for the
contradance planned on Friday,
April 7, at Trinity United Methodist
Church (3030 Thorn Street). Events
grunderway at 8 p.m. following beginners' instruction at 7:45 p.m. Ad-

"Suspended Reality," a senior dance concert by Quoleena Westerfield and Stacey Stoll, may be seen at 8 p.m.

Swing Dancel Every other Friday, in-cluding April 7, there's a swing dance party in Cholula Hall (in front of Chapultapec Hall, on the west side party in Cholusa Hall (in front of Chapultapec Hall, on the west side of the San Diego State University campus). Lessons are from 8 to 9 p.m., with open dancing from 9 to 10 p.m. The fee is \$2 for students, \$4 for all others. Call 619-594-2903 for

Los Danzónes de Amor welcomes singles and couples for dancing every second and fourth Saturday, from 7:30 to 11:30 p.m., at the Elk's Lodge (2720 Fourth Avenue, at Nutmeg) On April 8, the music is provided by the Tami Thomas Combo. The fee i \$7. For information, call 858-592

Saturday Swamp Romp, join the Bon Tempa Social Chub for a Cajun/sydeco dance with live music by the Bonne Musique Zydeco Band featuring "Big Chris" Ardoin on Saturday, April 8, in the Recital Hall. Beginning dance lessons start at 6:45 p.m., followed by dancine until 0:30 p.m. The cover is

The Annual Spring Dance Concerts offered by the Grossmont College dance department are being held Wednesday through Friday, April 12-14, at 8 p.m., at the East County Performing Arts Center (210

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A Preview Is Promised when the A Preview Is Promised when the University Dance Company per-forms at San Diego State University in Smith Recital Hall at noon on Wednesday, April 12. 619-594-6060. Free. (SDSU)

#### FILM

The Lives and Art of some of West civilization's greatest masters ride the theme for the "Great provide the theme for the "Great Artists on Film" series at the San Diego Museum of Art. Today. Thursday, April 6, see Donald Sutherland in Wolf at the Door (1987), at 9-30 a.m. Tickets for non-members: \$12. For information, call 619-696-1935. (BALBOA PARK)

Cinephiles and Casual Pilm Enthu-slasts Alike are invited to the film screenings continuing at the Mueum of Photographic Arts. This

pened to Baby Jane?, Absolute Begin-ners, Ziggy Stardust and the Spiders from Mars, The Bad and the Beautiful, and Two Weeks in Another Town. Admission is \$7.50 general. For times

"Musical Legends" star in the series "Musical Lagrands" star in the series concluding at the San Diego Museum of Art at 2 p.m. on April 9. The Hinss are by documentary filmmaker Bruno Monsaingeon, who lets his artists tell their stories through their performances. This Sunday, see Richter, the Enginea, a critically acclaimed film about Sviatoslav Richter, arguably one of the greatest planists of the 20th Century. Admissississis of the 20th Century. Admissississis of the 20th Century. Admississis of the 20th Century. sion is \$12. Questions? Call 619-696-1966 for answers. (BALBOA PARK)

sion is 131. Questioner Call or to-op-1966 for aurent-1966 for aurent-1968 fo

formation, call 760-839-4190 o 760-750-4366. Find the center at 340 North Escondido Boulevard (at Valley Parkway). (ESCONDIDO)

Double Video Premiere, Dudel Jam to Montezuma Hall in San Diego State University's Aztec Center on Monday, April 10, at 7 p.m., for pre-mieres of the surf video Heads or Tails by Taylor Steele and the wakeboard video Wide Awake by Pete Santa Maria. The screening, hosted by the Mission Bay Aquatic Center, "Prame by Pramer Building Com-munities Through Cinema" is the theme for an international film and video series continuing through April. This week, see Drisas Toure's Hammungu (1995), offering a portrait of Ouagadougou's buildings and shanytowns and the traps of mod-ernism and traditionalism.

ernism and traditionalism.

The screening begins at 6 p.m.
on Wednesday, April 12, at the San Diego Public Library (820 E Street) For information, call 619-232-8870 or 619-527-3409. Free. (DOWNTOWN)

or 619-527-3409. Free, (DOWNTOWN)
Remben H. Fleet Science Center,
from the coral reefs of the Bahamas
to the seas of Patagonis, Dolphins
takes audiences under the surface of
the water for romps with Atlantic
sported dolphins, dusty dolphins,
and bottlenoue dolphins. The film
uses the exotic locations, current scientific research, and encounters beentitie research, and encounters beentific 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

"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 Be-yond" tonight, Thursday, April 6, at the Athenaeum Music and Arts Li-

Artist's Personal Experience." Lec-tures begin at 7:30 p.m. Find the li-brary at 1008 Wall Street; 858-454-5872, The fee for nonmembers is \$12. (IA JOLIA)

"The Art of Pilgrimage: Sacred Travel as Individuation" is the sub-Travel as Individuation in ject when author and doc filmmaker Phil Cousineau the Friends of Jung at 7:30 p.m. on the Friends of Jung at 7-30 p.m. on Friday, April 7, at the California School of Professional Psychology (1600 Cornerstone Court East). Cousineau's slide show features im-ages ranging from Ireland to Cam-bodia, from Christian to Buddhist, and surveys practices that turn ordi-nary journeys into sacred travel. Ad-mission is \$12 for nonmembers. 858-587-4651, IMBRA MESA!

Pridays at New School, get the skinny on "Architecture in Nature" when architect Mickey Muennig gives a lecture on Friday, April 7, at the New School of Architecture the New School of Architecture (1249 F Street). Muennig is said to possess the ability to merge the nat-ural beauty of landscape with the functional elements of structure. The event begins at 6:30 (following a re-ception at 6 p.m.). For information, call 619-235-4100. Free. (DOMPTOWN)

Learn About the Harlem Renais-sance when poet and author Jon Woodson gives a lecture and read-ing at 3:30 p.m. on Friday, April 7, in the Manchester Conference Center San Diego. Free; to make the re

"The Joy of Living With Art" is illu-minated when Billie Milam Weisman — director of the Frederick R. Weisman Art Foundation — speaks for the docent lecture series at the San Diego Museum of Art at 10 a.m. on Friday, April 7. Admission is \$10. For details, dial 619-690 1935, (BALBOA PARK)

1935, (MLIDAN PAPE)

CHE Bights Atterney Arthur Kinoy delivers a lecture entitled "Globalizing the Struggle for Justice" at 5:15 p.m. on Saturday, April 8, in room 200 at the Thomas Jefferson School of Law (2121 San Diego Avenue). Free. 619-235-5656 x111. (OLD TOWN)

Thoughts on Language will be heard when author and wordsmith Richard Lederer speaks for the Society of Chil-dren's Book Writers and Illustrators dren's Book Writers and Illustrators at 2 p.m. on Saturday, April 8, in Har-mon Hall at the University of San Diego (5998 Alcalé Park). Nonmem-bers pay \$8. Call 619-230-9342 for in-formation. (UNDA WSTA)

A Djembe Percussion Workshop is planned by master drummer Lamine Dibo Camara of Guinea, West Africa, at 2 p.m. on Saturday, April 8, at Downtown Sound (1531 Broadway). Participants will learn traditional rhythms of Camara's homeland from intermediate to advanced lev-els. The fee is \$15. Call 760-634-0923.



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10:30 p.m. on Sunday, April 9, at the Pacific Church of Religious Science (on the old NTC base, at 2525 Cush-ing Road #85D). Guests will "hear how personal growth leads to world transformation." Gawain will lead an experiential workshop at 1 p.m. on the same day, the fee is \$30. For informa-tion, call 619-221-2190, POINT LOMA)

Kumeyaay Crafta, Daleane Adams leads a beginning gourd class from noon to 4 p.m. on Sunday, April 9, at the Mission Trails Regional Park vis-itors' center (One Father Junipero Serra Trail). Participants will clean, design, and explore different uses for gourds. The \$35 fee includes materials. To register, dial 619-668-3275. (MISSION GORGE)

INSIGNO GORGE

Grate that Technical Skills Required to photograph your artwork the right way when Marc Aquileral leads a workshop entitled "Photograph Your Artwork" from 10 a.m. to neon on Sunday, April 9, at Brave Workshop. The fee is 559 and includes materials. Hang around at Brave Workshop on Sunday from 11 of 4 pm. when Aquilera diveniges Phintoid and 459 fee includes materials. Brave 459 fee includes materials. Brave 10 and 10 feet 10 fe

\$49 fee includes materials. Brav orkshop, 740 13th Street, studio 322; call 619-696-0058 to reserve a spot in either workshop. (DOWNTON

spot in either workshop, (Owntrown.

\*Poor, Fred — The Forgottee

Prises.\*\* was born in Hannowr, son

of George II and dafter of George III,

to a mother (Queen Caroline) who

heartly disilable her iddent on and

his patronage of the arts. When Ann

Gore presents a letter at 730 pm.

on Monday, April 10, at the

Atherazum Masic and Arts Library,

she'll attempt to reverse the mali
cious prevailing oppinions about this

prince who died before he could suc
cred to the throne.

ceed to the throne.

Admission is free. Find the Revival Tahernach 1765 Pentecost Way, San Diego, CA 92105 Athenaeum at 1008 Wall Street; 858-454-5872. (LA JOLLA)

KING

858-454-5872. (A. SOLL)
"Bridges and Benders/Paentes y
Frentersa," this four-part series discustion series, bouted by Beattice of
LOSD, begins on Monday,
April 10, with Neruda's Garden,
Anthhology of Oder by Nobel Prizevinning Chilean poer Pablo Nexul.
Copies of the book (in English and
Spanish) are available through library Joan. The discussion groupparay loss. The discussion groupparay loss. The discussion groupmeets at 6:30 p.m. in the Wangen-heim Room on the third floor of the San Diego Public Library, 8920 E Free. 619-236-5817

Layering Color is the subject and Mary Tomaskevitch presents a demonstration for the El Cajon Art Association at 10 a.m. on Monday, April 10, at the El Cajon Art Association Gallery (1246 Main Street, suite 24.00 Act 113), Free. 619-588-8875. (EL CAJON

Trekking in Nepal is the subject when Kathy and Don Pillar present a slide-illustrated lecture on their recent ad-venture for the North County Sierra Club on Monday, April 10. Hear the talk at 7:30 p.m. at the Rancho Bernardo Joslyn Senior Center (18402 West Bernardo Drive), 760-489-8842. Free. (RANCHO BERNARDO)

Free, (BANCHO BERBANGO)
Travel to Ireland when horticulturist Patrick Anderson leads the San
Diego Horticultural Society on an
(imagined) tour of the best public
and private gardens of Ireland on
Monday, April 10, at 6:30 p.m. Anderson is a member of the Huntington Botanical Gardens and Library
Speakers Forum. Thanks to the more
transpearse climate of Ireland from

Speakers Forum. Thanks to the more temperate climate of Ireland (compared to England), a greater diversity of plants thrive there. Plant experts will be on hand to answer questions during the plant forum following the talk. The menging takes place in the Surfiside Race Place at Del Mar on the Del Mar Fairgrounds. 760-630-7307. Free, OCL MAPO.

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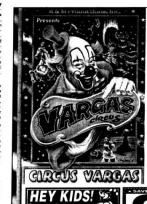
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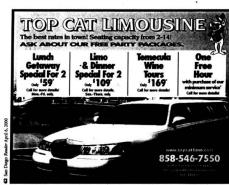


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97/UU or register. (MESION WALLEY)
Get to Know the San Diego Opera's
2000 repertoire by attending one of
the many opera preview lectures
planned around the country in a variety of venues. A Streetoar Named Desire talks run April 10-22. For specific dates, fees, and locations, dial
619-232-7636. (SAN DEGO COUNTY)

"The High Renaissance" and artists such as Leonardo, Michaelangelo, such a Leonardo, Michaelungio, and Raphael and the patronage of Popes will be explored when art historian Tim Adam presents the next lecture in his ongoing series on Tuested, April 11, a 7:30 p.m., at the Athenseum Music and Arts Library. Nonnembers pay \$12 for each "Art of the Renaissance" lecture. Find the Athenseum at 1000 Wall Screet, call \$36 + 55 - 5872 for reservations, CA 9-204.

"The Fatal Attraction of Hitler: Could It Happen Again?" The ques-Could It Happen Again? The ques-tion will be answered when former Hitler Youth member Alfons Heck-fectures at 10:30 a.m. on Tuesday, April 11, in the San Diego City Cal-lege Theater (1480 C Street, at 14th Street). The lecture includes a video presentation of Heil Hitler: Confes-sions of a Hitler Touth and a ques-tion-and-answer period. Free. For information, call 1019-230-2612.

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Mt. Kilimanjaro, and

starting a successful

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home-based stock

Rick Ridgeway,

"There's Ne Piece Like Home...
The Private World of Earman Johnson" is the subject-wish Trents Care
on" is the subject-wish Trents Care
the Nature Service Trents Care
the Natures series at the San Diego
Museum of Art and Trusdeny, April 11.
Carbone is associate current of the
the Broodyn Museum of Art and cocurator of the current "Eastman
Johnson" shalls to the San Diego
Talla begin at 11 am. (137-96 for
nonmembers) and ± 5.99 pm. (30.)
Talla begin at 11 am. (137-96 for
nonmembers). For reserveinon,
cold it of the Care of the San Diego
the Sa

call 019-696-1966. (BALBON FAMPO)
"Realisms and Utopla in Kim Starley
Robinson's Man Trilogy" is the subject
when Duke University's Prederic R.
Jameson speaks at 450 p.m. on Tuesday, April 11, at UCSD's Cross Cultural Center (9500 Gilmon Drive). Admission is free. Call 858-534-4618 for
information. (JA.JOLA)

information. AA OLU)
Distinguished Speakers, the series
at Congregation Beth El continues
when Tudor Parfit discusses his
journey in search of the lost city of
Sens at 7:30 pm. on Wednesday,
April 12. This is part of the story of
the Lemba people of South Africa,
who are "self-proclaimed Jews."
Their lore teaches that they are de-scendents of King Solomon's attendants, who taught them to working a single Cod. Tukers are 18:00. Find
the worknown as 860 Gillman Drive. the synagogue at 8660 Gilman Drive. (LA JOLLA)

(A NOLA)

Realing Technology, an introductory seminar on the Gentle Wind

Project is planned on Wednesday,

April 12, at 8 p.m., at the San Diego

Marrice (1879 Rio San Diego Drive).

Eventi begin with a free open house

at 7 p.m. for guests to "use the bealing instruments at no charge,"

whether they stay for the seminar or

not. The healing instruments are said

Ion in the Adventure

motivational lecture on SATURDAY, APRIL 22, 7-8 p.m.

**Natural History Museum** 

Casa del Prado Theater

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free events, Saturday

TICKETS: \$10

3

to "repair and restore each person's energetic structure." The fee for the seminar is \$10. (MISSION VALLEY)

seminar is 310, 085500 WALETY

"The lands fossions Phugh Davies on
the Whitney Biennial" is alsted for
Wednesder, April 21, 41 7 pm. in
Sherwood Auditorium at the Mu-seum of Coastemporary Art. La Jola.
Davies will discuss his experiences as
Biennials Penaling a 70-year tradi-tion, the Whitney built a curatorial
seam from outside the museum, se-lecting Davies as one of the six curstors from across the museum, selecting Davies as one of the six curstors from across the museum at Salling
SS-454-5341. Inchast ser 54 (general) for nonmembers, 0.0 AUA

hands Callery Talk. Holly Witches

Insight Gallery Talk, Holly Witchey presents "Religious Themes in Art" on April 12 and 16 at the San Diego Mu-April 12 and 10 at the sain Degio nut-seum of Art. Talks — beginning at noon on Wednesday and at 2 p.m. on Sunday — are included in museum ad-mission. 619-696-1966. (BALBOA PARK)

mission. 619-696-1966, (MALDO NWO)

"The Ever-Changing Brains New
Insights on Nature vs. Nutrure" will
be imparted when cognitive scientist
loan Sities speaks for the Millennium
Lecture Series on Wednesday,
April 12. Sities will examine new
research findings revealing that nature
and nutrure are inextricably interwoven from the carliest points in
nutral development. Nutrure your woven from the earliest points in neural development. Nurture your own brain cells at 7 p.m. in the Insti-tute of the Americas auditorium on the UCSD campus. Free. 858-822-0510. (LA XOLLA)

Vernal Pools Provide Homes to threatened and endangered species of plants and animals in San Diego County, The San Diego Natural His-tory Museum hosts a dass (at 7 p.m. on Wednesday, April 12) and field trip (at 7 a.m. on April 15) to visit the pools and learn about the fragile habitat. The \$45 fee for nonmembers

Mary States of the States

udes van transportation. To e reservations, call 619-232-3821 includes van transp make reservations, call x203. (BALBOA PARK)

x203. (MARDA PANO)
Artista fina A Streator Named Desire will participate in the Artista'
Round Table — an informal question-and-answer essent basted
by the San Day, part 13, in the Berers Sills Salon, of the Civic There
(202 C Street). Admission is \$5. For information, call 619-232-7636.

"Year-Round Color: The Story of a Garden" is the subject when effer-vescent gardener Pat Welsh gives a slide-illustrated lecture for the Ameralide-illustrated lecture for the Amer-ican Association of University Women next Thursday, April 13. The meeting begins at 7:30 p.m. at the San Dieguito United Methodist Church (170 Calle Magdalema). Free. For information, call 760-431-7:09 or 760-942-1970. (EMCHRTAS)

#### IN PERSON

Historical Folk Music is on tap when Bruce Druliner performs for the Escondido Library's First Thur the Excondido Library's First Thursday Concert starting at 7 p.m. tonight, April 6, in the Turrentine Room of the library (239 South Kalmis Street). Druliner blends stories and songs from his life-loss facination with the historic western mountain men" and their trade with America's Pisins Indians during the first half of the 19th Century. Free. Did 706-839-4329 for details.

Go See Gandhi, Arun Gandhi Ge See Gandhi, Arun Gandhi, yrandson of India's late spiritual leader Mahatma Gandhi, makes ap-pearances around town this web-k-le's the keynote speaker for the 11th annual Social issues Conference to-day, Thursday, April 6, at 7 p.m., in Forum AB in the Hahn University Center at the University of San Diego, Free. USD is found at 5998 Ackal Park; cuil 619-206-4798 for in-

Alcala Park; call 619-280-4798 for in-formation. (UNOA VSTA)
Gandhi will also speak for the San Diego Coalition for "A Season of Nonviolence" at 4:30 p.m. on Fri-day, April 7, in the Terrace Room at Marina Village. To make reserva-tions, call 858-487-9017. Tickets are \$20 in advance, or \$25 at the door. (MISSION BAY)

(MISSON BAY)
Artists on the Cestting Edge VIII,
the 'Cross Fertilizations' literary and
music series at the Museum of Contemporary Art, La Jolla ded by artistic
director Quincy Trouge continue
to night. Thursday, April 8, with
guests including post Derek Walcott,
owelist Mona Simpson, and trumpeters, composer, and producer
Baistida Carroll. Next Thursday, April 13, poet Angela Jackson, mur velist Greg Sarris will grace the

novelist verg access the stage:

The series continues through April 27, Programs begin at 7:30 p.m. Nonmembers pay \$15 per evening. Tickets are available through Ticket-master (619-220-TIX5). Find the museum at 700 Prospect Street. Call 858-454-3541 8444 for information. (14.8CLA)

Comedy, the Otha Level and James Stephens III perform at 9 p.m. on Thursday and Friday, April 6 and 7, and at 8 and 10:30 p.m. on Saturday, and at 8 and 10:30 p.m. on Saturday, April 8, at the Comedy Store (916 Pearl Street). The "Best of San Diego" perform at 8 p.m. on Wednesdays. For tickets and infor-mation, call 858-454-9176. (A JOLIA)

Classic Themes of Modern Migra-tion — such as culture clash, ecoand the imaging and imagining of new identities and communities on plored in "Border Ballad: Tales from the New Frontier." Journalist and poet Rubén Martinez presents the tale, inspired by the real story of three brothers from Michoscán who died near Temecula after a chase by the near Temecula after a chase by the Border Patrol. Martinez went to the brothers' hometown and docu-mented the lives of the surviving

mented the lives of the surviving family members.
See "Border Ballad" at 7 p.m. on Priday, April 7, in room 220 at Grossmont College. Find the campus at 8800 Grossmont College Drive. Prec. pout Grossmont College Drive. Prec. For information, call 619-644-7186. (EL CAION)

THE LOOKS

"Hadge and Puetry Costing Spells for the 21st Century" is the thems for the seventh annual Border Voices Poetry Pair, skeed for April 7 and 8, at San Diego Steet University's Aster Center. Feativities begin at 7 pm. on Priday when 1999 Pultare Prizes witching poet Mark Strand reads from his word. At 8 pm., Sen Francisco poet/musician Genry Lim and her band will perfect the price of the price of

Olds, and Martin Espada — will read from their work starting at 11 a.m. on Saturday and give cash awards and other prizes to student poe and other prizes to student poets from throughout the county. Ad-mission to all of the events is free. Questions? Call 619-293-2546 for an-swers. (SOSU)

swers. (SOSU)

Take Me Out to D.G. Wills Books at

8 p.m. on Friday, April 7, when Eddie Epstein signs and discusses his
new book, Baseball Dynasins: The
Greatest Teams of All Time. Find the
shop at 7461 Girard Avenue and by
calling 858-456-1800. Free. (IA JOLLA)

caling 838-450-1890. Free. (A PALL)
Marder Mystery A withor Kent
Braithwaite will sign The Wooderland
Marder at 7:30 p.m. on Friday,
April 7, at Bookstar Goats Verde
(8650 Genesee Avenue). The book is
set primarily in Orange County, fea-turing Latino private investigator
Jesse Ascenci. Cell 858-457-7561 for details. Free. (LA JOLIA)

An 80th Birthday Celebration for Ravi Shankar is slated for Friday. April 7, at 8 p.m., in UCSD's Man-deville Auditorium. Sitar virtuose Kartik Seshadri will be joined by Arup Chaterjee on tabla and two tambura players for the commemorative concert. Tickets are \$8 general. Call 619-534-5404 for more information. (LA JOLLA)

"Diamond Piddle Language" is the title for the performance planned by California composer and pianist Terry Riley and Italian contrabassist and composer Stefano Scodanibbio when the Fresh Sound series at the when the Fresh Sound series at the Spruce Street Forum continues on Friday, April 7. Tickets are \$20 gen-eral. The music begins at 8 p.m. at 301 Spruce Street; call 619-295-0301 for reservations. (HILLCREST)

Improvitory 2, this music series at the Sonic Arts Gallery continues at 8 p.m. on Friday, April 7. Sonic Arts, 2961 Beech Street; 619-231-3673. Admission is \$8. (GOLDEN HILL)

Veteran Comedian Don Rickles plans a concert at 8 p.m. on Friday, April 7, at the Viejas Casino (5000 Willows Road). The performance is Willows Road). The performance is open to those 21 and older. Tickets are \$50, available by calling 619-659-1998 and through Ticketmaster (619-220-TIXS). (ALPINE)

(619-220-TIXS). (u.)rwst.

"Yo Quiero Comedy Jam." Paul
Rodriguer will be joined by Alex Reymundo, Joey Medina, and Marilyn
Martines to perform in their "vey
different connedic styles" at § p.m. on
Friday, April 7, at 4th & B (345 B
Street). Tickets are \$33, available
through Ticketmaster (619-220TIXS), (DOMNTOM).

"A Change of Heart" — the spring concerts planned by the San Diego

8 p.m. on Friday and Saturday, April 7 and 8, at the First Unitarian Universalist Church (4190 Front Street, across from the UCSD Medi-

cal Center). Tickets are \$15, free for those 12 and under. For information, call 619-291-3366. The performance

Laugh Out Loud, the Comedy Codependents, an improv comedy troupe, perform at the Creativity Centre (4716 32nd Street) on Friday. April 7, at 8 p.m. The suggested do-nation is \$5. Dial 619-280-5177 for

Cetaias, Octobook, Instantis)
Living History, meet Lieutenant
Stanley Tilles, "an ordinary citizen
soldier" who was in charge of carrying out the sentences of the Nazi war
reminals at Nuremberg, when he
visits Bookstar Costa Verde on Saturdsy, April 8, to discuss and sign Bythe Neek Uniti Dead. Find the book. shop at 8650 Genesee Avenue and by calling 858-457-7561. Free. (LA JOLLA)

Tickets range from \$15 to \$35. Find the center at 340 North Escon-dido Boulevard (at Valley Parkway).

(ISCONDO)

California Writer Armando Garcia-Davila presents his first collection of poetry, in verse and stanza, in Out of My Heart/De Mi Corazón. Garcia-Davila plans bookspiniga and bilin-gual poetry readings on Saturday, April 8, beginning at 5 and 7 p.m., at Casa del Libro (1735 University Arm.). The Numer. The writer was raised in San Diego and currently resides in San California (1930). The California Californ call 619-299-9331. Free, (HILLCREST)

Juana Briones, Back to Life, at least two dozen times a year, performance artist and storyteller Olga Loya dons a wig and a high-necked dress to a wig and a high-necked dress to bring the aforementioned Briones— one of the most prominent women in early California — back to life. Loya plans a stoytelling concert on Saturday, April 8, for the Stoyteller of San Diego. Born in 1802, Briones bore 8 children (or possibly 12), ran an underground railroad-type safe-house for imprisoned sailors, worked as a midwife and medicine woman. n-and-answer session.

The telling begins at 7:30 p.m. in the auditorium of the Manchester Conference Center on the campus of the University of San Diego (5998 Al-calá Park). The program is suitable for adults and children over 12. Ticket are \$7. Dial 619-298-6363 or 619-260

4584 for mervations. (INDA W57A)

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in the auditorium of the Manchester
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(LHOA VISTA)

Beyond Montenuma's Revengs,
Ken Krusensterns, former CEO of an
international corporation, tells his
tale of kidnapping, torture, and Fils
tale of kidnapping, torture, and Fils
stander, April a, as a torture, and
Saturder, April a, at Barnes and No-ble Bookstore (Del Mar Highlands
Town Center, 12835 El Camino
Real), For Information, call 538-4814038. Five. (Cit. Mot)

A Spring Gospel Postival featuring the Martin Luther King Community

#### ABOUT TOWN



Choir, Point Loma Nazarene Uni-

versity's Anointed Praise, and the San Diego Civic Chorale is planned at 7 p.m. on Saturday, April 8, in Brown

Chapel on the campus of Point Loma Nazarene University (3900 Loma-

About Town: The New Yorker and the World It Made; Scribner, 2000; 478 pages; \$30

appeared in its pages. For more than seven decades, it has been the embodiment of urban sophistication. About Town,

interview and in

these archives is a rare treat. To read this remarkable book, written by a first-rate journalist

and critic, is to read an intimate biography of one of this century's most enduring, and impor-tant, institutions. The critic John Leonard once wrote, "Every American interested in literature at some point has to come for

Author: Ben Yagoda, on the afternoon that we talked, said, "I'm 46 years old.

was born in New York City. My parents moved to the suburbs of New York when I was two, to a town called New Rochelle, in Westchester County, and I

when I was two, to a town called New Rochelle, in Westchester County, and I grew up there. I went to college at Yale After graduation I ownried in a variety of jobs, mostly related to journalism. Currently, I am a professor of journalism at the University of Delaware.

And, I said, you wrote a book about Will Rogers (Will Rogers A Biography). "Correct, I also was the co-editor of a journalism anthology called The Art

land Drive). Tickets are \$5. For reser-

vations, call 619-849-2784 or 619-697-6246. (POINT LOMA)

"Millennium Meetings — Middle of the Month" events are planned on

READING FROM THE DUST JACKET: The New Yorker is arguably Amer

Saturday, April 8, at the New Mil-lennium Art Gallery, "Meeting No. 3: A Peek into the Secret Heart of

Shakuhachi" starts at 6 p.m., featu

ing a recital and lecture by Mary Lu Brandwein on "the more esoteric as-

of Fact, and I have written many magazine articles over the years for dozens and dozens of different publications. That pretty much is the thumbonal sketch. Mr. Yagoods went on to say, about his present word, "At the University of Delaware, I teach a variety of courses in the Englaid department, almost all related to journalism or writing, I teach magazine writing, and I'm teaching an ethics-in-journalism course now. I teach as owner in Junealism collerature, reviewing, advanced

reporting."
Yagoda talked, then, about his book's beginnings. "I had the idea of embariing on this book when I read that The New Yorker was donating its editorial files
from its beginning, in 1923, up until the 1980s, to the New York Public Library.
There was a little article about it in The New York Times when the decision was
ande, and then three years later, these materials had been cataloged and indexed
and were open to researchers. I went up there for the summer, explored around
the collection, and found that there were treasures there, things that not only so researchers had seen, but really nobody had seen. Letters and memos and so

researchers had seen, but really nobody had seen. Letters and memos and so froth. They had been at The New Yorker in the individual editor's own file. This was all material that the rest of the staff was not able to see. So it was the first me that this material had been seen by auyone other than the person writing it, or the person to whom it had been written.

It was not to seen that the person to whom it had been written. They would be trun. It was sort of any agressively uncorparatized place. It wasn't run according to any sort of efficient model the way you would think a magazine like Time would be trun. It was very quirty, in just about every way, And that extends to these files. So there I was, reading the original letters written by Irwin Shaw or John O'Hara, John Cheever, and John Updais, and then the editor's response to these people. The editors would keep a carbon copy of their response and keep that in the file as well. So the other of the person was the person which we will be a soon that the second was the person when the person was the person was the person when the person was the person when the person was the person when the person was the person was the person was the person when the person was the led me to decide exactly what kind of book it would be. It would be a book tha would trace or chart the actual content of The New Yorker, why it was the way it would trace or chart the actual content of *The New Yorker*, why it was the way: was, and how it became the way it was, over the years, and what the editors wer telling the writers about what they wanted, and what the writers were telling the editors back, and how editors and writers were carrying on this dialogue that determined the content of the property of the

(continued on page 66)

pects of shakuhachi," a Japanese bamboo flute made from a hardened root. Admission is free. Find the

858-551-1169, [COMPTOWN]
The SDSU African Ensemble plans a fundraising concert at 7 p.m. on Sunday, April 9, in Smith Recital Hall at 5an Diego State University. Authentic in dress and instruments, the concert will feature traditional music and dance of the Ewe, Ashanti, Ga, and Dagomba people of Ghana,

Back to Grovers Corners, the Performing Arts Theatre of the Handi-capped (PATH) presents Thornton Wilder's 1938 classic, Our Town, through April 8 at the PATH Theatre (1562 Cherokee Street). The curtain rises at 8 p.m. on Fridays and sturdays and at 2 p.m. on Sundays. General admission: \$10 in advance.

\$12 at the door. To make the sug gested reservations, call 760-591 7848. (SAN MARCOS)

7848, ESM MARCOS)

San Diego Baschall Historian and author Bill Swank discusses and signs his book, Echoer from Lane Field—a chronicle of the 22 years the Pacific Coast League Padrep layed at Lane Frield—at 1:05 p.m. on Saturday, April 8, at the San Diego Historical Society Museum. Tickets are 57 general. Questionn? Call 619-232-6203 for answers. [BASDO FARRO]

A Bluegrass and Gospel Beginnere Jam and workshop is slated for Sat

urday, April 8, at 6 p.m., at the Hop

Parkway). Musicians are invited to bring their acoustic instruments to participate. No cover. Call 760-743-8497 for information. (ESCONDIDO)

Uncensored! Improvisational sketch comedy is promised when the group

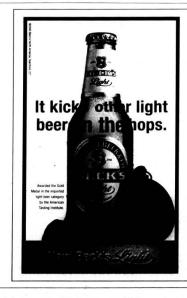
comedy is promised when the grou Comedy Under Construction per forms at 10:30 p.m. on Saturday

April 8, at 10:30 p.m. at the Lyceus

mission is \$10. For tickets, dia

858-551-1169. (DOWNTOWN)





The West Coast Premiere of Glenn McClure's "St. Francis in the Amer-icas, a Caribbean Mass" is slated for the San Diego State University Spring Concert on Sunday, April 9, by the Concert Choir and Chamber Singers. The mass features a steel drum hand oloists, and SDSU's Caribbea Drumming Ensemble; the setting of the mas presents movements in salsa and samba styles and uses folk melodies from Mexico and South Africa. The concert also promises Pearsall's "Lay a Garland," "The Philosopher" by Sowash, and vari-

ous solos.

The music begins at 3 p.m. in
Smith Recital Hall at San Diego State Smith Recital Hall at San Diego State University. Tickets are \$8 general Call 619-594-6020 for information

The "Blo-Memoir" Prairie Son by The "Bis-Memolt" Prairie Son by USD literature professor Dennis Clausen tells the tale of his father, adopted as a child in the 1920 to work on a Minnesota prairie farmed during the Depression era. Clausen reads from and signs his book at 2:30 p.m., on Sunday, April 9, at Barnes and Noble (11744 Carmel Mountain Rodd). Free, 858-674-1055. (CARMEL MOUNTAIN)

Harmonica Virtuoso Richard Hunter plans a concert at 7 p.m. on Sunday, April 9, at the World Beat Center (2100 Park Boulevard). Expect to hear compositions from Hunter's

Quincy

ABOUT TOWN (continued from page 65)



Join us for an evening with

23A

**Troupe** 

mined the magazine and determined the way it changed over the course of time. "So that was the central story I tried to tell in

"So that was the central story I tried to tell in the book. I was Goossing on the content of the mag-azine. And that was good for another reason, which is that everphody always says, "Well, haven't three been a lot of books about The New Yorker." But except for a couple of academic books that have recently been published, all the books had been either biographies or autoloigraphies or in some way focusing on the sort of strange, eccentric per-sonalities that worked there and that wrote the magazine. So I wanted to take an approach where I was ne, not about the peo-

azine. So I wanted to take an approach where I was going to write about the magazine, not about the people...certainly writing about the people — because they made up what was the magazine — but writing about them as writers, artists,

they made up what was the magazine — but writing about them as writers, artists, citizen, not to much as eccentric personalities, or opends, and for each of those area of the magazine's life into read or opends, and for each of those area of peabs has chosen several representative writers about whom to write. He made this choice, he said, "both because the writers were important, but also for the said or for the said or for the said of the reader, so he he book would not be weighted down with that kind of sameness of giving everybody calle weight or giving them weight according to how many words they write in the magazine. I wanted to try to high-light figures whom I thought were important to the magazine. I law like losely how or writers to whom I obmorbow responded, whom I particularly admired, like losely he will be a support to the magazine. I wanted to the contribution of writers to whost and somehow responded, whom I particularly admired, like losely he was the support of the or writers to whom I somehow reponded, whom It particularly admired, that only infinitely, who computes and singularly and the service and the service was the service and the service was the service who was in the other ways be wan't. In other words, his way of writing was so singular that no one really could follow that. But I wanted to write about it just because I like him so much. He's so good, But you know, it was true that I talked to younger New Yorker writers. It is the claim in Talina and Alex Wilkinson, for whom loopsh Mitteld was a very text. important figure. Not so much in the particular way he wrote, but in what he

important figure. Not so much in the particular way he wrote, but in what he represented in his integrity and his abidity."

The Before Ann Beattie was first published in The New Yorler, she sent in story after story, all of which were rejected. With each rejection, the rejecting editor made suggestions to Beattie about what she might do to make her stories more acceptable to the magazine. Beattie took some suggestions, declined others. Yagoda uses the dialogue of the letters between Beattie and the magazine. Seattie took some suggestions, declined others. Yagoda uses the dialogue of the letters between Beattie and the magazine, switch eventually accepted her stories, was altered by those stories. This dialogue between written and editions and the way the dialogue changed

the magazine and its writers, said Yagoda, "was something that I tried to be attuned to throughout. The New Yorker, at various points in its history, has established these forms, whether it was fiction, or journalism, the New Yorker propict, the New Yorker reporter-at-large piece, and the New Yorker short story. Even though people there at the magazine might deny that and any. There is no such thing; there really was such that the propict of the state of t n, and eventually it was too much. Towards the end of his career, they didn't

them, and eventually it was too much. Towards the end of his career, they didn't really print very much of his work.

"Ann Beattie, however, when she came to them was still very young, 25 perhaps, and a graduate student. She was still married to David Gates and living in Connecticut, going to graduate school at the University of Connecticut, and her pieces starred out a little too way out of Ter New Yorker. I read 13 rejection notes that she got in a row. And Roger Angell (who in those days edited fiction) notes that she got in a row. And Roger Angell (who in those days edited fiction) exceptioned that the was talented and that she had something that could be used. I talked to her about it, and her memory of it was that she didn't really change at all. She just keys ending in her striff, and The New Yeaker finally adapted to her. I don't know because I hawn't read what those stories were that were rejected. I don't know because I hawn't read what those stories were that were rejected. I don't know how ayout they were or not. But it seemed that she also made I don't know how way out they were or not. But it seemed that she also made some compromises to the way she wrote. So it was very dramatic and moving just to see that process take place.

William Shawn edited The New Yorker for almost half a century. Almost every

William Shawn edited The New Yorker for almost half a century. Almost everyone, no matter how august the prenonge, addresed Shawn as "Mr. Shawn." Most of the magazine's writers revered Mr. Shawn, and almost all, including J.D. Salinger, dedicated books to him. Jasked Mr. Yagoda what he made of the Mr. Shawn mystique.

"I., of course," said Mr. Yagoda, "never had a chance to meet him. But in terms of the response people had to him. J gues it was a number of things. He was this eccentric, shy person. Oftentimes I think when there is a cult of personality, it if is just a regular guy, there is less likelihood of there being that kind of reaction. So even his very strangeness or unusualness was part of it. But more important than that, I think, was a many, many writers to did ne, and at I've ready said and what they wrote, with an attentiveness that they had never experienced defore. When you had his attention, it wasn't like having somebody's attention before. When you had his attention, it wasn't like having somebody's attention

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

THURSDAY, APRIL 13

on a day-to-day basis. It was an intense attention that he had. And the writers really responded to him. There's the cliche of being a writer's editor. And he is that to the utmost. cliche of being a writer's editor. And ne is mait to the utmost. Someone told me, I forget who it was, that William Shawn never in his entire career as an editor, which spanned more than 50 years at The New Yorker, ever asked anyone to shorten a piece. It was always to lengthen a piece. And, of course, to any writer, that's music to his ears. Once he kind of 'anointed' a writer, lay his hands on that person and said, 'You are worthy,' that writer could write pretty much what-ever he wanted to write about; whatever interested him was fine. So he was a writer's editor. He wasn't a reader's edi-tor. He did not really think about, 'Well, what will readers

tor. He did not ready like?' ever, at all. "Shawn also wasn't an editor's editor. In other words, "Shawn also wasn't an editor's editor. In other words, Shawn and warf at edition's countries to the discountry of the countries who worked under him did not have this kind of worshipful attitude toward writers. I admire that attitude of Shawn's because t finish that today in the magazim and journalism world, things have gone so far in the other direction. Editors are almost entirely readers' editors, saking themselves. What will the reader like? Like in Hollywood, every contributions of the desired of the countries thing is test-screened and so forth. And in the magazine world, it's not even test-screened because it's all speculation all this business of editors sitting about and asking, 'What do we think readers will want?' And I don't think they even have

we think readers will want! And I don't think they even have a particularly good sense of what readers will want.
"The great thing about The New Yorker under Shawn is that writers were encouraged to write about what they thought was interesting, and it usually turned out to be interesting. I

also think that got too far under Shawn; it went too far."

I said that I thought, for writers, it was important often for editors to let them go too far, or even fail, because if editors did not do this, writers became reluctant to try any-

say, however, "I think that Shawn would have agreed with that very much. In other words, it's important to do what's that very much. In other words, it is important to do what is good for the writer, even if they end up writing a long, bor-ing story about something that no one is particularly inter-seted in; if it helps that writer's own development, then that's really more important.

We did agree that we could not imagine anyone like Shawn coming along now, giving his life to an organization and its people in the way that Shawn gave himself. "That," said Mr. Yagoda, "doesn't seem to be the nature of things these days. In every field people are free agents."

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lyrics with you to recite. Call 619-265-7287 for details. Free. (SAN DIEGO)

Music by American Composers in-cluding Aaron Copland, Randall Thompson, and James Taylor is promised when the San Diego Chamber Chorale presents a concert at 7:30 p.m. on Sunday, April 9, for the St. Paul's United Methodist

CELEBRATING 20 YEARS IN BUSINESS,

PHOENIX PHYRE BOOKS

Open Poetry Readings are held or the second and fourth Monday of each month, including April 10, at Twiggs Tea and Coffee. Sign-ups begin at 7:30 p.m., with the readings com-mencing at 8 p.m. Free. Find Twiggs at 4590 Park Boulevard (at Madison); 619-296-0616. [UNIVERSITY HEIGHTS]

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

At Last, Life's Secrets Revealed! Pat Farrell will sign and discuss 101 Ways to Get a Life: How to Be Happy No Matter What's Happening! at 10 a.m. on Tuesday, April 11, at Barnes and Noble Bookstore in Grossmoot Co.

Jazz Live, enjoy tunes by the Mesa College Jazz Band during the Jazz Live concert hosted by KSDS, Jazz 88, on Tuesday, April 11. The conce so, on Luesday, April 11. The concert begins at 8 p.m. in the San Diego City College Theater (located at 14th and C Streets). Doors open at 7:45 p.m., and admission is free. The concert will also be broadcast live on the sta-tion. 619-234-1062. (DOWNTOWN)

Los Angeles Poets Katie and Blue per form for Poetic Brew on Tuesda April 11. at 8 p.m., at Claire de Lun 906 University Avenue). Open-mike adings precede and follow the duo's readings; sign-ups start at 7:30 p.m. 619-688-9845. Free, (NORTH PARK)

Get 'em Before the Hormones Re-ally Kick In! Head to the La Jolla Branch Library when Myrna B. Shure reads from and signs her book, Raising a Thinking Preteen, at 6:30 p.m. on Wednesday, April 12. Find the library at 7555 Draper Av-enue and by calling 858-552-1657. Free. (LA XOLA)

Theatrical and Comedic Scenes and musical skits are created on the spot during performances by Theatres-ports International. See their next show at 8 p.m. on Wednesday, snow at 8 p.m. on Wednesday, April 12, at 6th@Penn Studio (3704 Sixth Avenue). Tickets: \$9. For in-formation, call 619-685-SHOW; for reservations, dial 619-688-9210. (HILLCREST)

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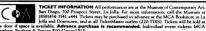
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name, and in recent years has been
he musical director for the Emmy
Awards, as well as Janet Jackson's
1994 world tour? CREC SARRIS
Author of Wilermelon Nights,
novelait Greg Sarris was adopted
at birth and raised in both white
and Native American households.
He is currently serving his fourthof the Federated Coast Misvok
Tribe. In 1996, he wrote and
executive produced with Robert
Redford the award-winning HBO
minierries Grand Avesue, based on
mineries Grand Avesue, based on
same ragne.



numerous volumes of poetry, including Solo in the Boxcar Third Floor E, and most recently And All These Roads Be Luminous: Poems Selected and New. She is the

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Featuring the recently published Miles and Me, a candid account of Troupe's friendship with Miles Davis. UCSD Bookstore • April 12 • 5pm

858.534.3149

Poet, Author, and UCSD professor Quincy Troupe — author of Miles & Me and Miles: The Autobiography — will read from and sign his work at 5 p.m. on Wednesday, April 12, at the UCSD Bookstore (found in the Price Center on the UCSD campus). 619-534-3149 // A PULA

In Honor of National Poetry Barnes and Noble store in Hazard Dreams at 5 and 7 p.m. next Thursday, April 13. Find the store at 7610 Hazard Center Drive; 619-220-0175. Free, (MISSION VALLEY)

TV

Our Fact Checker is currently in the Ukraine, trying to find out just why folias there like Raywack so much. He's likely to remain there for some time, seeing as how he mixed up redheads Elizabeth Perkins and Penelope Ann Miller for cur listing on Rattery Park Knucklehead. Battery Park aris tonight, Thursday, April 6, at 93-90 pun. on KNSD, Channel 39

So Fox Is Showing a Feel-Good Spe-cial called America's Moving to San cial called America's Moving to San Diego! Perhaps it's because we're "stepping up to the plate" and "get-ting into the game" of "becoming a world-class city" by "building a bou-tique ballpark" so that "rich hotel de-velopers" can praise us for our "progress." Yeah! Airs Saturday, "progress." Yeah! Airs Saturday. April 8, at 11 a.m. on Fox, Cox Cable Making Little Black "Censered" Bare Obsoleta, the go-for-the-groin cable people must be ready to can-onize the fellow who developed the technology for digitization, whereby exposed yet forbidden flesh may be exposed yet forbidden flesh may be lightly fuzzed over. Titillation with-out violation! Where would Howard Stern be without it? Or MTV's spring break coverage? Spring Break Revis-ited airs Saturday, April 8, at noon on MTV, Cox Cable Channel 30.

Why Did First Knight fail so badly? Sean Connery, when not parodying himself, might have had the dignita to pull off Arthur, but Richard Ger to put on Artnur, but rachard cere as Lancelot? His mein is soft, almost ferninine. There is nothing martial in his bearing. He is not a soldier but a sophisticate. Blame him. Airs Satur-day, April 8, at 8 p.m. on KGTV, Channel 10.

All We Have to Go on is the Trailer All We Have to Go on Is the Trailer, but it's just possible that Ready to Rumble, the pro-wrestling flick star-ring David Arquette and Oliver Platt, is satire of the very highest kind, know it's being satirized. Then again it could be simple, profitable muck-wallowing. Tough call. WCW Wrestling airs Sunday, April 9, at noon on XUPN, Cox Cable Channel

A Veritable Who's Who of tough and/or edgy '90s actors stars in King of New York: David Caruso, Laurence Fishburne, Wesley Snipes, Steve Fishburne, Wesley Snipes, Steve Buscemi (?) (!), and, towering scare-crow-like over them all (wasn't the Scarecrow a Batman villain? Hello, sequel!). Christopher Walken, who might try playing a nice guy sometime. Airs Sunday, April 9, at 6 p.m. on Bravo, Cox Cable Channel 42.

Nothing Against John Lithgow and Bob Hoskins, capable actors both, nor against Patrick Stewart, but we long for the great epics to be pre-

sented as such — on the big screen, not television. Get some big-shot di-rector to tackle Moby Dick, casting Mel Gibson in a supporting role as Starbuck. Don Quixote airs Sunday, April 9, at 8 p.m. on TNT, Cox Cable Channel 34.

Look Back in Hysterics, mayhap everything is funnier when said in a British accent, but there's more to it than that. Thirty years is a long time for sketch comedy to remain funny, for sketch comedy to remain funny, sometimes sidesplittingly so. The members of Monty Python reunite to reminisce on Biography: The Life of Python, airing Sunday, April 9, at 8 p.m. on A&E, Cox Cable Channel

tion had happened long ago. The film was all about the fallout. How about stories of old men whose liver about stories of old men whose lives are still going on? James Garner slogs through My Fellow Americans, airing Sunday, April 9, at 9 p.m. on KNSD, Channel 39.

#### SPORTS

We're Talkin' Beseball, the San game against the Mets at 4:10 p.m. today, Thursday, April 6. Games against the Expos in Montreal are

against the Expos in Montreal are stated for Friday through Sunday, April 7-9, at 4:05 p.m., 11:05 a.m., and 10:35 a.g., respectively. Then it's home to Qualcomm Stadium to host the Arizona Dia-mondback Monday through Thurs-lay, April 10-11. Games begin at 3:05, 7:05, 7:05, and 2:05 p.m., respectively. Tickets range from \$5 to \$2:0. The game on April 9 will broadcast on MSI Channel 31. Games are broad.

cast in English on KOGO-AM (600) and in Spanish on station KURS-AM (1040). For details, dial 619-280-INFO. (MISSION VALLEY)

INFO, (MSSION VALLY)

The San Diego Golls wrap up the season with a game against the Idaho
Steelheads on Friday, April 7, and the
Fresno Falcons on Saturday, April 8.

Both games begin at 7:05 p.m. at the
San Diego Sports Arena (3500 Sports
Arena Boulevard). Tickets range from
\$5 to \$15, available by calling 619-2244635. The armes are broadcast on 4625. The games are broadcast on KSDO (AM 1130). (SPORTS ARENA)

Rev It Up and Go to Cajon Speed-way on Saturday, April 8, for com-petition in Grand American Modi-fieds, sportsman, bombers, and pony stock categories, along with MCRA and a destruction derby. The first race starts at 6:45 p.m., with qualify-

ing runs starting at 5 p.m.
The 3/8-mile track is located next The M8-mile track is located next to Gillespie Field. Take 1-8 to High-way 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: 39 (west side) and \$10 (east side); \$3 for those 6 to 12; free for kids under 6w with an adult. 619-448-8900. (EL CALON)

Run, Bike, Run, it's time for the tenth annual Camp Pendleton Duathlon, beginning at 8:30 a.m. on Saturday, April 8 (event-day regis-tration at 7 a.m.). The course features at 5k run, a 30k bike ride, and an other 5k run, all beginning in the Del Mar Beach area on the base. For de-tails, dial 760-725-6836. Helmets are required. (CAMP PENDLETON)

60

Soccer in SD, the San Diego Flash soccer team hosts the U.S. Pro-40 when the season gets underway at 7:35 p.m. on Saturday, April 8, in Douglas Stadium (on the campus of Douglas Stadium (on the campus of San Diego Mesa College, 7250 Mesa College Drive). Tickets are \$10 for adults, \$7 for those 16 and under. For

information, call 858-581-2120.

Valley of the Sun Loop, explore some of the county's "rural bucolic byways" with the Knickerblærs on Saturday, April 8. This 25-mile ride for novices starts at 9 a.m. at Collier Park (626 E Street, between 6th and 7th), promising moderate climbs and expansive views. Bring money for lunch. 760-788-7908. (RAMONA)

Partnerships with Industry, the third annual Qualcomm Walk for Opportunity is slated for Saturday, April 8, around Mariner's Point (near the Belmont Park roller-coaster). Registration begins at 7:30 a.m., with the 5k walk/fun run starting at 8:30 a.m. For details, call 619-681-1999. (MISSION BAY) Join 9000 Cycling Buddies for the

Join 9000 Cycling Buddles for the 1th annual Syring Rosarito-Enersada 50-mile fun bicycle ride, ser for Satur-day, April 8. The ride begins at 10 a.m. in Rosarito Beach, heading along the coast and inland through rural coun-tryside to Enersada. Day-of-event treg-itaration is in the plana zero of the Fer-tival Plaza Hotel from 7:30 to 10:30 am. Questional Call 619-835-3001 for answers. NGS44010 886201

A Multi-Ability Swim Meet is Association on Saturday, April 8, from 9 a.m. until about 3 p.m., at the Lom Verde Pool (1420 Lorna Lane). Loca

Puddle Out, Seaside State Beach (off the Coast Highway) is the site for the San Diego Paddle Surf Festival on April 8 and 9. Visitors will see high-performance surf kayaks and wave skis competing on the waves and heat on both days is at 8 a.m.; the last

heat starts at 5 p.m. on Saturday, with awards at 2 or 3 p.m. on Sun-day. Admission is free. For details, call 760-434-8686. (SOLAMA BEACH)

The "First-Ever Nighttime 5k" in Balbos Park (claim organizers) is the Shake, Rattle and Roll 5k Run/Walk, scheduled for Saturday, April 8
Events begin at the Sixth Avenue and
Laurel Street entrance to the park Laurel Street entrance to the park, with registration starting at 5 p.m. The coed 5k fun run starts at 5:30 p.m., the women's 5k steps off at 6:15 p.m., and the men's 5k run gets underway at 6:45 p.m. For details, call 760-736-1001. (BALBOA PARK)

Bicycle Track Racing takes place un-der the stars at the San Diego Velo-drome every Tuesday, including drome every Tuesday, including April 11, at 7 p.m. Events for men, women, and youths are promised. Find the velodrome at 2221 Morley Field Drive; 619-296-3345 or 858-793-5431. Admission is free for spectators during April. (BALBOA PARK)

Professional Hoops, the Stingrays International Basketball League team hosts the team from Richmond Ary 7 p.m. next Thursday, April 13, at the San Diego Sports Arena. Tickets range from Si to \$25. For tickets, call 619-299-0148. (SAN DIEGO)

#### SPECIAL

Backstage at the Opera, docer conduct backstage tours at the San Diego Opera's production of Don Giovanni at 6:30 p.m. on Friday, April 7, and at 12:30 p.m. on Sua-day, April 9, at the Civic Theatre (202 C Street). To reserve a spot, dial 619-232-7636. (DOWNTOWN)

Since Galileo's First Telescope, in ventors and scientists have contin-ued to improve the instruments used to observe and measure the universe. rn about "The New Generation Telescopes" during planetariums at Palomar College on Prida

shows at Palomar College on Friday, April 7 (and April 14 and 21). The 55-minute shows begin at 7 p.m. Call 760-744-1150 x2833 for the (OB. Mod).

IRR the Streets for the 17th annual Encinitas Street Feir, running from 10 a.m. to 5 p.m. on Seturdey and Sunday, April 8 and 9, on Coast Highway 101 between D and 1 Streets. Expect a wairety of enterial-ment, nearly 400 vendors offering all manner of items, a bids' fus non-clowes and floor planting, and more clowes and floor floor answert. (SCOPTAS) for answert. recommended reservations. Admission is \$3 for adults, \$2 for children 5-12 is \$3 for adults, \$2 for children 5-12 and Palomar students. The campus is found at 1140 West Mission Road; the planetarium is located in room E5-1 on the west side of the acience quad on the campus. (SAN MARCOS) Get Remote, a "Desert Neon Exstal-lation" by designer Byron Keener will be installed on Friday and Saturday, April 7 and 8, in Anza-Borrego Desert State Park. The area is remote

Put Ten Candles on the Cake, in ation of its tenth anniver Desert State Park. The zees is remote with no facilities.

To reach the spot, take Highway 78 to Coulifle Wells. Drive size makes south on (perwell Spill Mountain Road, then one mile west at Film Creek (a dirt road) towards Spill Mountain Campus, and then one-half make to Tacket' Cove campular. Four-whole-drive weldies see not accessary to reach the size. For additional information, call 619-286-8722. (AGA-GOORGO DESERT STATE PARK) the Rancho Buena Vista Adobe hosts Fiesta de las Flores from 10 a.m. to Firsts de las Flores from 10 a.m. of p.m. on Saurday and Sunday, April 8 and 9. The grounds will be accented with color and floral displays, and each room of the sdobe will be decorated by local florists. Lactures on a variety of subjects are planned from 11 a.m. to 3 p.m. each day, and vendors' and informational 50 for sublass, 55 for children 12 and under. For details, dial 760-659-6166.00218.

6164 MSTA Get Your Green Thumb Ready for the 15th annual Spring Home/Gar-den Show at the Del Mar Fair-Consider "The Rise and Decline of Classical Physics" by Einstein and In-feld when the Great Books Reading grounds April 7-9. Many local hort cultural groups will be participating this year, and there will be 16 themes this year, and there will be 16 thermed gardens and more than 400 endor's booths proffering goods for inside and outside the home. Show hours are noon to 8 p.m. on Friday, 10 a.m. to 8 p.m. on Sat-urday, and 10 a.m. to 5 p.m. on Sur-

DANCE

Spring Specials

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and Discussion Group meets on Sat-urday, April 8, at 2 p.m., in the sec-ond-floor meeting room at the San Diego Public Library (820 E Street). 858-755-8978. Free; newcomers are

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mation, call 619-437-8788. (CORONADO)

arts and crafts, kids' amusement rides, live entertainment, a horseshor tournament, and more. Call 760-767-5555 or 800-559-5524 for details. Ad-

Percelain Party, the fine art of Percelaia Perty, the fine art of procedals Perty, the fine art of procedals Artists of Eacondido not their annual show from 9 s.m. to 3-30 p.m. on Saturday, April 8, at the Veteran's Memorial Building (230 Park Avenue). Along with displays of handphinted porcedain, items will be offered for sale, and china painting demonstrations are planned. Admission is a \$3 donation. For information, call 619-213-2428.

Philately Fans Beckened, the semi Philately Piese Beckeneed, the emi-nanual San Diego Stamp Fair is set for April 8 and 9, featuring 20 stamp and cover dealers offering their wares. Find it all at the All Bah Shine Temple, 3440 Kearny Mesa Road. Call 800-783-7896 for more information. Admission is free. Show hours are 10 a.m. to 6 p.m. on Sat-urdsy. (942044) MESS.

April 8, for festivities from 9 a.m. to 5 p.m. Expect three stages of m hibits, silent auction, a variety of chil

ART TOURS IN

Taste of the Arts by the Bey, head

Unique Design and Creative Decer are hallmarks of the four homes seare hallmarks of the four homes se-lected for this year's spring home tour benefiting the Coronado School of the Arts on Sunday, April 9, from 11 a.m. to 4 p.m. Students from the

"Community Is Our Middle Name," say the organizers of the grand opening celebration planned from 1:30 to 4 p.m. on Sunday, April 9, at the (new and improved)
Lawrence Family Jewish Community
Center. Events include tours, live music, torytelling, gymnastics, a va-riety of entertainment, Israeli danc-ing, cartooning, and more. Find the center 4126 Executive Drive and by calling 858-457-3161. Free. (LA JOLIA)

Need Some New Pedalof Bet you'll find some when the San Diego Velo-drome is the site for a "big bicycle swap meet" on Sunday, April 9, starting at 8:30 a.m. Admission is \$3 for adults, \$1 for kids. Find the w Morley Field Drive. Call 619-296-3345 for details. (BALBOA PARK) Kudoe to Camhos, the Canine Good Citizen Test is a certification pro-gram testing dogs in simulated ev-eryday situations; dogs are identified and rewarded for their good training and reliable demeanor. An AKC

day, April 9, from noon to 2 p.m., at the All Creatures Hospital. The fees — \$12 in advance, or \$15 at the door — benefit the Ran-cho Coastal Humane Society. To reserve a spot, call 760-931-1834. Find the hospital at 3665 Via de la Valle. (DEL MAR)

(PDL MAY)

Figurines, Prints, Pistes, glass, limited editions, jewelry, and more will be offered during the "mini-suction" hosted by the San Diego Collectibles Club on Sunday, April 9, at 1355 p.m., at the John D. Spreckels Building (3858 Front Street, at University Avenue). For information, call 838-467-9317, PMLCMEST)

"Read! Learn! Connect!@ the Li-brary!" It's the theme for National

Ransceles Raisbows Return, the 50 acres of giant ranunculus flowers are blooming at the flower fields through early May. Visitors may stroll on pathways through the fields from 10 a.m. to one hour before dus sion is \$4 for adults, \$2 for children 6 to 12, and free for for children 6 to 12, and free for those 5 and younger. Find the fields by taking the Palomar Airport Road exit from 1-5, heading east for two blocks, and turning left on Paseo del Norte Road. For information, call 760-930-9123. (CARLSBAD)

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and emotional connection trian you can be move imagine!

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an art form. Intimate towing a tree to be mastered by every conscious individual. Energy is a vital sacrament audio tapos, video casso and books. and joy into one's 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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The Muiri new instructional video on the Art of quality of your love and intimacy or your money in joyous spiritual union.

#### FOR KIDS

Children of All Ages are becknood to Neverland, a fantasy based on Pere Pas and his adventure "before Captain Hook and before Wendy." The Grassmoot College theast reasons to the Constant of the San Diego Par-toniant Theaster present the play in 2 p.m. on April 8 and 8 and 8 2 p.m. on April 8 and 9, at the San Land of the Constant Col-terior of the Constant Col-terior et S. Find the cere et S. Find the cere is S. Find the cere is S. Find the cere in San Col-terior et S. Find the cere et S. Find the cere is S. Find the cere is S. Find the cere in San Col-terior et S. Find the cere et S. Find the cere is S. Find the cere is S. Find the cere in S. Find the cere is S. Find the cere in S. Find the cere is S. Find the cere in S. Find the cere is S. Find the cere in S. Find the cere is S. Find the cere in S. Find the cere is S. Find the cere in S. Find the cere is S. Find the cere in S. Find the cere is S. Find the cere in S. Find the cere is S. Find the cere in S. Find the cere is S. Find the cere in S. Find the cere is S. Find the cere in S. Find the cere is S. Find the cere in S. Find the cere in S. Find the cere is S. Find the cere in S. Find the nouse Theatre at Grossmont Col-lege. Tickets are \$5. Find the cam-pus at 8800 Grossmont College Drive; call 619-644-7234 for reser-vations. (El. CAJON)

visions, I.G. CAON9
"Hickney, Dickney, Docks" is presented by the Tom Jennes Puppers
through Stundey, April 9, in the
Marie Hitchcock Pupper Theater.
Next up: Lyna Timble (ventrioquaint performs Biny's School Advenmer April 12-15. Performance begin at 10 and 11:30 a.m. Wednesday
through Frieldy and 41 it. am. 1, and
2:30 p.m. on Saturday and Sunday.
Find the theater mare the
Acrospace Centers of 36-55-3643. Regular administon is 35 for adults.

Reader Matches

are on the Web

www.SanDiegoReader.com

5100 5108

Celebrate National Poetry Month when students from Valle Lindo Eltary School read from the original poetry at 7 p.m. on Friday April 7, at Barnes and Noble Book

2870 for information. Free. (A MEM)
De Sharks Smerel Do lobters wisk
in their sleep? Find out at the Birth
Aquarium-Museum's alumber party
for adults and children (6-14), running from 6:30 p.m. on Friday,
April R. Before bedding down among
the aquarium's falses, participants
may take part in activities including
bioluminescence experiments, fish may take part in activities including bioluminescence experiments, fish printing on T-shirts, and tours of the aquarium and tidenced before

aquarium and tidepool before and after dark. The fee for "Asleep in the Deep: Sharks" is \$40 per child, \$30 per adult. The aquarium is located at 2300 Expedition Way. To make reser-vations, dial 858-534-7336. (A NUL)

Summy Duy, Brenything's A-Okay, there's a Sesame Street story time planned at 12:30 p.m. on Saturdsy, April 8, at the Barnes and Noble Book-store (7610 Hazard Center Drive). Par-Children's Museum of San Diegs,
"GraphicUs," the third component
of "Design Worlds/Diseño Mundos,"
continues through July. East Coast
artist Robert Anderson contributes a
mural based on orange crate labels;

seven years old. (MESSON WALLEY)
My, Grandmother, What Big Tooth
You Have! See Little Red Riding
Hood when the San Diego Actors
Theatre presents "Children's Clas-sics" at L'Auberge Del Mar Garden
Amphitheater at 11 a.m. on Saturday, April 8. The program includes
Goldhicks and the Three Bears, Gerald tion. Find L'Auberge at 1540 Camino Del Mar. Admission is \$4 per person.

graphic arts.

Learn about the environment when the Green Machine (an interactive agricultural exhibit) arrives for programs from 10 a.m. to 4 p.m. on Saturday, April 8. Participants will learn about composting with live

earthworms.

This week, classes are being offered in "Garden Stepping Stones" (at 1 p.m. on April 7, 8, and 9) and "Junk Sculpture" (at 1 p.m. on April 12, 14, and 16). Call for fees,

April 12, 14, and 16). Call for tees, age restrictions, and reservations.

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

ticipants will do some coloring. Free. Call 619-298-4306 for details. The

TOLIMP)
The Thereston Wilder Classic Our
Town is being presented by the Theatre School at the North Coast
Repertory Theatre in collaboration
with San Marcos Middle School on
Sturday, April B. Tickets are 56 for
adults, 54 for children. See Our Town
at 2 and 7 pm. at the Woodland Park
Middle School Theatre (1220 Rock

To place your ad in the Wedding Guide, call 619-235-8200.

Los Angeles artist Dean Swick joined Anderson in painting the mural. Lo-cal sculptor Bill Schindler designed a piece using road signi to depict the shape of the U.S.A. The exhibit in-cludes installations and workshops to increase children's awareness of expeli-sets. Springs Road). For reservations, call 858-481-1055, (SAN MARCOS)

858-681-1055. (BAN MANCOS)
Second Schurdey Steey/silliag, the
series at the San Diago Museum of
Art continues at 2 p.m. on April 8,
with storytelling by Harlynus Gelder.
The programs are designed for childen's 5 through 12. Admission is 56
for nonmember children (adults are
free when accompanied by a child).
For reservations, call 619-696-1966.
GMADO APRIL

Debussy's "Syrinx for Solo Plate" and Hüe's "Pantaisie" may be heard when flutist Mimi Stillman — joined when fluid Mimi Sillman — joined by planis Huja Sillman — joined by planis Huja Soug — presents a Discovery Series concert for the Ia Jolia Chamber Music Society on Souday, April 3 What Maria Society and Souday April 3 What Maria Society and Souday April 3 What Maria Reflection include "Autumn Reflection" by Highon, Widon's "Suite for Fluid and Pisson," Liebermann " Soudar Formack's The Maria Sough at 9 p.m. in Sherwood Auditorium at the Mariant Occumentory Art. Ia Jolia (700 Prospect Street), Taken are 15 for children and students, 13 To children and 15 To children and students, 13 To children and students, 13 To children and students, 13 To children and 15 To chil

619-232-7931, (BALBOA PARPO)
Krister Tales, the erries housted by
the San Diego Natural History Museum continues for those in kindergarten through second grades on
motion runs from 10 A.m. to noon,
and \*Dinosaurs — Teensy and Titanak\* is offered from 1 to 3 p.m. The
fee per dass is 22 for nonnembers.
Good of the Company of the Company of the
port (BALBOA PARPO)

OUT (BALBOA PARPO)

That Enormous Canine, Clifford, visits White Rabbit Children's Books for a story time beginning at 2 p.m. on Sunday, April 9. Find the shop at

7755 Girard Avenue and by calling 858-454-3518. Free. (LA JOLLA)

859-454-3318. Free. (IA. JOLLA)
Bandi, Bandi, and Be Merry, the San
Diegh Council on Literacy listch of
Nestional Library Work (April 10-14)
vish is Pamily Reading Feature from
11 am. to 3 par. on Sundey, April 9,
at the City Heights Urban Villageicry forming activities for kids, information for adults, food, free books,
and extertainment by the Cartus mation for adults, food, free books, and entertainment by the Icarus Puppets, Navy Brass Band, Arthur the Aardwark, the Fern Street Circus, and others. Admission is free. Call 619-574-1641 x101 for information.

Item Immet Are Ociopel Kida (from four through kindergarten) will learn about this animal — considered by many to be one of the ocean's most intelligent — and how they learn to perform complex tanks, hunt, protect themselves, and care for their young during a class planned at the Birch Aquarium Museum at 9200 na. on Sonday, pp. 15 pp. 14. Amantain' is 315 (and children must

The fee for "An Octopus IIs Amazing" is \$15 (and children must be accompanied by an adult). The aquarium is located at 2300 Expedi-tion Way. Call 858-534-7336 for reservations. (IA JOLIA)

There's a Party Golag On in every drop of seawater. Children in grades one through three will find out what's going on at the marine-life parties when the Birch Aquarium-Museum hosts "Plankton-Palooza" Museum hosts "Plankton-Palooza" at 9:30 a.m. on Sunday, April 9. Par-ticipants will find out who eats whom and why some plankton make the ocean glow and make a plankton

net.
The fee is \$15. The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). For the required reservations, call 858-534-7336. (LA JOLLA) Corners with Animals will be the fo-

cus when Valerie Thompson gives a talk entitled "You Can Be a Woman talk entitled "You Can Be a Woman Zoologist" at 5 p.m. on Monday, April 10, at Barnes and Noble Book-store (11744 Carmel Mountain Road). Thompson is curator of mammals at the San Diego Zoo. For

details, call 858-674-1055. Free. (CARMEL MOUNTAIN)

What Happens When Sophie Gets Angy — Really, Really Angy? Find out when Molly Bang's Caddecott Honor book is the festured story for preschoolers at 10 am. on Tuesday, April 11, at Bernes and Noble (11744 Carmel Mountain Road). Expect a craft and a snack. 858-674-1055.

Free, (CAMME, MOURTAN)
Read All About Nature when the
Board Book Buddies meet for stories
on Tuesday, April 11, at 10-30 a.m.
at Zany Resiny (1330 Camino de la
Reins; 619-291-9500). The program
is for those four and younger. Free,
(MESSION WALLEY)

Common Butterflee of the Betsary provide the subject when the Junior Rangers meet next Thursday, April 13. Participants will get to April 13. Participants was given by know some of the species expected to land in the new butterfly garden. The Tijuana Estuary visitors' care.

# MUSEUMS

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

Bencreft Ranch House Museum houses indigenous Indian artifacts and memorabilis of early settlers in the area and is run by the Spring Val-ley Historical Society. The home, built in 1863, was registered as a Na-tional Historic Landmark in 1962 and is on a spot where Kumeyaay Inand is on a spot where Kumeyaay In-dians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9050 Memory Lane; call 619-469-1480 for more information.

California Surf Museum, the mu-seum features surfing artifacts and memorabilia — such as surfloards and dothing — of local legends Phil Edwards, John "L.J." Richards, and Edwards, John "L.J." Richards, and Peter Johnson, and that way-cool megastar from Hawaii, Duke Ka-hanamoku. The museum is now lo-cated at 223 North Coast Highway. 760-721-6876. (OCEANSIDE)

museum includes an educational ex-hibit covering the history of data pro-cessing and the contributions of pio-neers and history-makers in the computer industry. Some of the over 200 historic computing machines and calculators date back to the

# Interested in restoring and pro-gramming historic computer equip-ment? The museum hosts workshops for volunteers on Saturdays from 10 a.m. to 2 p.m. (at 6136 Mission Gorge Road, suite H, in Mission Val-ley). Call for registration and space availability. Roam-O-Rama

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

Tucked away obscurely in two shady caryons behind the San Gabriel Vailey community of Monrovia is one of the most beautiful parks in the Los Angeles area: Monrovia Callyon Park. Adding apice to the rich profusion of the riparian vegetation in

Drive, 619-465-8226, GA MESA)
Ceremade Beach Historical Masseum, the museum, housed in a retored 1898 house, traces the history of Coronado, mostly through photographs. The chablist shows the construction and early days of the Hotel el Coronado. Tent City, the first school and restaurant, and the ferry-boats. One room is devoted to the story of early aviation at North In-land. Find the museum at 1126 Lorna Land. Find the museum at 1126 Lorna · . Avenue. Call 619-435-7242 for fur-ther information MONROVIA ther information. (OXIONADO).
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2 miles and exit at Myrtte Avenue in Monorvab. Orher north on Myrtte for 1.9 miles to its end at Scenic Dire. Turn gifts and follow Scenic Dire on a measdering eastward course for three blocks, then from the right. Proceed upill on Carryon Boulevard, which crookedy seems song seems song side the Sewpit Carpon weah to the park entrance. A small deyuse parking fee is seen to be park entrance. A small deyuse parking fee is to be park entrance. A small deyuse parking fee is to be park entrance. A small deyuse parking fee is made to be parking fee is made to be parking fee in the p 2 miles and exit at Myrtle Avenue in mile to the road's end, where you'll find To reach the falls, simply start walk-ing up Monrovia Canyon to the north on a trail that mostly sticks close to the

Interstate 210 west. Follow I-210 west for

trail that mostly sitcks close to the canyon's sparking-clear stream. Sometimes the trail gets narrow, eroded, and slippey enough to cause some difficulty with footing — a cautionary note trose with small Mids. Alder, cale, and bey learned trees cluster in the caryon bottom so that the canyon bottom so that the canyon bottom so the canyon bottom so that the canyon bottom so the canyon bottom so that the canyon between the canyon between the canyon bottom so that the canyon between the canyon be



that we never get to experience in San Diego's caryons. After 0.8 mile the sound of splashing water heralds your arrival at the falls, where the Monrovia Caryon stream cascades down two distinct declivi-

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

Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology. 619-232-3821. (BALBOA PARRO)

San Dieguito Heritage Museum, the museum offers informative dis-

plays on the unique history of the San Dieguito area at 561 South Vul-

Serra Museum, the museum inter-prets the Native American, Spanish, and Mexican periods of San Diego's history and contains Spanish Colo-nial furnishings, art, and artifacts. It's located at the site of the West Coast's

first European settlement, found at 2727 Presidio Drive. 619-297-3258.

STERION PARIO STATES A STATES AND A STATES A

can Avenue. For more informa call 760-632-9711. (ENCINITAS)

Wells Fargo Bank History Mu Wells Farga Bank History Ma-sena, the museum features awork-ing agent's office staffed by guides in vorting degrant's office staffed by guides in vorting delegable for visitors to seed and receive messages. There's as sud-do-visual theater presenting short in the staffed of the staffed by the staffed location assembled by Wells Farga agent Samuel Doney at the end of the last century; an eithelf of Con-coach bulk in 1867, and the Davies with. The museum is located in the reconstructed Colorado House, at 2373 San Diago Arenne, etch Towas.

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

from South and North America, con-centrating on the utilitarian and dec-orative artistry of crafts workers from ancient cultures. There are wings dedicated to natural history, archae-ology, education, anthropology, and fine art. art. the museum on the Caya-maca College Campus, 12110 Cuya-maca College Drive West. 619-670-5194, (MACOS SAN DEGO) Museum of Music Making, the mu seum's five major exhibits span 100 years of music making in Annetica, with more than 450 vintage instruments, samplings of popular music from each era, historic photographs and paintings, and trends and innovations in the music industry. Find the music in the corporate head-quarters of the NAMM — International Music Products Associational 45790 Armsda Drive. For hours and other information, call 877-551-9976. (CARLSBAD)

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

Find the museum on the ground of Coleman College, 7380 Parkway Drive; 619-465-8226. (IA MEBA)

Heritage of the Americas Museum

books, photographs, and a research library are also part of the complex. Find it all at 645 Main Street. For more information, call 760-789-7644. (RAMONA)

San Diego Aerospace Museum, the achievements of women in the fields of aviation and space flight are cele-brated in the exhibit "Women of (POMN')

Ramman Flourer Historical Society and Gey R. Woodward Minesum is complete of historical buildings, including the Verlaque House (the only Western adoes home of Ferent provincial design still in catastrock). He was a state of the contract of the

related items, and memorabilia from the Montgolfier hot-air-balloon era to the Space Age, along with an In-ternational Aerospace Hall of Fame. The museum is located in the Ford Building in the Palisades area. For additional information, call 619-234-6291. (BALBOA PAN)

brated in the calabil "Women of Flight." The cability, featuring arti-facts and storyboards relating to no-table women in the aerrospace field, in worn throughout the museum's permanent collection. See the cabili-through Saturday, September 30. Women of the cability of the cability of course of sarroth — including a replace of the Spirit of St. Louis, a Folker Sourge for Fokker Endocker E-III). a World War I Spad VIII, the flight deck of the USS Pertawar, and a Lockheed Blackbird spy Planet— 1400 scale models, 10,000 evision 1,000 evision.

San Diego Model Railroad Museum, the museum celebrates Amer-ican railroads with "the largest per-

Same Disgo, Nasarral Hustery Ma-seam, 100 discussion from all over the earth, some never before seen in North America, are on exhibit in The Dissouss of Unsask Park. The Lost World.\* continuing through Sunday, September 10. Vations see Sunday, September 10. Vations see Giganetossurus from Patagonia in Argentinas, standing 13 Seet tail and measuring 42 feet long, Also on dis-play in the largest Bendel-out recon-structed dimeasur ever built, an China. The exhibition focuses on when dimeasura lived, where they came from, how they behaved, and why they became extinct and influenced with disonant arighture from the properties of the control of the con-trol of ican railroads with "the largest per-manent operating model railroad and toy train exhibit." The museum includes five scale-model railroads of the Southwest, an interactive toy train, and a refurbished toy train gallery with a Lionel O gauge exhibit. There is a multimedia presentation on railroading, an operating railroad smaphore signal, and interpretive displays on railroads and model rail-roading. The numeroum is downstain

#### cated at 223 North Coast Highway. Gold-214-678. GOLD-2000000 Chash Vides Nature Casters, an interactive long museum decords in contractive long museum decords in contractive long museum decords in the middle of Sweetwater Marzh National Widdle Refuge. The facility is bone to fish and inventebrates that bene to fish and inventebrates that same to fish the contraction of the contra A free, 24-bour line for planning your wedding. Call 619-233-9797 (on the Web at San Diego Read Call 619-233-97W and press the 4digit extension (in bold type) of the topic or advertise that interests you. Planning Tips Bakers ... 5108 Revial Artire ... 5109 619-29-6309 Sultar & Voice. Rhythm & Ambiance for Occasions. Pop to jazz to Latin/Pinzilian. Appeals to all ages. Ceremony or private party. Classical guitar. PA with IXJ options. 619-523-6296...... 2286 Ocean views & a parklike DJ, Maxin' music: A DJ For All Occasions! Making those moments & mem-count! All types of music/lights and smoke effects, 20 years exp. setting for your coromony! For an unforgettable wedding reception/coromony. \$500-\$1500. UU Fellowship/Solana. Beach. Bridal Shows. Music Makes Your Day! Beck's Entertainment All cakes made from scratch for all occasi 55,000 square feet Music for all events. Fun, professional staff. Ceremoni The most beautiful and delicious wedding cakes! Many styles/flavors to choose from 619-226-0192. 55,000 square feet 2 synt truck: Ovd and Grand Prix roo Indoor consumers for all ages Superfact and safe compatitive larring High tach electric vehicle (EV) technology The Tlack "dealing Halled video compat Decorations Disc Jockeys Florists Formal Wear 5118 5101 5103 5116 5119 5115 5114 5100 5111 The Wedding Place Chapel & Shappe. Traditional/Nontraditional. Personalized weddings, Marriage Iconus. Schabla espanol. Call Rev. Payne, 760-726-2237 . . . SS Gift Registries . . Health & Beauty Health & Beaut Honeymoon ... Invitations ... Jewelers ... Limos & Valet ... Musicians ... Photographers ... Reception Sites 5208





B

# **Problems of Tragedy** and Comedy

Don Giovanni stands or falls by its singers.

acra's Don Giovanni, which San Diego Opera is currently presenting in an incremental properties of arias, participates in a number of arias, participates in a number of arias, participates in a number of ensembles, and has a wind dramatic character to project. Don Giovanni stands or falls by its singers. Giovanni stands or falls by its singers with the persons of the properties of the properties of the properties of bases Ferruscio Furlanetto and Reinhard Dorn, who sing.— respectively— the wicked REVIEW

JONATHAN SAVILLE

who sing — respectively — the wicked aristocratic rake himself and his earthy servant eporello. Furlanetto's plummy, silken voice, Leporello. Furlanetto's plummy, silken voice, with its huge volume and ripely dark resonances, makes him an ideal Don, and his musicianship and temperament combine to produce a brilliant, exhilarating "champagne" aria, a gorgeously lyrical serenade ("Deh, vieni alla finestra"), a powerfully dramatic rendering of the final scene, and a superbly idiomatic (an of the final scene, and a superbly difformatic (and characterful recitative throughout. Furlanetto is also lithe, dashing, and sexy in the role—always an advantage for playing someone who seduces women as easily as breathing.

This major realization of the Don—as good

as you will find on any opera stage anywhere — is beautifully balanced by Dorn's Leporello, an is beautifully balanced by Dorn's Leporello, an equally convincing characterization, sung with comic stylishness and with a first-rate voice, as dark, strong, and well-produced as Furlanetto's. This is no limited buffo singer: while Dorn is by no means lithe, dashing, and sexy in appearance, his vocal equipment would suit a Don Giovanni perfectly, something that secomes particularly evident at the Civic

dramatic and ideological center of Don Giovanni, and here they are in excellent hands quality of the singing rapidly declines. Deborah Riedel and Gregory Kunde — as Donna Anna and Don Ottavio, the conventional heroine and hero of opera seria — while far from being complete washouts, are both unsatisfactory

complete washouts, are both unsatisfactory enough to make their numerous musical contributions progressively more irritating. Everywhere above the staff, Riede's quite lovely instrument become hollow and instrument because the hollow and instrument because the hollow and in th

Kunde at first comes on strongly, with a Kunde at first comes on strongly, with a heftier and more heroic tenor voice than we often hear in Don Ottavio. In the recitatives, he almost manages to create a character of authentic masculine sturdiness, which is a considerable achievement, considering the stiff passivity and inteffectuality Mozart and his librettist, Lorenzo Da Ponte, have given the label. But he had become the Students of the state o intrettist, Lorenzo Da Ponte, have given the role. But in his two arias, Kunde shifts gears and tries to enhance the music's soaring lyricism by holding back — which only results in a tense and constricted sound that fights against the smoothness of the vocal line and in the long

The Donna Elvira of lennifer Casey Cabot is decently sung, with sensible phrasing and fine agility. But the quality of her vocal production narrows the role's expressive possibilities and after a while makes this Donna Elvira something of a bore. Cabot's soprano is overly focused, with an insistent, rapid vibrato, and tocused, with an insistent, rapio worato, and a consequent shrillness that becomes tiresome. It is true that — from Don Giovanni's point of view — this deserted "wife" who will not leave him alone is an annoying nag. But Mozart has gone much more deeply into her character. incovering her innocence, her pathos, her passionate devotion to her faithless spouse, the she takes in loving him even when he goes on hurting and ignoring her. The pointed, hectoring sound of Cabot's voice makes all these layers of the character virtually impossible to communicate, so that the masterful aria, "Mi traft quell alma ingrata," comes off as little more than a shallow vocal exercise.

vocal exercise. Erian James sings pertly and prettily as Zerlina, which perhaps is good enough, but there is a peculiar anonymity in her timbre and her characterization. Michael timbre and her characterization. Michae Chioldi (Masetto) has a pleasing baritone and acts with considerable truth to character, but his voice is insufficiently projected and from row P of the orchestra was often close to inaudible (especially in its lower range). Louis Lebherz does a workmanlike job as the Commendatore, but the sense of supernatural power and terror this singing ought to invoke is These various deficits in six of the

These various deficits in six of the eight roles would create a much more baleful impression if it were not for the commanding, vital, disciplined conducting of Leopold Hager — a venerable and distinguished exponent of Mozart — and the splendid playing of the orchestra. If the individual singers (aside from Furlanetto and Dorn) from Furlanetto and Dorn frequently let us down, the musical fabric is never allowed to disintegrate, and the musical greatness of Don Giovanni is always evident, even when the great arias (such as Ottavio's "Dalla sua pace" or Anna's "Non mi dir") are being delivered at so much less than

their potential.

The stage director is
Michael Hampe, who also designed the sets. Don Giovanni designed the sets. Don Giovanni is of mixed genre, and it always presents problems of staging. On the one hand, it is tragic opera seria; on the other, it is a comedy of character, with

elements of farce. Da Ponte and Mozart took great risks in combining the two genres (a combination inherent in the tradition of Don Juan dramas); and it takes immense skill— and luck, depending on the specific singing of the stage action. Hampe does as well as most directors in what is at bottom an impossible task, but there are naturally a number of



Mokart, Den Gievanni
San Diego Opera (Civic Theatre)
Conductor: Lepold Hager, director and set designer: Muhad Hampe,
cast: Fernacio Furlaneto (Giovanni), Reinhard Dom (Leporello),
Debenah Riadd (Ama), Louis Lehrers (Commidatoro, Legory Kunde
(Ottavis), Jennifer Gaey Calsot (Elvira), Erian James (Zerlina), Michael
Chialdi (Maestro).

aficionado of this opera.

aficionado of this opera.

Hampe's credentials as a director of comedy are impeccable, as those of us who delighted in his Barber of Seville and Cosi fan tutte for San Diego Opera will remember; and, in fact, whenever it comes to blocking the comic situations Da Ponte has contrived or to inventing business to enhance the fun, Hampe exhibits just the flawless stage instincts

Gaslamp

has made us used to. His sets, however, with their stark outlines, their ponderous austerity, their rigid architectonic rectilinearity (including the presumably symbolic obelisk that is so pervasively silhouetted their sober brownish color

and unadorned textures surround all the comic nvention with an atm to stifle much of the fun-Visually, this production belongs chiefly to Donna Anna, Don Ottavio, the Commendatore, and their world of noble, austere, more-or-less Spanish dignity. Even the romantic, rustic anywhere else in the opera indicates this motive charm of the peasant wedding party is subdued by a kind of Watteauesque everything in Donna Anna's character, in fact, speaks melancholy, underlined by Marie Barrett's lighting, which tends to imbue the Ponte and Mozart have given us someone else to embody

poignance.

There is a striking example of this type of directorial and design choice in Hampe's staging of the final scene. As soon as the Commendatore's statue (or ghost) enters Don Giovanni's aristocratic dining room, the walls disappear and we are in the vastness of space, with a huge panorama of stars and galaxies scattered across the nighttime sky. The effect is visually stunning and dramatically powerful as well, for it provides the cosmic context for the condemnation of this unrepentant sinner. But the transformation of the stage is so overwhelming in its emphasis on the tragic moral drama that the wonderfully comic interventions by the utterly untragic, "realistic" Leporello are effectively wiped Leporello are effectively wheel out. We experience with great intensity Don Giovanni's demonic heroism and the incluctable justice of the universe - but Da Ponte and Mozart want us also to experience the down-to-earth, practical attitude of Leporello toward these lofty matters ("Never mind heroics, save your skin!"), and they want us to experience them at the time, something Hampe's staging at this point makes it scarcely possible to do. The transformation of the stage would have worked better, in terms of the drama's

information to READER
CLASSICAL MUSIC, Box 85803,

San Diego CA 92186. Or fax to 619-881-2401. You may also submi

"Back 2004". So concert commen-rating the 250th anniversary of the death of Johann Sobastan Back, may be enjoyed on Friday, April 7, at my let enjoyed on Friday, April 7, at my let enjoyed on Friday, April 7, at must Servet, at 9th Armush). Cappella Gloriana will present the most "less histoir Freuds." Due music from Bach's cannatas and or-gan works based upon well-known charaks performed by organist rusts. Cappella Glorianan director Stephen Sizuk will provide com-mentary on the music. The suggester visuals. Poly 250th 1991, (2000000) evulsible, 796-758-1891, (20000000)

evailable 769-789-1891, (ECOMODO)
"Elleopardy is Bane" is all guaranteed when La Trio Gershwin performs at 8 pan. on Priday, April 7, at
the Powey Center for Performing
Art. The program includes a sampling of such Gershwin favorities as
pling of such Gershwin favorities as
"Someone to Wack Over Me", and
"Nice Work If You Can Get it." Trio
members include guitarist Affect
Gitter Desire Lawrence
Guitter State (Tanzella, Performing
Arts, 1599 Espois Road (at Time
Wey). Tickets are 325 and 528. For
reservations, call 858-748-0905,
rooway)

An All-Chopin Program is promised when pianist Louis Lortie performs for the piano series hosted by the La Jolla Chamber Music Soci-

information online at www.SanDiegoReader.com by clicking on the events section.

better, in terms of the drama's complex meanings, if it had taken place after Leporello has had his final say ("Dite di no, dite di no!"). In contrast, Hamp handles the preceding scene in the churchyard with consummate judgment. The rising of the Commendatore's rising of the Commendator's statue out of a trapdoor provides a breathtaking effect of the supernatural, right at the beginning; and then, immediately afterward, we are treated to the sight of Don Giovanni and Leporello coming precipitously over the cemetery wall and their

other — behind the barrier. Here, Hampe puts the manifestation of the supernaturally serious in perfect equilibrium with the delectable comic invention. That is what Don Giovanni is about ety on Priday, April 7, in Sherwood Auditorium at the Museum of Con-temporary Art, La Jolla. Selections include impromptus, waltzes, and much more. much more.

Events begin with a pre-concert lecture at 7 p.m., with the music commencing at 8 p.m. Find the museum at 700 Prospect Street. Tickets range

By the way, I should mention another small criticism of the direction. In the opening scene of this production, Donna Anna seems to react to Don ity, call 858-459-3728, (LA JOLLA) ity, call 858-459-3728. (A. JOLIA)
Works by Schubert, Schumann,
Barber, and Straus are on tay when
toptrann Kelly Nassief presents a
recital for the St. James Music Series
on Fridge, April 7. The concert
begins at 7:30 p.m. at St. James by-theSea (743 Prospect Street). Call
Se8-459-341 for information. Child
care is available. Tickets are \$10 general, (A. JOLIA) Giovanni's embrace as Giovanni's embrace as though, furious as she is at his attempted rape of her, she cannot help yielding to his manly attractions. This is all wrong. Nothing in the

at 700 Prospect Street. Tickets range from \$30 to \$60. For ticket availabil-

Enjoy the production — directed by Michael Hampe and conducted by Leopold Happer — at 8 p.m. on Fridey, April 7; at 2 p.m. on Sundey, April 3; and at 7 p.m. on Wednes-day, April 12: Tickets range from \$1st to \$118. See the opera at \$80 pign Civic Theatre, 202 C Street. For reservations, dial 619-232-7636. (DOWNTOWN) Up for Some Music? The Faculty New Music Ensemble at San Diego State University plans a concert at 7 p.m. on Priday, April 7, in Smith Recital Hall. Admission is free. Call 619-594-6030 or 619-594-6020 for further information. (8080) The Ultimate Ladies' Man wresk

The Ultimate Ludies' Man veraks have on the firmal population of Sville as he pursus the unsuspecting sentonics of life-Century Spain in Monart's Den Giewanni, the next production for the San Diego Opera. Listen for singing by Italian base-bert-lone Ferruscic Purlament as at the pomposo Deo Giovanni, Australian soprano Deborah Rickel at the jided Donna Anna, and German bass Reinland Donna the manarevant Leporetho. Among many roboth. The opposition of the Century of t UCSD Composer Richard Carrick produces a concert of his works with colleagues performing at 8 p.m. on Saturday, April 8, in Erickson Hall at UCSD's Mandeville Center. Admis-sion is free. Call 619-534-5404 for de-tails. (I.A. JOLIA)

And the Winners...of the Virginia Hawk Scholarship competition plan a public recital at 2 p.m. on Satur-day, April 8, at the El Cajon Com-

"A Picture Is Worth a Thousan Notes," the final Light Bulb Serie

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



# Redefining the term "musical palette."

LIGHT BULB SERIES A Picture Is Worth A Thousand Notes

Copley Symphony Hall

Jung-Ho Pak, conductor . Jack O'Brien, narrator Jim Stallings, visual artist . Steven Kern, art curator

Tf Mona Lisa was a melody, what would she sound like? Great works of art have served as the inspiration for some of history's finest composers. 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, as we reveal the amazing manner in which paintings have influenced the musical masterpieces of our time.

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

April 14 d- 15, 8pm Hummel Trumpet Concerto Sibelius Symphony No.2 Enrique Diemecke leads the Eorchestra in a romantic program highlighted by Hummel's Trumpet Concerto featuring San Diego Symph own virtuoso, Calvin Prior Tickets \$10 to \$60



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W. SDREADER. COM Calendar

CLASSICAL MUSIC

day, April 8, at the Blessed Sacrament Catholic Church (4540 East Cerrito

inues at 8 p.m. on Satur-

Fontaine Liang (piano). (8084) The concert repeats at 4 p.m. on Sunday, April 9, at 5t. Elizabeth Se-ton Catholic Church (6628 Santa Is-abel Street). Tickets for either con-cert are \$15 general. For more details, dial 760-723-1854. (CARLSBAD)

Debusey's "Syrinx for Solo Plute" Debusy's "Syrtax for Sale Plats" and Hol's "Fantaise" may be heard when fluit Mini Sillman—poined by planist Hugh Sung —presents a Discovery Series concert for the La Jolia Chamber Nusic Society on Sundry, April 9. What the is on the program, you wonder! Other selections include "Autumn Reflection" by Higdon, Wolds''s "Suite for Hue and Piano," Liebermann's "Sonsta for Fluit and Piano," and Frenck's "Sonsta in A Major."
The music besting at 50 nm. The

The music begins at 5 p.m. in erwood Auditorium at the Mu-Sherwood Auditorium at the Mu-seum of Contemporary Art, La Jolia (700 Prospect Street). Tickets are \$5 for children and students, \$15 for adults. For reservations, call 858-459-3728. (LA JOLIA)

3728. (u. JOLIA)
A Spring Sunday Concert is planned
by the Palomar Symphony Orchestra
on April 9 at 2 p.m. at the California
Center for the Arts, Escondido. The
program includes Copland's "Appplachian Spring" and the "Symphony No. 9" by Dvolki. Seventeenyear-old pianist Michelle Lee is the
featured soloist in the "Piano Concerton No. 2" No Saint-Sabaro.

certo No. 2" by Saint-Saëns. Tickets are \$10 general. Find the center at 340 North Escondido

Durufile's "Requiem" and the "Can-tique de Jean Racine" by Fauré may be heard when the Chancel Choir and Masterwork Chorale, soloists, orches-tra, and organ perform at 7 p.m. on Sunday, April 9, at the First United Methodist Church of San Diego (2111 Camino del Rio South). Child care is available by reservation; an offering will be received. Call 619-297-4366 for details. (MISSION VALLEY)

The "Fanfare for Orchestra" by Ti-juans native Armando Pesquiera is on the program when the Tifereth Israel Community Orchestra performs at 2 p.m. on Sunday, April 9, at the First United Methodist Church of Chula Vista. Also appearing will be pianist Nadia Shpachencko, performing works for piano and orchestra by Chopin and Ernst Block. An offerin will be received. Find the church at 915 Paseo Ranchero (at East H Street); 619-656-2525. (CHULA VISTA)

An English Tribute is planned by the Grossmont Symphony Orches-tra on Sunday, April 9, featuring the combined choirs of the Master Chorale and the Point Loma Nazarene University. The program includes Holst's "Short Festival Te Deum" and Vaughan Williams's "Serenade to Music" and "Sancta Civitas (The Holy City), The musibegins at 7 p.m. at the East County Performing Arts Center (210 East Performing Arts Center (210 East Main Street). Tickets are \$10 general. For information, call 619-644-7254.

For mormation, cail 619-644-7254.

[EL CAON]
The concert will be repeated at 8 p.m. on Monday, April 10, in Brown Chapel at Point Loma Nazarene University (3900 Lomaland Drive), Free. For information, call 619-849-2784.

can is7-sev-27-8, count town.

Calany Gold Medal Winner David
Goode plans an organ recital at
9 p.m. on Sunday, April 9, at the La
Jolia Presbyterian Church (7715
Traper Avenue). Expect to bear
picce by Ives, Walton, Widor,
Vierne, and Goode's own arrangement of "Stars and Stripes." The suggested donation is \$10 general. For
details, dail 858-454-40713, LA JOLLA

St. Cecilia Evensong, the 5 p.m. evensong on Sunday, April 9, at Saint Paul's Cathedral promises the men's and girls' St. Cecilia Choir using the

Carolus Andreas faux bordons and singing the John Ireland anthem "Greater love hath no man." Find St. Paul's Cathedral at 2728 Sixth Av-enue (at Fifth and Nutmeg). An of-fering will be received. 619-298-7261.

"Second Sundays at Seven," the se-ries presented by the San Disguito Performing Arts Association con-cludes for the season with "Still Barroque" on April 5 Organizer plan sic including Bach's "Third Cello Suice," a Scartal hespicitorio sonsis, and trumpeter John Wilds perform-ing on the piccio trumpet. The music begins at 7 p.m. in Stollman Audiosciman at the new 619-702-8158. (BALBON PAPON) "Please Four-Hands," festuring guest artists Magdolna Bornemisza and Dmitry Dirichencko, starts at 2 p.m. on Sundey, April 9, in Shiley Theatre at the University of San Diego (5998 Acial Park). Tickets are \$8 general. For information, call 619-260-2280. Works by Mozart, Chopin, Ravel, and Rachmaninoff may be heard when pinnist Lin Hong performs for the San Diego Mini-Concert at noon on Monday, April 10, at the Lyceum Theatre in Horton Plaza. The music lasts approximately 50 migutes, and listeners are invited to sup while tak-

Carlsbad City Library (1775 Dove Lane). Tickets are \$15 general, \$11 for seniors, \$7 for students and children. Dial 760-752-5078 for infor

Selections by Mandelsocha, Souse, Joplin, Bonnet, and a Sound of Music modey are all promised when civic organist Robert Plimpton performs in the Spreckels Organ Pavilion on Sunday, April 9, at 2 p.m. Free. 619-702-8138. ing in the recital, 858-587-8979, Free.

(OMNOTOMN)

A New Way of Seeling Art is promised when jacquely as Silver presents "Listen to the Art" at the San Diego Museum of Art the plan is to highlight the permanent collection at the museum by performing "music that matches the works." The next installment is also the own the collection of the Museum of Muse rs are \$15 per conce Call 619-696-1935 for reservation

Return Performancel Violinists Igor and Vesna Gruppman perform at 7:30 p.m. next Thursday, April 13, at the San Diego Museum of Art. Admission is \$22.50 for nonmem-bers. For tickets, call 619-696-1935.

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April 15 - Sportsman, G.A. Mods, Street, Pony Stock Cars and NASA April 22 - Sportsman, G.A. Mods, Pony Stock Cars and NASA April 29 - American Race Trucks, Street, Bombers, Pony & Legacy

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LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must b received by 5 p.m. Friday the week prior to publication for received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held pracise address were it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for pubble information to READER ART, Box 85803, San Diego CA 92186. Or fac 619-881-2601, You may also submit information online at wew-SanDiegoReader.com by clicking on the events section.

GALLERIES

Three Perspectives on Women's Thoughts are offered in the group show by Heather Ramsey, Michelle Monpetig, and Victoria Estacioi Huck-ins on exhibit through April at the Gar-goyle Gallery (1845 India Street). A regoyle Gallery (1843 India Street). A re-ception for the artists is promised at 6 p.m. tonight, Thursday, April 6. Gallery hours are 9 a.m. to 9 p.m. Monday through Saturday, 9 a.m. to 4 p.m. on Sunday. For information, call 619-234-1344. (UTILE ITALY)

"Los Angeles County" is a landscape painting in 301 panels by artist Derek Stroup, who spent two years making a painting for each page in the Thomas Brothers Guide of Los Angeles. Steup "stitled each neighborhood, walked sround, and took photographs. In the studie I tried to swatch or a puzzle piece." Each Thomas Brothers page is an eight-inch by ten-inch oil painting, Intrigued Meet Stroup during a reception planned from 6 p.m. to 6 p.m. on Priday, April 7. Regular pathers bloom set Touched through the gallery at 7661 Girted Aromet.

the gallery at 7661 Girard Avenue; 858-454-3409. The exhibition con-cludes on Saturday, May 13. (IA JOLIA)

"Transcending Barth and Sky" fea-tures paintings by seven artists from across the U.S. exploring the poten-tial of the landscape to both inspire and express the spiritual, the tran-

scendent, and the metaphysical. A re-ception for the artists is scheduled for Friday, April 7, at 7 p.m., in the University Art Gallery at San Diego State University

Oniversity Art Gussery at San Diego State University, See the show through Wednes-day, May 17. Regular gallery hours are noon to 4 p.m. Monday through Thursday and Saturday. Call 619-594-5171 for information. (5064)

Sculptures That Are Simultana-ously architectural, meditative, and modern by Ben Anderson are gath-cred in "Weighted Spaces," opening with a reception at 6 p.m. on Friday. April 7, in Simayspace at the Arts College International. The free-tranding sculptures are created from

Strange Insects and Classical Nudes are presented for contempla-tion and examination in the "Jayne tion and examination in the "Jayne Hindo Bidaut: Timpney agahrered at the Joseph Bellows Gallery through Saturday, Mys J. Nitrippe – a mid-1800a process — "serves to encase each subject in a vestige of the past," with traces of bubbles and blemishes on each plate.

The reception for Bidaut is slated for Friday, Angl. 7, at 9 pm. Find the gallery at 7661 Girard Avenue. Regular gallery house are 10 a.m. to 9 pm. Touchay through Saturday. 804–405–5020. Act OLIU/

858-455-5620. (A. ACLA)
The Fourtained Sole Artists at the San
Diego Art Institute are eculptor Sarah
Strangeland ("Guardians — New
Works") and painter Judish Parenio
regional eritia and "One Root Show"
were juried by David Beck Brown; in
the David G. Fleet Young Artists'
Gallery, see work by artists from the
Trady, May 7 at 6 p.m.; all the shown
Traday, May 7 at 6 p.m.; all the shown

enue: 858-551-5821, (LA JOLLA)

College International. The fres-tranding sculptures are created from wood and stones, boasting "primal roots." Take in the art through Fri-day, May 26. Find the campus at 840 G Street (at Ninth Avenue). Call 619-231-3900 for information. Hours are 11 am. to 5 pm. Monday through Friday, (OOMerTOMN)

Friday, DOMNTOWN:
Images of Earl Plash amid water lilies are finatured on the handpainted carranic plates and vessels created by Susan E. Rodem going on exhibit at Company of the Company

conclude on Sunday, April 30.

Regular gallery hours are 10 a.m. to 4 p.m. Tuesday through Saturday, noon to 4 p.m. on Sunday. For more information, call 619-25-6011. Regular admission is \$3. (BALBOA PARR)

ular admission is \$3, (MABON PANN)
A Retrespective Exhibition of work
by George Rickey begins with a reception at 6 p.m. on Friday, April 7, at
the Soma Gallery. The show continues through Saturday, May 13. Regular gallery hours are 10 a.m. to 6 p.m.
Tuesday through Saturday, Soma
Gallery is located at 7661 Girard Avmark 848.851, 8521, at 8.015.8521 (at 2015).

enue, 188-551-5821, IA, NOLIA)

If I's Agell 8, it must be time for Second Sarudy Eacondside versis for culture cravelers. The Second Sarudy happening— from 11 s.m. to 7 p.m.— are monthly self-guided nous through Eacondside's expanding cultural district. You're invited to strold through open gallerisations. Maps and brochures are witisher at the Eacondide Nuncipied Gallery, 142 Wert Grand Avanue; 760-480-4001, Rese, 1870-080. 4101. Free. (ESCONE

4101. Free. (ESOMENDO)
All Aspects of the Urban Experience—including human, mechanical, architectural, organic, and conceptual — are explored by artists participating in 'Urban Landscape,' an exhibition opening with a reception at 5:30 p.m. on Saturday, April 8, at the Escondisho Municipal Callery, The above feature S2 superior media and continues through Saturday, April 8,

media and continues through Satur-day, April 29.

The gallery is located at 142 West Grand Avenue, open from 11 a.m. to 4 p.m. Tuesday through Saturday, Dial 760-480-4101 for details.

(ESCONDO)

You're No Bunnay...the artists of the
Many Hands Cooperative Gallery are
hosting their annual "Some Bunny
to Love 2000" show beginning with a
reception from 1 to 4 p.m. on Satur-day, April 8. During the party, live
abbits will be available for adoption
from the House Rabbit Society. Admission is fire, although the donamission is free, although the donamission is free, although the dona-tion of a stuffed bunny for the Polin-

tion of a stuffed bunny for the Polin-sky Children's Center is appreciated. The gallery is found at 302 Island Avenue, suite 101. Hours are 11 a.m. to 6 p.m. daily, with hours extended to 9 p.m. on Friday. 619-557-8303. (GASLAMP DISTRICT)

"April Plowers," the members-only group show at the Olde Ramona Ho-tel Gallery, continues through Satur-day, April 29. A reception for the artists is slatted for Saturday, April 8,

are 10 a.m. to 4 p.m. Wednesday through Saturday and 11 a.m. to 3 p.m. on Sunday. (RAMONA)

3 p.m. on Sunday, @AMAONA)

"Link," a solo exhibition for Solana
Beach artist Moya Devine, continues
through April at the Earl and Birdie
Taylor Library, Devine's work is said
to comment "on our culture' a practices in raising children." There's a
reception set for Saturday, April 8, at
6 p.m. (and a talk by Devine at 2 p.m. on April 22). Find the library at 427 Cass Street and by calling 619-581-9934. (PACIFIC BEACH)

9934, PAGENG BEACH;

"The Whimscleal World of Ed Abrama" opens at the Santa Yashel Art Gallery with a reception at 4 p.m. on Saturday, April 8. During the reception, set Double Nickels and Gone in 60 Seconda, featuring the artist and libustrator in supporting roles; along with an animated film-in-progress. Swine Lake, by Abrams and his wife Jodie. The exhibition — including Advanta's Automotory of Contingent Contin

ADTAMES NUMOTOUS etchings, sketches, and sculpture — continues through Sunday, May 14. Regular hours are 10 a.m. to 5 p.m. Wednesday through Sunday. The gallery is found at 30352 High-way 78 (at the junction with Highway 79); 760-765-1676. (SANTA YSABEL)

Oil Paintings by Don Ayala are on exhibit through Friday, April 21, at the 101 Artist's Colony. There's a rethe 101 Artist's Colony. There's a re-ception planned at 1 p.m. on Sun-day, April 9. Find the gallery at 897 South Coast Highway 101, suite F-103 in the Lumberyard. Call 760-632-9074 for hours and information. (ENCINITAS)

mation. (MCMMIAS)
The 18th Annual April Juried
Membership Show hosted by the
Foothills Fine Art Gallery opens with
a reception at 1 p.m. on Sunday,
April 9 (with awards given at 2 p.m.).
The juror was Mary ThomasKervitch. See the show through Thursday, May 4. The gallery is located at
8051 University Avenue, open from 8051 University Avenue, open from 11 a.m. to 4 p.m. Tuesday through Saturday, Call 619-464-7167 for in-formation. (LA MESA)

formation. (I.A MESA)

"The Nature of Art" is explored in
the Misti Washington Gourd and
Baskerty Guild Exhibition on view
through Saturday, April 29, at the
Rancho Buena Vista Adobe Gallery.
The exhibit illustrates innovative,
contemporary techniques in addition
to traditional baskerty and goardmaking techniques. For it invited to
a reception for guild members at

Find the Rancho at 651 East Vista Way. Gallery hours are 10 a.m. to 3 p.m. Wednesday through Saturday and 12:30 to 3 p.m. on Sunday. Call

California Center for the Arts Mu-

ART MUSEUMS

the east, Broadway is the city's Isia-toric, economic, and geographic heart. The busy theroughkar con-accts the measurem with a group of visual artists who make been unduk-ted by the standard of the con-way. New Art from Downtown San Diego Through Wednesday, May 31, featuring works in a variety of media by artist including Blast and James de la Torne, Roman & Salvo, Bina Dick, Randall Evans, Perry L. Sarieva and Melius Smodley. California Caster for the Arta Ma-seman, the first midocares survey of work by internationally known in-sulations artist and photographes a statistic most important public art projects. These projects were realized in the clien of Berlin, Coppehagen, artistic projects were realized in San Francisco in 1998. The pro-jects are represented through large-tar represented through large-nat video installations. An impor-tant them in Artist's work is said to be the relationally between place, Uniseen: Shinon Attie — Pho-Uniseen: Shinon Attie — Pho-Fairey, and Melissa Smedley.

The museum's collecting activity is documented in "Selections

Diego in the west to Barrio Logan in the east, Broadway is the city's his-

Simpson, and Carrie Mac Weems. Enjoy the show through Saturday, May 13. Find the museum at 1001 Ket-tner Boulevard (at Broadway), di-

memory, and identity. View "Sites Unseen: Shimon Attie — Pho-tographs and Public Projects, 1992-1998" through Sunday, May 7. Find the center at 340 North Es-condido Boulevard (at Valley Park-way); 760-738-4120. (ESCONDIO) rectly across from the Santa Fe Rail-619-234-1001. (DOWNTOW

Mingel International Museum of Folk Art, objects from the permanent collection make up the pieces in the exhibition "Artes de Mexico." The Museum of Contemporary Art, La Jolla, the artists featured in "Small World: Dioramas in Contemporary Art" make tableau sculptures, pho-tographs, and paintings in their dio-ramas as vehicles for artistic expresshow includes works by several sed 20th-Century folk artist including Oaxacan potter Teodora Blanco and Jalisco's Rosendo Ro-Blanco and Jalisco's Rosendo Rofiguez, along with architectural pieces by Candelario Medrano and woodcavring by Manuel Jiménez. Al regions of Mexico are represented, of daily use to hose of ceremony. Enjoy the exhibit through May. An exhibition of objects of daily use from Japan, made from a variety of materials, continues through Sunday, June 4. The exhibit features the day, June 4. The exhibit features the day for the characteristic and their present acoustic day for the characteristic and their present acoustic day for the characteristic and their present acoustic day for the characteristic day for the ch tural, and social structures. The dio-rama is an Isht-Century innovation, a pre-cinematic form of entertain-ment and education intended to pro-vide views of significant places and events. Get "Small" through Sunday, April 30.

"Contemporary Collectors XV"
is an exhibition showcasing the selec-

"Contemporary Collectors XV" is an exhibition showcasing the selec-tion of works that may be chosen for the group's 2000 acquisition. The Contemporary Collectors have pur-chased nearly 40 works for the museum since 1985 — which peece will make the cut this year? Check the pos-sibilities through Sunday, April 30. Find the museum at 700 Prospect Street, 858-454-3541. (LA JOLIA)

sitions: Neko Maneko (Beckoning Cat), a delightful calligraphy brush kanban (shop sign), and a step iansu (cabinet). Works by Keisuke Ser-izawa, Shiko Munakata, Kanjiro Kawai, and Shoji Hamada are included. included.

The Mingei is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call

dved textiles and three recent acqui

sion. These scale or full-size recreations of environments consider actual and fictional situations in their simulations of geographic, architec-tural, and social structures. The dio-

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 PARIC)



# **What Bucky Burns to Say**

He ate lean steak, three times a day, along with salads, Jell-O, and applesauce.

ou've heard of people — maybe even had the impulse — who quit their job, drop everything, and sail arround the world to find the mselves. In 1927, a business failure pushed R. Buckminster Fuller toward suicide. He figured if he swam to the center of Lake Michigan and became exhausted, his problems would vanish. Choosing to 'think' rather than 'jump', however, Buckyset out to find the world. He was 24. For the next two years, Fuller spoke

He was 32. For the next two years, Fuller spoke only to his wife, Anne, and daughter, Allegra, and then only rarely. He unlearned everything he knew about the universe (which he called "Un knew about the universe (which he called "Uni-verse," since there's only one, and we are not outside ofit). Fuller saw through traditions in sci-ence, economics, politics, and design, whose primary functions are to perpetuate themselves at the expense of vital improvements — and who label as eccentric anyone who behaves otherwise. Bucky — everybody but his wife called him

Bucky — everybody but his wife called him that — is famous for his geodesic domes, those giant, triangle-ribbed crystal balls that may fore-tell the future of design. But he was a da Vinci of exploration, from three-wheeled cars to metaphysics (he thought ideas were a form of metaphysical radiation"). He invented "rowing needles." a catamaran-rowboat, on two alumin tubes, that he felt was his most refined creation And he stopped eating carbohydrates, late in life because his body wasted too much energy digesting them.

gesting them.

He "power-napped" in short spurts so he could work longer hours. He ate lean steak, three times a day, for proteins and amino acids, along times a day, for proteins and amino acids, along with salads, Jell-O, and applesauce. He enjoyed more than the occasional cocktail, until he thought people might attribute his genius to alcohol. So he quit. According to a biographer, J. Baldwin, Bucky "considered drugs (and the habitual addiction to mindless 'entertainment') to be a plot

to sap youthful outrage at political corruption."

I attended one of his lectures, back when. He looked nondescript, like somebody's father, and

the even had the hob, drop everyfind word to find word to find word to find failure pushed 
the figured it was anying often went way over my head, 
the figured it was anying often went way over my head, 
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the thing and of this mind, thinkthe was using all of his mind, thinkthe was using all of his mind, thinktrow, And here's the odd parts he
was using all of his mind, thinktrow, And here's the odd parts he
was using all of his mind, thinktrow, And here's the odd parts he
was using all of his mind, thinktrow, And here's the deformation was to be
made and any the deformation of the demonmatter as the gift it truly is.

Backy Fuller's an unlikely subject for a theater

Rucky Fuller's an unlikely subject for a theater Bucky Fuller's an unlikely subject for a fleater piece. But if you open up your definition of the-ater and let D.W. Jacobs's skillful adaptation roll like waves through your mind/brain, marvels can occur. It's as if Fuller has one more chance, two more hours, to speak to the world. Here's what

more hours, to speak to the world. Firet's what he burns to say, and Mystery of the Universe is a Talk," based on Fuller's voluminous writings. It resembles a late-night campfire chat. Only instead of gazing at the stars and getting lost in their infinity, Fuller makes the world, the stars, and "Universe" feel finite and fixable. We'd just better start soon.

ter start soon.

History and Mystery is surprisingly theatrical.

On Annie Smart's simple, raked stage, Fuller recalls his life and addresses all of life. Terrific video work, slides and movies arranged by Dave Cannon, add dimension. And Ron Campbell, who plays Fuller, can spellbind as the man many have called our "first engineering saint." At times Camp-bell betrays an urge to entertain, to add more business than need be, but he's at his best when business than need of, but he's at his best when he lets Fuller be. Overall, Campbell gives an un-forgettable performance.

If you're a budding writer and people say your work reminds them of another writer, this is not a compliment. It means that the other writer does it much better, or that you're derivative, or you couldn't keep the reader involved. Steven Dietz's



R. Buckminster Fuller: The History and Mystery of the Universe, adapted by D.W. Jacobs San Diego Repertory Theatre, 79 Horton Plaza, downtown Directed by D.W. Jacobs; cast, Ron Campbell; scenic design, Annie Smart; costumes, Darla Cash; lighting,

NEWSCHOOM DY U.W. JACODS; CAIR, RON Campbell; Kernic design, Annic Smart; costumes, Darla Cash, lighting, David Lee Cubher's cound/composer, Luis Perez.
Playing through April 23; Turaday at 700 p.m. Wednesday through Saturday at 8:00 p.m. Matines Saturday and Sunday at 200 p.m. For information call 619-544-1000.

Private Eyes, by Sieven Dietz
Cassius Carter Centro Stage, Simon Edison Centre for the Performing Arts
Directed by Brendon Fost; cast, Meg Brogan, Sean Fertmants, Gildert Jackson, Terria Lynch, Wendell W.
Wright; sexie design, Robin Saiferd Roberts; costumes, Dione H. Lebhar Ighting, Ron Vodicka; sound, Jefl
Lallamin, Chronoppily, Jeniav Wallerfeld
Playing through April 307 Tasaday through Saturday at 800 p.m. Sunday at 700 p.m. Matines Saturday
and Soulday at 200, m. For information and 618 v. 239-2325.

wate Eyes reminds me of Tom Stoppard's Real Thing (in the way scenes are not what we think), of Harold Pinter's Betrayal (which follows an affair backwards, from the end to the beginning). tair oactwards, from the end to the beginning, and of Craig Lucas's imaginative, reality-teasing dramas, which weave theory into practice like no one else. Each does Dietz far better than Dietz. The playwright anatomizes an affair, from the first significant glance, through the bloom and

promises and covert meetings, to duplicity, status-saving lies, and separation. Throughout Dietz stuffs his one-dimensional characters' mouths with perplexities: "is the love we imagine more real than the one standing before us?"; "imagine

**OFA** 

a world where people needlessly confessed" and "honesty should be an afterthough." The characters — performed in a loud, hyper-animated style at the Cassius Carter — spend more time being philosophical than just being.

Private Eyes, which reads better than it plays, wants to be a tour de force. We think we're watch-

ing an audition, or a man ordering food in a restaurant, or a patient with his therapist — only this may, or may not, be the case. The audi tion/restaurant scene could be part of a rehearsal, or part of a yet-written new script, or something



Meg Brogan, Wendell W. Wright, Gildart Jackson in Private Eves

their director. Cory is/is not a waitress/British gumshoe "dick." And Private Eyes does, but then does not, hold inter est. If nothing is real, why take

seriously?
This is a "watch me" play. The playwright's the star. You spend more time figuring out how the playwright will trick you than watching a scene for its own sake. After a while, es-pecially since the characters are just pawns on a rigged chess board, the mind wanders toward the Stoppards, Pinters and Lucases. Then wanders

### THEATER LISTINGS

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

### Adios Mama Carlots and Med

Queen Carlota
Teatro Mascara Magica presents a
double bill of music and theater, by lesus Sierra-Oliva. Adios Mama Carlota portrays in song the Carlota. Whose Mexican empire lasted only three and a half years, Mad Queen Carlota examines their rule. Ed Stevens directed. LYCEUM THEATRE, THURSDAY, APRIL 6, AT 7:00 P.M.

### All Made Up

All Made Up
Babel Arts presents an original
works/improv event "that will
strive as a nexus for improvisational arts of all disciplines."
SWEETOOTH THEATRE, SUNDAY,
APRIL 9, AT 8:00 P.M.

The American Daughter Lyssa Dent Hughes just got nomi-nated for surgeon general. When she says she has nothing to hide, it doesn't sound like hubris, just modest confidence from a woman whose achievements verge on "having it all"? Ph. D. MD, popular speake: on women's issues, wife, mother. I yass. however, made one small oversight, the didn't respond to jury duys. Now her name's associated with "Jurygate." and America precrive her, in her hubband't words, as "one prissy privileged ungasteful-to-her mother, Conniving bitch." Wendy Wasserstein's comedy drams is accessible, atmost to the point of being "lite." And the

concentrates so much on a chipper surface that several characters have pain gaps (empty sections where you'd expect their burt to blast off but doesn't). Doughter provokes thought nonetheltss. Like Zoe Baird's "Nannyate". Lyna's over-sight puts what Wasserstein calls "contemporary feminity" on tital. For the North Casar Repettor. Theattr. discrete Resista Repettor. Theatre, director Rosina Reynolds crafts a deft meld of humor and seriousness (in some ways better than Wasterstein's, whose characters operate under a gag rule to squelch feelings and stick to jokes and themes). The acting was uneven, on opening night, but showed signs it will grow in positive directions, and the design work.—Marty flument's set (intentor of Georgetown home) and Karin Fillians' splotting—makes you think the North Coast Rep has retimes its actual houder. crafts a deft meld of humor and se ten times its actual budget.

Worth a try.

DAY AT 7:00 P.M. MATINEE SUNDAY AT

Angels in America, Part II:
Perestroilla
Diversionary Theatre's Angels in
America, part one, came nowhere
near an acceptable mark. Its part
two ins' without flawer, director
Wayner Tabbetis's best moments' assert
mount of the acting beams on and
off, like a slow strobe (double casting problems to go, mactor, good in
g problems to, on actor, good in
other). Overall, however, this
mounting's much improved and to other fole, one yet to riggete con-mounting's much improved and does borderine justice to Tony Kuthner's generally. There's yet to the control of the property of person and the property of the person best diministor. In an interview, building, even the property of the person of the person of the person building, even two fluorender's flick, why in it wown furrender, reality (and sur- and hyper-reality), Personales combines angelic visitations, a reloctant propher, the Cohn, and a passed of 'ordinary's Cohn, and a passel of "ordinary" people, in an extraordinary time, ridding, often reluctantly, the crest of "an immease transition." Diversionary's contemption: Ruk Stevens cantankerous, hog-yerd with hattred, at ease with evil; it's one of the best local performances in recent memory. As the play's other content memory, As the play's other content memory, As the play's other phosphoton resets to widen and deepen Prior Walter, the anoisted one, who find personal strength where he least expects it: in himself. Cohn, and a passel of "ordinary

DIVERSIONARY THEATRE, THROUGH APRIL 22; THURSDAY THROUGH SATUR AY AT 8:00 P.M. SUNDAY AT 7:00 P.M. (NOTE: DIVERSIONARY OFFERS THREE SUNDAY MATNEES DURING THE RUN; CALL THE THEATER POR INFORMATION AT 619-220-6830.)

The Beasty Queen of Leenane In Martin McDonagh's internationally lauded drams, it doesn't take long to see that Mag Folan, a gray-haired haz, and her do-yearold daughter, Maureen, may be the 
ety move they make has an ingrained quality, as if they've been 
doing the same better scene, from 
the atme petry drams, for decades. In a bizarre sense they've doing 
great: they've built a thirving covicustom to be a form of the control of the 
property of the control of the 
property of 
prop locking neuroses. Enter a rustic Prince Charming. On the surface, Prince Charming. On the surface, he promises Mauren freedom; deep down, he could disrupt a near-perfect nexus of loathing. The South Coset Repertory Theatre's production looks appropriately reported to the surface of this may be Andrew J. Robinson's much the victim. It's as if the direct rold them not to explore the characters' entwined psychology. It has script idnot him at Maureen's shadow side, with all-points-bulletin intensity, you'd never know Maureen's wound just as right as Mag. Beauty Queen is a first-rate play. The SCR's production, however, is a perplexing array of missed opportunities. Personnel Markette, 1990, 199 much the victim. It's as if the direc THROUGH APRIL 9: THURSDA

A Chorus Line
The Welk Resort Theatre offers one
of Broadway's biggest hits. Eighteen dancers try out; eight make
the chorus line. All have stories.
Ray Limon directed.
WELK RESORT THEATRE, THEOLUGH
WELK RESORT THEATRE, THEOLUGH JUNE 10: TUESDAY, AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH THURS DAY, AND SUNDAY, AT 1:45 P.M.

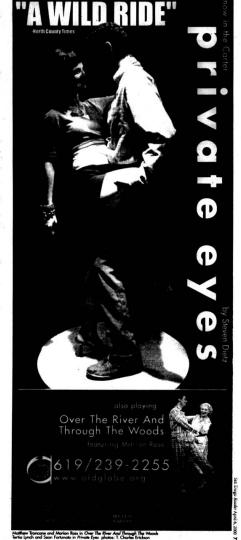
THROUGH SATURDAY AT 8:00 P.M. SUN

DAY AT 7:00 P.M. MATINEE SATURDAY

AND SUNDAY AT 2:00 P.M.

Comedy Codependents
The Improv comedy troupe performs the first Friday of every
month at the Creativity Centre in
Normal Heights.
CREATIVITY CENTRE, 4716 32NO ENUE), NORMAL HEIGHTS FIRST OR SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL

ComedySportz
Improvisational comedy, making
up funny stuff on the spot, is difficult enough. Years ago, however,
Keith Johnstone thought if de
more exciting if done competitively. He got the idea from prowrestling ("where Terrible Turks
mangled defroked Priests, bulle
mums and dads yelled insults, and
response, wowen their handlikes." moms and dada yelled insults, and grannies wave their handbags."). ComenlySports, an offshoot of Johnstone's TheartsSports (artistic director Gray Kramer says the two compare like, "regly with American football"), resembles more an athletic event than an improv. Teams were suniforms and compete on Antonut. The night Caught the show, three San Diego comedians played a "Otalingen match", against players from the San Door



THE FLYING KARAMAZOV BROTHERS

Saturday April 8 Monty Python meets Mozart in a it's an evening of skill, silliness, music, mayhem, beauty, and buffoonery.



Friday-Saturday April 21-22 8:00 p.m. • \$22-\$52 This show is pure entertainment, and selling out across the country. Savion Glover, star and Tony , Award-winning choreographer of the blockbuster Bring in Do Noise, Bring in 'Do Funk, explodes into Escondido with his latest creation.

morefunthan

8:00 p.m. • \$15-\$30 dancing and chanting, the performers of WOFA are the pulse of Guinea, West Africa. Tribal rhythms, rituali

ceremonies and contemporary vision create a visceral fusion of dynamic modern day African art in motion. Rippling with raw energy one moment and dreamlike the next, WOFA's exotic performance pushes



Augustin Dumay. Program includes ozart and Bach

ınday, April 30

The Philharmonic is recognized as one of the world

leading orchestras Led by guest con-ductor and violinis

2:00 p.m.

\$22-\$52

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

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MARQUIS THEATER, 3717 INDIA
STREET, MISSION HILLS, OPEN-ENDED
RUN; FRIDAY AT 8:00 P.M. SATURDAY
AT 7:30 P.M. AND 9:45 P.M. FOR INFO
MATION CALL 858-295-4999.

Lamb's Players Theatre stages Aldyth Morris's drama about Fa ther Damien de Veuster and his work on the rugged island of

THE HISTORY

and Mystery

CATE

Just The Facts:

Performs weekends at the Imperial House Restaurant

8 pm, Fri. & Sat. \$42.50-\$46.50

Price includes

Birthday &

Including cast photo, T-shirt, and special drink.

Reservations:

(619) 544-1600

iversary Packages

OF THE UNIVERSE

DAY AND SATURDAY AT 8:00 P.M. MATI-NEE SATURDAY AT 4:30 P.M. AND SUN-DAY AT 2:00 P.M.

Death Rides the Stage H.I.T. Productions new interactive comedy-mystery, written by Beth and Scott McNellen, is set in Texas: "You survived a stampede, Lucy Tyler is looking for your under-wear...and there's a dead body in the next form." TYLER'S TASTE OF TEXAS, 7868 EL CA JON BOULEVARD, LA MESA, OPEN-ENDED RUN; SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-8673.

Don't Drink the Water The Mira Mesa Theatre Guild pre-sents Woody Allen's farce about a vacation that doesn't go according

IO PIAN. MIRA MESA THEATRE GUILD, FRIDAY APRIL 7, THROUGH MAY 7; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUN-DAY AT 2:00 P.M.

An Evening of Comedy
The Mira Mesa Theatre Guild presents a "family theater production," three one-act comedies: A
Family Affair, Hounded by Basketballs, and My Darling Clementine MIRA MESA THEATRE GUILD, THROUGH MAY 6, SATURDAY AT 2:00 P.M.

The Flying Karamazov Brother For one evening only, the Obie Award-winning comedy/theater/juggling troupe performs its latest show, Sharps,



be square. They cross in lieu of having a life but put life into the greatest hist of Your His Parade (which crowned the most popular songs of the '30s until Elvi drove it of the airwaves). Stuart Ross, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of endaring everything to everyone. Terry O'Donnell plays an indefaigable piano and permits himself the occasional piece of always furnive.

be square. They croon in lieu of

Flats, and Accidentals at the Cali-

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

piano and permits himself the oc-casional piece of always funny business. The set, which is either the Fibater in Old Town or a pur-gatory where the Plaids got stuck, is awfully draft for such a perky show, though lam Reisman's savey lighting knows when to weak the brighteners. (Note: Current cast members are Mark Perkins, Scott Decier, David Humphrey, and Kevin McKahon.) CRITIC'S CHOICE!

> ~Union-Tribune "Buckminster Fuller brought to pulsing life on stage by Ron Campbell"

"Highly physical and

evening of theater"

powerfully metaphysical

March 24 - April 23 619-544-1000

www.sandiegorep.com

~Union-Tribune SAN DIEGO REPERTORY THEATRE

ticketmaster



Joey & Maria's Comedy Italian Wedding The Culy Theater hosts "not-so-or

dinary interactive dinner theater as Joey and Maria tie the knot. CULYTHEATER, SEVENTH AND K

Later Life 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
2:00 P.M.

Murder on the Trail
"The Wild West was never this wild," in a new dinner-thea whodunit starring Sophie Tyler and Granite Hardpiece. Dinner in-TYLER'S TASTE OF TEXAS, 7868 EL CA JON BOULEVARD, LA MESA, OPEN-ENDED RUN: FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619:561-8673.

Neverland Grossmont College and the San Diego Pantomime Theatre present a fantasy, based on Peter Pan, writ-ten and directed by Jerry Hager. STAGEHOUSE THEATRE, GROS STAGEHOUSE THEATRE, GROSSMONT COLLEGE, THURSDAY, APRIL 6. THROUGH APRIL 9; THURSDAY, APRIL 6. AND FRIDAY, APRIL 7, AT 10:00 A.M. THURSDAY THROUGH SATURDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

110 in the Shade Patio Playhouse Community The atre presents N. Richard Nash's

619-220-TIXS

Le Freak? C'est Chic! 4 0 Year! Crackles With Infectious Fun! 619-234-9583

musical, based on his play The Rainmaker. Jay Mower directed. PATO PLAYHOUSE COMMUNITY THE ATRE, THROUGH APRIL 9; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Our Town
PATH (the Performing Arts The-ater of the Handicapped) presents Thornton Wilder's evocative drama about small town life, and

Over the River and Through the Woods The Old Globe Theatre presents Joo DiPietro's off-Broadway charmer about Nick, who tries to get aheed as grandparents, who only want the best for him, hold him back. Craig Noel directed. OLD GLOBE THEATRE, SHANN EDSON CHIEFE OF THE PERFORMENT AND THE PERFORMENT Over the River and AND SUNDAY AT 2:00 P.M.

Playland
Athol Fugard's tough, compassionate drama — about race, galvanizing guilt, and "Number Six" (vidation of the Sust Commandment,
Thou shalt not kill") — takes place
in a broken-down South African
carnival-park, where people go to
play and forger. Neither Martinus
Zoolos, the days cidenose the
accommodation of the commodation of the commodat can, however. Each carries a world sized weight. And though they come from vastly different backcome from wally different back-grounds, and races, Gideon keeps returning to Martinus, like a mosh to a flame, to outpour hurt and shame. And Martinus, convinced "you can't go to dell roke:" opens from the control of the control denshed seeth, spiritually harrow-ing ply depicts the threshold of reconcilation and forgiveness without sentimentality. The St. Paul's Cathedral production, in the Circest Hall: Mandicaps two fine actors, Rousell Coppley and Amonin voters. Massell Coppley and Amonin voters. Missel Coppley and Amonin voters. Missel Coppley and Amonin em. Mikes squawk and diste (as if each speaks into the bell of a tuba). Technical glitches frustfate tuba). Technical glitches frustriate on end because (although they could listen to each other more carefully) Copley and Johnson do outstanding work — Copley's Gideon as retiless as a sand flea; Johnson's Martinus remains still, then his voice booms like a gong, And the play, even with intermittent auditory problems, can spell-bind.

Worth a try. Worth a try.

51. Paul's Cathedral, Fifth Avenue
AND NUTMEG STREET, SAN DIEGO,
THROUGH APRIL 15, FROMY AND SATURDAY AT 7:30 P.M. MATINEE SUNDAY
APRIL 9, AT 2:00 P.M. FOR INFORMATION CALL 619-296-7261.

Private Byes
Reviewed this issue.
CASSIUS CATTER CENTRE STAGE, SIMON EDISON CENTRE FOR THE PERFORMING ARTS, THROUGH APPEL 30;
TUESDAY THROUGH SATURDAY AT
8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT
2:00 P.M.

R. Buckminster Puller: The His-tory and Mystery of the Universe Reviewed this issue. LYCEUM SPACE, 79 HORTON PLAZA. DOWNTOWN, THROUGH APRIL 23; WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. TUESDAY AND SUNDAY AT 7:00 P.M. MATINEE WEDNESDAY AND

The Second Hand
UCSD's University Events hosts
this "postmodern performance
semble" who, using "dance, wit,
and muscle," meld together "like
sculpture in motion."
MANDEWILE AUDITORIUM, UCSD,

Shotgun Wedding Anniversary, or, Who Wants to Murder a Mul-timilionairet Mystery Cafe presents a dinner-theater show, written by Charlene Westy, about Basil and Petal's wedding anniversary, which "can be murder." Michael Ari Wulfhart directed.

MYSTERY CAFE, OPEN-ENDED RUN; FRI DAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-544-1600.

THURSDAY, APRIL 6, AT 8:00 P.M

The Skriker

San Diego State University's department of theater stages Caryl

Churchill's 'chilling modern fairy

tale." Peter Larlham directed.

EPPERMENTA. THEATER, SAN DEGO

STATE UNIVERSITY, THROUGH APRIL 09.

TURNING THROUGH SATURDAL 17. 8:00 P.M. MATINEE SUNDAY AT

Sweeney Todd
One of best Fritz shows in years is a musical. Whoda thunk. Back at the artistic director's helm, Duane
Daniels gives us a bold statement about quality, commitment, and courage. He also plays "the Demon Barber of Fleet Street." (who made a science of serial killing and who always sent his victims "to their maker impeccably shaved") with great-sized intensity. Melinda Gilb is outstanding as Mrs. Lovett, is outstanding as Mrs. Lovett, Todd's willing partner in crimerbusiness associate. The large cast, every one of whom sings mighthly, is headed by Derek Travis Collard (one of our best young ac-tors), Roseanne Ciparick, Sean Robert Cox, Sandy Campbell, Seve Gunderson — all first-rate. The Fritz is the last theater you despect to see a tonally complex, almost convoluted, Stephen Sondheim musical. But that's part of this show's low budget (the boxy set and gloomy lighting are eyesores), high-skilled charm. Credit to direc tor Bob R. Patterson for effective stage pictures and movement; to musical director Chris E. O'Bryon musical director Chris E. O Bryo and indefatigable pianist Mark Danisovszky for tonal clairity, wonderful choral effects, and to Anna Klein's period costumes— from little she makes much. A WORD TO THE WISE owing it a equity actor commitments, this production must close on Shake-

are's hirthday See it soon! speare's birth Critic's pick.

Theatresperts
A cross between improvisational comedy and Family Faul. Improv. making up a family Faul. Improv. making up a family, seen as you go along is tought enough. Add competitive scene making, with the artificial comparison, but the declosuses of comparisons, but the declosuses of comparisons, but the declosuses of comparisons, but the declosuses of comparisons but the declosuses of comparisons. Due to the declosuse of the declosuses of the declosuses of the declosus rilla Theatre" - five "direrilla Theatre"—five "directors" invented scenes, using the other four as actors. The winner got a banana, the loser a "forfeit." Some at; tempts went nowhere (I repeat improv is tough; I did it in my, as hindsight reveals, callow youth). Others made amazing twists and turns. The group is talented enough (and know when to black-

out best) to make the hits more frequent than the misses. Their guru, Keith Johnstone, has written one of the few brilliant books (Impro) I've ever read about making theater. And they put his pearls to good use. Their motto: "Remember, when it's not funny, it's art." Worth a try.

ber, when it's not furnity, is a set.

Worth a try.

QUENTIN CRISP PLAYHOUSE, SECOND
AND FOURTH WEDNESDAY OF EACH
MONTH AT 8:00 P.M. FOR INFORMATION

Three Dragons: A Really, Really

Three Dragonas A Really, Really, Blag Show
For this "Year of the Dragon," the
Asian Story Theater, in a joint production with the San Diego Chinesse Center, combines three
dragon traditions into one event.
K. Lee Brisby directed.
LYCEUM THEATER, 79 NOTION PAZA,
DOWNTOM, THORY, APIS, 7, AND SALLIGHT, APIS, 8, AT 7:00 P.M. MATHEE
SALIGNAY, APIS, 8, AT 7:00 P.M.

Triple Espresso: A Highly
Caffelasted Comedy
Due to popular demand, the Horton Grand Theatre hosts a reprise
of this comedy about three inept
performers. Hugh Butternut's
done his lounge act at the Triple
Espresso Coffeehouse 20 years to the day. While patrons sip one of the house blends — "Grape," "Scandinavian Blizzard," or plays "To tunes on the piano. He and his companions, here to celebrate Hugh's anniversary, got stuck in the "30. The tits used to be Masevell, Buttermutt, and Bean, a comeely group that never went far. They're Tosers," they admit, but not "ordinary" ones. And bey, their reunion could help them face searing issues from their mediocre pasts. A formulais story lime? Yep, Straight from Forew Plaid Thres's also the Forever Plaid problem: the third companions are far to to talk. plays '70s tunes on the piano. He

ented to play inept characters.
One's a whiz at the piano. Another's a first-rate mine, and the third's a crackerjack magician. The trio's so talented, when the plot has them complian of difficulties to overcome, you wish they'd quit trumping up the pseudo-drama and get on with this entertaining, if his barysish shaw (note the notes). lightweight show (note: the original cast members have been replaced; current performers are: Dane Stauffer, Scott Cervine, and Duane Daniels). Worth a try.

# THEATER DIRECTORY

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"I had just gotton off drugs a few months before, and I hadn't played guitar in a couple of years. I needed a new hobby... Amber and I

guys from the audience get in there and go totally gonzo." She's trying to launch the next Archies while living in the downtown YWCA. "I was out of the loop for

a while. I was on drugs and dealing with mental illness. I

was in the bin [mental health

facility for a few weeks. I got

off drugs, then I had a nervous breakdown. Now I'm

Everything is fine now. I had

NO LOTTERING

# the inside track

were out at this show. We're both boy crazy. She saw this guy she really digs. She was all gushing. I was, like, 'Dude, you're so Tiger Beat.'... I was, like, 'Hey, why don't we start a band called the Tigerbeats and we'll do ongs about stalking

cute guys and things like Blossom Marcks, 23, who uses the name Betty Noir, plays guitar, sings, and writes songs for the Tigerbeats. She and her passist Amber, 21, are still looking for a drummer. But they ha

their concept down. "I've always liked bubblegum music and those rock bands on animated TV shows. I sed to really like Josi we model ourselves after. We want to have male go-go dancers. We want it to be really multimedia. When we play we want to get a kiddie

pool and fill it with fruit cocktail in heavy syrup and guys from other bands and guys from the audience get in

unemployed and on disability, you can't really go around being a snob anymore. Game over! I've grown up a lot in the last six "You seem pretty lucid after dealing with drug abuse,

nental illness, and psychotropic drugs," I say.
"I'm pretty intelligent. I
can lose some brain cells and have some to spare. If I was average intelligence, then I'd probably be a drooling cretin

but I'd rather live in a shopping cart in San Diego

than in a mansion in Palm Desert. I love it here. People

at the YWCAl are spiritual

by now."

"With your living in the
YWCA with other homeless
people, it would seem you'd write more serious material. "I just hear all these songs from people writing about their issues. I hate that word.

They're all angst, 'waaahh, poor me.' I'm already in therapy, so I don't want any waaahh, poor me' in my music. I just really dig pop and bubblegum. Basic songs about having a crush. Songs with a lot of 'veahs' and 'babys,' and 'all rights' and a really healthy tambourine."

Blossom says the purpos of the Tigerbeats is to both have fun and get boys.

because we were going to the same shows to stalk the same guy. We formed the stalker alliance. I like dreamy guys that are big dreamboats, with medium height and glasses. think it's sexy when guys take their glasses off to kiss you.

RISINIRIVI

ROCK-BOTTOM

They should be dapper, well groomed, polite, chivalrous, with a good head of hair. I like a big oleaginous pomaded head of hair that lat the YWCAJ are spiritually struggling with many of the same things I am. There is an incredible disparate group of people from all walks of life. I've gotten over being a snob. Once you're homeless and makes you break out... makes you break out....
We're getting a little too old
to be groupies. This way we'll
just be our own rock band
and boys can come to us and tell us we shred and we're tell us we shred and we re totally foxy. What guy wouldn't dig that? "We're hoping to eventually have tiger leotards with tails and ear

The Tigerbeats appea Sunday at the Casbah at

9:15 p.m. - Ken Leighto

"San Diego is warming up to hardcore," says Todd Barnes, lead singer of 13A.
"It's a beach town. In other cities in the wintertime, everyone throws on their leather jacket and goes to see music at a hardcore bar. Here it's 'Man, I gotta

bar. Here it's 'Man, I gotta get home so I can get up and go surfing.' Nothing wrong with that. It's just not conducive to hardcore.' But tastes change. Barnes says hard rock is getting big again. Even in San Diego. "It's taking off "It's taking off everywhere It's huge in Phoenix. We have a bigger following there." To help make a bigger

local connection, 13A ha done what Enrique Iglesias and Marc Anthony have done, only in reverse; instead done, only in reverse; inst of crossing over from the Latin to American mainstream, 13A have discovered that Latin audiences will respond to rock

en ingles.
"The first band I was in

NEW

BANQUET

ROOM!

SUNDAY

BRUNCH

he North Carolina native "I cross between a fan club and a gang," he jokes.

There are no Latinos in 13A. No members speak was the only white guy; [the rest were Latin]. I always felt nore at home in front of [a

Latin] crowd. They seem no

to forget about your band an

nother hand May Paul at

Brick by Brick turned us on

to his Latin nights. He thought it would be good for

us to play in front of that crowd. We went and checked

13A - DON'T BE SCARED

it out. We saw Angeles del Infernos from Mexico, another band from Spain,

Brazil. The place was packed

But there wasn't a local band

but there wasn't a local band in sight, and none of the bands that night had an American record deal. People drove up from Mexico to see

"We played on a show

with Angeles del Infernos [o March 22]. There were 200 t 300 people. We sold a lot of

T-shirts and CDs. We met

new friends. Now we have

street teams that go down to Mexico and hand out our

stickers and talk us up. It's a

them.... The crowd was

rabid.

we're just

and another band from

A

Spanish. "Somebody screamed [an obscenity in Spanish]," says Barnes about his Brick by Barnes about his Brick by Brick gig. "I screamed back [another Spanish obscenity]. The crowd freaked. They were, like, 'How does this guy know what to say?' They all moved towards the stage and started grooving. Max said, 'Bro, you really won 'em over when you told that guy to go fuck himself.' We're gonna start playing in Mex

Two days after that March 22 show, the San Diego Union-Tribune reported that two patrons were stabbed outside Brick by Brick by other patrons.
"It was across the street

and down the block. Some people said it was the same le (from the show) but I people [from the show], but don't know. I wouldn't be so uptight about it. I would tell people, 'Don't worry abou scary-looking people.' Half of the people who meet me think I'm terrifying.

13A appears tomorrow the Coconut Teaser in L.A. and April 16 at 'Canes. - Ken Leighton

"Our attorneys are presenting a motion to stay in the building while the legal battle is going on," said Sati Ah of the World Evolution Loft. Tomorrow the inhabitants of the Loft find out about their future. A out about their future. A judge will rule about whether the Circle of Friends can remain in the building they've used for five years. The creative space on the third and fourth floor of 624

\_\_\_

Diego's most active open mikes (hip-hop on Thus and acoustic/rock on Sundays) Hundreds of cooperative, which allo struggling artists to use \$700,000 worth of tech to make videos, CD graphic and audio recordings. (The cost is \$7 an hour. \$45 a week

computer monitors surround the stage. "When we found the when we tould the building in 1995, it was in foreclosure," said Ah, who is project director for the Loft. "We wanted to stay here so we found other people to partner with to buy the building. We found some businessmen from Chicago who thought it would be project to help artists. Nov these partners want to sell the building and break the partnership agreement. They are trying to kick us out. We're in a legal battle to stay

in possession of the Ah said that Gen Kiooka representing the Circle of Friends, owns 25 percent of the partnership that owns the building. She said the interests representing the other 75 percent now want to sell their interest and forego their earlier pledge to support the arts in San Diego.

Laila Aziz organizes t Thursday hip-hop night. one of the main partners, who is the plaintiff...is having people watch the hip-hop [night] hoping that will help

"I believe he's trying to slant the other partners. If it closes, it will really hurt our ommunity. We're trying to get kids off the street It's in a come and feel very safe. The police don't stop and harass them."

"What do you do if the Loft goes away?"
"We're gonna try and
move to another venue.

We're not making any mone here. We're saving money to get our own venue and oper it up like the Loft. I believe a few people are gonna start one like this in Chula Vista."
"The underground hip-hop culture [in San Diego] is at its richest at the Loft," said

rapper Johaz. - Ken Leighton

Besides the people in harnesses hanging from the ceiling, the most Lili, Jeff, and Yannick have been in San Diego just three months. I ask her when impressive performers at the recent Sushi "Bla k Tie / Bla k Leather" (the c must not was a trio called Cirikli. Lili, the sole female, tells me that Mountains.

white dogs there?"
"Yeah. I have a dog from cirikli means "'bird' in Gypsy language. Gypsies come from everywhere in the world, but Arizona, the Navaho; it's they have a language. Our puppets are the birds." Imagine wicker sparrov that could have been made small....I bring her everywhere. Tchitchoune. I

in China 500 years ago but



THE BIG BIRDS LIKE SUSH

large enough for a person to ride. Then imagine that the person is actually on stilts and the legs of the rider are fake, an optical illusion Puppets manned by people: they resemble velocirantor or something out of Mad

organized a jam just to mix

OVERHEARD IN SAN DIESO: BUFFALO JOE'S 4/1 2:30AM...

mountains, desert, ocean. "Do you have all those big The bird is perfect here. The The bird is perfect here. The area is perfect for the bird.... We train on stilt every morning on the beach for an hour or two hours. Oceanside beach. You have

had to name her this because her Indian name was more longer than this one. Tchitchoune' means small like, 'Oh, my sweet. Cirikli performs even

WE COLLD

around "2 or 2:30. Botanical Garden in the front. We try to do three sets, like half an hour, 45 minutes."

"The three of you are just

know Jeff in France a little the same workshop on the stilts.... I used to work as a technician in light. Also woodmaker. I play a little bit harmonica. I play for myself. I used to organize a big jam session in Florida. I was famous for that I

they are from originally. "We're from the Pyrenee: San Diego. "People are nice. You have Mexico,

not so many people. Usually you have surfer, but surfer in he water. We go early in the morning."
"Do you ever get on the stilts when you've had Saturday and Sunday, starting something to drink?"

"Usually it's better not Too dangerous."
"Can Lask what Sushi
paid you?"
"She [Vicki Wolf, Sushi's "Are any of you

romantically involved?" executive director | had a very good idea, so we would like

to be a significant help — not help — to participate when someone wants to meet so many artists. We estimate some movement like that will bit, "By the stilts. We were in open the culture of all art."

Because of this belief, they performed for free "Had you seen anything like this party before?" I ask

There were women poured into black leather tieup corsets, a fashion show, a light show, an S&M re and Albert Ammons from enactment (at 8 it was pretty tame), an Elvis impersonato green satin dress who danced not them.) with my husband, cigar girls

DIs the hand Dewey Defeat

Dis, the band Dewey Defeats
Truman (a kind of
R.E.M./Fastball/Green Day
clone — "hook-laden" and
droning — that sounded fine

if you weren't listening

closely, and who was?), a

silent auction, people smoking pot in the corner of the huge Reincarnation space

and giving their roaches to a

homeless guy in a wheelchai

"Not in America, Ir

Europe, you find a lot," Lili

"Sushi's party reminded

you of Europe?"
"Yeah. The way like she

everybody...essential for art."

— Jennifer Ball

Palmer, Boogie Woogie & Motel Swing, Motel Swing

Nothing wrong with this one, that's f'r sure. Boogie woogie piano can't be beat. (You can't beat it.) Nothing,

that is, 'cept (possibly) the

exclusion of Pine Top Smith

the chain-link fence

did how she iam

who was hanging out beyond

Hey — Susan has played with DAVE ALVIN. Dave has got Pine Top in his collection — shoot, he's got the complete Pine Top — and you can't beat complete, no. Hey, Sue, get Dave to lend you (or tape you) all of Pine Top, for inst: "Pine Top's Boogie Woogie." "I'm Sober Boogie Woogie," "I'm : Now," and "Pine Top's

JAY ALLEN SANFORD

Albert Ammons he doesn't have everything by but he has some things

Maybe possibly "Boogie Woogie Stomp." So ask him. Fine, fine alb, yes indeed, not the least of which is S.P.'s nifty read of "Down the Road Apiece," even though it's the Don Rave, not the Amos Milburn, version, Say, Amoain't in the dedication either...ask Dave. It's IMPORTANT to

update your dedications - Richard Meltzer

CONTRIBUTORS
Jennifer Ball (editor), Russell Baue Kristen Collier, Ed Decker, Dave C Randy Hoffman, Jimmy Jazz, Ken

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never diagnosed because I had always been on drugs.

"The YWCA is not that

grisly or anything. My parents wanted me to come home.

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# To Sir with a Whole **Lotta Love Boat**

"Maybe you should have a Native American name.

c're gonna work on our Jewel set now.... It's called Jewelmania. Then we'll do a spoken-word thing where each of us will interpret one of her poems. I'm doing mine in dance," says José Sinatra to

ED DECKER

I'm doing mine in dance," says Jose Sinara to his new bass player Gregory Page.

Sinarta, without further warning, snatches the mike and cries out painfully, 'Jew-eill, get outen gries.' The band kicks in with office.' The band kicks in with office.' The band kicks in with care to be supported by the same support of the same

tie with an attached straw.

"The first time I saw you at the coffeehouse. / The song you sang seemed just for me. I Before I left, I put a dollen in your jou rostinge. / Those schee jets heard you for free. Oh, oh, oh, Young Iewel, get vatitut my mind. / My fore fir you is in your for get vatitude. The young is not your in the constraint of the constr

I only had two strings on my bass. I didn't ever need the other two strings. I do plan on using three strings with Hose though."

The cul-de-sac off Sports Arena Boulevard where Joe Sinatra and the Troy Dante Inferno conduct their rehearsal is a small district of var-ious wood and metal shops. On a cement wall that separates the street from the interstate, a gi-ant, snouty possum basks under the moon. The rehearsal room is a small wood shop with a drill press, a table saw. The smell of timber is pleapress, a table saw. The smell of timber is pleas-ant and powerful. There is an assortment of bass guitars, in various stages of completion, hanging on the walls or propped on stands. On a shelf, in the back of the room, leans a solitary Dean Mar-tin record, The Door Is Still Open to My Heart.

This wood shop is where drummer Owen This wood shop is where drummer Owen Burke (stage name "Otis") builds his own line of basses. Though he tells me modestly, "I don't want to spend too much time on my line of basses because I have to give my fans what they want: my incredible drumming talent." Owen doesn't

want to give me the name of his line of basses because he is afraid someone is going to steal his word thing her poems.
Sinatra to large the builds fretless have frets on one fretless haves. The semi-fretless have frets on one fretless have frets on one fretless have frets on one some fretless have frets on one frets on one fretless have frets on one frets on one

slide around on the fredespart...

My plan is to huild only 500 original bases and then move on to have a business the rate through base to have a business the move have to deal with people all the time and that's not what I'm good at."

When the song is over, Sinatra asks Page if when the song is over, Sinatra assis rage if he's going to adopt a persona too. (Sinatra's birth name is Bill Richardson. He claims that he was an abandoned child who was found in an alley with a Frank Sinatra record attached to his um-

"Maybe you should have a Native American name," suggests Burke. "How about 'Running Beaver'?"

Beaver?"
Page shakes his head. He is not an alter-ego kind of guy. But he yields the final word to Sina-tra. "We're going to figure out a nom de plume for Gregory later, "insists Sinaria, Gregory Page is a local musician who is recognized for introspective songwriting, José Sinaria is recognized for lounge parody. They seem an unlikely marriage.

marriage.

"When I saw Hose at the Bacchanal years and years ago," Page reflects, "I never thought I'd be playing for him. I was in a gothic rock band called Baba Yaga, and we were so serious. Who would

Baby Yaga, and we were so serious. Who would have guessed I'd be playing for the Andy Kustman of San Diego!"
They begin to play an original tune called "Too Young for Love," and Sinatra pulls the mike in close." I met her at the five-and-dime I she was 15. I was 29 I'We didn't firt, but it was obvious. I'd be situation could've been. .d.angerous."
"Stop right there!" shouls Troy Dante, bring-

"Stop right there: shouls I roy Dante, Oring-ing the song to a hall. He turns to Page," Now we come to the middle part." Page is attentive as he sits on his bas amp and scribbles the notes and chords given to him by Dante. While class is in session, Sinatra turns to me and says, "That was written by my late brother Tom. He wrote it for the Ravers before they became Rockola. Tom formed Rockola."



Gregory Page and José Sinatra

Event: José Sinatra and the Troy Dante Inferno

Venue: Java Joe's When: Tonight and every Thursday in April

He doesn't give a damn about us. The same thing cannot be said about Sinatra toward the possum. They are so evil. They are so levil. They are so levil, hey are so fucking evil, "he cries and heads back inside the rehearsal room, leaving Burke and me behind. Burke looks to be in his early 40s. He has been with Sinatra for three

his early 40s. He has been with Sinatra for three years and doesn't mind being in a band that will probably not see much success outside San Diego. "I play for lose because it's so much fun, and I'd work for him for nothing," he asserts with a smile. "My dreams of superstandorn are gone. We don't make enough money that we have to deal with any pressure... I've actually given my ten dollar share to the sound man or a bum on the standard of the standard of the standard of the sound man or a bum on the sound man or a bum on the standard of the standard of

the street."

"What's the difference between being in a serious band and being in a comedy band?"

"The difference is, people are laughing....
[Our crowd] has heard these songs already and doesn't need to hear July Iryng to unitate someone else. Like Rockola—they're great at what they do, but they bore me shitless."

Like July some songs, godammit, Danten Like July some songs, godammit, Danten Carlon Like Hong, July July Hong, July Like July

from the James Bond motion picture. Sinatra is a movie buff. On Tuesday nights at Java Joe's he shows 16-millimeter prints of his favorite movies: Women in Love, The Brides of Dracula, The Con-queror Worm, and To Sir with Love, and others.

"The next song," Sinatra announces to Page,
"is actually a trilogy/medley. It begins with the
theme from To Sir with Love, followed by 'Whole
Lotta Love,' and ends with 'Theme from Love Boat.' It's called "To Sir with a Whole Lotta Love

Boat. It's called 'To Sir with a Whole Lotta Love Boat. It's going to be complicated."

Dante and Miff Laracy — the keyboardist and xap layer — receite the chords to Page.

Laracy grew up in San Diego. He and Sinatra's late brother were best friends. They both learned guitar together and started playing gigs at the old Spirit club. Laracy is in another band too. Alternoon. Spirit cital. Laracy is a nother band too. Alter-hard Realities, an original psychedelic band, hippie music, the stuff that you would imagine would have a projector behind them displaying swirly colors and surreal shapes. (Alternate Realities is playing tonight at Dream Street in Ocean Beach.) The next song the band breaks into is a par-

ody of "Eli's Coming" (written by Laura Nyro and made famous by Three Dog Night). The song has as its chorus, O.J.'s coming, hide your white

The rehearsal is over. Sinatra seems pleased with Page. He offers to slice his own palm open and become blood brothers, but only if Page gets and become blood brothers, but only it rage gets an AIDS test first. Putting his bass away, Page doesn't hear the part about blood brothers and doesn't understand why the band requires an AIDS test to join. Sinarta doesn't explain. We step outside. The possum is gone.







# **Professor Greenberg Sets Quite a Standard**

In short, he is a mensch; he knows.

was sitting in a dentist's chair the other day, my head wrapped in a cloud of saliva, blood, and a fine dust of enamel, trying to mblood, and a fine dust of enamel, trying to make out what the good doctor had going on his CD player. It was difficult, what with the drilling in the back of my mouth reverberating through my skull. I did know, however,

that it wasn't Barry Manilow or Celine Dion. My doctor is a cultivated man. There is a very handsome Calderlike mobile hanging not far above one's head there and a striking collage to one's left. How a character of such sensibilities could make his living digging around in the mouths of characters like me mouths of characters like me and not go utterly mad is a puz-zle to me. I do know that dentists have an alarming rate of suicide.

But my doctor seems uncommonly well adjusted, perhaps only a guise; who can say for certain? There I sat, very much like the

tor certain? Inere! sat, very much inke the Dustin Hoffman character in Marathon Man with Sir Laurence Olivier at work on him, when lasked the good doctor, "Whu zha!" he doc't "What's what!" the doc't "AUGUST KLEINZAHLER

What's what? the doctor replied. Thinh mus-uh, "I said, sort of. "The music?" he asked. "Dyeah," I replied. "Oh, that's a Mozart divertimento," he said and began trying to remember whether it was number 17 or 12 and becoming quite bothered by it. "No mattha," I said, trying to wellfish him.

Not long after, during a break in the ac-Not tong aner, ouring a break in the activities when I rinsed the carnage out of my mouth and caught my breath, I shared with the doctor my own enthusiasm for music, We conversed briefly about the character of Mozart and the vicissitudes he endured, and then the doctor was back at me again with the drill and stainless-steel set of augers and scrap-ers. "Is that uncomfortable?" he asked.

"Uhhhh-uhn," I lied, and with no small

Unhin-uhn, I lied, and with no small amount of stoicism, I might add.
It was sometime around this point hard to doctor inquired whether I had ever heard or heard of a series of audiocassettes called How to Understand and Listen to Ground Music, delivered by one Robert Greenberg, Ph.D., chair

of the department of musical history at the San Francisco Conservatory and a composer himself of over 40 works for as-

Conservatory and a composer himself of over 40 works for a survey of the commend it very highly, said the doctor.

And now, so do I. For some time I had been toying with the notion of attitude in on a music triping to do something about the vast trenches of ignorance in my own musical education. But you know how whee things go: one is easily deflected from such worthy and time-consuming pursuits. So the notion of works the continuation of the

ing. Admittedly, this could have gone very wrong if the lectures were no good. But they turned out to be not merely good but a revelation. Teaching is a gift. I know because I teach from time to time and don't have it. Professor Greenberg does. He also has a farranging intelligence that is able to find

ranging intelligence that is able to find correspondences among the musical and what all else is going on when that music is being composed. In short, he is a menschie kenow.

I phoned the Teaching Company in Springfield, Virginia, at their toll-free number, 1-800-832-2412 and ordered the lectures. I received a large package with hix cases, each containing four tapes and a booklet, outlining

2-for-l

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day. I discovered two books, each with a comday, I discovered two books, each with a com-pact disc inside, from the Black Dog Music Library. One was Bach: The Keyboard Works and the other Beethoven: The Symphonies. They look like children's books and are brief, under 50 pages, with large print. But they are noth-

print. But they are nothing of the sort, though a bright schoolchild over the age of nine or ten with an interest or aptitude in music could certainly make good use of them.

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vides solid historica background on the composer and some background on the form, be it a partita or symphony. The author, David Foil in both in-

stances, takes us through each piece in considerable detail and, if the piece is in several movements, through each movement. It's most revealing going through Beethoven's Symphony No. 5 like so:

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Boomlo Mem (752): Bolly Up Tovern, Tuesday, April 18, 8:30 p.m., 143 South Cedas Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

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Book (100) and Café Tocuber BMA/ Areno, Thursday, April 20, 8 p.m., UCSD Campus, La John. 619-220-8497.

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Book (258) and Makey (278): ISMAC Jenne, Tuesday, April 25, 8 p.m., UCSD Campus, La John. 619-220-8497.

The Charles Lloyd Quartet (673): Athenoum Jazz et the Neurosciences Institute, Sunday, April 30, 8 p.m., 10640 John Jay Hopkins Drive, La Joliz. 858454-5872.

The Bacon Brothers: Belly Up Tovern, Wednesday, May 3, 7:30 p.m., 143 South Cadros Avenue, Solana Bacch. 619-220-8497 or 858-481-8140.

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Tote /467): Humphrey's Concerts by the Boy, Thursday, May 25, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619-523-1010. Mink-182 (158), Bud Rollgion, and Fankz TX: (nors Amphitheotre, Thursday, May 11, 7:30 p.m., 2050 Entertainment Circle, Chulo Visto. 619-220-8497. Konny Wayne Shapherd: 4th Z.B., Thursday, May 11, B p.m., 345 B Sheet, Journal of P. 220-8497 or Robbs Trower: Vejo: DramCatcher Show Room, Thursday, May 25, 8 p.m., 5000 Willows Road, Alpine. 619-659-1998 or 619-220-8497.

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Enrique Indeales, Segar Rey, Hanson, Macy Gruy, Plak, Elffel 65, Volco V, and Holes: Coors Amphibiatos, Fridoy, May 12, 6 p.m., 2050 Entertainment Circle, Oudo Visto.

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Bred Pabley: Vajes DeanCatcher Show Room, Sunday, May 14, 6 p.m. 8 p.m., 5000 Willows Road, Alpine. 619-659-1998 or 619-220-8497.

Jee Satrianal (405): Hamphon/s Concerts by the Boy, Sunday, May 14, 7:30 p.m., 2241 Stalter Island Drive, Shalter Island. 619-220-8497 or 619-523-1010.

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Other Mowten-John: Humphrey's Concerts by the Boy, Friday, May 19, 8 p.m., 2241 Shelter Island Dive, Shelter Island. 619-220-8497 or 619-523-1010. The The (427): Cares Bar and Gell, Schurday, May 20, 8 p.m., 3105 Octon Front Wolk, Misson Beach, 858-488-1780 or 619-220-8497.

Gulactic: 4th & B, Thursdoy, May 25 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Alex Cline, Jeff Gardhiler, and G.E. Stiesen: Sprice Street Forum, Schuday, May 27, 8 p.m., 301 Sprice Street, Bankar's Hill. 619-295-0301.

The Churite Duniels Sand (782): Pouny Center for the Performing Arts, Mandoy, May 29, 7 p.m., 15498 Espelo Road, Pouny, 858-748-0505.

Ette James /946/: Boby Up Tovers Wednesday, May 31, 7:30 p.m., 143

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The Careboy Jouldes: Humphrey's Concerts by the Boy, Sanday, June 4, 7 p.m., 2241 Shalter Island Drive, Shalter Island. 619-220-8497 or 619-523-1010. Ray Charles (915): Hamphoy's Concerts by the Boy, Mondoy, June 5, 8 p.m., 2241 Status Island Drive, Shaher Island, 619-220-8497 or 619-523-1010. The Secondary Prompictus (106): Open Air Theotre, Soluntoy, May 20, 8 p.m., SDSU Compus, College Arec. 619-220-8497.

"Mezz to the Punk" with Puter Sprugues (799). Blink: Augustia, Jeff Salder, and Jony Carmens Son Diego Museum of Art Sciphers Coart Call, Wednesday, Am 7, 5:30 p.m., 1450 B Prode, Bolbon Pute. 619-69-1966. 311 /103/and bacabas /104): Co. Anno, Tuesday, May 23, 8 p.m., SDSU campus, College Anno. 619-220-8497.

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The Deable Brothers (413): Humphrey's Concarts by the Boy, Thursd June 8, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Bobby Caldwell Big Band (610): Humphrey's Concerts by the Boy, Friday, June 9, 7:30 p.m., 2241 Shalter Island Drive, Shalter Island. 619:220-8497 or 619-523-1010.

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The Stylistics (607), the Drumelics (900), the Cit-Lines (907), the Cit-Lines (907), they, Gendams and Brown, and Harveld Malvdr's tiles Moines Rumphay's General by the Bay, Harddy, Jan 1, 7 p.m., 2241 Shahr inted thirs, Subhr bland. 619-220-649, or 619-223-1010.

The Average White Band: Vajes DeemCatcher Show Room, Sunday, June 11, 7:30 p.m., 5000 Willows Rood, Apine, 619-659-1998 or 619-220-8497. The Chieffelge: Humphay's Concerts to the Bay, Tuesday, Jane 13, 7:30 p.m., 2241 Shalter Island Drive, Shalter Island. 619-220-6497 or 619-523-1010. The Core (406): Open Air Theorie, Thursday, June 1, 8 p.m., SUSU Compus, College Avec. 619-220-6497. Joson Robbson, Anthony Davis, Robert Parkins, and Rob Thorson: Space Steef Forum, Friday, June 2, 8 p.m., 301 Space Steet, Banker's Hill. 619-295-0301.

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Wymanus (792): Hamphony's Concarts by the Boy, Tharsdoy, June 15, 7:30 p.m., 2241 Stulber Island Drive, Shelher Island. 619-220-8497 or 619-523-1010.

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Sharwa Calvida (819); Humphrey's concerts by the Boy, Sunday, Jane 18 7:30 p.m., 2241 Shalter Island Drive, Shalter Island. 619:220:8497 or 619:523-1010. Reger Waters (428): Coos Amphilhedre, Mondoy, June 19, 7:30 p.m., 2050 Entertainment Circle, Chulla Viste, 619-220-8497.

Many Chapte Corporator (762) and Cettle Certilis: Humphony's Concepts by the Boy, Tuesday, Jane 20, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Hall and Outes (414): Hamphrey's Concarts by the Boy, Friday, Jane 23, 8 p.m., 2241 Shatter Island Dive, Shatter Island. 619-220-8497 or 619-523-1010. Ringo Sterr and His All Sterr Ben with Jack Brace, Dave Edmands, fric Cormon, Simon Hirks, and Bark Rivery Number / James

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Karlley Martton (763) and Aslong at the Wheel (766): Humphor's Concert by the Bay, Nursier, Jane 27, 7:30 p.m. 2241 Shaller Island Dite, Shaller Island. 619-220-8497 or 619-523-1010.

Notello Morchaut (415): Open Air Theotre, Tuesday, June 27, 8 p.m., SDSU Campus, Callage Jess. 619-220-8497. Michael McDonald (420) and Karla Bonell (425): Humphrey's Cancerts by the Boy, Wednesday, June 28, 7-30 p.m. 241 Shahar Island Dire, Shahar Island. 619-220-8497 or 619-523-1010.

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Collin Ruye (768) and Putty Lorvalens (770): Humphay's Concarts by the Boy, Fildey, July 14, 7:30 p.m., 2741 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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Manhattan Transfer Dave Koz/ Acoustic Alchemy Big Bad Voodoo

Daddy Index, September 92 • 840 Rickie Lee Jones Keb' Mo'

with special guest TBA Sectnescing, September 97 • 7:30 George Benson Truster, September 18 + 800 America

Richard Jeni/ Victoria Jackson Junior Brown/

Peter Frampton

Del McCoury Band



MON.-FRI. 4:30-6:30 PM **Drink Specials** 













Clyde's Ride 19730

R.A. Brotherhood

Lites Out Jazz Hollis Gentry **Calvin Romance** TUESDAY, APRIL 11
ROADHOUSE ROCK

EVE Sells WEDNESDAY, APRIL 12 LATIN JAZZ Cornejo's Quintet











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Sentember 97

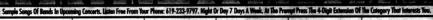
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SHELTER ISLAND

DRIVE

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Ottour Liebert and Loue Negre (653): Hamplony's Concerts by the Boy, Sundoy, Johy 30, 6 p.m. and 8:30 p.m., 2241 Shalber Island Drive, Shalber Island. 619-220-8497 or 619-523-1010.

Disses Krull (654): Humphrey's Concarts by the Boy, Mondoy, July 31, 7:30 p.m., 2241 Shalter Island Drive, Shalter Island. 619-220-8497 or 619-523-1010.

"Azzz in the Purk" with Sue Pulmor, Johnny "Aca" Herris, Johnny Vites, and the Hot Clab of See Dieger Son Diege Measure of Ar Scipture Court Cafe, Wednesdry, August 2, 530 p.m., 1450 El Prode, Bolboe Pok. 619-619-619-66.

Britney Spears: San Dago Sports Arena, Thursday, August 3, 8 p.m., 3500 Sports Arena Boulevard, San Diago. 838-384-8497.

Street and Fursh (#55): Humphro Concerts by the Bay, Santy, Japan 6, 7-30 p.m., 2241 Shaher bland bine, Shaher bland, 419-220-447 or 619-523-1010.

Foredgener (445): Hamphony's Concarts by the Boy, Sunday, Jugest 6, 7:30 p.m., 2241 Sheline Island Deire, Sheline Island. 619-220-8497 or 619-523-1010.

619-220-8497 or 619-523-1010.
The Rippingtons (659) and Marth Scott (661): Humphory's Concerts by the Boy, Feldoy, August 11, 730 p.m., 2241 Shuhur Island Drive, Shuhur Island 619-220-8497 or 619-523-1010.

Somey Rullins (667): Humphrey's Concerts by the Boy, Sanday, August 13 7:30 p.m., 2241 Shahar Island Drive, Shahar Island. 619-220-8497 or 619-523-1010.

619-523-1010.

Dwight Yesham (779): Humphre Concerts by the Boy, Tuesday, August 17:30 p.m. 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Poter White (668) and Kelke Mentani (669): Humphrey's Concerts by the Boy, Friday, August 18, 7 p.m., 2241 Shalter Island Drive, Shalter Island. 619-220-8497 or 619-523-1010.

619-220-4479 or 619-523-1010.
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619-220-6479 or 619-523-1010.
619-220-6479 or 619-523-1010.

John Lee Heeker (917) and Erk Borden and the Here Animals (457): Humphrey's Concerts by



MXPX, April 8, Del Mar Falegrounds Activity Center

the Boy, Friday, August 25, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

619-220-8497 or 619-523-1010.

Client Black (784); Humphrey's Concerts by the Boy, Tusodoy, Jagust 29, and Wednesday, Jagust 30, 8 p.m., 2241 Shelter Island Dilve, Shelter Island.
619-220-8497 or 619-523-1010.

Gordon Lightfoot /876): Humphrey's Concerts by the Boy, Thursday, August 31, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Randy Travis (786): Humphoy's Concerts by the Boy, Thursday, Septep 7, 8 p.m., 2241 Shehrer Island Drive, Shehrer Island. 619-220-8497 or 619-523-1010.

The Rightness Brothers (458): Humphay's Concarts by the Boy, Sunday, September 10, 7-30 p.m., 2241 Shafter Island Drive, Shafter Island. 619-220-8497 or 619-523-1010.

"Fourplay" with Larry Carlton, Horton East, Bob James, and Harvey Minesan: Hamplery's Cancerts by the Bay, Monday, Saptember 11, 8 p.m., 2241 Saiber Island Dies, Shaber Island, 619-220-8497 or 619-523-1010.

Vonde Shepard (614): Humphrey's Concerts by the Boy, Thursdoy, Septemb

Herry Belafante (415): Humphory's Concerts by the Boy, Sunday, September 17, 7:30 p.m., 2241 Steber Island Drine, Skelter Island. 619-220-8497 or 619-523-1010. Levette Lyem (794): Humphry's Concerts by the Boy, Tuesday, Septem 17, 7:30 p.m., 2241 Shelter Island D Shelter Island. 619-220-8497 or 619-523-1010. Ledyswith Black Manufaczo (919): Humphrey's Concett by the Boy, Monday, September 18, 8 p.m., 2241 Staber Island Dites, Shahar Island. 619-220-8497 or 619-523-1010. 619-523-1010.

Peter, Paul and Murry (#24):
Humphrey's Concerts by the Boy,
Wachesday, September 13, 8 p.m., 2241
Selber Salami Dave, Shalite Island.
619-220-8497 or 619-523-1010.

Chicago (618): Humphon's Concerts by the Boy, Tuesday, September 19, 8 p.m., 2741 Shelher Island Orbe, Shelher Island. 619-220-8497 or 619-523-1010.

14, 8 p.m., 2241 Shahar Island Drive Shahar Island. 619-220-8497 or 619-523-1010.

Hab' Mar' [921]: Hamphon's Concel by the Boy, Wednesday, September 27, 7-30 p.m., 2241 Shaher Island Dine, Shaher Island. 619-220-8497 or 619-523-1010.

America (464) and Poco (551): Humphrey's Concarts by the Boy, Feloy, Suptember 29, 7:30 p.m. 2241 Shahar Island Drive, Shalter Island, 619-220-8497 or 619-523-1010.

Justice Brown (793) and the Dal McCoury Bund: Humphony's Concers the Boy, Feldey, October 6, 7:30 p.m., 2241 Shalter Island Difee, Shalter Island. 619-220-8497 or 619-523-1010.

Caleka Jagg scene

Restaurant & Gallery Thursday, April 6 Cosmologic

Friday. April 7
The World Reform Ensemble Saturday, April 8

Live Electronic Music Irwin's Conspirac Live Jazz

Monday, April 10 Virgin Beauty

Wednesday, April 12
Temple of the 2x4
Hested by Buddha One
& featuring Sylao
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> FRL, APRIL 7, 9 PM M-4

F.3.

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RUSSEL HAYDEN
FIVE CROWN
THE TIGENBEATS
MONDAY, APR. 10

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AGUA DULCE

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SUNDAY SOUL
with DJ Budda spinning hip-hop,
funk and Latin groove
No Cover **NEON BEAT** 

Tuesday, April 11
HEAVY METAL
VS. PUNK ROCK
Guest DJs THE FURIOUS IV.



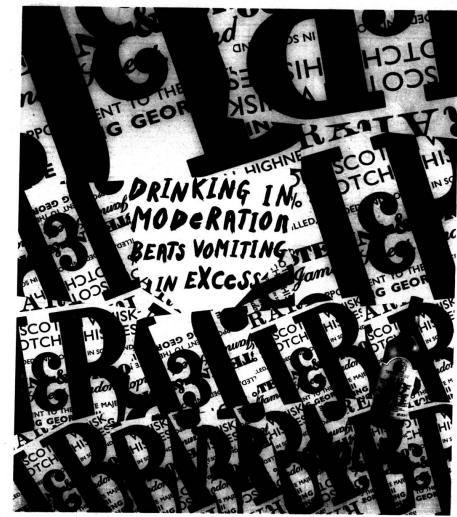
Thursday • April 6 • 9 pm Swing Thursdays JOE CLAY
ROCKET BYAN
HOT ROD LINCOLN

UPTOWN BOYS

BIG BOY BLOATE

MEN SHIP LENGT AS THE the long them. And these - And has Andres







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silence, slippery as the songs whales sing to each other. Or, he may give you harmonious, repetitive phrases, Persian dervishes, jazz, blues, stride (related to boogle woogle), even regtime plano. Terry Riley has been likened to a cross between

BY DAYE GOOD

I once met a house painter in Louisiana who read physics, played patter, and claimed to have figured by the mechanics between the control of t



Bonnie Wright, director of the Spruce Street Forum, says that Mr. Riley, a contem-porary composer, fits parfactly with her production vision: she books only imprevised and late 20th-century classical music: "I don't do anything mainstream," she says. "There's enough venues for that." Stefane Boodswillede also performs.

### UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 619-225-3000, ext. 261, night or day by 500 p.m. Friday, the week pries to publication. Fax information to 619-881-2401 or e-mail pubbott@mdnc.com. The listings are free.

Asylumu DJs spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

Astecaeh DJs K Factor and Xman spin future soul, polyrhythms, progressive world, and dancehall. Saturdays, Aztec Bowl, 4156 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.

619-38-9300.

BK Lounge: DIs Bille Knight, Jalil, Scooter, and MC WordBond spin hip-hop, reggee, dancehall, and R&B. Fridays. 9 p.m., Buffalo Joe's. 600 Fifth Avenue, downtown. 619-998-

The Brass Rall: Call club for nightly information. 3796 Fifth Avenue, Hillcrest, 619-298-2233.

The Clockwork Seedona Dis Fraise, Saint, and Marcus B. spin midtempo breaks, house, drum 'n' bass. Fridays, Artec Bowl (the Turquoise Rogm). 4356 30th Street, North Park. 619-220-4944.

Club Bom Bays Fridays, Get Your Groove On with Dls spinning Top 40, hip-hop, and dance classics. Sundays, Dl at 5 p.m. 3175 India Street, midtown. 619-296-6789.

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 Elements: Thursdays, 10 p.m.,
Trancemission with DJs Arkon, Jonny
Quest, and J-Sun. Fridays, 10 p.m.,
Let's Play House with DJs Hono, Sunny
D, and Ice. Saturdays, DJs Dino and
Travis Houston. Sundays, Esophobia,
with DJs Hugger, Guido, and Phil Aye.
LSS University Avenue, Hillcrest.
619-298-8160.

The Congregation: Monthly drum 'n' bass and experimentalism session. 619-998-6409.

Discotec 2000: D/ Bob! spins rare groove, acid funk, and hip-hop. Saturdays, Plan B, 945 Garnet Avenue, Pacific Beach, 21 and up. 858-483-9920.

488-483-9920.
Gasellane DJ, Bite One, Jon-E-Thin,
Clay Downmore, and international
guests spin trace and European hard
house. Thurndary, 2028 Hancock
Street, Mission Hills South, 21 and up.
619-645-5779
Klain's Places Thurndary, DJ, Marvas
and Roy spin hip-hop and old skool.
637 H Street, Chule 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 Wire: DJ Ratstar spins rare groove and hip-hop. Wednesdays, Live Wire, 2103 El Cajon Boulevar University Heights, 619-291-7450. Luminak Dis Tom King, Brendan Cahill, and Cybian spin industrial and gothic. Tuesdays, Kickers, 308 University Avenue, Hillcrest. 619-491-0400.

hop. Thursdays, 959 Hornblend Street, Pacific Beach. 858-272-2780 The Matrix: Wednesdays, Dream Street, 2228 Bacon Street, Ocean Beach. 619-222-8131.

Mayhems DJs Kazy and Teknik spin house, hard house, trance, and progressive trance. Wednesdays, Margarita Rocks, 939 Hornblend Street, Pacific Beach. 858-728-1489.

Street, Pacific Beach. 838-728-1489. Millennium Nightclube Thursday, April 6. "Fat Beat Squad" with DJ Scooter beginning at 8 p.m. Friday, April 7. "Sugar" with DJ Scott Martin spinning progressive and deep house beginning at 8 p.m. 485 Main Street, Encinitas. 888-922-5827.

Nightfall: DJ Robert and guests spin gothic, synthpop, EBM, industrial, and fettish. 21 and up. Sundays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

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

Onyx Room: Fridays, DJs José Amezziu and Connad spin lounge and house. Saturdays, DJs Wendy O'Rourkz, Greyboy, and Henry Diaz. Wednesdays, DJ Greyboy with live music. 852 Fifth Avenue, downtown. 619-225-6699.

619-235-6699.
The Pentagons 756 Fifth Avenue, downtown. Thursdays, Twist Night with 01 Red spinning house and trance, Fridays, the Basement with D15 Smoby, Peril, Mike Czeck, and Kountry, Saturdays, the Soul Cellar with D15 Billie, Knight, and Orlando. Sunday through Wednesday, closed. 619-233-2830.

619-233-2850.

Project Cathodrak Irwin's Conspiracy, Sir Kippy Marks, Sonic Wallpaper, and the Wormole Effect. Fourth Sunday of each month, 6 to 11 p.m., St. Paul's Cathedral, Fifth Avenue at Nutmeg. Hillcrest. 619-220-4944.

MC Buckshot. First and third Wednesday of each month. 10 p.m., 18 and up, Club Elements, 1255 University Avenue, Hilkrest. 619-296-8160.

619-296-8160.
Black in Thursdays, Club Hedonism,
Dls ion Bishop and Mike Crozco spin
house, techno, and groone, Fridays,
and trabla Statuctays, Lepton Up,
Derrik spins house and ribad.
Stundays, Her Tac Sundays, Dls Derek
and Tony spin house and tribal.
University Avenue, Hillcress.
619-497-4588.

619-497-4588.

Sabbat: Dls Joe Forester, Cybian, and Adam Atom. Electro, gothic, synthpop, darkwave, industrial, and fetish. Saturdays, Shooterz, 3815 30th Street, San Diego. 619-574-0744.

Saturday Night Pereri Dl Ryun Somers, Scott Martin, Smally Biggs, Jesse, and Matty A. spinning '70s disc and hip-hop. Saturdays, Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 619-979-9999.

Sevilla: Tuesdays, Wednesdays, and Thursdays, Club Salsa. Sundays, Club Brazil. 555 Fourth Avenue, downtown. 619-233-5979.

downtown. 619-233-3979.

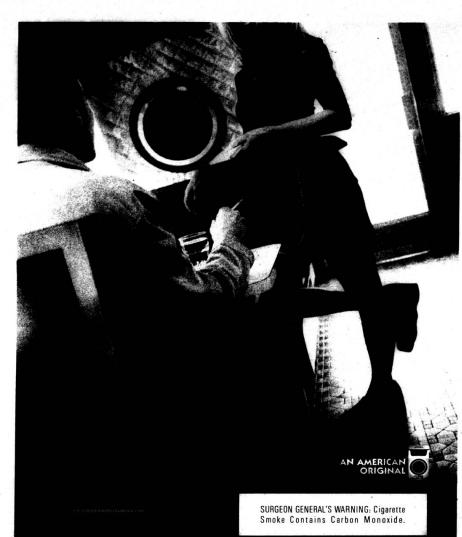
Studio 64: DJs Jon Bishop, Joey Jimenez, Demon, and Circa. Fridays, Club Montage, 2028 Hancock Street Mission Hills South. 619-973-9269.

Superfly: DJs Garth, Thomas, Phil Aye, David X, and guests spinning funky breaks, drum 'n' bass, and house. 21 and up. Saturday, April 22, 4th & B. 619-685-7676. Therapy's Darkwave Garden: Gothi and darkwave. 619-465-5827.

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











BY DAKE GOOD

for met a house painter in Louisiana who read physics, pisyed gathar, and cleimed to have figured out the mechanics behind the Grateful Deed's renowmed cascally (on good and transport concert audiences on masse, to astral plateaus of higher experience, it has nothing too with mind-affering drugs, he said. The secret. The time, is that the control of the concert audiences, it is that the control of the control

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Bonnie Wright, director of the Spruce Street Forum, says that Mr. Riley, a contem-porary composer, fits perfectly with her production visions she books only improvised and late 20th-century classical music: "I don't do anything mainstream," she says, "There's enough venues for that." Stefance Societalized also performs.

TERRY RILEY, Spruce Street Forum, Friday, April 7, 8 p.m. 619-295-0301. \$15-420.

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Chib Elementa: Thursdays, 10 p.m.,
Trancemission with DJs Arkon, Jonny
Quest, and J. Sun. Fridays, 10 p.m.,
Cleft Play House with DJs Done, Sunny
D, and Lee. Saturdays, DJs Done and
Travis Hausten, Sundary, Esophobis,
with DJs Hagger, Guido, and Phil Aye.
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Gasoline: Dis Rite One, Jon-E-Thin, Clay Dursmore, and international guests spin trance and European hard house. Thursdays, 2028 Hancock Street, Misssion Hills South. 21 and up. 619-687-5779

Kim's Placer Thursdays, DJs Marcus and Roy spin hip-hop and old skool. 637 H Street, Chula Vista. 619-420-3321.

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Liquid: DJs Dave Aude, Mike Orozco, Sotero, Clay Dunumore, and Eaz-One spin house and hip-hop. Fridays, E Street Alley, 919 Fourth Avenue, downtown. 619-979-9999.

Gowinown, 619-39-3999.
Live Wire DJ Rattar spins rare groove and hip-hop. Wednesdays, Live Wire, 2103 El Cajon Boulevard, University Heights, 619-291-7450.
Laumhat: DJs Tom King, Brendan Cashil, and Cybins spin industrial and gothic. Tuesdays, Kickers, 308
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Beach, 19 5-22-8131.

Meyhem Dh Kasy and Telmis spin house, hard house, trance, and programs trance. Wednesdays.

Margarita Rock, 39 5-9 Hornblead Street, Facilic Beach, 855-72-11 Arg., April 6, "Fat heat Squad" with DJ Sower Degisming at p nn. Friday, April 6, "Fat heat Squad" with DJ Sower Degisming at p nn. 459 Main Street, Encinitias, 888-92-5927.

Nachalish, DJ Beach and June 459 Main Street, Encinitias, 888-92-5927.

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619-235-6699.

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The Pentagona: 756 Fifth Avenue, downtown. Thursdays, Twist Night with DJ Red spinning house and trance. Fridays, the Basement with DJs Smoky, Peril, Mike Czerk, and Kountry, Saturdays, the Soul Cellar with DJs Black. Knight, and Orlando. Sunday through Wednesday, closed. 619-233-280. Project Cathedral: Irwin's Compiracy, Sir Kippy Marks, Sonic Wallpaper, and the Wormole Effect. Fourth Sunday of each month, 6 to 11 p.m., St. Paul's Cathedral, Fith Avenue at Nutmeg, Hillcrest. 619-220-4944.

RAM: Jungle and hip-hop. DJs Pracemaker, Slinga, Saint, Robo, and

MC Buckshot. First and third Wednesday of each month. 10 p.m., 18 and up. Club Elements, 1255 University Avenue, Hillcrest. 619-296-8160.

619-296-8160.

Rich's Thursdays, Club Hedonism.
D) Jon Bishop and Mike Orozco spin house, techno, and groove. Fridays, Co-Go Fridays, D) Derek spins house and tribal. Saturdays, Lighton Op. D) under the To-Sondoys, Dla Derek and Tony spin house and tribal. 1051 University Avenue, Hillcrest.
619-497-4588.

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Street, san Diego. 619-574-0744.

Saturday Night Fever: Df Ryan
Somers, Scott Martin, Smally Biggs,
Jesse, and Matty A. spinning '70s disce
and hip-hop. Saturdays, Canes Bar
and Grill, 3105 Ocean Front Walk,
Mission Beach. 619-979-9999.

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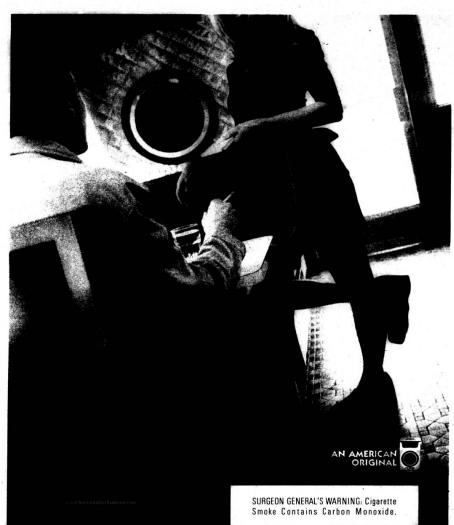
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Therapy's Darkwave Garden: Gothi-and darkwave, 619-465-5827. Trunami: Wednesday through Saturday, call club for nightly information. Trunami Brach Club, 802 Sixth Avenue, downtown. 619-231-9283.

Two-Wheel Tuesdays: Various DJs spin punk and garage beats. Tuesdays









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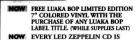
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4/15 SAVE FERRIS @ Sports Center

4/17 DMX/EVE/DRAG-ON @ San Diego Sports Arena

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Varies: 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.

Warsawn DJs Eric and Aeon. Gothic, '80s, and industrial. Saturdays, 4225 30th Street, the Empire Club, North Park. 619-640-8689.

**North County** 

Wired Cafe: DJ Isis spins downtempo and DJ Dabblyk spins drum 'n' bass, as well as open-mike poetry. Wednesdays, 8 p.m., Just'a Cuppa Coffee, 1823 30th Street, North Park, 619-544-9890.

LOCAL MUSIC If you wish to submer a lating, call 619-235-2000, ext. 405, might or day by 5000 feet. 405, might or day by 5000 feet. 405, might of which work of part to publication. To tend workly or monthly schedules, fact to June Houst at 700-780-035 we mid to Resident Mosts. Seen, P.O. Das 85005, son Diago Co. Seen, P.O. Das 85000 ext. 405, son Diago Co. Seen, P.O. Seen, P

The Camelot Inn, 887 San Marcos Boulevard, San Marcos. 760-744-1332. Thursday, George James, folk. Friday, the Strange Woods, Irish folk. Saturday, Gene Warren, soft rock.

Chesapeake Bar & Grill, 1068 North El Camino Real, Encinitas. 760-943-0177. Friday, 5 pm to 8 pm, Rick Ross, jazz guitarist.

pop, jazz. Saturday and Wednesdi the Carter Brothers, jazz, swing.

The Belley Barbocus Restaurant and Bar, corner of Main Street and A Street, Julian. 760-765-9957. Friday, Kemonabe, rock. Saturday, the Downside Blues Band.

Downside Blues Band.
The Beach House, 2530 South
Highway 101, Cardiff. 760-753-1321.
All performances begin at 7 pm.
Thursday, Carl Robinson, soft tock.
Friday, call club for information.
Saturday, the Justin Brothers, acoustic.
Wednesday, Semisi and Fulabula.

Wednesday, Semiss and Psidabsid.

Belly Up Tawers, 143 South Cedros
Avenue, Solana Beach. 858-481-9022.

Thursday, 830 pm. Reller Williams

with Death Rep. Firiday, Flegging

Modly, Let Villiams, and Furnous IV.

Saturday, 915 pm., the Uninvited.

Letransive, with The Incredible Moist
Letroy, Sunday, 730 pm. Femi Kuti.

Tuesday, 730 pm. King Sunny. Aule

with Damar. Wednesday, Luxly

Tubbe.

Boar Cross'n, 390 Grand Avenue, Carlsbad. 858-729-2989. Friday and Saturday, Local Tourist, classic rock. The Book Works/Pannikin Cafe, Flower Hill Mall. 1-5 at Via de la Valle, Del Mar. 858-755-3735. Friday, Billy Watson, blues.

The Calypso Cafe, 576 North Highway 101, Encinitas. 760-632-8252. Live blues and jazz nightly, call club for information.

Carvers, 11940 Bernardo Plaza Drive, Rancho Bernardo. 858-566-2400. Friday, Will Sumner, blues. Saturday, Beatitude, jazz.

jazz guitarist. Club Marisol, (formerly Beaver Creek Saloon), 1320-L East Valley Parkway (in Trafalgar Square). Escondido. 760-746-7408. Thursday through



Hennessey's Tavern, 2777 Roosevelt Street, Carlsbad. 760-729-6951. Saturday, Tommy Price, acoustic.



SEBASTIAN BACH, 4th & B, Thursday, April 6, 8 p.m. 619-220-8497 or 619-231-4343. \$18.50.

Coyote Bar and Grill, 300 Caribbad. Village Drive, Caribbad. 760-729-4695. Thursday, 6 pm to 10 pm, the Vernitaters, tock, blues. Friday. 12:30 pm to 5:30 pm, the Jerry McCarn Bond, regges. Saturday, 3 pm to 5:30 pm, the Jerry McCarn Bond, regges. Saturday, 5 pm to 5:30 pm, the Jerry McCarn Bond, regges. Saturday, 5 pm to 5:30 pm, the Jerry McCarn Bond, regges. Saturday, 5 pm to 5:30 pm, the Jerry McCarn Bond, regges. Saturday, 5 pm to 5 pm, 5 pm to 5 pm, Peter Sprague, jaiz.

The Del Dioe Country Store, 20154 Lake Drive, Escondido. 760-745-2733. Friday and Saturday, Calico Ridge,

The Four Seasons Resert Aviers, 2100 Four Seasons From: Caribbid. 2010 Four Seasons From: Caribbid. 2010 Four Seasons From: Caribbid. 2010 Four Seasons From: Plant Se

Fireside Lounge, 439 West Washington Avenue, Escondido. 760-745-1931. Saturday and Sunday, Latin, salsa.

Fogerty's Pub, 1260 West Valley Parkway, Escondido. 760-480-0833. Thursday, Friday, and Saturday, Bottomline, classic rock.

The Kraken, 2531 Old Highway 101, Cardiff. 760-436-6483. Thursday, Jeff Moore and the Witchdoctors, blues. Friday and Saturday, Street Heart, classis rock. Wednesday, Jo-fi nipple, Fat Chance, and Tower 7.

La Casa del Zerro, 3845 Yaqui Pass Road, Borrego Springs, 760-767-5323. Fox Den: Thursday, and Sunday through Wednesday, 7 pm to 11 pm, Consance Gordy, classical piano. Friday and Sasturday, 8 pm to 1 am, the Mark Fulton Quintet, jazz.

La Costa Coffee Rossting Co., 6965 El Camino Real, Suite 208, La Costa. 760-438-8160. Music hours are 7 pm to 10 pm. Friday, the Pedestrian Poets, folk. Saturday, Dotry and the Shark,







dum Night Club, 485 South y 101, Encinitas. 760-436-hursday, Red Alert with Fat wad. Saturday, Solid Gold,

Pounders, 125 West Grand Avenue, Escondido. 760-739-1288. Thursday, Friday, and Saturday, live bands, call club for information.

The Raintree, 755 Raintree Drive, Carisbad. 760-931-1122. Friday, 6 pm to 10 pm, the Bordertown Boys, contemporary. Saturday, 5:30 pm to 8:30 pm, Carl Robinson, soft rock.

Randy Jones Big Stone Lodge, 12237 Old Pomerado Road, Poway, 858-748-1617. Friday and Saturday, the New Frontier, country. Roasting Plant Coffee and Cafe, 3870 Valley Centre Drive (Carmel Valley Road exit), Del Mar. 858-793-6777. Saturday, 7:30 pm to 10 pm, Fred Benedetti, acoustic.

Roxy Restaurant, 517 First Street, Encinitas. 760-436-5001. Friday, Fred Benedetri and George Svoboda, acoustic duo.

and Starrday, the Norm, rock. Terreyman Gellie (inside the Hilton La folia Torrey Pines), 10990 North. Torrey Pines Rau, Del Mara, 283-50-6371. Music is jazz unless otherwise notes. Thursday, Nyph Myrers, Fradey and Starrday, Rom Freshman, Sunday, Ship Myrey and Kreima Kerb. Ship Myrey and Kreima Kerb. Wednesday, Ship Morer. Le Contab Bearet's Terreshmant of Contab Bearet's Terreshmant of Champional Lemma La Gonza Boort and Spa. Casta Del Mar Found. Carbelan, 780-438-9111. Friday, the Fabilious Phetonas, classis rock.

Valentino's11828 Rancho Bernardo Road, Rancho Bernardo. 858-451-3200. Friday, 6:30 pm and Saturday, 6 pm, Donnie Finnelle and Company East, iazz.



BY RICHARD MELTZER

From among the hundreds of entries in our cook Million Grewawy Quit. this submission, by Lance Toody 65 states, is typical. The submission of the Sign Hoopid (1500-1593) was one of the Sign Hoopid (1500-1593) which work in films and on record, he did more than all others to create and spread the volgen for Hoopid Hoopid (1500-1593) which work in films and on record, he did more than all others to create and spread the volgen for Hoopid and the work in the submission of the Sign Hoopid (1500-1593) which was not the sign Hoopid (1500-1593) which was not the submission of the Sign Hoopid (1500-1593) which was not the sign Hoopid (1500-1593) which

as Leon McAuliffe and Jimmy Helms " was substantial. "Well — did I win the million smackers or what?! I would like it all in medium denomina-tions, please — nothing higher than a thousand clams."

Sol Hooppi Is...are you ready for this?...a dead man. No more, no less — that's air he is. A 'thick question, "belt feet with that air he is. A 'thick question, "belt feet with the sair hat. A great he is a trick, donchat herbis, but If le is a trick, donchat herbis, donchat herbis

LOS STRAITJACKETS

### Beaches

Sunday, 8:30 pm, d.Frost, alternative Wednesday, big-band swing.

Chatesu Orleans, 926 Turquoise Street, Pacific Beach. 858-488-6744. Thursday, Tomat Courtney and the Blues Dusters, blues.

The Crescent Shores Grill (a top the Hotel La Jolla), 7955 La Jolla Shores Drive, La Jolla, 858-459-0541. Music

7 pm to 9 pm, Af.

Dream Street, 222B Bacon Street,
Occan Beach, 619-222-8.131. All
hows start at 8 pm. Thursday, the
Slaves of Rhythm, Velvet Angel, and
Matthew Stewart, alternativelrock.
Friday, Chusterfunk, Dama, Syndiuda
and Flipspik, beavigroove. Suppose, the Smoot
Hounds, and Ovader, alternativelroc
Sunday, Water Street and Intrigue,
rock and roll.

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### **Dream Street** 2228 Bacon St. (619) 222-8131

Carnel and Dream Street present a pleasure to ride! The Carnel Roadhouse Tou log Roast happens this Saturday, 4/9. This all-day biker party nourishes and entertain with a complimentary pig roast, \$1 domestic beer specials, custom Camel bikes, otorcycle art show, two live rock bands and a DJ, plus complimentary boot- and hrome-shiners and much more. This is an indoor/outdoor event from 1pm to 7pm with free food and drink specials. It will definitely be a pleasure to be there! Give the hog a bath and enjoy the ride.

### The Hole

2820 Lytton St. (619) 226-9019

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### **Hollywood Star**

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ome join the mod and chic in welcoming downtown's newest classy elemen itness the stylish decor and great drink specials while helping to commence th

### Onyx Room

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### The Shack

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lappy Hour at The Shack happens every day from 3pm to 7pm. Wednesdays featur Pool Tournaments starting at 9pm. Thursdays and Fridays You-Call-It for \$2 from Som to close. This Sunday 4/9 Camel and The Shark present a Free Ruffet from ipm to 10pm! Enjoy an entire day of free food with drink specials and an ice luge. The bomb! Call for details.

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Shorre: Friday and Saturday. 7 The
10 pm. Lori Bell, Ron Satterfield, and
Interplay, 1stax.
Shooters Bee and Grill, Radiason
Hotel, 3299 Holiday Court, La Jolla
858-433-5300. Hounday, Friday, and
Saturday, Jack Poliker, Jamon, Tuesday
and Wednesday, Stephen Knight

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Margarita Rocks, 959 Hornblend Street, Pacific Beach. 858-272-2780 Sunday, NZ Rough, reggse. Moondoggles, 832 Garnet Avenue, Pacific Beach. 858-483-6550. Fridat Brown and Sinkinwicz, alternative.

Newbreak Coffee Co., 1959 Abbott Street, Ocean Beach. 619-224-6666. Sunday, 3 pm, Alf, acoustic.

Sunday, 3 pm, AB, acoustic.
Old Venice Cafe, 2910 Canon Street
Point Loma. 619-222-5888. Friday, t
Loma Tones, rock and roll. Saturday,
Earl Thomas with the Tritones, blues. Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach, 858-272-7278. Club Tremors. Call club for information.

Tiki Heuse, 1152 Garnet Avenue, Pacific Beach. 858-273-9734. Thursday, call club for information. Friday, Wonka Ber, rock. Saturday, Lady Sur and the Bustin' Loose Blue. Band. Sunday, Chris Kelly's open acoustic night. Wednesday, Scottie Blinn and the Tiki Torchers, blues.

Winstons, 1921 Bacon Street, Ocean Beach, 619-222-6822. Thursday, Solomon Grundy. Friday, Price of Doy with Pseudopod, acid jazz, Saturday, the Wise Montey Orchetto with Day

### Reader Matches are on the Web

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## Calendar MUSIC SCENE

Beana Cafe, 4176 Convoy Street, Kearny Meta. 858-622-0888. Saturday, 7:30 pm, to 11 pm, Freedom Sariparp, acoustic. Beattalk's Cafe, 4561 College Avenue (corner of College Avenue and El Cajon Boulevard), San Diego. 619-229-080e. Saturday, 7 pm to 10 pm, Tony Tarawella, acoustic folk.

10 pm, Tony Taravesta, acoustic rott.
Blarney Stone Pub, 5617 Balboa
Avenue, Clairemont. 858-279-2033.
Thursday, Friday, and Saturday, Tony
Cummins, Irish folk. Sunday, Barbara
McCarty, folk. Tuesday, jam session.
Wednesday. Kit Healy, Irish folk.

westendage, Kei Hendy, Fish Bolla.

The Bride, 4949 E. Gooth Rouberack,
College Area, 619–646-9948, Missac in rock/Alleraturis, Friedry, Atomatism, the Kernel, and Skyshine Croove.

Saturday, No Pengine and Backlid.

Bride, 1918 Perick, 1130 Bostono, Avenue, the Parks, 619–25 Day, One-Westendage, No-Pengine and Backlid.

Bride, 1918 Perick, 1130 Bostono, Avenue, the Parks, 619–25 Day, One-Westendage, 1918 Day, 1918 Pengine and Parks, 1918 Day, 1918 Day, 1918 Pengine Pengine and McC Beckbert.

Pendig, Pengine Language with Simply Jeff, Hene, B. Side, and M.C. Beckbert.

McPherson Strate, Berg Ford All Strass, and Susuide Kings, Sunday, the Selections, Turcelley, Personal and the Selections, Turcelley, Personal and the Sport and the Crief and Drivansia.

Spark and the Cruel and Unusual. Carriage Heause Leunge, 7945 Bilbo. Avenue, Keurry Mess. 858-278-2597. Monday, 8 pm to 11 pm. Row Bill, acoustic, rock. Sunday, 4 pm to 7:30 pm. open-band jam. Calare de Lame, 2005 University Avenue, North Park, 619-688-9845. Friday, 8:30 pm. the Laura Preble Band, acoustic, alternative.

Club Bombey, 3175 India Street, downtown. 619-296-6789. Thursday, Sue Palmer and Her Bombay Orchestra. Friday and Saturday, call club for information.

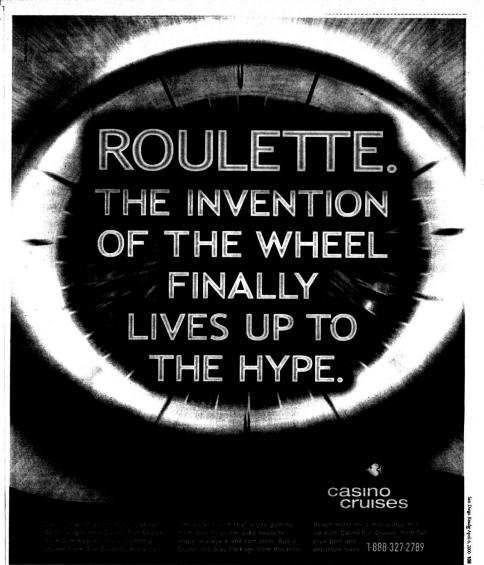
Diedrich Coffee, 1080 University Avenue, Hilkrest. 619-718-9522. Sunday, 11 am to 2 pm, Indigo Moon, jazz.

Euphoria Coffeehouse, 1045 University Avenue, Hillcrest, 619-295-1769. Sunday, 8 pm to 10 pm, Alf,

176d Sandars, n. pm to 10 pm. no. p. 176d Sandars, n. pm to 10 pm. no. p. 176d Gardon Birther Berveyer, 2010 Mission Center Road, San Diego 19-26d-1100 Audie in bloastwiring and 19-26d-1100 Audie in bloastwiring and 19-26d-1100 Audie in bloastwiring and Mager Blanc Bond, Sandard, Fredder, A. and the Swing-Bohan, Souder, the American Sandard, S







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Immunities, 223 Et Cajon Boullevard,
San Diego, 858-296-2101. Wednesday,
8 pm to 10 pm, workshop/concert
with the San Diego Concert Jazz Band.

Jaman's Restaurant and Lounge,
7777 University Avenue, La Mess.
619-469-7777, Friskay and Saturday,
Sene McVicker, piano. Sunday, Leo
Lionetti, piano.

Jason's Night Club, Quality Inn, 2901 Nimitz Boulevard, Point Loma. 619-523-5656. Friday, the Rock Hounds, rock.

Hounds, rock.

Rathy P Pub, 6344 El Cajon Boulevard.
College Area. 619-286-6060. Friday.
Essen, acoustic. Saturday, live music.
Weidensday, Tommy Price.
La Jolin Marrisett, 4240 La Jolis.
Village Drive, La Jolia. 858-857-1414.
Characters Bar: Friday and Saturday.
Es Jop. naj salas, mercague, and charmasic. Sunday, 6 pm to 11 pm, swing.

music. Sanday, 6 pm to 11 pm, twing Lestat's Coffeebouse, 3343 Adams Avenue, Normal Heights. 619-282-0437. Music is acoustic/folk unless otherwise noted. Thursday, 8 pm to 10 pm, Terry Mattuoka. Friday, 9 pm to 11 pm, Susseri. Saturday, May Lesty. Wednesday, 8 pm to 10 pm, Dick Koenig, jazz.

Live Wire, 2103 El Cajon Boulevard Hilkrest. 619-291-7450. Saturday, 10:30 pm, fluf, alternative rock. Mixx, 3671 Fifth Avenue, Hillcrest. 619-299-6499. All performances begi at 7 pm. Thursday, Cool Blue, jazz trio. Friday, Romy Kaye, jazz. Saturday, the Neal Wauchope Group.

Mr. O's, 1299 Camino del Rio South San Diego. 619-299-3544. Saturday, La Orquesta Zona Nueva, salsa.

Nevelo Emn, 8515 Nevejo Road, San Carlos. 619-465-1730. Friday and Saturday, 9 pm. Ballistic, rock and roll.

O'Council's Pub and Nightclub, 1310 Morena Boulevard, Bay Park. 619-276-5637. Friday, Tomcat Courtney and the Blues Dusters. Saturday, Tim Quinn and Venus Electric, blues.

Offic's Restaurant, 10789 Tierrasant. Boulevard, San Diego. 858-560-6677. Thursday, Mike and Donna. Friday, Saturday, and Wednesday, Ray Correa, solo. Sunday, Jo Treanor. Correa, solo. Sunday, Jo Treanor.

The Ould Sed, 3373 Adams Avenue,
Normal Heights. 619-284-6594.
Friday, Brax. Saturday, Denni.
Wednesday, Gregory Page and Frank
Drennen.

Pal Joey's, 5147 Waring Road, Allied Gardens, 619-286-7873. Friday and Saturday, the Big Idea, classic rock. Pannikin Coffee & Tea, 3562 Adams Avenue, San Diego. 619-281-6729. Saturday, 11 am to 1 pm. *Jordano*, Flamenco guitar.

Reuben E. Lee, 880 East Harbor Island Drive, Harbor Island, Monday, 6 pm to 9 pm, Dick Braun and the Endangered Species jazz, blues, and noring.

Rosle O'Grady's, 3402 Adams Avenue, Normal Heights. 619-284-7666. Friday and Saturday, Night Shift, rock and roll.

Sante, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm. Dean Paul Rateman, dinner jazz. Friday and Saturday, Bill Beyer.

Sham Rocks Shack, 7059 El Cajon Boulevard (1/2 block east of 70th Street), College Area. 619-463-2263 Friday, Love Nigel. Saturday, the Grinders, rock.

Mauric is just unless otherwises noted. Thursday, dops to 8 pm., Pall Berngli, "Following and the state of the state of

Majestics, swing.

Top of the Cove, 1216 Prospect
Avenue, La Jolla. 858-454-7779.
Friday and Saturday, 7:30 pm, Marv
Paymer, contemporary. The Trellises, the Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 619-291-7131. Thursday, 7 pm to 11 pm, John Cain, variety dance music. Friday, 8 pm to midnight, and Wednesday, 7 pm to 11 pm, Rachael Dresier and the Pier Group waiter, dance music, Saturday





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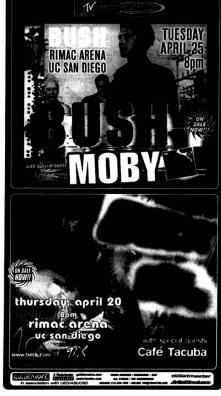
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### Calendar MUSIC SCENE

Camberos Quintet.

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Fifth Avenue, downtown, 619-2334355. Thursday, Scottie Blinn and the
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Dick's Last Resort, 345 Fourth Avenue, downtown, 619-231-9100. Thursday, Friday, and Wednesday, Private Domain, rock and roll. Saturday, the Siers Boteher, rock. Sunday, Hera's Olive, alternative. Monday, the Soul Persiaders. Tuesday, the Joey Bowen Band, blues.

The Field, 544 Fifth Avenue, downtown, 619-232-9840, Sunday, 5 pm to 9 pm, Coblestone and the Boxty Band, Irish music.

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4th 8 B, 345 B Street, downtown.
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rock. Saturday, Allan Holdsworth.
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Straitpacks. Wednesday, Wethold
Man, Redman, and Da Outsidaz.

Greektown Taverna, 431 E Street, Gaslamp, 619-232-0461. Friday and Saturday, Andy Semaan, Middle Eastern keyboardist. Tuesday, 8 pm to midnight, Fred Heath and the Slidewinders.

ollywood Star Grille, 1320 Fifth Friday, 8 pm to midnight, Canela-Pura, salsa, merengue, and cumbis Saturday, 7 pm to 9 pm, opera.

Saturday, 7 pm to 9 pm, opera. Hummy Levis, 6.72 Eith Avenue (corner of Fifth and G1, downtown. 161-959-0123. Thursday, 945 pm, X-Gel. Top 40/dance. Friday, 945 pm. Adalasi, pop. high-energy dance. Sunday and Mondays, 630 pm to 10-30 pm. Regist Smith and Pressel for Time, Jazz. Tureday, 630 pm to 10-30 pm. Regist Smith and Pressel for Time, Jazz. Tureday, 630 pm to 10-30 pm. Regist Smith and Pressel for 10-30 pm. Regist, 730 pm to 10-30 pm. Regist, 730 pm to 10-30 pm. Regist, 730 pm to 10-30 pm. Regist, 10-30 pm. 10-30 pm. 10-30 pm. Regist, 10-30 pm. 1

Martini Ranch, 528 F Street, downtown. 619-235-6100. Wednesday, Freddie A. and the Swing Ouvx Room, 852 Fifth Avenu

of Lope.

Patrick's II, 428 F Street, downtown 619-233-3077. Thursday, the Bill Magee Blues Band. Friday, 5 pm to 8:30 pm, Blue Four, 9 pm to 1:30 am Blue Highway, blues. Saturday. Blue Highway, Sunday, Big Daddy and the Moneynhakers, swingin! blues.

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**Simple Truth** 

The low-tech production is at one point a real boon.

ow that the Motion Picture Academy has completed its three months' deliberations on the Best Sound Effects Editing, etc., of the year gone by, can we all please REVIEW eyes-front? It's April,

DUNCAN SHEPHERD

after all.

I got great pleasure
from Majid Majidi's
The Color of Paradise, another in the
steady stream of Iranian imports. The
opening scene of a classroom of blind opening scene of a classroom of blind children punching out a passage of dictation in Braille, then checking their work with their fingertips, put me im-mediately in mind of the opening scene of cobblery in the same director's Children of Heaven (a stricter translation of the new movie, lest you wonde whether the two titles share the same whether the two titles share the same last word, would be The Color of God), and there are several comparable, quasi-documentary scenes still ahead of hands at work: plastering and paint-ing the outside of a house, carpentering.

dye-making.

But it is the very next scene that

have departed, one boy is still waiting, sitting on a bench, his feet dangling, feeling sorry for himself, feeling un-wanted. Nothing sems to be happening. Birds twitter in the trees around him,

a cat strolls in the dis-tance, the sun shines down, and in a while the boy slides off the bench and shuffles

haltingly toward the trackless woods. haitingly toward the trackless woods. He throws a rock in the cat's direc-tion, shuffles some more, throws another rock. What kind of nasty little brute is this? Sure he's feeling sorry for himself, but why take it out on the cat? And then we see why; we see what only the blind could see: an unfledged chick fallen out of its nest unledged chick failed out of its nest and flapping on the ground as easy prey. It is a humbling experience for the spectator, and I feel a little guilty about revealing it (there's more to the scene that I'm keeping to myself), because it's immeasurably more of a "revelation," much nearer a bona fide epiphany, than merely who shot Kevin Spacey in American Beauty or who's behind the mask in Scream 3. Yes, it is a "symbol," too, of the boy's sense of identity with the helders and the

of identity with the helpless and the

abandoned. And it establishes the

MOVIES

Calendar



frame of mind - a balance of abashed humility and excruciating empathy — in which we view the remainder of the

whom we are highly motivated not to identify, tries and fails, when he at length shows up, to persuade the schoolmaster to board his son permanently, seeing the child as a burden in general and a specific impediment to his pending remarriage. So he palms him off first, together with his two playful sisters, on his doting old grand-mother (a temperary selection), and the mother (a temporary solution), and then as an apprentice to a blind carpenter. The boy's openness to the world

insulation from it is an ongoing theme through all this. The soundtrack, in one instance, quiets down to just the distant birdcall that brings a private smile to the boy's face while his father is caught up in doing business, com-pletely oblivious to the boy's source of delight. Which of them is blind

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Touchstone Pictures

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Like Children of Heaven, like Jafar Panahi's The White Balloon from the same spot on the map, this is a movie about children, but quite unlike those others, it is not also for them. There is no pair of sneakers, no goldfish, no tangible reward, at the finish line not in this world, anyway. More like Abbas Kiarostami's Taste of Cherry, it is an unhappy movie but an elevating

The Road to El Dorado, the new animated feature from DreamWorks (with a brief laws tribute as a nod to (with a brief Jaws tribute as a nod to Big Chief Spielberg), is clearly for children, and maybe I should let it go at that. Kevin Kline sounds like Kevin Kline, Kenneth Branagh sounds like Kenneth Branagh (i.e., very British), Rosie Perez sounds like a thorn in Spanish Harlem, and the songs by Elton John and Tim Rice ("Look out, New World, here we come, / Brave, intrepid, and then some!") sound like "Philadelphia Freedom" with a Latin percussion unit. None of this sounds right for a picaresque buddy picture (is the title picaresque buddy picture (is the title a conscious evocation of the Hope-Crosby "Road" movies?) about a pair of 16th-century Spanish rapscallions who find their way to the legendary City of Gold, bring enlightened and civilized values to the bloodthirsty natives, and leave the place in better tives, and leave the place in better shape than they found it. (The long entrance to the hidden city is pretty well done; the hasty exit from it is a mess.) The formulaic funny business is apparently assumed to be auto matically freshened in the mouths of cartoon characters, but for me the ab sence of flesh-and-bone actors only

draws attention to the formula

X one week at the Ken, is an R-rates A, one week at the Ren, is an R-rated cartoon from Japan, a comic-book-in-motion about a mop-haired, saucer-eyed, slot-mouthed, nubbin-nosed, isosceles-faced Tokyo teenager of indeterminate race, who has the power to affect the outcome of the Final Battle for the Fate of the Earth. Despite (or because of) the gore, the cheesecake, and the dreamy, druggy, wiggy mentality, this is for children as well. Only slightly older ones. I didn't find out the fate of the earth. I left. wer to affect the outcome of the

Corey Eubanks, the fellow who last year at this time greased the wheels for me to see Same Old Song in the San Francisco International Film Festival, has now deepened my debt, after first confiding via E-mail that he too is an admirer of Kathleen Wilhoite. by sending me a copy of her sparely produced CD, Pitch Like a Girl. (Is there a partial explanation here as to why hadn't seen her on screen for the past couple of years?) This is, needless to say, a little off my beat. I couldn't even I can say just this much: that as a singer-songwriter she steers well wide of the off-putting self-promotion, selfjustification, self-congratulation of so many singer-songwriters (I am think-ing here of Alanis Morissette and her neighbors). Wilhoite spins four-minute little narratives, little dramatic situations, little vignettes, little portraits, with honestly and feelingly rendered characters in first person, second, and third. She may not have

instincts of an artist. Perhaps I have a

### MOVIE LISTINGS

Absolute Beginners — "I remember that wonderful summer when the teenage miracle reached full bloom" — it was 1958, in London, and for the first time in history, according to the original novel by Colin MacInnes, "kids" had become "teenager The whickin four this idea of accidency is a triple-accopy pout musical, with his fudge, chopped nuts, whipped cream, and surple acceptance of the control of the control of control of the con The vehicle for this slice of sociology is Perhaps this doesn't matter so much, until the movie ventures at last into the topic of race riots. With Eddie O'Connell, Patsy Kensit, James Fox, and David Bowie; directed by Julien Temple. 1986. \*\* IMUSEUM OF PROTOGRAPHIC ARTS, 4/8, 6 AND 9-45 P.M.)

All about My Mother — Pedro Almodóvar's paean to womanhood, in particular motherhood and actresshood, is dedicated to three of the kind: Bette Davis,

Rowlands, for Opening Night; and Romy Schneider, for The Important Thing Is to Low. The titls, quite plainly, deriven from the Davis film. a Spanish-dubbed clip of which is included; and the traffic fastility outside the stage door, whereby our heroist (Cacilla Rohl) losses her eightens-yare-old son, is lifted directly from the Rowlands film (Schneider and foreneider, apart from her role as a degraded screen star in The Important Thin lost a child for real, shortly before she died of bear failure at age forty-thees.) The first half-hour has a strong and a steedy pull, straight through the heroisit's arrival in functions from Maddid to trade down the soon, much less has one so mere. Thereafte to complications and coincidences mount up to staggering proportions. The givening mother's best less to the failure, who is now content to the present and coincidences mount up to staggering proportions. The givening mother's best less that the failure who is now content to the present and coincidences and the course of the strength of the heart failure at one forty-three.) The fire prostitute. While waiting for this man to surface, the mother lands a job as person Pareday whose autograph the dead by had been chasing the right he was run from by a car, and whose touring production of A Streeter Named Desiry pain happens to have versided its way opportunely to chart with the pared of the Almodóvar treats all of it with a straight face, but at the same time a strained face The application of old-fashioned chest-

heaving soap operatics to new-fangled kinky subject matter has an air of blustery rhetoric about it. It never quite worked for R.W. Fassbinder. It works even less for Almodóvar, who quadruples the kinks. 1999. ★ (HILLCREST CINEMAS: LA PALOMA, FROM 4/9)

American Beauty - A mainstreamy,

splashy, trashy plot turns. Any movie whose opening line features a sulky teenage girl (in a grainy video image, but never mind that)

opening line features a sully sering gift (in a granny voice immed that) a granny voice immed that) a granny voice immed that) a granny voice immed that is granny voice immediately a sulface of the voice of the vo

ring out of, and at the same time reetly concealing, her bared breast newhat obscure the issue. What sort o man has see fantasies like three!] He is also, whatever we might bink of his mornis (or of his record) sicket aesthetics), he most engaging character in the morie, even engaging character in the morie, even engaging character in the morie, even the seed of t man has sex fantasies like these?) He is also

PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14; WIEGAND PLAZA).

### The Bad and the Beautiful -

Hollywood stands in front of a mirror, and is not displeased. A power-hungry produce (Kirk Douglas) does dirt in turn to a director (Barry Sullivan), an actress (Lana Turner), and a writer (Dick Powell). The Turner), and a writer (Dick Powell). The three-part harmster structure—stop and restart, top and restart, so that the same structure of the three stores really amounts to much. Sut there's a definite "unisk" feeling to the whole thing, and scriptwirter Charles Schinge seems to be getting a but off his chest. Giorna Grahamster of the structure of the same structure of the same structure of the same structure of the same structure. The same structure of the same structure of the same structure of the same structure of the same structure. The same structure of the same structure. \* \* (MUSEUM OF PHOTOGRAPHIC ARTS, 4/9, 1)

Black and White — James Toback looks into the melting pot of modern Manhattan with Robert Downey, Jr., Gaby Hoffman. Jared Leto, Brooke Shields, basketballer

**Boller Room** — Moral tale about the brash young turks (especially the pasty, mumbly Giovanni Ribisi) of a crooked stock brokerage. An uncinematic subject ("Do you know what 'bridge financing' is?") you know what 'bridge financing' ist''] injected with texteriore and hip hop. They're no help, and nor is the sickly blusingermish image. Writer-director Ber Vounger is up front about his influences his naracters can recite the dallogue of Oliver Stone's Wall Street by heart, and Glegarry Gleen Ross serves a sort of training film on sales techniques. Foints for honesty, none for originality, Widn't in Deed, Niky Katt, Ben Affleck, and Ron Rifkin. 2000. CINEMA STAR (I)

Boys Don't Cry—The true story (told before in a documentary. The Brandon Teresa Story) of a young Nebraska woman in a "sexual identity crisis," and on the dodge morn the law, who reversed the first and last reduces, covere of the state, and was raped and murdered for her deception, is nothing if not sordsd; and first-time filmmaker kindlerly five is ween not to entiminentalist the hereman min any sort of symbols. With the state of the state is an apparent of symbols. With the state of the state ain midwidual. What did she thinks he was up to Plan serious was her tall to I as ex change! Plangs like that The boar facts of the Plangs of the Serious Plangs of the Pl an individual. What did she think she wa even though she looks all right on her ow in a young Monty Clift or Robby Be kind of way, she is slightly built and delicately sculpted even for a girl. And seeing her alongside the hairy Peter Sarsgaard and Brendan Sexton III, or the

The Cider House Rules — Lasse

The Cheer House Rubes — Lase Hallstrom's treatment of the John Iving Bildingroman of the same name: a Second World War period piece centered aroli piece cathered and based or phan — "mixer adopted, twice returned" — and the chosen understudy to the kindly doctor and backdoor abouted (Shidhael Caine) who runs the stately idyllico or phanagin in run Maine. An anti-abortionist himself, Homer eventually sets



off in the company of a satisfied abort customer (Charlize Theron, suited to period in her Ann Sheridan ripeness.

period in ner Ann Sheridan ripeness, an one well-lit shot, lying prone in bed with nothing on, suited to the pages of the

way in the world. He finds it, curiously

enough, in the nearby apple orchards

among a crew of migrant black laborers from down south. The opening section of

comings and stayings, of the orphans ("Nobody ever wants me!"). The second section dispenses some appetizing tidbits of the cider business and also the lobster less. (The titular rules, a stiffly literary rrelevant to actual human affairs: papa bulls and the Ten Commandments. relevantly.) We keep waiting for one of those twists or twitches of fate by which we can know for certain we are in John Irving's the hero's training in the orphanage catcl up with him in the orchard, or perhaps in the doctor's undignified but not too implausible demise. There, too, however, the movie avoids the ridiculous extremes other Irving adaptations. Gentle, wistful, sentimental, and folksy in tone, it is for the most part a drowsily unobjectionable slice of most part a drowsity unobjectionable slice of Americana, even counting the ham-fisted attempt to ram down our throats an irrefutable brief for pro-choice. The hero, at any rate, swallows it like a man. 1999. \* (#ASHON WALLEY 18; GASLAMP 15; GROSSMON TROLLEY; IA JOLIA VILLAGE; MISSION VALLEY 20;

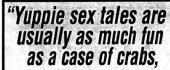
The Color of Paradise — Reviewed this issue. With Mohsen Ramezani, Hossein Mahjub, and Salime Feizi; written and lirected by Maiid Maiidi \*\*\* (HILLCREST CINEMAS, FROM 4/7)

Dolarrance — A tidy little small scale low-budget thriller on an apocalyptic theme fame as Fail-Seq. same shown Tale), a bout of nuclear brinkmankip — or "Showdown in the Desert," as the cable news channel instantaneously christens it—between the new leader of Iraq (Saddam's son) and the first pewhi U.S. president (Kevin Pollak, very human but very self certain), albeits in undested president. ampaign trail in Colorado. The wint owstorm that confines the action to a Brated diner (telephone, television, and personal computer provide global uplink),

and the cultural cross-section of its patrons and employees (Canadian-born waitress: "I it okay to say 'Jew' no do I have to say 'Jewish-Americans'?"), are without doubt contrived, but cleverly and pragmatically contrived. Suspense, despite some outsized disturbances from the civilians in the diner well sustained to the end, and is given a is well sustained to the end, and is given a more lift quite area the end via the fine speech of the president's Arle advosor (Timoth) Hutton playing a characteristic playing a characteristic playing a characteristic playing and a characteristic playing out a civilization begen." And when the suspense is over, if we help a compared to the playing out a civilization begen." And when the suspense is over, if we have a compared to the playing out a civilization begen." And when the suspense is over, if we have a compared to the playing out to the

\* # (HILLCREST CINEMAS)

Drowning Mona - A conventional Drowning Monn — A conventional, imitative, unimagistative, unadventurous dark comedy concerning the multiple suspects in the suspicious dark to fit the most despited woman in Verplanck, N.Y. Dark comedica are not what they used to be comedica are not what they used to be five as emuch nearer the middle of the casal. (Once again the clade of the casanic the content of the content remnant of that is the relentless rock-and roll songtrack. Danny DeVito, as the dwarfish town constable, doesn't push too



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The Color Of Paradise

HILLCREST

**FXCLUSIVE ENGAGEMENT** STARTS FRIDAY, APRIL 7

but Peter Cohen's caustic comedy is a riotous romp through the cesspool of dating hell. Forget the plot, which involves the esspool of dating hell. Forget the plot, which involves three guys stugid enough to be dating the same girl, it's the barbed, bawdy banter and sexual shenanigans that make this film a hoot. Cohen shows what guys really think of women and unlike such serious fare as 'in the Company of Men', these guys, who gather a la Diner for their weekly sex chast, are such losers that cries of misogyny seem rather tame. It norwides a hilanous examination of the age old question: Can men and women be trients as well as forms? A suitambly with russ linguistics. niformly with cast includes manual Feet Brian Van Holt Unanthan Monahms, Zone Barber, and Judah Domke. Cohen's script is raps, crackles, and pops with more raunchy fun than the bears of each found. a barrel of sex toys." - Flaunt Magazine www.whipped. om

# "THE BEST FILM OF THE YEAR! 'A POWERFUL PERFORMANCE BY JIMMY SMITS. GLORY PACKS AN EMOTIONAL WALLOP! 'JIMMY SMITS WILL BREAK YOUR HEART! PBICE OF GLORY PACKS A REAL **EMOTIONAL PUNCH!** PRICE OF GLORY IS A KNOCKOUT! WHEN IT COMES TO FAMILY LOVE LOYALTY, AND BOXING, IT DOESN'T GET ANY BETTER THAN 5300 PRICE OF GLORY!" PRICEOFGLORY NOW SHOWING - California Company

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Ed Wood - Conventional Hollywood "biopic" on an unconventional subject of study: the ignored, ridiculed, and campily canonized director of Plan 9 from Outer the kind of myth-making in which the 'hispie' once engaged with impunity, but which has been much curbed since the coining of the term 'docudarma.' If ever Tim Burton (in the possessive case) ought have been part of a movie's title, thin would have been the one, not Tim Burton' The Nightmer Brigher Christimas. I'll Burton's Ed Wood (sant stalker) emerges as the very embodiment of psychological "projection." Burton himself is not "projection." Burton himself is not bothered, is on the contrary positively delighted, by Wood's trans

by all this is not, to be saviety smalled, unsusceptible to the blow modes of the unsusceptible to the blow modes of the artistic temperament, but is completely instruct to self-testure and second-guesting and regger. Ho doubt this man could have read to be a self-testure and second-guesting and regger. Ho doubt this man could have read them more resulty believable, but none of them function or more pleasating to believe. Johanny Deep inject, just the part a Young Galdachy Rossony in Cited ye got an about "A death of the country of the coun tte, Jeffrey Jones, Bill Murray. 1994

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 preordained human bride and thus pave the 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 obscuring darkness of the photography, the nose-flattening closeness of the action, and the prescribed overdose of fistfights, firefights,

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fireballs, and computer-generated liquidy demons and smoky phantoms — were reduced to nil as soon as Arnold Schwarzenegger was signed up to occupy the principal role. Or as soon, anyway, as his first appearance on screen, preparing an Osterizer breakfast of hot coffee, Pepto-lismal ledocar Chinese theough and a life. Bismol, leftover Chinese takeout, and a slice of pizza peeled off the kitchen floor. of pizza peeled off the kinchen floor. Schwarzenegger doesn't play a role: he plays the audience. (Doesn' "play," in other words, in the sense of "to act the part of," but rather in the sense of "to act the part of," but rather in the sense of "to act or construction of the sense of "to act or construction of the sense of "to act or of the sense of the transparent jelly-like entity that emerges from the New York City sewers will remind rsaries (Vatican extremists) will remind us of Euser, that the supercilious indestructible uppernatural adversary (Gabriel Byrne) will remind us of Termonuter 2, and that Schwarzeneger's strategi in combatting the latter will consist that the consistency of the c us of Eraser, that the supercilious . (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

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Julia Roberta's hitherto unnoticed books, which are pushed up, presend logother, and proposed out—where did these come proposed out—where did these come from!—in an assortances of interestuality contribution with Pannaciday strapped to the continuation of the proposed out to the continuation of the contin the protagonist and to soak up the vicarious flattery. Albert Finney, as the obligatory nattery. Albert Finney, as the obligatory attorney (i.e., necessary evil) on the case, is his usual commanding self, though humiliatingly subordinated to Roberts. Director Steven Sadeshand. CINEMA STAR 10: CINEMA STAR 13: CINERAMA 6

FASHION VALLEY 18: GROSSMONT CENTER: GROSSMONT TROLLEY: HAZARD CENTER 7: GROSSIGNET HOLDER! HAZARD CENTER! ?; LA JOLLA 12: MISSION YALEY 20; OCEANSIDE 16: PALM PROMENADE 24: PARRWAY PLAZA 18: PLAZA CINEMAS; RAMONA TWIN; RANCHO DEL REY 16: SANTEE ORIVE IN: SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14; VILLAGE; WEGAND PLAZA)

Eye of the Beholder - The strange, twisted, incomprehensible bond between a female serial killer (who had traumatically lost her father) and a high-tech detective

Plead Destination — James Wong's supernatural thriller with Devon Saws, Ali Larter, and Kern Smith. (CNEMA STAR 13: CNEMA STAR 13: CNEMA STAR 13: CNEMA STAR 13: GROSSMONT CINTER: IA JOLA 12: MISSION VALLEY 20: COLANGOE IS RAN PROMEMBER 24: PARKINY PRAZA IS: RANCHOO DEI. REY 16: SWIETWATER 9: TOWN SQUARE 12: IA HORITOR PLAYER.

**Collary Queet** — Amiable spoof of the Star Trek phenomenon (pre-reunion on big screen), with names changed to protite guilty. The most scrumptiously swallowable material has to do with the ostling egos of these former TV co-stars, chained to each other and to their old roles as they hobble around the convention circuit. More difficult to get down is the plo actual aliens to deal with a spot of trou actual aliens to deal with a spot of trouble in their own tilts corner of the universe. (They have modelled their civilization on the televisions above, known to them as transmissions they have intercepted in outer transmissions they have intercepted in outer space: intercepted, evidently, without credits or commercials or adjacent programs.) Enrice Colations helps this to go down with his beattring-plucking portrayal of the trusting feder of the altern. Tim Allen, Signomey Wester, Alan Eckhama, Tony Particet. 1999. # (CINEMA STAR 6)

Michosal Doug! The Way of the
Bannerad — Writer-director lim Jarmusch
cares to the eventy for originality at all
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whitaker) who religiously reads Hagekve
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reads passages of it to us right out loud.
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land the samural sharp of the sam alley fight, communicates with his "master exclusively by carrier pigeon, and receives exclusively by carrier jugeon, and receive payment but once a year for services rendered. His best and only friend a a Halana nec-cream works who understand him perfectly, and vice versa, even though they eyesk different languages. For plasma, they been been been been been been been hip-bep, but then to does one of the hoars old Mafori. The sex striments doughter of another of the Maforia has just read. Radmornin papersheck, passes it along to a little girl in the peak, who passes it should be just in the peak, who passes it should be proposed to the proposed impression of all this, over and above one's impression of the flaunted erudition of the filmmaker (the cartoon selections are excellent), is of a kind of deadpan excellents, is of a kind of deadpost abundlans. Which is a spatine way of anying particularly fazory the originality, as-called, in the control of the control of the control of the particularly fazory the originality, as-called, in the interpretation of American paragraphics. The interpretation of American paragraphics, as a paragraphic original paragraphics, as a superioristic of the control of the control of the control of the interpretation of the control of the c Ghost Dog might more-relevantly call to mind such discreditable hybrids as John Frankenheimer's The Challenge or, in the

Western genre, Red Sun and the TV series, Kung Fu. 2000. (HILLCREST CINEMAS)

The Green Education (The Green Education Conference on Con a ready-made excuse to run on almost an hour longer than in the inexcusary hour longer than in the inexcusary hour longer than the proportions adaptation. But in truth the proportions remain much the same. Rach of them seems about twice as long as it needed to be. Plainly, the extrawagnst, if hardy universal, praises for Shawshank — to say nothing of the seven Academy Award nominations (now wind) for it — have not impired the fillmanker to train in the

pretensions, the sententiousness, the humanistic piety, the spiritual uplift. They would seem to have led him to the assumption that more of the one kind of thing (plus some actual Christlike miracle thing (plus some actual Christille minstels on the part of a simple-minded, afraid-of-the-dark, three-hundred-pound black immate) will be used to produce more of the other kind of thing. As before, Darabout encoves himself from serious consideration through his tackets blend of brutality and through the consideration of the brutality and through the brutality and screen-filling glazed-ham closeup (o to the thousand such closeups); his to the thousand such closeups); his spiritualism boils down to the pyriotechnical shower of sparks. Tom Hanks, David Morse, Bonnie Hunt, James Cromwell, Michael Clarke Duncan. 1999. (GASLAMP 15; HAZARD CENTER 7; PALM

records store called Championship Vinyl, his love life past and present, and his two nerdy clerks. The arcane shoptalk will perhaps be of interest to those who can decipher it, but it makes no noticeable effor decipher it, but it makes no noticeable effort to engage the outsider. The musical content notwithstanding (including, of course, an oldier-laden soundtrack), this is a ball-and-chain literary film, a garrulous transcription of a first-prenous confessional now by Nick Hornby, in which the hero chew out collective ear off in direct address to the camera: "I'd have to say that my all-time favourite book is Canb by Johnny Cash," etc. John Cusack tends to be a bit too of and cozy with the camera even under ordinary circumstances, and here he is like ordinary circumstances, and here he is like Narciasus in ame of mirron; Jack Black and Todd Louise play the musical nerds as if they want to be sure to be included in any TV-sistoon spinoff. (Each of their characters is allowed to blossoom in a manner that prizes crowd reaction over credibility.) The casting of the here's most recent lower— the all but unknown and unpronounceable Danish actress, libe Hijple, as ort of cross between Patricia Arquette and Mary Stuart

Masterson in their respective peroxide modes — is successful in cutting off an audience expectations. And the performanc itself is successful in concealing any foreign origins. Bigger names in smaller parts — Tim Robbins, Catherine Zeta-Jones, Lili Taylor, Lisa Bonet, Natasha Gregson

\* (CARMEL MOUNTAIN; CINEMA STAR 10; CINEMA STAR 13; FASHION VALLEY 18; GROSSMONT TROLLEY; LA JOLLA VILLAGE; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24: PARKWAY PLAZA 18: RANCI DEL REY 16: TOWN SQUARE 14: UA HORTON

The Hurricane — Special pleading on behalf of the one-time prizefighter, Rubin "Hurricane" Carter, railroaded into jail by a Javent-like Philadelphia cop. The presentation is so lopsided that it arouses more mistrust than outrage. And the currious Toronto household (two men, one

Brooklyn), credited with effectuating Carter's release after years of futile pr from the likes of Bob Dylan and delineated. (Director Norman Jewison i himself a native Canadian, giving him himself a native Canadian, giving him a chavvinistic rooting interest.) Densel Washington has an exciting style in the black-and-white fight footage, and a dignified style within the gray walls of prison. Liev Schreiber, John Hannah, Deborah Kara Unger, Vicellous Reon Shannon, Dan Hedaya. 1999. ★ (CHEMA STAR 6; HARBOR DRIVE IN)

The Incider — A textbook case of a worthy cause mistaken as screen-worthy. The cause is anti-smoking, the urgency of which is somewhat undermined by the curious fact somewhat undermined by the curious Is that no one on screen is guilty of smokin 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 irrory. An instance, this, of principle carried too far The story is the more or less factual one of

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SURF FOR LIFE (USA) JUST, MELVIN (USA) A SHORT NIGHT (Short subject films)

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MOVIES Vigand, and of the efforts of the 60 Minute

wigans, and of the entorts of the *Or National* 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 by the network's legal advisors, and get testimony on the air. Overdirected by Michael Mann (lots of rack focus and Michael Mann (lots of rack focus and agitated camerowich 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 statution. Interest picks up considerably in the last hour or so (of a two-and-a-half-hour movels, with the thy-on-the-wall compensation of the statution of Christopher Plummer ("Don't worry. We call the shots around here") is a much more complicated and compromised Mike Wallace than the real one could possibly Wallace than the real one could possibly have been comfortable with; proof positive of the alleged vanity. Interest in the performance of Russell Crows as the whistle-blower, meanwhile, and Al Pacino as Wallace's Left-lenning producer (Marcuse disciple, Ramparts alumnus), centers to a distracting degree on their respective heads of hairs the antiquing dry job on Crows, the rejivenential pasketry job on Pacino's.
With Diane Venora, Lindsay Crouse: 1999.
\*\*CICHMA STAR 1997.

Kadoeh — Amos Gitai's examination of a childless marriage in the Orthodox Jewish (LA JOLLA VILLAGE, FROM 4/7)

Missions to Mars — Frain Dr Palma in command of Mission Control — and its incommand of Mission Control — and its on a happy sight to see this altumus of the New Hollywood crica 1893—57, hits age of Welles and Hitschock, this former pet of Pauline Kack, hur himself headlong into the machine of the State of Pauline Kack, hur himself headlong into the Mission of State of Pauline Kack, hur himself headlong into the one of the Systemen from to be in a coloss Martian sand spoot has mymbolic implications beyond the immediate ession of "Oh, vuck!" The en rescue mission in search of possible survivors of the disaster is part-2001 mysticism and part-Close Encounters

Pollyannism, and both parts bombast. The cardboard characters and the confusing cardboard characters and the conflusing cries along the way do not prevent De Palma (or musical composer Ennio Morricone) from trying to climb to operatic emotional heighti. Trying, yea. Only trying, with Gary Sinie, Tim Robbins, Don Cheadle, Connie Nielsen, and Jerry O'Connell. 2000.

W (CARMEL MOUNTAIN; PASHION VALLEY 18; GASLAMP 15; GROSSMONT CENTER; LA JOLLA 12; OCEANSIDE 16; PALM PROMENADE 24; PARRWAY PIAZA 18; RANCHO

The Maxt Beet Tidag — Fattery lavished on Madonna, the muscle-bound year instructor. Transatis body. "great lay," etc., and she can even straighten out (so to speak) her gay best friend, one tity evening. It wild, a bun in the own. The ensuing complications of Daddy, are you a fagor!") are concerned more to be liberal and englishment than to be either comic or dramatic, much less credible. Director John Schleiners who are sweezing the making the part of the strain of the st drainatic, much less credible. Director John Schleinger, who once specialized in making Julie Christie look good, can do nothing for Madonna (cannot undo, for starter, what her personal trainer and cosmetic surgeon have done for ber), and he is a long, long way from Sunday, Bloody Sunday, With Rupert Everett, Benjiamin Bratt, Josef Sommer, Lynn Redgrave. 2000.

(MASANA 21).

The Ninth Caste — It must have sounded like a promotional piece of cake: the director of Rosemary's Boby returning to the diocese of devil worship. But no one could accuse Roman Polanski of crass capitalization, Roman Polamdi of crasa optuilazion, much less crasa capitaliane. This is not an Ind of Days. It is an anti- Ind of Days, It is an anti- Ind of Days, It is an anti- Ind (I posse will) a Remain to the Good Old Days, holding special effects of the Polamor of the India of and the Computer-Generated Image, is a

consummate craftaman, with a thoroughpoing attention to color, music (the steemed consert-hall composer, besides film composer, Weijelech Edarry, besides film composer, with the conservation of the Weijelech Edarry, who have his taste for such nicrities will fill ethal field for most of the way. Maybe the absence of a figure of virtue is across well as the noview has good in Evil without Goodf And maybe the supernatural with the weight of the supernatural conservation of the weight of the we provess of the athletic-shoed Emmanu Seigner (Polanski's wife) is glimpsed to soon. But the larger defect is that the weakness of the detective-hero (Johnny weakness of the desective-hero (Dahany Depp. shore) glasses—and gester disguise only accomisates his superficiality), or more than the purpose and control of the purpose and the purpose and the purpose and the purpose of the pur

Onega — Ralph Fiennes, Lena Headey, and Liv Tyler in a treatment of the Pushkin novel, directed by Martha Fiennes.

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 monaters. But the monaters crave the dark and shun the light, and the desolate planet has three suns and no night — so no problem, seemingly, until the planet Saturn moves smack-dab into the solar path. This is the best moment in the movie: the winged creatures, part-bat, part-pterodactyl, funnelling into the sky from their conical funnelling into the sky from their conical caves. There, and everywhere, however, Twoby relies much more on photographic ricks and gimmicks — bleached color, filters, psychedelia, computer animation, jugged and joulded cameras, God knows what all. It would appear he wants not so much to tell a tale, after all, as to be out on the cutting edge, like everybody else. With Radba Mitchell, Vin Diesel, Gole Hauser, and Keith David, 2000

# ICINEMA STAR 6: GASLAMP 151 mygirffriendistrickingmeintoseeing achickflickandIdonTknowit.com (movietone.com) San Diego Reader do more 7000

Price of Glory — "Popi" pushes his three sons — the Fighting Ortegas — to go further in the boxing ring than he himself went. Dramatically and stylistically crude and clunky — barely TV-movie level though Jon Seda has a nice quiet manner as the eldest son. With Jimmy Smits, Maria Del Mar, Ron Perlman, Clifton Collins, Jr., and Ernesto Hernandez; directed by Carlos

AVIJA. 2000.

\*\*O (CARMEL MOUNTAIN: CRIEMA STAR 10;
CINEMA STAR 13; CINERAMA 6; FASHION
VALLEY 18; GASLAMP 15; GROSSMONT TROLLEY;
LA FOLLA 12; MISSON VALLEY 20;
OCEANSIDE 16; PALM PROMENADE 24; PARKWAY
PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9;
TOWN SQUARE 14)

Ready to Rumble — Wrestling comedy with David Arquette, Scott Caan, and Oliver Platt, directed by Brian Robbins. CARMEL MOUNTAIN; CINEMA STAR GALAXY; CINEMA STAR 10: CINEMA STAR 13: FASHION CINCIAN STAR 10. CHEMA STAR 13. FASHION VALLEY 18. GROSSOM TROLLEY HAZARD CENTER 7: LA JOLIA 12. MISSION VALLEY 20. COCKNISTE 61. SAN PROMEMADE 24. PARRIVAY PLAZA 18. RANCHO DEL RET 16. SANTEE DIPTUR 95. SUPLEMENT STAR JOHN ST

Return to Me — Love story starring David Duchovny, Minnie Driver, James Belushi, and Bonnie Hunt, who also directed. (CARMEL MOUNTAIN: CINEMA STAR GALAXY; CINEMA STAR 13: FASHION VALLEY 18 LA JOLLA 12: MISSION VALLEY 20 PLAZA 18; PLAZA CINEMAS; RANCHO DEL REY 16; TOWN SQUARE 14; WIEGAND PLAZA; FROM 4/7)

The Road to El Dorado — Reviewed this issue. With the voices of Kevin Kline. Kenneth Brangh, and Rosie Perez; directed by Eric "Blob Bregron and Don Paul.

• (CAMBL MOUNTAIN, CHEMA STAR GALANY, CHEMA STAR GALANY, CHEMA STAR IS, CHEMARMA 6, FASHION VALLEY 18: GROSSMONT CENTER, HAZARD CENTER 7: LA JOLLA 12: MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: PLAZA PROMENADE 24; PARKWAY PLAZA 18; PLAZA CINEMAS; RAMONA TWIN; RANCHO DEL REY 16; SOUTH BAY DRIVE IN; STUDIO 3 CINEMAS; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14; WIEGAND PLAZA)

neo Must Die — Veteran came Romeo Must Die — Veteran cameraman Andrege Bartkowisk, who has worked offen for old sobersides Sidney Lumet (Prince of the City, The Vender, Duniel, etc.), makes his directorial debut with this martial-arts [hapdoodle, A. career step down pet Li, Aaliyah, Debroy Lindo, Isaish Washington, Russell Wong, 2000.

• (CARNEL MOUTAIN: CNEMA STAR 10. CHEMAS STAR 11. CHEMAS & FASHIND VALLY 12. GROSSMONT CERTIFE, HAZAPO

CENTER 7: LA JOLLA 12: MISSION VALLEY 20. OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: RANCHO DEL REY 16: SANTEE DRIVE IN: SOUTH BAY DRIVE IN: SWEETWATER 9: OWN SQUARE 14; UA HORTON PLAZA 14 WIEGAND PLAZA)

Rules of Engagement — David and-Goliath court martial David a divorced, drinking, limping, emotionally fragile ex-Mariner, ranked sixty-seventh in his law class at Georgetown, now called upon to defend his old Vietnam buddy for opening fire on a crowd of protesters outside the American embassy in Yenner, and Goliath a State Department bad guy who, by the very nature of his office, moves to over up the ruth even before he knows what it is Caught in the middle is an honorable played, with New York accent, by Guy played, with New York accent by Guy Perace's who occupies the only strip of gay in this otherwise black-and-white potboller. Tommy Lee Jenes, Samuel L. Jackson, Samuel L. Rickson, Gerenwood, Ben Kingsley, Anne Archeri, Gerestwood, Ben Kingsley, Gerestwood, Gerestwood, Ben Kingsley, Gerestwood, Gerestw HANTEE DONE IN SOUTH BAY DONE IN

Scream 3 — Somehow the notion of a different killer or killers in the same disguis 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 notio 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 smits in his back pocket, and Haley Joel Osment suffers sympathetically), and the approach to the supernatural is very gradual, so that while the movie evades any charges of crudeness back to life, and back to life, as in the Hallower series — or more respectably, the Hammer Drucials were in And the "will enfentive" comments on screen triligate— not a large field where you stop to think about it — do not seem nearly a savey as the comments to dest cherage films in the comments to dest cherage films in the second. Certainly the comments would appear to have little bearing on the Marce Pagado Irlage of Famy, Manisa, and Ceau, or on the "Massin Guist Tipleg" by March Tiples (March Tiples) and Ceau, continue trilinge of the Condition trilinge of the Conditio of vagueness and lack of focus. The ghostly or vagorness and tack or rocus. In egoosity visitations, once we are let in on them, are handled with a modicum of taste and subtlety, and evoke the maximum frison with maximum conomy. Toni Collette and Olivia Williams: written and directed by M. Night Shymalan. 1999.

\*\*\* (CINEMA STAR 6; UA HORTON PLAZA 14)

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it a second time. The surprise, except for the

exception), seems pretty fair and square after only one sitting — not quite so much

hero's apparent sharing in it (a big

RULES

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MODEL VOILLEY 20 Let Minaton Corner Rs.

The Skutle — Faustian soul-selling at an unnamed by League school, all for the privilege of admittance to a sinister Secret Society sleeping potions, hooded red robes, icy white spotlights, dungeons and cages, keys to the inner sanctum. Silly as the dickens. With Joshua Jackson, Paul Walker, Craie T. Nelton, William Bersen. Ingmar Bergman or Vietnam trilogy by Oliver Stone. Just what — apart from Star Wars — are we talking about here? Neve Campbell, Courteney Cox, David Arquette, Parker Posey, Patrick Dempsey; directed by dickens. With Joshus Jackson, Paul Walker Craig T. Nelson, William Peterson, William Peterson, Christopher McDonald, directed by Rob Cohen. 2000.

• (cAMREL MOUNTAIN, CHEMA STAR JO.

• (CAMREL MOUNTAIN, CHEMA The Sixth Sense — Ghost story about a doleful little boy who sees drad people all around him and a wobbly child psychologist who tries to help him. It delivers three or four really good scares and a surprise ending that makes you want, or need, to sit through

TOWN SOLIABE 14: WIEGAND PLAZA Supernova — Outer-space adventure ungenerous in invention as well as in duration: under ninety minutes. There is

"GRIPPING RIVETING AND

TERRIFIC PERFORMANCES

AND SAMUEL L JACKSON

1

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MI-H

talk of a Rogue Moon, a Blue Giant, a dimension jump, and an evolutionary leap, but basically it's just a monster in a spaceship. And the monster is one of those indestructible types in a smug smartassed human shell. Walter Hill began as the director, but bowed out to the fictitious

The Talented Mr. Ripley — Hollywood remake of the first of Patricia Highsmith's five Ripley novels, originally made in France, under the title Purple Noon, forty years



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obert Shaptro
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Executive Producer of Steven Spielberg's
"Empire of the Sun."

and more.



doesnit. And the ending is scarcely improved by being left up in the unit. In Minghella's main creative contribution is bomosexualize the hero (Mat Damon), so that the initial killing becomes a spur-of-the-moment affair motivated by things like scalousy, rejection, burt feelings, even retalatory self-defense. (If the new sexual crientation was the way Minghella samed to go, be might have found rivel will in the fourth novel of the series. The Boy Who Followed Ripley, where the hero dons a dress

and high heels for an escapade in Berlin.)
The killer's talents as a mimic and a forger, The different motive, coupled with the different, tortured personality of the killer nd Minghella's pacing, carried over from

bring things to a standstill, sinking into the hazurious cocktail-willing lifestyle of affluent Americans abroad: (Admittedly, the Australian actress Cate Blanchett does a note-perfect debutantle accent, in a squanderingly subordinate role.) Things pick up a little when the policies come into it

15; Mon. Thu. (12:55, : 15; Return To Me (Ps.



The Road to El Dorade

The Terrorist - Heavy breathing colons at nuncteen years old, on a smede mission in an unclear cause: "My mission is for the

Toy Story 2 A sure bet to be en by most others. The central theme of the built in obsolescence of children's toy

mpermanence of love, and the like ("Do impermanence of lowe, and the like, [Thy our really think Aody is going to take you to college? Or on his shorpmon?") The easy massers wild doubtes be more soothing the younger you are Parents, in consequence, but the property of the prop (all the way to nose bairs and a bad co imes it is hard to know, or to emember, what you are looking at. The development, if you are old enough to be unsoothed by the aforementioned easy answers, is apt to be too fraught with CONTMA STAR 6)

Two Weeks in Another Town — For director Vincente Minnelli, wither Charles Schner, producer John Houseman, and star Kuk Dougha, a ten years after followup to their The Islad and the Beautiful Gonzage From which goes into the film within the film). It's a bit strained, a bit borderline— boxersal, and perhaps the changes in the film industry over a decade, the changes in curentals. Exhibit, the wite Starting influence communication, the unexcasing influence

of Cinecitta, have served to undermine th

earlier film's comfy-cozy quality — not a bad thing. Nor is the widescreen color photography (Milton Krasner) in European locales. Adapted from an Irwin Shaw novel; with Cyd Charisse, Edward G. Robinson, George Hamilton, 1962. ARTS. 4/9, 2:10 P.M.

Walding the Doad — A serious bore Waking the Dead — A scrious bore. Keith Gordon's adaptation of a Scott Spencer novel chronicles the Nixon-era relationship of a working-within the-system political animal (Billy Crudup) and his subsersive bast crocking lower (Jennifer Connelly), and their continuing, or resuming, relationship during his first Congressional campaign eight years after the death in a right-wing Chilen care-bombing. It might be described as a nonsupernatural about the consequence of the continuing the congressional campaign eight years after the continuing the consequence the continuing the consequence to the continuing the consequence to the consequence consequen ghost story, or even (depending upon ghost story, or even (depending upon interpretation) a nonghost story. Either way, though, the "ghost" is nothing more than a metaphor and nothing less than a lendowst. And Gordon's directing career, which started out as both aspring and lentersting (\*The Chocolate War, A Malinght Clart), has levelled off (with Mother Night and now this) as only aspring. Molly Parker, Janet Mc, Terr, Hall Hollwook, 2000.

What Ever Happened to Buly Jane 7 — Robert Aldra's No dever, prevent and behalt venomous whemset to Old March No dever the Common Section of the Common Se

ghoulishness, of the situation, 1962.

\*\*\* \* (MUSEUM OF PHOTOGRAPHIC ARTS: 4/7.8:15 P.M.)

e Whole Nine Yards — Humdrus t-man comedy, as thick with Cupid's

s to be the only one of them who raises es weak smile. With Bruce Willis, Natasha fenstridge, Amanda Peet, Rosanna

tte: Keein Bellick, and Michael Clinke

4:10, 5:40) 7:05, 8:30, 9:50; Romeo Must Die (R) Fri. Sun. (11:15, 1:45) 4:15, 6:45, 9:15; Mon. (1:00, 9:15, 9:25) 6:45, 9:15; Mis-

Glory (PG-13) Fri. Mon. (12:05) 4:45, 9 Keeping the Faith (PG-13) Sat. P.M. 7:

Carousel Cinema 6 1868 East Valley Parkway, Feemdule (760-480-4666) Call theater for program information

626 Main Street, Ramona (260-289-5122) The Road to El Dorado (1977); Erin Brock-

9:15; Mon. (1:00, 3:15, 3:25) 6 sion to Mars (PG) Fr., Sun.

ESCONDIDO

RAMONA

Ramona Twin

SAN MARCOS

Wonder Boys — An adaptation of the novel by Michael Chabon — and an odd

choice of project for Curtis Hanson, or at choice of project for Curtis Harson, or at least it seems on fyou resist the conclusion, ceen after LA. Confidential, that Harson has gone bookish and gone parenus. A "smart," tart, dark, literate, adult comedy, set in the groves of Academe, it covers the three days of the campus "Wordfeet" conference, when troubles are piling up on the professorial here. his wife has just walked out on him, its student bacterfer, female, is horting her cyclashes at him; another student, male, is contemplating suicide; his literary agent is impatient to have a look at the long-awaiter followup to his first novel. The Arsonist's followup to his first novel. The Amenus's Junghter: his over; the college chancellor and wide of the head of the English Department, a pregnant by him; and the department head's dog lies dead in his car trunk. (The camine casualty has become a dark-comedy clinbe). There are several dependable people in the cast — Frances. McDormand, Toley Maguire, Jane Adams, By Tom — but Michael Deuglish still seems for the meaning the properties of the cast for the properties of the cast for the properties. overlarge and overluminous after attempting to squeeze himself into the lead role. A pair of spectacles perched on the tip of his nose is a thin disguise. And the movi of his nose is a thin disguire. And the movie in general suffers from that American literary compulsion (to say nothing of American cinematic compulsion) to deliver entertainment nonstop: punchlines, slapatick, a dead dog, whatever it takes. The useful point of comparison would be the British Academ by the Arrivan expatriate, loopel horse; between

All about My Mother from 4/9: The Rocky

220 North El Camino Red Linvilla.

Rules of Engagement (R); Black and
White (R); Ready to Rumble (PG-13); Return to Me; The Road to El Dorado (PG);
The Skulls (PG-13); Romeo Must Die Erin Brockovich (R); American Beauty (R)

College Benderand and Manager Evenue.
Charmack (1968 Ben 1798)
Rules of Engagement IN I. Black and
White IR. Ready to Rumble 19G, 131, Return to Me. High Fidelity IR. The Road to
El Dorado 19G; Price of Glory 19G, 133,
The Skulls 19G, 138 Romeo Must Die IR.,
Final Destination (R), Erin Brockovich (R)

40) Masser Avenue Chromide 190 (2014) 89 (2014)
Return to Me, Rules of Engagement (R):
Ready to Rumble (Ps. 13) Black and
White (R): The Road to El Dordo (Ps.)
High Fidelity (R): Price of Glory (N): 13);
The Skulls (R): 13) Romeo Must Die Rick
Whatever (IT Takes (Ps. 13); Final Destination (R): Effi Brockovich (R): Mission to
Mars (PS.): The Whole Nine Yards (R)

Theater iorth Coast Highway, Occupside (760-72) 5700) Call theater for program information

Wiegand Plaza 8

La Costa 6

I A COSTA

OCEANSIDE

Oceanside 16

Star Theater

Cinema Star Mission Marketplace 13

**MOVIE SHOWTIMES** 

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

### CENTRAL CLAIREMONT

Fri. Sun. (12-55, 320) 555, 820, 10-5; Mon. Thu. (12-55, 320, 555) 820, 10-5; Return To Me (PG) Fri. Sun. (1:30) 4-05, 7-00, 945; Mon. Thu. (1:30, 4-05) 7-00, 945; The Skulls (PG 13) Fri. Sun. (1:45) 4-15, 6-45, 9-15; Mon. Thu. (1-45, 4-15) 6-45, 9-15; The Skulls (PG 13) Fri. Sun. (12:50, 3-15) 5-45, 820, 10-35; Mon. Thu. (12:50, 3-15) 5:45) 8:20, 10:45; Mon. Thu. (12:50, 3:15 5:45) 8:20, 10:45; Price of Glory (PG-13 Town Square 14
4665 (lastrement br. 1858-224-1234)
Rules of Engagement (R) Fri. Sun. (11:50, 130), 2:301-4:05, 5:30, 7:30, 8:30, 10:00: Fri. Sun. (12:30, 3:05) 5:40, 8:10, 10:40; Mon. Thu. (12:30, 3:05, 5:40) 8:10, 10:40; Mission to Mars (PG) Fri., Sun. (12:30, 1:25, 3:00, 3:55) 5:30, 6:30, 8:00, 9:00, 10:30; Mon. Thu. (11:35, 2:20, 5:10) 7:55, 10:30; Ready to Rumble (PG-13) Fri. Sun. (12:2 5-15, 9-10, Mon. Thu. (1.15, 8-15) 9-10. The Cider House Rules 193, 153 in: Thu. 12-50, 520 (6-15, 905) The Whole Nine Yards (R) Fr. Sun. (12-40, 500) 5-20, 7-30, 10-05; Mon. Thu. (12-40, 500) 5-20, 7-40, 10-05; The Ninth Cate (R) Fr. Sun. (1-40) Mon. Thu (11 30, 12:00, 130, 2:35, 6:5 5:00:16:05, 7:20, 9:30; **High Fidelity** (R) 10, 7.30, 10.15; Mon. Thu. (1:40, 4:50) 10, 10:15; **The Next Best Thing** (PG-13) Mon. Thu. (12.15, 250, 520, 750, 10.25; Kein Brockovich (R) Fri. Thu. (11.45, 520, 520) 7.50, 10.05; Frin Brockovich (R) Fri. Thu. (11.45, 520, 520) 7.10, 8.00, 10.05; 10.45; Romeo Must Die Scream 3 (R) Fri. 1m. (333) (340) Scream 3 (R) Fri. Sun. (12:50) 5:20, 9:55; Mon. Thu. (12:50, 5:20) 9:55; Keeping the Faith (PG-13) Sat. P.M. 8:15

UA Horton Plaza 14

UA Horton Plaza 14 475 Herton Plaza (619-254-4661) Rules of Engagement (R) Fri. Thu. 10-45, 12:15, 14-03, 320, 4-30, 6-35, 7-30, 9-45, 10-30; Ready to Rumble (PG-13) Fri. Thu. 11:00, 11:45, 1-30, 2-20, 4-50, 4-45, 6-30, 7-20, 9:10, 10:00, The Road to El Dorado (PG)

ever II Takes (PG-13) Fri. -Thu. 1135; 155; 415; 645; 909; Romeo Must Die (R) Fri. -Thu, 1115; 200, 450, 740, 10-20; Erin Brockovich (R) Fri. -Thu. 1050, 135; 425; 725; 10-25; Erin Brockovich (R) Fri. -Thu. 12-20, 3-20; 6-10, 9-20; Final Destination (R) Fri. -Thu. 12-25; 230, 5-20; 7-55; 10-10; American Beauty (R) Fri. -Thu. 1110, 1-50, 4-40, 215; 10-05; The Sixth Sense (PG-13)

7-10, 800, 1095, 103-8, Romeo Must Die (RI Fri. Sun. (12-10, 300) \$25, 815, 1034 Mon.-Thu. (12-10, 300, \$25) 815, 103-00 The Skulls (W. 13) Fri. Sun. (12-30, 315 545, 810, 1035; Mon.-Thu. (12-30, 315, 545) 810, 1035; Final Destination (R) Fri.-Sun. (12-35, 3-10, 5-35, 820, 10-20; Mon.-Thu. (12-35, 3-10, 3-35) 820, 10-20; Mon.-Thu. (12-55, \$10, 5:35) B:20, 10:20; American Beauty (R) Fi:-Thu. (12-45, 3:56 6:45, 9:20; Price of Glory (PG-13) Fri. San (11:40, 2:10) 4:40, 7:40, 10:15; Sat (11:40, 2:10) 4:40, 10:15; Mon.-Thu. (11:40, 2:10, 4:40) 7:40, 10:15; Keeping the Faith (PG-13) Sat. P.M. 7:45

### CORONADO

Village 820 Orange Ave., Coronado (619-435-6161) Erin Brockovich (R)

Gaslamp 15 701 5th Avenue (619-232-0400)

DOWNTOWN

### LA JOLLA

Cove 77.90 Grand Ave (858-459-5404) Onegin (Not Rated) Fri., Mon. Thu. 4:35, 7:00, 9:20; Sat. Sun. 2:15, 4:35, 7:00, 9:20

La Jolla 12
8657 Villa La Jolla Dr. (888-588-2224)
Ready to Rumble (PC 13); Black and
White (R); Return to Me; Rules of Engagement (R); The Roads to El Dozado
(PC); The Skulls (PC 13); Price of Glop)
(R); 15); Here on Earth, Romeo Must D
(R); 15); Here on Earth, Romeo Must D
(R); 16]; Here to Harth, Romeo Must D
(R); 16]; Here to Harth (R); Final Destinat
R); Mission to Mars (PC); American

La Jolla Village Cinemas 88.79 Villi La Iolla Dring (888-454-7831) High Fidelity (R) Fri., Mon. Thu. (2-05) 4-55, 7-15, 9-45; Sat. Sun. (11:30) 2-05, 4-35, 7-15, 9-45; Kadosh (Not Rated) Fri., 0:00: The Cider House Rules (PG 13

### MISSION VALLEY

## Fashion Valley 18

700.F Pairs Road (888-589, 226.)
Ready to Rumble (PG-13). Return to Me: Rules of Engagement (R). The Road to El Dorado (PG). Price of Glory (PG-13): Rdp Fidelilly (R). The Stulls (PG-13): Romeo Must Die (R). Whatever the Takes (PG-13). Erin Brockovich (R): Final Destination (R): Mission to Mars (PG): The Whole Nine Yards (R). The Cider House Rules

### Hazard Center

Ready to Rumble (PG-13); The Road to El Dorado (PG); The Skulls (PG-13); Rome Must Die (R); Here on Earth; Erin Brock ovich (R); American Beauty (R); The Green Mile (R)

# Mission Valley 20

white (R); Return to Me; Rules of Engagement (R); The Road to El Dorado (PG); Price of Glory (PG-13); High Fidelity (R); The Skulls (PG-13); Romeo Must Die (R); Whatever It Takes (PG-13); Erin

### STATE UNIVERSITY

Cinerama 6 Theatres 831 University Ave. (619-287-8990) tules of Engagement (R) Fri. Sun. (55) 2-00, 9-50; Mon. Thu. (3-55) 2-4 955) 7:00, 9:50; Mon. Thu. (3:55) 7:00, 9:50 Black and White (R) Fri. Sun. (12:50, 3:15 

X (R) Fri., Mon. Thu. 5:15, 7:30, 9:45; Sat. Sun. 3:00, 5:15, 7:30, 9:45

### UPTOWN

Garden Cabaret 4040 Goldfinch Street, Mission Hills (619-295-4221) Closed for season@mvdir theater:Hillcrest

Cinemas 1965 Fifth 619—299-2100 Boys Don't Cry (R) Fri., Mon.-Thu. (1:45 Boys Don't Cry (R) Fri, Mon. Thu. (145) 420, 700, 940; Sat-Sun. (115) 145, 420, 700, 940; All About My Mother (R) Fri. Mon. The. Thu. (220) 450, 915, 9-50; Sat-Sun. (1200) 220, 450, 715, 9-50; Wed. (220) 450, 950; Ghost Dog; The Way of the Samurai (R) Fri., Mon. Thu. (220) 440, 720, 1000; Sat-Sun. (1140) 2200, 440, 720, 1000; The Color Of Paradise (PG) Fri.

Museum of Photographic Arts 169 El Prado, Ralboa Park (619-238-759) Ed Wood, 4/7, (600, 11-00); What Ever Happened to Baby Jane?, 4/7, (8:15); Ab-solute Beginners, 4/8, (600, 9-45); Ziggy Stardust and the Spiders from Mars, 4/8, (8:00); The Bad and the Beautiful, 4/9, (12-00, 4:15); Two Weeks in Another Town, 4/9, (2:10)

### **EAST COUNTY**

### EL CAJON

Parkway Plaza 18 Parkway Plaza 18
405 Parkway Plaza (614-01-45-0)
Rules of Erigagement (R) Fr. Thu. (115-0,
115, 15-0, 42-0) 7-00, 7-20, 9-50, 10-20;
Ready to Rumble (PG-11) Frt. Thu. (190,
1-35) 7-20, 10-25; Return To Me (PG)
Frt. Thu. (12-10, 3-45) 7-35, 10-10, Black and
White (R) Fri. Thu. (12-0, 4-15) 7-35. 00; The Road to El Dorado (PG

1000. The Road to El Dorrido (PK)
11. The (12.1) (12.4), 2.9. 1.50. 4.50. 2.50.
120. 3.10. 4.50. 1.50.

### Grossmont Center 8

5500 Grossmont Center Dr. (619-465-7100) Rules of Engagement (R) Fri.-Sun. (11:10, 1:00, 2:10) 4:10, 5:00, 7:05, 8:00, 10:00, 10:40: 1:00, 2:10) 4:10, 2:00, 7:00, 8:00, 1:00, 2:10) 4:10, 5:00 Mon. Thu. (1:10), 1:00, 2:10, 4:10, 5:00 7:05, 8:00, 1:0:00, 10:40; The Road to El Dorado (PG) Fri.-Sun. (1:200, 2:25) 4:45, 7:00, 9:15; Mon. Thu. (1:200, 2:25, 4:45) 7:00, 9:15; The Road to El Dorado (PG) Fri.-Thu,

Ready to Rumble (PG-13); Black and (11:00, 1:30, 3:50) 6:00; The Skulls (PG-13) Fri.-Sun. (11:55, 2:30) 5:00, 7:30, 10:10; White (R); Rules of Engagement (R); The Road to El Dorado (PG); Price of Glory (PG-13); The Skulls (PG-13); High Fidelity (R); Romeo Must Die (R); Final Destina-tion (R); Erin Brockovich (R) Fri. Sun. (11:55, 2:30) 5:00, 7:30, 10:10; Mon. Thu. (11:55, 2:30, 5:00) 7:30, 10:10; Erin Brockovich (R) Fri. Sun. (11:00, 2:00) 4:55, 7:45, 10:35; Mon. Thu. (11:00, 2:00, 4:55) 7:45, 10:35; Erin Brockovich (R)

4.55) 7.45, 10.35; Frin Brockovich (R) Fri. Sun (1.10) 400, 6:55, 9-50, Mon. Thi (1.10), 4:001 6:55, 9-50, Romeo Must Die! Fri. Sun (1.12), 2:001 4:45, 7-15, 9-55; Mon. Thi, (1.12), 2:00, 4:35, 7-15, 9-55; Romeo Must Die! (R) Fri. Thi, N.10, 10:46, Frinal Destination (R) Fri. Sun, 11:255, 2:26, 5:50, 8:15, 10:20, Mon. Thu. (1.255, 3:20, 5:50) 8:15, 10:20, Mission to Mars (Pc) 5:50) 8:15; 10:20; Mission to Mars (PG) Fri., Sun. 4:30, 7:10, 9:45; Sat. 4:10, 9:30; Mon. Thu. (4:30) 7:10, 9:45; My Dog Skip (PG) Fri. Thu. (1:05, 1:15); Keeping the Faith (PG-13) Sat. P.M. 7:10

### Grossmont Trolley 8

ASSESSED TASS. (ASSESSED TASS.)

RETURN TO ME (151): Thus (121): C. 151

Fig. This (152): C. 152

Fig. This (153): C. 153

Fig. This (153): C. 154

### SANTEE

Santee Drive In 10990 Woodsafe Ave., Santee (619-448-7447) Ready to Rumble (PG-13) and Romeo Must Die (R): Rules of Engagement (R) and Erin Brockovich (R)

### **SOUTH BAY**

### CHULA VISTA

Cinema Star Chula Vista 6 320 3rd Ave., Chula Vista (619-525-3512) Boiler Room; Next Friday; Toy Story 2; Galaxy Quest; Snow Day; The Sixth Sense: The Insider; End of Days; The Hur-ricane; Pitch Black; 3 Strikes; The Ninth Gate; Eye of the Beholder

Cinema Star Chula Vista 10

Palm Promenade 24 Palm Promenade 24
"70 Drawery Robus, Smith Degrid (858: 558-2).n.
Ready to Rumble (19C-13); Black and
White (1)R, Cettin to Mer. Rules of Engagement (14); The Road to El Dorado
(15C); High Fielding (14); Fielding (15); The Stabilis (16-13); Romeo Mr.
Ole (18); Whatever IT Takes (17-13); Romeo Mr.
Ole (18); Whatever IT Takes (17-13); Romeo Mr.
The Ninh Gastin (14); Smith Degrid (14); Smith Degrid (15); Smith D

Rancho Del Rey 16 ISBN 13 MORTAL TERRA FOR S. CHIBA SHALL SH Vogue

### IMPERIAL BEACH

Studio 3 Cinemas 827 Palm Avenue, Imperial Beach (619-429-9640) Ready to Rumble (PG-13); The Skulls (PG-13); The Road to El Dorado (PG)

### NATIONAL CITY

32nd and D. National City (619-4) The Hurricane and Supernova

Sun. (12:55, 3:50) 7:10, 10:00; i. Thu. (3:45) 7:10, 10:00; Romeo Mus Mon. Thu. (3:45) 7:10, 10:00, Romeo Mu Die (R) Fri. Sun. (12:45, 3:10) 5:35, 8:00, 10:25; Mon. Thu. (3:10, 5:35) 8:00, 10:25; The Skulls (PG-13) Fri. Sun. (12:20, 2:45 10, 7:30, 9:50; Mon. Thu. (2:45, 5:10) (50; American Beauty (R) Fri. Sun.) 7-50, 10:20; Price of Glory (Pt.

### NORTH INLAND

### BONSALL

Cinema Star Galaxy 6

Rules of Engagement (R): Return to Me: Ready to Rumble (PG-13): The Road to El Dorado (PG): American Beauty (R): Erin Brockovich (R)

### CARMEL MOUNTAIN

Carmel Mountain 12 11620 Carmel Mr. Rd. (619-624-9770) Rules of Engagement (R) Fri. Sun. (11:20, 2:15) 5:00, 7:45, 10:25, Mon. (11:30, 2:15, 4:55) 7:35, 10:10, Rules of Engagement (F Fri. Mon. (12:45, 3:30) 6:15, 9:00, Return Me (PG) Fri. Sun. (11:20, 2:00) 4:35, 7:10,

2:10) 4:50, 7:15, 9:45; Mon. (11:40, 2:10, 4:50) 7:15, 9:45; High Fidelity (R) Fri. Sun. (12:40, 3:15) 5:45, 8:15; 10:40; Mon. (12:40, 3:15, 5:45) 8:15; Erin Brockovich (R) Fri. Sun. (11:00, 12:00, 1:50, 2:50) 4:40, 5:40, 7:30, 8:30, 10:20; Mon. (12:00, 1:15, 2:50,

# Me (RG) Fri. Sun. (11:20, 200) 4:55, 7:10, 945; Mon. (1154); 209, 4:39; Til., 945; Mon. (1154); 209, 4:39; Til., 945; Ready to Rumble (PG-13) Fri. Sun. (12:20) 3:00) 5:00, 8:00, 10:30; Mon. (12:30, 3:00); 5:00, 7:55, 10:15; The Road to El Dorado (PG) Fri. Sun. (11:65, 1:20, 3:00) 5:30, 7:30; Mon. (11:25, 1:40, 3:40, 5:40) 7:40. 9:40; The Skalls (PG-13) Fri. Sun. (11:40, 2:10) 4:50; Til., 9:45; Mon. (11:40, 2:10).

Harbor Drive In

4 D. National City (619-477-1392)

South Bay Drive In 2170 Coronado, Imperial Back (619-42)-2722/ Ready to Rumble (PG-13) and Romeo Must Die (R); Rules of Engagement (R) and The Talented Mr. Ripley; The Road to El Dorado (PG) and Erin Brockovich (R)

Sweetwater 9 Theaters 1920 Sweetwater Rd. (619-474-8571) Rules of Engagement (R) Fri. Sun. (1:15, 3:55) 7:00, 9:45; Mon. Thu. (2:15, 4:45) 7:15, 9:45; Ready to Rumble (PG-13) Fri. Sun.

# San Marcos 6 Cinemas

Highway - Kar Nordatii, San Moton , 760 - 180 8900 i Call theater for program information San Marcos Stadium 18 Cinemas

### NORTH COASTAL CARLSBAD

Plaza Cinemas 2065 El Camino Real, Carlsbad (760-729-714. Return to Me; Rules of Engagement (R); The Road to El Dorado (PG); Erin Brock-ovich (R)

### DEL MAR

Del Mar Highlands 8 El Camine Real at Del Mar Heights Rosal, Del Mar (858-259-6610) Call theater for program information

# Flower Hill Cinemas 2630 Via de la Valle, Del Mar (858-755-5511) Call theater for program information La Paloma 471 South Coast Highway 101, Encinitas (760-436-SHOW)

Town and Country 2253 El Camino Reul, Oceanside (7e0-433-9141) Ready to Rumble (PG-13); Black and White (R); The Skulls (PG-13)

Valley Drive-In 3840 Mission Avenue, Oceanside (760-757.

# Lamb Chops and Vietnamese Orphans

Drive, run, leap from a helicopter to get there.

on't miss this one. The only difficult aspect is the name, Osteria del Pescatore. I have unanswered e-mail from diners who testify that they neither remember restaurants that begin with Osteria or Trattoria, nor can they find them in the phone

Trattona, nor can tney find them in the phone

book. The address is easier to
memorize, 1201 Camino del Mar
in Del Mar. So drive, run, leap from a helicopter to get there.

from a helicopter to get there.

The owner, Giorgio

Ramirez, spent a year in Italy to learn fish and seafood preparation, and these explode with such freshness that you imagine they have just been harvested from the Ligurian Sea. The place has been open five months, and while it seats only 30 inside and the same amount out on the heated patio, people who eat there

once quickly become regulars.

I could eat the first course, zupetta di gameroni, weekly without tiring of it. It's a seafood stew prepared from olive oil, rock shrimp, feta cheese, and langostino, sometimes described as baby lobsters or tiger shrimp. Langostino have spiny shells and are full of flavor. In restaurants I take two tastes full of flavor. In restaurants I take two tastes of each dish and move on to the next. I could hardly wait for the following day when I gobbled up the rest of this soup/stew. It's a bargain at \$8.95.

Three pasta dishes are recommended especially. The first is made-on-the-premises ravioll stuffed with smooth salmon in a

ravioli stuffed with smoked salmon in a formato saffron cream sauce. The delicacy of the pasta and the combination of smoked salmon and the light sauce make it noteworthy (\$13.95). There was none to take home because my young friend licked the plate clean. I happen to be fond of gnocchi prepared from scratch. The dish called gnorchi zucca e from scratch. The dish called gnochi zucca e gamberi tosses potato dumplings with Florida •rock shrimp, roasted spaghetti squash, and wood ear mushrooms. A sprinkling of chili flakes and Italian parsley provide additional flavor. You won't find this dish in the frozenfood section of your supermarket (\$14.95).

1/2

**OFF** 

DINNER

Buy any pasta or pizzo & receive a second of equal or lesser value for 1/2 price. Excludes Pasta Bucket.

Eastlake & Balboa D'Lish Xpress

D'Lish XPRESS

5252 Balboa Ave., Suite 1018 (Balboa & Genesee) San Diego • (858) 277-9977

If you are a beef lover, you must try the lasagne. The pasta is very thin and is stuffed with chunks of beef and layered with mozzarella, ricotta, and Parmesan cheeses mozzarella, ricotta, and Parmesan cneeses.
One serving is filling and robust in taste that
you won't eat another morsel of food until the
next morning (313.95).
After sampling these pastas
I wanted to cancel our order or

ELEANOR WIDMER

table too soon for me to do so. The chops are stuffed with roasted garlic and oat cheese crust and are accompanied by roasted potatoes, string beans, carrots. I took the entire portion home and feasted on it for two nights (\$21.95). Osteria del Pescatore offers 13 first courses,

11 salads, 15 pastas, and 12 entrées, many pased on fish and seafood. You won't leave based on fish and seatood. You won't leave hungry, but mid-evening the noise is immense. As soon as the weather is fine, try the romantic patio.

Notes from Everywhere: About a year ago I

went to Ocean Beach for the strudel at the went to Ocean Beach for the strudel at the Bohemian Strudel Factory. The store on Voltaire Street was as big as the proverbial minute with about two tables. I marveled that the owner could pay the rent since her pastry was reasonable and little of fit was displayed. The best part of the experience was listening to Mica Buzzova tell about her difficult escape

from Czechoslovakia. Not only did she live under Communism, but she was lewish — an under Communism, but she was full of love for San Diego and optimism that I prayed for her success. Everyone in the neighborhood felt as I did. One night a few weeks ago she complained of a headache. An hour later her young husband found her dead. She was 30 years old. The memorial service was held on March 19. and the front of her shop was covered with

On a more positive note, Charles Kaufman, owner of Bread et Cie in Hillcrest, just returned from a three-week trip to Laos and Vietnam. While in a remote village in

\$2 OFF

ANY

**PASTA** 

**PIZZA** 

Not valid with any offer offe



The Restaurant: Osteria del Pescatore
The Location: 1201 Camino del Mar, Del Mar, 858-509-9293
Type of Food: Northern Islain with emphasis on fish and soafood
Price Ranger: First course, \$5.95 to \$25.95 for safeod
Hours: Lunch, Monday to Santhayl, 1100 a.m. to 300 p.m.; dinner nightly, 5500 to 10:30 p.m.

an orphanage that housed about 80 children, including newborn twins. Many were running around without any clothes; others had odd rags wrapped about them.

Food was scarce. Kaufman decided to help, but it wasn't as if he could walk into a store and buy clothing. He hired a male tailor who came and took the measurement of each child and made outfits for every one. He bought the babies and the disabled diapers, as well as chairs that he had bolted to the floors. Kaufman hopes the food supply he purchased lasts several months. He told me, "I hated to leave those children. They were all beautiful and loving. All of us were crying when I said goodbye. They just broke

Dori and Charles Kaufman will continue to send money to this orphanage. If you've ever shopped at Bread et Cie, you'll know that if you buy one cinnamon roll it's placed in a separate bag, and a single cookie or a bread has its individual bag. If you ask to have fewer bags, the money saved will go to the orphanage as well as a portion of Bread et Cie's income.

Last, the Hotel Del Coronado is undergoing a \$55 million renovation. The Crown Room will be open for brunch only on Sunday. Call about hours for the Prince of Wales Room.

# Serving Contemporary Cuisine in a Casual Atmosphere

NEW SPRING MENU

Fresh Seafood Dishes, Pastas, Prime Angus Steaks, Wood-Fired Pizzas, Garden-Fresh Salads, a Wide Variety of Appetizers, Vegetarian It a Children's Menu, and Delightful



APRIL SPECIALS

D'Lish Gourmet ALLU-CAN-EAT RIBS 595 (Under 12, \$3.95) 90-Minute Limit Live Blues 6-11 pm • 1250 Killian's Drafts

FAMILY NIGHTS
KIDS EAT FREE

1 child's menu item free with purchase of any
adult entrée. Kids 12 and under only. 

Caliph Lounge & Deli

# **Mysterious Polish** Woman in a Red Beret

FORK

ED BEDFORD

Isn't there an inch of backbone in your body?

t was the cappuccino machine. Saw it glinting in the lunchtime sun. I'm hustling up the hills of Fifth from downtown toward Hillcrest. Late for lunch, but early for Carla. She had a doctor's

appointment for this astima breathing thing she says she only gets there in Disgo.

Whatever, I'm hot, sweaty, nervous. I need to lill half an hour and calm down. And here is this cafe-style cafe, with people outside sunning thermselves like easisting, sipping coffee, and speaking — well the sign says something about Tolish food, so I guess it.

But what closes the deal is the glint and glow from inside. A capuection machine like you see

But what closes the deal is the gunt and glow from inside. A cappruccino machine like you see in Italian movies. All nubbly copper and brass, with steam and levers and sound-effects like the Boston Strangler had been caught on tape. So just a coffee maybe. Need to stay hungry so—hey, maybe I could bring Carla here! Inside, I count, oh, nine woody tables. The hooped black

metal chairs have black and gold and pink padding on them. A couple of buffet carts have been rolle

out for lunchtime.
One customer, a guy eating an "oriental grilled chicken breast salad" (\$5.99), shiny with honey dressing, is reading "Point of Departure" in Span-ish. Another, with a hand-curled mustache, is beloing himself to buffet dishes like stuffed cabbage, beef stroganoff, sausages and cabbage, and chicken paprika. I see on the wall the all-you-can-eat buffet lunch is \$7.99.

can-eat buffet lunch is \$7.99.

'Course this is way beyond my budget, or my ambitions. I'm still thinking coffee, right?

David Ogden Siters stands between me and the machine.

Okay. Not Stiers (Remember M\*A\*S\*HI He played that snooty.)

Major Charles Winchester III), was the could be accounted to the control of the counter of the cou but it could be. Actually it's Yuri

FORD

He and the two pale, blonde women working with him all have the most incredible blue eyes.

Maybe that's a Polish thing, Actually he's looking at me, but he's talking — Polish? — into a And it's just in that minute that I have time

And it's just in that minute that I have time to scan the yellow menu, spot a "grilled Polish sausage sandwich with grilled peppers, onion and sauerkraut" going for \$4.99, and weaken.
Yuri holds the phone down a moment. "Yes?"
"Uh, ah, a single \$2.00 cappuccino...and, oh God,

\*\*Un, a., a single \$2.00 cappuccino...and, oh God, a Polish sausage sandwich."

I sit down on a black and gold and pink-padded chair. In 'there an inch of backbone in your body? But then I have a beautiful thought. This is a test, to see if it's good enough to bring the love of my life to eat at. Yes. A taster.

I'm getting to like the fact that the conversa-tions around me are in Polish. Yuri on the phone.

A woman coming in to order food for a family get-together. Yuri on the phone again.

I notice the paintings on the white walls. Probably Polish country scene: cabin with pine trees and river in summer. Cabin with pine trees in wriner: Mysterious Polish-looking woman in the bert. Each table has red silt roses sitting in an empty Polish beer bottle with a Laughing Cavalier on its black and green label. "Okocim

"You need to be careful with that one," says Yuri when he brings the coffee and sandwich. He sits down. "That beer is 8.1 percent alcohol. Half-liter bottle. Dark beer or blond. \$4.95."

Turns out Yuri six! Polish. He's Ukrainian.
"But my wife comes from Lvov. That's a town near the Polish beoret. Ukrainian, Russian, Polish, we have many dishes in common, And I have a Polish cook."

He also has nice touches like heavy, well-worn silverware and big solid plates with blue and red circles decorating them. No blow-aways here.

1 bite into my sandwich. Hot sauerkraut and onions and sausage slices ooze out. The type bread has been lightly tousted. Oh, man. That's good. The grilled oppepers are in there somewhere, and lots of mustard. But it's the Polish where, and lots of mustard. But it's the Polish sausage, zinging with herbs. God. Wouldn't a bottle of dark "Okocim 1845" 8.1 percent go

"The sausage has marjoram and dill in it," says Yuri, "and lots of garlic. That's the thing about Polish sausage. It's supposed to be the best mest, not much fat, and herb-flavored. A lot of people of Polish descent come in — not so much people from Poland, but descendants. They can 'cook in the Poland sylve, but they can remember the tastes from their childhood. They say, 'Ah...just like Babtsa [Grandma] used to

say, An..., just like babisa (Grandma) used to cook it."

Yuri has expensive dishes, like the buffet, but he points to all the sandwiches, most of his saadas, and most of his breakfasts — all under \$5.00.

"We have at least 25 dishes under five dollars,"

We have at least 25 dishes under two dollars, he says. There are just a few European specialties which go up to eight or nine dollars. He points out his beef stroganoff ("cooked in mushroom sour cream sauce, served over pasta or mashed potatoes") is \$6.49, and the Wiener schnitzel (with fries and salad) is only \$5.59.

"And you want bargains? Come for breakfast!
Our 8:00 to 10:30 special. Two French toast, two
eggs, two bacon or sausage, \$2.22. Who could
beat that?"

Now I'm starting to get a conscience. I mumble something about boxing the other half of my sandwich and bringing Carla back. But Yuri's phone has rung. I leave him, talking in Polish, or Ukrainian, or Russian. I think Carla's going to take

The Place: Cottage Cafe, 2321 Fifth Avenue (619-690-0071)
Type of Poods: Polish, European
Type of Poods: Response Seal Pools
Type of Pools
Type Seal Polish Sealage Sealabeth with pigling perpen, minns, sustantus, peates staled, or colosium, 54.99; pidled fish
sandwich with pigetas staled or colosium, 54.90; pidled fish
sandwich with pigetas staled or colosium, 54.90; pidled fish
Moures: Monday, 500.4 nm 0.500 pm. 1 metable to Startofish, 500.4 nm 0.900 pm. 15, modely, 500.4 nm 0.500 pm. 15, modely, 500.4 nm 0.500 pm. 15.00; p

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# An Unpredictable Creature

Few enough people want to drink wine, let alone Chenin Blanc, let alone bone-dry Chenin Blanc.

Crush

MATTHEW LICKONA

ast week, I wrote about La Valencia sommelier Jeff Hoover's preparations
for the test that he hopes will elevate
him to the rank of advanced sommelier, midway between certified and master. The test

nsists of three parts, cover ing wine knowledge, tasting, and service. However difficult and service. However difficult knowledge and tasting may be, they seem in some way easier to prepare for than service. The customer is an unpredictable creature; outside of the realm of pure experience, what can be

done to understand and anticipate his wily

ways?
"They went through an exercise in service in the first seminar; some dos and don'ts, and [also] the problem customer. 'I'm not sure what kind of wine I want to have with my meal. Could you recommend something?' You recommend something and they say, 'No. that's not really what I'm looking for.' You need to be able to take them to three logical choices that would work well with the dish. Hopefully, you end up with something that they can deal with."

Though it requires much more knowledge. a larger list can help in this situation, and a larger list is one of Hoover's three main goals for his overhaul of La Valencia's wine gram, which he took over in December of last year. The first was to make the wine list "user friendly," adding a table of contents and designating appellations, among other things. The second is reorganization of the cellars -The second is reorganization of the cellars— making location and restocking less time-con-suming tasks. (As with many things, what is perceived—the recommending, presenting, decanting, and pouring of wines—is a small part of the job. Hoover spends time each day moving bottles from here to there and com ing up with ways to cram more variety into his cellar without lousing up organization. such as using horizontal boards to divide his diamond-shaped bins.)

"Phase three, which is going to be ongo-ing, is to really round out the list. I inherited a great list; we have about 750 selections. It's very heavy toward California Chardonnay and

Pinot Noir California and Ore gon. Our Bordeaux is good. We have great depth at La Valencia; I'm working on breadth at this point. I want to have a good example of wines from many of

ELICKONA

the major wine-producing areas
in the world. Typically, I like
to have a couple of selections—
if a customer wants a Vourvay, I don't want
to say, "This is our Vouvray.' I'd like to have a couple, usually different styles and differ ent prices. Like a Chardonnay (that has undergone malolactic fermentation] and a non-malolactic Chardonnay. I wouldn't put a list together that had all one or the other.

"Pinot Grigio, for instance. Right now, I have two on the list, and they're pretty much the same. There are some fabulous Pinot Grithe same. There are some tabulous Pinot Cip-gios being made in Italy, If I get the different price and the different style, it just allows me more freedom in recommending wines. I can get you maybe into Chenin Blanc from the Loire instead of Chenin Blanc from California. 'You want Chenin Blanc? Have you ever tried anything from Vouvray? Why don't you try one and see what Chenin Blanc tastes like try one and see what Chenin Blanc tastes like from France? And then if I have exactly the right customer. I might take them into a Becherelle or a Clos de la Coulee de Serrant, which is bone-dry Chenin Blanc from the Savennieres region of the Loire Valley. These are bone dry, but they have immense

As I mentioned last week, wine's variety is part of what keeps it interesting, so it's not sur-prising that a man whose job is wine would want to showcase that variety. But oftentimes, when looking at a list, I wonder how many people are actually interested in some of the



more esoteric selections — few enough peo-ple want to drink wine, let alone Chenin Blanc, let alone bone-dry Chenin Blanc from the

Given the constraints of both money and space, it seems foolish - albeit grandly so to offer choices that no one is choosing. Is

it your job to create demand?

"I'd say it's about 50-50. We do get [requests]. It struck home to me a couple of years ago when a gentleman was looking for Span-ish wines. He said, 'You have nothing from the Ribero del Duero 'So I went home that night Ribero del Duero. So I went nome that night and started studying the region and looking for the important wines, like Vega Sicilia and Candado de Haza."

But, "If I've got somebody who's a little indecisive, and they want me to recommend something, I ask, What do you normally drink!

Then I can lead them not too far from [what they like Cabernet, I might explain to them that Tempranillo is the Spanish Cabernet, and more than likely, they will like it."

Getting back to Vega Sicilia, Hoover tells me that such wines are hard to come by, even for the sommelier at La Valencia, "That's an for the sommelier at La Valencia. "That's an Internet wine. Tinta Piscera, the older brother of Candado de Haza, you get by being on the Candado de Haza program for a while." These wines, however, remain the exception. "For the most part, [distributors] let me know the most part, [distributors] let me know when wines are available. They have key ac-count specialists who go to a place like Top O'The Cove or here. I have all the same sales-people that I had when I worked at Top O'The Cove; that's one of the beauties in moving

Still, some wines are just not available in quantity, and so they're useless to Hoover, who needs to buy in depth since the list is rarely reprinted. "We don't like to be out of things on a list. The easiest way to make a things on a list. The easiest way to make a customer mad is to be out of something that you have advertised and he has ordered. I've got six bottles of Chateau St. Jean Cinq Cepage downstairs. It's a very difficult wine wine of the Year. I need to get more or I'm going to end up pouring it by the glass unstairs."

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### RESTAURANT LISTINGS

The Reader's Guide to Restaura iatest information available for a mid-range entrée. Low: below \$10; moderate: \$10 to \$16; expensive: more than \$16. Please call

### NORTH COASTAL

CALYPSO CAFE 576 North Highway 101, Encinitas, 760-632-8252, Located 101, Encinitas, 760-632-8252. Locases on the border of Leucadia and some-what difficult to find, this lively cafe serves French and Pacific Rim cuisines, and paella every Thursday. Unique and paella every Thursday. Unique recipes, modest prices, and live music Friday and Saturday. Noise is nerve shattering weekends. For a less hectic evening, dine weeknights. Dinner nightly. Low to moderate.

nightly-Low to moderate.

DEL MAR PIZZA 211 15th Street.
Del Mar, 854-841-8088. (Frou 'we head
about, dreamed about, or were merely
curious about New York pizza, the best
focal practitioner is now in Del Mar
bot sandwiches are good, but the pizza
is in a league by intell. The secret lies in
the crust. Lasagne and stuffed egiglant
sito available as well as cannols
of desirer. Open Tuesday through Sunday.
Closed Mondey, Low.

Closed Monday, Low.

THE DINING ROOM L'Auberge Del Mar, 1540 Camino Del Mar, Del Mar, 858-259-1515. The new menu for the early gourmet dinner offers appetizer, soup or salad, entrée, and dessert for \$19.99. There's a choice of five entrées, the best ones are tenderloin steak; stuffed chicken, and pork chops. Goo preparation and a true bargain. Avail preparation and a true bargain. Avail-able nightly, 5:00 to 6:30 p.m. Not to be missed. Low.

missed, Low.

EPAZOTE SOUTHWEST RESTAURANT 1555 Camino 10 Mar, 10 Mar
Plaza, Del Mar, 1858-259-9966. Purons
frequently call this establishment the
Its high energy, young crowd, and exciting atmosphere. Good dishes include
southwestern-style tapas and apitcoated items. Sunday brunch ale care,
stort restaurant of Clastrow. The apice
is always crowded. Open daily.
Moderate to egenwice.

Moderate to expensive.

TOM GIBLIN'S IRISH PUB AND
RESTAURANT 640-A Grand Avenue,
Carlsbad, 760-729-723-A Opfor Irish
rather than American dishes. Recommended are the stew, shepherd's pie,
and fish and chips. Boart dishes added
to the menu. A rown bread, baked on
the premises, is available for takeout
dishe Low.

daily, Low

KIM'S RESTAURANT 16 First Street,
State 10.1, Lumberward Shopping Genter, Flacinitas, 769-42-481, For frow
cost and high quality, Kim's is the best
Vietnamere extraurant in North
County, From the overwhelming, extensive menu, try sping rolls, stuffed
grape leaves, stuffed cripes, whole
rossted Corrain hero, lemon grass
chicken, seamed fish. The food is fresh
Open Touckey through Sinnely, loads,
and dinner. Continuous service. Low to
expensive.

expensive.

NEMANS 500 Carlshad Village Drive (corner of Carlshad Boulevard, Carlshad, 760-79-4131. The peaked floating room has been refurbished and looks like a circular country in All-you-caneat buffet brunch with all-you-caneat buffet brunc

to 2000 p.m. expensive.

PACIFICA DEL MAR 1355 Camino del Mar. Del Mar Plaza. Del Mar. Sis-792-0476. Select the fresh fails prepared in the simplest manner and you'll do fine here. The setting and view remain delightful and the service excellent. Wok items available. Open daily for lunch and dinner. Moderate to

# **Online** Restaurant **Coupons!**

staurants have valuable coupons on the Reader's Web site.

O Indicates at least one North County location.

Angelo's 2 for 1 dinner Aquapolis 50% off beer & sake Ashoka 50% off lunch or dinner Atlantis Free tiramisu

The Atoli Free entrée & 1/2-price wine Bahia Cafe Prime rlb buffet \$12.95 Bollicine Free lunch or dinner entrée

Broken Yolk Cafe \$2 off breakfast or lunch Buffalo joe's 2 for 1 dinne Cafe India 2 dinners \$19.95

O Calypso Café 50% off dinner Casa Picante Free dessert Casa Sanchez Free appetizer

Chateau Orleans 2 for 1 Calun/Creole entrée Cookinit.com Free Mocha Crème Brûlée

Cottage Cafe Free apple strude Cucina Fresca Free appetizer DeLuca's Cucina Italiana 2 for 1 lunch or dinner

Dickey's Smokehouse 50% off lunch or dinner D'Lish Xpress 1/2 off dinner O Don Chuy 50% off dinner Firehouse Beach Cafe 50% off dinner

Ginza-Sushi Sushi dinner for two \$14.95

Grangers & Ethiopian Cafe 2 Ethiopian entrées \$15 O Greek Village Free saganaki Hard Rock Cafe Free fudge brownie for two

Harry's Coffee Shop 20% off breakfast or lunch ichiro Japanese Restaurant 10% off sushi Jewel Box Bar & Grill 2 for 1 menu Item

Juke Joint Cafe Complimentary dess King's Shish Kabob Dinner & movie for 2 \$21.99 O Ki's Restaurant Free appetizer

Marrakesh \$10 off Moroccan cuisin O McCabe's Bridge 1/2-price appetizer O Mikko 50% off sushi

Moondoggies 20% off entire bil Olé Madrid 50% off entrée

O Passage to India Free dinner Pasta Espresso \$4.50 pasta

O Pizza Nova Dinner for 2 \$11.99 Pizzeria Uno Free Tuscany brear Raw Mana \$5 off sushi

Rock Bottom Free appetizer O San Luis Rey Downs 2 for 1 dinner Sanfilippo's Pizza or lasagne for 2, \$10.49

Saska's Buy 1 dinner, 2nd free O Sevilla 57 off Paella Valencia

Shanohai Mongollan BBQ dinner \$8.50 Shelby's \$14 off dinner entrée

O Star of India 50% off entrée Su Casa 2 for 1 lunch The Surfside 1/2-price appetize

Sushi Deli Too 10% off total dinner bill ima Japanese Restaurant 1 free California roll

Thai Foon Free egg roll order Thai Orchid Cuisine 2 for 1 dinner O Tio Leo's Free dessert

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### Calendar RESTAURANTS

PARIOLI ITALIAN BISTRO 647 PARIOLI ITALIAN BISING 847, South Highway 101, Soland Beach, 858-735-2325, Italian diabes from ev-ery section of Italy are prepared with loving care in time-honored tradition. Specialties are risotto, ravioli, leg of lamb, duck breast, fresh fish. Charming atmosphere with fireplace. Open daily. Moderate.

Moderate.
TWINS RESTAURANT 937 South
Coast Highway 101, 760-635-1962. Beastiful interior complete with waterfall, well
prepared French food, but pricey. Best
bets: Rock fish soup, muscowy duck salad,
rack of lamb, bouillabaisse. Open for dinner Tuesday through Sunday from 5:30 p.m. Expensive.

VILLAGE MILL BREAD COMPANY 12845 El Camino Real, Carmel Valley (Del Mar Heights), 858-794-4994. Six-teen varieties of bread, all fine for sandteen varieties of bread, all fine for sand-wiches. Best bets are honey sumflower and cinnamon swirl, which makes excellent French toast. The bread is soft with soft crusts; children lowe it. Open daily.

crusts, children love it. Open daily.
WILD NOTE CAPE 143 South Gefoos
Avenue, Solana Beach, 858-259-7310.
Located adjacent to the Belly Up Tavern, this uniquely decorated room offers
accellent salida, peats. fresh fish, and
burgers. The new chef adds luster to the
new menu. Loving and attentive service.
Open daily. Low to low-moderate.

NORTH INLAND

ATHENS MARKET CAFE 1164 Theatres and Sportmari in Carme Mountain Plaza (close to Ranche Bernardo) off 1-15, 858-675-2225. The Bernardo of 1-15, 858-675-2225. The same recipes that you know and love at Athens Market downtown are even more lovingly prepared here. All entrées with soup or salad. Excellent moussaka, baked chicken, lamb kebabs. Excellent value and tasty product. Open daily. Low. FISH HOUSE VERA CRUZ 360 Via Vera Cruz, San Marcos, 760-744-7346. This family-style restaurant serves seafood and fresh fish that changes daily. Simple but honest preparation, good value. Open daily for lunch and dinner (dinner menu is served from opening to closing on Sunday). Low to expensive. closing on Sunday. Low to expensive.
THE PORTUNE COOKE 16435
hernardo Center Drive, Rancho
hernardo, 556-461, 1892, hernardo
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dinner nightly. Moderaste to expensive MILLE FLEURG 6000 Paseo Delicias. Rancho Santa Fe, 889-759-5085. There is no doubt that in Rancho Santa Fe, this restaurant walks away with the pitzes. The a la carte menu, which chapes daily, provides exquisite appetiters. The a la carte menu, which chapes daily, provides exquisite appetiters, soup, and entress. First-rate seafood dishes and a stunning wine list. Open daily, Lunch, Monday through Friday; dinner nightly. Expensive.

MING COURT 12750 Carmel Country Road (Country Plaza Shopping Center). North City West (adjacent to Del Mar). 888-793-2933. Elegance describes the interior of this restaurant. Some un-

ONAMI IAPANESE RESTAURANT ONAMI JAPANESE RESTAURANT 240 East Via Rancho Parkway, Escon-dido, North County Fair, 760-738-7522. One hundred sixty-foot Japanese seafood buffet, hot Japanese dishes, sal-ads, desserts, all you can eat. Tons of fresh food. Seats 250. Open daily, lunch and dinner. Expensive.

and dinner. Expensive.

RANCHO VALENCIA 5921 Valencia
Circle, Rancho Santa Fe, 858-756-1123.
The dining room and surrounding
grounds are gorgeous, the mesh beautifully prepared. Great place to take a
guest to lunch. Best best, fresh fish. All
California cuisine dishes have Mediter-



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BALI RESTAURANT 7660 Fey Avenue, 858-454-4540. If you've been searching for an Indonesian restaurant, here's the one and only. It offers good soups, asi-ads, chicken bebabs, and boef stew, as well as riginally, which means rice sable. It's an Indonesian feast for \$18.95 per person. Lovichy surroundings, Lunch Tuesday through Sunday. Dinner raightly with Balinese dancing Saturday

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prices — if you get carried away you may be in for a large bill. Open daily.

Expensive.

DAILT'8 9915 Towne Centre Drive, Renaissance Towne Centre, 858-653-1112.

The restaurant is owned by a doctor who
has devised a menu that's low-fat, lowcalorie, low-acdium. The dishers look
and taste wonderful. All items available
for takeout. Same menu lunch and dinner. Open daily. Low to moderate.

ner. Open daily, Low to moderate.
DONOVAN'S STEAK AND CHOP
HOUSE 4340 La Jolla Village Drive, La
Jolla, 858-450-6666. Very noisy room
and distracted service tend to make the
experience more streaful than relaxing.
Average steaks and chops, though nothing memorable. Popular "in" spot.
Closed Sunday. Dinner., Monday
through Saturday. Expensive.

University Towne Centre), 858-887-6677. HopsI serves the best food of any brewery in San Diego. The same menu is served continuously from lunch to closing. Best dishes are spir-rosated chicken and penne with salmon and shrimp. All beers are brewed on the

and shrimp, All beers are breved on the premisses, Open daily for hunch and disense. Moderate.

LA PONDA 5732 La Jolla Boulevard, Bird Rock, 185-456-7771. Hyro's evisited La Fonda Roberto's in Tijuans, you'll enjoy these gournet regional Mexican diables (no toxo, tostada, nor enchiladas). Excellent crepts, cactus wrapped in banana leaves, shrimp in two salass, filet steaks, chile em negoda. Romantic room with fountain. However, cooling tends to be uneven. Sometimes excellent, sometimes excellent, sometimes excellent, sometimes excellent.

MATTER D\* 5529 La Jolia Boulevard, 856-456-2111. Two exparate dining rooms, an elegan ambiance, and the presence of the owner himself (formerly with the Plana Hoselia in New York) contribute to a fixed dining experience with the Plana Hoselia in New York; to contribute to a fixed dining experience with the Plana Hoselia in New York (and the Plana Hoselia) and the read of lamb or from fish are always outstanding. Excellen placed for large parties and Russian specialities when a wailable. Cloud Standay and Monday. Dinner only, Torseldy through Saturday, Expensive.

Expensive.

PANDA COUNTRY 4150 Regents Park
Row 4190, University Towne Centre,
858-552-1345. Gorgeous surroundings
and stunning presentations carry the
day here. The extensive menu does particularly well with its 11 appetizers and

Open dally. Low to expensive.
THE PANNEUR CAFE 7467 Gizard
Avenue, 854-654-553. The outdoor
seating area is almost always crowded
with tea and coffee drinkers who sun
hemselves, read, or chat. Light meals,
including breakfast (steamed eggs,
including breakfast (steamed eggs,
spells, first) plates) and sandwiches,
soup, saleds, as well as beverages and
weets are served. It is a well-known
hangout and always crowded. Open
dally, Low.

RISTORANTE PASQUALE 8980 Uni versity Center Lane, Aventine complex La Jolla, 858-554-0459. Slick and so-phisticated setting but old-fashioned Italian cooking with heavy sauces Pricey. Open daily. Upper moderate to expensive.

By fax at 619-233-9797 7 Days a Week - Online at SanDiegoReader.com

At the prompt press the 4-digit extension of the restaurant that interests you.

You may request up to three menus. Denotes restaurants that serve brunch

DOWNTOWN

Anthony's Fish Grotto 2142 Buffalo Joe's American -2108 Caesar's Cafe Greek ... -2126 Candelas Nouvelle Mexican 2119 Hard Rock Cafe Continental 2109 Juke Joint Cafe Soul Food -2116 King's Shish Kaboh Mediterranea -2123 Maloney's Tavern Continental --2125 Olé Madrid Stanish Mediterranean ..2117 Rock Bottom American -2121 Sammy's California Woodfired Pizza cvilla Spanish & Seafood -2107 Star of India Indian .2102 Sushi Deli Japanese-2106

> SOUTH BAY & CORONADO

Anthony's Fish Grotto-D'Lish Gourmet Pieza, Salad, Parta ......2483 D'Lish Xpress Pizza, Salad, Pasta-Pizzeria Uno Chicago Bar & Grill ....

Vincenzo's Italian

UPTOWN & NORTH PARK

Bombay Exotic Cuisine of India ...2207 Caliph Lounge & Deli--2193 Casa Sanchez Mexicas -2181 Cottage Cafe Polish-Russian -2192 DeLuca's Italian ---2176 Grangers & Ethiopian Cafe Ethiopian & American ---2190 Pizza Nova Italian --Sanfilippo's Italian--2175

> NORTH COUNTY INLAND

Anthony's Fish Grotto----Ichiro Japanese Restaurant 2789 New Wharf Bar & Restaurant San Luis Rev Downs Continental -2783 FAST COUNTY &

STATE COLLEGE Anthony's Fish Grotto... .. 2860 Casa Picante Mexican--2861 Pizza Nova Italian Tio Leo's Mexican -2856

> BEACHES & POINT LOMA

Aquapolis Restaurant Japanese Atlantis Restaurant Seafood -2356 The Atoll Restaurant Mediterranean Broken Yolk American ---2330 Cafe India Indian Canes Bar & Grill American .2347 Chateau Orleans Cajun ---2333 Cucina Fresca Italian--2350 Dockside Restaurant .2352 American & Stafood Firehouse Beach Cafe American 2359 Moondoggies American 2349 PB Sushi Club Japanese -2327 Pasta Espresso Italian 2368 Pizza Nova Italian ----2367 Pizzeria Uno Chicago Bar & Grill--2339

The Surfside Sushi & California Coastal---2358

2332

Saska's Steak Seafood & Suchi ...

LA JOLLA Bollicine Italian --Brockton Villa Continental Cookinit com Perunal Chef 2439 Forever Fondue American Ginza-Sushi Iananese ... -2436 Hard Rock Cafe Continental -2410 Harry's Coffee Shop 2437 Hops! Bistro & Brewery American -2427 Marrakesh Moroccan Moondoggies American--2403 Rock Bottom American Roppongi Asian-Fusion -2422 Sammy's California Woodfired Pizza -2432 Shelby's Seafood & Steak ... -2425 Star of India Indian--2401 Su Casa Mexican -

MIDWAY, OLD TOWN &

MISSION VALLEY Chiba Japanese & Sushi -2260 Old Town Mexican Cafe -2264 Pizzeria Uno Chicago Bar & Grill-Sammy's California Woodfired Pizza -2268 Scau's The Restaurant American-Shanghai Mandarin-...2280 Tio Leo's Mexican

NORTH COUNTY COASTAL

Calvoso Cafe South American Don Chuy Restaurant Mexican -2712 Greek Village ----- 2709 Ki's Restaurant Health Food & Juice Bar --2730 Mikko Japanese ..... .. 2744 Neimans America -2742 Passage to India Indian -2700 -2728 Roma Mia Italian Sammy's California Woodfired Pizza -2733 Star of India Indian ... 2751 -2715 Tio Leo's Mexican 2719 Wild Note Cafe California Cuitine

CLAIREMONT, UNIVERSITY CITY. KEARNY MESA & TIERRASANTA

94th Aero Squadron American--2552 Angelo's Italian Restaurant .2554 Ashoka the Great Indian 2564 Blue Collar Grill American -2580 Dickey's Smokehouse BBQ 2629 D'Lish Xpress Pizza, Salad, Parts -2579 The Good Egg American 2555 Khyber Pass Afahan -2560 Nozomi Japanese -2578 Tajima Japanese Restaurant -2577 Tio Leo's Mexican -2630

► Torrevana Grille American & Seafood ---- 2438 To list your restaurant's menu call the San Diego Reader at (619) 235-3000





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ing owners. Open delly. Low.

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Monles Avenue. Ocean Beech,

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good easile but, a spiledy and, and fresh
fish are the main either done has been

revice. Long fisher of main to the dissiparoom, with an elevator for wheelchair accoan. Open daily. Moderate to expansive. The best bet is the all-you-can-est but-fet lunch or the Saturday and Sunday champagne brunch. The tandoori chicken and lumb dishes are outstand-ing, and vegstable specialities are rec-ommended. Somewhat pricey. Open daily, lunch and dinner; brunch Satur-day and Sunday. Moderate.

### CLAIREMONT & KEARNY MESA

daily Low to moderate. — Max Naish NEW SHANGERIA 4681 Convry Street, Clairemont Meas, 585-569-4833. New Shanghai is bury, friendly, and draws a mostly Chinese clientele, because their Chinese food inn't "Americanized." Whatever your gustroomic politics, try the generous plateful of dry braised shrimp, the "de-fated port shoulder." The bot tripe, and the ingenious ned bean panels of the condition of the condition of the Max Naish

SORRENTINO'S 4724 Clairemont

Mess Boulevard, Diane Shopping Cen-ter, 858-483-1811. Though the main restaurant has closed, Sorrentino's deli

THE BEACHES

CHATEAU ORLEANS 928 Turquoise Sorut, Pacific Beach, 854-888-6746. The interior of this Capita and New Orleans interior of the Capita and New Orleans dinners include house saled, a Capita midful pattr, and approven. The means and pasts. Very long-operat The means found pasts. Very long-operation, accident foundation, and Capita-rept capitals. And pasts. Very long-portions, excel-tes service. Closed Smider, Open Men-leon areas. Closed Smider, Open Men-leon moderate to open portions. ECONOTY SIG Carmet (end of street to-words occasis). Pacific Basch, ties of open, paraclass, potences, bacon, and English modifies of \$42.3.1 is served. Open paraclass, potences, bacon, and English modifies of \$42.3.1 is served.

THE GOOD BGG 7947 Balboa Avenue, Kenny Mess, 858-945-4244. The menu offers omselets, gourmet pancakes, waf-fles, and serveral different kinds of frit-tatas. Freshly squeesed fruit juices are vallable, and for lunch there are burg-ers, salads, and a long list of sandwiches. Good value here. Open approximately 6:30 a.m. to 200 p.m. Low.

service, Long sight of main is the density service. Long sight of main is the density of the control of the con Colt am. to 200 p. M. Lor.

\*\*HIDPTORES IJ PANHERS RESTAUBATT Hassed Village, 394.0-8 Chiese,
529-509-7995. A delighthir restaurant a tucked every set the fer end of a small acuted every set the fer end of a small acuted appetiture. A feast named "Taiko special," for two or more, is worth or dering, Visually and gastronomically appetial, "For two or more, is worth or the collection of through Saturday. Low to expensive. KOMEA BIOLISM 450 Convry Street, KERTRY Meta. 858-540-0000. Korea Kouse offen floor seeting or a table if you want to harbecus your own food. The memo offen fine "down-home" Ko-ther was not to harbecus you con the converse of the control of

Friday, clinner nightly, Low to expensive. THE VENETIAN 3663 Voltaire Street. Lome Portal, 619-223-8197. For bargain hunters who like wast portions and home-style Italian cooking, try this family retasurant. The pizza is marvelous. For entreet, vyahrimp scampi over lin-guine or eggplant parmigians. One din-ing room is partially outdoors. Complete menu to go. Open daily, Low moderate.

cooked from noon to closing. Charming owners. Open daily. Low.

### MIDWAY. MISSION VALLEY

CAFE COTOTE 2661 San Diego Ave-nue. Old Town, 619-291-4655. Cafe can meal with Southwest influence can meal with Southwest influence sheet best as care are black bean chile, quesselills with pappys relish, cares asada, carnisa, and Margarita chicken. Breakfast includes blue corn panceker and American dishes. Towng adults gather here. Open daily, breakfast, lanch, and dinner. Low.

restaurant has closed, Sorrentino's deli continues to offer superb pizzas and ex-cellent pastas. Open daily. Low to lunch, and dinner. Low.

BL TROUNDTHS 10 IP frair Read (between 1-183 and Sea World Drive).

18-295-2067. Popular for over a decade, this Mexican retrassrar with City-ripe food that 'not too piey and use 100 percent vegetable oil. Best best are the new preparations of carea sands are the new preparations of carea sands. Atmen. All vegetarism dishes filled with Admen. All vegetarism dishes filled with cheese. Very tasty food. Lunch and disners. Monday through Saturday, Sanday down and John Company. moderate.
THAI BIOUSE CUISINE 4225 Convey Street, Karryy Mess, 583-778-1800. Not to be confused with Thai House in Point Lona, this attractive and well-decorated Thai restaurant serves fine gourmet Thai specialise. Do try the Thai Boat filled with sessiond. The appetize prepared from ground shringer prepared from ground shringer from the confused from

day, dimer only, Low to moderate, PARIOUXCAPEN GALLERY 306 Midway Drive, 619-225-000. Seek out this family owned-and-operated restruction for wooderful Lobinose und displays his paintings on the dising room walls. The extensive memo offers excellent labor, harding one the dising room walls. The extensive memo offers excellent labor, harding one the dising and wide selection of exactive operation with the selection of exactive operation to the regular memo. Given 24 hours, this is call will prepare an automisting Lubinose foast at low cost. Open daily, houch and disnore. Nederate.

Junch and dinner. Moderate.

JACK AND GIULIO'S ITALIAN
RESTAURANT 2991 San Diego Avenue, Old Town, 619-294-2794. The former owners of Guilio's in Pacific Beach
now operate jack and Giulio's Rest beat
se rappl has peats, minestrone away,
and their famous acompt. Old-tryite
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ALFORD RDV 223. Alpine Roolward,
Alpine, 8019-446-3172, if you're is beel lower, try the Taxas begree zerood not.
Elister cell with stack fries, they with home to be a stack fries, they have to be a stack fries, they have the distribution of the stack fries, and home to be a stack fries, and have the combination of the stack fries, and proved dempities. The vegetable and fairties response to one continues to the stack fries and the stack fries fries. The vegetable and fairties response to one dismost fronderly through friends place. CALIM I UNIFIES 5000 Gressenson 1

dinner Mondey through Searudey, Low-CLAIM IUMPER 5500 Grossmont Center Drive (across from Montgomery, ward), La Mess, 619–669–1927. The portions are so large they elicit gasses the primer his bevered weekends is 36 ounces). The food inn't memorable, past the primer his control of the primer his con-trol of the primer his control of the primer his Among the stractions every day are the huge stade but, barbecound chicken, ribs. and turkey dinners. Open daily, call for hours. Count on wait on weekends. Low to expensive.

boost. Count on weet on weetchma, Low-LA MESA OCCAM GEILLE AND SEATOOD MARKETT 5651 Jack Mus-ry Booleveni, Li Basa, (19-46)-154. Fish not seatood of good quality arreved in seatood of good quality arreved in served fish but in on fast food. Fish for quick onesid or takeout. Open daily. THE LUYING 6005 5000 IE (2008) and Doublework, 619-269-6454. This califord-feebooms, a ferowing of university stu-guiche, studies, and clickens in a cream same placed in a crust and erred by are proposed on the premises. Open are proposed on the premises. Open

the slice. Deserts and all other items are prepared on the premises. Open daily, 6:00 a.m. to 2:00 a.m. Branches in La Jolla, at 1010 Prospect Street, 459-1187, and Hilkrest, at 1417 Uni-versity Avenue, 295-7911. Open daily. vernity Avenue, 295-7911. Open daily.
TOSHI SUBHI 1994 El Cajin Bodi El

VALLEY MOUSE RESTAURANT
19787 Woodside Avenue (Mission
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Managana). Santee. 619-862-7872.
Vou'l find your derma 'loose Posite's
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### CENTRAL SAN DIEGO

LAO & CRITICISE CLIEBERT (212 National Avx. Logan Heights, 619-263-0994. This restaure is a simple place, large and space around formics tables, that serves uncomplicated, home-apic, large and space around formics before the serves uncomplicated, home-apic, large and space and the serves uncomplicated, home-apic, large and place and the servest and assessmed while large shade and the servest and while spectroscient. Other testy dishes include pupury poppagated (pupury, chills, and formato), some your stopp, and of pupur, chill, and formato), some your stopp, and for it are servested to the servest and the servest noone dames. Low. — Max years
LUCKY STAR SEAPOOD RESTAURANT 9983 54th Street, corner of University in K-Mart Shopping Mall,
619-229-8228. The Cantonese and
Mandarin menu runs to 225 disbes and

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YOUR ENTIRE CHECK

Bombay Zagat Award 1999 Indian restaurant Best Indian Restaurant ALL YOU CAN EAT Lunch Buffet \$798 Monday Dinner \$ 98







moderate.

REB SEA RESTAURANT 4717 University Avenue, Bast San Diego.

419-258-972. This Ethiopian resultant offers a charming bar and sutheraster offers a charming bar and sutheraster offers a charming bar and sutheraster of the supersitions are served over injers. a sponge-tike bread. Chicken fares better bere durent (stew) with hard-boiled egg and the vegetarian plates are among your best. On weekneds students congregate to the contract of the supersition of the

ZIA'S AFGHAN CAFE 4118 30th Street, 619-285-1635. This storefront Street, 619-285-1635. This storefront cafe with only eight tables serves inexpensive but very well prepared Afghan food. Try three-bean soup, stuffed pockets spectizers, bannas quesab with spicy yogust sauce. Lunch and dinner buffet of basmatire ow whit six toppings for \$6.09. Open daily for hunch and dinners. Low.

### UPTOWN

BANZAI CANTINA 3667 India Street, 619-298-6388. The menu offers Japanes specialties as well as Mexican dishes. Service is fast, the atmosphere is soothing, and you may dine here at af-fordable prices. This place is full of sur-prises. Open daily. Moderate.

BIG CITY BAGELS 1010 University Avenue, Hillcrest, 619-574-7878. The

big attraction consists of shout time va-rieties of light cress choses required, and the constant of the constant of the constant products. Come daily, and constant con-tained by the c

and dinner. Low to upper moderate.
COTTAGE CARE 2321 Fifth Avenue
(corner of luniper), 619-66-6071. Rusains and Polish dinners are served: exains and Polish dinners are served: exgood chicken Kiev, stuffed cabebage (alsovegatarian style); priegi and patient
(cataffed damplings). All-you-can-ext
(cataffed damplings). All-you-can-ext
parts home-style by Joving mom and
pop. Simple but pleasant surroundings.
Russian and Polish incurs as well as usedwiches at bursh. Lowly garden patio.

Russian and Polish incurs as well as usedwiches at bursh. Lowly garden patie.

R. ZABAFF641 Park Roulerwell. Uni-

Deen castly, Low to low moderard, Uni-versity Heights, 619-692-1652. This stylish little Mexican restaurant on a tony stretch of Park Boulevard is proof that not all taco shop food is equal. Try a shredded beef or chicken taco or tostada and you'll know what I mean. tostada and you'll know what I mean, with their generous mounds of juicy, slow-cooked meat. Many enjoy their unusual scallop burritos, vegetarian potato-filled burritos and rolled tacos, and well-perpared soups. I go for the stewed meat. E Zarape is dependable, serving Mexican with rolid, homemade, handmade flavor, Low. — Max Nash

FIFTH AND HAWTHORN 515 FIFTH AND HAWTHORN 515 Hawthorn, 619-544-0940. Excellent, very fresh fish and seafood dinners are to be found here. The price of the entrée includes soup or salad. Best bet is the \$44.00 per couple dinner, which con-sists of four courses plus full bottle of wine. This restaurant is often frequented

by actions and writines, which side co-cluses to the crossing. Open sides, Lunch, and the control of the control of the con-clusion of the control of the control of the sides, Montanes to expensive. MANNABIN DYNABIT (1650 Univer-sity) Armous, Hilleria, ed. 1928-8898. As party (prior at least flows hours router), houseput dishes induced casessine com-parity (prior at least flows hours party flows at chicken, and shrings in Chinese succi-tication, and shrings in Chinese succi-ties were presented and of everygen-ters, included and of everygen-competence. Open deliy for breach and TITE MISSION DON'TE PARK AND TITE MISSION DON'TE PARK AND

diamer. Low.

THE MISSION NORTH PARK AND
CITY BAKERY 2801-2805 University
Avenue, 613-220-5992. The two wineners are breaklast and the edjoining
bakery, especially for its Bussian perabread and cinnatum rolls. Lunch and
diamer offer California food with Asian
and Lution influences. Lot of tienas uneder \$10.00. Open daily. Low to
moderate.

moderate.
THE NOODLE HOUSE 3643 Richmond Street, Hillcrest, 619-296-6056.
Modess setting, with menu to match.
Good noodle soup with variety of ingredients; fine apring rolls, pad that, fried noodles. Dishes with Thai, Japanese, Vietnamee, and Chinese influences. Open daily, lunch and dinner.
Low.

Low.
THE PARKHOUSE EATERY 4574
Park Boulevard, Hillcrett, 619-2957275. Small house provides charming setting for dining. Edectir means is prepared with average competence. You can make a meal from list of apprizers.
Open daily breakfast, hanch, and dinner. Low to moderate.

net. Low to moderate.

WHOLE POODS MARKET 711 University Avenue, Hilkrest, 619-294-2800.
For vegetarians on the go, Whole Foods' prepared food section will feed you better, and faster, than any vegetarian restaurant in town. Outstanding selections include green chili and cheese po-

chicken or daily fresh fish. Low to CACOCTS SEET/LAWT AND JAZZ AAR 80,78th Arrance, 819-23-455. If you cappy personne with doors open joining room, try Crock's. The Add propersy execution specifiers, pusta, as in proper execution specifiers, pusta, as in the control of the co 2 FOR 1 DINNER Enjoy Afghan Cuisine
And Mediterranean...
Duner includes soup, rice & registates.
Buy any entrie sal appetitur at regular
price, and receive a second entrie of
equal or lesser value free
(equal 2000 for raide in any other other)

DOWNTOWN

A LA CARTE ON SIXTH AVENUE 921

A LA CAPTI ON SEXTH A YPULU VI)

SIGN Areus, 61: 94: 164. This his knot emporium serves fine rate andwicks, sooy, and sorters. Food in a knot soot emporium serves fine rate and 
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fine Standard orders. Roule but see and 
whiches rouse ben'e med loof, age said, 
and salson. Soop plus half analytich 
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For reservations call 858/454-2222. 8008 Girard Avenue (Upstairs) in La Jolla at the corner of Prospect & Girard www.idro.com/bollicine

# Southern Sampler

Our Southern Sampler features a crab-stuffed caiun-rubbed grilled Salmon fillet, a pecan-crusted Catfish fillet, and two beerbattered jumbo Shrimp. It's served with red beans and rice, cajun mayonnaise, and Anthony's own coleslaw.

It's a heapin' helpin' of Southern-style vittles, all for just \$13.95



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lents, Emerald Mushrooms saled or Rapid Dingen grows, both with a sweet-man, and the sale of carrier and almonds, for trainin, this strips of combible og, and bits of carrier and almonds, for trainin, this strips of combible og, and bits of carrier and manks will tumple any meat easter with their delicious originality. In Jolia branch at 822 Villa La Jolia Drive. 119-622-6700, Low to moderate.— Mar Nash THE PURE MARKET 750 North Har-bor Drive, San Diego, downstown, 151-323-347. In Plah Materia salai bar is one of the box. The Plah Materia of the Plan Market and the con-traction of the box. The place is small. But persever and you can enjoy their freat, clean-stating raw sealood, like yellowtail sashimi or highly rec-connended cystem: This sash bar is space for sushi puriats. Modigate. — Mar Nash

Max Nash

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This clegant three-droy building with a
romantic top floor serves more than
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Expensive.

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1975 Scond Arenue, Downtown,
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nervise, Last bours weekends, Moderate servise, Last bours weekends, Moderate MOGETON'S OF CELLICAGEO 28.5 1 Street, downsteam, e.19 406-350-715s (memore Chicago reachabours is meathy, or common Chicago reachabours in sendance Chicago reachabours in formation of the common Chicago reachabours in sendance of the common comm

Expensive, — Max Nash
TAKA 555; Eth Avenue, 619-338-6555.
This restaurant is a knockout. Gorgous food and beautiful settling. Entreas food and beautiful settling. Entreas food and beautiful settling. Entreas food and the settle settl

expensive.

VICENZO 1702 India Street,
619-702-6181. This small, pleasurly
decorated fish-and-seafood house
serves food that's good though not remarkable. Share higher cost dishes.
Open daily. Moderate to expensive.

### SOUTH BAY &

THE OLD BONITA STORE 4014 THE OLD BONTEA STORE 4014
Bonita Read, Bonita, 619-479-5357.
The memu is strongly influenced by Bajacalifornian/berican cooking. The signature dish is the bucket of Baja-style
lobster for two. The bucket includes
alipper lobster talls, shrimp, grilled
chicken, and carne sands, plus Genar
salds, tice and beans, and tortillas. Open
salds, tice and beans, and tortillas. Open

daily, Moderste.

PEORE'S, the Landing, 1201 First
Street, Coronado, 6,19-437-4474. This
waterfront fish-and-seafood restaurant
offers a gorgous view and interior waterfalls. The menu changes daily. The
portions are hope. Reservations recommended. Open daily, kunch and dinner;
Sunday brunch includes items from
menu. Expensive.

### TIJUANA

(The prefix for all Tijuana numbers is 011-52-66. Prom the United States use the prefix 011-52-66 when calling Ti-juana; when calling in Tijuana use only the restaurant's six-digit number.)

James Well and State of the Sta

Moderate.

A ESCONDIDA Santa Monica #1 in Fraccionamiento las Planas, 81-44-58. The Hidden Ohee, "located in a converted mansion, boasts two gardens and patio dinning, and is especially beautiful at night. The roasted buby goat and forsted quali, and the Châtesubriand (for two) are all worthwhile, Very civilized experience, complete with plano player on Fridays and Santrafays. Take Revolución until it bends to the left to Revolución until it bends to the left to become Agua Caliente, Proceed on Agua Caliente past the racetrack, ap-proximately one-half mile. Turn right at Las Palmas. Two short blocks up, turn left at the "Pescaderis Playas" sign. The entryway to La Escondida is straight shead. Open daily, 8,00 a.m. to 1:00 a.m. Moderate.

A SEPADAN (1813) Averside Association (1814) Averside Sancher Taboda, Zoru Rio, 3-14-85 and 5-14-85 and 6-14-86 are served as a served as

Live folk music Now Serving: Lunch Buffet \$5.99

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CLASSIFIED ADS

**BUSINESS ADS** 

BUSINESSES include paid services or functions, rentals, and profit-making enterprises. For rates and discounts call Downtown), Hours are 9am-5pm, Monday through Friday, and until of (6)1923-800, 9am-5pm, Monday through Friday, and until off m Tuesday.

DEADLINES: Business classifieds are accepted until 6pm Tuesday, two days prior to the issue. Call by Friday for early-placement discounts. Add may be placed by phone using a

FREE ADS BY MAIL

ONE FREE CLASSIFIED ad per week is available to private parties and nonprofit organizations that do not charge for their services. The ad must be printed nearly on a 35 card or fission of the services. The ad must be printed nearly on a 35 card or fission of the services. The ad must be printed nearly on a 35 card or fission of the services. The administration of the services of

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CHINOPRACTIC ASSETTANT for busy chi-ropractic office. Full time. People person, good communication skills. Kearny Mess. Great pay, happening atmosphere! Pease call Debra at 858-279-7300. reside call Debra at 858-279-7000.

SHIROPEACTIC INCLESTE Health Office needs well-organized, hard-working, caring person for busy front desk. Must have experience with patient management, math, and office skills. Fax resume: 856-84-3414.

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Belly dancing and dinner for two \$19.95



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4310 Geressee Avenue #111
(at Mount Bins, in Liberty Park Plaza)
858-278-4949
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\$6 ADS BY PHONE, BY FAX, IN PERSON

QUICK, EASY, AND CHEAP! Now, private individuals may place their sides a late as spin Monday for only \$6. (Fou do not qualify for the strength of the strength

ads may be purchased.

BY PHONE: With a touch-tone phone and a Visa, Discover, or MasterCard, you can use our 24-hour Ad Line. Just fill out the form below before calling them be ready to dicate the information tion the system when requested. Call (19)? 33-8790, etc. 855.

REALLY, REALLY LATE ADS: Private parties that have missed the 6pm Monday deadline may still place adds until 6pm Tuesday by ei-tween 9am and 5pm Tuesday. The cost for these late add is \$16 for 1900 to 190

24-Hour Phone: (619) 233-9797, ext. 8055 24-Hour Fax: (619) 233-7907 Deadline: 6pm Monday

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number. Lash plane number counts as one word, ads over 25 words. Last you not not not not consider that the properties of the number counts as one word, ads over 25 words.

NAME			DATIMETIC	DAYTIME PHONE:	
CARD NUMBER:			EXP. DATE:		
CATEGORY: This form is for \$6 ads only.		SIGNATURE:	SIGNATURE:		
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# Volunteers Wanted!



# The Reader is growing. Come join us

### **Outside Display Salesperson**

### **Classified Account Executive**

Experience and a proven, successful track record in generating sales through cold-call prospecting are required. Excellent customer service and organizational skills are a must. Ability to work well under deadlines necessary. Advertising sales experience a plus.

end your résumé and cover letter indicating where you saw this ad to Reader Personnel Department Fax: (619) 231-0489 lall: P.O. Box 85803, San Diego, CA 92186-5803



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# "TEMP" Is Not a Four-Letter Word!

A Plus Personnel treats you like a person...not a number.

# EARN EXTRA CASH, PART-TIME...

**Concession Cashiers** WORK PADRES HOME GAMES AT THE Q! Opening week starts April 10. \$6.03 per hour.

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For conventions and concerts downtown and metro San Diego. \$5.75 per hour, on call year-round.

Custodians & Labor Starting late April in Del Mar. \$6.75-\$7.00 per hour.

# ...OR START A FULL-TIME CAREER!

### **Executive & Administrative Assistants**

Openings in Carlsbad, Encinitas, and Rancho Santa Fe. \$28,000 to \$40,000 per year.

### Customer Service/Order Desk Rep Encinitas manufacturer. \$11.00-\$15.00 per hour.



SOLANA BEACH - 858-481-5746 **CLAIREMONT MESA - 858-278-7119** 

e-mail: apply@aplusinc.net



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 25 wpm Typing Required

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WE TRAIN Kaiser Healthcare - 401(k)
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8593 AERO DRIVE, SAN DIEGO, CA 92123 APPLY IN FERSON Monday-Friday 9:00 cm — 4:00 pm Buses #25 & #16 stop nearby.

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- > See Bob get an entry-level job.
- > See Bob get paid to train.
- > See Bob learn new marketing skills.
- > See Bob discover growth potential.
- > See Bob promoted into Management.

Who Wants Bob's Job?

For an interview call Sara: 888-922-0197



salon & day spa COMING SOON TO THE SCRIPPS RANCH MARKETPLACE

Openings for experienced professionals for the following positions

Hairstylist Aesthetician Massage Therapist **Manicurist Pedicurist** Receptionist **Makeup Artist** Barber **Colorist** 

Please call 858-536-3165 and ask for Joan Jackson or Tesa Holiday. Send résumé to: 10549 Scripps Poway Parkway, Suites D, E & F, San Diego, CA 92131

# **DEPUTY PROBATION**

ANNUAL SALARY RANGE: \$36,857-\$44,824



Qualifications include:

· Bachelor's degree with experience · Good physical condition

No felony convictions

No illicit drug usage

Bilingual persons encouraged to apply

Filing deadline: Open until further notice

Applications available at

San Diego 1600 Pacific Highway, Room 207 9444 Balboa Avenue, Suite 500

330 West Broadway, Room 557 **National City** 

1727 Sweetwater Road, Suite 200 El Cajon

250 East Main Street, 8th floor

Vista 325 South Melrose Drive, Suite 2600

For additional information, contact the Department's Jobline, 858-514-8558.



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We need one Japanese vehicle specialist and one German/Swedish vehicle specialist

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Apply 8 am-4 pm Monday-Friday 701 "B" Street, Suite 308

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INTERIOR DESIGNES/DRAFTINE, Full and part lime, drafting, Autocad, space and part lime, drafting, Autocad, space claiming, architectural involvement, decident and a space and

RESTAURANT MANAGERS

Nordstrom is seeking creative and talented Restaurant leaders for various positions within our stores in the San Diego area. Candidates must possess a "guest first" attitude and have exceptional leadership. communication and people skills. A solid track record of team achievement and business accomplishments is required.

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Earn commissions starting at \$35,000-capped only by your limits!

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CAREERS IN PROBATION

**CORRECTIONAL DEPUTY PROBATION** 

OFFICER I

MINIMUM QUALIFICATIONS

• 21 years old • Good physical condition • No illicit drug usage • U.S. citizen or in process of becoming a citizen

No felony convictions
 High school diploma or GED

SALARY: \$24,252.80-\$38,438.40

ANNUALLY

Bilingual men/women encouraged to apply

Test location: County Administration Center

1600 Pacific Highway . San Diego, CA 92101

Date: April 22, 2000

Time: 8:00 am or 11:30 am

Testing: first come, first served basis to a maximum of 86

applicants each session. Applications available at the test site.

For additional information, contact the department's

Jobline: 858-514-8558

\$350-\$500 A WEEK

Promotional marketing company has 10 positions. Who can start immediately? No experience, will train. Management training available for go-getters. Great staff and support. Call today, start tomorrow.

Call Karen, 619-444-0415.

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35 immediate openings

500 weekly

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- Project Managers
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lots of furl if you need the porting us, ce-898-550-1020, x500.

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PART-TIBEL SUPPORT PERSON, For ac-tive EI Calon sens sentor man with a devel-opmental disability. ST/hour. Part time.

RCI, a leader in C4I AIT installation support onboard United States Navy ships and submarines in San Diego and Western Pacific areas, is seeking motivated and dependable individuals for the following positions:

All Sr. Held Technician; 8 years' experience in feet, inspection and report of shipboard electronic systems. Experience should include leading/managing feet and inspection efforts interfacing with military and civiling nearonic performing system lever learns, foul sticilization and reports providing on-the-job training on equipment/system operation and maintenance to shull focus and other personnel. Experience with JMCS/GCCS-SM. AMIL VIAN and instructing a public face and other personnel. Experience with JMCS/GCCS-SM. AMIL VIAN and instructing a public stress of the personnel Experience with JMCS/GCCS-SM. AMIL VIAN and instructing a public stress of the personnel Experience with JMCS/GCCS-SM. AMIL VIAN and instructions and stress of the personnel Experience with JMCS/GCCS-SM. AMIL VIAN and instructions are sufficient to the personnel Experience with JMCS/GCCS-SM. AMIL VIAN and instructions are sufficient to the personnel Experience with JMCS/GCCS-SM. AMIL VIAN and instructions are sufficient to the personnel Experience with JMCS/GCCS-SM. AMIL VIAN and instructions are sufficient to the personnel Experience with JMCS/GCCS-SM. AMIL VIAN and instructions are sufficient to the personnel Experience with JMCS/GCCS-SM. AMIL VIAN and instructions are sufficient to the personnel Experience with JMCS/GCCS-SM. AMIL VIAN and instructions are sufficient to the personnel Experience with JMCS/GCCS-SM. AMIL VIAN and instructions are sufficient to the personnel Experience with JMCS/GCCS-SM. AMIL VIAN and instructions are sufficient to the personnel Experience with JMCS/GCCS-SM. AMIL VIAN and INSTRUCTION and INSTRUCTION

AIT Installation Technician; 4 years' experience in installation by AIT of shipboard call <u>International Profit Internation</u> 4 years experience in interaction by All of imposors electronic system. Experience should holder, preparing planning documents such as William selections to the profit of the profit of

Electronic Maintenance Technician I & II; Minimum 2 years' experience in assembly, installation and/or removal of electronic chasts and equipment enclosures/nocks, coble homeses, and coastal fines, coble duch and nocks, leichrician is studin have minimum if years' experience reading, interpreting and applying information from schematics, wring diagrams, who lists, mechanical drawings and wring high-density electronic connectors and selfchboards. Floer optic connector installation/assembly is highly desired.

Welcler, Minimum required is high school diploma or equivalent and 4 years' experience in electric arc, gas-shield arc and gas welding. Must be HY-80 and HY-100 certified. Specialized experience in Navy submarine welding is highly destrable.

Submarine Electronic Maintenance Technician II; Minimum 4 years SMAIDMINE ENECTIVITIE MIDITIEMENTE: INSCRIPTION 1 / year's explaints in samely, installation and enemoid of electronic equipment codes code duck products of samely, installation and services and be due to interpret and apply information from approved electrical and mechanisms leaded to duck in interpret and apply information and proposed electrical and mechanisms leaded to the product of the production of the production of the footback high-density connection and fiber connectors. Required to trovel estimately and inferiors with military and children premark. Products submarine installation superferce desired.

U.S. Citizenthip is required for these positions, Travel will be required. Must be eligible for a Government Security Clearance, which includes a background investigation, for immediate consideration, has your résume to (859) 569-6719, Affention: Felipie Pena; e-medit to: fiserodirectic.com; or mail to: Resource Consultants, inc., Attention: Felipe Pena; 3760 Convoy Smeet, Sulta 32, 300 Dega; CA 2011.



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Fax résumé or application to (619)688-9291

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Total Cost is 2% of Annual Gross Income

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The TriStaff Group

thin with Mall Boxes Etc. is rec (2) Administrative Assistants

Terrino to Hire \$12-\$13/hour

Must have a minimum of i-2 years administrative experience.

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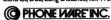
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Bill Hamby

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some kind in the room that's not their own. Last night, I was watch-ing a story on TV about that Cuban boy, Elán Gonzalez. Supposedly, he was about to let go of the raft he was holding on to, but he felt some-thing pushing him up onto the raft. He thought it was dolphinis, but as I was watching it, I wondered if it was

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oxay: She said, "No, baby, he just passed away last night." I said, "What time was it?" She said, "About three o'clock in the morning." I was scared to death, but I knew everything was

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Answers to and winners of Reade Puzzle #1107, Day Lights. The neon read:

#1109 Jeepers!

The neon read:

1) parking/garage
2) thank you/come
3) coffee/donuts
4) burgers/shakes
5) keep/left
6) next/exit
7) guns/ammo
8) steaks/chops
9) rooms/to let
10) Chryslee/Plym
11) pay/toll

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Of the 47 entrants, 23 were corn The winners are: 1. Jerry Riccio, San Diego 2. Sally Levens, San Diego 3. Sara Khwaja, Poway 4. Ivy Stein, San Diego 5. Kelly Duff, San Diego

#### RULES OF THE GAME

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THE READER PUZZLE by Don Rubin

 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, P.O. Box 85803, San Diego, CA 92186-5803) by 9:00 a.m., Wednesday, six days following the issue date.

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3. All entites must be accompanied by your name and address. 4. Employees of the Reader and their immediate families are not their immediate families are not clications of the paleges will be final and arbitrary. We've only got five prize each week to give sawy, so from your contractions of the properties of the prize each week to give sawy, so it will have a lottery. All sawsers must be entered in the space allowed on the puzzle page. And please, no phone cals or 7, One entry per person.

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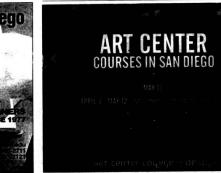
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HEALTH & FITNESS' PLACE A PREZ ONLINE AD by visiting us at SanDiegoReader nor

A common Mrs. Ruth Latham demonstrates for the jury how she was silenced and restrained during her kidnapping on September 12, 1956. Latham, the wife of a wealthy investment broker, was found naked almost two days later beside Highway 80, near Coyote Wells. She told police she'd been abducted "at knifepoint," taken to the desert, beaten, stripped, bound, gagged, buried under rocks, and left for dead in the 110-degree heat. Latham identified Victoria Beatrice Winn and Lucille Whisenand as the perpetrators. Stolen

corporate seals, checks, and papers belonging to Latham were found at Whisenand's cousin's house in Tijuana. Winn and Latham had been unhappy business associates at Chula Vista Building Supplies. Prosecutors pointed at litigation between the two as the motive to kidnap. Winn

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and Whisenand, meanwhile, claimed they'd been abducted too. Defense attorneys implicated Mr. George Latham as the kidnapper. (It didn't help that he'd been convicted of a 1920 North Dakota murder.)

Photograph from the San Diego Historical Society

The jury deliberated nine days before being dismissed by the judge, who ordered a new trial. The second case went to the jury after 50 days. Despite Ruth Latham's hair being found on the corporate seals and in a panel truck witnesses said they'd heard cries of help eliciting from (and which they said had been driven by Whisenand), and though Ruth Latham's eyeglasses had been found in Winn's truck and threats had been made to witnesses during the trial, Winn and Whisenand were acquitted of all charges. Whisenand went back to her job as a U.S. Customs clerk.

- by Robert Mizrach

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Mail: Reader Matches, P.O. Box 85803,		Name		Headlinesx \$12 each line	
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Walk-in: 1703 India St. (at Date St.) downtown		Phone (evening) ( )		TOTAL	SS

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Choose One: ☐ Woman seeking a man ☐ Shared interests ☐ Man seeking a woman No cancellations. No refunds. Make check or money order payable to San Diego Reader. To order using Visa, MasterCard or Discover, please fill out the following: Card number Expiration date Signature

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PRESIDENT. Nice, down-to-earth male, 35, seeks, triendly female for ternille.

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☐ Woman seeking a man

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Alright, William...today I'm going to teach you a valuable lesson on science. Are you ready to proceed? Sure...I guess so.



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LIKE LONG WALKS in the fireplace, candelight dinners on the beach. Attractive, divorced white male with dyslesic tastes; 50, smoker. Seriously seeking a mate. (4/19) 12:70552 Call (4/19) \$\frac{1}{2}\text{TALL}\$ (AANDROOME, 49, Insencially secure, nonsmoker, athletic, white professional thorest, communicative, responsible, humorist, hugger, dancer. North County homeowner. Diversified interests You Great looks, figure, mind. (4/12) \$\frac{1}{2}\text{TO429}\$

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In-shape, fun, outdoorsy white male, 28
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\*\*RANDEGUEL, ATNLETTE, Christian-minded professional, 79, from Boulder, Colorado. 61\* 175tbs. bluahight brown, North County, Seeking very 14, 2056. Caucasan for language for investigation, adventure. (4/19) \*\*E\*70595

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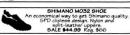
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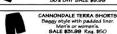
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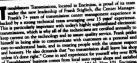
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TUNE-UP



#### After ponchos, I begin counting Birkenstocks.

Western Alchemy and Ancient Amerday night, the next to last in March, the lecture is being held at the Unitar-ian Universalist Church in Mission Hills. Villoldo brings his magic and mojo from the Amazon jungle and the Andean peaks to the Friends of Jung. More seats than the usual hundred or so provided at the California School of Professional Pseychology: Mirc Mess. Professional Psychology in Mira Mesa are needed, and so tonight's venue has been changed to the Mission Hills church. At \$15 for nonmembers of the FOJ and \$12 for members, the evening

is a hot ticket.
Villoldo is a fit, fortyish man with a slight accent to impeccable English. He is a psychologist and a medical anthropologist. "While on the faculty at San Francisco State University." the bio on the program reads, "he investigated the effects of shamanic healing on blood and brain chemistry. He is the suther of Dence of the Faux Winds and author of Dance of the Four Winds and

author of Dance of the Four Winds and Return to the Lost Giny of Gold." Tonight the lecture hall is crowded with fans of Carl Jung, archetype enthu-siasts, symbolists, therapists, and those in Jungian therapy. The spectrum in the sudnesse (quickly approaching 1000 y-720 p.m.) ranges from the casually y-720 p.m.) ranges from the casually y-720 p.m.) ranges from the casually through EST in the '70s, did some time in Sekshim 'Orgone Rou,' read Noam Chomaldy and Shirley MacLaine, and cossibly have sighted, or know some-one who has sighted, a UFO — to aca-

demics and skeptics of all stripes. Many women in ponchos are in attendance; one. I notice, in bright purple, clearly indicating an early influence of Gurdji-fland Outgendry and possibly an embarrassing, youtful dalliance in the Golden Dawn Society and the works of Adistrict Growler.

I would be the control of the control of the control of the double digitation of the control of the control of the stripes of the stripes of the stripes of the control of the stripes of the control of the control of the control of the dictatorship of the literal. "I find myself joining a scattering of others in taking once: The Carlotin perior perspective at 2000-year-of dimph. The shaman does not perpentant myth but creates it. (My notes, not a direct quote.) Villolido on the perfect of the control of the con

Villoldo describes an incident with a shaman in Haiti. The anthropolo Villotion describes an incident with a sharman in Hait. The anthropolo-gist insisted that voodoo was "fall in the mind," that this type of sympathetic magic was only effective if the victim subscribed to the belief system. His friends played a joke on him, slipped the sharman 20 bucks and weeks later, Villotlot, thousands of miles away in San Francisco, experienced a debilitating hangover after his friends, not he, got very drunk. "I become wetcheldy lil. My stornach's in a knot. I'm throwing up. The second hour into this, the phone rings and it's a collect call from Haiti..." Villoldo's friend tells him they've been and it's a Coiect can from Frain... 'Wouldo's friend test birt up to beet drinking the night before and he asks if the anthropologist feels anything. Vil-loldo then instructs his friend to give the shamna another \$20 to undo what-ever he had done. It took two days for the psychologist antropologist to recover, during which time he went to the university hospital for tests that revealed

during which time he went to the university hospital for tests that revealed nothing medically wrong.

As the guest is speaking, I am distracted by his pronunciation of the words "concept," consciousness, and the phrase "Papa Doc" as "cawncept," "cawnshininis," and "Papa Dock". I should be so skilled as to speak as exoned lunguage as fluently as this man, and yet allow my concentration to be deralled by this unimportant detail. The next thing I know my mind is wandering to boughts like "I bet three usof ten people in this room have Bether Now by Babba Ram Das on their shelf at home... I woode how many have a copy of Abble Holf-man's Sand This Root, and what third of shape is in II it highly collectible these

days..."

I am, of course, disappointed in myself for this lack of focus. Villoldo is running down some salient truths about cultural concepts, precepts, and percepts, the alchemy of the medieval west — the folly of attempting to turn lead to gold — and native American alchemy of creating living gold in the form or orn transmuted from a seed in the dark mystery of the earth. Villodds com-



parisons of the earth to the subconscious, the energistic and mythic levels of 

into a soft leather briefcase and whips out a rattle. The Ph.D. starts shaking it at the audience and makes a point about the mind and the earth and the rattle. He is saying something about erasing the concept of metaphor and symbol until the symbol is perceived as the thing itself—or the other way around, or maybe. I have the whole thing wrong saynway. I am conflused. Everyone elseens to understand just fine, and I feel a little stupple.

1 and opportunity to improve my mind and unitera preconceptions perhaps by grinage Sacred Travel as Individuation. \*and the speaker will be Phil Cousineau, suthor of The Hero's Journey; Jeoph Campbol of the Life and Work I lived be at the CSPP at 6160 Cornersone Court East in Mira Mesa. The Friends of Jung lecture series continues through prings and resumes in the fall. You might want to inquire at P.O. Box 28.3, Del Mar CA, 2014-16-3 or call 858-587-46-51 while the season is, you might say, roull Jung. while the season is, you might say, still Jung.

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-EVE KELLY

Babies go through stages. First is the charming "Oh, book how cute take is!" newborn stage when the babe is happy he still and watch the world go by. Next is the world and is! The world world go by. Next is the world. stage when they kick maday at the world, eager about how world w

natural growth. But Moms want some pro tection for pumpkin's kissable feet, so they turn to socks. My friend Bernice recently related an expedition to Henry's Marketplace. "All I wanted was chicken to make some Jewish peni-cillin for Frank's cold, and I was berated by strangers three times because my baby was missing one of his Old Navy socks. I just wanted to

ysoks. I just wanted to put a sign on him saying, 'Yes I have lost a sock. My mama is still a good mama. She just needs some chicken!' I thought Old Navy socks stayed

on, but this has been hap-pening all week."

I called some other veteran Moms I know, asking if they knew of a baby sock that would stay on. "Hah!" my friend Mar-garet scoffed. "Use Scotch tape!"

My sister Cathy said, "I avoid the hy sister Cathy said, "I avoid the issue. I keep my kids in sleepers and footed outfits for as long as I can."

Angela said, "I have heard that Gymboree socks stay on and last." She added this in "I.

socks stay on and last." She added this tip, "I buy all white so that they'll always match, and

"Yes, I have lost a sock.

My mama is still a good mama.

I can bleach them when they get all muddy."
Finally I got an exuberant "Yes," from
my friend Monica. "I only buy Baby Gap socks.
All other brands are a waste of money. After a All other brands are a waste of money. All other brands are a waste of money. All other wearings the elastic is goine or the sock is missing. I lower the Gap socks. But I haven't liked their while socks as much as the colored socks; they often seemed to be sized wrong. I don't like their newborn fuzzy socks or their novelry socks or their novelry socks either. But their trinle-

either. But their triple-rolled colored socks are my mainstay. I mainly buy green and red, and they go with most of my boys' clothes. The red are

toys clothes. The red are conversational even if they don't match the outfit. I just read an interview in People, or some such majazine, with this cselbrity mom, and they asked her what she had learned from motherhood and she replied, 'Only buy Baby Gap socks!' TOM NO

socks!" Do you find sales on them

often

"I always check the sales bin," answered Monica, "and there often are \$.99 socks there at the end of each seaon. I also have an outlet near my l where the socks cost \$2.49 a pair and \$7.99 for four pair, and I just recently bought some on sale for \$1.99."

Encouraged by the news, I headed to Fash-ion Valley. I was amazed at what I found. Baby socks covering the gamut of color, from pas-tels to earth tones to primaries, textured, frilled, laced, and skid-proof. Even Tommy Hilfiger and Donna Karan carry children's socks. I

and Donna Karan carry children's socks. I decided to buy only the basic crew sock of each brand and test them on my ten-month-old. Gap Kids sells their basic socks, triple-rolled, for \$3.00 a pair, \$7.50 for three pair. They are the longest sock of all that I bought, measuring more than four inches up the leg. I asked the store clerk about the colors.

"Certain colors are standard, like white and creen."

and cream. We get new colors every month, new shades. They want the sock colors to go with the styles in season."

I found a sales bin and

new shades. They want the sock counts to go with earlysis in season."

I found a sales bin and picked up a couple pair of kelly green socks for 5.59 a count of the count of t

Oil Navy carries socks that look much like the Gap socks for a price of \$1.75 a pair or \$4.50 for three pair, quite a bargain. They have them in lavender, sky blue, pistachio green, gray, tan, army green, and the classic primaries and pastels. I was surprised at the limited supply of socks at Macy's. The store clerk told me that they hadn't precised a shipmens; in the store of the store of the store hadn't precised a shipmens; in the store of and stackys. In store clerk told me that they had the Trimfit brand; \$3.75 a pair or three pair for \$7.00. May's also carries Little Me; \$3.50 a pair. Both types fell off within an hour. On a Tommy Hilifiger display I discovered some red, white, and blue socks for a whopping \$5.75 a pair.

Last, I strolled into Nordstrom, As I hiked upstairs, I looked down on a pianist at the grand piano, filling the three floors with melody

as two distinguished gents sat in armchairs listening. Like Macy's, Nordstrom also carries the Trimfit brands, as well as the Baby N Collection brand. These single-rolled socks one \$2.50 a pair but aren't worth a dime. They fell off my baby's feet in less than an hour. Nordstrom sells a triple-rolled sock with a wide-leg weave under the name Nordstrom's, fivillens's, Seckleting of the Nordstrom's, fivillens's, Seckleting the Nordstrom's, fivil

under the name Nordstrom's Children's Socks for \$3.00 a pair. They also fell off within an On the way home, I dropped into Mervyn's and picked up their Baby Sprockets sock for \$1.99 a pair. They stayed on longer than the socks I bought at Macy's and Nordstrom, but not much longer.

I also picked up every kind of sock at K-

1 also picked up every kind of sock at K-Mart and Wal-Mart: Seame Street, Fisher Price, Gerber, Basic Edition, Faded Glory, Small Steps, and McKids. They all were sold in bulk averaging a dol-lar a pair and they all fell

off within one hour wondered if one hor

wondered if one hour was some kind of inclus-try standard. Finally 1 bought some Baby B'gosh socks at Babies "R" Us for \$2.49 a pair. They stayed on fo

a pair. They stayed on for two hours.

The Tommy Hiffiger socks stayed on my baby for most of the day and Old Navy's stayed on for two or three hours. The only socks to stay on all day were the Baby Gaps. I spoke with Amy Maniatis, director of public relations for the Gap. "We have many customers," she told me, "who feel very strongly about our haby socks. A lot of moms write us. tomers, "she told me," who feel very strongly about our baby socks. A lot of moms write us telling us how they love our socks. Our socks fit like a glove; they won't wiggle off. We design them with the right amount of elastic. More also tell us that they love our rubber baby Gap

also ten us that they nove our rupper pany cap name on the bottom; it is very gripping." Bargain Alert: The Ross store on Lake Murray had the same Tommy Hilfiger socks for \$1.99!

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Rebecca's round little toddler body grow

RY ANNE ALBRIGHT

My children love to read.

When my oldest daughter, Rebecca, was six months old, I read her nursery rhymes. Each day she would sit in my lap for

20 or 30 minutes while I

worked my way through "Peter, Peter Pumpkin Fater"

"The Grand Old Duke of York." When Rebecca stopped nursing soon after her first

birthday, I had to come up

with an alternate way to put her to sleep at night. Every evening for many months, my husband Jack and I took turns

reading one particular nursery

and over until her eyes closed

and her head nodded to the side. I can still recite that book. I can see the goofy pictures and feel the weight of

rhyme book to Rebecca over

heavy in my lap. My second daughter Angela didn't like to read until well after she turned one. Because I

read until well after she turned one. Because I hought all children were like Rebecca, I tried to read to Angela when she could barely sit up in wija. Angela when she could barely sit up my lap. Angela would gaze at the fright colored board books, alowly reach her fat hand mouth. Books as person, and fattle mit to he mouth. Books as person, and fattle mit to he mouth. Books as person, and the mit to he conce day when she was about 15 months old, angela sat down next to the bookshelf in the dining room where we kept all Rebecca's picture books. With her legs planted in a wide "V." Angela methodically puiled each book off in a next stack beside ber. Angela wanted to

the shelf, paged through, then piled the books in a neat stack beside ber. Angela wanted to read. She just wanted to do it herself. Lucy, my third daughter, liked books from an early age the way Rebecca did. Like Rebecca, Lucy could recite books almost as soon as she could talk. I have a picture of Lucy sitting or her bed when she was not yet two. Her golden red hair is still wet from a bath. Her head is down red har is still well from a bath. Her head is down, and her face is serious as she looks at a book. I can tell Lucy is trying to read, mouthing the words she remembers from the hundreds of times the book had been read to her.

Now that my youngest child Johnny is 21 months old, he wants to read all the time. I can't sit down without reading Johnnya book.
With four children aged seven and under, I
don't sit down much. When I do manage to sink
down on the couch with a magazine in hand,

Johnny invariably appears bearing The Fire-fighter: Busy Day or Quick as a Cricket." Read, read, "Johnny asys and thrusts the book into my face. He settles in beside me, his head nes-tled against my shoulder, and sucks his thumb while I put aside my magazine and read the familiar work.

A couple of months ago, Rebecca discov-A couple of months ago, Rebecca discovered some Nancy Drew mysteries I'd saved from when I was in elementary school. I didn't have a lot of them. When I was young, we usually borrowed books from the library. But on a few special occasions, like a birthday or Christmas, my parents got me some Nancy Drew books. I remember reading them on the school books. I remember reading time no in the school bus in third and fourth and fifth grade. I did-n't know if Rebecca, who is in second grade, would like them yet. "Please, may I read one?" she asked one Saturday morning as I made the beds. She pulled The Secret of Shadow Ranch down

"Okay," I said. "But if it gets too scary,

stop reading."
"Thanks, Mommy." Rebecca flopped down "Thanks, Mommy." Rebecca flopped down on the newly made bed and opened the book's cover. She didn't look up for two hours. When I loaded a clothesbasket with dirty laundry from the hamper and walked downstairs Rebecca followed me, nose in her book, like a Rebecca followed me, nose in her book, like a girl in a trance. While I tossed the dirty clothes into the washing machine in the garage, Rebecca settled herself on the couch in the living room. When I made lunch an hour later, I had to call Rebecca three times before she heard me.

"Rebecca," I said impatiently and moved the book away from her face, "it's lunchtime. Come

"Okay, Mom," Rébecca said. She lifted the book back to her face and followed me into the kitchen. She read while she ate her lunch. She read all afternoon. A little before dinner. Rebecca set the book down triumphantly "Done," she announced. "Can I read another

Now Rebecca lives in Nancy Drew Land. When she had finished the five or six books I'd saved, Jack got her another six-pack of books at Costco. She's already working on her third

Angela and Lucy have caught the Nancy Angeia and Lucy have caught the Nancy Drew bug, too. Intrigued by the covers, the two younger girls like to line up the books on their bedroom floor and look at the pictures. The other day, I walked into the living room to find Angela and Lucy sitting side by side or to find angela and Lucy sitting side by side on the couch. Angela opened one of Rebecca's Nancy Drew books and "read" to Lucy. "A long time ago, there lived a beautiful girl named Nancy Drew." Lucy listened, enthralled.

Across the room, Johnny sat on the floor next to his basket of baby books. He pulled a brightly colored board book from the basket. ened the cover and "read" to himself, "Bleg

opened the cover and "read" to himself. "Bieg a bleg a what a coddle duce," Johnny jabbered. "Good reading, Johnny," I told him. He looked up at me, smiled, and turned

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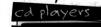
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