How the Spanos Scoop Came About - See Page 4

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### LETTERS

We welcome letters pertaining to the contents of the Reader-You may phone them in by calling 619-23-3000, ext. 460; address them to Letters to the Editors, Box 5800, San Diego CA 92186-5803; e-mail them to letters@decader.com; or fax them to 619-231-0480; address, and telephone number-Letters may be edited for length and clarity.

### Matt Potter's Excellent Investigative

Reporting What do a middle-class mom What do a middle-class mom and dad read to find out what is really going on in our "finest" city? Read the Reader and Matt Potter's excellent inves-tigative reporting ("Sellout," April 6). We'll never get the facts from the Union-Tribune Coistanted to Jul-hovy' (tuby with (oriented to old-boys' club with money, i.e., Spanos, Moores, Lucchino, big developer Manchester, etc.). Hang in, Matt and Fran Zimmerman We the public are catching on and will start to fight the use of our hard-earned resources for an administrative campus (for-get the needs of children and

teachers to frivolous desires of Bersin) and corporate ball-

parks and on and on! We will

We are ordinary people, not

We are ordinas; lawyers, big money. Rita O'Neil

### My Sympathy To Mr. Bersin

Your feature article "Sellout" (April 6) is a deliberate hit piece against Superintendent of Schools Alan Bersin and clearly unfair to him. It is the second attempt made by feature articles within two years to disparage him personally and stifle his career. This latest piece, like its predecessor, alludes to conspiracy and dis-honesty that the articles clearly

The downward-looking head shot of Mr. Bersin used next to the gigantic words
"Sellout" is a cheap attempt
to portray a look of guilt and
shame. I'm sure that the author
could have found a nice, forcould have found a nice, for-ward-looking photograph of Mr. Bersin to use. However, use of such a photo would, of course, not fit the author's slant and intent to prejudice the reader against Mr. Bersin. The article is informative in regards to future planning

The article is informative in regards to future planning and construction projects within the San' Diego Unified School District and the reopening of Wiggin Elementary School. As a corruption exposé, it fails to prove anything either unethical or illegal. It give my sympathy to Mr. Bersin and family for having to suffer through character-assassin journalism.

# Bersin's Merry Bag

Of Carpetbaggers
Just a quick note of thanks to
you and Matt Potter for your
timely and well-researched
article ("Sellout," April 6)
concerning city school superintendent Bersin and his behind-the-scenes financial high jinks. It's so refreshing to see there's at least one major newspaper around this town that can see the emperor has no clothes. I'm sure there are the Collection of the Collection of Collecti

> ever there was a case of edu-cational malpractice just waiting to be filed in court, this is it. If any of your readers would be willing to step for-ward with documentation, facts, and hard evidence and be willing to testify on the record, we would love to hear from them!

Kool-Aid and decided to look

the other way while Bersin & Company ruin the lives of 141,000 innocent children. If

### We Need More **Matt Potters**

If Matt Potter has aspirations of one day movin' on up the career path to the publication, the Monopoly, "he much forget it "Sellout" — "S questionable rea (April 6). I app torial integrity

torial integrity and the Reader for giving him the opportunity — and support — to write such an article. Bersin's arrival in San Diego came with trappings of contro-versy — much of which continues to this day; the latest land debacle is only part of

land debacle is only part of this sad, ongoing saga. As the parent of a child attending a San Diego city school, I'm all for imple-mentation of students-first mentation of students-first educational opportunities. But the school board's feared— rather tharficarless—leader's motives for proposed land acquisitions, hidden agendas, decisions not voted upon or made public and rubber-stamp

# Reader

# NEWS & FEATURES

Rais	ed Not to Hope Too Hard
	San Diego's African-American literature pioneer.
	By Jangchup Phelgyal
City	Lights

Alex Spanos off guard; and City Lights shorts. Tijuana's drug-fueled violence spills into San Diego..... Straight From the Hip Matthew Alice fields queries regarding paint ingredients, guide-dog dung, and more .......

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Backward investor When it comes to her personal in-

setting habits. San Diego mayor Sunan Golding used to be mired in the so-called "old economy" of chewing gum (William Wrigley Ir., Inc.) and ready-made dessert cakes (Sara Lee). In January of 1999, Golding sold those stocks, which she valued at between \$10,000 and \$100,000 for Wrigley, the same range for Sara Lee, according to her latest financial-dis-closure statement, filed March 30 of this year. And during the last months of 1999, Golding high-tech and the Internet. She r

moved into high-tech and the Internet. She re-ported acquiring between \$1000 and \$10,000 of Qualcomm on March 25, 1999. Eight more Qualcomm, which she also valued in the \$1000 to \$10,000 range. On December 30, 1999, the myord saquering yet up between \$1000 and \$10,000 of stock in Inktown; another Internet-stock play. On December 22, 1999, she said she acquired between \$1000 and \$10,000 worth of Bell Atlantic, which she rein Nextel Communications, which she valued at between \$100 and \$10,000. She reported she sold that stock less than a month later, on December 30, 1999. But some of the disclosures suggest the mayor might need the help of an old-fashioned calendar. For instance, Golding reports acquiring between \$1000 and \$10,000 of stock in Oracle, the database-software maker, on December 22, 1999. But she reports disposing of the same holding almost 12 months earlier, on January 22, 1999. — MP

Porn and taxes lust in time for April 15, the federal government has charged a well-known operator of dirty book-stores in San Diego with evading more than \$181,000 in income taxes. Steven D. Wiener, whom a federal accusation dated March 30 says is the sole owner of Mercury Books, Inc., allegedly filed a "false and fraudulent" corporate income tax return understata Taile and fraudulent' corporate income tax return understating his company's 1994 gross as \$444.627 when it was really \$978,656. According to a statement filed with the accusation, Weiner has agreed to plead guilty under terms of a plea bargain negotiated with federal prosecutors. According to another document filed in the case, he is out of custody on a \$50,000 personal-appearance bond and may make "day trips to Mexico." sonal-appearance bond and may make "day trips to Mexico: Wiener's father **Donald** was given three years' probation by a San Diego municipal court judge in August 1995 after cutting a deal with prosecutors regarding allegations he had sold pictures of simulated torture and sactological acts. He is now protred to live in Mexico. Sentencing is set for June 19. — KP

Middle-aged style DM News, a trade magazine for the so-called "direct marketing" business, has this blurb about the mailing list of a local magazine: "This list contains subscribers of a Docal Phone/Garden Lightyles magazine. These subscribers are sophisticated, style-conscious, Southern California trendsetters who appreciate the finer things in life. These consumers attend live theater regularly, entertain guests at home, and donate to their now meater regularly, entertain guests at nome, and donate to their favorite charities. Surtly-three percent are women who are mostly professional, well-educated, married with children, and take great pride in their homes and gardens. Their average ags is \$4, and they have an average household income of \$122.814. This file is highly recommended for general merchandice, home decor, gardening, travel, fundraising offers, and more."

— MP

Life's a beach A San Diego training consultant, busted last year for kicking back \$10,000 to the chief executive officer of San Bernardino County in exchange for a contract, has been sentenced to six months in jail and a \$14,000 fine. According on an account in the Rivenide Pres-temprine, Roand Canham told U.S. District Judge Stephen Wilson that there were executating circumstance belind the videloing. "His 11-year marriage had broken up, he had left Tusson, Arrona, to live at the cheeping and the proposed of the wind gas a home, wery from the beaching that the proposed of the second proposed of the 'It only takes a moment of weakness. On the other hand, this

Contributors: Ky Plaskon, Matt Potter

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



### Alex's Interlocutor

By Suzy Hagstrom

iming is everything. For self-employed journalist Evan Weiner, it was good. For Chargers football team owner Alex Spanos,

it was bad. Their chance encounter and

brief conversation in the luxurious Breakers' hotel in Palm Beach, Florida, last month resulted in a scoop for Weiner and a public-relations snafu for Spanos and his staff. Spanos expressed his desire for a new sta dium to replace the recently re modeled Oualcomm Stadium in San Diego, and Weiner parlayed that into a news story for To-daysSports.com, an Internet news

Caught off guard, sports writers for the San Diego Union-Tribune and the North County Times scrambled to catch up They speculated whether Spanos would take the Chargers to an-other city and noted the awkward timing of his remarks. The City of San Diego is on the brink of issuing \$299 million in bonds to finance a new baseball stadium nnance a new baseball stadium despite cost overruns of \$74 million and a shortfall in hotel taxes that are supposed to support the project. Only three years ago, the city spent \$78 million to upgrade Qualcomm Stadium for the Chargers. The city's commitment to buy unsold Chargers tickets exceeded \$5 million this past

ootball season.

That Spanos would say he wants a new stadium when the last week, the Chargers published a full-page advertisement in the Union-Tribune featuring a letter city appears overextended finan-cially had at least one radio anbuild a new stadium that will generate the revenues needed to attract top players," they wrote. "Given the current climate, the Chargers do not expect the pub-lic to pay for such a stadium."

Weiner, who is based in Westchester County, New York, is a little taken aback with the reaction, which included congrat action, which included congrat-ulations from competitors as well as colleagues for being first with the story. A self-described "multipurpose media person," Weiner broadcasts "The Business of Sports" daily for Metro Source sports' daily for metro source, which distributes radio programs nationally for Westwood One Radio, "It's amazing how a foura major issue in San Diego," he said. "But I'm well aware of the emotional impact sports teams have on communities."



he meant it "lohnston did not re urn telephone calls from the

having "an elderly moment." A

television broadcast suggested

Spanos's comments to Io-daysSports.com were "off the record," meaning not intended for publication. In a subsequent interview with the North County Times, Spanos said, "I was not taken in the right context."

Chargers publicist Bill Johnston

told the Union-Tribune, "Mr

Spanos's comments to To

was being interviewed by a jour-nalist. "The National Football League and the San Diego Charg-ers tried to put a spin on this later, Weiner said. "I don't wagt to be in a position of defending Alex Spanos, but he's a very smart man. He knew exactly what he was doing. He was quif-



Spanos during last month's meeting of National Football League team owners in Palm Beach. However, his editor at TodaysSports.com instructed him to "get something no one else has." Because there was little on the agenda, Weiner thought he might cobble together a feature about one of his favorite topics, "money and stadium issues" He honed to interview Tom Benson of the New Orleans Saints, Bill Bidwell of the Arizona Cardinals, Jeffrey Lurie of the Philadelphia Eagles and Red McCombs of the Mil nesota Vikings about their efforts to get new football fields. "I talk with every owner I can



blowing, and Alex Spanos hap-pened to be the first owner I ran into," Weiner said, recalling they crossed paths in the hotel lobb "I was looking more for back-ground than a story from him. I wasn't looking for him to deliver any kind of bombshells." One tion led to another. "My line

# **Bonita's First Blood**

By Bill Manson

hen the kids get off the trolley at San Ysidro these spring evenings, you sense the bravado. With so much news about lion-dollar Bonita home of Ti-juana businessman Rigoberto Morfin and demanded \$80,000.

murders, cartels, allegations of government corruption, it's im-possible to think about Tijuana the way their moms and dads did when they were young, "Tijuana lail" sounds more ominous now n when it was just a Kingston

Trio song. Yet for all the narco-corruption, murders, kidnappings, peo-ple- and gun-smuggling going on — perhaps partly because of it — the thrill of hitting Revolu-ción and the Zona Rio is as strong

But if it's thrills these kids want, why bother crossing the border? Recent San Diego mur-



Aaron Brothers Art and Framing

Aaron Brothers Art and Framing, Morfin also owns land and build-ings in Otay Mesa on the U.S. side and a building in Chula Vista. But the robbers weren't in the

mood to wait or make deals. They

went straight to another bed

room, found the Morfins' son

Rigoberto Terán Morfin Jr., and shot him in the head three times,

SKIP

Q: WHO IS THE MOST LIKELY CONSUMER OF THE CITY'S FLUORIDATED WITER?

(A:) MY DOG

Morfin and demanded \$80,000. According to the sheriff's depart-ment, when Morfin and his wife

Esperanza said they "didn't keep

gasoline. Eighty thousand dollars

shouldn't be a problem for

Morfin. He owns a maquiladora in Tijuana's Otay Industrial Park

that produces picture frames. Standard Frame International

employs more than 200 workers and sells to U.S. outlets such as

that kind of cash" in the hou the robbers bound the couple with tape and doused them with

Sergio Sandoval Ruvalcaba

ders, attempted murders, and evidence of narco-traffickers north of the border makes some won-der whether — despite Operation Gatekeeper and the triple fence Tijuana's violence isn't already infecting San Diego.

The latest wake-up call came March 20, at 1:30 a.m. wh

house and set it on fire. The Morfins and a maid were

able to free themselves and helt their son out of the house. Mirac ulously, Rigoberto Jr. is expecte to recover. The damage to th house is estimated at \$1 million, but the fire didn't reach Morfin's dozen antique cars parked in a

erseeing a drug-transporta

The 35-year-old ex-cop had been waiting in jail since last May 4, when 150 federal agents swooped in on houses and busi nesses from Chula Vista and Na nesses from Chula Vista and Na-tional City to Lakeside, El Cajon, Hernet, and San Bernardino, as well as the international border. They seized Sandoval, ten other suspected drug traffickers, and property that included 2490 property that include 2490 pounds of marijuana, a Ford Fx-pedition, a Nissan 300 ZX, the swank home in Bonita, a \$25,000 30-foot Bayliner power boat, a \$117,000 yacht named No Sé Nada ("I Don't Know Nothing"), and a \$500,000 Bell

"Huey" helicopter. Sandoval's arrest was signifi-cant, said Larry A. Mefford, Assistant Special Agent in charge of stanti Special right in the FBI in San Diego, because of who Sandoval worked for. He was "a key lieutenant and a key aspect of the Arellano Félix organization or the Arenano Felix organization in San Diego and in Southern California, Sergio Sandoval had been operating in the United

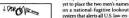
Other recent warnings for

according to the sheriff's depart-ment. Then they ransacked the

garage.
The FBI weren't surprised to get a call from the sheriffs, asking for help in this case. That same week they were wrapping up another case against a Bonita up another case against a Bonita resident, Sergio Sandoval Ruval-caba. Sandoval, a former top of-ficial of Baja California's State Judicial Police, who lived in a luxurious \$470,000 house at 1472 Rimcrest Court, pleaded guilty in a U.S. federal court to

> - The March 11 arrest in Tijuana of Jesús Labra Avilés, accused of being the financial "brain" of the Arellano Félix drug cartel. Records indicate he may have lived at three different Bonita and November 1999. - After the February 27 assass on of Alfredo de la Torre. Tijuana's municipal police chief seven suspects were arrested, but

thought to have crossed the line into San Diego. They were both active-duty police officers. Re-ports from Mexican media sources and Associated Press said that assistant precinct comman-der Juan de Dios Montenegro Tapia and officer Praxedis Osuna Solis may have ordered De la Torrès execution. They say Mon-tenegro had promised each of the seven suspects \$15,000 each but never paid them. Instead he and States with impunity for many Osuna fled into the United State The FBI agreed to help, but FBI spokeswoman Ian Caldwell said spokeswoman Jan Caldwell said earlier this week that they had not received the formal request nec-essary to take action. They have



Rumors have it the Arelland Félix brothers may spend part of their time in San Diego

two more escaped and were

A week after De la Torre's death, a congressional subcommittee held hearings at the U.S. Coast Guard station on Harbor Drive to hear evidence of Baia's vio lence Local law-enforce ficials and politicians detailed how the drug trade drained their resources and how its violence has affected San Diego. Florida Republican representative John Mica, chairman of the House nittee on Criminal lus tice, Drug Policy, and Human Resources responded with strong



Suspects in De la Torre assassinatio







Sandoval's Ronita home seized by the FR

border," Mica was quoted in the U-T as saying during the hear-ings. Mexico "is corrupt from the

ottom to the top." Representative Brian Bilbray (R-Imperial Beach), who had asked for such a hearing last fall, worried aloud that De la Torre's

meters from where my family lives.... The violence of drug ac-tivities is not far away from me." Captain Fred Moeller, the

commanding officer of SDPD's Southern Division, which reaches seeing anything new in his juris

of questioning is never a line of questioning rather a conversa-tion." Weiner first asked Spanos whether they could talk Them.

er they could talk. Then he

Inter-

locutor ued from page 4

might discuss stadium issues. When Weiner asked whether

When Weiner asked whether Spanos was happy with he lease for Qualcomm Stadium, the team owner unloaded. "What got to me was Spanos was almost jealous of the Padres getting a ballpark," Weiner said. "When an owner says he wants stadium; it's a stope; it's no to

a stadium, it's a story. It's up to

ers. The news service also dis-covered that Win Remerswaa

the local media whether the story has legs. In my mind, the bigger story is Spanos saying, 'The Padres got a new stadium, and we didn't."

we didn't."
The reporting of Spanos's desire for a new stadium isn't the first scoop for TodaysSports.com, according to Mike Attiyeh, news director of the Internet service,

which is based in Sacramento TodaysSports.com and its prede-cessor, SportsExtra, have occacoma in Holland and alerted Baseball Assistance Team, which provided financial help to the former Boston Red Sox pitcher. The biggest coup of Attiyeh's career occurred in 1997, when he ing traded to the St. Louis Car-dinals from the Milwaukee Brewwas the first to report that Padres star Tony Gwynn had a blood

Most Poster, editor

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in 1990 he received a bachelor's

lion RIMAC recreational sports facility, Lanning wrote the refer-endum that students voted on

"I think it was the largest self-imposed student-fee in-crease in the UC system's his-tory," Lanning said. The students

approved paying an additional \$170 each in annual fees to build

a versatile athletic center that ac

ayers and weight lifters.

"It would be very difficult to

do this again," Lanning said. "In today's climate it's very tough to get voters to pass any kind of tax or fee increase. The San Fran-

cisco Bay Area is a good exam ple of that," he said, noting vo

ers there rejected spending tax-payer money or public funds for a new baseball stadium. Conse-

quently, the Giants and corn

quenty, the Giants and corpo-rate sponsors paid \$325 million to build Pacific Bell Park, which opened early this month. However, each city is differ-

ent, Lanning said, acknowledg-

ing San Diego's near opposite

than \$350 million to the Padres'

new ballpark. "It depends on the political climate and the fisca

limate of the city. It depends

Spanos's outburst wasn't

e in political science. As co

daysSports.com last summer after

days.ports.com last summer atter Sports Extra was soid. To-days.Sports.com has only a dozen full-time employees and relies on about 15 freelance journal-ists, including Weiner. It attracts an estimated 980,000 readers a

month, mostly men between

ages 18 and 34. Deriving revenue from advertising, sponsorships, electronic commerce, and syn-dication, the website expects to be profitable in two years.

be profitable in two years.
Paul Lanning, president of TodaysSports.com and its parent company, Today's Communica-

ble and marketable than the ele-

phant-like, no-frills stadiums of

the 1960s.

"For San Diego, the scary part is there are a half-dozen other cities that would build the Chargers a stadium," Lanning said. "If cities don't have a team, said. If cities don't have a team, they'll be more likely to finance a new stadium. That's how the Rams ended up in St. Louis, and the Raiders went back to Oak-land. It's musical chairs." Weiner reported on the radio last week that the Los Angeles Coliseum Commission seeks to rebuild the coliseum and recruit a foot-

As a multipurpose media person. Weiner often lectures about the business of sports. about the business of sports, and people invariably ask about new sports facilities. "Here in New York, my audiences are al-ways shocked when I point out part of their Con Edison local utility bill goes to subsidize Madison Square Garden, The Garden is not required to pay electric bills through a unique deal cut with then Governor Mario Cuomo in the early

In his presentations, Weiner In na presentations, venior emphasizes shat government has been a partner in sports since the U.S. Tax Code changed in 1986. Some taxpayers have be-come suspicious of deals be-tween team owners and politi-cians. Residents of Houston; St. Paul, Minnesotts; and the Greenshorn—Winston-Salem area of North Carolina hav construction of new profes

seeking new stadiums, ballparks, and arenas, nonetheless, Weiner said, noting New York City and commentary last week about how eight of the nine professional sports teams there want new venues. They include the Yankees baseball team, the

That Spanos wants a new stadium, too, should not shock anyone, given the trend, Weine said. "The reaction of surpris in San Diego — and especial! in San Diego — and espect the overreaction in the m - is partly because San Diego is so laid back. It caught people is so faid back. It caught people with their pants down, so to speak. You don't have the inten-sity of news coverage there like you do on the East Coast.... All somebody had to do was ask Spanos a question."

### Interlocutor

clot. At the time Gwynn was a spokesman for SportsExtra and submitted to weekly interviews conducted by Attiyeh. In casual conversation Gwynn let slip the nformation about his medical

ondition, and Attiyeh got pe After posting the news and an audio feed of Gwynn's interview on SportsExtra's website, Attiyeh drafted and faxed a press release to radio stations, news

sources in terms of staff and on-

Attiyeh was among a handful of 'people who launched To-

get out and that we receive credit for such a scoop." Attiveh's use of news to promote Sport-sExtra worked. Soon sports writers were calling to ask, "Who are you guys, and where are you

Timeliness is one advantage Timeliness is one advantage Internet news services have over other media, Attiyeh said. "We can report in real time. We don't need to wait for the next print run like a newspaper or the next issue like a magazine." A disad-vantage is "We don't have the re-source in them of faif and on.

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the surrounding area exemplif that quest. He delivered a radio Rangers hockey team, the Nets basketball team, and the New

### CITY LIGHTS CITY LIGHTS

First blood

diction. "There have not been any trends to indicate anything has been changing over on this side [of the border]. We have no indication that [the Arellano brot ersl are in this area. In fact, the total crime index from 1995 to 1999 just in the Southern Divi-sion has dropped 14.4 percent."

For her part, Baja California's deputy attorney general, Sub deputy attorney general, Sub-procuradora Olga Jiménez Muñoz, is upbeat, even though she has 80 murders — apart from the Tijuana police chief's — to investigate from this year alone.

In an upstairs office of a '50s-style building not far from where De la Torre was killed, she waxed almost lyrical. "Progress is magnif-icent. The [seven suspects] have icent. The [seven suspects] have already been auto de formal prisión, which means they've been formally indicted and are in jail without bail. A judge has already declared them probably responsible for a 'qualified felony'. To catch them, she says, the city, state, and federal polici agencies — notoriously suspicious of each other — improved their concertaion, "The truth is.

their cooperation. "The truth is, since the homicide of Alfredo de la Torre, several agencies have co-operated. The organized-crime unit from the [federal attorney

They wanted to cooperate with ter De la Torre was killed. "Be-fore De la Torre's death," the paus and even participated in the operativos — raids — executing per said on March 19, "[anony-mousl-informants told two U.S. rch warrants Refore ever body worked their investigations independently. This time it was together. Several agencies from California offered their labs —

cantornia offered their labs— even on Sundays. And coopera-tion with San Diego law enforce-ment is always good. We meet whenever is necessary." So why hasn't the Mexican government asked the FBI to help locate murder suspects Juan de Dios Montenegro Tapia and officer Praxedis Osuna Solís yet? But an anonymous Tijuana source once close to De la Torre told the *Reader* the U.S. assessment is accurate, insisting that the police chief had little choice but to cooperate with the cartel, given the power of the drug lords. One indication things are

mous informants told two U.S. agencies that the police chief was being paid by the Arellanos to allow drug loads to cross the border unimpeded."

"It's lamentable that the memory of a deceased person is not respected," says Jiménez Muñoz. "I personally think that if a person is dead, there isn't any need to make these kinds of allereaching a new level of insecurity across the border is the news that the governor of Baja California, Alejandro González Alcocer, has need to make these kinds of alle ports one is a gray 2000 mod gations towards his person. If they knew that he had that kind of a relationship, they should have [exposed] it when he was tion; the other is a white 2000 model Ford Lobo pick-up with a

CITY LIGHTS CITY LIGHTS

, so he could respond." double cabin and "highest-level" armor-plate protection, capable of stopping high-powered rifle bullets. Governor González told the paper he would use one vehicle and let the state attor

been budgeted two bodyguards. (Reliable sources claim she hired them from the municipal police, not from within her own state-police ranks.) She appears confident about her safety. "We knew this was what to expect when we came to the job," she says "It's normal nothing

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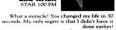
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STRAIGHT .... THI HIP



regrams.
My silly friend D says there is adhesive in paint. I think that is ridiculous! I read your column in the Reader today and thought you might know. What do you think?

If D means that paint is just Elmer's glue with color in it, D's wrong. Paint (latex house variety I'm talking about) is basically dry pigment (coloring agent) dispersed in a binder (acrylic latex), all made really flowy with water and some other junk. You slup on the paint, the water evaporates, and the latex polymer forms a thin plastic film that sticks to the wall. Chemists can't really explain all the in and outs of why things pick together. They know that things uick together all all the in and sticke are really well smashed together, which suggests that it's some handy-panky at all the points where they meet. Nown kind of molecular mingling or valence hookels look categories at a great glue since it sticks well to hands, bair, cotines, abose, revenyeav, rugs, dogs, sometimes even walls. But not because it contains glow I just acts the glue. Got it's fourty, down.

Matmail: I went to the Rauben H. Fleet Science Center for my birthday, and I noticed something odd. Upstain they have, in a glass case, what they call "English Planetarum, circa 1810." It's really nice, but with which this put has models of all mine planets. I most some when the last fly planets were with official that has models of all mine planets. I most some when the last fly planets were discovered, but I know that Plato was discovered this century. Did thou just site on me planets were were discovered I token I look like I inclinatelish; the newly redone science center is really cool. - Nephi, College Area

The Fleet folks appreciate your enthusiasm, but you sent them into orbit for a while trying for sooks the planetarium anomaly. Officially, the device is called an orrery; and this particular one consists of a circular brass born of feet; in has a post and a knob (the sum) sticking up urbously the middle with nine arms extended out around it. Little planet balls sit on pegs at the ends of the arms. And some of the little planet balls are surrounded by even timer mon balls. There is a methanism inside that propels the arms to make planets travel in their proper relative motions. The Fleet gang admits that in 1810 we had only confirmed severa planets. Neytune was 5 year away and Fluto more than 100 confirmed severa planets. Neytune was 5 year away and Fluto more than 100 conditions to the confirmed several planets. Neytune was 100 confirmed several planets. New 100 confirmed several planets. Neveral planets are not several planets. Neveral planets are not several planets.

ans-son team ot London instrument makers who worked from 1794 to 1823. Around the turn of the 19th Century, some attronomers would include some of the nexhy discovered minor planets (asteroids) in a planetarium. They gave up the practice, see Dennis. "when they realized how many atteroids there were and how futile it was to include them with the planets." Adding up all their clases, the Fleet force estimates that their orrery was actually made between 1802 and 1804, when there were seven known planets and two known atteroids.

Dear Maintew Ause:
I don't understude the purpose behind certain street signs encountered while driving on Florida Street toward University Heights from Hillcrost. On several east-west cross streets, there are signs posted at the intersections forbidding right turns from 1 a.m. to 5 a.m. What's up with that sign! And who would be there to enforce it anyway?

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If you're tooling north of University Avenue on Horida at two or three in the morning, maybe you're going home from one of the many bars in the area. You and all the other can behind you. And maybe if you're for the control of the many bars in the area. You and all the other can behind you. And maybe if you're to all the way to B Capin to make the produce of the three produces of the way to B Capin to make the residents on those cross streets were used oriving on a late-night forcesty, so they call the police department to see what can be done. Then maybe the PD has GPY traffic engineers put up sign that way between one and five in the morning, if you're heading north on Florida, just keep going. And who's there to enforce it! Maybe the cops call it the graveyard shift.

Hi, All-Knowing One:
Who picks up after guide dogs for the blind? Does the dog's blind master carry a pooper-scooper or
plastic Baggiel JI so, how do they know where the waste matter is located? By smell? How do they know

By smell? Let's give the blind a little more dignity than that, Perp, Your namew depend in past on where the dog and its handler have been trained. In California and most other states, guide dog owners or exempt from poper-scooper laws, so not all dog-training schools include a unit on poop-finding techniques. Guide Dogs for the Blind in San Rafiel does have a canine good citizen class, and they croommend the following. First, feet the dog on a regular schoule, guage is typical digestion time, then you'll be ready to go when he is. Put the dog on a leash, take a plast; Raggie, and head outside when the dogs is pointed, follow the leash so you can find the front end of the dog. The location of the back end of the dog is then obvious. Put your hand inside the bag like a mitten, find the poop, scoop it. If the dog has some kind of intentinal distrase or has gust exten salas; at vill let you know when it wants to take a walk. It's all very simple. And best of all, the blind don't have to look as it.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alic to the Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 6 or e-mall to hermatifications with the Internet.

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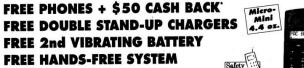
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### SportingBox By Patrick Daugherty

# Pony Up

I'm on the phone with Sheehan Verner, a starter for San Diego's quad-rugby team. Going into the national championships the Bushwackers are ranked seventh nationally. Quad rugby's governing body is the United States Quad Rugby Association (USQRA). According to their rules, "Players are given According to their rules. "Players are given a classification number...ranging from 0.5 [10] 3.5. The 0.5 player has the greatest impairment and is comparable to a C5 quadriplegic. Of those eligible to participate, the 3.5 player has the least impairment and is similar to a C7-8 incomplete quadriplegic." Quad teams field four wheelchair players and each team may only field a squad that, combined, totals eight points or less on the above classification

Sheehan was paralyzed at the age of 18 after diving into his parents' swimming pool. He rates himself as a "C6-7 quad. Basically, from the chest down I'm paralyzed. I'm a 1.5

from the chest down 1 m paralyzed. 1 m a 1.5 on my team..."

I start with stupid questions. "The championships are in Birmingham, do you guys travel together?"
"Yeah, we usually fly together, some-

times it's a pain that way, because we got eight guys in wheelchairs."

guys in wheelchars.
Stupid question number two: "So, this
tournament is a big, big deal?"
"This is the nationals. This is the tournament that decides the number-one team in the country."

Stupid question number three, "Do you get any shake for being in the playoffs? I assume they don't give you cash, but do

you get...?"
"It's nice to win if you want to raise
money. That's easier to do when you're the best team in the country." "Who raises money for your club?"

"We all try and raise money. We write letters and send them out."

Verner's voice sounds a bit empty.

"How's it going?"

"We don't get a whole lot of response.

"The Paralyzed Veterans of Qualcomm and the Paralyzed Veterans of

Qualcomm and the 'Paralyzed Veterans of America donate some money, but we're always looking for money." Verner has a point, I don't recall see-ing any quad-rugby telethons. "How much is this tournament going to cost?" "For the whole team, four to five thou-

sand. For me, about six-hundred dollars."

"And your equipment?"

"We buy it ourselves. The wheelchair
I use on the court cost close to \$2000."

Stupid question number four. I am on a streak. "Seems like every activity has its

a streak. "Seems like every activity has its best and worst aspects. What's the worst part of quad rugby?"
"The politics of it. It's like Little League. Players move from team to team, because one team is better than another. If a player can afford to move to a better team, he will. So.

you can stack teams, but then again, that's

While looking around the site I came upon the following posting. The author is an athlete who wanted to get into a quad-rugby league, and his story, although heartbreaking, is not much different than any athlete's

ing, is not much different than any athlete's "Yelfol. 1) play grugby and I have cp (crebral paly). I had to seratch and claw myelf into the you. The classifier a itempted to look at me through spinal cord injury yes. The doctor (deciding classifier) and I had to constantly remind them that I had a totally different is disability. If the doctor had not been present. I ruly believe I may had cated them on my short comings and accept them on my short comings and it was cated them on my short comings and it was found that I was a low pointer

"I have, virtually, no function in one of my arms due to extreme tightness. The less knowledgeable classifiers were arguing with me, saying that the tightness constitutes

### The Vegas Line

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- San Diego Bushwackers

strength. Luckily, a doctor was present to help them see the errors in their ways.

"Another example — the lower classi-fiers wanted to judge me using the official muscle scale for spinal cord. But, one can-not apply that in my case, because all my muscles are tight due to the cp. I have no vol untary control over the majority of muscles

"I believe the classifiers need to educate themselves when it comes to other disabil-ities. I am sure that many others out there with cp, or some other disability, have been unjustly ousted from the sport due to prei udice caused by a lack of proper knowledge udice caused by a lack of proper knowledge. This is a crying shame. We should all want the sport to grow by any fair means, even if that means welcoming others outside the spinal cord or polio realm. For the love of the game lets open our hearts and minds so the game can evolve.

"Finally, I want to thank the classifiers

Veterans of America, a non-profit outfit. If you'd like to donate money, and I hope you I thank Verner for his time and wish him

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### SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Baptist General Conference Address: 10195 Madrid Way, Spring Valley; 619-670-1601 Year founded locally: 1948

Year founded locally: 1948
Senior pastor: Alan Ernst
Congregation size: 250
Staff: one full-time
Church school enrollment: 175
Annual budget: \$200,000
Weekly giving: \$3800

Services: Sunday worship, 8:15 a.m. (con-temporary), 11:00 a.m. (traditional)

"Susan Golding is trying again to shove flu-Susan Golding is trying again to show tub-oridated water down everyone's throats. I wrote the nastiest letter-to-the-editor about it. They printed it in yesterday's paper," said the man in line behind me as he dug into a big steam tray of eggs scrambled with onions and bacon. He and about 30 other men were on hand last Saturday morning at Casa de Oro

Liturgy ...

Snacks

Very good ..... Excellent ...... Extraordinary .

congregational choir.....

Baptist Church for an 8:00 a.m. breakfast whose guest speaker was Scott Lively, author of The Pink Swastika: Homosexuality in the

Nazi Party. Lively's remark-Lively's remark-able thesis, in brief, is that homosexuals were responsible for National Socialism and the Holo-caust. While Lively's views haven't been wel received by "fanatically pro-homosexual insti-tutions" such as the Holocaust Memorial Museum in Washington, D.C., his argu ment's overall thrus has caught on with reli-

gious conservatives such as Alan Keyes and Dr. Laura Schlessinger. The product of a nominally Catholic, French Canadian fam. ily in western Maine, Lively was for many years a drug addict and drunkard, "The sort of guy who slept under bridges and came stag-gering out with leaves stuck in his hair." In 1986 a conversion

1986 a conversion experience transformed him, and, in keeping with his surname, he embraced fundamentalist Protestantism with a certain zeal. By 1992 he was in Fortland, Oregon, searchisthe etchy sparks for flittic informescual results of takes a walk through Laurelhurst ought to take a walk through Laurelhurst park about 11 Jop m.m. and see what goes on in the bushes.") When not conducting field research in Portland's parks, he was helping spearhead a ballot initiative that would have enumed that Oregon's state government end that Oregon's state government behaviors are abnormal, wrong, unnatural, and perverse, and that they are to be dis-

behaviors are abnormal, wrong, unnatural, and perverse, and that they are to be discouraged and avoided." (The measure lost as 75 percent to 43 percent margin.)

Unnerved by criticism that he and the measure's proponents were "like Nazis,".

Lively set out to prove that the converse was a literally rure. Homosexuals and their sympathizers, or "homosexuals and their sympathizers, or "homosexuals and Kine Swatish Mazis, they were Nazis. The I'mik Swatish Mazis, they were Nazis. The I'mik Swatish

was the product of the exhaustive thought Lively devoted to the matter. By 1995, he was on the road, a regular on the evangeli-cal radio talk-show circuit, promoting his

book.
Unafraid of casting too wide a net, Lively lays first blame for gay owned-and-operated Nazism squarely at the feet of Plato. Last Saturday, while his listeners tucked into their ay, while his listeners tucked into their bled eggs and fluffy pancakes, Lively ed that the Fourth Century B.C. Greek sopher, if not in fact a pederast himself philosopher, if not in fact a pederast nument, was at least a fan of Spartan pederasty. According to Lively, Plato's admiration for Sparta's homoerotic militarism struck a chord with late-19th and early-20th-century "butch" German homosexuals, who laid not only each other, but the entire sociopolitical foundations of the plate o dation for National Socialism

Lively's list of homosexual Nazis and

reate Thomas Mann. who may or may not have been light in his loafers, unwittingly contributed to the by writing Death in Venice lust about ever Venice. Just about every ranking Nazi of note — very possibly all famous Nazis — were homosexual. But what of Adolf Hitler? "Probably not."

Having estab-lished to his satisfaction that homosexuality caused National Social ism. Lively dismisses the Nazi Party's official vilification and perse-cution of homosexuals as nothing more than a smokescreen A clever trick to blind the German public from the rampant homosexuality within the Party itself. ("Why go so publicly against gays? It's going to quell suspicion against your self.") The 15,000 nomosexuals liqui dated by the regime were, says Lively

effeminate Nazis o "femmes," whom the "butch" Nazis had long abhorred. Because the "femmes" knew the truth about the Nazi rank and file, their butch" counterparts had no choice but to

.no choir

To Lively, the past is but ominous pro logue to the present. The American gay-rights movement is up to no good. "What hap-pened in Germany is happening right now in the United States," he told his listeners. "Go

in the United States," he told his listeners, "Co out and rent the movie Cabaret, It gives a true perspective of Germany at that time." Despite the fact that "They're coming to kill our children," and "We're all going to kill our children," and "We're all going to he without hope. The current "Levy is not without hope. The current "Levy is not without hope. The current stop spending so much time watching sports on television" and become politically active. The truth," he told his listeners, "Is on T side."



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INDIGO WAY

pril 3, 2000: "Your cleanup guy has a big day at the plate and your staff ace takes a shutou into the seventh inning, so you figure this should the a winning Opening Day. Well, wait a New York minute. That's not quite the case, as our Padres found out Monday."

So begins a report in Father John's Diary at the San Diego Padres' website (www.padres.com) the San Diego Fadres website (www.padres.com) that recounts the team's loss on opening day to the Mets, despite a sterling performance by Mr. Hitch-cock and a homer by Phil Nevin in his first at bat

We're talking baseball again.

Not that fans ever really stop. The off-season is a tricky time. Those of us who cheer for teams besides the Yankees need a respite from our unrequited love, but at the same time, the winter is about prospects. It's about every connotation of the word: rookies, new acquisitions, rising averages, the meaning of last year's late-season surge, dreaming about surveying those below you from the top of the field. First place. Winning. Winning the World Series.

I'm a Red Sox fan (more on this later), but I've always liked the Padres. In Little League, in Warren. Vermont. I played for the Warren Padres. Our rivals were the Dodgers and the Braves. For a rural team, our Padres had some talent. I sup pose our pitchers were young enough to be in Little League, but they didn't look it. I never saw them during the school year, and when the season started, they came from the hills. Big tobaccochewing kids who could throw some heat. We had



at the games. My point is, I've been studying the Padres' prospects for this season, and they could use some mountain-boy pitching and a Babe. Given the opportunity, Trevor Hoffman will save a game, but without a winning pitcher, he'll be lucky to get 50 chances. And Ryan Klesko? Nice goatee and chops, but his .208 career average against lefties is sad. Ben Davis, though, is promising. Any player who does manage to steal on him will have o consider the possibility of a collision at the plate. That's a prospect.

In the end, though, the Padres have nothing

to worry about. They may not get the pennant again for several years, but at least they aren't one

I, for one, spent my off season at A Haven for the Diehard Sox Fan (www.redsoxdiehard.com), which offers a kind of succor for the team's longsuffering congregation. In an essay at the site,

knows, the teams that have gone the longest with-out earning a single World Series trophy are, in order, the Chicago Cubs, the Chicago White Sox, the Boston Red Sox, and the Cleveland Indians. They are better known in some circles as, simply, "The Big Four.'

I've written about the Red Sox in this column before. I noted that the team's official website (www.redsox.com) was

of particular interest to the historian because of its fanciful history. The site makes almost no mention of the team's you do not listen.

tragedies. When con-Why must I look fronted with the hardhitting facts (last won the series in 1918, traded at misery?

the Babe, Game Six in 1986, etc.), the site's managers opted to pitch out and face a softer version of the story - pennants won, Ted Williams, sepia-toned photographs of

A Haven for the Diehard Sox Fan, by contrast, is powered by avowal. It begins with a prayer from Habakkuk 1:2-3: "How long, O Lord? I cry for help but you do not listen. Why do you let me see ruin; why must I look at misery? Then the Lord answered me and said: For the vision still has its time, presses on to fulfillment, and will not disappoint; if it delays, wait for it, it will surely come.

But this site serves as a testament to fandom





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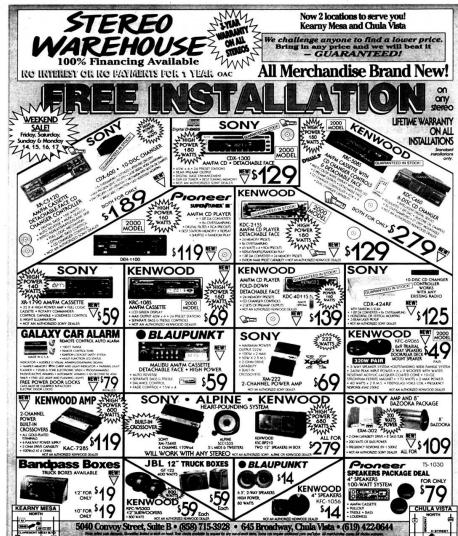
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But this site serves as a testament to fandom



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no matter your team allegiance because it doesn't wallow in the misery. As frus-trated as we are, all Sox fans know what the above prayer means. By waiting so long, we've guaranteed that a championship will be reve-latory and epiphanic. What the site also demonstrates is how the unrewarded fan uses numbers. There is so much whirling mystification in baseball — curses, superstitions, and coincidences that to stay grounded, fans turn to numbers and statis-tics, which — in theory, anyway - don't lie. What the Sox need more than most is some concrete indication that the team is worth following for another year. So at this site, you'll find just as many numbers as sorrowful narratives. Look, for instance, at the page on our ace pitcher Pedro Martinez, who had one of the best sea sons in history last year. Sports Illustrated predicted in its March 27 issue that his tal ent, and especially his atti tude, were going to bring the Red Sox a World Series

title this year. But the Pedro page here says almost nothing about the man's disposition. Plents of characters populate Sox lore, but what the team's fans are talking about now are the numbers. According to the site, this is who Pedro Martinez is: "Only the third major leaguer to win the Cy Young award in both leagues.... The fourth American Leaguer to win the award unanimously.... [In] 1999, went 23-4, with a 2.07 ERA and a club record 313 strikeouts... Struck out 15 or more batters six times, including 17 in a one-hitter against the Yankees on September 10.... Allowed only 37 walks (the lowest total in history for a member of the 300-strikeout club!) and gave up only nine home runs, none of them with runners on base.... ERA of 2.07 was 1.37 points lower than the 3.44 of league runner-up David Cone of the ankees, and 2.80 lower than the league average.... Oppo-nents batted a league-low .205 against him, 70 points below the league average.... Averaged 13.2 strikeouts per nine innings...five more a game than runner-up Finley, and his 1.6 walks per nine innings were just behind Gil Heredia of Oakland (1.5)." That's another prospect.

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hen I was little and walking home from school, I would turn down this alley onto our street. It was a very narrow street in a typical middle-class neighborhood in central Teheran. Mostly two-story houses, white, beige, gray. Some

# Saffron

families decorated the front of their houses with little ceamin cities. And when I turned onto our street, you could hear the sounds of dishes clattering, people talking, someone arguing. The sounds of our neighbors. And everyone's kitchen window looked out on the street. And when I turned onto our street, if I smelled saffron coming from our kitchen. I knew someone special was coming for dinner — an uncle, an aunt, someone nice.

My friend Reza was calling from Los Angles to talk about the results of the Iranian election. He was excited that the reformers had done so well, but a few minutes later his enthusiasm dissolved into melancholy. The elections were an excuse for him to talk about "back home" and exile.

"The reason I could smell the saffron was that if you ever cooked anything very nice, very special, you always opened your kitchen window so your neighbors could smell it. If it was something that smelled very, very good, you had to take your neighbors a plate of it. Saffron was a way of showboating, of showing off. It meant that you were well-to-do, or you had company coming, In Iran, you always give guests the best of everything. The best bed. The best blanket. The best food. And because saffron was something expensive, you used it when you cooked for guests. Rich people are saffron with their ice all the time, but in our middle-class neighborhood, it was something that you at maybe only once a week.

"So to me whenever I smell it, I remember this feeling of excitement I got when I was coming home from school. Now, it reminds me of Iran. Iranians think Iran produces the best saffron in the world, even better than Spain. Persians have used saffron forever. It's always been a special salways been a special

thing. The Moguls who invaded Iran took saffron with them when they invaded India, and that's how the Indians started to use it. My mother used to tosat the threads of saffron and then grind them in a mortar and pestle with just a pinch of sugar. She would mix the saffron with butter and then pour it onto rice. She

by MAX NASH

loved the color, and when guests came, God bless her, she always liked to have at least three different colors of rice. She would color it with spinach, or with spices. Three colors of rice and two different colors of stew. And she sent a plate to our neighbors — our neighbors in the back, and our neighbors the right.

"The custom was that when they returned the empty plate, they always put a flower on it, usually a rose. Everybody had a small garden and there were always roses in it. Whenever our neighbors sent

us food, my mother always sent me to the garden fast, like it was an emergency. 'Go and pick a rose!' It couldn't wait. "When I first came

to Los Angeles, one day my wife made some bread. It's called ghata in Persian, and it's made with eggs and butter and

sugar. It smelled wonderful when it was baking, and so, to be nice, I took some to our neighbors across the hall. They seemed really surprised. The next day they just left the empty plate in front of our door. They didn't knock. They didn't say thank you. They just left the plate there. I couldn't believe it.

"I guess I should have understood that I was new to this country and I shouldn't have expected anything. But this made me angry and when I saw the neighbor, the husband, in the parking lot the next day, I said, 'You know, what you did really showed that you don't have much class.' And he said, 'What do you mean?' And I told him about the plate and he said, 'Well, we just left it there because we didn't want to disturb you.'
"That was my first lesson in being

neighbors in America. It left a very bad taste in my mouth. Maybe it was just that guy, that family. Maybe they were jerks At the hospital where I work, I've been called a 'camel jockey' a few times, and it's ridiculous because in Iran we don't even have camels. Now, I don't even know who my neighbors are. We never talk. And there are times when I'm cooking something nice. something good, and I'm using saffron, and in the back of my head I have this response, this instinct, and I think, 'Maybe I should take some to my neighbors.' But I don't. I don't know how they'll react. I don't know if they'll like the food. Now saffron is something just for my guests and family

Iranian saffron, which generally costs about \$4.00 for a small fraction of an ounce, can be found at Aria International Market, 2710 Gamet Avenue, 858-274-9632, and at Parsian International Market, 5911 Balboa Avenue, 858-277-7277.



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illiams, then 41 and already an established poet, was speaking of her novel, *Dessa Rose*. The book had won critical acclaim and made its author hot copy. That Williams, a small woman with a striking smile, was the child of African-American migrant farmworkers and had picked cotton and fruit in the San Joaquin Valley, made her life nearly as remarkable as those of the characters in her novel. "My childhood," reflected Williams, "was the most deprived, provincial kind of existence you can think of." Poverty, however, had taught her some valuable lessons. One of these was an injunction "not to hope too hard." Which was perhaps why, after sharing her dream of a literary immortality with the reporter, she backtracked some:

"Of course," she added, catching the newspaper man hard on the chin with one of her double-dimple smiles, "I won't be living hundreds of years from now, so how would I know?"

On July 6, 1999, Sherley Anne Williams died in the intensive care until at Kaiser Permanente, where family, friends, and colleagues had maintained a round-the-clock vigil. At her death, Williams was living in her three-bedroom home in Emerald Hills, an upscale community in her three-bedroom home in Emerald Hills, an upscale community merican literature and creative writing at UCSD. She was 54, and the ovarian cancer was already at stage four when it was detected. "Busically we're looking for a miracle," her doctor had said. After learning of the diagnosis in February, she waited weeks before telling her friends, still longer before telling her family.

When I heard of her death, I went in search of a copy of the book whose paperback rights had been sold 13 years before for \$100,000 and whose film rights were secured by Irwin Winkler, a film weteran with ten Oscars to his credit. The movie, however, was never made; and when I looked, not only her novel, but also her book of literary criticism, Gire Birth to Brightness, and her two books of poetry were all out of prince.

By contrast, Doris Grumbach's review of August 3, 1986, for the Washington Post opened with the chilling phrase Dessa Rose makes to the white man recording her story: "I kill white mens...! kill white mens cause the same reason Masa kill Kaine. Cause I can."

Grumbach's choice seemed far more evocative. Was hers the result of door reading of the text because she was a novelist herself, or because she was a woman seeing in the novel a feminist rate? I decided to experiment. When my copy of the book arrived I flipped through, randomly stopping on page 48. There I found the passage below. It turns out that this is another recollection Dessa Rose has of Kaine:

"They had seldom loved at night; the realization was like a fist in her stomach. Nighttime was for holding, for simple caresses that eased tired limbs, for sleep.... They had had only the one winter of love; and the mornings."

The quote did double-duty. It illustrated the author's power with words, by poetic roots," and at the same time conveyed the desperate conditions in which the novel's characters find themselves. The slaves were so tired by the end of the day that they could do no more than hold each other's exhausted bodies.

I tried my experiment a second time, flipping pages again until I

lot To Hope Too Hard

Through a computer search of on-line used-book dealers, I hunted down secondhand copies of her book. I paid with plastic and, while awaiting my copies in the mail, I read the nearly 100 obituary notices, as well as interviews and reviews, now more than 13 years old, of *Dessa Rose*.

The book was a fictionalized story of two historical figures. One was a nameless pregnant slave in Kentucky who led a revolt in 1827, was captured, and was kept alive until the birth of her baby (deemed the rightful property of the slave's master); then she was hung. The other historial figure was swhite woman who lived on a remote North Carolina farm in 1830 and gave sanctuary to runaway slaves. Williams brought the pair together in her narrative, which was cited by a critic as "a firectly moving account of suffering and redemption." Those vying for film rights compared the book to The Color Purple, the novel Steven Spielberg adapted for the screen and made a mainstream hit. "Academy Award was written all over it," said Sandra Dijkstra, Williams's agent. That was the word out of Hollywood.

At the novel's publication, David Bradley, writing in the New York Times, spoke of Dessa Rose as "artistically brilliant, emotionally affecting and totally unforgettable." Williams showed that she could write a novel better than a lot of novelists while, he said, never cutting herself off from her profits roots.

"Kaine, his voice high and clear as running water over a settled stream bed, swooping to her, through her...," quoted Bradley as evidence of Williams's 'poort' roots." "He walked the lane between the indifferently rowed cabins like he owned them, striding from shade into half-light as if he could half the setting sun... "Talk as beautiful ash is touch... Kaine's eyes had been the color of femon tea and honey. Even now against closed eyelids, she could see them."

What, I asked myself, was the big deal? I read and reread the quote and found that whatever poetic beauty was there came because the recollection follows Kaine's brutal murder. Without that context, Bradley's choice seemed to me to have all the distinction of a supermarket Harlequin romance.

came to page 61:

"The other white men didn't even rouse up as the guard thrashed off into the underbrush with Linda, but everyone on the coffle la train of slaves chained together] was awake. Every night since Montgomery, one of the white men had taken Linda into the bushes and they had been made wretched by her pleas and pitiful whimperings. The noise from the underbrush stopped abruptly."

However unpleasant the scene, surely we have evidence here of a masterful economy of words. In two random selections, then, I came upon material that was not only powerful but suggestive of the writer's talent and expressive of the strained conditions found within the novel.

Yet the Bradley piece (I reminded myself) was a favorable review; and a good review in the New York Times was like money in the bank. So what if I found the reviewer's remarks less than precise and thought his quote lackbuser? Sherley Anne Williams was raised not to "hope too hard." The corollary to this is, of course, to be grafeful for what you get.

Following Williams's death, the San Diego Union-Tribune wrote a brief tribute. Williams was described as a pioneer in the study and teaching of African-American literature that began with her admission to the UCSD faculty in 1973.

"It was a time when [such literature] was still only marginally accepted," said UCSD colleague Rosaura Sanchez. "Sherley put it on the UCSD literary map and made it central to our studies."

During her career as an educator, Williams chaired the literature department at UCSD. She was a senior Fulbright lecturer at the University of Ghana and a visiting professor at Stanford University, USC, and Sweet Briar College in Lynchburg, Virginia.

In 1975, The Peacock Poems, Williams's first book of verse, was nominated for a Pulitzer Prize and a National Book Award. She won an Emmy Award for a television performance of poems from her second book of verse, Some One Sweet Angel Chile. It was another National Book Award nominee. Her one-woman drama, Letters from a New England Negro was performed at the National Back Theatre Festival in 1991 and angeto. Chicago International Theater Festival in 1992.

Working Cotton, her first children's story, won an American Library Association Caldecott Honor and a Coretta Scott King Honor. Williams had recently published another children's book, Girls Together.

The New York Times' obituary concluded with a list of the survivors: Her son, John Malcolm Stewart of Lancaster, California: a sister. Ruby Birdson: and three grandchildren.

The word count of the *Times* obituary totaled 696. The number itself gave a neat symmetry to the messy stuff of living. "Her life was a tough one and you felt it in her writ-

"Her life was a tough one and you felt it in her writing," Dijkstra told the San Diego Union-Tribune. "It's a tragic loss for us all, but she will live through her writing. And that's what she wanted."

And it was to her writing that I went. Her children's stories were on the shelves and easy to come by. I'd paid twice the original price for my copy of Dessa Rose and nearly four times the original price for her poetry books. I was able to borrow Give Birth to Brightness from a friend. Following my experiment with flipping pages, I opened Dessa Rose in earnest, eager to gorge myself on the story. It was tough. On the jacket, a blurb from Nobel Prize-winner Toni Morrison reads, "Having this treasure of a book available again for new and more readers is not only necessary, it is imperative." Necessary and imperative - the terms of extremity should have warned me. Indeed, from almost the first moment with Dessa Rose and Kaine, I was caught up in an account so harrowing that each new paragraph threatened to rub me as raw as the iron cuff on the slaves' ankles. Williams said that in doing her research for the book, she was brought "to the brink of despair." I wanted to put the book aside.

"No, finish it," prize-winning poet Philip Levine told me later. "It's worth it."

My search for Sherley Anne Williams was spurred on by three things — a peevish tone in a book review, an obituary in the Washington Post, and a personal association.



The review was written by New York Times critic Christopher Lehmann-Haupt, On July 12, 1986, in a review of Dessa Rose, he called Williams's imagination "tough and realistic" cited her storytelling gifts, and wrote "Thus kes Sherley Anne Williams berghed wonderful life into the bare bones of the past." But then Lehmann-Haupt mentions that in the introduction to her novel, Williams calls to account a controversial book, The Confessions of Nat Turner by William Styron. He suggests that Williams came late to the debate raging about the Publicer Prize-winning book — that is, whether a white man (Styron) could give a fair first-person narrative of a slave rebel. And the critic nipicks, berating Williams for mistaking the publication date of the book (a fact that should have been caught by an editor). Lehmann-Haupt's tone was so testy that I wondered exactly who was this woman who could get a seasoned critic to drop his measured tones and squall like a wet cat.

The Washington Post obituary was written by Robert Hass, the 1995–1997 U.S. poet laureate. He was brief, recounting in one paragraph Williams's history and her achievements and reminding readers that she had begun her career as poet and that she had discovered the poetry of African-Americans. "I was just captivated by their language," he quotes her, "their speech and their character, because I always liked the way black people talk. So I wanted to work in that writing." Hass ended his tribute with two of Williams's poems. The concluding lines of the second poem ("you were never miss brown to me") echoed in my head long after I set the notice aside.

the women of my childhood just as I was the women of my youth, one with these women of silence who lived on the cusp of their time and knew it; who taught what it is to be grown.

My last reason for going in search of Sherley Anne Williams was personal. Of the poetry collection Some One Sweet Angel Chile, Sherley Anne wrote, "The angel chile of the title is the 'knee baby, the child next to the youngest using at the mother's knee, while the 'lap baby,' the youngest, gets the affection and the oldest child gets the attention." Williams described herself as a knee baby. I had never heard the term before but realized that a trick of birth had also left me as knee baby. And as one knee baby to another, I wanted to find out what Williams had made of her life.





Frequent-flyer miles on Southwest Airlines got me to New York City: the number 2 subway of the Manhattan Transit Authority got me the rest of the way to Brooklyn Heights. There was no nearby six-lane freeway, no blue California sky; here the houses crowded in close, making the streets seem narrower and the curbs taller. The urban colors were deeply saturated. It was October 12, and the autumn air had the fruity taste of Comice pears. Gray pigeons pecked at the pavement where eleven o'clock sunlight fell through a lacy scrim of ginkgo leaves in a drizzle of gold. Manhattan, that massive crunch of concrete and steel, was just across the Brooklyn Bridge, five minutes from here. But the metropolis with its hordes and mayhem seemed to belong to another distant world. When I rang the doorbell of the multipleunit brownstone, the sound tore through the stillness and sent the pigeons scrambling into the air.

On the other side of the clear-glass panel of the front door, Philip Levine descended to the foyer. "Hello," he said, unlocking the door and opening it. I stepped into a thick, sweet smell of warm chocolate. "Someone's baking," he explained, leading the way upstairs to the third floor, where the chocolate smell had faded into the mixed stale odors of an old building. His wife met me at the door.

Frances Levine was around the same age as her husband, who is 71. She wore no makeup, and her hair, thick and gray and falling below her shoulders, set off the bony intelligence of her face. She was cleaning the house, dressed in a loose shirt and jeans that had been bleached of much of their original denim color. Levine wore an olive green cashmere sweater, sweat pants, and a black baseball cap pulled down low. Husband and wife were both slim and looked fit, and between them was held an intimacy at once easy and unspoken. She was at the moment stripping the bed to wash

had a woodsy Scandinavian sparseness. The furniture was of undistinguished design and vintage, the second-house

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Frances and Philip Levine

stuff found in heach cottages and summer homes. The Levines live in Brooklyn half the year with their children and grandchildren nearby; they return to Fresno for the winter and spring. I took a seat on the couch. So you wanted to talk about Sherley...

Philip Levine won the Pulitzer Prize for his poems in

most of his days writing but agreed to give me a few minutes to talk about Sherley because she had been his colleague and friend. Their relationship began in his classroom when she was a freshman. My search for Sherley Anne thus formally starts in 1963 when she is 18. Her life was already a third over

"I was a young professor, and she was clearly a very bright, very talented student. In over 30 years of teaching poetry, I have found that it is the rarest of events to come across a supremely gifted student. I was lucky." Levine counted back, reflecting that Sherley was enrolled in his Introduction to Literature course that was offered in the econd semester of her first year. He remembered that she liked to sit in the front of the class, near the door, that she favored brightly colored clothes, and that in those first years she wore her hair short.

"She dominated the class, there is no doubt about it. The other students listened to what she said and praised what she wrote. There was no question in anyone's mind that she was bright."

Levine paused and sat back, looking at the ceiling. In the background, the washing machine churned through its wash cycle

"You know," I said, choosing this moment to comclean, "she certainly can write — you can tell that right away — but I'm having trouble with the novel."

"Why is that?"

I explained that I'd grown to care so much for the characters, I could not bear to learn something bad happens to them. I'd had this deep identification with a book's characters only twice before, when reading Pearl Buck's Good Earth, about starving Chinese peasants, and a suspense novel, The Collector by John Fowles, in which a young woman is

I asked Levine what Sherley looked like. Slender, he answered, and very attractive. "She had beautiful, expres sive eyes. She was physically very energetic," he clenched

his fists to illustrate, "and very articulate. Sherley liked to talk and was highly opinionated about what she read. She took a strong position, and we argued."

I wondered how difficult that was, coming from a student. He looked over at me.

"Once I understood how serious she was, how she was absorbing the material, I went with her. She was eager, eating everything up, and what teacher doesn't thrill to have a

He said that he assigned the class to read Ralph Ellison's Invisible Man. "It was a savage and amusing book," Levine recalled, "and discussion was heated."

At the end of the class period. Sherley and he were still in disagreement on some point. He waved his hand in the air, as if to grasp that point now so many decades old. But in the end, his palm open and his fingers spread wide, he admitted that while they'd gone back to his office and con tinued to debate, he could no longer remember what it was they had argued about.

"I do know that at the next class I stood up and said that I had been forced to reconsider my position and that Sherley's point was better taken."

It must have been a pretty heady moment for a freshman "The next semester she took a poetry course from me, and her poems were often masterful. She wrote about her life in West Fresno, and she made her world come alive to the reader." He recalled her poem "the wishon line" that was collected in her second volume of verse, Some One Sweet Angei Chile. "From the first, she had three great strengths. Sherley always had a strong story line, a narrative. She always had characters. And because she was reading a lot, she was developing her sense of pacing, her ear. She had an excellent ear.

He pointed a finger at me. "But her strength was also her greatest weakness. She had a lot of pride. God knows she needed it, but sometimes that pride got in her way."

Levine recounted how one afternoon she brought in work that was not up to her standard.

"The fact was, it was not a very good poem, but the

other students were afraid to say so. Some of them had tried to write like her, but they did not have her talent. And when this poem came along, they did not know how to respond. I explained why it wasn't very good. Sherley was not happy, but I did it because I knew what she was capable of. I owed it to the poet I knew she could become.

During the course of the criticism, he said, Sherley remained quiet, sitting absolutely still. It was only when he was through that she raised her hand. Levine interrupted himself to say that all his students called him Phil.

"Sherley too," he went on. "But this time she said, 'Professor, may I say something?' She was staring and had not taken her eyes off me. I was standing in the front of the class, and I said, 'Of course, Sherley. What would you like to say?' 'GO FUCK YOURSELF, LEVINE!' '

With this, the poet whipped off his cap and laughed. "Then she gathered her things and stormed out of the classroom.

What did you do? I asked.

"What did I do? At the next class meeting, she appeared and nothing was said of the incident."

I was not sure what surprised me more, an angry out-burst from a teenage undergraduate or an instructor's deci-

sion to let the incident pass. With his cap off, I had my first full look at Levine's eyes. They were a clear child's blue. And at the moment they were twinkling.

"You had to know Sherley," he explained. "At the next class, we just looked at each other and that was it, the incident was finished. We understood each other. She participated in class and we never had another problem.'

In her second year, she told Levine she wanted to go to a black college and wondered what he thought about her transferring to Fisk. He urged her to apply.

"She got in and studied under Sterling Brown, I think He is a superb poet. He writes exquisitely in the tongue of black Americans, and I think you see his influence in her

But she was not happy at Fisk and returned to Fresno where she graduated. She went on to Brown University for graduate work, but she dropped out in 1972 after earning her master's degree. She returned to California, with a baby "She came back to Fresno State and sat in on a poetry

course of mine. But she did not need me. She was writing poetry and fiction and needed a community of writers. And

I described the challenge I'd found in assembling copie of everything she had published. "There is one book you will not be able to find," he said. "It was her first novel."

Her story, he said, was an account of a poor young black woman living in West Fresno. "more or less like Sherley." The woman supports her child and a brother by working as a domestic for a white jeweler and his wife. The jeweler is a louse who hopes to sleep with the girl. At the same time, a black street hood is trying to charm her while orga nizing a hustle that would draw the young woman's brother into trouble

"Sherley had submitted the manuscript, still incomplete, to a publishing house for consideration. This was why she asked me to read it. She told me that in her ending, as she conceived it, the sister and brother would affirm their affection for each other and work together to pull them



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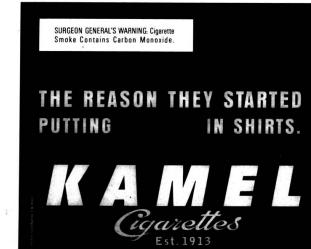
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selves out of the situation. I said it sounded wonderful and that she should get it published. And that was her dilemma The publishers apparently had agreed to print the book but said it lacked violence. They suggested that the brother kill the hustler. And they wanted more sex in it too, something about the woman being a prostitute. And poor Sherley, thi was her first novel and she really wanted to see it published."

I thought about Sherley Anne Williams before the honors, before the tenured spot at UCSD. She was ambitious and talented, and, like her heroine, she was a single mother with a child to raise.

"I told her. 'Sherley, you made those characters, and the most beautiful thing in it is the relationship between the brother and sister. I think you should finish the book on your own terms.' " Levine's eyes conveyed a weary sadness. "And that's what she did. She finished the book as she had planned it, with the love between the siblings defining the book and giving the characters the strength to survive. She finished the book her way, and she never sold it."

There's a voice at the window that calls me by a name only the brotha should know. I'd have to leave my house to answer yet one night I was tempted to go.

How did she do at a reading, I asked.

"She had a remarkable voice and could use it to great effect. She may have been professionally trained. She would go back and forth, breaking into the black voices of her characters, and then returning to the neutral voice of the narrator." She worked hard to get her material across, he said, and referred to a reading they did together in 1981 in Birm ingham, Alabama. The theater had a raked auditorium and good acoustics. It was a perfect setting for Sherley, Levine aid, and she brought a real class act to the community of black people who had come to hear her. Suddenly Levine called out to his wife in the kitchen. What, he asked, did Sherley wear that night in Birmingham? Frances stepped into the





"She wore a two-piece turquoise outfit with large gold earrings.

Later, in San Diego, Sherley's sister Ruby Birdson would describe how, after their father's death, the family went on welfare and the four girls wore Goodwill "hand-me-downs" and charity offerings. The hardest part about wearing other people's clothes, according to Birdson, "was fixing yourself so that the clothes didn't stand out, so you looked like every

body else."

That night in Birmingham, Williams stepped onstage so well put together that years later a friend could instantly recall the blue shade of her dress, the size of her earrings. But few in the audience knew how hard she had worked to earn that turquoise blue outfit and those big gold earrings.

By the time of the Birmingham reading, Philip Levine and Sherley Anne Williams were colleagues, established fac ulty members with acclaimed books to their credit. But there was that interim period, after Sherley returned from Brown University, no longer a student but still not established in her own right. She was writing the ending of a book that would never be published. Levine remembers that time for its racial

"This was the late '60s and early '70s, and there was a lot of racial stuff going on. Somebody called Sherley a 'nigger.' I asked if she had a problem with whites.

"Sherley?" said Frances, who had remained in the liv ing room. "No. She had a problem with phonies and hypocrites, and in the end it didn't matter what color they were.

At that reading in Birmingham, Alabama, she stood before the audience of 300 people and thanked Philip Levine for encouraging her to become herself. "She was generous

I collected my things. By the way, I asked, why was the movie of Dessa Rose never made?

Levine remembered that the cast was assembled and on location when word came that filming was not going to happen. Cicely Tyson, Donald Sutherland, and Natasha Richardson, a British actress just beginning her career, were reportedly signed for parts. Later I would read that the studio had been sold and in the shuffle of properties, Dessa Rose got lost.

"We were sitting in the kitchen in our place in Fresno when she told us," Levine said.

It had been early morning and their small wooden house, surrounded and made private by tall trees, had been

quiet. Williams talked of how she had been with the film crew in South Carolina, ready to film, when the phone call came.
"Oh, Phil, I wanted that money," she told him. "But that

was it. We packed our bags and came back home.

Levine could see that she was disappointed. "But when she told me that they'd killed the project — 'They just killed the whole thing' - she laughed. That was Sherley. She just

On the train ride back to Manhattan, I jotted down what the couple had said of their last meeting with Sherley Anne. It was in the summer of 1996 and Williams had

### "Even in a poverty-stricken environment," Williams once told a reporter, "we were enormously poor."

traveled to Fresno for a reading. She brought her grandson, Malcolm (named after his father, Sherley's son). Levine recalled that the child, who must have been eight or nine, was disruptive during the reading. Later, he asked Sherley what was going to happen to the boy. "I'm going to raise him," she said. She had raised her son alone, and now she was going to raise her grandson. At the time she was over 50.

The next day, before returning to California, I ducked into the Museum of Modern Art. The museum is just a few blocks from the Donnell Library on 53rd Street where, in the spring of 1978, at an evening sponsored by the Academy of American Poets, Sherley read her poems. It was among her finest hours

I thought of that on the second floor of the museum when I came upon a sculpture by Aristide Maillol of an immense young woman lying on her side. Small-breasted

and naked, she was falling off what looked like a plank or a nattress or the edge of the world.

The day before, Phil Levine had described for me how

at the Academy of American Poets reading the library had been packed with people, including Amiri Baraka, the cel-ebrated playwright and activist.

"It was that kind of evening, and Sherley shined."

She was staying in Brooklyn with the Levines, and the next morning she and Phil were in the kitchen going over the highlights of the evening before when Frances walked in. She had taken a shower and was wrapped in a white floor-length terry-cloth robe.

"Goddamn!" exclaimed Sherley, when she saw her, "I

wish I looked that good."

Now, at the museum, studying the Maillol, Limagines Sherley in the Brooklyn Heights kitchen the morning when Frances entered the room dressed in the robe. Here was a woman with an adoring husband, children who were prospering in the world, two homes. At her public triumph the night before, Sherley had had no partner to share that experience, no one to lighten the immense burden of responsi bility she felt for her nine-year-old son. Was she not the woman represented by that Maillol sculpture - smallbreasted and ripe, and dangerously balanced on what might be a mattress, or a plank, or the edge of the world?

"I would trip through / neon-lit city nights tryin / to make it fast through all my / young woman years till I could / be old and not be called on / to love no man, but just to / have what I have suffice and / all this wantin be covered by / a spreadin body, buried / in a old woman heart.'

She did achieve the "old woman heart," but she never

"Fresno? How was Fresno for Sherley when she was here?" Gene Bluestein whispers the words, his blue eyes fierce and bright. "Fresno was a shithole! And if you're black or Mex-



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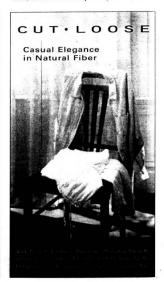
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A stroke ten years ago left Bluestein unable to take deep breaths and incapable of speaking much above a whisper. The stroke also deprived him of the full use of his arms, so that his wife, Ellie, helped him dress for our interview. His blue shirt was tucked in at the waist and buttoned to the neck his hair was slicked down like a schoolboy going to a dance

The Bluesteins moved to Fresno in 1963, the same year Sherley entered college. Their home is a few minutes from the university where Gene once taught. The neighborhood

I was caught up in an account so harrowing that each new paragraph threatened to rub me as raw as the iron cuff on the slaves' ankles.

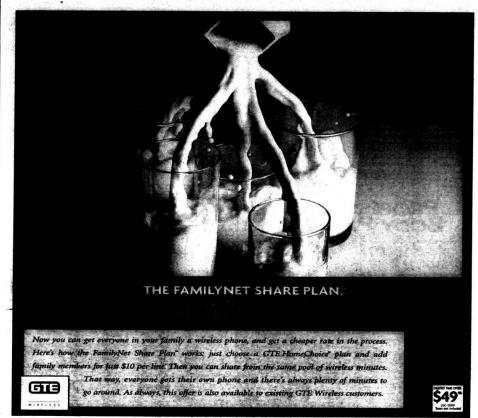
is quiet, with single-story ranch-style homes. Years before instead of planting a neat lawn like those on every side, Gene and Ellie planted trees that today bend under their weight of fruit: perennials and rosebushes crowd in thorny fragrance over the brick walkway. The couple had the bracing nestness of longtime progressives. In 1999, Ellie was hon ored with the Fresno Free College Foundation Free Speech Award for Lifetime Achievem

Gene Bluestein took the message of racial justice and social equality onto the stage where, as a folksinger and musician, he recorded commercial albums with his four children. Photographs hanging on walls show Gene as a young husband with a full, thick head of hair and a passion, clearly visible and almost intemperate, smeared across his open face. In other photos, as he grows older and passes into the role of father and university professor, the passion looks to have dimmed and his hair receded. In stolid middle age, he wears a beard. Today, at 71, the beard and most of his hair are gone. Close to 40 pounds trimmer than in any of his photos, he looks almost frail. Almost.

In my own nervous need to make sense of the changes effected over time, I brought up the subject of his stroke. "Surely there must be something to learn in this," I suggested, "some value in acceptance.

"Value, schm-alue!" he snapped, his eyes blazing. Not all of the extraordinary vitality observed in the otos had been drained off by the stroke. While it might not make his condition easy to live with, for himself or for wife, it was reassuring to see he still had fight left.

Ellie placed before me a plate with a bagel and cream cheese. She offered coffee and said yes. Like Frances Levine, she wore her hair long; her cotton blouse was from Guatemala



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"You might like one of these," she said a moment later, setting down a small bowl of figs. It had been a long time since I'd had a fig, and even longer since I'd Rad one fresh from a tree. I bit through the purplish skin, still wet from rinsing.

"—terrific," Gene Bluestein was whispering, "and tal-

ented. Sherley had lots of ability." Bluestein, who had accepted an invitation in 1977 to serve as a distinguished visiting professor at Brooklyn College, was in the audience with his wife that spring night in 1978 for Sherley's Academy of American Poets reading. Gene had been her instructor at Fresno State and had recognized her talent. She was a very sharp person with a keen memory, he recalled.

And she was courageous. He remembered how, after returning to Fresno in 1972, Sherley taught a course or two at the university. She proved a popular instructor at a time when students were demanding course relevancy and faculty diversity. For Sherley Anne Williams, a product of the ghetto, "Black is beautiful" and "Power to the people" were not just catchphrases. They were precious, hard-won prizes.

She wrote a play in which a white racist figures, and she

asked Gene to play the role. He accepted and later that year turned the tables when he directed and played in Amiri Baraka's two-scene, two-character play Dutchman. With

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Gene playing Clay, the young black Ivy League college student, he asked Sherley to play the role of Lula, a white wor who picks up Clay in the subway, taunts him as a third-rate imitation white man, and then kills him.

"There was a lot of pressure on her. Black students said she shouldn't play the role. But she said that if I could play a racist, she could play a white woman."

### Williams said that in doing her research for the book, she was brought "to the brink of despair."

None of this, however - not her clear talent, not her rapport with students, not her master's degree from Brown. not the fact that her book on African-American literature, Give Birth to Brightness, had received wide praise — was good enough for Fresno State to offer her a professorship.

"There was no way they were going to let her in," whis pered Bluestein, his eyes flashing. "No way." In 1973, UCSD hired Williams to teach writing and

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introduce African-American literature at the school. The introduce African-American interactive at the school. The appointment, perhaps inspired by demands for relevancy from an increasingly integrated student body, was still thought controversial. And Sherley had showed up for her interview with Malcolm, then three years old. Twenty-five years ago, the idea of an unwed mother raising her child alone must have raised eyebrows, even among university person nel touted for their liberalism.

"But Sherley's willingness to go it alone," Gene Bluestein said, "that was a part of her character."

Dimple Merritt, English-department coordinator at California State University, Fresno, remembers Sherley when she was an instructor there and spoke before an Ethnic Studies forum. Merritt thought Sherley was clear and articulate When Merritt helped organize a Young Writers Conference in 1987, she got to know Sherley better.

Merritt, a robust, powerfully built, no-n whose first name derives from the fact that she has one prominent dimple, has a face in which feelings are seen to pass over like thunder clouds in the sky. And on Dimple's face, a storm looked to be brewing.

"Yes, Sherley got into the conference," she said, struggling to keep her voice down. "But the faculty did not go out of its way to welcome her, and few people attended he

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reading. Sherley understood. After all, she was from here!"

Williams was an alumnus and former faculty mem-ber. She had published a book of poems and a novel to great praise. Under the circumstances, the department at Fresno State felt compelled to invite her.

"But hardly anybody showed for her reading."

Afterward, Dimple took Sherley to lunch at the nearby Harlem Restaurant. "I told her I felt bad because so few people came to hear her. Sherley tried to cheer me up. She said she was pleasantly surprised by the numbers who did

Nineteen eighty-seven, and although Sherley Anne Williams had already proven herself, she was remembered as a black girl from the wrong side of town who had returned from Brown unmarried, with a young son in tow. So what if by then she had become a full professor at UCSD or held the departmental chair? What was to be made of her lines, say, that describe slaves in their "praise grove"? " 'Dey ain trus mo'n / one darky alone wid Chris: / two darkies togetha need / a live white man near.' " How could anyone take this kind of thing seriously?

Dimple turned to me, her tone conspiratorial. "Over lunch, I told Sherley how people were talking about things changing here, how Fresno State was changing. And you know what she said? 'Fresno changing, never ever changing.' I'll always remember that. It was like a child's rhyme, 'Fresno changing, never ever changing.'

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If the university in 1987 was "business as usual," I noticed during my visit that the city of Fresno was aiming for big changes. A convention center was nearing completion, and great swatches of downtown real estate were empty and ready for development. Urban planners were talking about Fresno doing an economic turnaround along the lines of, say, Santa Rosa in Northern California. But Santa Rosa lies

### "I have found that it is the rarest of events to come across a supremely gifted student."

one hour north of San Francisco with its yuppies, and two hours north of the Silicon Valley. Fresno is a dusty flatland with Bakersfield to the south and Sacramento to the north and an ever-more-mechanized farming industry in between.

"But would you abandon your mother?" asks Rubi Pegues-White. Rubi is executive director of the African-American Historical and Cultural Museum, and she works with the Uptown Committee. She sees things changing for the city. "That's what I tell people who say that Fresno is not happening. I say, okay, but she took care of you when you were young, like your mother, and would you aban-

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Pegues-White speaks in her office at the museum, a twostory structure a few blocks from downtown. The modest building stands beside a route that skirts a dead-zone desert of transient motels, gangs, drugs, and prostitutes and takes cars speeding back and forth between East and West Fresno. The African-American museum is strikingly empty. It is busiest during the school year, especially in February, Black History Month, when students visit. The museum exhibits the work of local artists. Its walls are hung with published accounts and framed photographs of San Joaquin Valley residents — high school principals, the first black police sergeant, local sports figures. It is an amateur undertaking but a valuable service, according to a handout, established to show the "long and storied history of African-Americans to the development of the San Joaquin Valley, and especially Fresno County."

"I'm a cheerleader for Fresno, no doubt about it," admits Pegues-White. After graduating from high school, she married, raised a family, and started a successful business that she has since sold. Now, she says, she wants to give something back

"Sure, I knew Sherley. I sat behind her in high school. I'd tell her to move her paper over so I could copy her answers."

Pegues-White may not have had all the test answers, but she had many other things that counted. Originally from Louisiana with its Creole culture (a mixture of African, French, and Spanish), Pegues-White is an outgoing woman who describes herself as caramel colored with royal blue eyes.

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She was popular in high school. She eventually married, she said, the best-looking man in the San Joaquin Valley. She and Sherley worked on the Edison High Schoo

annual, The Invertor, but they ran in different circles. Rubi could not remember if Sherley went to the prom.

You know, the girls had to be able to buy their dress and the boys had to rent a tuxedo and buy a corsage. And there were other expenses - the dance, and there was dinner - so I wouldn't think she was there, no."

Williams once told a reporter, "Even in a poverty stricken environment, we were enormously poor." By her senior year of high school. Sherley had lost both parents She lived with her sister and young niece in a cramped run-down apartment, doing her homework at the kitchen table in the early morning before anyone awoke.

Pegues-White, divorced mother of two, founded the Hair Interns School of Cosmetology, the business she sold a few years ago. At the high school class's 25th reunion, it was Pegues-White who was voted "Most Successful."

It was a little after three when I crossed the railroad tracks that divide the city of Fresno into two unequal parts. Only recently, I was told, had a freeway been built so as to better integrate West Fresno with the rest of the city. By the time I'd traveled deeply into West Fresno, students were leaving Edison High School, strolling to waiting buses or milling together in small groups. I saw Mexicans, Southeast Asians, and African-Americans. The Edison High School teams call themselves the Panthers. The beige-colored gym wall had a huge black panther painted near the top, well out of reach of graffiti artists from rival schools.

Columbia, the elementary school Sherley attended, lies

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off A Street. The building, bulky and nondescript, is now surrounded by wood-frame portables. A chain-link fence encloses the playground. The yard had been recently

West Fresno, Sherley's old neighborhood, resembles parts of Southeast San Diego. The streets are wide, the houses old, and some have extensions that look tacked on. Alleys cut behind the houses; front yards sprout crabgrass; screen doors hang off their hinges.

After cruising around, I drove back to the Radisson

Hotel where I was staying. Casting its shadow over the con-

### The publishers apparently had agreed to print the book but said it lacked violence. And they wanted more sex in it too.

vention area of downtown, it is a tall barn of a building rising ten stories. The Radisson hosts large conventions and vagabond businessmen on their way someplace else. There is reddish marble and mirrors at the elevators, tiny blinking lights strung year-round through fake ivy that sprouts near the bar, the dining area, and the elevators. A workout room is jammed into a broom closet; an outdoor swimming pool is the size of a teacup. There are four thrift shops within one block of the hotel, a Motel 6, car-part shops, and dozens of empty buildings for rent or lease.

From my room on the eighth floor, looking west, I room my room on the eighth hoor, looking west, I The wind came up as soon as the sun went down. I was awakened once or twice in the night by the sounds of a distant freight train passing. The train whistle, carried by the wind, scraped against the chilled air. Sherley grew up hearing freight trains and their lonely whistles.

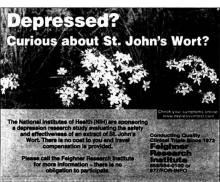
Her children's book, Working Cotton, was listed by Parents magazine as among the best books of 1992. "Cotton smell like morning," she wrote, "sometime, kind of damp. It smell dusty now it's warm, like if you get too close, you sneeze. The rows of cotton stretch far as I can see."

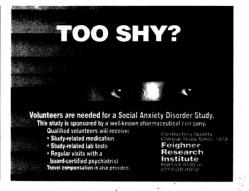
It was true. The next morning, as I headed south on 99, cotton fields stretched far into the distance. The waisthigh plants had hard brown stalks and mean pods that opened like claws to show their tufted white. Rising dust created a gritty fog that cut off the horizon line. There seemed to be no edge to the San Joaquin Valley, no end to it. But Sherley Anne Williams got out

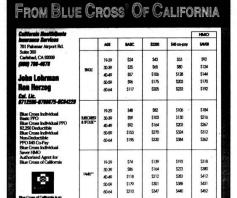
Sherley was the third of four daughters born to Jesse and Lelia Williams, who picked their way across the country, from rural Texas to California, traveling from one migrant farmworkers' camp to another. They married and had their first two daughters, Jesse Marie and Ruby Louise, in Texas. The family moved sporadically, staying in each camp a few months, maybe a year; sometimes they circled back for work, but always they headed west, toward the San Joaquin Valley. Sherley Anne was born in Bakersfield, and the youngest, Lelia Vivian, was born at the county hospital in Fresno, the center of California's fertile basin. As children,





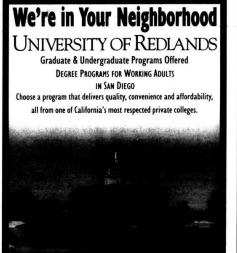






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the girls worked in the fields alongside their parents.

Jesse Winson Williams was a hard-muscled man, with gray eyes and a habit of stern silence. Lelia Marie Siler was a brown-skinned woman who, it was said, lacked good sense and was fortunate to have married a man 21 years her senior and sure to take care of her. A patriarch and strict disciplinarian, Jesse Williams showed his daughters that hard work was nothing to be afraid of and that books were a fine way to spend one's precious free time.

Jesse Williams's word was law. For example, he abhorred nicknames, and so nicknames were not allowed. But his daughters got around that stricture by stringing their first and middle names together so that Jessie Marie was called lesmarie, Ruby Louise went by Ruise, Sherley Anne was Sherlanne, and the baby, Lelia Vivian, was called Le'rn. Sherley used the names in her poems and in Working Cot ton, and in the same vein she played with the names of the characters in her novel. Dessa is short for Odessa. Rufel for

"There were camps for the whites, the Mexicans, and the blacks," recalls Ruby Birdson, darker and plumper than her sister and endowed with a plain-speaking wisdom that sustained Sherley, she said, throughout her life.

"If there were any cabins to be had, the whites go those, and if the Mexicans lived with them, they got the cabins too. The blacks," she said, "always got the worst living

Birdson remembers the various homes of her childhood as one-room affairs with wood floors and siding and roofs made of tarp. The four girls would sleep in one bed,

rood-burning potbellied stoves with a couple of burners. There was no running water and no toilet; they used an out house. A single utility cord would deliver electricity from a generator

In 1950, the family was living in Bakersfield. On the last day of school before Christmas vacation, teachers in Ruby's primary school selected in each class the child of rest family and gave him or her the class's Christ-

"Being a child, I never thought about being poor," Ruby told me. "But in the first grade I got to carry the Christmas

Twenty-five years ago, the idea of an unwed mother raising her child alone must have raised eyebrows, even among university personnel.

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Like their father, Sherley loved to read. The three oldest girls went to the library once a week and each took out the five-book limit and then spent the rest of the week reading each other's books.

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Sherley and urged her to enroll in college preparatory courses.

"I was really full of inarticulate longings I didn't know how to express," she told the Los Angeles Times reporter. She assumed that she would have babies. Both her older sisters had had children and dropped out of school. Ruby was 14 when she became pregnant. "I remember walking the shelves in the library one day, trying to see if I could tell by the titles of the books if they were about black people because I was too embarrassed to ask the librarian. I mean, what if there were no books?"

She came upon Richard Wright's Black Boy and Eartha Kitt's Thursday's Child. It was largely through these auto-biographies, she said, that she was able to take heart in her

Williams recalled in that interview that the Fresno of her youth was so segregated and "racial hostility in some towns in the Central Valley so pervasive that most black people avoided them entirely." She and a girlfriend were stunned when they first saw a black doctor in Fresno. They decided that he must be African, that he could not be an American.

Lelia Williams died when Sherley was 16, and she went to live with Ruby and her daughter, Jacquelyn, Often in need of money, the sisters went into the fields ringing Fresno

In high school, Sherley discovered that she liked to

write. A chemistry teacher encouraged her to apply for col lege. "All these other people were applying, so I did too." Her life was about to change.

Ruby showed me a snapshot. Sherley, she said, must have been 16 or 17 in the picture. Like the shot of her father, this -and-white photo is blurred and faded. Sherley has one hand on her hip, one leg crossed in front of the other. She wears a loose dark skirt and blouse and her legs are bare "Look at her!" hooted Ruby, her voice rising, "Doesn't she know she's just too much." She was not talking to me but to the image of her sister in the photograph. "That girl is just too much indeed!

She carried herself like she didn't know she

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was ugly, almost like she didn't know she was black —

Years later, when Dessa Rose made the news, Sherley's UCSD colleague Rosaura Sanchez spoke of Sherley to reporters, describing the circumstances of her achieve ment. She was the only one in her family to go to college, she said, and to have come an academic: he success had been achieved without the usual suppor of a family or a husband strength to overcome a num ber of obstacles.

"To go from no prospects at all to having seemingly limitless opportunity," Sherley explained, "... I feel I just wasn't pre pared for seemingly limitopportunity."

Ruby Birdson leaned on an aluminum cane as she made her way from her apartment to my car. In a poem, Sher ley described her sister as a young girl with "The long waisted / body, the long straight neck." Now she is a short, thick woman in a midnight blue dress, her medusa-head of tie-on braid falling neatly to her shoulders. She moved slowly, each step laid down with caution. The arthritis in her knees was bad that evening, she explained. At the car she backed in and folded her legs after her. She made sure the cane did not catch as I slammed the door. On the other side of the glass she looked at once seriou

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and satisfied, like a nesting squab. Climbing in behind the wheel. I asked if she

"No. Besides, it's good for knocking heads in case I need to," she added, indicating the men standing out ing in East San Diego. Ruby Birdson lives her

"But we're moving, so with her younger daughter, 24-year-old Evangeline, and I don't have to worry much longer," said Birdson. She has her 4-year-old grandson, already signed the lease for Szongaja. The two-story their new apartment in a unit, with a swimming pool quieter area of East San sunk in its center, is gated, Diego. She, her daughter, but the gate is never locked. and her grandson will each

And while in their leases

tenants agree not to loiter

outside the property, as I

make a U-turn and head for

Bancroft Street, my head-

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Birdson has been responsible for clearing her sister's estate, going through the papers, meeting with lawyers, and negotiating the dispersal of Williams's effects. Jacquelyn Miller-Allen, her older daughter, took charge of the funeral and prepared Williams's home in Emerald Hills for purchase, but there is still much to do. Birdson, 58, works full time as a receptionist at WD-40 headquarters in the Morena district. When her daughters' schedules require it, she looks after Szongaia and Jacquelyn's nine-year-old son Arreon. She picks them up from school on her way home from work, sees they are fed and do their homework, sees they get bathed and puts them to bed. She is overworked but maintains this stressful balance because she must. Her job offers health benefits, and, at her age, she says, health benefits are important. She enjoys her young grandsons and keeps them

in line with tough affection. Ruby was her father's favoritehe called her his jewel — and there is much of Jesse Williams in Ruby. All of her life. Birdson has worked hard and some how succeeded under harsh conditions, like a desert plant. And now she is moving.

"It's because of a neighbor. She's got an attitude. She's jealous."

### He asked me to leave him there, undisturbed.

The woman, she said, lives on the second floor, in an apartment that offers a clear view of the tenants' assigned parking spaces. In recent weeks, both Ruby and Evangeline nave found their tires slit or punctured with long nails. When Ruby used Sherley's blue Acura, it too was vandalized

"I leave the house to go to work, come outside, and find

I've got a flat. Or driving on the freeway and suddenly the tire goes flat. That's happened too."

I imagined getting up in the morning wondering if my car has been vandalized in the night. Ruby had said the woman was jealous, and I searched for a casual way to phrase what I knew to be a blunt inquiry: "Jealous of what?" After all, Ruby Birdson's life — a juggling act of responsibilities — seemed to be nothing anyone would wish on herself. What if she had a car, a job with benefits, an apartment, and nice clothes to wear? She'd paid dearly for them.

"What a drag," I finally came out with.

Ruby is the last surviving child of Jesse and Lelia Williams. Jesse Marie choked to death on a turkey sandwich 23 years ago. Lelia Vivian never seemed to get her act together; a drinker and drug user, she died of a heart attack less than a decade ago.

We chose a Chinese restaurant at Grossmont Center. Ruby ordered chicken fried rice. I was served a dish in which



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Karl Grabia: I have my own cabinet shop and it doesn't provide me with much opportunity to meet women. My married friends would about meeting women in book stores and supermarkets...well, women don't really like to be approached like that.

Marl: I received about a dozen calls and met several women: a dentist, a personal trainer, and a woman who worked at a baseball card trading company. They were all nice, but I kept playing phone tag with Amy.

Amy: I was the last person he met. We took a long walk along Mission

Amy Ringlers: One of the nunes I work with met her husband through the Reader Marches. They've been together for say years and fresh place a baby now. But I didn't know this when I started looking through the ads. I just waars frading the rink press. Set I figured. What do I have to look.

Karl: The very next day we got together, and the day after that, too. I don't think we've spent many days apart ever since. It doesn't take long to know when you've found a relationship you want to

Amy: I moved in with Karl three months later. Friends were telling us to slow down and my parents came out from Michigan rather

Karl: I didn't have to tow a banner behind a plane to propose to Amy. We both knew it was going to

nappen.

Amy: Still, I thought he should officially ask me. So he did, about 13 months after we met. It was late at night and we were sitting on the sofa, laughing and crying at the same time.

Karl: My father, who's a minister, is going to marry us on April 3. The wedding is going to be very low-key.

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Karl: I always thought you had to compromise when you got married. compromise when you got married. Maybe you'd find 80 percent of what you were looking for in a mate. But Amy comes pretty close

Amy: I'm thankful he was so picky





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"At first she was hurt that he had not asked her to marry him, but later she said if she had married him she would have had to wor ship at the shrine of his genius. But hell," said Ruby. Sherley was a goddamn genius herself! While in Fresno, I had

made a long-distance tele phone call to the father of

Sherley's son. He happens to be a well-educated man, married with a family. He holds a position of intellectual significance. described to him the article I was writing. He told me he had nothing to say for this article and wished to remain

His daddy call my name and I turn to him and wait. It be cold in the Grapevin

this time of year. Wind come whistlin down through them mountains VW off the road. I'll be touch he say. Say, take care: say, write if

I will him to touch now, to take care us, to know what we need is him and his name. He slap

the car door, say, drive careful and turn to go. If he let us go now

we gon ever take him back

out on the clutch, mash is on the gas.

The only answer I get is his back.

I asked Ruby what it was like when she found out Sherley had cancer and was "She was my sister."

answered Ruby, "so I didn't want to believe it."

Two years before she died, Sherley had had a hys terectomy. Afterwards, she began to complain of chest pains. She had a recurrent cough. On several occasions she doubled over in pain, unable to move, and Ruby took her to Kaiser's emer gency room. More than once, she was in such pain they called an ambulance.

"But since cancer didn't run in our family, nobody thought to check for it."

Our food was stone cold. We asked to have it bagged to take home. Although the food was no longer warm, my car filled with the greasy odors of fried rice and broccoli.

Ruby's apartment was turned upside-down. She was moving that weekend and framed posters were stacked in a corner, plastic kitchenware was set on the counter, and books were piled and ready for boxing. All the walls were

stripped clean except for the lithograph on the wall behind my chair. In it a half-dozen omen stand in silhouette their African garb colored in eached-out earth tones. Sherley commissioned Syn thia Saint James, the artist who illustrated Girls Together, to do the piece for Ruby. Together to Ruby and included her as well in the book's characters: "Ruise the oldest, skinny as a snake. have a grin make you grin with her, her teeth so white and straight."

"It must be difficult to be without her." I said.

Ruby had taken the couch opposite me. To relieve pressure on her legs and help with blood circulation, she had kicked her shoes off and put her feet up. She has small, plumr noticed that she'd treated

herself to a manicure; now I saw that her toes had been done as well. "You'd be surprised," she'd told me earlier, "how doing a little something nice for oneself can help you get through the day." All 20 digits winked a faint, pearly pink.

"This never was supposed to happen," said Ruby. "I was older. I was supposed to go first." On the round maple

red table next to the TV set stood a photograph of Sherley. She is seated, while Ruby and her two daughters stand behind her. It was the last photo taken of Sherley, and she had not liked it because the chemotherapy had left her with little hair. In the photograph she appears thin and self-possessed. Her feet are crossed at the ankle, and the tips of her shoes peek out from under the hem of her full skirt. Her hands rest in her lap. The dress is a warm russet color. Sherley Anne Williams smiles at the viewer, but her thoughts seem to be

"Relationships were very important to her, especially family," explained Luvenia Alfred, a longtime friend "She always felt responsible for them "

elsewhere. She looks tired

As it happened, Sher ley told Luvenia about her illness before she told her

"Sherley was very private that way. She did not want people to worry, and you have to understand that her family had always depended upon her. She was worried about how they'd take the news."

Twenty-five years ago Luvenia's cousin, Becky Thierry, introduced Luve. nia to Sherley. Becky was Williams's assistant during her tenure as department chair, and she recalls the pleasure of that time. "As chairman of the African-American studies department, she would open up her lived in a small condominium in La Jolla. This was before University Towne Centre was built, so the view was all trees and the ocean. The place would be wallto-wall people - students, poets, friends. The word would go out whenever there was a party at Sherley's Everyone loved her.

In 1980, at the end of her tenure as chairperson. and after seven years at UCSD. Sherley was due for a sabbatical. She convinced Ruby to move to San Diego from Fresno. "She told me, 'Girl, we

need to raise these kids together.' My youngest was little, and she had Malcolm, and she told me that we should combine forces and raise the kids together. When she wanted to, Sherley knew

how to talk, so I packed up and I drove here to San Diego and when I get to her place, she hands me the keys to her car and her house and says, 'Here! I'm gone!' ' Ruby laughed loudly. Sherley and Becky

Thierry left for Washing ton, D.C. Becky came back soon, but Sherley stayed lacquelyn, her niece brought her son to visit Sherley did research, wrote and relaxed.

work two ways, baby We together and I hear you breathin, the air raspin over tongu

and teeth and lips and it don't matter You mine. I made you in the private night

and I have put it on yo

In her poems the relationship between men and women is frankly sexual an encounter between equals — and often the woman is observing the fail-

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"Relationships were difficult." acknowledged Luvenia Alfred. "She was an accomplished writer and she had a position in the university. There were not a lot of men who felt com-

In one of her poems collected in Some One Sweet

Angel Chile, published in 1982, after her sabbatical. Sherley wrote:

> But these men don't care a thing about me Or if they do it's some paradise behin my eyes that my body might be key to

To friends, Sherley could be warm and endearing. As a faculty member, she was

and sometimes curt.

"She was a very private person," said Lucinda Rubio, literature-department coor dinator at UCSD. "There are people who talk to you about their home life, about their weekends and their fami lies. You get to know them well." Lucinda keeps track of a faculty of 50 Darkhaired, with an open, gen-erous face, she radiates calm

and goodwill. Her eyes are

bright and her smile is ready

It would be hard not to stretch the boundaries of lean across the desk and speak of private matters scuffles with the kids, horedom in a marriage, illness.

"But Sherley was not like that." In 1973, Sherley Anne farmworker camps. She'd picked cotton and fruit and Williams was hired at UCSD. She did not have a doctormoved from one shack to ate, but her literature review another. After her father Give Birth to Brightness, had died of TB, her family went

promise she showed as a been prepared to have babies poet and fiction writer was and drop out of school like enough for the universit her sisters and friends had At Brown University, she'd to invite her to join the fac ulty. In 1975, she was gra cared for her child without tenure. What did she think the benefit of a family or usband. She was, she said Her earliest years had haunted by the memory of poverty, by the fear that been spent in a series of

> Now, with tenure, she had the security of life-time employment. The Peacock Poems, published the year before, had been nominated for a National Book Award. There would be other nom inations and honors, like television's Emmy Award. San Diego was the place where the fruits of Sherley Anne Williams's efforts gre sweet and ripened.

re would not be enough.

"No. I cannot say I knew her well not until the very end," said Lucinda.

> I left many peoples and tryin not to be alone



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"Sherley called up to talk about scheduling changes, and that was when I got an idea that something was wrong. She would not have said anything, but I asked questions and

found out she was ill and needed help."

Lucinda organized matters. She called on Ann DuCille, who the previous year had set up the Black Women's Writer's Conference at UCSD to honor Williams's contribution. Colleagues delivered food to Sherley's home twice a week, and someone drove her to the doctor's for her chemotherapy Because Malcolm, her grandson, was living with her, the meals, Sherley said, had to appeal to an 11-year-old.

"I cooked meat loaf and mashed potatoes and vegetables, recalls Lucinda. "Then my husband and I delivered it."

Within a few weeks, Malcolm's young mother, Renee. took up residency and made sure Sherley had food. But Sherley still needed help getting back and forth for her chemotherapy. Colleagues spent much of the day at the hospital; Sherley found the four-hour experience depre and enjoyed the company. The chemotherapy made her ill. and at home she went right to bed.

In early June, Sherley was feeling well enough to invite members of the faculty and friends to her house for a potluck get-together. Lucinda remembers that there was ja: ing and lots of food. Everyone, she said, seemed to be having a good time. Sherley, confined to a chair, was the center of attention. In the course of the party, a friend "laid on hands" - a faith-healing technique in which toxins are said to be pulled from the body when the practitioner intro duces "healing energy" to the sick person through her hands. Sherley, who was always so private, welcomed the presence of her friends as-observers. The power would be enhanced. she said, if they offered positive thoughts, their hope for her cure. The party prayed silently.

"It was really a way for Sherley to say good-bye," suggests a guest who was there. "She did not want lots of tears

and crying."

"Here," said Lucinda, rising from behind her desk and pulling out a massive drawer of a nearby desk that held papers and tapes that would go into Sherley's archive at UCSD. She handed me three videotapes. Although I'd trav-eled across the country exploring Williams's life and read what she had written and what had been written about her, I had never seen her except in a photograph in her sister's living room and I had never heard her speak.

### After their father's death, the family went on welfare and the four girls wore Goodwill "hand-medowns" and charity offerings.

"This will give you an idea." In a 1977 videotape, Sherley reads her poetry in front of men and women who sit at round tables while she stands onstage. A jazz quintet backs her up. Philip Levine had earlier told me he thought Sherley's voice was professionally trained. He was wrong. What he thought of as professional training was simply a woman playing with the music of words and passages. It was a particularly black performance with a staccato and cadence that echoes with the bassline that rappers such as Puff Daddy and Tupac Shakur would later make their own. Sherley Anne Williams wrote of the value f music and the role of the musician in black culture.

In the video, her short Afro, dyed a tangerine color,

heightens the blush tones in her skin. She wears a butter cup yellow floor-length gown made of heavy cambric. Because Sherley was small, the halter-top bodice falls gracefully. Her neck and shoulders are exposed, and the wonderfully naked look of them gives her face a special vulnerability ("I surprise girlhood / in your face"). The camera picked up once or twice, when it shot her from the rear, that there was no back to the dress. She wore gold studs in her ears. If she

now she might stop the world dead in its tracks. In the second video, 15 years later, in 1992, Sherley has aged and thickened some. Her hair is braided close to her head and pulled away from her face. Her brass earrings dangle, one square and one round. With her cheeks fuller, her dimples show more prominence, and her eyes have achieved a depth so that she looks full into the KPBS studio camera without flinching. She read two poems accompanied by a

grew up wearing clothes from Goodwill, it was only so that

Lonce heard Doris Lessing, author of Golden Notebook, say that a woman disappears in middle age. She meant that a middle-aged woman is no longer the object of the fevered male gaze. Certainly the person in the yellow gown might have been another woman, with no relationship to this person in black slacks and a red silk blouse that looked frosted, like raspberries, under the studio lights. Lessing said she welcomed middle age, for it relieved her of the temptation to play on her sexuality. As an older woman, Less ing felt free to make of herself a subject and claim herself

for herself. I am not sure how eager women are to embrace the invisibility of middle age. Did Sherley welcome the loss of her youthful good looks? She was now a woman of 48, whose allure came more from her words. In expressing herself, her talent no longer competed so much with the

package it came in. Fifteen years. On the fruit tree high up, clutching the

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limb, the young fig is hard and green. But the black fig, heavy and nearly past ripe, is eager to fall into the hand. Warmed by the sun, its purplish skin about to split open, it hangs with its fruit-meat more than sweet, more than ready only the act of my eating pleasure for their completion.

a party and pick out the give you some Empress Brand trim. Tonight you pay homage to the Pussy Blues made."

The last videotape Lucinda Rubio gave me was filmed on October 21, 1999, at the Mandell Weiss Forum Theatre at UCSD. "A celebration of the life and legacy of Sherley Anne Williams," declared Floyd Gaffney, professor emeritus and master of ceremonies. The camera was on hand as the auditorium filled. Onstage was a photograph of Williams, her smiling face blown up to poster-size. Next to the photograph stood a four-foot bouquet, an original design from the French Flower Market on University Avenue, Mixed in with yellow lilies and daisies were several stems of white cotton, delivered from the San Joaquin Valley.

At the memorial service, a soloist from Sherley's church, the Emerald Hills Christian Fellowship Congregation, sang the song Sherley once listed as her favorite, "The Wind Beneath My Wings." The UCSD Gospel Choir sang a soothing tribute, colleagues shared anecdotes, and her niece Jacquelyn read from The Peacock Poems. Members of Omo

### The lure of the streets and the long-term insidious nature of drugs successfully undercut Sherley's influence.

Ache. an ensemble of musicians, dancers, and singers, performed several pieces. Carlos Blanco-Aguinaga, professor emeritus at UCSD, reminded the audience of the honors Sherley had brought to the university. Hollis Gentry played a haunting solo saxophone rendition of "You Don't Know What Love Is," and Saul Steirer, now teaching at San Francisco State University, spoke with great feeling of his first meeting with Sherley, of his coming to know her family, of the responsibilities and honor of that friendship. Professional actors performed selected dramatic readings from Dessa Rose, Finally, Rosaura Sanchez listed the breadth of Sherley's professional activities - poet, novelist, essayist, shortstory writer, critic, playwright, and teacher.

In the end, like pieces of a puzzle, friends, colleagues, and family constructed a composite as clear as the photo-graph on display. Sherley Anne Williams was prolific, with wide-ranging interests. She loved to cook and over the years had accumulated rare jazz and blues albums that at her death, made up a large and valuable collection. She collected photographs and posters from the '60s of black experience in California, and she had an impressive library on black culture. She was sometimes temperamental, opinionated, idealistic, and pragmatic, "but," as someone said, "worth every minute of it." Missing in all this, and central to her life, was her son

John Malcolm Stewart resides at the Lancaster State Prison in the Mojave Desert, just 90 miles south of Bakersfield, where his mother was born. He will be released in a year or so. In the meantime, he asked me to leave him there. undisturbed. The lure of the streets and the long-term insidious nature of drugs successfully undercut Sherley's influence. Ill when she last visited him in prison, she wept as she told a friend that to see him there behind bars at the end of

"Here is a picture," said Jacquelyn. We were looking around

Sherley's home in Emerald Hills, and she had found a photograph taken with Malcolm in the living room of their con-dominium in La Jolla.

My son springs up from the bottom of the pool head back eyes closed water sheeting his body with light and caught like stars in the dark burrs of his hair. It's not the sun whose shine dancer on the waves. That is his face. he has named himself I would my mind my mouth could say it.

The racial climate in La Jolla was a prime factor in Williams's decision in 1978 to move to East San Diego. Once, for example, Jacquelyn couldn't complete her purchases at a grocery store: the checker refused to take her money.

The two-story house in Emerald Hills, an upscale integrated community, is located on the western rim of a culde-sac. Set atop a canyon, the residence stands high enough to offer a view of the smoky blue Pacific and the pale swoop of the Coronado bridge. Sherley had walls taken down so that rooms opened up. She modernized the kitchen and bathrooms and gave herself the luxury of two library-study areas, one on each floor. The master bathroom has a shower-Jacuzzi handsomely encased in dark green, black, and red tiles. The toilet stands in a glassed-off enclosure without a door. A shiny scarlet red wall leads from the bathroom into the master bedroom. Over the queen-size bed lies a coverlet of cranberry red.

"She was lying there," said Jacquelyn, indicating the right side of the bed, "and my mother and I were sitting with her. We had been talking for a while and she looked up and said she could not remember when was the last time a quarter of an hour had passed without her complaining

Sherley was 12 when Jacquelyn was born, and the two were like sisters. Jacquelyn had been named by Sherley, and she always called her "Jack." Jacquelyn called Sherley "T,"

Jacquelyn and her sister, Evangeline, are good-looking women. Jacquelyn is petite and wears her hair shoulderlength, while Evangeline, 19 years younger, is tall with long legs that show to good advantage in the micro-mini skirts she favors. Evangeline, who is in graduate school in business, is said to have Sherley's intellectual gifts and acerbic disposition. Sherley recognized her ability and assigned full control of her grandsons' trust funds to her.

Jacquelyn speaks quietly and seems well suited to the hospitality work she did at the San Diego Hilton. Used to turning heads, both women are conscious of their looks and take care of themselves. Like their mother, they recognize the value of a pedicure to get them through rough times.

"I staved away at first. I did not want to accept the fact that she was really that sick, that she was dying," admitted Jacquelyn. "But that afternoon in her bedroom, she told me, 'Jack, I think you'd better start preparing for my funeral,

Ruby had spoken of that same conversation. She told me she turned to her sister, saying she was allowing herself

Sherley denied this. "I just think it makes good sense to put everything in order."

This turned out to be no easy task. Sherley grew up poor, but she died a woman of means. There were papers to fill out regarding retirement funds and royalties, trust funds to set up, cars to be sold, and deeds of property to be

"Jack, I'm counting on you."

Sherley's condition worsened; she needed full-time medical care. She was admitted to Kaiser Permanente and her condition stabilized. She was then transferred to the Alvarado Convalescent Hospital in Mission Valley. There she worked well with the rehabilitation nurse but less than 36 hours later was back at Kaiser. She had pneumonia, a con-

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dition she'd had twice as a child, and was unable to catch

"She worried about feeling confused," Lucinda Rubio told me. "She spoke to one of her doctors, who told her confusion was sometimes a sign that the cancer may have

When she heard this, Williams got on the phone to her sister. "They tell me it's imminent," she said. Ruby and her daughters and the lawyer rushed to the hospital and signed

Rosaura Sanchez, Beatrice Pita, Ann DuCille, Christa Beran, and Lucinda Rubio, as well as Jacquelyn and Evangeline, were maintaining a round-the-clock vigil. It was summertime and members of the faculty did not have classes. but Lucinda and Christa Beran, who were on staff, had to juggle work schedules and home life with their hospital stays. For everyone, it was a stressful time, but it is recalled

"One morning when she was going in and out of consciousness," recalled Lucinda, "she was in the bed, and I heard her say, 'Chewing gum is so low class.' " Lucinda laughed.

"Another time she sat up. 'I have the solution!' and I said the solution to what? 'I have the solution!' she said. 'I know what the problems of New York are!' "

The inability to catch her breath was very stressful, and when Sherley returned to Kaiser, she was scared. Originally, she had requested that no life-support systems be used if she went into a coma. But now she asked the doctors to do all that was necessary to keep her alive. "I want to live," she said.

A visitor to the hospital the morning of July 6 recounted her surprise to find Sherley in the intensive care unit. She had been intubated: a tube carrying oxygen ran down her

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throat, and she could not speak.

"And she was restrained." recalled the friend, "and that really bothered me because here was the author of Dessa Rose, the story of a slave who had been restrained. It all just came back to me."

Sherley could not speak because of the tube, but she gestured that she wanted the tube and the restraints removed. Her doctor was brought in.

"Do you understand what this means?" he said. Sherley nodded. The tube was removed, and the restraints.

That was the dress she never got to wear to the prom 15 years before, the dress she never wore to her wedding.

Morphine was administered to ease the pain. Lucinda Rubio, just home from work, was rushing to change and leave for the hospital when, at around four

Jacquelyn and I sat on stools at the counter in Sherley's Emerald Hills kitchen. Afternoon sunlight streamed into the living room, through the glass doors that faced west and

Weeks of tracking Sherley and I had just about everything she'd ever published. I had press-release photographs of her on my desk: I had videotapes: I was friendly with her

friends and felt at home with her family. She and I were the same age, both of us writers, both of us descendants of slaves. four generations and 101 years after the conclus of the Civil War - we became the first in our respective fam ilies to graduate from college. Beyond this, comparisons fell away as sharply as the steep trajectory of Sherley's life and extraordinary career - both all the more remarkable for hav ing begun in the cotton fields of the San Joaquin Valley. And here in her house, I imagined her descending the stairs, reading one of her poems as she sometimes did with guests. I would have liked to have been there one of those times; or better, and more privately, to have sat sometime in her kitchen and had coffee and talked. But sometimes sometime

Jacquelyn broke the silence.

"She said one thing she regretted was that she did not have more time for writing. And she always wanted to write a mystery. She loved to read mysteries, and she was going to make the detective a black woman "

We scooted off the stools and cleared out. Sherley's second car, a red Jetta, was parked in front of the garage. The house looked in good shape, the lawn kept mowed by neighbors across the street. A fenced-in patch of garden lay on the side of the house. Of the three rose bushes, two held a

I would always remember Sherley as she was in the 1977 videotape, when she stood before the camera with musical backup and performed her poems. I'd remember her for what she said and how she said it and also for how she looked in that yellow gown. All glamour and elegance, that was the dress she never got to wear to the prom 15 years before, the dress she never wore to her wedding. As a teenager in West

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Fresno, she first came upon Thursday's Child, the autobiography of Eartha Kitt. She said it had meant a lot to her. The title, I knew, was taken from an old poem that begins 'Monday's child is fair of face / Tuesday's child is full of grace... Thursday's child, according to the rhyme, "has far to go.

You want to know what is my favorite image?" asked Ruby. She did not take long to consider my questi

When Dessa Rose came out and there was all the todo, her publisher decided to send her on a pron

tour. The morning she was supposed to go, she called me up and said, 'You'll never guess what's out front waiting to take me to the airport! A chauffeur-driven limousine!

Ruby remembered how she could hardly contain herself. She was living nearby at the time and told her sister to make sure the driver came down her street. Sherley worried that the driver might think it was a little out of the way. Ruby said she didn't care, she wanted to see her.

"And she drove past in the limousine, smiling and wav-

ing. That's what I remember

When Sherley discussed plans for her funeral, she had one special request.

"Jack," she instructed her niece from her bed that afternoon, "before I get put away, I want a caravan to drive me through the neighborhood. Make sure."

"I'll do that, T," promised Jacquelyn, and a little before noon, on Saturday, July 10, a long white limousine passed slowly through the quiet community of Emerald Hills, a

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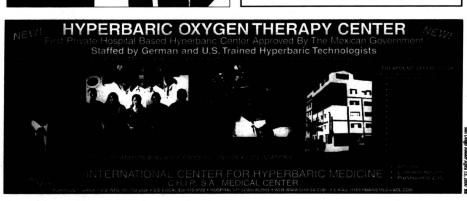
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Sherley Anne Williams was proud to be an African-American woman. She loved black culture. Traveling widely to speak and participate in symposia and conferences on the African and African-American experience, she built her career celebrating the ways black folks talked and acted. School-wise, street-smart, and quick-tongued, she reserved her deepest antipathy for those outside the African-American experience who tried to define the culture. In her introduction to Dessa Rose, she expressed outrage over William Styron's Confessions of Nat Turner. The author, she suggested, had gotten his facts wrong and had given a distorted picture of the rebel leader. In Christopher Lehmann-Haupt's 1986 review of Dessa Rose in the New York Times, the critic questions Williams's

decision to speak out. "Everyone is entitled to his imagination of the past," he wrote, "and one person's vis does not diminish another's, unless of course he tries to

Over the past six months. I had come to know Williams

### She looks full into the KPBS studio camera without flinching.

to understand what she fought for and what she had to fight against. If Lehmann-Haupt scolds Williams for speaking out against Styron's novel, it must be understood that he and much of the literary establishment were heaping praise upon Styron for his achievement. Styron's Pulitzer Prize-win-

ning, best-selling book put forth the supposition that it was Turner's unsatisfied hunger for a white woman that prompted perhaps the most celebrated of slave rebellions. Williams and other critics, most of them black, censored the author for perpetuating an image of black psychopa felt the image was untrue and insulting.

Thirteen years later, and five months after Williams's

death, in the December 13, 1999, issue of the New Yorker. the Nat Turner controversy found new fuel in an article entitled "Untrue Confessions" The article's subhead "Is most of what we know about the rebel slave Nat Turner wrong?" hints at what the long article makes clear. William Styron's novel, described at the time as a breakthrough psychological portrait, failed to correctly present the facts, and his supporters were misled. If my search for Sherley Anne Williams began in early summer on the day she died, I sup-

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pose it ended in late autumn when I finished the New Yorker article. The critics had been proven right. Williams would have been happy. She liked a good fight and she expected

Williams thought that women counted least in this society, and the least valued were women of color. She made it her business to speak for them. Perhaps on this account, nowhere was she more articulate than in the life she wrote for herself.

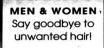
The day after the October 21 memorial service at UCSD, Jacquelyn flew to Chicago to represent her family as Sherley Anne Williams was inducted into the Black Writers Hall of Fame along with Maya Angelou, Ishmael Reed, Quincy Troupe, and others. Jack read the "Peacock Song."

.. But if I'm a peacock my feathers' s'posed to cover all hurts and if you want to stay one then you got to keep that tail from draggin so mines is always held up sky high.

On August 8, 1999, more than one month after she died, the San Diego Union-Tribune Sunday book section ran a short memorial announcement of Sherley's death. This time the Union-Tribune included a photo. Two days after the

HEALTH AND BEAUT

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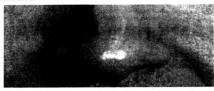
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SEA ENZYME

tribute ran, the paper offered an apology. The announce-ment had been accompanied by the photo of the late Shirley Day-Williams, founding director of the African American Museum of Fine Arts. Day-Williams had died in October

bearing up bearing up and hurt and age These

are the signs of our womanhood but I'll more than just endure

In the car, I took the gentle curve of the cul-de-sac that sent us slowly, indifferently, on our way. I was making the turn when I glanced in my rearview mirror. Two doors down from Sherley's home, neighbors had put up a banner announcing the birth of a child. Lifted by the afternoon breeze climbing up from the canyon floor, the banner, waving like a

— Jangchup Phelgyal

Jangchup Phelgyal is a recipient of a Stegner Fellowship from Stanford University.



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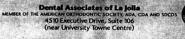
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falutin psychobabble rhetoric. We need more newspapers in San Diego to deliver factual, unbiased articles such as the one written about Bersin. We need more writers like Matt Potter to bring us that type of objective, journalistic reporting on the issues, truths, and un truths that profoundly affect

do so, so that I may protect our child from Bersin's sitebased administrative puppets who may, or may not, inflict unnecessary harassment or embarrassment upon her

Name Withheld

More Worm Secrets I was reading with interest Jeannette De Wyze's story in the Reader for April 6, titled "Worm World's Dirty Secrets."

We bought our house here in San Diego about 25 years ago. The ground in the back yard had bushels and bushels of embedded stones, which I spent years digging out. The ground itself was like concrete. The first time I tried to grow anything, I had to chop up the dirt with a pickax. I've been composting on a small scale for 25 years. All I do is save Profese Family Circus

my vegetable scraps, including coffee grounds, and bring them out to the back yard, our community.

Sadly, please withhold my name should this letter be printed. I ask that the Reader and just dig a hole with a shovel about a foot deep throw in the garbage, cover it back up, and that's it."You don't use any fish or meat because use any fish or meat because you'll have possums, coons skunks, and foxes if you do My whole back yard has very good dirt in it now. The othe thing I do is, I have a chippe ecause of my viewpoint. Thank you for this forum. thing I do is, I have a chipper-shredder machine, and I chop up all the branches and clip-pings and things and use that for mulch. You'd be amazed.

You try to grow tomatoes without any mulch and you don't do very well. You put down a couple inches of chopped-up-branches mulch and you get a

oranches muich and you get a very good tomato crop. I don't have any compost bin or worm bin. I just bury the garbage, and there were once they had the garbage to feed on, they increased. Name Withheld

In your April 6 issue, you had a story about the erudite com-mentary on Bil Keane's "Family Circus" books that appears on Amazon.com ("Sightseer"). You are obviously unaware of

one of the Late, Great WWW phenomena, "The Dysfunctional Family Circus." When the web was young, a gentleman by name of Greg pinnweber created on hi website (www.spinnwebe.com) the DFC. Spinn posted scans of "Family Circus" cartoons for web surfers to write new captions for. The results were odd, frequently profane, and

generally painfully funny. A community of DFC fans arose, and it is they who, as a prank, wrote the pseudo-academic rantings that Amazon.com as never bothered to review

Tragically, after many year and 400 cartoons, the publisher of "The Family Circus" threat

ened Spinn with a copyright infringement lawsuit if he did

not remove the offending

cartoons. The DFC is dead.

The anecdote titled "Peaches" by Max Nash ("Tip of My

Tongue," April 6) was won-derfully well told. Yes, the

French can be strict, forbidding

even. At age 15, I have no doubt that he experienced a serious cultural shock.

It made me sad to read

"There is perhaps no better

foreign language than one of intimidation and fear." It

reminded me of a colleague who belittled her students

telling them how inferior they

were to their French counter

parts. I would say that she

abused them, and many gave up their studies of the

language. The college looked the other way because she had

tenure. When I spoke up, I

was put on a two-year "rota

tion." which continues to this

ent for learning a

Wonderfully

Anecdote

Well-Told Nash

Therefore, les Rampillon has no plural form and will have

### **Booze Made Me** Shudder

("Good-bye to Booze." March 30) was an eloquently haunting piece of reality that made me shudder. He brought made me shudder. He brought his own experience to the page in a way that made me realize how frail we are as human beings. I wish him luck and health and peace.

Here is my lesson for today: Proper names are not to be tampered with in French. Therefore, les Rampillon has

Encinita

Ginette Vicot

### Slap The Rich

Crybaby
I think the City of San Diego should slap the rich crybaby Alex Spanos and the San Diego Chargers with a big fat lawsuit, right now ("Sporting Box," March 30). How? Simple. The Chargers are supposed to be putting forth their best effort o sell tickets to the games per the current ticket-guarantee haven't been, and Spanos just furthered the big breach of that contract. His whining that he wants a new stadium will have a detrimental effect on ticket sales, and when it does the city will be on the book

(maybe that was his plan). However, the city could and should sue their you-know-whats for breach of contract immediately. They can then recoup all of the lost tickete money from the pas year, get punitive damages, and probably have the contract declared null and void by a judge. Then the city can go shopping! For a real team owned by a real owner with owned by a real owner with real money. And here's the best part: they can tell Spanos to get the hell out of town and not let the door hit him on the Chargers. I guess I will go party for Mr. Spanos and late

ass on the way out! Doesn' that sound just beautiful? I've never been to a Chargers game, and I'm daily growing more proud of that. Geoff Hill

**Beach Blanket Spanos** 

On the "Sporting Box" by Patrick Daugherty (March 30), I want to comment that many Chargers fans are upset about Mr. Spanos's threat to move his team to somewhere he can have a new stadium. That's \$60 million of renovation done on Qualcomm Stadium I noticed that many NFI owners want to have a new owners want to have a new stadium and they get them. Good examples are the Rams, Mariners, Ravens, and now the Chargers coming up, if Mr. Spanos finds a city that will provide a new stadium. Many San Diegans, perhap can sit in their own livin

HEALTH AND BEAUTY



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rooms and watch football from another city and never miss the Chargers. Nowadays it is difficult to build a new stadium for \$200 or even \$400 million. Qualcomm is a fine stadium, and many more years are left to benefit the Chargers playing here. Alex probably will say, "I'm jealous why not me?" There are lots of diehard fans left in this city

Roger Chuaquico

You're Naïve Re my response to Maureen Austin's letter to the editor (March 30) about Alnin

Maureen, I think you're naïve. My granny told me about the destruction done on the Plains during the dust storms brought on by the drought and poor land management. Not only were there no crops, but there was no water. Worse, swarming locusts ate everything else including tumbleweeds and rake handles. Your sage and songbirds won't stand a chance against locust developers hatched in City Hall. And the water loss won't be short-term as it was during the Dust Bow days; it will be permanent. A lot of Oakies moved West in the 1930s. Maybe we all need to

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### Roger Newell Ritualistic Mass

Suicide While normally avoiding tit-for-tat journalism, I was nevertheless intrigued when I saw Jake Christie's letter ("Harn's True Colors," March 30) recently. Having someone like Christie comment on any aspect of the newspaper busines is like Jeffrey Dahmer lec

is like Jeffrey Dahmer lec-turing on sexual restraint and an all-vegetable diet. In fact, if his actual writing had been as ironic as this rabble, he would most likely still be employed as a reporter, not a bitter hack with an ax to grind. So he doesn't like the East County Californian? Big deal, that's his prerogative. But the reasons behind his disdain, or at least those described in his epistle, are disingenuous, at

best, and plain lies, at worst He states that before Forum Publications became part of "Harn's East County Community Newspaper 'empire,' " there Newspaper 'empire,' " there were six individual papers and that the writers all wrote long, investigative pieces. While not all of the writers did this, many did, as Steve Saint tried to be the Reader Lite, and often emphasized the "why" as opposed to the "what" in any given story. I had no problems

Christie also conveniently omits the fact that after the

takeover," which Saint des as much as Harn (due to a chronic fatigue and sinus con-dition, not colds given to him by his children), he (Christie) was still employed as a free-lance writer covering the Lemon Grove/Spring Valley heat and discussed many time beat and discussed many times with me how much he'd like to be a full-time reporter with either ECCN or the (then) Daily Californian. I humored him realizing that his attitude mmaturity, lack of intelligence and strange behavior would preclude any legitimate news organization from keeping him

on for too long.

I was on his side. After all, he and I got along, had the same warped sense of humor, and I was one of the few people who could actually tolerate his presence for more than five minutes. This ended when he quit the paper, became vulgar and unprofessional towards the and unprofessional towards the staff, and even vowed to repostaff, and even vowed to report me to the police for having an out-of-date car registration (I've been threatened with a lot of things in my life, but never

with something like that).

His bizarre behavior con His bizarre penavio. tinued as he wrote a long, an avant-garde Lemon Grove newspaper, ordering her to print the missive because it was "his right." She didn't, of course. After all this time, I had hoped that he slipped into oblivion when I saw his name picked up a check at any o oblivion when I saw his name on page three of your publi-cation, ranting about myself and Joe Naiman being "right wing" (I'll bet Naiman will take issue with that label) and

those diners?), again, for reasons only he can fathom. or any newspaper publisher, for that matter, is no white knight on a steed, but neither is he the evil, conservative megalomaniac a jealous, hitter, and extremely intalented Christie makes him

saying we are the only reporters who staved after Saint left, as

who stayed after Saint left, as if there was some sort of ritualistic mass suicide now that he was gone. The truth was that myself, Naiman,

Ninette Sosa, Phil Giannange

(who departed recently), and

golf correspondent Norri

West stayed. I don't pretend to know about the rest, but my reasons were, for the most part,

seems to have issues with that

organization) to mouth off." Where is the proof of this?

Only in Christie's overactive

Only in Christie's overactive and off-kilter imagination, one which will keep the term "professional writer" from ever being associated with his name.

In closing, he mentions that most of the (layout and production) work is done in Alpine (meaning what?!) and then tosses in a really weird

connection between Beverh

Wyer, the passage of Proposition

economical, not ideological conomical, not ideological.

Christie goes on with the letter by writing, "What I can say is that Harn has provided, again and again, a forum for the Christian Coalition-minded [he

out to be either.

And even though letters to the editor are not screened by logic, coherence, or ability, you now know just a little more about Christie and his delus about Christie and his delusions. Here's hoping his byline will never appear in your publi-cation, for all of our sakes. Greg Eichelberger

Sports Editor East County Californian

### Max Nash Has Excitement And

Excitent Honesty restaurant profess constantly amazed that all of Eleanor Widmer's restaurant reviews are written without any consideration to the vari-ety of readers of your publi-

cation. Eleanor is going to put the restaurant industry in San Diego out of business if she continues to comment on how full she gets from a few bites of food — and how she and eats many future meals from them. Most of your Reader demographic is not a wer, having to sample five or six entrées one sitting. No wonder she takes so much food home with her. However, her readers are left with the impression (and are many times suggested by her) to share salads, entrées etc. The restaurants that give her a job are the same ones that will go out of business if every

customer came in and ordere only half a meal. She has to think long and hard about this one. Why doesn't she take as one. Why doesn't she take as much time researching ingred-ients or other pertinent facts as she takes commenting on how much food she ate for a week for the price of one dinner. Most of her reader demographic is decades younger than her and can eat a salad/ entrée/dessert without having to load up their SUVs with to-go boxes of leftover food. Why also does Eleanor have

such a bad reputation in town Most people do not speak very highly of her in the restaurant business. I think she has passed her prime and is actually doing a disservice to your exciting publication in this vibrant city. Max Nash of dining at a new restauran

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Eleanor's reviews are so selfcentered that they almost always exclude the reader, restaurant service staff, managers, owners, and chefs from any serious investigation and review

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food critic. It's just too bad that you couldn't have timed it to coincide with the closing of Mr. A's.

San Diego

I Don't Understand Anti-Albright Hostility

I do not understand the hostility that drives some readers to denounce Anne Albright and her column. Albright's weekly pieces are basically insightful diaries of a parent's relationship with her family exposed for our reading enjoyment. Since it is a per-sonal account, there will be the expected situations that will ones. No one is forced to pick up the complimentary 192-page Reader, much less read the one-third-page column written by Albright. And isn't it un-American to demand a fellow citizen be herded to an occur pation that you choose for him/her?

Amgemson Sipinovich

# **Duncan In The**

Dumps
I like Duncan Shepherd's column so much I'd like you to put him on assignment, and the first assignment and the tree should be the city dump.
P. Lang

HEALTH AND BEAUTY

not mimic or parallel every reader's own experience. But I have found that Albright is an

convey her emotions into language that we can feel even if we disagree with her. While this craftsmanship of language

this craftsmanship of language will elicit warm, positive re-sponses, we can expect that it would also draw out negative



1165



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# Calendar

# **Manhattan Was Brackish**

Long-Distance Mermaid

ow do I do it? I just put my head down and swim." That really is how it's done. But Carol Sing, ultra-distance swimmer, knows more of an answer is required, so

"I was born and raised in Ocean Has born and raised in Ocean
Beach. And I've always been in the
water — in the ocean, which is different
from a pool. Some people enter the ocean
with fears. I was just in there. It never occurred to me to be afraid. It's where I like to be

like to be."

Still, the says, "I didn't wake up one morning and say, 'Well, I'm gonna swim the English Channel. First, I swam around North Island. And then I did the Maui Channel. And then I did Catalina. And

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**Local Events** 

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then I swam around
Manhattan
Island. And then
I went to
England."

England." She also says, "I train. And I had a She also says, "I train. And I had a good base. I started swimming competitively when I was 40. And I've always swum distances. And then I started doing ultra-distances at age 50. Anything over ten miles is ultra-distance in swimming. I'm 58 now, and I set a record. Actually, I often set records, because I'm. always the oldest female swimmer to do

these events."
Partly, too, Sing credits her friends
and supporters with helping her to achiev
her successes, starting with her first 12mile swim around North Island in 1993 (repeated in 1994 and 1995) and her first channel swim, from Lanai to Maui, in channel swim, from Lanai to Mauu, in 1995. "I have a wonderful crew: the La Jolla Cove Swim Club. We meet every morning — most of them are retired — and they just swim with me. Yesterday we did three miles, from the Cove to Scripps

did three miles, from the Cove to Scripps Pier and back."

Kevin Eslinger of Heartland Swim Association is her kayaker. "You don't do this stuff without a boat," she says. The kayaker as well as the swimmer

The kayaker as well as the swimmer must be in superior physical condition. 
"That's Kevin," says Sing. "He's a swim cocch, excellent swimmer, excellent surfer—all-around water person." 
Ultra-distance swimmers have a "big boat" in addition to the kayaker—"except in England, where they don't allow you a kayaker, so you just follow the big boat, and feed off it."

boat, and feed off it."

Sing's feedings happen every 20 minutes. "I take fluids in bottles. Kevin paddles alongside, takes the lid off, and hands it to me. I chug-a-lug and drop it it's on a line — and he pulls it in." Otherwise, the kayak is out in front.

"The boat sets the course. The swimmer



"Manhattan was brackish — a river I prefer the Pacific Ocean — it's the

touch the boat, although I guess if you could sleep in the water, it would be

saltiest. England wasn't quite so salty." In the waves between Dover and allowed."
As for the other end of the digestive system: "You just 'go,' like the fish."
Despite the regularity of feedings, she loses track of time. "After the first three hours, even with the sun going down and things like that, I don't have much of a feel for the account. Calais the fearless Sing did find cause for ecological alarm: "It had no marine life whatsoever. That's very scary, Very.

She likes it that way. "I-don't want to

She like it that way. "John I want to know how their it is. All I want to know out there is the half-way point."
When the did the Catalian avim, on August 14, 1997, halfway was 10.75 miles. She completed the whole swim in 10:38 — "a very good time for any age." The English Channel, in 1999, was exactly 21 miles it took her 12:32 — her swim of longest duration to date. Manhattan island was the longest distance — 28.5 miles, completed in distance - 28.5 miles, completed in 1998 in 8:46:06.

ding so much time in water, she

Happily, she encounters marine life in the Pacific "all the time." In Catalina, she saw "scads of stuff," since the swim sare aw Scales of statil, since us wants
started at one in the morning, and the boat
had a light. "They were attracted to it.
They were all over me. It was very cool."
The water temperature, by contrast,
was cold, and wet suits aren't allowed.

was cold, and wet suits aren't allowed.
"I've been in 55 degrees. England was 63
degrees. I like 68 degrees. Anything above
that, you get kind of hot."

When an ultra-distance swim is over,

When an ultra-distance swim is over,
Sing says, "I smile a lot." But she doesn't
want to lie right down. She tends to
stand — two legs on terra firma. "It takes a while to unwind

She has a video of her landing in She has a video of her landing in France. She will show it a ther upcoming talk about swimming and women's health, sponsored by Soroptimist International of Lemon Grove.

Ultra-distances aren't essential for

Ultra-distances aren't essential for benefits to accrue. Sing, who teaches arthritis aquatic classes at Grossmont Hospital, believes "firmly and absolutely no small-scale swims." It's good for your body and your self-esteem." Her own mental life has been altered by "be long stuff." "You can't think sensitis." You can't think you come to be the work sensity was not your sensitis." You can't think you was the programment of the work your sensitis. You can't think you'ze you'd.

negative. You can't thank you ... have to think, 'The sun's out. It's lovely. ative. You can't think you're cold. You

On the subject of mental outlook: it's suggested that she must be a very patient "I was patient before I started," says the unflappable Sing.

Lecture by ultra-distance sw Carol Sing
Wednesday, April 19
Breakfast served, 7:30 a.m.;
program, 8:00 a.m.
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Last Week's Winners



### EVENTS LISTINGS

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### BAJA

"Cri-Cri, Children's Songs" are recomised when the Orchestra of Baja promised when the Orchestra of Baja California and soprano Florencia Tinoco present a concert at 6 p.m. tonight, Thursday, April 13, at the Tijuana Cultural Center. Tickets are 9 U.S. Find the center at Paseo de os Héroes and Mina Street in the Zona Río. For more information, call 011-52-66-87-9600. (TIJUANA)

Ol1-32-66-87-9600. (TILUMA).
The Original Extreme Sport, using a ball called a pelota that's been clocked moving at up to 180 miles per hour, jai alai is said to be "the fastest game on earth." The Torneo de Cesta Punta is underway, with the final two partiols (games) slated for Thursdays, April 13 and 20, at the Tilusna lai Alai Palace.

una lai Alai Palace.

surnament includes four
teams of rounds of play with four teams of two players each; in each partido, two players each; in each partido, there are two teams involved playing to 30 points. The action starts at 7 p.m. at the fronton, found on Avenida Revolución (between 7th and 8th Streets). Admission is free, and all ages of spectators are wel-come. For information, call 619-915-4747. (IIJUANA)

Wine and Dine in Ensenada when Baja California Tours hosts an outing on Saturday, April 15. The event in-cludes tours and tasting at Pedro Domecq, L.A. Cetto, and Chateau Camou wineries in Valle de Guadalupe led by a wine expert. The \$79 fee includes round-trip bus transportation from San Diego. Dial 858-454-7166 for reservations.

"Come Paint With Us" — a paint-ing show for children of all ages — starts at 9 a.m. on Saturday, April 15, at the Tijuana Cultural Center (Pase de los Héroes and Mina Street, Zona Rio). Free. Call 011-52-66-87-9600

Celebrate Children's Day when Ur Celebrate Children's Day when Ur-sula Tania presents book readings entitled "Do You Want Me to Read It Again?" at 3 and 5 p.m. on Saturday, April 15, at the Tijuana Cultural Center (Pasco de los Héroes and Mina Street). 011-52-66-87-9600. Admission is free. (TUJUANA)

Five Dance Companies will perform Mexican dances at the Tijuana Cul-Mexican dances at the Tijuana Cul-tural Center at 5 and 8 p.m. on Sat-urday, April 15. For information, call 011-52-66-87-9600, The center is located at Paseo de los Héroes and Mina Street in the Zona Río, (TIJIWA)

To reach the trailbead, take 1-8 east to Octolic Jobout 86 miles from Mission Valley). Drive north on 5-2 for 25 miles and turn left to park. Meet at the picnic area at the entrance. Plan for possible hot weather, and bring waters and lunch. There is a vehicle day-use fee. Espect moderately strenuous hiking. 619-280-7710. MGMA CAURNTEJ The Matadors include Alfredo Lomell, Enrique Garza, and Domingo Triana for bullfights on Sunday, April 16, starting at 4 p.m. at the Plaza de Toros Calafia. For de-

tails, dial 011-52-65-57-3864. (MEXICALI)

The Annual Green-to-Golder

Transition of San Diego's wild grass lands is expected to occur sometim in the next two weeks — and possi

of recent soaking rains and the in creasing sunshine of late. North-fac

creasing sunshine of late. North-fac-ing slopes, areas shaded by large trees, and higher elevations tend to retain the green color longer. Most of our wild grasses are naturalized (non-native) annuals, the seeds of which were introduced along with hay and crop seeds brought in by the Spaniards 150 or more years ago.

The Black Oak, San Diego County's most handsome native deciduous

tree, is sending out new leaves this week, painting the mountain slopes with shades of red, brown, and bright

green. The newly emergent leaves are reddish brown in color, creating a

pseudo-autumn color in the forest. After a week or two the unfolding

After a week or two the unfolding leaves sequire algibt green tilti; after a month they're dark green. Black cads are common throughout the up-per elevations of the Palomar, Cupicop the show by exploring either the Fry Creek or Observatory trails on Palomar Mountain. Both begin at the national-forest campground area two miles below Palomar Observatory.

Snakes, encouraged by recent warm

temperatures, have already emerged

from burrows and rock crevices to

from burrows and rock crevices to hunt for prey throughout the county's lower-elevation hillsides and caryons. Golpher studes, parter snakes, king nankes, rosy bous (all harmless), and there varieties of artifestankes — red diamond, speckled, and Southern Sacher subtractions) — have been sighted. Close encounters with rattlessakes with rattlessakes with rattlessakes and common share red common shared red and present throughout San Diego County.

Spring Gardens on Tour, the 12th annual installment of this tour of

gardens in Poway and Rancho Bernardo hosted by the Lake Hodge: Native Plant Club is slated for Fri-

day, April 14, from 10 a.m. to 3 p.m. Fickets are \$10. For ticket purchase

Vlait an Ideal Spot for Spring Mi-grants and some good summering birds (least Bell's vireo, yellow-breasted chat, phainopepla) with the Audulubon Society from 8 a.m. to

noon on Saturday, April 15. The usual resident birds should be pre

sent as well.

To reach the trailhead, take I-8

ly quite suddenly due to the b

"Things of Green" provide the in-spiration for the hike led by natural-ist Charles Hurd in Blue Sky Ecolog-ical Reserve on Saturday, April 15. Take a "Fun Nature Hike" with a do-cent on Sunday, April 16. Both MMCMAD

"Pentanka 2004", Rey Disney's updated version of Unde Walf's classic-formatism, bits excern at the Orma-innas Thesize at the Tijaana Coltural Center dalsy at 2, -6, and 8 pm. Center dalsy at 2, -6, and 8 pm. The other featured films include Nigore Fall (1 p.m.), Les decubri-dores (3 pm.), The First Empero of China (5 pm.), and The Grand Candon (5 pm.), and The Grand Candon (5 pm.), and The Grand Mina Street in the Zona Rio. For more information, cell 101:52-66.

events begin at 9 a.m. Find the park on Espola Road, one-half mile north of Lake Poway Road. For informa-tion, call 858-679-5469. Free. (POWAY) Uphill at Iron Mountain, take a somewhat strenuous uphill climb through an area that is still recover-ing from a fire in 1995 — with the At the junction with the trail to the At the junction with the trail to the summit of Iron Mountain, participants may return to the start point (3 miles round trip), or continue to the summit (an additional 3.5 miles round trip). Take adequate water and food for the long hike. Free. Call 619-232-3821 x203 for directions. more information, call 011-52-66-87-9600. (TUUANA) OUTDOORS

> The Monthly Beach Geanup hoster by San Diego BayKeeper is set for Saturday, April 15, at 8 a.m., in Encinitas. Bags and gloves are provided for volunteers. For direction to the spot, dial 619-299-4484. Free.

Explore the Coastline during tide-pooling expedition sponsored by the Birch Aquarium-Museum on Satur-day, April 15, at 1:30 pm. spot ea cucumbers, see stars, and lobsters at a beach in Encinitas. The fee is \$12 general, 38 for châdern 6 to 13. Ad-vance registration is required; to make reservations, call 858-534-7336. (Excensive)

Learn to Track Mountain Lion bobcat, and other native species with an experienced tracker from the San Diego County Tracking Team on a wildlife-monitoring survey during a volunteer training workshop on Sat-urday, April 15, from 10 a.m. to 4 p.m., in Los Peñasquitos Canyor

Preserve.

Meet at the Ranch House in the preserve. To reach the spot, take Canyonside Park Drive off Black Mountain Road and follow the signs to the ranch house. For information, call 858-672-1120. Free. (RANCHO PENASQUITOS)

Plants Were Used for Food, the Kumeyaay Indians on (what's Anita Milner leads a leisurely 2.8mile ethnobotany tour on the Ranch House, East Ridge, and Creek Crossriouse, East Rodge, and Creek Cross-ing trails at 9 a.m. on Saturday, April 15. Join the group in the main parking lot (on La Honda Drive), with water and hiking boots. 760-839-4680. Free. No pets. (ESCONDIDO)

Sky Hunters, Nancy Conney brings birds of prey to Dos Picos Park at 3 p.m. on Saturday, April 15. She'll inform and educate on the value of these friends from the sky. Find the park at 17953 Dos Picos Park Road Free; call 858-694-3049 for informa

Bird Watchers and Nature Lovers Bird Watchers and Nature Lovers are invited to take a nature walk hosted by the Friends of Famous Slough on Saturday, April 15, at 1 p.m. The easy walk promises a good view of a variety of shortbirds, migrating ducks, and salt marsh abilats. Meet at the intersection of Famous Boulevard sing West Point Long Boulevard, Bring binoculars if you have them. Free. 619-224-691. (FORT COME.)

Earth Day Work Party, weed native Earth Day Work Party, weed native plant gardens and help remove inva-sive plants when the Friends of Famosa Slough gather to work around at the newly constructed treatment ponds at this urban wet-land-on Saturgday, April 15, from 9 a.m. to noon. Meet at the interse-tion of Famosa Boulevard and Valeta Sleep. Call 619-224-4591 for information. Wear work clothes, and bring work gloves and tools if you have them. (POINT LOMA)

VI. 5

Learn About the Kumsynsy when ranger Paul Kilburg leads an interpretive walk on Saturday, April 13. Mission Trails Regional Park. The hike starts at 9 a.m. in the Old Mission Dam parking lot. For details, dial 619-668-3278. Free. (MSSION GORGE)

Sweetwater Marsh National Wildlife Sweetwater Marsh National Wildlife Refuge is the site for a bird walks hosted by the Chula Vista Nature Center on Saturday, April 15, at 8 a.m. For the required reservations and directions, call 619-422-2481. Free. (CHULA WSTA)

Prec. (OHUA VISTA)
Nature Walk, a docent-led nature
walk is planned at the Tijuana River
National Estuarine Reserve at 9 a.m.
on Saturday, April 15, starting at 5th
and Iris. Bring binoculars if you have
them. Prec. (2dl 619-575-3613 to register. (IMPERIAL BEACH) Arbor Day, Offshoot Tours offers its

Arbor Day, Offshoot I ours offers its monthly hour-long guided tour highlighting various Balboa Park trees on Saturday, April 15, at 10 a.m., starting from the park's vis-itors' center. Free. Dial 619-235-1121 for additional details. (BALBOA PARK)

Learn About the Oaks on Volcar Mountain and investigate animal evidence along the trail when docent Greg Schuett leads a hike to the top of the mountain on Saturday, April 15, from 9:30 a.m. to 2 p.m.

April 15, from 9:30 a.m. to 2 p.m. Expect a 3.5-mile round trip.

To reach the trailhead, drive to Julian, and then take Farmer Roud 2.2 miles turn right on Wymola Road and drive 100 yards. Turn left, back onto the continuation of Farmer Road; proceed 100 yards and park on the shoulder of the paved road by the preserve sign on the right. 858-694-3049. Free: (JALMA)

Walkers Get Their Just Desserts, take a jaunt through Benker's Hill with Walkebott overtextners on Sat-urday, April 15. Participants will such a proper street of the street of the support of the street of the such as to pf an above veruge treat at Ex-traordinary Desserts. The wilk starts at 29.55 am. in front of Saint Paul's Cathedral (2728 Sixth Avenue, at Fifth and Numaga. Bring money for food (optional), For information, ad 619–231.7463. Sections)

Help Maintain Florida Canyon's Trails and replant the area with native Trails and replant the area with native vegetation by joining the volunteer trail crew. Crews work on the third Saturday of each month, including April 15, from 8 a.m. until noon. Meet the others at the corner of Park Boule-vard and Mortey Field Drive. Wear sturdy shoes and bring water. Free. 619-235-1121. (BALBOA PWIN)

Take as Insect Safart, into the heart of Wilderness Gardens Preserve on Sunday, April 16, at 10 a.m. with volunteer naturalist Kyle Ick. Specimens will be on display beforehand to help identify chitinous creatures on the walk, and participants will learn about the roles insects play in

planet.
Find the gardens at 14209 High-way 76, ten miles east of 1-15. There is a \$2 parking fee. For more infor-mation, call 858-694-3044. (PALA)

mation, call 838-694-3044, (PALA)
Coastal Birds and Their Habitats
will be described by ranger Laurs
Naas when he leads walks for beginning birden each Sunday through
April, including April 16, at
9-30 a.m. along the southern wildlife
hamely (1-9-84)-7-603, Bring your
binoculars and drinking water to the
kioks along the bilke path on the
south side of Sea World Drive. Free.
(MASSON BAD)

Prog Love and Songs are part of the full moon frog hike planned at Los Peñasquitos Caryon Preserve on Sunday, April 16, from 730 to 9 p.m. Participants will look and listen for and learn about local frogs, tools, and tadpoles. Moet at 4200 Sorriento Valley Boulevard (one-half mile east of the intersection with Vista Sorrento). Frees, call 619-88-3219 for more information, (60098870 VALLY)

The Rising of the Pull Moon Tuesday, April 18, occurs soon after sun-set. Try an evening walk along the bayside sidewalk of Harbor Island. From that vantage, the springtime full moon comes up right over San Diego's downtown skyline, just as the lights of the city are turning on.

### DANCE

International Folk Dance classes are International Foll Dance classes are being hosted by the Cabrillo International Folk Dancers from 7:30 to 10 to 100, mo. on Thursdays through April at the Balboa Park Club (on Presidents Way). Special attention and free membership will be given to newcomers; the instructor is Jack Vandover. The fee is \$2 per class. Call 519-426-6538 for information. (BALBOA PARIO)

for information, IMADO ANNO
Kalture Mix III, an international
contemporary dance festival created
by Patricia Riscon, continues
patricia Riscon, continues
mance and Visual Art. Unusually for
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The Annual Spring Dance Concerts offered by the Grossmont College dance department continue through Friday, April 14, at 8 p.m., at the East County Defermine Accounts Control County Performing Arts Center (210 East Main Street). The concerts showcase works in a variety of dance genres. General admission is 59 in advance, \$10 at the door. For reser-vations, call 619-644-7766. (E. CAION)

Contradance, the Continental Drifters make the music while JoAnn Koppany calls for the contradance on Friday, April 14, at Trinity United Methodist Church (3030 Thorn Methodist Church (3030 Th Street). Events get underwa 8 p.m., following beginners' inst tion at 7:45 p.m. Admission is Call 760-436-4030 for informat (NORTH PARK)

in "elegant calico rags, old West, or period uniforms." Do the waltz, polka, reels, and schottische in midpolita, reels, and schottische in mid-19th Century style. The event begins with a lesson at 7:30 p.m., and dancing continues through 11 p.m. at the Trinity Methodist Church (3030 Thorn Street). The fee is 86. Call 858-622-9924 for information. (NORTH PARK)

Attention, Ballroom Dancersl En-joy the big-band sounds of the Swingtime Orchestra at the Veterans Memorial Center on the first and third Saturday of each month, in cluding April 15, from 1 to 3 p.m. Find the center at 2115 Park Boulevard. Admission is \$5. Call 619-239-2300 for information. (BALBOA PARK)

FILM

Italiano Night is slated for Friday, April 14, as part of the hoopla sur-

rounding "The Class Sanctuary— Fao Signoretto & Amber Hauch: A Fao Signoretto & Amber Hauch: A Fao Signoretto & Carlbade Grup Company (1997) (

A Calico and Cowboy Vintage Ball with live music is planned by the San Diego Vintage Dancers on Saturday, April 15. You're encouraged to dress

(CARLSAD)

Mevies Before the Ment, the series held on the dech of the Star of India continues with screenings of Sowth Paylic—starting Britist Groper and Rosano Paulic—starting Britist Groper and Rosano Paulic—starting and Settlement of Sowth Paylic—starting and Settlement Sowth So for adults, \$7 for children 12 and un-der, seniors, and museum members. To make reservations, call 619-234-9153. The ship is located at 1306 North Harbor Drive, along the Em-barcadero. (DOWNTOWN)

Cinephiles and Casual Pilm Enthu-slasts Allke are invited to the film screenings continuing at the Museum of Photographic Arts. This week, see Day for Night, Contempt, The Last Waltz, Don't Look Back, Camera Buff. and Persona. Admission is \$7.50 gen-eral. For times and dates, call 619-238-7559 x301. (BALBOA PARK)

619-238-7599 x301. (MARGOA PARN)
Animasted Short Pllmas from around
the world are showcased in Spike and
Mike's 2000 Classic Festival of Animation, offered in Sherwood Auditorium at the Museum of Contentorium at the Museum of Contenttorium at the Museum of Contentmation at the Museum of Cont

includes When the Day Breaks, Three Misses, Hum Drum, At the Ends of the Earth, One Day a Man Bought a House, and many others. All 14 films are shown at each screening. The festival is for all ages. Tickets reaster, 519 (available through Ticket-master, 619 -220-TIXS). Find the mu-

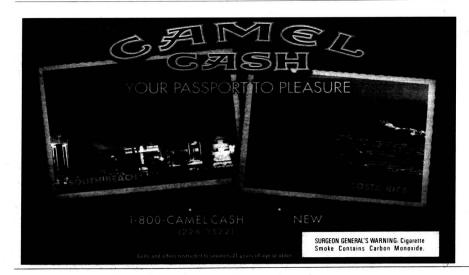
master, 619-220-TIXS). Find the mu-seum at 700 Prospect Street. Enjoy the flicks on Friday, April 14, and Sun-day, April 16, at 8 p.m. Call 858-454-0267 for information. (LA JOLIA)

0267 for information, IA, JOLIAI
How About a Trimmphastity Optimatel: Steery, one based on actual
centil's See Beautiful Dreament, starring Rip Torn as the 19th-Century
poet Walk Whitman, when it screens
for the Sunday Matinee at 2 p.m. on
April 16, in the third-floor auditorium at the San Diego Public Library
(820 E Street). Discussion will follow
the film. 619-236-5800. Pree.

Pilm for Thought, the film series co-hosted by CSU-San Marcos and the California Center for the Arts, Es-condido continues with La Promesse (Luxembourg/Belgium) on Monday, April 17, at 6:30 p.m. The 1996 film demutizes the Bibart of Brand Landing States

professors will lead the conversation following the showing. Admission is free. For more in-formation, call 760-839-4190 or 760-750-4366. Find the center at 340 North Escondido Boulevard (at Valley Parkway), (ESCONDIDO)

ley Parkway). (8500x100)
The Issuell Pilm Circus Palestrina screens for the San Diego Interna-tional Film Festival 2000 on Mon-day, April 17. Next Thursday, April 20, see the "family-friendly comedy" from Wales Pork Pie, the animated short Nounou (Russio), and the Italian satire We Fee Reg. Film screenings start at 7 p.m. sec-ond features commence at 845 p.m.



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mitment, and destiny." Find the li-brary at 820 E Street; 619-236-5800. Free. (DOWNTOWN)

Free, COMMTOWN

See the "Machamentary" A Day
Without a Mexican, followed by a
discussion with atterest yareli Arizmendi and filmmaker and musician
Sepio Arau, when the Transflorer
Institute at the University of San
Digo presents a screening at 2 pan
on Turoday, Agrill Ik, in the auditotium of the Manchester Conference
Center, Free, Find the campus at
Sy98 Alcalá Parix; 619-260-4090.
(LIRGA WSTA)

"It's So Sick," a documentary ques-tioning the popular notions about

HIV and AIDS, screens in collabora-tion with HEAL at 6:30 p.m. on Tuesday, April 18, in the third-floor auditorium at the San Diego Public Library (820 E Street). Mark Gabrish Conland of HEAL will be present for discussion following the screen-ing, 619-236-5800. (DOWNTOWN)

ing, 619-238-5800, (cownrown)
The KPBS Video Series One
Waman, Ose Vote and Not for Curshevs Alone is the basis for a history
class beginning at 7 p.m. on Tuesday, April 18 (and continuing on
April 25 and May 9), at the First Unitarian Universalist Church (4190
Front Street), Discussion follows
each video screening. The suggested
donation is 33-50 per session, or 310 for the series. Call 619-298-9978 fo

"Prame by Prame Building Communities Through Cinema" has been the theme for an international film and video series concluding with Interpreted Journal (Ethiopias USA) on Wedneddy, April 19. Espect a "revealing survey of contemporary Ethiopia by acclaimed Ethiopian filmmaker Hale German Deginning Community (1948). What of Street, as Euclid, For information, 2016 19-232-870 or 619-527-3499. Free. (ENCAND or 619-527-3499).

It's a Gift, The Electric House, El Espec

rauging from 3 to 20 minutes in length, begins at 6 p.m. in the Seuse Room. University carillonneur Scott Paulson is the director of the Temy-Timy Pit Orchestry, Januding wood-winds, theremin, and percussion du-ties, joined by Renee Coulombe on keyboard, and Nicolas Ignacio Car-vajal, Allen Allion, and Laura Archer. The pit orchestra will perform origi-al music, immerovitational music. The pit orcnests was partial music, and music, improvisational music, and class music matching the decade and country of the fillmakers.
Admission is free. Questions? Call 858-534-8074 for answers. (LA JOLLA) The Teeny-Tiny Pit Orchestra for Silent Films debuts next Thursday, April 20, in Geisel Library at UCSD. The screening of seven classic silent films — including Lonedale Operator, Reuben H. Pleet Science Center, from the coral reefs of the Baharnas to the seas of Patagonia, Dolphins takes au-diences under the surface of the water

phins, dusky dolphins, and bottlenose dolphins. The film uses the exotic lo-cations, current scientific research, and encounters between people and dol-phins to present a close-up view into the world of these playful cetaceans.

### LECTURES

"Moral Saints and Moral Heroes" provide the topic when Louis Poj-man speaks at 7 p.m. tonight, Thurs-day, April 13, in Shiley Theatre at the University of San Diego. Pojman is a professor of philosophy at West Point and author or editor of 24

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books and 75 articles examining ethics and morals. Free. USD is found at 5998 Alcalá Park; 619-260-2292. (LINDA VISTA)

An Evening Peruvian Adventure and An Evening Peruvina Adventure and cuisine starts at 7 µm. tonight, Thurs-day, April 13, at Adventure 16. Aaron and Martha Barnes plan a side-illus-trated lecture and will serve samples of Peruvian food. Find the shop at 143 South Cedros and by calling 760-755-7662. Free. (SOLANA BEACH)

Enemies of Unknown Identity vio-lently destroyed the Iron Age kingdom of Urartu in eastern Anatolia at some (disputed) date around the end of the th Century B.C. Get the skinny or

Zaminski from Boston University speaks for the Archaeological Institute of America on Friday, April 14. The talk starts at 7:15 p.m. at the Palisades Presbyterian Church (6301 Birchwood Street). Free. For information call 619-465-3841. (DEL CERRO) ently been excavated in the 70-mil-

call 619-465-3841, (DR. CERRO)

Historic Jewery and its influence on contemporary jeweler Arline Flich is the subject when the artist speaks at 6 p.m. on Friday, April 14, during a wine and cheer recoption at the an Diego Historical Society. The lecture economyanies the current retrospective of Fluch's words at the museum. Tickets. 313. To make the required reservations, and 619-322-6333. 3119, packnowney.

Dig Those Dinos, learn about "Di-nosaurs from the Great Red Island:

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The Fossil Treasures of Madagascar" when Catherine Forster speaks on Friday, April 14. Guests will hear about the latest finds of dinosaurs, birds, and crocodilians that have re-

cently been excavated in the 70-mil.
sino-year-off oxis of the island.
"Deciphering Dinosur Dista" is
the subject when Karen Chin speaks
next Thursday, April 20. The slide-ilsubstrated lecture illuminates how scientists use different clues to gather
information about dinosur diets.
Dob talks are sponsored by the San
Dob talks are sponsored by the San
Dob begin at 7 pm. in UCSD'S Rebinson Hall. Tickets — to either talk —

are \$9 for nonmembers. Call 619-232-3821 x203 for reservations. (LA XXLIA)

Creating Balance and Wellness, it's the goal of "Tibetan Medicine and the goal of Tibetan Medicine and Yoga," subjects when Dickey Nyerongsha speaks at 7 p.m. on Fri-day, April 14, at the San Diego Uni-versity for Integrative Studies (5703 Oberlin Drive, suite 208). Nyerong-sha is a traditionally trained doctor of Tibetan medicine, said to be the "sole Tibetan medicine, said to be the "so practicing female Tibetan physicia in the United States today." Admir sion is free. Call 858-638-1999 for in formation. (SORRENTO VALLEY)

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#### Calendar LOCAL EVENTS

when Coyamaca College hosts its tenth annual "Parenting Conference" on Friday, April 14. Registration be-gins at 8 a.m. with speakers, a resource fair, and workshops continuing until 2 p.m. It's all free. Attendess need to register for the workshops and lunch by calling 619-660-4239. Find the campus at 900 Rancho San Diego Parkway (off Fury Lane). (IL CAON)

"Le Notre Gardena" provide the topic when UCSD social studies professor Chandra Mulariji speaks for the docent lecture series at the San Diego Museum of Art at 10 a.m. on Friday, April 14. Admission is \$10. For details, dial 619-696-1935, (BALBOA PARK)

Change a Repellicial Place for your pert a tecture on Astro-Carloy for the San Diego Astrological Society at 7:15 p.m. on Friday, April 14, at the Joyce Bers Community Center (1230 Vermont Street). Admission is \$12 for non-members (free for first-time visi-tors). For details, dial 619-542-1733. 04LCPRS7)

Confused by Bookst Learn about when Cheryl Magers or

1:45am Sat. & Sun

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Boulevard). The fee is \$15 in advance, or \$20 at the door. Call 619-465-3100 for information. (LA MESA)

Colored Pencil Techniques will be Norris for the Clairemont Art Guild on Friday, April 14, at 9:30 a.m., at

"Design of Advanced Technology Facilities" is the subject when archi-tect Ken Baldwin presents a talk on Saturday, April 15, for the Friends of San Diego Architecture. The meet-ing begins at 9:30 a.m. at the New School of Architecture, 1249 F Street. For information, call 619-287-0050 or 619-235-4100. A \$3 donation is

Memory, Meditation, and Muscles, the Mission Valley YMCA is the place to be for lectures on April 14 and 15. The subject is "Memory vs. Alzheimer's" at noon on Frida Bring your lunch and learn about the differences between Alzheimer's dis-

day. The new fitness assessment pro-gram is designed to calculate age in "fitness" years, evaluating cardiovas-cular, body composition, flexibility. and strength categories

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Get Wet, selecting and maintaining Get Wet, selecting and maintaining almoster animals, plants, filter systems, and accessories will albe discussed during the Basic Aquarium Techniques" workshop planned bysenior aquariat Fernando Norstepour at Birch Aquarium-Museum from 9 a.m. to 1:20 p.m. on Stauturdy, April 15.

The fee for the class is 335 per person (aged ten and older), advance registration is required. For reservations, call \$855-\$736. The aquarium is located at 2300 Expedition Ways, (J.A.D.L.).

Way, (LA JOLLA)

Way, (LA JOLIA)
Leve Beaded Hyou answered yes, don't
miss Deanna Delaplain's slide-illusrated lecture focusing on her besides
rated lecture focusing on her bead against sour of the Careft Republic when
the Bead Society of San Diego County
meets on Saturday, April 13, at the
Maged Museum Doors open at 10 a.m.
for sign-in and coffee, with the meeting
starting at 10.50 am. The fee for monment 12.60 of submandation, call
619-663-3666, (BALBOR HOR)

"Book Review & Lecture Forum,"
the series hosted by the Makolm X
Library continues on Saturday,
April 15, when Susan Davis presents
"Spectacular Nature: Corporate Culture and the SeaWorld Experience"
at 2 p.m. Davis is from the department of communications at UCSD. Find the library at 5148 Market S (at Euclid): 619-527-3405. Free

Pender the Pinnipeds, when the La Jolla Friends of the Seals meet on Saturday, April 13, naturalist Sylvia Stevens will present a slide-"Illustrated lecture focusing on "Seals of the World: The Pinnipeds — Seals, Sea Lions, and Walruses." Stevens has led Lions, and Walruses." Stevens has led travel groups on every continent and has spent 13 seasons in Antarctica. The event begins at 6 p.m. at the La Jolla Branch Library (7555 Draper Av-enue). Free. 619-687-3588. (LA JOLLA)

Glass-Blowing Demonstrations are promised when professional artists gather between 11 a.m. and 3 p.m. on Saturday and Sunday, April 15 and 16, at the Carlsbad Company and 16, at the Carisbad Company Stores in conjunction with the ex-hibit "The Glass Sanctuary" (on view at the Carlsbad City Library). Free. Find the stores at 5620 Pase del Norte. For details, call 760-602-2021. (CARLSBAO)

Complimentary Yogi Teal It's promised when Yogi Bhajan — said to be a master of kundalini yoga, meditation, and Ayurvedic healing — presents a lecture and meditation class entitled "Mind, Body, and Spirit for 2000 and Beyond" at 3 p.m. on Sa 2000 and Beyond" at 3 p.m. on Sat-urday, April 15, at the Pacific Church of Religious Science (on the old NTC base, at 2525 Cushing Road #85D). Wear loose-fitting clothing and bring a mat or cushion. The fee is \$54. Call 858-454-5162 to register. (POINT LOMA)

"Perspectives on Economic Development and Child Relief Issues in South Asia" will be presented during a symposium slated for Saturday, April 15, at San Diego State Univer-

sity's International Student Center (at the corner of 55th Street and Artec Circle Drive). Academics, social workers, and activists will participate in the discussion beginning at 9 am. Free; call 858-689-9155 to make the (appreciated) reservations. (SDSU)

Examine André Previa's Stretcas Named Desire during the opera pre-views addressing the music, drama, and history of this upcoming San Diego Opera production at the Athenaeum Music and Arts Library on Monday, April 17. The speaker at

on Monday, April 17. The speaker at 2 p.m. is vocal music specialist Ronald Shaheen; at 7:30 p.m., listen to Nicolas Reveles (education direc-tor for the San Diego Opera). Admission to either talk is 57. Find the Athenaeum at 1008 Wall Street. Call 88-454-5872 for infor-mation. (LA JOLLA)

Acclaimed Science Piction Author Kim Stanley Robinson plans a lec-ture entitled "UCSD and Permacul-

ture: A Science Fiction Story" a

rand p.m. on Monday, April 17, in the Price Center Theatre on the UCSD campus. Robinson is an alumnus of UCSD and the author of 14 books. Free. 858-534-4618. (LA JOLLA)

\*\*Explorations in Watercolor,\*\* this class, led by watercolorist Sandra Bray, is held on Mondays from April 17 through May 22, from 9,30 a.m. to 130 p.m., at the Quail Gardens (230 Quail Gardens Drive). The course is designed for intermediate painters, with an

emphasis on design. The fee is \$95 for non-members. To register, call 760-436-3036. (ENCINITAS)

(appreciated) reservations. (5081)
Learn to Drew using the right side of
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101, suite F-103 in the Lamberyurd).
All classes continue for four weeks.
The 345 fee includes materials. To make the required advance reserva-tions, call 760-942-3899. (ENCINITAS)

tions, call 760-942-3899, (DK:NETMA)

A Poetry-Writing Workshop is planned by Brandon Cesmat when the Magee Park Poets meet from 10 a.m. to 3 p.m. on Sunday, April 16. The workshop will be conducted in the Granary Buildings at Magee Park (ar Caribad Boulevard and Beech Avenue). To register, call 760-602-2026. (CARLSBAD)

"Polish the Moon: A Creative Writ-"Pollah the Moon: A Creative Writ-ing Class" is planned by Patricia Miller at Bookworks. The class be-gins at 7 pm. on Monday, April 17 (and continues through May 8). Par-ticipants will generate first drafts, ex-periment with raw material, and pro-duce writing for (gentle) read and critique sessions.

ritique sessions.

The fee is \$50. The bookstore is
yested in Flower Hill Mall, at 2670 Via de la Valle. Call 858-755-3735 for the required reservations. (DE). MARI

Music and Arts Library. Nonmember pay \$12. Find the Athenaeum at 1008 Wall Street; call 858-454-5872 for reservations. (LA XXLLA)

vations, (A. XLLA)
Noted Art Historian Norman Beyon
presents the MCA/UCSD Annual
Russell Lecture on Tuesday, April 18.
Beyson will explore the development
of photographia earbives by artists
such as Joel-Peter Witkin, Robert
Mapplethorpe, and Nan Goldin. "Re-claiming the Archives From Atget to
Nan Goldin" begins at 7 pm. in Sherwood Auditorium at the Masseum of Contemporary Art. La Jolla (70) Prospect Street). For details, dial 858-454-3541, Free, (LA XULA)

688-434-3641, Free, GA, DICLAY
Consider the Clematis when the San
Diego Floral Association meets air
Lisp m. on Tuesday, April 18, 641-641.
Maleks, president of the American
Clematis Society and author of Gande
to Growing Clematris in the United
States, will address the group and
bring samples of plants in flower.
Hear the talk at 2715 p.m. in over.
10.1 of the Casa del Prado. Free.
619, 321-3672, but notes associated. 619-232-5762, (BALBOA PARK

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Ailled Powers Decisions made in Teheran, Yalta, and Potsdam that led Cold War will be discussed whe Bavarian native Ted Gehring speaks for the World Affairs Council of San Diego on Tuesday, April 18. "From Yalta to Berlin" begins at 10:05 a.m. in the second-floor salon at La Vida del Mar (850 Del Mar Downs Road). Free: Call 858-755-9942 or 858-487-4635 for information. (SOLANA BEACH)

"Feathered lewels of San Diego Observing Native Hummingbirds" is offered by the San Diego Natural Hison Tuesday, April 18, and a field tri on tuesday, April 16, and a feed trip at 7 a.m. on April 22. Participants will learn to identify these fleeting birds in the field and then visit productive locales for spying the real thing. The \$45 fee for nonmembers includes van

"The Fault Is Not in Our Stars," a rare but not uncommon alignment of the visible planets is forming in our

April 19, at 7 p.m. 619-238-1233. Ad mission is \$5 general, (BALBOA PARK

mission is 58 general, ilian, Don Parko,
A "History of Our Submarine Force
and Where We Stand Today" is the
subject when Captain folin Schwarz,
submarine for 22 years, speaks for
the April membership meeting at the
maritime Museum. The talk — beginning at 6:30 p.m. on Wednesday,
April 19 — sin conjunction with
the new exhibit on the Berkeley, "Submarities: A Century of Stales Century of Stales." marines: A Century of Silent Se vice." Find the museum at 1306 barcadero (at Ash Street). For info mation, call 619-234-9153. Free

Ichiyo School arrangements will be demonstrated by Haruko Crawford when Ikebana International meets on Wednesday, April 19. The group meets at 10 a.m. in room 101 of Casa del Prado. Call 619-223-8879 for in-

April 19 Hear an outline of the a chaeological history of the far South west and discuss the concept of envi ronmental resources and legislative efforts aimed at their protec

the growing need for a curatorial fa-cility for Southwest archaeology. The talk begins at 7:30 p.m. in room 111A of the Chancellor's Com-plex at UCSD. Call 619-450-6422 for information. Free. (LA JOLLA)

What Does It Mean to Declare Bankruptcy? Find out when attor ney Mark L. Miller conducts an edu ational seminar on bankruptcy 6:30 p.m. on Wednesday, April 19, San Diego Public Library (820 E Street). Free. Call 619-236-5894 for information. (DOWNTOWN)

Distance Swimmer Carol Sing was raised in Ocean Beach and graduated

Breakfast is served at 7:30 a.m. and costs \$3, followed by the program. 619-462-6494. ILEMON GROV

619-462-6494, (EMON GROVE)
She Discovered Her Intuitive tand at Age Nine, and now psychiatrist and author Judith Orloff, M.D., will divulge "Using the Power of Your Intuition to Heal" at 7 pm. on Tuesday, April 18, at Earth Song Bookstore (1440 Camino del Mar). Fere, For information, dial 858-755-4254, (QLL MAP).

Orloff will also sign and discuss her book at 6:30 p.m. on Wednes-day, April 19, during a seminar for the Learning Annex. Orloff will demonstrate exercises and reveal

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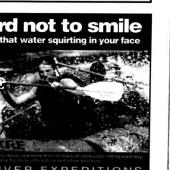
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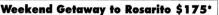




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Sergio Arau, when the TranaBorder
Institute at the University of San
Diego presents a screening at 7 p.m.
on Tuesday, April 18, in the audiotium of the Manchester Conference

HIV and AIDS, screens in collabora-tion with HEAL at 6:30 p.m. on Tuesday, April 18, in the third-floor auditorium at the San Diego Public Library (820 E Street). Mark Gabr-ish Conland of HEAL will be present for discussion following the screen-ing, 619-236-5800. (DOMNTOWN)

ing, 619-236-5800, (DOMNOTOWN)
The KPBS Video Series One
Woman, One Vote and Nee for Ourschees Adens is the basis for a history
class beginning at 7 p.m. on Tuesday, April 18 (and continuing on
April 25 and May 9), at the First Unitarian Universalist Church (4190
Front Street). Discussion follows
each video xerening. The suggested
donation is \$3.50 per session, or \$110
for the series. Call 619-296-9978 for
for the series. Call 619-296-9978 for

"Frame by Prame: Building Com-munities Through Cinema" has been the theme for an international film and video series concluding with Im-perfect Journey (Ethiopia/USA) on Wednesday, April 19. Expect a "re-vealing survey of contemporary Wednesday, April 19. Expect a "re-vealing survey of contemporary Ethiopia by acclaimed Ethiopian filmmaker Haile Gerima" beginning at 6 p.m. at the Malcolm X Library (5148 Market Street, at Euchd). For information, call 619-223-2870 or 619-527-3409. Free. (ENCANTO)

619-327-3409, Free. (BRCANTO)
The Teeny-Tiny Pit Orchestra for
Silent Pilma debuts next Thursday,
April 20, in Geisel Library at UCSh
The screening of seven classic silent
films — including Lonedale Operator,
It's a Gift, The Electric House, El Espectro Roja, and A Night in the Show —

rauging from 3 to 20 minutes in length, begins at 6 p.m. in the Seass Room. University carellinoneur's Scott Pusikon is the director of the Tempurious, and the season of the Control of t phins, dusky dolphins, and bottlenose dolphins. The film uses the exotic lo-cations, current scientific research, and encounters between people and dol-phins to present a close-up view into the world of these playful cetaceans.

provide the topic when Louis Poj-man speaks at 7 p.m. tonight, Thurs-day, April 13, in Shiley Theatre at the University of San Diego. Pojman is a

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

#### LECTURES

"Moral Saints and Moral Heroes

books and 75 articles examining ethics and morals. Free, USD is found at 5998 Alcalá Park; 619-260-2292, (LINDA VISTA)

An Evening Peruvian Adventure and cuisine starts at 7 p.m. tonight, Thurs-day, April 13, at Adventure 16. Aaron and Martha Barnes plan a slide-illus-trated lecture and will serve samples of Peruvian food. Find the shop at 143 South Cedros and by calling 760-755 7662, Free. (SOLANA BEACH)

7662. Free: (SOLAN BEACH)
Enemies of Unknown Identity violently destroyed the Iron Age kingdom
of Urartu in eastern Anatolia at some
(disputed) date around the eth of the
7th Century B.C. Get the skinny on
7the End of an Empire Archaeology
and the Collapse of Urartu" when Paul

Zaminski from Boston University speaks for the Archaeological Institute of America on Friday, April 14. The talk starts at 7:15 p.m. at the Palisades Presbyterian Church (6301 Birch-wood Street). Free. For information, call 619–465-3841. (DEL CERRO)

Historic lewelry and its influence on Historic Jewelry and its influence on contemporary jewelr Arline Fisch is the subject when the artist speaks at 6 p.m. on Friday. April 14, during a wine and cheese reception at the San Diego Historical Society. The lecture accompanies the current retrospective of Fisch's work at the museum. Tickets 1515. To make the required reservations, call 619-232-6203 x119, (MAIRON PAPR)

Dig Those Dinos, learn about "Di-nosaurs from the Great Red Island:

The Fouil Treasures of Madagascar' when Catherine Forster speaks on Friday, April 14. Guests will here about the latest finds of dinosaura, bette, and crocediants that love rate, and crocediants that love rate, and the control of t

Creating Balance and Wellness, it's the goal of "Tibetan Medicine and Yoga," subjects when Dickey Nyerongsha speaks at 7 p.m. on Fri-day, April 14, at the San Diego Uniday, April 14, at the San Diego Uni-versity for Integrative Studies (5703 Oberlin Drive, suite 208). Nyerong-sha is a traditionally trained doctor of Tibetan medicine, said to be the "sole practicing female Tibetan physician in the United States today." Admis-sion is free. Call 858–638–1999 for in-formation. (SORRENTO VALLEY)

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# Romantic 1 Nite Rendezvous!

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when Cuyamaca College hosts its tenth annual "Parenting Conference" on Friday, April 14. Registration be-gins at 8 am, with speakers, a resource fair, and workshops continuing until 2 p.m. it's all free. Attendes need to register for the workshops and lunch by calling 619-660-4293. Find the campus at 900 Rancho San Diego Parkway (off Fury Lane). (IL CAON)

"Le Notre Gardens" provide the The Notre Gardens provide the topic when UCSD social studies professor Chandra Mukerji speaks for the docent lecture series at the San Diego Museum of Art at 10 a.m. on Friday, April 14. Admission is \$10. For details, dial 619-696-1935. (BALBOA PARK) Choose a Beneficial Place for your next

a lecture on "Astro Carto" Graphy for the San Diego Astrological Society at 7:15 p.m. on Friday, April 14, at the Joyce Bers Community Center (1230 Vermont Street). Admission is \$12 for non-members (free for first-time visi-tors). For details, dial 619-542-1733.

Confused by Books? Learn about "Feng Shui for Better Living (the Ba-sics)" when Cheryl Magers conducts

11:45am Sat & Sun

Getaway

Special For 2

on, \$59.

Colored Pencil Techniques will be demonstrated by artist Lynn Stahlke on Friday, April 14, at 9:30 a.m., a

"Design of Advanced Technology Pacilities" is the subject when archi-tect Ken Baldwin presents a talk on Saturday, April 15, for the Friends of San Diego Architecture. The meet-ing begins at 9:30 a.m. at the New School of Architecture, 1249 F Street. For information, call 619-287-0050 or 619-235-4100. A \$3 donation is

Memory, Meditation, and Muscles, the Mission Valley YMCA is the place to be for lectures on April 14 and 15. The subject is "Memory vs. Alzheimer's" at noon on Friday.

Learn "Meditation for Stress Managemeni" during a workshop at 10 am. on Saturday. You may also see a demonstration of the 'Fitness Age' program at 11 am. on Satur-day. The new fitness assessment pro-gram is designed to calculate age in 'fitness' years, evaluating cardiovas-cular, body composition, flexibility, and results. and strength categories.

All programs are free and take place at the main facility, 5505 Friars Road. For information or reservations, call 619-298-3576. (MISSION VALLEY)

call 619-298-3376, nessoon valler)
Get Wes, selecting and maintaining
saltwater animals, plants, filter systems, and accessions will all be discussed during the "Basic Aquarium
Techniques" workhop planned by sea
Birch Aquarium Yduseum from 9 a.m.
to 130 p.m. on Saunuths, April 15.
The fee for the class is 355 per
person (aged tem and older); advance
registration is required. For reservations, call 863-867-356. The aquarian-

ium is located at 2300 Expedition Way, (LA JOLLA)

Way, (LA JOLIA)
Lave Bendel Hyou answered yes, don't
miss Deanna Delaplain's slide-illusrated lecture focusing on her bedrated lecture focusing on her bedglass tour of the Careft Republic when
he Bead Society of San Diego County
metes on Saturday, April 15, at the
Mingen Musum. Doon open at 10 a.m.
for sign-in and coffee, with the meeting
attring at 10.50 am. The fee for nonmembers is 37.50, for information, call
619-665-3604 (JAMAGO NINGO).

619-685-5668, (BAUBO PAPR)

"Book Review & Lecture Forum,"
the series hosted by the Malcolm X
Library continues on Saturday,
April 15, when Susan Davis presents
"Spectacular Nature: Corporate Culture and the SeaWorld Experience"
at 2 p.m. Davis is from the department of communications at UCSD. Find the library at 5148 Market Stre (at Euclid); 619-527-3405. Free

Punder the Pinnipeds, when the La Jolia Friends of the Seals meet on Saturday, April 15, naturalist 5/741 Severns will present a side-fillutrated incture focusing on "Seals of the World: The Pinnipeds — Seals, Sea Lions, and Waltures." Severn has led travel groups on every continent and has spent 13 seasons in Antarctica. The event begins at 6 pm. at the La Jolia Branch Liberty (7550 Drape Avenue). Prec. 619-687-3588. (IA DOLIA)

"Perspectives on Economic Devel-opment and Child Relief Issues in South Asia" will be presented during

South Asia" will be presented during a symposium slated for Saturday, April 15, at San Diego State Univer-

Glass-Blowing Demonstrations are promised when professional artists gather between 11 a.m. and 3 p.m. on Saturday and Sunday, April 15 on Saturday and Sunday, April 15 and 16, at the Carlsbad Company Stores in conjunction with the exhibit The Glass Sanctuary\* (on view at the Carlsbad City Library). Free. Find the stores at 5620 Pase del Norte. For details, call 760-602-2021. (CARLSBAD)

Complimentary Yogi Teal It's promised when Yogi Bhajan — said to be a master of kundalini yoga, meditation, and Ayurvedic healing — presents a lecture and meditation class entitled "Mind, Body, and Spirit for entitled "Mind, Body, and Spirit for 2000 and Beyond" at 3 pm, on Sat-urday, April 15, at the Pacific Church of Religious Science (on the old NTC base, at 2525 Cushing Road #851). Wear loose-fitting clothing and bring a mat or cushion. The fee is 554. Call 858-454-5162 to register. (POINT LOMA)

tique sessions.
The fee is \$50. The bookstore is

sity's International Student Center (at the corner of 55th Street and Aztec Circle Drive). Academics, social workers, and activists will participate in the discussion beginning at 9 a.m. Free; call 858-689-9155 to make the

(appreciated) reservations. (SOSU)
Learn to Drew using the right side of
your brain when Therese Bushen leads
new classes beginning on Saturday,
April 15 (9.30 am.), Mondey, April 17 (10 a.m.), and Tuesday, April 17 (10 a.m.), and Tuesday, April 18 (6.30 p.m.), all at the 101 Artist's
Colony (897 South Coast Highway
Old, mile E (10) in the Lowesters (1) 101, suite F-103 in the Lum All classes continue for four weeks. The \$45 fee includes materials. To make the required advance reservations, call 760-942-3899. (ENCINTAS)

tions, call 760-942-1899; (DEDENTAS)

A Poetry-Writing Workshop is planned by Brandon Cesmat when the Magee Park Poets meet from 10 a.m. to 3 p.m. on Sunday, April 16. The workshop will be conducted in the Granary Buildings at Magee Park (at Caribbad Boulevard and Beech Awenue). To register, call 760-602-2026. (CARLSBAD)

"Pollish the Moon: A Creative Writ-ing Class" is planned by Patricia Miller at Bookworks. The class be-gins at 7 p... on Monday, April 17 (and continues through May 8). Par-ticipants will generate first drafts, are periment with raw material, and pro-duce writing for (gentle) read and critique sessions.

Hill Mall, at 2670 Via de la Valle, Call 858-755-3735 for the required reservations. (DEL MAR)

Examine André Previn's Streetear Named Desire during the opera pre-views addressing the music, drama, and history of this upcoming San Diego Opera production at the Athenaeum Music and Arts Library

Athenaeum Music and Arts Library on Monday, April 17. The speaker at 2 p.m. is vocal music specialist Ronald Shaheen; at 7:30 p.m., isten to Nicolas Revels (education director for the San Diego Opera).

Admission to either talk is 57. Find the Athenaeum at 1008 Wall Street. Call 858-454-5872 for information. IA NULA) Acclaimed Science Fiction Author

Kim Stanley Robinson plans a lec-ture entitled "UCSD and Permacul ture: A Science Fiction Story" at 7:30 p.m. on Monday, April 17, in the Price Center Theatre on the UCSD campus. Robinson is an alumnus of UCSD and the author of 14 books. Free. 858-534-4618. (LA JOLLA)

"Explorations in Watercolor," this class, led by watercolorist Sandra Bray, is held on Mondays from Bray, is held on Mondays from April 17 through May 22, from 9:30 a.m. to 1:30 p.m., at the Quail Botanical Gardens (230 Quail Gar-dens Drive). The course is designed for intermediate painters, with an emphasis on design. The fee is 595 for non-members. To register, call 760-436-3036. (ENCINITAS)

"The Art of Venice, Mannerian Northern Europe" will be exam when art historian Tim Adams pre

lusic and Arts Library. Nonn pay \$12. Find the Athenaeum at 1008 Wall Street; call 858-454-5872 for reser-

Noted Art Historian Norman Bryson presents the MCA/UCSD Annual Russell Lecture on Tuesday, April 18. Bryson will explore the development of photographic archives by artists uch as Joel-Peter Witkin, Robert Mapplethorpe, and Nan Goldin. "Re laiming the Archive: From Atget to Nan Goldin" begins at 7 p.m. in Sher-wood Auditorium at the Museum of ontemporary Art, La Jolla (70 Prospect Street). For details, dial 858-454-3541. Free. (LA KILLA)

"Feathered Jewels of San Diego: Observing Native Hummingbirds" is offered by the San Diego Natural His-tory Museum, with a class at 7 pm on Tuesday, April 18, and a field trip at 7 am. on April 22. Participants will learn to identify these fleeting birds in the field and then visit productive Consider the Clematis when the San Diego Floral Association meets at 7:15 p.m. on Tuesday, April 18. Edith Malek, president of the American locales for spying the real thing. The \$45 fee for nonmembers includes van transportation. To register, dial 619-232-3821 x203. (BALBOA PARK) Growing Clematis in the United states, will address the group and "The Fault Is Not in Our Stars," a rare but not uncommon alignment of the visible planets is forming in our sky, bring ancient superstitions to mind. Reflect on the origins of these

Allied Powers Decisions made in Teheran, Yalia, and Potodam that led to the division of Germany and the Cold War will be discussed when Ravarian native Ted Gehring speaks for the World Affairs Council of San Diego on Tuesday, April 18. "From Yalia to Berlin" begins at 1005 am. in the second-floor valon at La Vida del Mar (1850 Del Mar. Downs Road). ancient beliefs when Arthur Young from SDSU speaks for the Eyes on the Universe series at Reuben H. Fleet A "History of Our Submarine Force and Where We Stand Today" is the

Free, Call 858-755-9542 or 858-487 4635 for information. (SOLANA BEACH) ime Museum. The talk - be ginning at 6:30 p.m. on Wednesday, April 19 — is in conjunction with the new exhibit on the Berkeley, "Submarines: A Century of Silent Se Ichivo School arrangements will be

when Ikebana International meets or Wednesday, April 19. The group

"Concentrating History: A Look at the San Diego Archaeological Cen-ter" will be offered when Richard M. Gadler speaks for the San Diego In Gadler speaks for the San Diego In-dependent Scholars on Wedgesday, April 19. Hear an outline of the ar-chaeological history of the far South-west and discuss the concept of envi-tronmental resources and legislative efforts aimed at their protection and the growing need for a curatorial fa-cility for Southwest archaeology. The talk begins at 7:80 p.m. in room 111A of the Chancellor's Com-let at 10520 C 2016 19.450, 4625 for

plex at UCSD. Call 619-450-6422 for information. Free. (LA JOLLA)

What Does It Mean to Declare Bankruptcy? Find out when attor-ney Mark L. Miller conducts an edu-cational seminar on bankruptcy at 6:30 p.m. on Wednesday, April 19, in the third-floor auditorium at the San Diego Public Library (820 E Street). Free. Call 619-236-5894 for

Distance Swimmer Carol Sing was raised in Ocean Beach and graduated from Point Loma High School fits of swimming for women's health when the Soroptimist International of Lemon Grove hosts a breakfast lecture at 8 a.m. on Wednesday April 19, at the Lemon Grove Com-munity Center (3146 School Lane) Breakfast is served at 7:30 a.m. and costs \$3, followed by the program. 619-462-6494. (LEMON GROVE)

She Discovered Her Intuitive to the author Judith Orloff, M.D., will divulge "Using the Power of Your Intuit

"Using the Power of Your Intrution to Heal" at 7 pm. on Tuesday, April 18, at Earth Song Bookstore (1440 Camino del Mar). Free, For informa-tion, dial 858-755-4254, (DEL MMR) O'Hoff will also sign and discuss her book at 6.30 pm. on Wednes-day, April 19, during a seminar for the Learning Annex. O'Hoff will demonstrate exercises and reveal demonstrate exercises and thousand the household before the helps her patients headed in \$39; call 619-544-9700 to

IN PERSON

It's Klez-Mex Time! When the "Cel-ebrating Jewish Mussic" concert series at the Lawrence Family Jewish Com-munity Center gets underway at 7:30 pm. tonight, Thursday, April 13, expect a concert entitled "Viva Klezmer-L'Khayim Mariachi," a fu-

sion of these diverse musical styles. General admission for non-members is \$19. Find the center in Mandell Weiss Eastgate City Park, at 4126 Executive Drive, Call 619-457. 3161 for reservations and insuran-tion. (IA JOLIA)

Artists on the Cutting Edge VII the "Cross Fertilizations" literary the 'Cross Fertilizations' literary as music series at the Museum of Cism temporary Art. La Jolla led by artista director Quincy Troupe continue tonight, Thursday, April 13, well guests including poet Angel son, musician and singer Rushen, and novelist Gre-

GETAWAYS



Reservations:

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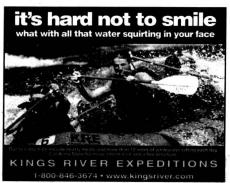
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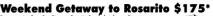






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Next Thursday, April 20, poet, jour-nalist, and critic Luis Rodriguez, novelist Lois-Ann Yamanaka, and pi-anist and composer Anthony Davis grace the stage. The series concludes on April 27.

Programs begin at 7:30 p.m. Non-members pay \$15 per evening. Tickets are available through Ticketmaster (619-220-TIXS). Find the muse

3541 x444 for information. (t.A.XULA)
The Coming-of-Age Tale of a young
man in California in the early
1940s — juxtaposed with scenes
from the European war front — is
told in a musical adaptation of
William Saroyan's Human Comedy,
being presented April 13-16 at the
Church of His Kingdom (950 GarJand Drive). The story is interpresen land Drive). The story is interwo MISSION VALLEY)

with gospel, jazz, blues, swing, and rock and roll music.

Performances begin at 8 p.m.
Thursday through Saturday, with a 5 p.m. performance on Sunday. 5 p.m. performance on Sunday. Tickets are \$5 for adults, \$3 for chil-dren 12 and under. For information, call 619-575-1688. (SOUTH SAN DIEGO)

Beaux Arts 2000, the second annual Get Ready for the Theremin when events April 14-22 at the Culy Truck events April 14-22 at the Culy Truck-ing Warehouse. Opening-night events — from 7 p.m. to 2 a.m. on Friday, April 14 — include "Beaux Arts Fashions and Dance," with an 'Exotic Masquerade." Expect a 'tribal swimsuif fashion show' (10 p.m.), performances by the SDSU African Ensemble, hula danc-

ing, digital installations, and music by DJs. Tickets are \$12. Gallery. Peyrafite will present her multilingual and media collage *The* Calendar, an "Hornage to the Venus of Lespugue" and Sumerian erotic po-The "Beaux Arts Blues and Bar-April 15, from 8 p.m. to 1 a.m., promising an evening of live San

Diego blues presented by Blues Lovers United, art show, and barbe-cue dinner. Tickets are \$10.

An "interactive afternoon" of music, art, fashion, theater, and film is slated for Sunday. April 16, from noon to 5 p.m., during Beaux Arts kids' day. Free

noon to 5 p.m., during Beaux Arts kids' day. Free. The "Beaux Arts Theatre and Fur-niture Show" includes experimental and interactive theater vignettes pre-sented at 8 p.m. on Wednesday, April 19; tickets are \$10. A furniture April 19; tickets are \$10. A farmiture design exhibit with work by \$1 Socal designers and live jazz runs from 7 to 10 p.m. on the same day (free). Culy Trucking Company, 338 Seventh Avenue. For additional information, call 858-490-1157. (DOWNTOWN)

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 7 p.m. on Friday, April 14, at Barnes and Noble Bookstore in Hazard Center (7610 Hazard Center Drive). Call 619-220-0175 for information. Free.

Photographer Andrew Hudson will discuss and sign his latest book, The Magic of Balbon Park, at 7 p.m. on Fri-day, April 14, at Bookstar Costa Verde (8650 Genesee Avenue). Free. Call (8650 Genesee Avenue). Free. Call 858-457-7561 for details. (LA JOLLA)

for the Improvitory 2 music series at the Sonic Arts Gallery at 8 p.m. on

Poetry, Electronically Displayed Vi-suals, voice, and soundtracks will be combined when Pierre Joris and Friday, April 14, at the Porter Troup

Honolulu Cancun from \*716\*\* Sunday departure. Based out of Los Angeles. Lake Tahoe from \*560° 7 NIGHTS Los Cabos Puerto Vallarta \$44900\* S/3 NIGHTS lout of San Diego. nday departure. Las Vegas from 4 DAYS / 3 NIGHTS Based out of San Diego. Sunday departure. 18581 581-9411 Mon. Fri. 9 am-6 pm I NICHT 199 2 NICHT 149 Sat. 9 am-1 pm First Class TRAVEL

GETAWAYS



etry. Joris will read new poems, as well as work from his latest book, h.j.r. To-gether they'll end with Quodlibet, a

Dickens Comes Alive in Oliver!, on

Dickens Cemes Albre in Oliver!.

Dickens Cemes Albre in Oliver!.

Dies of pring productions by the University of San Diego High School ofarms group on April 14 and 15. The acting and technical company rounds out at 110 USD High School students. Shown begin at 8 p.m. on Friday and st. 2 and 8 p.m. on Saturday. Ticken 5 to 15 and 15 p.m. on Saturday. Ticken 5 to 16 the Company that the Saturday Sat

dal 619-208-8277 8270, URBAN WST6, Peek, Nereliat, Bassyles, and Flap-wright Michael McClure reads from his latest work, Rain Mirror, at 8 p.m. on Saturday, April 15, at D.G. Willia Books (7461 Girard Avenue). Mc-Clure co-wrote "Mercedes-Benz" with Jania Joplin, recited Chaucer in Scorces's Last Walfa. and portrayed proud the Law. Call 858-456-1800 for information. Free. (LA DOLA).

Accordion Virtuosos Sundequist and Farmen plan a concert at 7 p.m. on Saturday, April 15, in the family center behind St. Luke's Lutheran Church (5150 Wilson Street). The Church (3150 Wisson Street). Ine duo — hailing from Sweden and Norway — will play selections by Granados, Khachaturian, Gart, Kern, Galla-Rini, Porter, Rodgers, and Al-fuen. The Polka Dots open the pro-gram, and Joe Di

The Normally Sedate Neighbor the 27th annual Roots Festival on April 15 and 16. The festival

April 15 and 16. The festival —
Jound on Adam Avenue between
J4th and 35th Streets — promises
nogoing entertainment by over 30
musical acts, along with the requisite
food and libations, arts and crafts,
kids' activities, and dancing.
Hours are 10 a.m. to 9 p.m. on
Saturday, 10 a.m. to 6 p.m. on Sunday, Admission is free, Question;
Call 619-282-7833 for answers.

Packed With Talent, the Sun Harbor Chorus Spring Shows begin at 3 and 7 p.m. on Saturday, April 15, at the School, Four Score, plus the Sun Har-bor Chorus. For tickets and reserva-tions, call 619-644-7766. (EL CAJON)

Visual Art and the Art of Spoken Word will be on display when the 101 Artists' Colony hosts an event to honor the African American Writers and Artists, Inc. at 6 p.m. on Satu day, April 15. Free. The colony is located at 897 South Coast Highway 101. Call 760-632-9074 for information. (ENCINITAS)

Cannon will discuss and sign her new book, Guns & Roses, at 2 p.m. on Sat-urday, Aprill 15, at the Barnes and Noble in Grossmont Center (5500 Grossmont Center Drive). She'll also dispense tips on breaking into the mystery writing business. 619-667-2870. Free. (LA MESA)

2870. Free. (IA MESA)

A Near-Death Experience with sickle-cell anomia inspired Lynn Capetheart's book on the benefits of vitamins for butting serious disease entitled Vita-min Remedies That Really Work: Cape-tent vitil sign and discuss her work at 2:30 p.m. on Saturday, April 15, at Barnes and Noble Bookstore (11, 44 Carmel Mountain Road), 858-674-1055; extense theorems. 1055, ICARMEL MOUNTAIN

Author David Faber witnessed the Author David Faber witnessed the murder of his parents, five sisters, and one brother, and survived eight Nati concentration camps. He'll sign and discuss his book, Because of Romek: A Holocaust Survivor's Mem-or at noon on Saturday, April 15, at Waldenbooks (in Fashion Valley, at 7007 Frairs Road). Free. 619-296-2537, (MISSION VALLEY)

Speculative Piction Author Michael Stackpole visits Mysterious Galaxy Books at 2:30 p.m. on Saturday BOOKS at 2:30 p.m. on Saturday, April 15, to sign and discuss The Dark Glory War and Star Wars: The New Jedi Order. Find the Galaxy at 3904 Convoy Street and by calling 858-268-4747. Free. (KEARNY MESA)

SSB-208-4/4/. Free. (DAMPY MESA)
Saturday Afternoon Live, Latin jazz
guitarist Jaime Valle and bassist Bob
Magnusson perform for the Saturday Afternoon Music program at
3 p.m. on April 15 at the Carmel Valley Library (3919 Townsgate Drive).
For information, call 858-792-2492.
Free. (CARMEL VALLEY)

Free, (CAMMEL WALLEY)
"Generations IV," the USD Choral
Scholars present this concert featuring "an eclectic mix of popular favorites" from the "Jos through the
'70s on April 16 and 18 at University
of San Diego. The concerts begin at
2 p.m. on Sunday in Shiley Theatre
(58 general) and at 12:15 p.m. on
Tuesday in USD's French Parlor

(free). USD is found at 5998 Alcala Park; call 619-260-2280 for informa-tion. (UNDA VISTA)

The 11th Annual Spring Celebra Concert Band is slated for Sur April 16, starting at 4 p.m. in Crill Performance Hall on the campus of Point Loma Nazarene University (3900 Lomaland Drive). Richard Robinette will play a solo based on the songs of Teton Sioux, and Carol

Celebrate the Earth when the World Beat Center hosts its "Multicultural Earth Day 2000" from 11:30 a.m. un-Earth Dry 2000° from 11:90 a.m. uni 3:50 p.m. on Sunday, April 16. En-joy Native American drumming and singing with Tim Redbird and the Red Warriors, live performance by reggue bands, Latin jazz, capoiers, children's heater, African drumming, and much more. Find the center at 2100 Park Boulevard; call 619-230-1190 for in-formation. Free. (BALBOA PAPPO)

Murder Mystery Author Kent Braith-waite will sign The Wonderland Mur-ders at 7 p.m. on Monday, April 17, at Barnes and Noble (1040 North El Camino Real). The book is set pri

Local Talent Is Showcased in the "Radio Free San Diego" events being hosted by the Community Actors Theatre on Monday nights from 8 to 10 p.m. (signups at 7:45 p.m.). Expect poetry, monologues, singing, music. poetry, monologues, singing, music, dance, and more. The donation is \$3 per person. Find the Community Ac-tors Theatre at 2957 54th Street. Call 619-264-3391 or 619-447-0157 for information. (EAST SAN DIEGO)

formation, (RAST SAN DIGO).

Poetry Evening, hear readings from the new edition of the Coler Press Review when publisher and co-editor Caron Andregs, SDSU professor and poet Glower Davis, and other contributors gather at 7 p.m. on Monday, April 17, as Borders Books and Music (1072 Camino del Rio North). Stay for the open microphose that follows; there's a tern-minute limit. The event is hosted by Merle Fischlowitz 619-295-2201. Free. (MISSION VALLEY)

Thriller Author Judy Mercer signs and discusses Blind Spot at 7 p.m. on Tuesday, April 18, at Mysterious Galaxy Books (3904 Convoy Street). Free. 858-268-4747. (KEARNY MESA)

Plan to Be Entertained and En-lightened when Rich Ferguson (a.k.a. Fuzzy Doodah) presents spo-



ken word for Poetic Brew on Tues-day, April 18, at 8 p.m., at Claire de Lune (2906 University Avenue). Open-mike readings precéd and fol-low Ferguson's reading; sign-ups start at 7:30 p.m. 619-688-9845. Free. (NORTH PAPO)

"Spirit - A Journey in Dance "Spirit — A Jesurany in Dance, Drums, and Song," his the stage at the California Center for the Arn. Es-condido for performances Tuesday through Seturday, April 18-22. The property of the California Control of the spirit of the California California California spirit of the California California California performers, including 20 dancers, and orchestra of both modern and an-cient tribal instruments, a children's choix, and percussionists. Derformance begin at 8 p.m., Performance begin at 8 p.m., Popular and Memorable Scenes from American and British literature

with a 2 p.m. matinee on April 2: Find the center at 340 North Escor dido Boulevard (at Valley Parkway Tickets range from \$22 to \$52. Dial Call 800-988-4253 for reservations.

Cool Jazz Sounds are promised when the Jazz Collective performs at the Marketplace (located at Main and Magnolia) at 4 p.m. on Wednesday, April 19. Free. 619-401-8858. (EL CAION)

Full Moon Poets are gathering at at the 101 Artist's Colony, Gu at the 101 Artist's Colony, Guests are encouraged to bring work to share during the open-mike reading, or just listen. Find the gallery at 897 South Coast Highway 101, suite F-103 in the Lumberyard; 760-632-9074. (ENCINTAS)

Creator of the Quilt, what started out as a simple panel of fabric stitched for Cleve Jones's best friend currently covers a space larger than 25 football fields; the AIDS Memorial Quilt now stands as a symbol o

Exploring Our Roots, a multimedia event illuminating the complexities of adoption in our culture is planned by Concerned United Birt





the Normal Heights Community Center (4649 Hawley Boulevard). The evening of art, poetry, and per-formance includes music by the Wa-tergypsies. For information, acid 199-685-7673. The suggested dona-tion is \$10. (NORMAL HEIGHTS)

"Flamenco Nouveau" is pro-Duo performs for the Pacific Beach Library Concert Series at 7 p.m. next

from American and British literature of the mid-1800s are adapted for the stage in a concert-style reader's pre-Costa at 7:30 p.m. next Thursday.

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thors: Louisa May Alcott, Harriet Beecher Stowe, and Charlotte Bronte. Tickets for "Emerging Women in Literature of the Mid-1800s" are \$15. For information, dial 619-696-1966. (BALBOA PARK)

Forget TV Smoot and Violence — you can always turn the set off. The real problem is when the car in front of you, which you have to keep your eye on, has a bumper sicker sophomorically eulo-gizing mutual simultaneous or

τv

day, April 15, at 12:30 p.m. on USA, Cox Cable Channel 2. Sidney Lumet Is Often Hailed as the master of the examination of the machinations and corruptions in-

volved with justice and law, and granted, he has some proper films under his belt. But with Guilty as Sin, starring Don Johnson and Rebecca DeMornay, things must almost in-evitably feel reheated, not hot. Airs Saturday, April 15, at 4 p.m. on KSWB, Cox Cable Channel 5.

Did Anybody Else Out There Feel Tempted to turn away during Beatty's acceptance speech for the Thalberg Award? He may have sarped if but if no he enged it were

Ah, the Seventles, when we still feared the possible enslavement of humanity by technology, still clung to something more real than machinery,

ral" or "human." When Demon Seed, about a computer impregnating a woman, might resonate. Now, we welcome the enalawement — even feel liberated by it. Airs Sunday, April 16, at 2 p.m. on the Sci-Fi Channel, Cox Cable Channel 63.

We Saw The Game, admired its look and sometimes even its mood, but we can't for the life of us recall how

One of Two Things could have hap-pened when Charlton Heston took over as president of the NRA — the organi boost from a venerable Hol

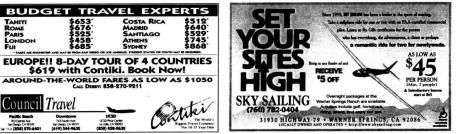
A Recent X-Files opened with an ob-vious Martha Stewart stand-in hostmarket lot orath. But see was June for her adultery, not her party. The horror should have arisen out of her relentless domestic perfection — it could have been genius. Easter from Martha's Kitchen airs Sunday, April 16, at 7 p.m. on the Food Network, Cox Cable Channel 69.

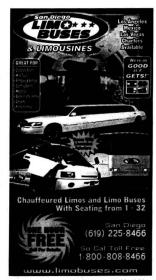
Gretchen Mol, Vanity Fair's "It" Girl Who Wasn't, does have a measure of the old Hollywood glamour about her, but we still doubt that she and even close to the smoldering sexual-ity (nobody smolders anymore) of William Holden and Kim Novak in 1955's Pienie. Pienie airs Sunday, April 16, at 8 p.m. on KFMB, Cox Ca-ble Channel 8.

We Disapprove of Statutory Rape as much as the next guy, but we're still surprised by the virulence of the local billboard campaign against it— we didn't know it was such an en-

Whatever You Think of Heston's Politica (see above listing), you have to grant his stature, his ability to play larger-than-life characters of enor-

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#### SPORTS

We're Talkin' Beachall, the San We're Taikin' Baseball, the San Diego Padres wrap up the series against the Arizona Diamondbacks with a game at 2:05 p.m. today, Thursday, April 13, in Qualcomm Stadium. The Houston Astros arrive for games Priday through Sunday, April 14-16, at 7:05, 7:05, and

:05 p.m., respectively.

The Padres hit the road for tames against the Cardinals in St.

games against the Cardinals in St. Louis April 18-20, Tuesday through Thurnday, at 500 p.m. each night. Tickets range from 55 to 520. The game on April 18 will be broadcast to RUSI Channel 51. Games are broadcast in English on KOCO-AM (600) and in Spanish on station RUSS-AM (1040). For details, dial 619-280-INFO. DASSIGN VALLEY)

Professional Hoops, the Stingrays International Basketball League team hosts the team from Richmond at 7 p.m. tonight, Thursday, April 13, and at 6 p.m. on Sunday, April 16, at

(Hello, world.)

The errival of Hua Mei was a miracle of science and hope. As the first

successful birth of a Giant Panda in North America, Hua Mei has captured the

hearts of people worldwide. But she won't be a little cub forever. So don't miss this rare opportunity to say hello to our very own baby Giant Panda. And while you're at

the Zoo, make some time for the other great attractions - especially the incredible

new RainForest Aviary™ with over 60 species of rare and exotic birds in a lush,

WORLD-FAMOUS SAN DIEGO ZOO'

Southeast Asian jungle environment.

619-399-0148. (saw DIEGO)
Rev It Up and Go Te Cajon Speedway on Saturday, April 15, for competition in Grand American Modifieds, sportaman, street, and pony
stock categories, along with the
Mazda Charity Challenge. The first
race starts at 6:65 p.m., with qualifyine runs starting at 5 p.m.

race starts at 6x5 p.m. with qualify-ing runs starting at 5 p.m.
The 3M-mile track is located next to Gilleupie Fledt. Take I-8 to High-way 67, and use the Bradley exil. Drive left for two blocks to Wing Street, then right one block to the track en-trance. Adult admission: 59 (west side) and \$10 (cast side); 35 for those 6 to 12; free fee kids under 6 with an adult. 619-48-8900. (IL CAOM).

A Scenic Rolling Trail is the route for the Chollas Lake Park 5k Trail

run/walk, scheduled for Saturday, April 15, at 8 a.m. (registration be-gins at 7 a.m.). For information, call 619-583-9509. (COLLEGE)

The Monthly Walk/Run/Skate/ Bike hosted by the Fifty-Plus Fitness Association is set for Saturday, April 15, starting at 8:30 a.m. in Fanuel Park (located on Pacific Beach Drive, at the south end of Fanuel Street, on Sail Bay). Participants travel approximately four miles in an hour, ending up with coffee or breakfast (bring money for the optional food). 619-273-5222 or 619-558-1398. (PACIFIC BEACH)

Soccer In SD, the San Diego Flash soccer team hosts the Boston Bull-dogs at 7:35 p.m. on Saturday, April 15, in Douglas Stadium (on the campus of San Diego Mesa College,

answers. (AMS.0840)
Tennis, Anyone? The 21st annual
Sevens Cancer Center Tennis Tournament takes place on April 15 and
for the San Diego Tennis and Racquet Club (4848 Tecolote Road).
Men's, women's, and mized doubtes
tournaments take place from
£30 am. to 4.55 pm. on Saturday,
with the men's and women's pro- am with the men's and women's pro-am tournaments from 9 a.m. to 245 p.m. on Sunday. Spectators pay \$15 per day. For information, call 858-678-6298. (BAY PARK)

858-678-6298, (BAY PAND)
Trandom Blake Blade for people with
visual impairments, head injuries,
and other disabilities are offered by
the City of San Diego Park and
Recreation Department Disabled
Services Program. The ride begin at
11 a.m. and usually last until
12:30 p.m., with "capable and
riendly voluntere capation" paired
direndly voluntere capation" paired
disabilities.

The next ride takes place on Sat-urday, April 15, at Fiesta Island. To register and gain more information, call 619-525-8247. Free. (MISSION BAY)

How's the Water! The PSTA profesional surfing tour — boasting top athletes competing in men's and women's shortboard and longboard divisions — hits the beach at the Oceanside Pier on Saturday and Sun-day, April 15 and 16. Competition

OGCAMMONIO
Chammagana Leop E, join the Sierra
Club bisyclists for a socialty paced
Sh-mile scarch loop around the San
April is. The jumn starts at 9 a.m. in
April is. The jumn starts at 9 a.m. in
the parting to brish the deministration
building at the Lawrence
Springs Road and head north on
Chammagane Roaderwal). The ridg begins with a gradual two-mile ascent
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just with a gradual two-mile ascent
ties later, then levels off for coasting
through farmalands and orcharda.
Brings money for brunch in Vista.

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A Vellimanech Ba, simply put, a non-competitive wellk along a pre-marker
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16. Both the 11km and 5km walks
start anytime between 8 a.m. and
noon on the platform at the Carlishad Visition<sup>2</sup>, Center (400 Carlishad
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Visition<sup>2</sup> than 3 p.m. Carry water. Walkers desiring American Volksaport Association (AVV) credit and patch will be charged \$6 on the day of the event; free for those who desire neither award nor credit. Questions? Call 760-758-567 or 760-643-0381 for answers. (CARLSBAD)

858-483-5877. (ESCONDIO)

Bloyds Truck Racing takes place under the stars at the San Diego Velodrome every Tuesday, including April 18, at 7 p.m. Events for men, women, and youths are promised. Find the velodrome at 2221 Morley Field Drive; 619-296-3345 or 858-793-581. Admission is free for spectators during April, (BALBOA PANO)

Del Mar Nealsonal Brows (blww, the S5th annual three-week show of competitions, instruction, and dis-law) gets out of begin on Weslew (blw) gets of the display gets out of the gets on Weslew (chickough April 23). Related events include a Darf Horse Show (April 20-23). Challenge of the April 20-23, Challenge of the April 20-23, Challenge of the April 20-23, Challenge of the Contraction of th Del Mar National Horse Show, the

ship, driver, and hunter/jumper competitions.
All events are held at the Del Mar Arena on the Del Mar Fairgrounds, 2260 Jimmy Durante Boulevard, 2260 Jimmy Durante Boulevard, weekday admission from 8 a.m. to 4 p.m. is free. Individual grandstand seats are 38, 310, and 315 (except for selected special events). For more details on tickets or event schedules, call 619-792-4122. Ticket are tallo available by calling 888-396-8407, colt. tweep delivers.

REMEMBER DANCE WITH ME ? Francisco Vazquez and Los Rumberos ARE COMING TO SAN DIEGO SATURDAY, APRIL 29

> - WORKSHOP 3-6 PM - DANCE PARTY/SHOWCASE 8 PM-I AM FOR RESERVATIONS PLEASE CALL

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HANS FLORINE CLINIC SLIDE SHOW APRIL 19 CLINIC APRIL 20 ory Lesson 138





Hosted by wine maker Corey Beck in his only San Diego appearance

#### Tuesday, April 18

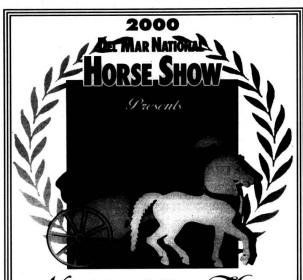
Featuring newly-released '96 Rubicon (less than 320 cases produced) and the '95 Rubicon.

Join us for an extraordinary evening of wine pairing and award-winning Roppongi cuisine.



Roppongi

Space is limited. Please RSVP at 858-551-5252.



Night of the Florse "HORSES THROUGH THE CENTURIES'

Dazzling equestrian entertainment, featuring music from the San Diego Chamber Orchestra. Live band before and after performance. SPONSORED BY

Continental Airlines

7 P.M. SATURDAY, APRIL 22, 2000 Dinner reservations available. Call (858)792-4252.

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#### Calendar LOCAL EVENTS

#### SPECIAL

Over 940 Junior and Senior high school students from San Diego and school undernt from San Diega und Imperial Gounties ner competing with their science, engineering, and computer proiest in the 46th annual Science and Engineering Fair, running April 31-18 for the Balbon Patt. Activity Center (2145 Park Bouleward). Admission fere and open to the public from 9 am. to 3 pm. on Thuruday, Pan. to 5 pm. on Friday, and 10 am. to 5 pm. on control of the public from 9 am. to 5 pm. on Friday, and 10 am. to

OMERICA DESTRATES

Bamboo Shave and Sala, the Southern California Chapter of the American Bamboo Shave of Service of Services of James

Bamboo Shave of Services of Services of James

Bamboo South, 15 mon 11 a.m. to

Botanical Gardene (230 Quali Gardens Drive). The society maintains

180 kinds of bamboo at the pardens, and the gardens have an additional

100 warriest of their own. Admission

to the sale and sulpays for servi sila. Admission

to the sale and sulpays for servi sila. Admission

to the sale and sulpays for servi sila. Addidicts. 700-415-9306. (SIGNETAS) "Treath" by Gregor von Rezzori will be discussed when the Del Mar Great Books Reading and Discussion Group meets at 7 p.m. on Friday, April 14, at Barnes and Noble Book-store (in the Del Mar Highlands Town Center, 12835 El Camino Real), Free; the public is invited. children. 760–436-309. (IRNOHEAS)
Games of the World will be played
when the 22nd annual Cultural Celbration takes place from 11 a.m. to
5 p.m. on Saturday, April 15, on the
Thurgood Marshall College campus
at UCSD. The festivities showcas
to UCSD. The festivities showcas
from around the world, ethnic food,
craft artisans, an art gallery, poetry,
lamar ndes, and a children's area. Adlimar ndes, and a children's area. Ad-

Getais, cai 838-730-4298. (DEL MOVI)
Since Galileo's Pirst Telescope, inventors and scientists have continued to improve the instruments uset
to observe and measure the universe.
Learn about "The New Generation
of Telescopes" during planetarium
shows at Palomar College on Friday.
April 14 (and April 21):

shows at Palomar College on Friday, April 14 (and April 21).

The 55-minute shows begin at 2, pm. Call 260-241 [30 2283) for the recommended mercrations. Admission is 31 for adults, 32 for children 5-12 and Palomar students. The campus is found at 1140 West Mission Road; the planetarium is located in room ES-1 on the west side of the actience quad on the campus. (50M MOCOS)

Arts, Crafts, and Cultures of the American Southwat are celebrated April 14-16 at Bazzar del Mundo (2794 Calhous Tester), Craftsmen, artists, demonstrators, and enter-control of the Company of the Comp Arts, Crafts, and Cultures of the

Hurray for Literacy! The first San Diego Latino Book and Family Festi-val runs April 15 and 16 at the Del Mar Fairgrounds. The festivities — produced by actor/director Edward James Olmos — include author pan-James Olmos — include author pan-els, book signings, poetry readings, children's events, live entertainment (Lalo Guerrero, Georgette Baker, and many others), and food. More than 250 exhibitors will be offering their

250 exhibitors will be offering their wares.

Authors planning to attend inlude Victor Villaerhor, Rosa Martha 
Villareal, and Yolanda Nava, among 
many others. A panel focusing on 
poets and poetry includes the participation of Leroy Quintans, Rod Ricardo-Livingstone, Antonieta Villamil, and Naomi Quidones.

House et al. San to de a poetro.

Hours are 10 a.m. to 8 p.m. or riours are 10 a.m. to 8 p.m. on Saturday, 10 a.m. to 6 p.m. on Sun-day. Admission is free; parking will set you back 35 a day. For informa-tion, call 760-434-7474 or 323-255-9206. (DEL MAR)

Socks to Good Homes, head to Ben-jamin Library (S188 Zion Avenue) for the book sale planned from 9:00 a.m. to 4 p.m. on Saturday, April 15. 619-533-3970, (MAUD GAMONES) Interested in books, but in a dif-ferent part of our wast county? The Encinitas Library offers its apring book and bake sale from 9 a.m. to

EarthFair 2000 in Balboa Park. Events get underway with a chil-dren's earth parade at 10:30 a.m.; ex-pect 200 exhibitors offering infor-mation and goods, six stages with all Using Ancient Techniques dating back to pre-Hispanic times, noted Guatemalan weaver Rafaela Godinez Guatemalan weaver Rafaela Godinez will appear at the San Diego Museum of Man for an exhibition, demonstration, and sale continuing through Saturday, April 15, from 10 a.m. to 430 p.m. daily. Godiner's appearance is included in regular museum admission. 619-239-2001, (BALBOA PARO) manner of entertainment, and mor from 10 a.m. to 5 p.m. Admission free. Call 858-496-6666 for detail

In Praise of the Alligator Pear, the 14th annual Fallbrook Avocado Fes-tival is slated for Sunday, April 16, with festivities continuing all day. Organizers plan the Guacamole Grande Bike Ride (7:30 a.m.), live mission. 619-239-2001. GMLDOR HAVD 'Around the World in 80 Days' is the theme when the Garden Club of Rancho Santa Fe holds its annual flower show and plant sale from 10 am. to 4 p.m. on Saturday and Sunday, April 15 and 16, at the group's clubhouse (17025 Avenida de Acacias). Free. 858-756-1554. (BANCHO SANTA FE) Grande Bike Ride (7:30 a.m.), live entertainment, over 300 vendor booths, the Avo Olympics, a spring show, tours of the Del Rey Avocado Packing House (11 a.m. to 3 p.m., and an antique aircraft display (10 a.m. to 3 p.m. at the Fallbrook Airport). Admission is fire. For details, dial 760-728-5845. (FALLBROOK)

Can't Get to the Opera but love the singing? The San Diego Opera's gen-eral manager Ian Campbell hosts broadcasts of this season's operas on radio tation X-Bach, S40 AM. The radio season continues with Don Giovanni at 2 p.m. on Sunday, April 16. For information, call 619-232-7636.

619-232-7636.
A Twist on "Looking in the Refrigerator," as part of ArtWalk 2000, 12 artists have been commissioned to paint the exteriors of old refrigerators, and the results are on exhibit through April at the Fashion Valley shopping center. At the conclusion of the exhibition, the fridges will be stocked with arts education materials. and donated to San Diego area schools. Viewing is free. 619-615-1090. (MISSION VALLEY)

"Echoing the Word" is the title for a solo exhibition by artist Olivia Cameo Lewis on exhibit through April at the Rancho Peñasquitos Li-brary (13350 Salmon River Road). For viewing hours, call 888-538-8159. Free. (RMCHO PENASQUITOS)

To Every Thing There Is a Season, a Time for Every Purpose Under Heaven — Celebrating God's Love and Honoring God's Gift of Childhood" is the theme for the art show



mission and parking are free. 858-534-4390. (LA JOLLA)

858-534-4390. (LA JOLLA)
Gether With Psychic Friends during the psychic fair and metaphysical conference planned at Alexandra's
BookStore from noon to 6 p.m. on
Starday and Sunday, April 15 and
16. Tarto, palmistry, numerology, and other psychic arts will be feartured, psy 250 per reading. The shopis located at 3545 Midway Drive, suite
(5, 619-289-4342, issoriers Antimu)

Earth Day Birthday, the 30th an-niversary of Earth Day is being cele-brated on Sunday, April 16, with



Bernardo Presbyterian Community Church (17010 Pomerado Road). Call 619-487-0811 for information. Free. (RANCHO BERNARDO)

Free, (MACIO BERMADO)
Students from the Minak School of
Art in Belarus have work on exhibit
in the sixth annual "Young People" in
Art Exhibit and sixt, continuing
through Friday, April Say, and
the Charles of the Charles of the Charles
Friday April Say, and
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Friday Say

Goldman and poetry juror Pearl Silvernale selected works in all artistic media. The show is open for viewing Tuesdays through Saturdays. Find St. Mark's at 3502 Clairemont Drive;

#### FOR KIDS

"Bitsy's School Adventures" are be

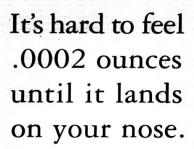
from Dresden, Germany — present a German Marionette Circus on at 10 and 11:30 a.m. on Wednesday and Thursday, April 19 and 20. Tickets for these special performances are \$5

uncer two. (BALGOL PARK)
Stearyteller, Illinetrator, and author
Bruce Hale visits White Rabbit Children's Books at 10:30 a.m. on Friday,
April 14, to sign and discuss his Chet
Gecko: Private Eye series. The presentation will be followed by a book
signing, Find the shop at 7755 Girard
Avenue and by calling 858-454-3518.

There's Treable in River City, Mercidin William's musical The Mo-ther Months of the Mo

Lourn About See Heree, crabs, and anemones that thrive in the harsh conditions of tidepools in Encinitas when the Birch Aquarium hosts Tidepooling for Tots on Tuesday, Friday, April 14, at 1 p.m. The fee is







You've never seen so many rare and beautiful butterflies. Or, for that matter, so many brilliantly colored orchids. Thousands upon thousands. And we do mean up close. Don't miss Butterflies & Orchids, now at the San Diego Wild Animal Park, April 15-30 only. Gates open 9 a.m. to 4 p.m. And while you're here, board the Wgasa Bush Line Railway" for an exotic journey across the vast African na, or visit the Heart of Africa? our amazing 32-acre walking





He Was Very Naughty, Peter Rabbit joins in the story time at Barnes and Noble on Saturday, April 15, at 1 p.m. The store is located in Grossmont Center, at 5500 Grossmont Cente Drive. Free. 619-667-2870. (LA MESA

Drive, Prec. 919-907-220, (LA MASS).

Kild's Poetry Stars during the story time planned at 12:30 p.m. on Saturday, April 15, at the Burnes and Noble Bookstore (7610 Hazard Center Drive). Participants will hear some favorite children's poetry and create some poems. Frec. 619-298-4306. The event is suitable for those three through nine, warn, old, answern, vol. 400-8500 NaULPO. nine years old. (MISSION VALLEY)

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

shape of the U.S.A. The exhibit includes installations and workshops to increase children's awareness of graphic arts.

This week, classes are being offered in 'Junk Sculpture' (at 1 p.m. on April 14 and 16), 'Boomtown' (April 15 at 1 p.m.), and 'CuP Paper Collage' (April 19-22 at 1 p.m.). Call for fees, age restrictions, and reservations.

Continuing exhibits include "The Book Stop," "Improv Theater,"

#### POETRY

From Poetry's website From Poetry's website:
Since its founding in Chicago in 1912, Poetry has presented, other for the first time, virtually every significant
poet of the century, Now in its ninth decade of uninterrupted monthly publication, the magazine remains the
premier forum for contemporary poetry. Poetry has subtribuded to bookstores in the United States and Canado
by Impain Poetra decade the Contemporary poetry and
with the Contemporary poetry for the Contemporary
available all Barnes and Noble, Booten Sooks and Massic.

On the morning that Poetry's editor, Joseph Parisi, and I talked, he was in his Chicago office. I asked Mr. Parisi if he would tell me about the magazine's founder, Har-

riet Morroe.

"She was fairly well known in Chicago because her faither was a very well-known insoyer in the 19th Century. She also wrote the famous code for the Columbian She position, for the World's Fair here. When one of the New York newspapers printed it, without her permission, she sued them and got a judgment against them. And that was one of her great themse throughout her career, actually, protecting authors' rights and seeing that they got paid properly for their work. She founded the magazine in 1921, at which time there was no journal devoted solely to possible the magazine in 1921, at which time there was no journal devoted solely to possible application of the protection work of all some sould be presented.

At the time of Poerry's founding, said Mr. Parisi, there was no magazine just for poerty." So it, was quite daring, and equally during took in it Chicago. There

for poetry. "So, it was quite daring, and equally daring to do it in Chicago. There was much merriment on the East Coast, in New York and Boston, particularly. was much merriment on the East Coast, in New York and Dosson, particularly. The very notion that Chicago would attempt such a thing... But then when she sent out a fiyer late in 1911, early 1912, to a long list of poets that she knew of, she got such an overwhelming response that she knew she was on the right track. And, in fact, in the very first issue, she published the very well known authors of

the time - Ezra Pound, among others How did she find Ezra? I asked

READING

I'I think she went down to the library, and she looked at all the current poetry books. She just made up her list. She was so unt of it. I mean, she was not a mover and shaker; there wasn't any kind of real poetry sait at the time—another reason why she wanted the magazine, as a kind of a forum." Harriet konnor (1860–1986) was 50 when she is at the time—another reason why she wanted the magazine, as a kind of a forum." Harriet konnor (1860–1986) was 50 when she looken reading however, "like many young women of her time, she did not go to college. She went to a school that was not quite a finishing school but was the kind of school that was proper for young ladies of the last 19th. Century.

"She never did marry. For many years she was an art critic for the Chicago Tribuse. She came to feel that whereas the architects and painters got recognition and rewards, posts were left out in the cold, and she wanted to do something about the contract of the contract of the state of the contract of the state of the state of the contract of the state of t

"So, in that sense, the magazine is quite unusual. Part of the reason may be on only that is made so many very famous discoveries, in the early days. This is what made its reputation, right from the start. Besides Erra Pound, T.S. Eliot—we first published Eliot is The Lover Song of J. Affeed Purforck. We also first published Wallace Steven's Sunday Morning. Carl Sandberg's Chicago poems from a speared here. We published may of the early poems of Frost, when he was related to the control of the cont

and the Easter Bunny leads an Easter egg hunt from 4:30 to 5:30 p.m.

12. Make reservations by calling 619-557-3622. (DOWNTOWN)

Artists On The Cutting Edge VIII

and "Cora's Rainhouse." Find the museum at 200 West Island Avenue. Dial 619-233-8792 for additional de-

ALL PERFORMANCES 7:30 PM olders are invited to tour MCA's galle THURSDAY, APRIL 20



LUS RODPGCUEZ
Award winning poet, journalist, and
crine Luis Rodriguez is also
director of Tac Unchus Press. He has
conducted writing workshops in
homeless shelters, among gang
members, in prisons, migrant carins,
and with Spanish-speaking children
and where parents. He is the author of
Adustry Romang, Le Vida Loza. Gang
Days in L.A., The Concerne Rorer and
Person Across the Fooreneru.

(OS: ANN YAPARAMA Lobi-Ann Yamanaha was born on the island of Molokin, Hawaii, of Japanese anaceure, Sie has written two rovels, Blu'i Hanging and Wild Monta and the Bully Burgers, and a collection of poetry, Smartely Night at the Polala Theaer. Her latest rovel is tried Heath by Harry, and the also recently wrote a rovel for teeragers called Name McNotsly.



Anthory Davis first distinguished himself as a jazz pianist and composer, earning an NEA grant in composition in 1975. He has composed four operas, including X: The Life and Times of Mokolin X and most recently Amustad. He has also

Thursday, April 27: Wadada Leo Smith & Harumi Makino Smith, The Taco Shop Poets, Grace Paley

TICKET INFORMATION All performances are at the Museum of Contemporary Art San Diego, 700 Prospect Street, La Jolla. For more information, call the Museum a TICKET INFORMATION All penormances are at the amount of activities of the San Driggs, 700 Prospect Street, La Jolla. For more information, call the Museum at (858)454-1541 x444. Tickets may be purchased in advance at the MCA Bookstore in La Jolla and Downtown, and at all Tickethaster orabies (220-TIKS). Tickets will be sold at wailable. Advance purchase is recommended. Individual event tickets: MCA

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Area on the Chang Rie of a sponsored, in part, by
Bank of America Preview Bank

Bethel Memorial African Methodist Episcopal Church

repast is served at 2:30 p.m., Nanny Brit tells tales from 3:30 to 4:30 p.m.,

Find the Westgate at 1055 Sec-ond Avenue. The fee is \$15.95 for

adults, \$10.95 for children 4 through

Presents Its Second Annual Good Friday Service

"The Seven Last Words"

April 21, 2000, from 12 noon until 3 pm Pastor C. Dennis Williams, Senior Minister 3085 K Street, San Diego, CA 92102 http://www.ame-church.org/bethelame.htm

Featured Speakers: The First Word George D. McKinney, Pastor nen's Church of God in Christ The Second Word
Rev. Willie Manley, Pastor
Greater Life Baptist Church

The Third Word
Rev. Roy Dixon, Pastor
Faith Chapel Church of God in Christ The Fourth Word Rev. Clarice Christian, Pastor St. John CME Church

The Fifth Word Rev. Arthur Cribbs, Pastor Christian Fellowship United Church of Christ The Sixth Word
Cleveland Hobdy III, Pastor
treet Seventh Day Adventist The Seventh Word
Rev. Robert Houston
New Hope Friendship Baptist Church



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atively unknown. And that's been the case through-out the years. We've published people, now very well known, who were, at their very start, sometimes hav-ing their very first publication here. Jimmy Merrill, was still, I believe, in prep school. I think he was all of about 18 or so when he first published here

"I've made a very concerted effort, in my editorship, since 1983, to present new people. Between a quarter and a third of the authors each year are a quarter and a third of the authors each year are first appearances. People making their first appear-ances. Oftentimes, they are people still in school or just recently out of school. Although I'm very happy we have this great history, my feeling is that the reader has a right to expect, 'What have you done for us lately?' So I've tried very hard to keep in mind Harriet's first

the sounds of Vivaldi's "Spring." The fee for non-member adults is \$10, children \$5. For reservations, dial 619-696-1951. (BALBOA PARK)

BEST PLACES SAN DIEGO

So I've tried very hard to keep in mind Harriet's hirst principles, which is to present the best and newest, in whatever form it may take." (In a history of the magazine on the magazine's website, Harriet's "first princi-ples" are explained: "Harriet Monroe's 'Open Door' policy, set forth in 1911, remains the most succinct statement of Poetry's mission: to print the best poetry

remains the most succinct statement of Peorly, mission: to print the best poetry written today, in whatever style, gener, or approach of Peorly's offices. It was, he said if Monroe's photograph was diplayed in Peorly offices, it was, he said the original davening by Jannes Thubber of Pepasas which we sometimes use as to of our corporate symbol in the magazine.

Before Mr. Parisi came to Peorly he taught and wrote. "The editor at that time saw some of my articles and asked me to do some reviewing for the magazine and then eventually asked me to become associate editor. That was in 1976.

zine and then eventually asked me to become associate editor. That was in 1976. In Ada got my Ph.D. a few years before and kept teaching, My field, at that time, was 18th Century English Literature. I never took any poerity course, at least his control to the control of the c example probably is when she rearranged the order of the sections of Wallace Stevens's

and plant it with seeds, hear stories about colorful places, and dance to

THIRD DATE.

ISN'T SHE WORTH THREE STARS?

BEST PLACES

Create Artworks to Welcome Sunday, April 16, from 1 to 4:30 p.m.

Spring during the "Colors from the Participants will "build a flower pot"

Spring during the "Colors from the Garden Family Day Festival" planned at the San Diego Museum of Art on

'Sunday Morning,' and he went along with it.

"The editor's job, of course, is to try, on the one hand, at the very least, to prevent egregious errors, and to suggest, where possible, where things may be problematic and to offer ways of solving those problems or those troublesome spots. I have to say that with really major or most very talented poets, I've never had any of them argue with this process. They're usually very grateful if you save them from sort of embarrassing slips." Less "secure authors," Mr. Parisi said, sometimes will argue with him. "My

feeling, generally, however, is that the poem has pretty much got to be ready to go. I'm not going to go into a war in correspondence. I don't have the time, arguing back and forth, line by line, or something like that. But it's very rare that a

ing back and forth, line by line, or something like that. But it's very rare that a poem is going to go a straight from the thyewriter, or from the envelope sent to me, straight to the printer, without something that has to be fixed somehow. The magazine receives over 80.000 submassions each year. Teveryhing from Imman, literally, everywhere. Around the globe. I have two first readers who sort it out and send on the tark which first to the tops. So I read maybe a quarter of them. And anything that comes to my desk, I always write a personal note, however short, to the author. To do this is very rare nowadays. But I do feel that's what distinguishes us from most literary magazines. We still maintain that personal touch. "As for his choices as to what he will print, Mr. Parisa sick." I don't go with

preconceived notions. I just select poems one at a time. Over a period of time, find certain topics and that your themes start accumulating. But I don't set out with certain ideas."

Mr. Parisi does not read submissions when he's at the office. "There are just

Mr. Parisi does not read submissions when he's at the office. There are just too many distractions. I spend the majority of my time here doing fundraising, handling publicity, muisances of all sorts, interruptions. So I do most of the read-based of the read-based

What's the Difference between True Bulbs and tubers? How are plants se-

lected for hybridization? Find out

during the family program hosted by

seum involving a class and field trip (for those six and older with an adult)

on Sunday, April 16, from 11 a.m. to

MUSEUMS

(Art museums are listed in the the San Diego Natural History Mu-

Antique Gas and Steam Engine

2:30 p.m. The fee is \$30 per family for nonmembers. Call 619-232-3821 x203 to register. (BALBOA PARK)

Design an Baster Egg with washable crayons during the preschool craft time for kids three to five years old (with an adult helper) planned on Monday, April 17, at 10:30 a.m., at Zany Brainy

Preschool Story Time, listen to Jez Al-borough's Good as Goldie during the

borough's Good as Goldie during the story time planned at 10 a.m. on Tues-day, April 18, at Barnes and Noble

11744 Carmel Mountain Road 858-674-1055. Free, (CARMEL MOUNTAIN)

858-674-1055. Free, (CAMMEL MOMERAM).
The Importance of Raising Indoor
Cats is the subject when the Junior
Rangers gather next Thursday,
April 20. Participants will also create
a poster for a poster context. The Tijuana Estuary visitors' center hosts
these mini-workshops for kids in
kindergarten through sixth grades
from 5.15 to 445 p.m. each Thursday.
Children are welcome to come
rousired for children six and under?.

required for children six and under). Free, 619-575-3613. (IMPERIAL BEACH)

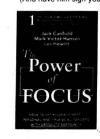
Free, 619-575-5613, [MMPERAL, BEACH].

Children's Discovery Museum of North County, the museum is designed as an educational environment through art, science, and social activities targeted for children 2 through 12. Look for a medieval caste, magic mirror, mini-city, and children's marketplace. Find the museum country of the mu

dren's marketplace. Find the mu-seum at 300 Carlsbad Village Drive suite 103; 760-720-0737. (CARLSBAD)

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Tuesday, April 18, from 6 to 7pm.

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tographs of the many "California Missions" taken by Richard Pena and Missions: Taken by Richard Pena and models of the missions created by lo-cal schoolchildren are on exhibit through Saturday, April 29. The museum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photographs; artifacts, tools, and farming implements; the district's 1953 fire

ngine, and bound copies back to the 930s of the Chula Vista Star News Find the museum at 4035 Bonita Road. Dial 619-267-5141 for addiional information. (BONITA)

tional information. (BOHTA)

Chinese Historical Museum, the
museum is located in a building originally built in 1927 for the Chinese
Mission; adjacent to the building is
an Asian garden, including a statue of
Confucius, a waterfall, stream, and a
large Chinese gate. The museum is
located at 404 Third Avenue (at ]

French 4.03, 108, 8088 possparrous Street): 619-338-9888. (DOWNTOWN

Streetj, 619-338-9888. (DOWNTOWN)
Chula Vista Heritage Museum the
museum features gimpses of Chula
Vista's past; exhibits feature lemon
packing crate labels, photographs of
downtown Chula Vista, doors and
adobe blocks from the original Star
newspaper building, and relics from
the Otay Watch Company. Find the
museum at 360 Third Avenue. For further information, call 619-420 6916. (CHULA VISTA)

Creation Museum, a museum contrasting the evolution and creation world views is found at 10946 Woodside Avenue North. For more information, call 619-448-0900 x231.

George White and Anna Gunn Marston House, this historic home

POETRY (continued from page 77)

Poetry receives many letters to the editor in response to poems and reviews. 
"We have very faithful and very close readers. If there's the slightest little error 
they let us know. But more often than not, we get wonderful letters, which I keep 
a file of, saying that 'I love this or that poem,' or 'This porm meant so much to me,' or 'I saw that poem in this issue, and we read it at my mother's funeral.' That sort of thing. It's unbelievable."

Recently, Mr. Parisi and his associate editor have been going through the mag Recently, Mr. Parisi and his associate distor have been going through the mag-azine's old files. Thin fact," said Mr. In fact," sold files. The entire cor-respondence of the magazine, the archives since 1912, the 100,000 or more dos-ciments, in perparation for what's going to be a documentary history of the mag-azine, which I'm hoping to bring out in 2002, which is our 90th-anniversary year. Unbelievable talf. Unbelievable talters. You can't magine how wonderful some of them are. Very funny too.

of them are. Very funny too.

There are fasinating letters from Pound. Incredible correspondence from Wallace Stevens, that goes over almost three decades. It's very hard to think of a single major author in the century who there in still correspondence from. Sometimes quite voluminous. Sara Teadale—unbelievable correspondence. Very detailed. Sometimes weekly. Edna St. Vincent Millay, All up to the present time. detailed. Sometimes weekly, Edna St. Vincent Millay. All up to the present time, Impself, have returned correspondence from a great number of people, not only the dimension enem, but the starting out, very roung and who have sometimes the starting out, very roung and who have sometimes they tend to get longer the longer to corresponding, and, after encouraging certain people, from whom — maybe after five, even ten years — I finally get a poem that I want to publish, is something that does happen. Alot of that's unseen, of course. It is part of what goes into the background of the magazine."

I said, Johing that Mr. Paris misst sometimes feel like a mom to the younger.

poets. He disagreed, "No, not a mom, I'm a very strict and unmotherly sort. The don't need mothers. They need critics. They get enough of the mothering in school

nowadays.

We talked about the MFA creative-writing programs to which so many young writers go. I asked if Mr. Parisi thought these programs had changed poetry.

"Yes. Some of it's good. Some of it's bad. Some of the programs have actually a some of the programs have a some of the programs have actually a some of the programs have actually a some of the programs have a some of the pr

ally taught them something about the craft. And that's always been a good thing to know. I wish they would do more reading and less writing. They're more int ested in self-expression than learning their trade. It's a very nice industry for a lot

ested in self-expression than learning their trade. It's a very nice industry for a lot of poets. It keeps them in jobs."

Mile Mr. Parisis sid that these programs "can give a certain amount of Gedbuck. Tips and all of that," he added that it seemed to him that "the Jod dishained method, where you had a group of friends whom you trusted, and you exhanged and contributed and copied poems with, was more effective. But most people don't have that kind of network. Also people want credentials nowadays. And writing is a lonely like. And if thely not get some sort of encouragement and direct contact, I guess it doesn't hurr anybody. It does tend sometimes to programs, top when a servisin viscous. You can effect exist schools or certain programs, top when a servisin viscous. You can effect exist schools or certain programs, top when a servisin viscous. You can effect exist schools or certain programs, top when a servisin viscous. You can effect exist school to their teach result with any hospital or the programs top when a servisin viscous and the servision of the programs to the programs to provide can be found at www.portmusequin.org. A subscription.

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pecial utubule issues 310 postpatu ingle copies of most issues published in the last five years, as well as many ssues, are available. Please call the *Poetry*-office to inquire.

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received and the small size of our staff do not permit us to give individual criticism received and the small size of our staff do not permit us to give individual criticism. Submissions should be limited to four poems or fewer, typed single-space. Manuscripts are usually reported on within 12 to 16 weeks from the day of received. All manuscripts must be accompanied by a stamped, self-addressed envelope. Stamps alone are not sufficient. Writers living abroad must enclose a self-addressed envelope together with enough postage in validated international reply coupons

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Payment is made on publication at the rate of \$2.00 per line, \$50.00 per page of prose. All prose contributions are commissioned.

- Judith Moore

grounds with a formal English Ro-mantic garden. Built for civic leader and department store founder George Marston and his family by San Diego architects William Hebbard and Irving Gill, the Marston house design is in keeping with the early 20th-Century American Arts

simplicity, function, and natural ma-terials. The museum is located at 3525 Seventh Avenue; 619-298-3142. (HILLCREST)

House of Pacific Relations, International Cottages are open every Sunday from noon to 4 p.m. to pre-sent the history and traditions of 30 ethnic groups. Select cottages are also open on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., and Children Around the World videos re shown in the Hall of Nation 619-538-4069. (BALBOA PARK)

Marine Corps Recruit Depot Murum, housed in a historic building, e museum features five permanent galleries with artifacts, uniforms, vehicles, weapons, and photographs depicting Marine Corps history. The museum is located in Building 26 at MCRD, just inside Gate 4, off Pacific

way. 619-524-6038. (MI Parsonage Museum of Lemon Grove, through photographs and documents, "Memories of Chester and Billy: An Exploration of

dore Dreiser's Landmark Novel Theodore Dreiser's Landmark Novel An American Tragedy, "recounts the 1906 drowning of Grace "Billy" Brown by Chester Gillette, a crime touted as "the crime of the century" at the time. Struck by the social dy-namics of the case. Dreiser created his epic. See the show through Sun-day, May 28. Find the museum at

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Renben H. Fleet Science Center, eight San Diego organizations have joined the center to create "Techno-Vation," an exhibition highlighting the most innovative science and Vation, an etamoston inguigation technology departments in town. Each of the eight etablish includes an interactive and colourisation displays to the eight etablish includes an interactive and colourisation displays nology is, how it works, and how it affects the poblic. The show continu-tes through December. The properties agend to introduce all ages to the world of color are on offer in "Cader Play," continuing through Monday, buy 3, to continuing through Monday, buy 3, to continuing through Monday, buy 3, bouse, "Picture Printing, "Color Storm," and "Big Kaldekoupe," Continuing could be an experience Continuing could be a proposed Continuing Con

faces," "Signals," and "Skyscapes." The tific principles. Explore the methods of transmission and storage and retrieval of information, such as lasers, flashing lights, waveforms, and more. For further information, call 619-238-1233. (BALBOA PARK)

San Diego Automotive Museum,
"Racing Around San Diego" continues through Wednesday, May 31.
The exhibit highlights the various
area tracks from the county's past and includes displays of the cars and

future prototypes are incl

San Diego Historical Society Mu-seum, "Elegant Fantasy: The Jewelry seum, "Elegant Fantasy: The Jewelry of Arline Fisch" focuses on the full this acclaimed artist. The San Dieg esident is said to focus on "the rela

heby 30.

Piccing together the traditions and family legacies of black quilters.

A Communion of Spirits: African American Quilters, Preservers, and Their Stories' continues through Sunday, June 4. The exhibition features 200 photographs, 40 customized quilted matters for framed images, and quilts. The show focuse primarily on Articina materials with the control of the control o quiters and well-known quiters and quiters and well-known quiters and preservers including Ross Parks, Alice Walker, and Mays Angelou. In addi-tion, a selection of quits or photo-graphic documentation of quiting by members of San Diego's African American community is being dis-played on a weekly rosating basis. Casa de Balbos building, 619-232-6203, IBAJDA PARIO.

San Diego Hall of Champions, 52 San Diegans have been on 87 Sports Illustrated magazine covers, and 32 of those covers are on exhibit at the



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Oak woodland, Blue Sky Ecological Reserve to the Ramona Reservoir dam, high on the sunny slope above. Naturalist-led interpretive walks are

become less interesting. This is the end of the line for casual hiking. Turn back for a quick return. Or, for a more vigorous piece of exer-cise, veer left on the dirt road (Green Valley Truck Trail) that crosses the creek and ascends for 1.3 miles Naturalist-led interpretive walks are offered at the reserve at 9 a.m. on Saturdays and Sundays, Call 858-679-5469

building, ships in bottles, woodcarvers, and a complete research library. The museum is located at 1306 North Harbor Drive, along the Em-barcadero at the corner of North Harbor Drive and Ash Street; 619-234-9153, (DOWnTOWN)

San Diego Museum of Man, a na-tional touring exhibition of 40 reli-

exhibits concerning the old San Diego-Coronado ferrybouts, the tuna fishing industry, and the military. The mu-seum fleet consists of the 1863 bark. Star-of India, the 1898 San Francisco ferry-bout Berkeley, and the 1904 Scottish

steam yacht Medes. There are also nau

tical exhibits, ship carpenters, model building, ships in bottles, woodcarvers,

gious, secular, and abstract woodcarv-ings by Hispanic artist Patrocinio Barela maker its only California stop at the museum through Sunday, May 14. "Barela: Remembering a Village Artis" brings to life the carving career of Barela, considered the most impor-

of Barela, considered the most impor-rant mid-20th Century Mexican American artist. His self-aught style is said to be representative of both the New Mexican santreo and the American modernist traditions. A small se-lection of works artists influenced by Barela is part of the exhibition. "Conversations in Culture — A Tenth Anniversary Retrospective" focuses on both photographs and

artworks by artists who have con-tributed their talents to the mu-seum's annual Southwest Indian Arts Colloquium. Expect to see a diverse collection of carvings, figurines, jev-ely, blown glass, and pottery by Na-tive American artisans. The show closes on Annual Ma. closes on April 30.

closes on April 30.
Legendary self-taught Mexican
artist Juan Quezada is showcased in
the "Magic of Mata Ortiz" exhibition.
The exhibit focuses on the vibrant,
intricate pottery of Quezada, Nampeyo, and Maria Martinez, all of
whom where inspired by ancient toot-

peyo, and Maria Martiner, all of whom where inspired by ancient pot-tery found near their villages. Enjoy he magic through January 14, 2001. Life in Egypt 3500 years ago is depicted in the museum's new Chil-dren's Discovery Center. "Time Travel to Ancient Egypt' features a wall-through rendition of a noble-man's home, and organizers promise a specific theme each month.

For more information, dial 619-239-2001. (BALBOA PARK)

619-239-2001. (BALBOA PARK)

San Pasqual Battleffeld State Historic Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoons, bolstered by sailors and volungoons, bolstered by sailors and volun-teers from San Diego, and California militia. A narrated slide-show screens throughout the day, telling the story of the war in Mexico and California. A self-guided tour recounts the events of the battle and profiles the leaders of the torces and asso describes the lives of the Indians indigenous to the valley. The museum is found at 15808 San Pasqual Valley Road. Call 760-238-3380 for additional details. (ESCONDEO)

Villa Montezuma, built in 1887 for internationally celebrated author and musician Jesse Shepard, serves as both a historical house museum and cultural center. Find the museum at 1925 K Street (at 20th Street). Call 619-239-2211 for more inform

structure in the new town area of downtown San Diego, is a well-pre-served example of a pre-framed lum-ber "salt box" family home shipped from the East Coast to California by boat around Cape Horn in 1850. Find the museum at 410 Island Av-enue (at Fourth Avenue); 619-233-4692. (GASLAMP QUARTER)

# 

museum through Monday, May 1. The show features a timeline of abliefe's names and over dates and carplanatory text panels.

In the show that the show that the show that the museum honors San Diego County High School Coaching Legends. The insugural "class" of "Coaching Legends" includes 42 men and women with here inflamental since and women with here inflamental insufficient to the show that the show that

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5322 Bridal Bazzar Show Sunday, July 16. SD Concourse. Hot fashio

San Diego Maritime Museum, an exhibit entitled "Submarines: A Century of Silent Service" is on display aboard the ferryboat Berkeley. Five components make up the show: "The Dream" (early history), "WWI and WWII," "The Cold War to the Press" "Sub-Resea" (1988). See See Diego.

sent," "Sub Base-San Diego," and "How a Submarine Works." The

"How a Submarine Works." The show includes the submarine art col-lection "A View from the Periscope" and numerous artifacts (including an actual Japanese torpedo). The museum features permanent exhibits documenting the history of San Diego's waterfront and the build-ing of the West Coast by sea, including

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he concert in Mainly Mozart's "Spotlight Series" featuring violinist Timothy Lees and pianist Michael Chertock turned out to be a pleasant surprise. The artists originally announced for this recital at the Neurosciences Institute were William Precui; and Arthur Rowe. Preucil, of

REVIEW course, was a known quantity. San Diegans know him as JONATHAN SAVILLE

Mainly Mozart Festival here, and as a frequent recitalist. (He is also concertmaster of the Cleveland Orchestra, and for a while was first violinist in the Cleveland Quartet, before that wonderful chamber group closed up shop.) From Preucil, we could have expected a firstrate concert, and we would not have been

disappointed.

When Preucil determined that he ought to remain in Cleveland because his wife was soon to give birth, he recommended as substitute his who is concertmaster of the Cincinnati Symphony. That kept to the theme of this year's series, which is devoted to ertmasters (Andrés Córdenes of the Pittsburgh Symphony, Preucil, Jorja Fleezanis of the Minnesota Orchestra, and Martin Chalifour of the Los Angeles Philharmonic). It also gave the "Spotlight" audience the chance to become acquainted with an extremely good violinist whom most of us had never heard of before. Lees came along with his longtime

collaborator, Michael Chertock, whom we had also never heard of before, and he too proved to also never heard of before, and ne too proved to
be a remarkably skillful and ingratisting artist.
And the concert itself was a consistent delight,
all the more pleasing for having come — as it
were — out of nowhere.

The program — with one

short exception — was solidly in the classic-romantic tradition of the violin-and-piano sonata, a

the violin-and-piano sonata, a tradition that thoroughly tests and exposes the performers' stylistic mastery, subtlety of expression and phrasing, and ability to communicate structural logic. The works by Mozart (K. 376), Schubert (D. 384), Beethoven (Opus 23), and Brahms (Opus 100) gave evidence that Lees and Chertock are utterly at home in this repertoire, and also that they are utterly at home with each other, for throughout the evening they exhibited a perfect match of temperaments and interpretive approaches. The temperaments and interpretive approaches. The first half of the program, in particular, was notable for the precise; judgment of emotional tone in music combining playfuness, sentiment, vigor of thought, and gracefulness of shape to achieve the special decoration of the Mozart-Schubert-early Beethoven style. The performer's stylistic acutive in these pieces was underlined by the subtly different way they approached the Brahms A Magor Sonata, with its development. of the classical sonata into a riper, more romantic expression, while still retaining the

traditional inventiveness and coherence.

The unusual work on the program was an arrangement of the slow movement from Erich Wolfgang Korngold's Violin Concerto. The Korngold Concerto, made famous by Heifetz, is full of glorious music, and of opportunities for the fiddler to show the stuff he's made of — in this movement, his command of the exquisitely inflected, whose velvey tone, beautifully shaped phrasing, and tasteful restraint made him sound (here and elsewhere) very much like Pinchas Zukerman, offered a performance of ravishing loveliness.

performance of ravishing loveliness. performance of ravishing loveliness.

The arrangement, on the other hand, does not do full justice to Korngold's highly developed sense of color and texture, for the orchestral sonorities lose a great deal when reduced to a piano part that sounds like mere thin chordal background. Chertock himself seemed to recomize his neglisible role in the seemed to recognize his negligible role in the performance of the Korngold, for at its end he joined the audience in applauding his colleague. Otherwise, Chertock's role was never that of

Otherwise, Chertock's role was never that of accompanist, but rather that of equal (or, at times in the Mozart, where the score clearly indicates it) dominant collaborator. The finely judged balance between the two instruments constituted one of the most attractive qualities of this playing. It also made sure that we could hear the excellences of Chertock's planism, the precision, the delicacy, the power, the refined rhythmic freedom, the interest bladings and morresity to design the processor. intense liveliness and expressivity of each phrase. Curiously, I find that the recorded repertoire of this brilliant young pianis consists entirely of music from the m a limitation that ought to be corrected.



0

Timothy Lees, violin; Michael Chertock, piano Neurosciences Institute (Mainly Mozart "Spotlight Mozart, Sonata in F, K. 376; Schubert, Sonatina in D,

D. 384; Beethoven, Sonata No. 4 in A Minor, Opus 23; Korngold, "Romance" from Violin Concerto in D, Opus 35; Brahms, Sonata No. 2 in A, Opus 100.

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information online at www.SanDiegoReader.com by clicking on the events section. Senior Recital, Nobu Shiga plans a piano recital at 7:30 p.m. on Friday, April 14, in the French Parlor at the University of San Diego (5998 Alcalá Park). Free. Call 619-260-2280 for information. (LINDA VISTA)

Solo Plano Music by Scriabin, Janáček, and Ruth Crawford Seeger may be heard when undergraduate music stu-8 p.m. on Friday, April 14, in Erickson

Hall at UCSD's Mandeville Center. Currie's compositions for soprano will also be presented. For additional de-tails, dial 858-534-5404. (IA XOLIA)

usik, did \$85-35-450, (a.K.AL)
Commelseus: Series, trumpeter
Calvin Price joins conductor Eurique
Diemencke and the San Diego Symphony
Orchestra for concerts
Appil 14-16. The program feature
Diemenck's "Chacona a Chavez," the
Trumpet Goncern' by Hummal.
Trumpet Goncern' by Hummal. "A Festival of Crech Music" is

promised when the Spring Concern Series at the First Unitarian Univer-Series at the First Unitarian Universalist Church continues on Saturday, April 15, at 7:30 p.m. This concert—dedicated to the memory of former SDSU music professor Jaroslav Mrakek (1929-1999)—includes mezzo-soprano-Ava Baker-Liss performing songs by Dvobák traditional songs and dances presented by George Svoboda; the Pierno String Quartet playing Janábek's "String Quartet No. 1"; and trumpeter Steve Foster and organist Kenneth Herman on Petr Eben's "Sonata Vespertina." Find the church at 4190 Front Street. Admission is a suggested 58 donation. For further information, call 619-298-4580. (BILIGREST)

The Revelle Series hosted by the La Jolla Chamber Music Society continues with a concert by pianist Wu Han

use with concert by pinnist Wu Han at 8 p.m. on Starturdy, April 15, in Sherwood Auditorium at the Museum of Contemporary Art, Ia Jolia (700 Prospect Street). Audiences will beer Haydn's "Pinno Sonata in E-Plat Major," the "Sonata No. 14 in C-Sharp for Panno No. 2" by Beethoven. Debusy's "Children's Corner," and Chopits "Ballad No. 1 in G Minor and "Andante Spiannato et Crande Probossile Brutter in Fig. 18 Major. Probossile Brutter in Fig. 18 Major. Tickets are \$30 and \$40. For re tions, call 858-459-3728. (LA JOLLA)

A Palm Sunday Concert commences at 7 p.m. on April 16 at the First Pres-byterian Church. The Westminster Choir will present parts II and III of Handel's "Messiah" with organ and continuo. An offering will be re-ceived. Find the church at 320 Date

Street (at Fourth Avenue). For details, dial 619-232-7513. (DOWNTOWN)

dial 619-232-7313. Downroom
Bits of Genesic and Paulans, slong
with silppess of Milton's Purular Leas,
were used by long-flip Hoyds for the set of
"The Creation." When the Scharuz
Control of the Control of the Control
Deptine Lincol Methodist
Church continues at 630 pm. on Sunday, April 16, the Cunned Choir will
perform the piece, with solious incholing superno Sons Lopez, trace Jim
Janies Sirecart will be at the organ.
An offering will be received,
child care is available by reservation.
Fried the church of 170 Calle Magtine the church of 170 Calle MagTied the Church of 170 Calle MagControl of the Lease MagTied of the Church of the MagTied of the

A Concert of the Lenten Season is planned on Sunday, April 16, by the combined choirs of the Mission San Diego de Alcalá and St. Michael's o Poway. The program of modern and classical sacred music starts at 3 p.m. classical sacred music starts at 3 p.m. at the Mission San Diego d Alcalá (10818 Mission San Diego Road). Organists Howard McCullough and Sue Mullame and the Classic Brass accompany the choirs. For more information, call 91-449-1587. An offering will be received. (MSSION GORGE) The Annual Earth Day Feativel in the Spreckels Organ Pavilion starts at 2 p.m. on Sunday, April 16, with civic organist Robert Plimpton playing selections by Bach, Widor, Sousa, Sibelius, Elton John, and a Phantson of the Open med-ley, Free. 619-702-8138. (BAJBOA PAPO)

ley. Free. 619-7/UZ-8138. (BALDIA PAWG)
And the Winners...of the La Jolia
Symphony Young Artists Competition will perform for the concert
starting at noon on Monday,
April 17, at the Athenaeum Music
and Arts Library (1008 Wall Street).
858-454-5872. Free. (LA JOLIA)

858-454-3872. Free. (IA DOLIA)

"Carvas and Clay" is the theme for senior recitals planned by composer and
vocalist Glenn Lorenzo on Monday
and Tuesday, April P and IA, at 7 p.m.
each night, in Shiley Theatre at the University of San Diego (5998 Alcala Park).
Admission is free. Questions? Call
619-260-2280 for answers. (LWDA VSTA)

Hundreds of Mother of Pearl Stars shimmer on the midnight-blue cab-inet of the nine-foot Steinway "Rhapsody" artcase piano, created to celebrate the 100th anniversary of George Gershwin's birth. The piano's music desk is a hand-carved silhou-ette of New York City's skyline. Steinway artist Richard Glazier plans

ramar Road). Admission is free. For information, call 858-586-7000. (MRMAR)

The Pleasure of Your Company Chamber Music Series continues on Tuesday, April 18, with a concert by pianist Alex Hock, who will perform pieces by August Winding, Franz Liszt, and Frederic Chopin. The music begins at 7 p.m. at the Scripps Mi-ramar Ranch Public Library (1030) Scripps Lake Drive). The suggested donation is \$7. For more informa-tion, call 858-538-8158 or 619-260-3488. (SCRIPPS RANCH)

Varèse's "Offrandes," premieres by Juan Campoverde and Pam Madsen, and music by Morton Feldman and Finland's Jukka Tiensuu are all on tap when SONOR presents a concert at 8 p.m. on Wednesday, April 19, in UCSD's Mandeville Auditorium. The featured performer is soprano Stacey Fraser, along with conductors

Stacey France, along with conductors Harbey Solligerer and Rand Steiger. SONOR is the resident contemporary music ensemble at UCSD. There's a pre-concert lecture at 7 p.m. in the recital hall. Tickets are \$10 gen-eral; parking permits are \$3. Dial 858-534-5404 for details. (LA JOLIA)

## UCSD Department of Music



World Premiere by Juan Campoverde, plus works by Jukka Tiensuu,

Edgard Varese, and Morton Feldman with Stacey Fraser, soprano conducted by Harvey Sollberger and Rand Steiger

pre-concert talk at 7 PM in Mandeville Recital Hall 8 PM concert in Mandeville Auditorium - \$10/\$8 at the Door

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trouble could he be?

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cage and feed him,
maybe the kids will
play with him for a social animals who
few months...but need daily exercise, nen whate As soon love and attention.
as the novelty of a Rabbits can live as new pet wears off long as ten years, and and the kinds lose adopting one should state the state of the state then what? As soon love and attention.

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—Remember, a rabbit is for a lifetime, not just for Easter.



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#### Calendar ART

#### ART LISTINGS

submit information online at www.SanDiegoReader.com by clicking on the events section.

GALLERIES

The Spiritual Aspects of a Place and

The Spiritual Aspects of a Place and the importance of placement spur the creative response in Italian artist Diego Esposito. His installations are said to "focus the viewer's attention

on the interval of space and time, ac

ions at the Gilman and Northview

Drive entrances to the campus. 858-534-2107. (LA JOLLA)

(DOM/DOM)
Two Shows — "Five Painters" and
"In a Blur" — open at the
B. Stevenson Gallery with a reception at 6 p.m. on Friday, April 14.
"Five Painters" features new work by
Wick Alexander, Hilary Baker, Per
gan Brooke, Janon Godeke, Per
pan Br

Find the gallery at suite 103 at

2400 Kettner Boulevard. Gallery hours are 10 a.m. to 6 p.m. Tuesday

through Saturday. For information, dial 619-595-0558. (DOWNTOWN)

dial 619-595-0558, (DOWNTOWN)

The Design Exhibition Series at the Spruce Street Forum continues with past and present work — including paintings, drawings, and architectural constructions — by architect Teddy Cruz. He was born in Guatemala City, Guatemala, and es-

tablished his own practice in San

Diego in 1992. In the Small Gallery, five artists

Both exhibitions get underway

619-232-5004

cay, ano by appointment, maturasts)

"Phottings" — described as "s hybrid of photography and abstract
go on exhibit with a reception at
5 p.m. on Saturday, April 15, at the
Mizad Media Art Gallery and Studio
(45% Federal Boulevard), Eston believes that "people are all reflections
of something." See the show through
Saturday, April 22. 619-527-2508.

TAMA DISGO. HOW TO SEND US YOUR LISTING: Contributions must b HOW TO SEND US YOUR LISTINGS Contributions must be received by 5 p.m. Fridge the week prior to publication for consideration. De not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number and a phone number information to READER ART, Box. SENDISS. SENDISS. ART, BOX. "Masters of the Moment" contin-85803, San Diego CA 92186. Or fax to 619-881-2401. You may also

"Masters of the Mosment" continues through Monday, May 8, at the El Cajon Art Association Gallery, The Liuro was Gayle Roberts. The reception and awards ceremony is slated for Sunday, April 16, at 2 p.m. Find the gallery at 126 East Main Street; 619-588-8875. Hours are 11 a.m. to 4 p.m. Wednesday through Saturday. (EL CAON)

with a reception at 6 p.m. on Friday, April 14, and close on Thursday, June 15. Find the Spruce Street For-turn at 301 Spruce Street and by call-ing 619-295-0301. Gallery hours are 1 to 6 p.m. Thursday through Satur-day, and by appointment. (HILCREST)

The Culy Trucking Company is the site for an art show and reception at 6 p.m. next Thursday, April 20, in conjunction with the Beaux Arts Fesconjunction with the Beaux Arts Fes-tival. See new paintings by Marie Na-jera and Luis Anaya, urban architec-tural designs, and the twig and vertebrae fine jewelry collection in 18k gold by Katey Brunini. Find the Culy at 338 Seventh Avenue; call 858-490-1157 for information. Free. (DOWNTOWN)

#### ART MUSEUMS

on the interval of space and time, ac-centuating the void that exists be-tween objects." An installation by USCD artist-in-residence and visit-ing faculty fasposito begins with a re-ception at 5 pm. tongth. Thursday, in the University Art Statisty, Vin Tunday, Thursday, Though Statuday, Vin Zampu park-ing permits are required, they can be purchased at the information power. California Center for the Arts Mo-eums, the first midcareer survey of work by internationally known in-stallation artist and photographer Shimon Attie features five of the artist's most important public art in the cities of Berlin, Copenhagan, Ammerdam, and New York, as well as related photographic series created in San Francisco in 1998. The pro-jects are represented through large-scale color photographs, light boxes, statistics which is said to the con-taint therein and the work is said to 858-534-2107. (a. AOLLA)

"Gallery Artisa 2000" opens at the
David Zapf Gallery with a reception
on Friday, April 14, at 6 p.m. The
show features work by 20 gallery
artists. Epipy this art, created in a variety of media, through Saturday,
May 6. Regular gallery hours are
noon to 5 p.m. Thursday through
Saturday, and by appointment. The
gallery is located at 2400 Kettner and video installations. An impor-tant them in Attic's work is said to be the relationship between place, memory, and identity. View "Sites Unseen: Shimon Attie — Pho-tographs and Public Projects, 1992-1998" through Sunday, May 7. Find the center at 340 North Es-condido Boulevard (at Valley Park-way); 760-738-4120. (ISSONGHO)

Mingel International Museum of Folk Art, objects from the perma-nent collection make up the pieces in the exhibition "Artes de Mexico." The show includes works by several renowned 20th-Century folk artists including Oaxacan potter Teodora Blanco and Jalisco's Rosendo Ro-Blanco and Jaisco's Rosendo Rodriguez, along with architectural pieces by Candelario Medrano and woodcarvings by Manuel Jiménez. All regions of Mexico are represented, with selections ranging from objects of daily use to those of ceremony. Enjoy the exhibit through May.

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 Arlene Cox Collection of indige dyed textiles and three recent acqu dyed textiles and three recent acquisitions: Neko Maneko (Backoning Casl), a delightful calligraphy brush kanbun (shop ings), and a step sensu (cabinet). Works by Keisuke Sertawa, Shiko Munakata, Kanjiro Kawai, and Shoji Hamada are included. The Mingei is located on the square with the San Diego Museum of Art and the Timken Museum of Art and the Timken Museum of Art Ser delication, call

in the Small Caltery, five artists who use Green Field papers to show-case their work are featured. Green Field makes "environmentally friendly paper," much of it hand-made. See work by Melissa Smedley, Hel Lindenthal, Annika Nelson, Derlie Romero, and Jose Clemente Orozzo.

Museum of Contemporary Art,
Downstown, stretching from San
Diego in the west to Barrio Logan in
the east, Broadway is the city's historic, economic, and geographic
heart. The busy thoroughfare connects the museum with a group of visual artists who make their studios on 

is documented in "Selections from Permanent Collection: The 198 The '80s were marked by a reen gence of the narrative impulse in comgence of the narrative impulse in con-temporary art. The exhibit illustrates the diversity and dynamism of the art of this period with works by artist

of this period with works by artists such as John Beldesari, Lorna Simp-son, and Carrie Mae Weems. Enjoy the show through Saturday, May 13. Find the museum at 1001 Ket-tner Boulevard (at Broadway), di-rectly across from the Santa Fe Rail-road Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

Museum of Photographic Arts, the inaugural exhibit at the museum is "Expanded Vision: Highlights from the Permanent Collection," reflecting how the collection contin grow in depth and breadth. The grow in depth and breadth. The show features more than 200 images from 70 photographers, offering a chronological sweep through pho-tography and insight into the medium as well. Artists featured in the show include Alexander Rod-chenko, Duane Michals, and Arnold Newman. Enjoy the show through Monday, May 28.

in the Casa de Balboa building, a 1649 Fl Prado. For information, cal 619-238-7559, (BALBOA PARK)

619-238-7359; (MARDON PAPRI)
San Diego Maceum of Art, a retrospective of one of the most important painters of the 19th Century,
whose career spanned the Civil War
through the turn of the 20th Centiry, continues through Sunday,
May 21. "Eastman Johnson: Painting America" includes 68 paintings
and 32 drawings, divided into thematic sections.

atic sections.

The biennial "Artists' Guild All lifornia" exhibition opens on Sat-California Artists Guid An California exhibition opens on Sat-urday, April 15, and runs through Sunday, May 21. The presentation features works by artists who live and work in California, which were se lected by juror Charles Reid, a wa

lected by Juror Charles Red, a wa-tercolorist and old painer. Reid se-lected 69 pieces, including 10 sculptures, from works submitted by over 500 artists. Four paintings have been chosen for display in "Artists Guid Pre-sents." Latary Afferson by Donna Bard, Allgoop Painn the Artist as In-gipation blay by leff Crusberg, Stephanie Goldman's Revisiting Earry, and Davi Lock at Me 11b Dorothy Stanley were selected by ju-ror Carno limids, the measum is corn or Carno limids, the measum is corn or Carno limids, the measum is corn rator of Asian art. A painting by the late San Diego artist Ethel Greene was added to the exhibition in her

was added to the exhibition in her honor. Enjoy these selections through Sunday, June 25. The museum's permanent col-lection includes Italian Renaissance paintings, Spanish old masters paint-ings, American ext, 19th-Century Eu-ropean paintings and sculpture, and the Weisman Gallery of Contempo-

Timken Museum of Art, the mu-seum's permanent collection in-cludes European masters, 19th-Cen-tury American paintings, and Russian icons. For information, disl 619-239-5548, (BALBOA PAPO)

#### Calendar THEATER

#### THEATER LISTINGS

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

Angels in America, Part II: Perestroika Diversionary Theatre's Angels in America, part one, came nowhere near an acceptable mark. Its part two isn't without flaws: director Wayne Tibbett's best moments vor entertainment over drama; ar bilitating, even terminal, illnesses:
"Even when there is no joy left in
life, why is it we won't surrender?"
Like a site for intersecting planes of
reality (and sur- and hyper-reality).
Perestroika combines angelic visitawayne Hooetts a oest moments ra-vor entertainment over drama; and most of the acting beams on and off, like a slow strobe (double cast-ing problems too; an actor, good in one role, has yet to figure out the other). Overall, however, this tions, a reluctant prophet, the AIDS-related death throes of Roy mounting's much improved and does borderline justice to Tony Cohn, and a passel of "ordinary does bordering justice to I only Kushner's great epic. There's enough here to show you the play. For nuance and bolder choices, seek elsewhere. Kushner's his own best illuminator. In an interview, he asked of people saddled with depeople, in an extraordinary time, riding, offen reluctantly, the crest of "an immense transition." Diver-sionary's centerpiece: Rick Stevens reprises his work as Roy Cohn, cantankerous, bug-eyed with ha-tred, at ease with evil; it's one of

R. Buckminster Fuller

and Mystery

OF THE UNIVERSE

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rom the life, work and writings of R. Buckminster Fuller Performed by Ron Campbell

the best local performances in re-cent memory. As the play's other pivotal character, however, Rob Johnston needs to widen and deepen Prior Walter, the anointed one, who finds personal strength where he least expects it: in him

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MARY THEATRE THROUGH DIVENSIONANY THEATRE, THROUGH APRIL 22: THURSDAY THROUGH SATUR DAY AT RIOU P. M. SUNDAY AT 7:00 P.M. (NOTE: DIVERSIONARY OFFERS THREE SUNDAY MATINEES DURING THE RUN; CALL THE THEATER FOR INFORMATION AT 619-220-6830.)

Ray Limon directed. WELK RESORT THEATRE, THROUGH

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.

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Comedy Codependents
The Improv comedy troup
forms the first Friday of ev Normal Heights

CREATIVITY CENTRE, 4716 32ND STREET (JUST NORTH OF ADAMS AV

ComedySportx Improvisational comedy, making up funny stuff on the spot, is diffi-cult enough. Years ago, however, Keith Johnstone thought it'd be more exciting if done competi-tively. He got the idea from pro

Teams wear uniforms and compete on Astroturf. The night I caught the show, three San Diego comedithe show, three San Diego comedians played a "challenge match" against players from the San lose franchise. Using suggestions from the audience, they played "Emoinal Sympathy". "Shakespeare," "Blind Line," and "Freeze Tag." "Blind Line," and "Freeze Tag." in a jock pundits say, agame dozer than the score would indi-

athletic event than an improv

cate. Klunkers and groaners got boo'd; quick wit, rewarded (one the most refreshing aspects of the ontest: failure is ackn abundantly, then forgotten). It made for a lively, often quite funny

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 INFOR-MATION CALL 858-295-4999.



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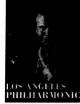


Friday-Saturday, April 21-22 8:00 p.m. • \$22-\$52 This show is pure entertainment, and selling out across the star and Tony Awardwinning choreographer of the blockbuster Bring in 'Da Noise, Bring in 'Da Funk, explodes into Escondido with his

latest creation.



WOFA 8:00 p.m. • \$15-\$30 In a non-stop throbbing explosion o drumming, dancing and chanting, the performers of WOFA are the pulse of Guinea, West Africa. Tribal rhythms ritualistic ceremonies and contempo rary 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



Sunday, April 30 2:00 p.m. \$22-\$52 is recognized as one of the world leading orchestras Led by guest con-

Order your tickets today, Call 1-800-98TICKETS (1-800-988-4253), or visit The Center's ticket office in person Monday through Saturday Moon to 6:00 p.m. Tickets are also on sale at all ster 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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"A WILD RIDE"

Tyler is looking for your unde

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 ear...and there's a dead body in

sents Woody Allen's farce about a vacation that doesn't go according to plan.
MIRA MESA THEATRE GUILD, THROUGH
MAY 7: FRIDAY AND SATURDAY AT
8:00 P.M. MATINEE SUNDAY AT
2:00 P.M.

Don't Drink the Water

An Evening of Comedy The Mira Mesa Theatre Guild pre sents a "family theater produc tion," three one-act comedies: A

Forever Plaid

The four harmonizers in search of poliad sport coats are in their fourth year at the Theatre in Old Town. Joseph Campbell urged everyone to "follow your bliss." Even if the tight harmonis of '50s' "gay groups' aren't your particular bliss (I needed a quick fix of Olis and Hendrix after hearing them), you've got to admit the Plaids follow their with verve. They dare to be square, they must be square they not life to the square they must be square. The four harmonizers in search of DAY AT 8:00 P.M.

having a life but put life into the greatest hits of Your Hit Parade (which crowned the most popular songs of the '50s until Elvis drove it off the airwaves). Stuart Ross, who

ographed the original New York version, directed the Old Town production with the aim of endear ing everything to everyone. Terry O'Donnell plays an indefatigable O'Donnell plays an indefatigable plano and permits himself the occasional piece of always funny business. The set, which is either the Theatre in Old Town or a purpatory where the Plaids got stuck, is awfully drah for such a perky show, though Jane Reisman's savy lighting knows when to tweak the brightners. (Note: Current cats members are Mark Perkins, Scott Dreier, David Humphrey, and Kevin McMahon.) Worth a try.
THEATRE IN OLD TOWN, OPEN-ENDED

RUN; TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 5:00 P.M. AND 8:00 P.M. SUNDAY AT 3:00 P.M. AN 7:00 P.M. WEDNESDAY AT 3:00 P.M.

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, SEVENIA AND K FORMATION CALL 800-944-JOE'S

Murder on the Trail
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ENDED RUN; FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673.

orating lighting by Kent Dorsey, direction by one of the American

theater's most sagacious artists, Craig Noel — for this? Joe DiPi-etro's family comedy, about a

29-year-old leaving his grandpas

give their roles such honesty and humanity you could be watching Chekhov instead of Neil Simon malgre lui. OLD GLOBE THEATRE, SIMON EDISON CENTRE FOR THE PERFORMING ARTS HROUGH SATURDAY AT 8:00 P.M. SUN-DAY AT 7:00 P.M. MATINEE SATURDAY

Over the River and Through the Woods A talented cast (led by crowd fa-vorite Marion Ross, Paul Michael, and young, engaging Matthew Troncone), a gorgeous, microscop-ically detailed set and mood-invig-AND SUNDAY AT 2:00 P.M. Playland
Athol Fugard's tough, compassionate drama — about race, galvanizing guilt, and "Number Six" (violation of the Sixth Commandment, 'thou shalt not kill") — takes place in a broken-down South African in a broken-down South African carnival-park, where people go to play and forget. Neither Martinus Zoeloe, the day and night watch-man, nor hyper Gideon le Roux can, however. Each carries a world-sized weight. And though they come from vastly different back-grounds, and races, Gideon keeps returning to Martinus, like a moth to a fame, to outpour hurt and hame. And Martinus, convinced "you can't go to hell twice," opens a spillway of his own. The clenched-teeth, spiritually harrowing play depics the threshold of reconciliation and forgiveness without sentimentality. The St. Paul's Cathedral production, in the Paul's Cathedral production, in the "Great Hall," handleags two fine actors, Russell Copley and Antonio T.J. Johnson, with a fauly sound system. Mikes squawk and distort (as if each peaks into the bell of as if each peaks into the bell of too end because falthough they could listen to each other more carefully Copley and Johnson do outstanding work.— Copley's Gideon as resilies as a sand flex: Johnson's Martinus remains still, then his voice become like a gong-tern auditory or polities, can seel first auditory or polities.

Worth a try.

Private Eyes
Steven Diet's mystery-within-amystery wants to be a tour de
force. We think we're watching an
audition, or a mon ordering food to
his therapist, only this may, may
not, be the case. The audition
could be part of a rehearast for another pile, or something erer-jealous Matthew imagines with greeneyed suspicion. His wife sifts not
having an affair with their director.
Author of the control of the control
having an affair with their director.
Author of the control of the control
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having the control of th And Private Eyes does, but then does not, hold interest. If nothing is real, why take any of it seriously? This is a "watch me" play. The playwright's the star. You spend

ents and comfortable surroundings, has a few things to say about
commitment, change, family (and
Italian food), but nothing you
haven it heard before, or put better,
elsewhere. With Noel at the helm,
you half-believe this isn't just exicom dressed as drama—a dirigible, lighter than air, that doesn't
get far off the ground. Noel's actors & Stacy Joan Collins Keach Starring in Stor of Fox's new bit 7/ther A. R. Gurney
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more time figuring out how Dietz will trick you than watching a will trick you than watching a scene for its own sake. The charac-ters, performed in an overly loud, hyperanimated style at the Cassius Carter, spend more time being philosophical than just being ("Is Carter, spend more time being philosophical than just being ("Is the love we imagine more real that he one standing before us!" Imagine a world where people needlessly confessed!", After a while, especially since the one-dimensional figures are just pawns wanders off (to playerights who have covered the same territory much better: The Real Thing by Tom Stoopach, Harold Piningt's Brom Stoopach, Harold Piningt's

much better: The Real Thing by Tom Stoppard, Harold Pinter's Be-rrayal, and Craig Lucas's imagina-tive, reality-teasing dramas). Then it wanders off. CASSUS CAPTER CONTRE STAGE, SI-MONE EDSON CENTRE FOR THE PER-FORMING ARTS, THROUGH APPRI. 30; TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATI-

R. Buckminster Fuller: The History and Mystery of the Universe R. Buckminster Fuller's an unlikely subject for a theater piece. But if you widen your definition and let D.W. Iscobs' skillful adaptation roll like waves through your mind/brain, marvels can occur. It's as if Fuller, who devoted his genius to world aswing inventions, has to world aswing inventions. The property of th

o speak to humanity. Here's what he'd say. History and Mystery's a talk, based on Fuller's volumino writings. It resembles a late-night campfire chat. Only instead of gaz campfire chat. Only instead of gaz-ing at the stars and getting lost in their infinitude, Fuller makes the world, the stars, and what he calls "Universe" feel finite and fixable. We'd just better start soon. The piece, directed by Jacobs, is sur-prisingly theatrical. On Annie Smart's simple, raked stage, Fuller recalls his life and discoveries. Terranged by Dave Cannon, add di-mension. And D rific video work, slides and film at ion. And Ron Campbell, who plays Fuller, can spellbind as the man many have called "our firs man many nave cause our rist engineering saint." At times Camp-bell betrays an urge to entertain, to add more business than need be (the eager, over-explanatory sound design shares this impulse). Over all, however, Campbell gives one of the new year's unforgettable per-formances.

LYTHIS 8 PICE.
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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 te equity actor commitments, this Daniels gives us a bold statement Dankie gives us a bold statement shoot quality, commitment, and wood quality, commitment, and work of the property of the prop

Theatreaports
A cross between improvisational
connedy and Family Feal. Improv,
making up a famny scene as you go
along, is tough enough. Add competitive scene—making, with the audience awarding points to the vinining team. Purities might balk at
the odiousness of comparisons, but
Theatresports' game how' is
about. The 90-minute evening uses.

had "Team Sports" — two piler of palerent compenter, taking sugges-tions from the sudience; and "Gor-lills Theater" — for "directors" invented somes, using the other focus as actors. The "miner get has team to be the sum of the sum of the teampts went nowhers (I repeat im-prove is tough; I did in im my, as hindsight reveals, callow youth). Others made arming review and enough (and know when to black-out bent) to make the his more frequent than the misses. Their growth of the sum of the sum of the property of the sum of the property of prop

Triple Espresson A Highly Cafficiented Comoely Due to popular demand, the Horton Grand Theatre hosts a reprise or his comedy about three inept performers. Hugh Butternut's doon his lounge act at the Triple Expresso Official Company of the Cafficient of the Act of the Cafficient of the Cafficient of the Cafficient of the Cafficient of Ca Bilizard, "or "Mokoko Cocos Mocha" — Hugh plays "70 tunes on the piano. He and his compan-ions, here to eleberat Hugh's an niversary, got stuck in the "On. The troi used to be Marwell, Butternut, and Bean, a comody group that never went far. They're "losens," they admit, but not "ordinary" other. And hey, their remains could help them face searing issues from their medicace passa. A formulais, story line! Yep, Straight from "er?" Plaid: Three's also the Foreer Plaid: Three's also the Foreer.

Plaid problem: the three comedians are far too talented to play inept characters. One's a whits at the piano. Another's a first-net mime, and the third's a crackerpiack magician. The trio's so talented, when the plot has them complain of difficulties to overcome, you wish they'd quit trumping up the pseudo-drams and get on with this entertaining, if ight presents have (note the criminal inhytograph wood (note the criminal

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lightweight show (note: the origina cast members have been replaced; current performers are: Dane Staut fer, Scott Cervine, and Duane Daniels). Worth a try.

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No promoters were present at a hearing Tuesday afternoon last week regarding a new ordin put together by the police

# the inside track

and city attorney's office. If it is passed by the council, it will significantly change the way promoters will do business in the city of San

ego. "I knew nothing about it," said one promoter who said the law would be "disastrous" for his business if it is passed by the city

"Why didn't you alert the promoters?" I asked San Diego Police Department Lt. Sarah Creighton

"We alerted the ABC, the Food and Beverage
Association, the musician's
union....It was my hope the
[promoters] would hear
about it through them."

Apparently they did not Deputy City Attorney Mary Nuesca said the ordinance was put together by her and a task force that included police and "bi owners and industry

The proposed law would mean that every promoter would have to get a permit for each event, and, permit that would be periodically reapproved. Much of the specifics were vague, leaving many

unnamed "options" up to the discretion of the police, according the ordinance. It would regulate the amount of security officers, hours of operation, and grant ultimate approval for each event. Creighton says the law

outside promoters go into an establishment to present an

event and a law is broken, the

promoter "can walk away

scot-free," leaving the operator of the venue legally liable.

SDPD vice to give an example that would show the need for

a group called Whiplash Clothing ("they specialize in fetish and S&M" wear)

rented out 4th & B nightclub Two models, she said,

stage. Creighton said that led

engaged in nude dancing or

to a seven-week suspension

of 4th & B's police permit.

cited. Creighton could not name another example. Nuesca and Creighton

agree that the regulation of

reason for the new city law

rave promoters was a major

"There is a lot of illici

drug use associated with raves," said Davis. "There is typically a lack of security at

those events," said Creighton. Plus, she said, "Fourteen-

task force or its ordinance

instance, while a concert is

to the ordinance. For

noted some interesting parts

and the two models were

the law. She said that last year

Lasked Laurie Davis of

promoters who stage events for charity are also exempt. What keeps a promoter from hooking up with a charity to skirt the law? "That's something we

Nuesca.

"And what about Bob Marley Day?" wondered the promoter about the annual Sports Arena multi-hand concert that i vertised as a fund-

raiser.
"I'm not familiar," Nuesca said of Bob

Marley Day. "Essentially what they want to do is get extra compensation for going out on a call," said the

ordinance is unnecessary for promoters who go into 21-and-over venues "It is to make sure ever properly ID'd. Let's say one of their security officers lets by the police. How will they even know how many guard: are needed?" The promoter also posed the problem of an artist canceling, "And you have to fill a date at the last minute with another act, but

year-olds can attend all night and there is typically alcohol Is there a law like this But the promoter who aid he wasn't notified of the

regulating promoters in any other U.S. city? "This would be the only one that I know of," Nuesca

circus is not. But what happens if a promoter presents the "Jim Rose Circ now, which is a mix of -Ken Leigh

"I can't personally answe Creighton. Under the ordinance,

may have to look at," said

promoter. He said the incumbent upon [the bar owner] to make sure the laws are enforced. It's up to them of their security officers lets in someone who is under 21. Now I'll be liable....The amount of security [guards] for each show is determined

you don't have time to go through their approval process? What happens then?"

The law could go before the city council in May or

June. It could go into effect as soon as late summer. No one could answer how much the licenses would cost.

"We had just played at the Axtec Bowl [in North Park] with Skydiv remembers Heavyweight Champions' lead singer



ORD-FIGHTING HEAVYWEIGHT

Michael Messina, 25, about the night that landed him and the night that landed him and his bass player, Dave Fidych, 24, in jail. "The night is pretty blurry, but I remember waking up in the drunk tank.

Our bass player just lost his job, so we decided to go on a huge binge the whole weekend. We were getting free drinks all night. After we played, we had a friend drop us off at the Star Bar in downtown. We had a couple nore drinks, and by then y were totally wasted. I don't know if you've ever been to the Star Bar, but they have these Asian waitresses there We were into yelling obscenities like. 'Me love you long time.' I asked them if they wanted to ride my rickshaw. They kicked us out

We made it to the trolley station. We wanted to go to Hazard Center, That's where my girlfriend lives. We got

"Back home we used to hang out and drink beer and eat chicken wings. There's not much else going on in Valley when I saw Dave No one else was on the trolley. I'm looking at him, like, 'What the hell is going on?' He's, like, 'Hey, n

want to have a sword fight

He's in one aisle and I'm in

He's in one aisle and I'm in the other. We start peeing at each other. The next thing you know, we stop at Hazard Center. A security guard comes in to check the tickets.

As soon as he gets on he sees

As soon as he gets on he sees what's going on and he yells, 
'What's going on here?' He 
grabbed Dave, and I jump 
over the seats. I run out the 
door, but I didn't know there

was another security guard

right outside the door. He

starts running after me. He tackled me right into the fence. My face got all bloodied up. They put

handcuffs on us and called

security guys were big dicks. That's what you expect from a rent-a-cop. The regular cops were cool. They said

charges of public

What about lewd

conduct?
"That could be an issue

too. Our manager posted bail. It was \$300 each.

He's got money. He's got

a rich wife.
"I say it's all just a part
of rock and roll. If I could
do it all over again, I

"My girlfriend wants me to get over the drinking because I would probably be a better person. But she knew

what she was getting into

when she met me....It was just a random act of stupidness, but it happens. We're always peeing

The Heavyweight

at the Casbah

Champions appear April 22

-Paul Morr

would do it over in a

Is it time for

minute.

Messina says the two face

the San Diego police. The

Drummer Todd "Vinny Vinciguerra is using part of his wasted youth in upstate New York to help jump-star his music career in San

technician (he helped wire San Diego's convention center), he is now using his Wicked Chicken marinade

everybody I ran into said. You gotta try these wings." said he went on a se for wings at happy hours everywhere. "They all sucked. They all tasted the same. I used to have these parties for boxing and football where I made my own wings. My friends told me I should

Wicked Chicken Wing Sauce and Marinade is now made commercially in a nted kitchen in El Cajor Vinny says he uses ten secre ingredients but no butter or thickeners. "We distribute



from Hawaii to Alaska to Connecticut to Florida Our Extra Hot with habaner

chilies won ribbons at the Fiery Food Challenge in Vinny said his Wicked Chicken sauce helped him get noticed at the recent National

Merchandisers show in L.A. "I passed out bottles of Everyone remembered me

Michael Anthony (Van Halen manager said, 'Stay in

Unrelated to the wing sauce, Vinny said he scored a sponsorship deal from Trueline drumsticks of Vermont. "I got a couple cases of sticks. When I do clinics I have to talk about

how great they are." Vinny also teaches drums "Through the support of my students and my wing sauce, don't have to work for the man anymore"

His sauce helped him meet other mar entrepreneurs. "Cheech Marin has his own hot sauce Fyel Knie ice trade show. I shook the He was an idol of mine. He's got his own gourmet hot sauce called Happy Landing.

Vinny says he will soor onen his first restaurant with live music in North County called the Wicked Chicken Blues Cafe. He said it will feature local bands like his own Alternate Realities. iam-oriented trio known for its groove-heavy rhythm

section.
Upcoming shows will be listed on www.anotherstate ofmind.com -Ken Leighto

"Surf music is music for the subculture of surfing. Just like country music is for country dorks. Unfortunately MP3.com doesn't understand that. They mix us in with swing and jazz and a band called Fukstik. We're in the pop and rock genre. We uld be in 'surf music.' I send them e-mails every week explaining that we are just

like another culture Stu Lords, lead singer of the Sea Lords, says his song ' Am a Surfer" gets repeated downloads on MP3.com in spite of the fact it doesn't have its own surf rock

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classification

He defines surf music as "killer twang. It's fast guitar like Dick Dale. He is still the king.... The year 2000 is gonna be like the early '60s for surf music.... It's gonna be Beach Blanket Bingo

Lords says the Sea Lords are perfect for FX-TV's nev beach farce Son of a Beach. "It's classic old-style

beach humor. It's very un PC, which is good. They have an episode where they are gonna need a band. We've been talking with Howard Stern's agent | Stern is executive producer]. We've got a group of girls who go-go dance while we play. A guy has to have something to look

Five years ago Lords launched his own "i rip" clothing line featuring stick-figured surfers. "One shirt wed Hitler on longboard. It said, 'Surf Like a Madman.' " Now he said a fantasy cartoon series he



SEA LORDS SAY MP3

created is in development at Fox TV. "It's The Wild Galactic Surf Adventures of Kid Neptune. He rides around in a souped-up VW space van, and he's tired of Earth. van, and he's tired of Earth, so he starts surfing on other planets. They surf around whirlpools and alien traps and evil carrion gulls that drop hot balls of flaming poop....It's at the story-board

In spite of their pop-rock

we

OVERHEARD IN SAN DIEGO: DREAM STREET 4/8

glad MP3.com is carrying Sea Lords' surf-rock. "There's no place to go to sell surf music all the record labels don't understand it. Surfdog Records [of Encinitas] doe even have any surf m -Ken Leighto

"Java Joe decided to

purist forms of artistic expression into a soulless perverted act of greed," says a college student, guitar player and former Java Joe's regular. Long a staple of the San Diego singer/songwriter music scene, owner Joe Flammini has begun charging musicians to play "Wendy's open-mike night" in Ocean

BRIWIN'S KKK

usic

contradict Ocean Beach's destitute-friendly culture, loe contends it was a necessary move. He says the cover charge afforded him a long overdue pay increase for ho Wendy, and he also admits that the atmosphere created by homeless patrons was becoming a concern.
"Some of the homeless

people that came into open mike before made it a frightening place," he says. don't want to sound like I'm against the homeless; but I wanted Java Joe's to be

play. "It just makes no sense...especially because ye don't even know if you're

going to play; it's a lottery," he explains. "To tell people

you're going to pay \$3 to come in and maybe get to play...it's just unheard of." Host Wendy confirmed that

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Longtime open-mike performer "Banjer Dan" Mazer no longer attends loe's because of the cover charge Beach. Some grumble and fork over the \$3 cover chars and instead plays a similar open mike at Twiggs Coffeehouse. He says that he's been to open-mike musicians, simply can't afford events all over the country and has never heard of a venue charging musicians to play. "It just makes no

Once a "come one, come once a come one, cor all event where numerous homeless buskers would perform, the new economic measure has reduced the number of homeless (musicians and patrons) dramatically. And this isn' nlanned. While the nev

it was possible to pay and not play. Mazer is torn on the issue

PLL SVEN

36

Ó

remem — oh yes, chapped hands. FOUR THINGS to atmosphere that homeless citizens create. "Just because some people are homeless and their clothes might be a deal with Shillglen? mess doesn't mean the Shit, Fuck should be excluded," he says Shillglen is nice little boys n' girls music. For nice little "Some of them are damn good musicians and deserve the chance to play and get a break. But I can't say that's an boys 'n' girls. By nice little boys 'n' girls. Nicely done, nicely packaged, nicely unreasonable position for him to take: maybe he should

Wendy says three bucks

won't change the world, and

business, so however they want to do it," he says. "I don't really have a say in what

contractor. Have you been to L.A.? A lot of places up there

are pay to play. People are still coming out to open-m night...it's still the same."

CD review: Shillglen

Sometimes I Feel, Latka

already wrong with me: a

Records

it hasn't changed his. "A

goes on because I'm a

What have I got agains nice little boys 'n' girls doing just police it a little better nicely, nicely Joe is content about the effects of the cover charge. "Look around," he says.

Nothing.

I just wish they would go play Trivial Pursuit or make panish omelets or read a fucking yuppie novel or de

JAY ALLEN SANFORD

backache, a cold sore (no, nor

herpes!), an infected ingrown toenail, and let's see, what

was the fourth? I don't

HEY, F YOU HELP ME WAY THE

And leave rock-roll to And leave rock-roll to dumb stupid fucking assholes without an original thought or an honest feeling or... Wait — do I actually,

truly feel that way?

So why on earth did I say

None o' your business.

—Richard Meltzer

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Sanford, Pat Sherman, Eile

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# **Must Not Look at Girls! Must Not Look at Girls!**

performance."

"The audience member doesn't feel trapped in some sort of performance."

cathedral belongs to all the people, says the Very Reverend Dean John Chane of Saint Paul's Cathedral on Banker's Hill. A collective of local performance artists have been using the Great Hall in their monthly experiments in sight, sound, and movement. In spite of its sensual tone, the residency of its sensual tone, the residency of the Paisconn the support of the Paisconn the support of the Paisconn.

won the support of the Episco-palian church's administration, which considers

palian church's administration, which considers the artists. Teaponsible and very sensitive about the space they're using.

"If anyone was cautious, it was us," says Jonathan Gage, a cultural anthropologist turned DJ who, along with technical director Xavier Vasquez and choreographer Tena Diggs, co-produces the event with church administrators. The preformances, which bean in Inaurus

produces the event with church administrators. The performances, which began in January and will continue indefinitely on the fourth Sunday of each month, create what Cage describes as a "dialogue" with the 80-year-old structure that the control of the control windows, and till eff more. Musicians assume positions on low platforms along the periphery of the tiled area. Gees players wander in and out, sometimes unannounced and tire area, and audience members, seated on the tire area, and audience members, seated on the tire area, and audience members, seated on the floor throughout the space, are not discouraged from interacting with the dancers. Computermanipulated video is projected from the loft to a large screen hung at the opposite end of the room. The event runs continuously for five hours. Gage says, "We started building on the idea of an ambient" environment... There would be aloss of sense of time, creating an atmosphere that would be the antithesis of the artistic sesthetics.

would be the antithesis of the artistic aesthetics of our age, which are built around shock value and constantly raising the threshold of stimuli. This is an experiment in social space, increasing peo-ple's sensitivity by making the stimuli level so

take yourself down several notches....
"We do not deal overtly with Judeo-Christian content. There is no text. We do not want to bring anything to the forefront that could create

some sort of quick assessment. You can come for 20 minutes, or you can come for three hours — the audience member doesn't feel

trapped in some sort of performance."
The concept took hold a year earlier following a chance meeting between church member David Edlund, who volunters his time as a church media relations coordinator, and Vasquez in a local coffeehouse. Vasquez says, "After the show lof 9 Wind, a Middle Eastern fusion bandj.! was

for 9 wind, a Middle Eastern fusion Dand J. More rolling up cords and I heard him [Edlund] going on and on about the performance. He handed me his card and said, Tve got to get your band to play at my church. I wondered, "Who is this guy? I meet so many freaks. I chalked him up as

Weeks went by, then the pair crossed paths Marcos Fernandes, whose band Wormhole Efweeks went by, then the pair crossed pains again. Edlund reiterated his offer. Vasquez says he was embarrassed. "I tried to play it off like, 'Oh, yeah, I lost your business card."

Vasquez admits he had now become curious. He scouted the location on a bike ride and was shocked to find the cathedral grounds encompassed most of a city block. Impressed by the rchitecture, he arranged a meeting with Edlund,

architecture, he arranged a meeting with Edund, Gage, and Diggs.
"We met and I walked them through the cam-pus," says Edlund. "My concept was more of a concert; I didn't have the concept of dance being Vasquez says, "I thought that just putting on a concert would have been too easy. I felt there

were more possibilities."
"We were in awe of the actual space," says
Gage. "We wanted to do music that honored that

"I wanted to hang from the ceiling," says Diggs.

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"We're still working on that." Any use of the Great

Hall would have to clear th church's administration Turns out Dean John Chane was a former rock drummer whose playing ca-reer claims affiliation with the Young Rascals and the Music Explosion. The Dean still keeps a drum kit tucked

away in his office closet.
"The desire was to make "The desire was to make the cathedral an open sa-cred space for artists and music," says Chane. "The issue was, 'How are we go-ing to do this?"

ing to do this?"
"I was afraid," says
Vasquez. "I thought, 'Man,
we're asking for a lot.'
"We decided to coproduce it with the cathedral,"

says Gage. "That means that they're in support of what like outside renters of the

"I was surprised they wanted to collaborate," says Diggs. "They honored what we did. They weren't skeptical, and they took us as

fect has assumed a residency at the event (Irwin's Con at the event (Irwn's Con-spiracy and Sonic Wallpaper are some of the guest musicians), considers the elongated rhythms and spaciousness of the ambient concept a departure

trance oriented, and for that we use a lot of polyrhythms. 'Ambient' is minimal content, low volume, not too 'beaty.' " "I chose to make the dance a series of move-

ment patterns," says Diggs. "You can start and stop at any time.... It looks like improv, but after a while you realize there is a pattern going on. In some ways, that mimics the music, which is very open but has a more skillful idea beneath it."



Event: Project Cathedral
Venue: The Great Hall at St. Paul's Cathedral, Fifth and Nutmeg
Dates April 23, 6-11 p.m.
Cost: 35 donation

Phone: 619-220-4944 or www.projectcathedral.org

By February, Project Cathedral was testing its By February, Project Cathedrai was testing its own bounds. Lou Zekan, an audience member of that month's performance, says she was only partly kidding when she confided in a friend that the dance "pissed me off" when it took what she perceived as an alluring, erotic turn aimed at the male audience members. (The dance was performed primarily by young women wearing slips







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Zekan admits, "I had hurt my back the day before and was getting grumpy because I had brought no pain medicine with me. At one point in the evening, [my boyfriend] kept saying, 'Must not look at girls! Must not look at girls! "Zekan adds, "I had made a comment about

had made a comment about girls dancing in underwear and someone else piped up and said, 'Oh no, they're not dancing in underwear; those are their costumes.'\*

Even Diggs says, 'Il was dancing and had to go into the hallway because I knew it was going too far. It went past ambient. It was putting an exclamation point on the movement that was too much."

"It was sexy," says Gage.
"It was an interesting element. We had no plans of being puritanical, and there's an element of the unknown in all of this. If you put a bunch of beautiful women together and ask them to move to slow music for four hours, all kinds of things [oc-cur].... We're not trying to recreate some pagan ritual. That's a line we have to watch because we don't want peo-ple to feel like they're coming in and there's some kind of strange psychological exper-iment going on." The church, however, remains solidly behind the Project's experimental nature. The administrators, who were in attendance when the show heated up, insist nothing has been done to denigrate the concept of "sa-

cred space."
"What's appropriate is "What's appropriate is something people will dis-agree about," says Chane. "I think boundaries are there to be pushed. What I said to Teena was, 'We probably couldn't go with nudity here.' But at the same time, so much of the arts is very sen sual. We're certainly not here to condemn it."
"Dance always has that

sensuality to it," says Canon Richard Lief, an involved church administrator, "and has enjoyed an up-and-down reputation in the church ever since its inception. In the Old Testament we have Miriam dancing after the episode of the Red Sea, then you have David dancing before the Ark of the Covenant.... What I have done myself after a ser-mon is offer a liturgical

dance."
"The big concern I had "The big concern I had was how the congregation might respond," says Chane. "If you say 'ambient music' to somebody here, they say, 'That's really not Anglican, is it?' But we have people who've been sliding in there on Sunday nights who are a lot older than I am who com

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# **Fancy Sedan Jazz**

One acquaintance told me that as a teacher Getz would pick out the most talented student and more or less ignore the rest.

was having lunch with the Irish poet O'Meara
the other day. Now, aren't the Irish a great
race that from only one family give us a poet
and a golfer? But O'Meara picks at his food, I'll

have to say that. I was done. and twice the serving, while O'Meara nibbled and chatted and, from time to time, appeared to grow lost in thought. Eat, O'Meara was what I wanted to say, but that is not good manners, and is it not good manners, and is it not manners, along with the fac-ulty of speech, that sets us apart from the beasts? Now, it so happens that O'Meara is a student of jazz,

an enthusiast, and at one time (perhaps still) engaged in a bit of horn-blowing himself. Peo-

of horn-blowing himself. Peo-ple who play instruments know more about music, customar-ily, than those who do not, so it is a pleasure to isten to O'Meara on the subject, though I would not dissuade him from pursuing other subjects. No. sir. How O'Meara and I got on to the subject of Stan Getz I

cannot tell you. It would probably have been along a tortuo path, such was the nature of out talk between bits of prang phrik gwe and

Stan Getz has one of the most impressive Stan Getz has one of the most impressive discographies in all of recorded jazz, over 60 albums, most of them very good, more than a few of them great, and in a variety of styles and formats. He started early. O'Meara would tell you the precocious Philadelphian got going professionally at the age of 14 with that boozy trom-bone genius Jack Teagarden, but O'Meara may be a year early. I'd tell you he made his professional debut at 15, and he made his first

at 15, and he made his first recording a year later as side-man with Teagarden's band. One of the hings that made jazz musicians so much more they were forced to learn on their feet (instead of going to music school) coming up through the big bands and playing beside older, more tal-ented musicians. Gets, for one, played with Stan Kentoon. Second Herd, where he was Second Herd, where he was joined on reeds by

Stan Getz the marvelous Zoot Sims, the crazy and marvelous Serge Chaloff, and the versatile tenor and alto-sax player Herbie Steward. This reed section became known as the Four Brothers. After a memorable performance on the Ralph Burns ballad AUGUST KLEINZAHLER

"Early Autumn" in 1948, Getz was on his way and began leading his

on his way and began leading his
own small groups and rising to the
top of jazz popularity polls.
This pissed off Lester Young, who
was very much the model for Getz's light, vibratoless tone. Mr. Young was wondering how
it was that Mr. Getz was driving around in fancy

sedans while the older man was putt-putting around in a beat-up old jalopy. A lot of black artists from the '40s and '50s were wondering

improvised against the dense textures of a large orchestra. It remains among the memorable albums of that era, cer

only another four years, dying in the San Francisco Bay Area in 1991. He was a difficult man; probably an often unpleasant one. I think it was Zoot Sims, when asked what he thought of his old

Four Brothers sidekick, who replied, "Which one?" Getz had a serious drug problem that apparently got out of hand in the '50s and cur-railed his performing. He wound up spending the latter part of the '50s in Scandinavia. It was

the bossa nova record-ings with Charlie Byrd in 1962 that brought his career back in a large way. He spent his last few years teaching at Stanford, which alat Stanford, which al-ways struck me as incongruous for a grouchy old junkie. One acquaintance told me that as a teacher

propriate method of pedagogy, for what it's

worth.

It can be said of Getz's playing that in his long, gorgeous lines, he can be self-regarding and semi-oblivious to the rhythm section. I suppose it could also be said his sound is too willfully enveloping; that it could do with a bit of restraint. But he's got that huge, gorgeous sound to improvise with, so what's a fella to

The Serenity and Anniversary sessions were recorded live and broadcast on Danish televi-sion and radio. Getz is comfortable with this ation and radio. Jeer's commorative with mis-trio of Kenny Barron on piano (with whom he performed a notable two-CD duo album shortly before he died), the excellent Rufus Reid on bass, and Victor Lewis on drums. They'd been playing together for a while, and this rhythm sec-tion knew how to draw the best out of the old man. After listening to these tracks — the vi-tality of his playing, the indelible manner of his phrasing, the sweet timing, it's strange and sad to think he'd be dead in a few years.



the memorable albums of that era, cer-tainly one of the pretties.

Getz has a cool, full sound on his instrument, one of the most distinctive and readily identifiable in all of jazz. As an improviser he is more interesting melodian improviser he is more interesting melodi-cally than rhythmically, but he can swing hard when need be. It's on the romantic ballads that the rich burnishings of his horn are heard, and on these two sessions, recorded in July of 1987 on Getz's 60th birthday at the celebrated Montmartre Club in Copenhagen, his ballad style's at its best. When O'Meara mentioned these



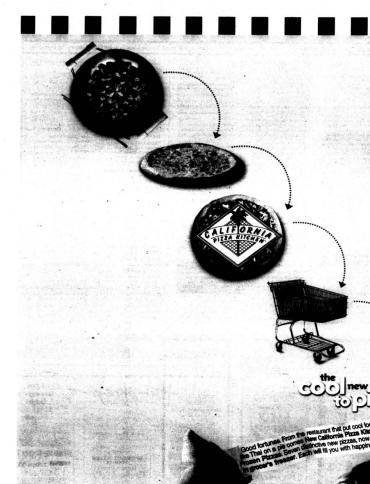
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The Dance Hall Creshers (421), the Meffs (308), and Beck: Cones Bor and Grill, tonight, Thursday, April 13, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

Trulin (444), Wood, and Stir (155); 4th & B, tonight, Thursday, April 13, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Billy Lee Rilley /922/and Het Red Lincoln (547): Tie Leo's Launge, tonight, Thursday, April 13, 9 p.m., 5302 Napa Street, Bay Park. 619-542-1462.

The Bettlefield Band (891): Son Discusto United Methods Church, Friday

SATURDAY

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Ice Cube /387/ Mostell Jordon, IMX, Jagged Edge, Phill, Jacobys Enriquez, and De Breit Coors Ambihadre, Scharby, April 15, 7-30 pm, 2050 Ententament Cicle, Chide Visto, 619-220-8497.

WEDNESDAY

Bigurig, Boofcake, Lest One Out, Lacky 7, and the Jeffreys: Mare Meso Epicentes, Wednesdey, April 19, 7:30 p.m., 8450 Mira Meso Boulevard, Mira Meso, 858-271-4000.

Ani DiFrence /316/ and Jim White: Open Air Theotre, Wednesday, April 19, 8 p.m., SDSU Campus, College Area. 619-220-8497.

Boy Balt Copton, Mills Weight, Sin Jankson, Mills Weight, Sin Jankson, Mills Weight, Sin Jankson, Mills Weight, Sin Jankson, Sin Homel Beight, Sin Homel, Si

The John Scoffold Band and the Charlie Heater Day (643); 4th 8 8, Sunday, April 16, 8 p.m., 345 8 Street, downtown. 619-220-8497 or 619-231-4343.

Grogg Allman /966/ and Homeytribe: 4th E.B., Monday, April 17, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Boosle Mem /752/ond Kirk Davis and Silver Cett Belly Up Towen, Tursday, April 18, 8:30 p.m., 143 South Cedros Avenue, Solona Beach. 619-220-8497 or 858-481-8140.

TUESDAY

CONCERTS

BRS-49 (780): Belly Up Tovern, Thursday, April 20, 8 p.m., 143 South Cedros Avenue, Solone Beach. 619-220-8497 or 858-481-8140. Back (100) and Callé Tacober ISMA Areno, Thursday, April 20, 8 p.m., UCSD Campus, La Jolla. 619-220-8497.

Jimmy Buffett (483): Coors Amphilheotre, Thursday, April 20, 8 p.m., 2050 Entertainment Carbe, Chulla Viste. 619-220-8497.

Mac McAnully (776): 4th & B, Friday, April 21, B p.m., 345 B Street, downtown. 619:2208497 or 619:231-4343. Kim Wilson: Westons, Friday, April 21, 8 p.m., 1921 Boson Street, Ocean Beach. 619-222-6822.

Rhett Miller and Gregory Page /186 ± lava Joe's Caffeshouse, Sunday, April 23, 8 p.m., 1956 Boton Street, Ocean Beach, 619-523-0356. Eek. A. Mause (734); Brick By Brick, Friday, April 21, 8 p.m., 1130 Buenos Avenue, Bay Park, 619-220-8497 or 619-275-5483. Besh (258) and Meby (278): PIMA Arena, Tuesday, April 25, 8 p.m., UCSD Campus, La Jolia. 619-220-8497.

619-275-5483.
Christopher Williams and Alli Castaurae: Iwage lea and Caffee, Friday, April 21, 8:30 p.m., 4590 Park. Boulevard, University Heights. 619-296-0616. Slipknot, One Minute Silence, and Medveryne: Del Mar Fairgrounds Activity (anter, Fiday, April 28, 8 p.m., 2260 Annry Durate Boulevard, Del Mar. 888 386-8497. 619:160616.

"Clácans Park Day" with Les Alacramos (418) Les Blezers (508), Agustin Lieu and Alama, Gilbert Castellimes, Gostral (543), Dos Blezers, Karya Cavens (582), the Revolutions (792), and Les Otres (592)-Osco Phys., Schotzy, April 22, 10 a.m., Borie Lagas, 619:5634661.

Time Termer (621) and Linnel Richle: Son Diego Sports Areno, Friday, April 28, 8 p.m., 3500 Sports Areno Boulevard, Son Diego, 888-386-8497.

Guided by Voices /120½ Cestols, Saturday, April 22, 8:30 p.m., 2501 Kettner Bouleverd, midrown. 619-232-4355 or 619-220-8497.

Ray Condo and His Ricochets (785): Tio Lee's Lourge, Saturday, April 22, 9 p.m., 5302 Nap Sweet, Boy York. 619-542-1462.

Stant, Boy Park. 619-521-1462. "Chlomes Park Day" with Los Alexermon (418); Los Hiszers [508]. Aguestin Lite and Alma, Gilbert Cartelliamon, Overtral [543]; Don Hiszermon, Karya Carvan (584); In Revolutions [732], and Los Otron (592); Circo Park, Sandy, April 23, 11 am, Borno Logen, 619-563-4661.

Leen Ressell (953) and Deve Messes: 4th & B, Sunday, April 23, 345 B Steet, downtown. 619-2208497 or 619-231-4343.

The Charles Lleyd Quertet (673): Athenaeum lazz at the Neurosciences institute, Sunday, April 30, 8 p.m., 10640 John Jay Hopkins Dirve, La Jole. 858454-5872.

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The Bacon Brothers: Bolly Up Tovan, Wednesday, May 3, 7:30 p.m., 143 South Cates Annue, Solone Booch. 619-220-8497 or 858-481-8140.

Trishe Yearweed (791) and Jessica Andrews: Humphrey's Concert by the Boy, Thursdoy, May 4, 7:30 p.m., 2241 Shahar Island Roine, Shahar Island. 619-220-8497 or 619-523-1010.

Kenses (412): 4th & B, Thursday, May 4, 345 B Street, downtown. 619-220-8497 or 619-231-4343. John Prime (844) and lets Delitent (778): Spreckels Theatre, Friday, May 5, 8 p.m., 121 Broadway, downtown. 619-220-8497.

Luts Milgwel (400): Cax Arena, Friday, May 5, 8 p.m., SDSU campus, College Area, 619-720-8497

The B-Side Players /672): Castoh Friday, May 5, 8:30 p.m., 2501 Kettne Boulevard, midtown, 619-232-4355.

Luis Milguel (600): Coors Amphitheotre, Saturday, May 6, 8 p.m., 2050 Entertainment Circle, Chulo Vista. 619-220-8497. Julia Iglassias /606): California Center for the Art, Sunday, May 7, 7:30 p.m., 340 North Escandida Boulevard, Escandida 619-220-8497 or 1-800-988-4253.

Stys (485) RED Speakerages (487) and Survives (471) Cors Amphibectus, Sunday, May 7, 8 p.m., 2050 Entertosment Grie, Chule Viste, 619-220-8497.

blish-182 /158), Bed Religion, and Feels TX: Core leads to the

Kenny Wayne Shepherd (923): 46 8.8, Thursday, May 11, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

The Mobries (105): Brick By Brick, Friday, May 12, 8 p.m., 1130 Buenos Avenue, Bay Park. 619-220-8497 or 619-275-5483.

The Med Professor (740): Bick By Bick, Schirdoy, May 13, 8 p.m., 1130 Buenos Avenue, Boy Park. 619-220-8497 or 619-275-5483.

Brud Palsley (795): Vieiss DreamCatcher Show Room, Sunday, May 14, 6 p.m. 8 p.m., S000 Willows Road, Alpine. 619-659-1998 or 619-220-8497.

Jee Setrient (405): Humphrey's Concerts by the Bay, Sunday, May 14 7:30 p.m., 2241 Shelter Island Diver, Shelter Island. 619:220:8497 or 619:523-1010.

Jean Gabriel (#27): Coors Amphitheatre, Sunday, May 14, 8 p.m., 2050 Entertainment Gicle, Chule Visto. 619-220-8497.

The Tenence Blanchard Sextet (665): Atherosum lazz at the Neurosciences Institute, Thursday, May 1 8 p.m., 10640 John Joy Hopkins Drive, Jolle. 858-454-5872.

The The [427]: Cases Bor and Grill, Solunday, May 20, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

The Sameshing Pumphins /106): Open Air Thectre, Saturday, May 20, 8 p.m., SOSU Compas, Cologe Area. 619-220-8497.

Rendy Weeks /484 th Tio Leo's Lounge, Schurdoy, May 20, 9 p.m., 530; Nace Street, Boy Park, 619-542-1462.

Queens of the Steenage and Beven: Cabch, Monday, May 22, 8:30 p.m., 2501 Ketter Bulevard midrown, 619-220-8497 or 619-232-4355.

311 /103/ and Incubes /104); (a Arena, Tuesday, May 23, 8 p.m., SDSI, compus, Callege Area. 619-220-8497. Tate /467;: Humphrey's Concerts by the Boy, Thursday, May 25, 7:30 p.m., 2241 Skelter Island Drive, Skelter Island. 619-220-8497 or 619-523-1010.

Robin Trowner (488): Visios DeamCatcher Show Room, Russday, May 25, 8 p.m., 5000 Willows Rood, Alpine. 619-659-1998 or 619-220-8497.

Galactic: 4th & B, Thursdoy, May 25 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343. Alex Cline, Jeff Geerthiler, and G.E. Stimmen: Spruce Street Forum, Schurdoy, May 27, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301.

The Charlie Daule's Basel (782): Fourty Center for the Performing Arts, Monday, May 29, 7 p.m., 15498 Espola Road, Poway. 858-748-0505.

Ette James /946): Belly Up Tovers, Wednesdry, May 31, 7:30 p.m., 143 South Cedros Avenue, Solano Beach. 619:220:8497 or 858-481-8140.

Train, April 13, 4th & 8

The Styllistics (607), for Drumerics (990), the Cil-Lines (997), Rey, Goodman and Brewn, and Harrold Mohrd's Blue Hotes: Humphray's Concerts by the Bay, Hunday, Jane 1, 7 p.m., 2241 Shahru Island Dien, Shahru Island Ciles, Shahru Island Ci

The Core (406): Open Air Theotre, Thursday, June 1, 8 p.m., SDSU Comput College Area. 619-220-8497.

Ray Charles (915): Humphrey's Concert by the Boy, Monday, June 5, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010. "Jazz in the Park" with Poter Spragon (709), Billy Thompson (70), Mark Augustin, Jeff Salder, and Jeay Carenec Son Dego Museum of Art Scalphan Cont Cell Wednesdy, Apr. 7, 530 p., 1450 El hade, Bolton Park, 619-676-1966.

Modest Manes and Californic Cares for and Grill, Wednesday, June 7, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497

The Deable Brethers (413): Humphey's Concert by the Boy, Thursday, June 8, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Bobby Caldwell Big Bend (610): Humphrey's Concerts the Boy, Friday, June 9, 7:30 p.m., 2 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Modoski, Mertin and Wood: 4th & 8, Friday, June 9, 8 p.m., 345 8 Street, downtown. 619-220-8497 or 619-231-4343.

Steely Dam (450): Coors Amphil Endoy, June 9, 8 p.m., 2050 Entertainment Circle, Chulo Visto. 619-220-8497.

Steeart Liebig, Billy Mintx, and Visny Gellia: Spruce Steet Forum, Schurday, June 10, 8 p.m., 301 Spruc Street, Bankar's Hill. 619-295-0301.

Exemples Harris (892); Humpher Concert by the Boy, Sunday, June 11 7:30 p.m., 2241 Shather bland Drive, Shather Island. 619:220:8497 or 619:523-1010.

The Average White Band /502): Veiss OvernLether Show Room, Sunday, June 11, 7:30 p.m., 5000 Willows Rood, Alpine, 619-659-1998 or 619-220-8497.

Apprix. 619-639-1998 or 619-270-84 The Chleftelles (834): Humphrey 1 Concerts by the Boy, Tuesdoy, June 1 7-30 p.m., 2241 Shalter Island Bries, Shalter Island. 619-220-8497 or 619-323-1010. Rubble Blodes (109): Humphry's Concerts by the Boy, Wednesday, June 1 7:30 p.m., 2241 Shalter Island Dine, Shalter Island. 619:220-8497 or 619:523-1010.

Wymenne (792): Humphrey's Concerts by the Boy, Thursday, June 15, 7-30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Fred van Heve and Jehannes Bauer: Spruce Steet Concerts at St. Paul's Cathedral, Hursday, June 15, 8 p.m., 2728 Stath Avenue, downtow 619-295-0301.

Bosoy James (636) and Rick Brasse (646): Humphrey's Concerts by the Boy, Friday, June 16, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Sharwa Calvilla (#10): Humphrey's concerts by the Boy, Sunday, June 18, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Roger Waters (428): Coors Amphitheotre, Monday, June 19, 7:30 p.m., 2050 Entertainment C Chalo Visto, 619-220-8497.

Child Visit. 619-220-8497.

Marry Chapite Carpeoster [762] and
Catle Cartic: Humphay's Concerts by
the Boy, Tuesday, June 20, 7:30 p.m.,
2241 Shelter Island Drive, Shelter Island.
619-220-8497 or 619-523-1010.

Hall and Outes (414): Humphry's Cocerts by fie Boy, Friday, June 23, 8 p.m., 2241 Shaher Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

bind is 1+20-0447 as 19-23-1010. "Venn Warped Town" of HOTZ, Grosso Day, its Suichles Mackhens, Jovenst S, for Long Bende Dek Ale-Stern, MIZPL, Millescotche, 19-24. Growth Middens, Georgean, 20-32. Good Haldens, Goognean, 20-32. Growth Company, Goognean, 20-32. Growth Company, Goognean, 20-32. Growther, Fragilies Macket, 19-22. House, Goognean, 20-32. Growther, 19-32. Haldens, Goognean, 20-32. Haldens, 20-32. Haldens

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Rhape Steur and His All Steur Bandwith Jush Bruce, Down Edmands,
Eric Carmons, Simon Birks, and
Bant Breare: Hunglany's Concrs by
the Boy, Sareby, June 25, and Banday,
June 26, 7:30 p.m., 2241 Santhe Island
Drive, Saluhe Island. 619-220-6497 or
619-523-1010.

617-525-1010.

Kethy Mettee (763) and Asleep at the Wheel (766): Humphrey's Concerts by the Boy, Tuesdoy, June 27, 7:30 p.m., 2241 Shelber Island Dine, Shelber Island. 619-220-8497 or 619-523-1010.

Michael McDeauld (420) and Karla Beaeff (425): Humphony's Concerts by the Boy, Wednesday, June 28, 7:30 p.m. 2241 Shalter Island Drin, Shalter Island. 519-220-8497 or 619-523-1010.

The Mildcy Hert Bend: Humphrey's Concerts by the Boy, Thursday, Ame 29 7:30 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or

Chels Issuel: (435): Humphony's Concerts by the Boy, Mondoy, July 3, and Wednesday, July 5, 7-30 p.m., 2241 Shalter Island Drive, Shalter Island. 619-220,8497 or 619-523-1010.

"Jess in life Pork" with Bort Torottelly, Bob Magazeson (770), the sladid Heavittee, Rob Thorson, Kristin Karb, and Coeff Michines Cont Cale. Medicador, July 5, 5:30, pp. 1450 B Pade, Balbon Park. 619-696-1966.

Pitcherd Ellier (4-47), Jamethan Bester (4-49), Jeff Geleb, and Klam Westers: Humphrey's Concests by the Boy, Thursdoy, July 6, 8 p.m., 224 Salter Island Bive, Shalter Island 619-220-8497 or 619-523-1010.

Pat Baseter (437): Humphrey's Concerts by fine Boy, Folloy, July 7, 8 p.m., 2241 Shalter Island Drive, Shalter Island. 619-220-8497 or 619-523-1010. Consendra Wilson (110): Humphray's Concerts by the Boy, Tuesday, July 11, 7:30 p.m., 2241 Shafter Island Drive, Shafter Island. 619-220-8497 or 619-523-1010.

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Dean Frageliherry (4.38): Humphrey's Concerts by the Boy, Wednesday, July 12, 7:30 p.m., 2241 Shelber Island. 619-220-8497 or 619-523-1010.

Collin Rayso (768) and Pathy Lavelless (770): Humphrey's Concerts by the Bay, Fridory, July 14, 7:30 p.m., 2241 Shelher Island Drive, Shelher Island. 619-2208497 or 619-523-1010.

Les Labos (439): Humphrey's Concer by the Boy, Sunday, July 16, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-2208497 or 619-523-1010.

Ricky Merrite (629): Son Diego Sports Areas, Monday, July 17, 8 p.m., 3500 Sports Areas Boulevard, Son Diego. 888-386-8497.

Lyle Levett (772): Humphrey's Concerts by the Boy, Thursday, July 20, and Friday, July 21, 8 p.m., 2241 Shelher

or 619-523-1010.
Art Gurfunkel (812) and Milke
Errica: Humplay's Concerts by the Boy,
Sunday, July 22, 8 p.m., 2241 Shalve
Island Diva, Shalve Island. 619-220-849;
or 619-523-1010.

The Indige Girls (813): Humphroy's Concerts by the Boy, Tuesday, July 25, and Wednesday, July 26, 7:30 p.m., 2241 Shelter Island Date, Shaller Island. 619-220-8497 or 619-523-1010.

Tower of Power: Humphrey's Concerts by the Boy, Fridoy, July 28, 8 p.m., 2241 Shalter Island Dive, Shalter Island. 619-220-8497 or 619-523-1010.

Weird Al Yemkervic: Open Air Theatre, Seturday, July 29, 8 p.m., SISU Compus, College Area. 619-220-8497.

Ottown Liebert and Luon Hogue (653): Humphory's Concert by the Boy, Sunday, July 30, 6 p.m. and 8:30 p.m., 2241 Shahar Island Drive, Shahar Island. 619-220-8497 or 619-523-1010.

Spyre Gyre (475) and David Beach (447): Humphey's Concerts by the Boy, Manday, Jugust 24, 7 p.m., 2241 Shalter Island Drive, Shalter Island. 619-220-8497 or 619-523-1010.

John Lao Heolar (917) and Eric Burdon and the New Animals (457); Humphrey's Concert by the Bry, Friday, August 25, 7:30 p.m., 2241 Shelh Island Erins, Sabbre Island, 619-220-8497 or 619-523-1010.

"Juzz to the Purk" with See Pulmer, Johnny "Ace" Herris, Johnny Wim, and the Het Club of Sem Diagne Son Diago Hemme of Ar Scalpane Cont Cafe, Wednesday, August 2, 5:30 p.m., 1450 B Prode, Subso Purk. 619:496-1969. Southside Johnny and the Asbury Jokes (468): Hamping's Concart in

Fernigmer (445): Humphrey's Concerts by the Boy, Sunday, August 6, 7:30 p.m., 2241 Shafur Island Dive, Shafur Island. 619-220-8497 or 619-523-1010.

The Ripulagious (659) and Merthy Scott (661): Humphrey's Concerts by the Boy, Friday, August 11, 7:30 p.m., 2241 Shalter Island Drive, Shalter Island, 619-220-8497 or 619-523-1010.

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Seamy Rellins (66-72: Hemplowy's Concerts by the Boy, Sanday, August 13 7-30 p.m., 2241 Sealine Island Brine, Shallier Island. 619-220-0497 or 619-523-1010.

Peter White (4648) and Kalike Metsell (4699; thumphrey's Concerts by the Boy, Friday, Jugust 18, 7 p.m., 2241 Shalter Island Drive, Shalter Island. 619-220-8497 or 619-523-1010.

Sorgio Mandes and Brasil 2000 (674): Humphwy's Concerts by the Boy, Sunday, August 20, 7-30 p.m., 2241 Shalter Island Drive, Shalter Island, 619-220-8497 or 619-523-1010.

Clief Black [784]: Humphrey's Con-by the Boy, Tuesday, August 29, and Wednesday, August 30, 8 p.m., 2241

Sheller Island Drive, Sheller Island. 619-220-8497 or 619-523-1010.

Ready Travis (786): Humphay's Concerts by the Boy, Thumday, Septembe 7, 8 p.m., 2241 Stater bland Drive, Shelter Island. 619-220-8497 or 619-523-1010.

619-523-1010. John Meter (#222): Numphory's Concerts by the Boy, Friday, September 8, 8 p.m., 2241 Shaller stand Both, Subter behand. 619-228-407 or 619-528-1010. The Biglistonics Brusthers (#58): Hausphory's Concerts by the Boy, Sanday, September 10, 7:30 p.m., 2241 Shaller Island Direc, Shaller Island. 619-220-8497 or 619-523-1010.

Levette Lymn (794); Humphon's Concerts by the Boy, Tuesday, September 12, 7:30 p.m., 2241 Shelter Island Diss Shelter Island, 619-220-8497 or 619-523-1010.

Peter, Paul and Mary (824): Humphrey's Concerts by the Boy, Wednesday, September 13, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Vesile Shaperel (614): Humphe Concerts by the Boy, Thursday, Septe 14, 8 p.m., 2241 Shalter island Driv Shalter Island. 619-220-8497 or 619-523-1010.

Mg Bad Veedee Dubby (477). Hamphury Conents by the Boy, Friday, September 22, 8 p.m., 2241 Shalter Island Dites, Shaher Island. 619-220-8497 or 619-523-1010.

Kehr Mer (1921): Humphrey's Concerts by the Boy, Wednesday, September 27, 7:30 p.m., 2241 Shalter Island Drine, Shalter Island, 619-220-8497 or 619-523-1010.

America (464) and Pece (551): Humphrey's Concerts by the Boy, Friday, September 29, 7:30 p.m., 2241 Shaher Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

OCTOBER

Junior Brown (793) and the Dal McCoury Bund: Humphrey's Concerts in the Boy, Friday, October 6, 7:30 p.m., 2241 Shather Island Drive, Shather Island. 619-220-8497 or 619-523-1010.

Poter Frampton (465); Humphroy's Concerts by the Boy, Sunday, October 15, 7:30 p.m., 2241 Stalter Island Drive, Shalter Island; 619-220-8497 or 619-523-1010.

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Akademics: Djs Big NMZ, D-Rock, and Aziarit spin hip-hop. Thursdays, 1041 Seventh Avenue, downtown. 18 and up. 619-624-0449.

Asylume DJs spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

The Brass Ralk Call club for nightly information. 3796 Fifth Avenue, Hillcrest. 619-298-2233.

The Clockwork Sessions DJs Fraise, Saint, and Marcus B. spin midtempo breaks, house, drum 'n' bass. Fridays, Aztec Bowl (the Turquoise Room), 4356 30th Street, North Park.

Club '80m 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.

Discotec 2000: DJ Bob1 spins rare groove, scid funk, and hip-hop. Saturdays, Plan B, 945 Garnet Avenue, Pacific Beach. 21 and up. 858-483-9920.

858-483-9920.

Gasolines DJs Rite One, Jon-E-Thin, Clay Dunsmore, and international guests spin trance and European hard house. Thursdays, 2028 Hancock Street, Mission Hills South. 21 and up. 619-687-5779

Kim's Place: Thursdays, DJs Marcus and Roy spin hip-hop and old skool. 637 H Street, Chula Vista. 619-420-3321.

Liquidi DJs 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: D/ Ratsar spins rate groove and hip-hop. Wednesdays, Live Wire, 2103 El Cajon Boulevard University Heights. 619-291-7450.

Luminah Dis Tom King Brendan Cahill, and Cybian spin industrial gothic. Tuesdays, Kickers, 308 University Avenue, Hilkrest. 619-491-0400.

Margarita Rocks: DJs Matty A., Jesse, and Scott Martin spin house and hip-



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hop. Thursdays, 959 Hornblend Street, Pacific Beach. 858-272-2780.

The Matrix Wednesdays, Dream Street, 2228 Bacon Street, Ocean Beach. 619-222-8131. Maryham Di, Karay and Teknik spin house, hard house, trance, and progressive trance. Wednesdays, Margarita Rocka, 959 Hornblend Street, Pacific Beach. 838-728-1489.

Millennium Nightclub: Thursday, April 13, DJ Scooter spins funky break and rare groove, 8 p.m. Friday, April 14, "Sugar" with DJs Jinz and Josy Jimmer spinning fun-time dance, 8 p.m. Saturday, April 15, "Boogle Nights" with DJ Jabari spinning funk

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The Pentagone 756 Fifth Avenue, downtown. Thursdays, Twist Night with D/R et spinning house and Irance. Fridays, the Basement with D/R may, Per B. Afthe Carek, and Kountry, Saturdays, the Soul Cellar with D/B Bills. Knight, and Orlando. Sunday through Wednesday, closed. 619-233-2809.

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

Omyr. Rooms Fridays, Dis lost Ameacus and Courad spin lounge an house. Saturdays, Dis Wendy O'Rourks, Grepboy, and Henry Diaz. Wednesdays, Di Grepboy with live music. 852 Fifth Avenue, downtown. 619-235-6699.

18 and up, Club Elements, 1255 University Avenue, Hillcrest. 619-296-8160.

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Rich's Thursdays, Clab Hedonism,
DJs Jon Bishop and Mike Crosco spin
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Hillcrest. 619-220-4944. Sabbat: DJs Joe Forester, Cybian, and Adam Atom. Electro, gothic, synthpop, darkwave, industrial, and fetish. Saturdays, Shooterty 3815 30th Street, San Diego. 619-574-0744.





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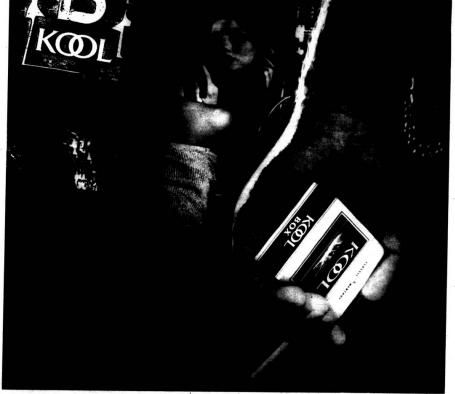
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Sevilla: Tuesdays, Wednesdays, and Thursdays, Club Salsa Sundays, Club Brazil. 555 Fourth Avenue, downtown, 619-233-5979.

Steem Dfs Designated Hittax, ATT Crew, Four Corners, and Tribe of Kings spin hip-hop, rare grooves, roots reggae, and soul. Saturdays, the Rhythm Lounge, 3048 Midway Drive, Sports Arena. 619-224-4835.

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Superflyn DJs Garth, Thomas, Phil
Aye, David X, and guests spinning
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4th & B. 619-685-7676.

Therapy: DJs Brian Pollard, DV8, and Crash spin industrial, EBM, fetish, gothic, and darkwave. Fridays. 619-465-5827.

Therapy's Darkwave Garden: Gothic and darkwave. 619-465-5827.

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

Underworld: Industrial, Gothic, fetish/dance. 21 and up. Sundays, 1299 Camino del Rio South (Mr. O's), Mussion Valley. 619-465-5827.

Warsen DJs Eric and Aeon. Gothic, '80s, and industrial. Saturdays, 4225 30th Street, the Empire Club, North Park. 619-640-8689.

Whred Cafes D/ Isis spins downtempo and D/ Diabolyk spins drum 'n' bass, as well as open-mike poetry. Wednesdays, 8 p.m., Just'a Cuppa Coffee, 3823 30th Street, North Park.

#### LOCAL MUSIC

If you wish to submit a listing, call 619-235-3000, ext. 405, night or day by 5 pm Friday, but week prior to publication. To send weekly or monthly schedules, face a Lymer Botust at 760-788-0329 or mail to Breader Music Scene, PO Box 85003, San Diego Corne, Box 85003, San Diego Counterground club listings, or mothery work of the listings, or performance that are not at a club should be sufficient to the send of the listings of

#### **North County**

The Alley, 421 Grand Avenue, Carlibad. 760-434-1173. Thursday and Friday, 9 pm, the Rhythm Dogs, pop, jazz. Saturday and Wednesday, 9 pm, the Carter Brothers, jazz, swing, The Bailey Barbecue Restaurant and Bar, corner of Main Street and A Street, Julian. 760-765-9957. Friday and Saturday, Jason Lee, rock.

and Saturday, Jason Lee, roca.

The Beach House, 2530 South
Highway 101, Cardiff, 760-753-1321.
All performances begin at 7 pm.
Thursday, Craig Sherman, soft rock.
Friday, Five O'Clock Shadow, jazz, blues, swing. Saturday, the Justin Brothers, acoustic. Wednesday, Ser and Fulabula.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 858-481-9022.



Zen Guerrilla isn't the only band these days rying to fuse old-fashioned R&B raunch with trying to fuse old-fashioned R&B raunch with post-punk, post-grunge, post-20th century garage rock, but it tears into the hybrid like it owns the patent. Others trying their hand at the sound, such as the Jon Spencer Blues osion, the Make-Up, and the Delta 72. can be mind-blowing, but their best perfor-mances still smack of playing dress-up:

Thursday, 7:30 pm, Led Kaapana, tropical sounds. Friday, 5:30 pm, Blue Largo, blues, 9:15 pm, 34 Below and Convey, rock, Sturday, Home Cookin' with the Fat Beat Squad and Bobby Gordon Quinter. Tuesday, 8:30 pm, Beenie Man, Kirk Davis, and Silver Cat, reggae. Wednesday, 8:30 pm, Jimmy Bosch, salas.

Boar Cross'n, 390 Grand Avenue, Carlabad. 858-729-2989. Friday and Saturday, the Big Idea, rock and roll.

The Book Works/Pannikin Cefe, Flower Hill Mall. 1-5 at Via de la Valle, Del Mar. 858-755-3735. Friday, the Sue Palmer Trio, jazz.

Milliman sounds abso-lutely massive playing MC5 and Stooges-meet-Otis Redding riffs. You can hear his low E-string wobble out of tune from the sheer force of his hitting the chords. Vocalist Markess Durant hows and plays harmonica like a harmonica like a demented gospel singer preaching through an echoing, distorted PA. Even a cover of David Bowle's "Moonage Day-dream" sounds like

Borders Books and Music, 11160
Rancho Carmel Drive, Carmel
Mountain. 858-618-1814. Friday,
8 pm to 10 pm, Brown and Sinkiewialternative

alternative.

The Calypee Cafe, 576 North
Highway 101, Encinitax 760-632.

8252. Thursday, Billy Waton, blue:
harmonica. Friday, Big Daddy and th
Mossyshakers, blues. Saturday, the
Tritiones, blues, swing, Sunday, the
Calypso Jazz Band. Monday, the Hot
Calypso Jazz Band. Monday, the Hot
Calypso Jazz Band. Monday, the
Calypso Jazz Band. Monday, the
Candro Kann and Girenda. Wednesday,
Candro Kann and Sur Palmer, inex an

Angels, making crippled bikers stand up and ride again. The guitar mances still armack of playing dress-up:
They're indirect-on, highers self-construction and the self-construction and the



roll, R&B, and soul sounded like: trance states and speaking in tongues; sex and vio-lence and sweet freedom. Nebula and the Ge also perform. (To hear a sample of Zen Guerrilla, call 519-233-979, wait for the prompt, then punch in ext. 4307.)

Carvers, 11940 Bernardo Plaza Drive, Rancho Bernardo. 858-566-2400. Friday and Saturday, B-Natural, pop. Chesapeake Bar & Grill, 1068 North El Camino Real, Encinitas. 760-943-0177. Friday, 5 pm to 8 pm, the Mike Cen Duo, 1822.

Club Marisol, (formerly Beaver Creek Saloon), 1320-L East Valley Parkway (in Trafalgar Square), Escondido. 760-746-7468. Thursday through Sunday, and Wednesday, Latin music. Tuesday, country music.

Coyote Bar and Grill, 300 Carlabad Village Drive, Carlabad. 760-729-4693. Thursday, 6 pm to 10 pm, the Rhythm Method, rock. Friday, the

Resiles Natives, rock, reggae. Saturday, 3 pm to 5:30 pm, Big Daddy and the Monsynheiser, blues, 6 pm to 10 pm. Len Rainey and the Midnight Players, blues. Sunday, 2 pm to 4:30 pm, Red Lane, rock, blues, 5 pm to 9 pm, Hollis Gentry, jazz. Monday, Chill Boy, blues. Wednesday, North Star, pop.



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Hennessey's Tuvers, 2777 Roosevelt Street, Carlsbad. 760-729-6951. Friday, Ron's Garage, acoustic. Saturday, Eclipse, rock.

Wedninger, ypn., PAL, Le 7, and
Wedninger, ypn., PAL, Ce 7, and
Le Case del Zarra, Neb 7 yeqii Pan
Rosel, Boregus Springe, 780-725-732.
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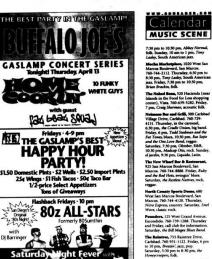
BY RICHARD MELTZER
Moby Dick by Geneg Allmans. Call me Ishmael. Manhattan, before Woody and Rudy.
Rock, rock, Rockway Beach, Queequeg,
dear savage, would you besse remove that
harpoon from any anuffloot? He has he hathouse on wisers is Terminist, ar//ar Cadur?
Jones. Novy and ebonite. Red flag of
amphetamins. Meteys! Ahab the Ayrab, bleep
of the burning sends. The leg, the peg, the
sag over ar. Starbock, my coffee, s'il vous
from bloody Christandom. Beans. "A litchen
sink — of bathfub proportions." Tub as big













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SUNDAY, APRIL 16
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THE SOLUTIONS

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WIZARDS OF WAR
TUESDAY, APRIL 18
LOSING BALANCE
OPPOSITION PARTY
RUBBER DUCKY

WEDNESDAY, APRIL 19
MIDNIGHT EVILS
THE MITES • VENA CAVI
KISS THE CLOWN

MOTHER HIPS

CONVOY

LEO'S

Randy Jones Big Stone Lodge, 12237 Old Pomerado Road, Poway. 858-748-1617. Friday and Saturday. Char Carroll and the Durango Band, country.

Roosting Plant Coffee and Cafe, 3870 Valley Centre Drive (Carmel Valley Road exist), Del Mar. 858-793-6777. Saturday, 7:30 pm to 10 pm, Bob Simmons, acoustic guitar.

San Luis Rey Downs, 31474 Golf Club Drive, Bonsall. 760-758-3762. Friday, the Larry Mitchell Band, jazz.

Surf N'Saddle, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach, 858-755-9474. Friday, the Good China, alternative. Saturday Big Mike, rock.

Big Mikr, rock.

Torreyana Grille (inside the Hilton
La Jolia Torrey Pines), 10950 North
Torrey Pines Road, Del Mar. 858-4504571. Music is juazu unleas otherwise
noted. Thursday and Wednesday.
Shep Meyers Friday and Saturday, Ron
Freshman. Sunday, Shep Meyers and
Bob Magnusson. Monday and
Tuesday, Ron Freshman.

La Costa Resert's Tournament of Champleon Lungs, La Costa Resort and Spa, Costa Del Mar Road, Carlabad. 760-438-9111. Friday, the Mar Dels, pop, dance. Saturday, Pacific Brass and Electric, dance.

Valentine's 11828 Rancho Bernardo Road, Rancho Bernardo. 858-451-3200. Friday, 6:30 pm and Saturday, 6 pm, Donnie Finnelle and Company

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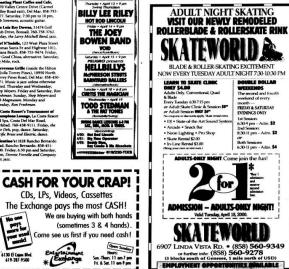
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#### Beaches

Barefoot Bar and Grill, the San Diego Paradise Point Resort, 1404 West Vacation Road, Pacific Beach. 858-274-4630. Live bands, call club

for information.
Blind Melona, 710 Garnet Avenue,
Pacific Beach, 838-483-7844.
Thurnday, Cracial, rock, Friday, the
Wiss Meology Orchestra, acid paz,
funk, Saturday, 5:50 pm to 8:50 pm,
funk Tasturday, 5:50 pm to 8:50 pm,
funk Tasturday, 5:50 pm to 8:50 pm,
funk Tasturday, 7:50 pm to 8:50 pm,
funk Tasturday, 7:50 pm,
funk Tasturday, Barney
Roach,
Roach, Tuesday, Barney
Roach

Roach.

Canes Bar and Grill, 3105 Ocean
Front Walk, Mission Beach, 858-4881780. Thursday, the Dance Hall
Crashers, the Migh, and Buck,
alternativeTrock, Friday, the Atomic
Punks and Sires Walk; rock, Saturday,
Saturday Night Fever. Sunday, 13-A.
Ghoulpoon, Shadow Drop, Lifted, and
rING uNDERGROUND, alternative.

rING uNDERGROUND, alternative.

Cannibal Bar, at the Catamaran

totel, 3999 M ission Boulevard,

Mission Beach. 858-488-1081. Friday.

8 pm. Polyster Express, pop, disco.

Saturday, 9:30 pm., N. R. G. highenergy dance. Sunday, Festerbili.

Wednesday, 8:30 pm., Bg.; Time

Operator, big. band swing.

Chateau Orleans, 926 Turquoise Street, Pacific Beach. 858-488-6744. Thursday and Saturday. Tomost Courtney and the Blues Dusters, blues.

Courting and the Blues Duters, blues. The Crescout Shores Grill (a top the Hotel La folia), 7955 La folia Shores Drive, La folia, 858-459-0541. Music is azu unless otherwise noted. Thursday, 7 pm, Barbara Jamerson. Friday and Saturday, 7:30 pm to 10:30 pm, the Misk Wofferd-Holly Hoffmann Tim. Tuesday, 7 pm, Keit Ross. Very Wednesday, 7 pm, Rick Ross.

Irish folk.

Java Jee's Coffeebouse, 1956 Bacon
Street, Ocean Beach, 619-523-0356.
Thursday, Jose Sinatra and the Troy
Daste Inform, music parody, Friday,
Big Mike, rock, Saturday, Steve Harris,
acoustic, Sunday, call club for
information. Monday, Wendy's openmike night, Wendreday, Liu Sanders
and Mary Dolan, acoustic folk.

and Mary Delan, acoustic folk.

Javanican, 4338 Cass Street, Pacific
Beach, 858-483-8035, Tuesday, 8 pm
to 10:30 pm, open stage.

Javanican Coffeebouse, 7179
Mission Boulevard, Mission Beach,
858-488-8055, Monday, 8 pm to
10:30 pm, open stage.

La Scala, 1101 Scott Street, Point Lorna. 619-224-2272, Saturday, 7 pm to 10:30 pm, Peggy Claire, classic jazz.

La Valencia Hoste, 1132 Prospect Street, La Jolla. 858-454-0771. Thurnday, and Monday through Wednesday, 6 pm to 10 pm, also, Friday, 5 pm to 7:30 pm, and Saturday, 7:30 pm to 10 pm, Barry Levich, plano.

Margarita Rocks, 959 Hornblend Street, Pacific Beach. 858-272-2780. Call club for information.

Moondoggles, 832 Garnet Avenue. Pacific Beach. 858-483-6550. Friday, Kristin Banks, acoustic folk.

Old Venice Cafe, 2910 Canon Street, Point Loma. 619-222-5888. Friday, Hot Rod Lincoln, rockabilly, swing, Saturday, Coupe de Ville, blues.

Brazilan-Latin jazz.
Atlantis Supper Club. 1880 Harbor Island Drive, Harbor Island. 619-297-613. Friday, 20) pm., Josias Des Santes, Brazilian jazz. Monday, 7:30 pm. the Brazilian jazz. Monday. 7:30 pm. the Brazilian jazz. Moretra: big-band swing.
The Bahis Belle Crulee, the Bahis Hotel, 98 West Mission Bay Drive, Mission Bay Drive, Mission Bay Sab-399-779. Departs 6:30 pm. Friday, B Natureal. Saturday, the Nude Blus. Yarbox Wednesday, 7 pm, Rok Ross.
Drams Street, 2228 Bacon Street,
Ocean Beach, 619-222-8131, All
shows start at 8 pm. Thursday,
Chemical Imbalance, Loki, Wide Open,
and Pouce Capps, alternative, Friday,
Rodrider, Suckerfish, Snake Oll
Revival, rock, Sautrady, E.E.P., the
Experiments, and Assziery Bay, rock.
Sunday, So. Cal's Shocks of Mighty,
regge.

Beans Cafe, 4176 Convoy Street, Kearny Mesa. 858-627-0888. Saturday, 7:30 pm, to 11 pm, Freedom Sariparp, acoustic.

Sarpary, acoustic.

Blarney Stone Pub, 5617 Balboa
Avenue, Clairemont. 838-279-2033.
Thursday, Friday, and Saturday, Tony
Cummins, Irish folk. Sunday, Barbara
McCarry, folk. Tuesday, jam session.
Wednesday, Kit Healy, Irish folk. Galeka, 5662 La Jolla Boulevard, La Jolla. 858-551-8610. Priday. Peter Kowald, Dana Reason, and Hans Fyellestad. Hennessey's Tayern, 4650 Mission Boulevard, Pacific Beach. 858-483-8847. Saturday, the O'Brien Brothers, Irish folk.

evennesday, Kit Healy, Irish folk.

The Blvd., 6949 El Cajon Boulevard,
College Area. 619-464-9945. Music is
rock/alternative. Friday, the Mud
Hounds, Your Mom, Les Benson, and
Allister Green, rock. Saturday, call club
for information.

Paunikim Cafe, 3145 Rosecrans Street, Point Loma. 619-224-2891. Performances are from 8 pm to 10 pm. Friday, Chuck Perrin, acoustic folk. Saturday, Brian Brackin, folk.

RT's Longboard Grill, 1466 Garnet Avenue, Pacific Beach. 858-270-4030. Thursday, Theo and the Zydeco Patrol, blues

The Ses Lodge Heets, 8110 Camino Del Oro, La Jolla. 858-456-0600. The Shores. Friday and Saturday, 7 pm to 10 pm, Lori Bell, Ron Satterfield and Interplay, jazz.

Interplay, jazz.
Shoeter: Bar and Grill, Radisson
Hotel, 3299 Holiday Court, La Jolla.
858-453-5500. Thursday, Friday, and
Saturday, Jack Pollack, piano. Tuesday
and Wednesday, Stephen Knight.

Tital House, 1152 Garnet Avenue, Pacific Beach, 858-273-9734. Thursday, Mersha's Xitchen, rock. Friday, Chris Kelly's Revue, Saturday, Cortie Blinn and the Titi Torchers, blues. Sunday, Chris Kelly's Open Acoustic Night. Wednesday, call club for information.

for information.
Winatons, 1921 Bacon Street, Ocean
Beach, 619-222-682.2 Thursday,
Cubenuis, rock, Friday, the Revelations,
regge. Saturday, Supermoloader,
alternative/rock, Sunday, 530 pm to
9 pm, the Stalebown Horms, blues,
9 pm, dayen 22, rock, Monday, Big
Win, rock, with Wheels of Austum.
Tursday, USA Reggue, Wednesday,
Supermoloader.

Anthony's Star of the Sea, 1360 North Harbor Drive, San Diego. 619-232-7408. Thursday, 5 pm, the Jaime Valle-Bob Magnusson Duo, Brazilian-Latin jazz.

San Diego

Borders Books and Music, 1072 Camino del Rio North, Mission Valley. 619-295-2201. Friday. 8 pm to 10 pm, the Sanfluers, alternative.

10 pm, the Sunfluers, alternative.

Brick by Breke, 110 Bueno Avenuer,
Bay Park, 619-275-LIVE, Music is

rock/alternative unless otherwise

noted. Thursday, the Viberators, the

worthless, Labot Leagues, and Drug

Boart Friday, Sic City, Sunutday, she

colleges, and Congley, Anni-Herose, Fat

Channer, McCarthys, and O. Dark 30.

Luesday, Fatty, Rassins, Chemical

Reactions, and Call Bots. Wednesday,

John Half, Freek, and Joned Mouser

John Half, Freek, and Joned Mouser

Club Bombay, 3175 India Street, downtown. 619-296-6789. Friday, 6 pm to 8 pm, Mary Dolan, acoustic guitar.

Diedrich Coffee, 1080 University Avenue, Hillcrest. 619-718-9522. Sunday, 11 am to 2 pm, Bruce Dale Betz, acoustic.

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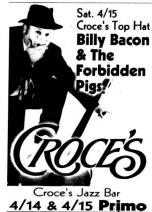
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# Luis **Miguel**

Shakira April 19 Ani DiFranco April 29 All Humphrey's Conce beginning May 4 John Prine May 5 Styx/REO Speedwa

Blink-182 May II 93.3 "Your Show" May / Juan Gabriel May 14

Kenny Wayne Shepherd M Smashing Pumpkins May 20 Bruce Springsteen May 21 311 May 23

The Cure June 1 'N Sync June 7 Steely Dan June 9

Roger Waters June 19 Ricky Martin July 12

Weird Al Yankovic July 35

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Thurnday, 7 pm to 11 pm, John Cainvariety dance music. Falley, 8 pm to
11 pm, Rachael Dreader and the Inc
Group, variety dance music. Saturday, 8
pm to midnight, fees Duris and
Duris Durisels, dance.

Tuba Man'es, 4696 30th Street, Normal Heights, 619-640-8822. Friday, Manifest Destiny, Katie Strand, and Gang Forward. Saturday, Dirt and AEIOU, rock.

Tutto Mars, 4365 Executive Drive, La Jolla (Golden Triangle area). 858-597-1188. Monday, 6:30 pm, Amoroso, string quartet. Wednesday, 5:30 pm to 9:30 pm, the Jaime Valle Bossa-Jazz Quartet.



The following nightclubs have valuable coupons in the Music Section of the Reader's Web site. O Indicates North County.

Blind Melons 2 for 1 cover Brick By Brick 2 for 1 admission California Express Buy 1 card, second free 'Canes \$1 discount Saturday Cannibal Bar \$2 off admission

Croce's Free cover with dinner O jolt'n joe's 1hour free pool

Juke Joint Cafe Free admission Thursdays Champions Lounge Complimentary admission

Liquid @ E St. Alley \$2 off cover Margarita Rocks 2 for 1 cover Martini Ranch 1/2 off martini

McCabe's Beach Club \$2 off admission Moondoggies \$1 off cover Navajo Inn No cover

O Neimans 2 for 1 admission O North County Sports Dome 2 for 1 cover

P.B. Bar & Grill 2 for 1 entrée Patricks II 2 for 1 cover Pentagon Free admission

Sevilla \$2 off cover Sham Rocks Shack 1/2 off cheeseburger combo Tio Leo's Lounge \$1 off club admission

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# MUSIC SCENE

Downtown

The Beyou Bur and Grill, 329 Market Street, downtown. 619-696-8747. Friday and Saturday, 6:30 to 10:30, and Sunday, noon to 2:30 pm. Joe Guevara and Chris Vanacore, jazz

Blarney Stone Pub, 502 Fifth Avenu downtown. 619-233-8519. Thursday through Sunday, and Wednesday. Steve Brewer, acoustic.

The Bristol Court Hotel, 1055 First Avenue (between Broadway and C Street), downtown. 619-232-6141. Friday, 8 pm to 2 am, salsa, merengue, and cha-cha.

and cha-cha.
Buffale Jer's, 600 Fifth Avenue,
downtown, 619-20-1616. Thursday,
Home Cookin and the Fat Beat Squad.
Friday, Well Hung Action Figures and
He Böx All-Starn, pop. Sastruday, the
Disco Pimps. Sunday, the Gurus, blues,
wing, Monday, the forg bowen Band.
Tuesday, Koko Lovo. Wednesday, the
Atomic Dogs.

Juke Joint Cafe, 327 Fourth Avenue, downtown. 619-232-SOUL. Thursda acoustic/folk unless otherwise noted. Thursday, 8:30 pm, the New Talent Showcase. Friday, Carlos Olmeda and Jason Mraz. Saturday, Mark Jackson, Serve White, and Shawm P. Rohlf. Sunday, 4 pm to 6 pm, the Celtic Ensemble. Wednesday, 7:30 pm, ope mike.

jazz. Sunday, Sneig, Giues.
La Tuvola, 515 Fifth Avenue,
Gaslamp. 619-232-3352. Friday,
7:30 pm to 10:30 pm, Jesus Bas,
Plamenco-Latin guitar. Saturday,
7:30 pm to 10:30 pm, Daviel Jacks
and Chuck McPherson, jazz piano.

Martini Ranch, 528 F Street, downtown. 619-235-6100. Wednesday, Freddy A. and the Swing Machine, jazz.

Onyx Room, 852 Fifth Avenue, downtown. 619-235-6699. Tuesday, Gilbert Castellanos. Wednesday, Spaceman Spiff.

Patrick's II, 428 F Street, downtown. 619-233-3077. Thursday and Friday, Rob Stone and the C-Notes, Saturday, Family Style, rock, Sunday, Big Duddy and the Moneyshakers, swingin' blues. Monday, the Sleepwalkers, rockabilly,

The Pentagon, 756 Fifth Avenue, downtown. 619-233-2830. Call club for information.

Redfish, 731 Fifth Avenue, San Diego. 619-234-7226. Music plays from 9 pm to 1 am. Friday, the Mardi Gras Gypsies, blues. Saturday, Breezin', jazz,

Sevilla, 555 Fourth Avenue, downtown. 619-233-5979. Music is salsa/Latin jazz. Tapas Bari Thursday and Wednesday, Heter Rivera y la Conciencia. Wednesday, Son y Clave. Trunami Beach Club, 802 Sixth Avenue, Gaslamp. 619-231-WAVE. Call club for information.

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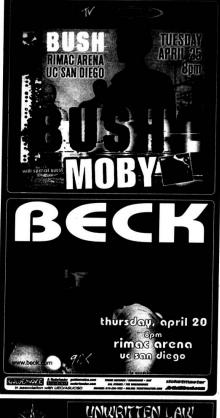
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10 pm. Jerry Mennet. Wennessay, Josephan Palm Court Thursday through Saturday, 5:30 pm to 11:30 pm. Jenus Parish, Sunday, shermoon its, noon to 4 pm. Jeny West, 5:30 pm to 11:30 pm. Jenus Gain, Moodey through Jenus Gain, Moodey through Jenus Gain, Josephan Li 13:30 pm. John Cail. Moodey through Saturday, and Wednesday, Jenus Prince of Wales Performances are from 6:30 pm to 10:30 pm. Thursday through Saturday, and Wednesday, Jenus Johney "Acc" Harris, Sunday, Air and Johney "Acc" Harris, Sunday, Air and Corners, Jenus Moodey and Twedney Air Corners, Jenus Moodey and Twedney and Twedney Air Corners, Jenus Moodey and Twedney and Twedney Air Corners, Jenus Moodey Air Corners, Jenus Moo

Island Saloos, 104 Orange Avenue, Coronado. 619-435-3456. Friday, the Bill Magee Blues Band. Saturday, Jumpstart, rock and roll.

MAPPY HOUR 4:30-7:30 PM







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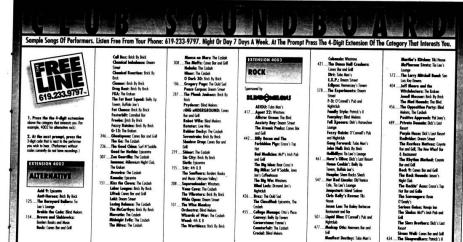
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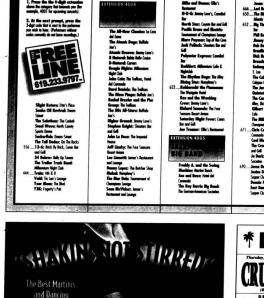


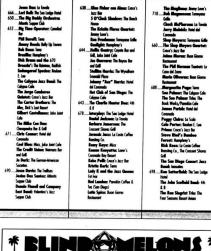




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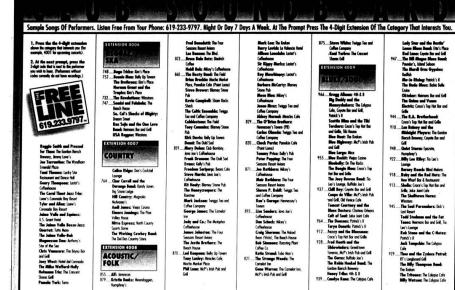
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## Calendar MOVIES

# Baker's Half-Dozen

Jenna Elfman remains a gifted comedienne even when miscast.

ish though I might that after The Color of Paradise I could put my feet up awhile and ponder, they just keep on

Knocking-kneed adaptation of the "contronovel by Bret DUNCAN SHEPHERD

Easton Ellis. Director and co-scriptwriter Mary Harron, keeping the story in the Reagan era (mobile phones as big as shoes), or in other words keeping it daintily at arm's length, wants to be double-sure that iengin, wants to be double-sure that you know it's a satire —a s much concerned with nouvelle cuisine (swordfish meatloaf, squid ravioli, and the like), personal-care products, designer clothing labels, pop music, etc., as with serial murder and mutilation. The resemblance to a satire is most striking during the centerpie scene in which the Wall Street vu scene in which the Wall Street yup-pies compare business cards (a civilized version of a pissing contest); and the mistaken-identity gambit whereby one co-worker can't tell another co-worker from yet another co-worker is pointedly funny. But the put-on style of delivery of Christian Bale as the hollow shallow material-

being as the hero's demure secretary, seems to be acting in a separate movie.) Just to be on the safe side, the violence on screen is directed much more against men than against women. And in case all else fails, the movie equips itself with an escape hatch by leaving you in some confusion at the end of it as to how much of what you have seen actually took place. No question that the hero is crazy. The only question is how

cares?
The War Zone. The directorial debut of Tim Roth (thoroughly concealed behind the camera), a somber drama of sexual abuse in an isolated. stark, whitewashed country house o stark, whitewashed country house on the Devonshire coast. It would be easy to tally up some anti-Hollywood points: the bad complexion on the in-troverted younger brother who wants

istic hero, and the self-throat-cutting style of his written dialogue and nar-ration ("I" m trying to listen to the new Robert Palmer tape, but Evelyn, my supposed fiancée, keeps buzzing in my ear"), more closely E W mer. (Chloë Sevigny, acting like a human being as the hero's

to put a stop to the sodomizing of his e sister: the swollen breasts and passive sister; the swollen breasts as belly of Tilda Swinton, who evident has just given birth in real life, as the oblivious mother; the equal coverage, in square inches if not allotted minutes, of male nudity. And the unfolding action turns up no "educational" nuggets on what makes a molester

tick, or on how best to handle him Actual positives — actual reasons to put yourself through it — are harder to muster. Good use of gray, windy, rainy weather and landscape; and the rosy-cheeked daughter, Lara Belmont, has a remarkable physical likeness to

leash than the one that Roth habitu-ally strains and wriggles and lurches to obtain for himself. Any throttling of the cast does no great harm to the drama at hand, whatever it may do to

Keeping the Faith. Another actor's directorial debut, Edward Norton's,

penis count.) And Ian Holm imper-sonates him as a sort of unstable weather pattern of histrionic flurries, though in this case he appears in front though in this case he appears in front of the camera as well, sharing time with Ben Stiller in the roles of boyhood pals who've gone separate but parallel ways — priest and rabbi — as hip, happening, new, now, popular, popularizing, palm-slapping types of clergymen. In short, "the God Squad." Then the Third Musketter Charles are the statements the right heaven! squalls, gusts, and thunderstorms.

Quite a character; not much of a
movie. Not much, that is, in the way
of incident, nor in the way of momentum, nor (apart from some last-minute
romanticizing) in the way of a reso-Squad. "Then the Third Musketer from their youth, the girl they haven't seen since junior high, comes back into their lives, forming a matrix, unigery romantic triangle. The worst of a circumcision, the priest bonks a parishioner on the head with the winging censer, sets fire to his own vestment, jumps into the fount of holy water to put it out) settled down before long, and Jenna Jill westment of the set of the se lution. Interesting situation of the journalist's inability to shake free of his peaky subject after his piece is finished and published. Uninteresting and un-satisfying situation of a mysterious annonymous benefactor who puts up the bohemian at a seedy residential how a gain. Allan Corduner. Sir Arthur Salliwan in Topy-Tuny. Sa Arthur Salliwan in Topy-Tuny. Sa a small part as the sniftish head of a poet's society—interesting only as a comparative gauge of how much Mide Leigh gets out of an actor. My standard of the standard of the standard wide angle distortions to destroy wide angle distortions to destroy in the standard of the standard of the standard of the wide angle distortions to destruct a local standard of the standard of the standard of the wide angle distortions to destruct a standard of the stan journalist's inability to shake free of his miscast as a sleek high-powered workaholic. Glibness and superficial ty, however, prevail throughout. We might have thought that Norton, who after all has acted for Woody Allen, Milos Forman (seen in a cameo role here), John Dahl, and David Fincher, would have wanted as a filmmaker to position himself somewhere near the

cagy, crusty old professional bank rob-ber (Paul Newman) who fakes a stroke in order to get out of prison and into a nursing home, where he falls into cahoots with the foxy nurse (Linda Fiorentino) who sees through him Those are the only two people who matter in the universe. Everyone else, including the nurse's co-conspiring husband (Dermot Mulroney), is a chump or a drip. Our rooting inter-est, as far as it goes, is limited to wishing for better roles for Paul Black and White. And the gray are of white bleeding into black, the

particular area of interest of the film-maker-within-the-film (Brooke Shields),

who follows around, with a camcorde

who follows around, with a carncorder the size of a paperback, a group of hip-hop hangers-on from Manhattan's Upper East Side: "I have a vision," she proclaims. "I want it to be real and raw and honest. "The filmmaker out-side the film (but also inside it in the

topics in a self-conscious, semi-im provisatory, completely chaotic style. Raw, for sure, much more than either real or honest. The bits with boxer and prison parolee Mike Tyson (no and prison parolee Mike Tyson (not the smoothest of improvisers: "This is what I'm deciphering from your vernacular"), appearing as himself, deflecting a sexual overture from Robert Downey, Ir., and offering counsel to a plotting murderer, would make an interesting coupling with the muscle-flexings of Jim Brown in Tomovie, together with the remainder of Fingers, could be deposited with-out qualm in a dumpster. Kadosh, Feminist hell. The wife of a Talmudic scholar in the extreme-

a Talmudic scholar in the extreme-crhodox section of modern Jerusalem has given him no offspring after ten years of marriage. And: "The only task of a daughter of Israel is to bring children into the world." Divorce is mandated. (Surely not womandated.) In a subplot, the wife's sister is married off to another Talmudist in







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much coveted "edge" and well away from the middle of the road. Our

istake. Joe Gould's Secret. Stanley Tucci's

third directing effort (his second solo), all starring himself, all period pieces,

all dealing with one or another aspect of the Artistic Temperament, only this one based on fact. In it, Tucci plays the Southern-bred New Yorker staff writer

Southern-bred *New Yorker* staff writer loe Mitchell, who profiles a true-blue

bohemian with darker tendencies to-ward outright bum, moocher, and madman — a former eugenicist who claims to have "measured the heads of a thousand Chippewa Indians," and author himself of an ongoing "oral history of the world," currently sit-

ting at "one million, two hundred ting at "one million, two hundred thousand words," the actual existence of which is in serious doubt. E.E. Cum-mings and Ezra Pound are said to have written poems about him. A nude portrait of him with three penises is

presented before our very eyes. (I'm

taking Susan Sarandon's word for the

bohemian with darker tendencies to-

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Rowlands, for Opening Night; and Romy Schneider, for The Important Thing Is to Love. The title, quite plainly, derives from the Davis film, a Spanish-dubbed clip of WW.SDREADER.COM which is included; and the traffic fatality outside the stage door, whereby our he has long fancied. The documentary son, is lifted directly from the Roy background of director Amos Gitai is apparent in his appetite for straight information: the credits sequence, detailing the scholar's morning ritual of dressing and prayer, is a docu-mentary unto itself. And the penchant for protracted static single-takes, for simple spare compositions, for quiet harmonious colors, lends the pro-ceedings a sobriety as well as monotony. (The top-drawer cameraman, Renate mother's best lead to the father, who is now a transvestite prostitute, is a social-working Catholic nun (Penelope Gruz) who turns out to be pregnant and HIV-positive; and the source of both the fetus and the virus Berta, has worked with Respais, Malle, Rohmer, Godard.) At times the film maker's embrace of the stark staring anguish of his women approaches the Bergmanesque. The actresses, Yael Abecassis and Meital Barda, seem fully the source of both the fenus and the vino-turns out to be levifune transvestire prostructs. While watring for this min to surface, the mother lands a pile a previous assurant to the felturn steps errors (Mother assurant to the felturn steps errors (Mother car, and whose touring production of A Sterenta Namel Description Lapperns to have wended its way opportunely to fluctionation of the steps of colde beef lover and co. ster. — Stella Kontine Committee of the steps of the step of the steps of the steps of the steps of the step of the steps of the steps of the step of the step of the steps of the steps of the step of the step of the steps of the steps of the step of the step of the steps of the steps of the step of the step of the step of the steps of the steps of the step of the s All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed. her place, to great acclaim. (She had first All about My Mother — Pedro Almodovar's paean to womanhood, in particular motherhood and actresshood, is dedicated to three of the kind: Bette Davis, met the boy's father, it so happens, in an amateur production of Streetear, Stella to his Stanley.) There is more in the same vein. Stanley.) There is more in the same vein. Almodóvar treat all of it with a straight face, but at the same time a strained face. The application of old-fashioned chest-heaving suop 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

Calendar

MOVIES

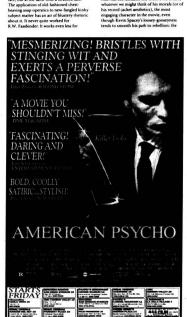
deserving of it. MOVIE

LISTINGS

perifically for All about Eve: Gena

Almodóvar, who quadruples the kinks # (HILLCREST CINEMAS; LA PALOMA)

American Beauty — A mainteamy, stromy resino of Jappines, awah in splashy, trashy plot tum. Any movie whose in the splashy, trashy plot tum. Any movie whose a grainy voke image, but never mind shall saving directly into a camcorder. I need a grainy voke image, but never mind shall saving directly into a camcorder. I need a share who a 'rook model, not some horry goek boy who's goons speay his short to head to be a share of the splashy who will be a shall be American Beauty - A mainstreams operator about the possions, ... her father, will be reprised later in proper hut obviously the her father, will be reprised lates in proper channological sequence, but obviously the filmmaken (stage director and first time for the father of the film and the film and the first time feature writer Alan Ball) thought they really had something there, and couldn't want to pring it on our. Their next attention getting device is betrought from person narration whose voice comes to us from the Other Side! "I'm forty two years old in less than a year! But dead Of course Ladon it know that yet." This character, the country of the control of the principle with the con-trol and of year. "Project Suburban family, in out dad of our "typical" suburban family, in addition to, of course, the horny geek-boy of the opening line, nursing a bit of a Humber Humbert thing for his daughter's prettier bosom buddy on the high-school boson buddy on the high-school chercleading squal (fits oblequely surrelast fantasies of the girl — a storm of rose petals pouring out of and at the same time discretely concealing, her bared breast — somewhat obscure the sizes. What sort of man has set fantasies like there!) Her a side whatever we might brids of his mortals for of has record jacket aerathetics), he most though Kevin Spacely kooley-googness tends to amough the size of the sizes of the size





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verves as our initial

ludes features such a ranced optical lightir

doesn't clear it cleanly. She does all right with the voice — low and throaty — but

even though she looks all right on her own in a young Monty Cliff or Robby Benson kind of way, she is slightly built and delicately sculpted even for a girl. And seeing her alongside the hairy Peter Saragaard and Brendan Section III, or the bigger and round-featured Chloe Sevigny, puts a severe strain on belief. And her compulsive smileyness hardly adds ballast, 1999.

FACULTY

Ralf Bode

one Accused and "Don Ma Donn Cambern Academy Award" nominated Editor of over 35 films including "Romancing the Stone" and "Easy Rider."

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Academy Award\*

"Rosemary's Baby and "War Games."

Ellen Mirojnick
Costume designer for
"Wall Street,"
"Jacob's Ladder" and
"Fatal Attraction,"

Lawrence G. Paull

and more.

and "Romancing the seeme.

Don Petrie
Directed "Mystic Pizza," "Opportunity Knocks."
"My Favorite Martian" and "Grumpy Old Men."

Thomas Schatz
Author of "Hollywood Genres," "The Genius of
The System" and "Boom and Bust, The American
Cinema in the 1940s."

Cinema in the 1940s."
Robert Shapiro
Former President of Production at Warner Bros.
Producer of "Pee Wee's Big Adventure".
Executive Producer of Steven Spielberg's
"Empire of the Sun."

Thom Mount Former President of Universal Pictures and Producer of "Frantic" and "Bull Durham" President of the Producers Guild.

ROSSMONT TROLLEY: HILLCREST CINEMAS:

with the voice — low and throaty even though she looks all right on her own

uptightness of a young or a middle-aged purple, lack Lemmon might have made for more friction, more sparks. Annette Bening, Thorn Blitch, Mens Joven, Wes Bentley, Chris Cooper, Peter Gallagher, 1999.

### (##HON MULT) OF BORDSHOP TROULLY; HAZANO CENTER 7; IA FOLL 12; MISSION WALLT 20? PANH PROMINGE 24; MISSION WALLT 20? PANH PROMINGE 24; MISSION DESCRIPT, IS, MISSION DESC

American Psycho — Reviewed this issue.
With Christian Bale, Willem Dalor, Jared
Leto, Chiolo Senjay, and Rene
Witherspoon, directed by Mary Harron.
CHOMAL SHORTH CHEMA STAN 10,
CHINAN STAN 12, FASHON WALLY 12 B. FLOWER
LICENSANO SHORTH STAN 12, FASHON WALLY 20, COLVASOR 16,
WALAGE, MISSION WALLY 20, COLVASOR 16,
MENOR DAN DELOS 5, SAM MANGOS 6, SAM
MARGOS 18, UN HORTON PLAZA 14, FROM 4/14)

MARCOS JB. UN HORTON PAZA J. R. FIOM 4/13.

Blacks and WHIND. — Reviewed this issue.

With Robert Downey, Jr., Brooke Shidds.

Old "Power" Canach. Res Stiller, Claudia.

Schiffer, Allan Houston, and Mike Tyon;

written and directed by James Toback.

© (CHANA STAN 10; CHANA STAN 13;

CHEMBAN STAN 10;

CHEMBAN STAN 10;

SCHOOL STAN 10;

SON OUTS 15;

NO NOTE: STAN MARCOS IS.

SON OUTS 15;

NO NOTE: STAN MARCOS IS.

SON OUTS 15;

NO NOTE: STAN 10;

SON OUTS 15;

SON OUTS 16;

SON OUTS 16; SOUARE 14)

Boller Room — Moral tale about the Boiler Boom — Moral late about the brash young trust (especially the pasty, mumbly Giovanin Ribbii) of a crooked took, brokeringe. An undermentale subject ("Do you know what 'broige financing ist") They're no help, and nor is the sakely hoisin-precasing the subject of the control of Younger is up front about his influences: his characters can recise the disalogue of Oliver Stone's Wold Storeth Puest, and Ginguery Glee flow serves as a sort of training film on the control of the puestion of for originality. With You Diseds, Nis Loos. for originality. With Vin Diesel, Nia Long Nicky Katt, Ben Affleck, and Ron Rifkin ● (CINEMA STAR 6)

Boys Den't Cry — The true story (told before in a documentary. The Brandon Teens Story) of a young Nebraska woman in a "sexual identity crisis," and on the dodge from the law, who reversed her first and last names, attempted to pass as a man in a redneck corner of the state, and was raped and murdered for her deception, is nothing if not sordid, and first-time filmmaker Kimberly Peirce is wise not to sentimentally the heroise into any sort of symbol. Still, you would like in know more should read in the point of the property of the point of the case, though they have the instant faciantsion of the odd and the ourl, see more probable beautiful the point of Kimberly Peirce is wise not to senting

The Cider House Rules — Lase Hallstrom's treatment of the John Irving Bibliognowano 10th same name a Second, World War period piece centered around now Homer Wells Chody Magaire's, an abused orphan — "twice adopted, twice returned" — and the chosen understudy to the kindly dector and backdoor abortionsist the kindly dector and backdoor abortionsist prophanage in row Maine. An acti-abortionist hinned, Homer eventually seat off in the company of a satisfied abortion off in the company of a satisfied abortion. shortionist himself, Homer eventually sets off in the company of a satisfied about on customer (Charlier Theron, suited to the period in her Ann Sherdan repenses, and, not well-list shot lying prone in bed with nothing on, suited to the pages of the mothing on, suited to the page of the mothing of the pages of the most office of the suited of the pages of the most office of the suited o section dispenses some appetizing tidbits of business. (The titular rules, a stiffly literary business. (The titular rules, a stiffly literary touch, are synonyms for any set of rules irrelevant to actual human affairs; spajl bullia and the Ten Commandments, most relevantly.) We keep waiting for once of those twists or winches of fate by which we can know for certain we are in John Irving's minters. The moment perhaps arrives when the hero's training in the orphanage catches up with him in the orchard, or perhaps in

the doctor's undignified but not too implausable demise. There, too, however, the movie would she fridiculous extremes of other Irring adaptations. Gentle, wireful, sentimental, and folkey in tone, it is for the most part a drowsilly unobjectonable disc Menticana, even counting the hum-flested astempt to am down our throats an investable butter for pro-closic. The Berro, at investable that for pro-closic. The Berro, at 100 cm of the pro-closic or the Berro, at 100 cm or the pro-closic or the Berro, at 100 cm or the pro-closic or the Berro, at 100 cm or the pro-closic or the Berro, at 100 cm or the pro-closic or the Berro, at 100 cm or the pro-closic or the Berro, at 100 cm or the pro-closic or the Berro, at 100 cm or the B CENTER 7)

Circus Polostina — A Russian circus troupe on tour in Israel, directed by Eyal Halfon. (UCSO, MANDEVILLE AUDITORIUM, 4/17, 8:45 P.M.)

The Color of Paradise — Iranian filmmaker Majid Majidi's entry into the world of a blind boy, a triumph of humility and empathy. The boy's openness to the world around him in contrast to his father's

insulation from it is a constant theme: 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 smile to the boy's face while his father is caught up in doing business, completely oblivious to his child's source of delight. Which of them is blind! Which is more alive? A simple truth, simply illustrated, and copiously. The move is sever sensous in its sounds (the rhythm of a woodpecker interrupted by a snorting horse) as well as in its imagery. the tactility of rocks in a stream, a field of grain, widdhowers. Majidi upholds the unfashionable humanist tradition in the unfashionable humanist tradition in cinema (marvelous faces on the Bind boy, the sullen father, the criably granny), but be does so with enromous formal precision, besides, and poetic imagination (the rising fog bank that signals the ebb of life). Like the same director's Children of Hanven, like Jafar Panahi's The White Balloon from the same upot on the map, this is a movie about children, but quite unlike those children, but quite unlike those children, to the same spot on the map, this is a movie about children, but quite unlike those children, but quite unlike those the



# San Diego interpationa Film Festival 2000 - 16th Season



# IN THE NAVEL OF THE SEA

Directed by Marilou Diaz Abaya with Ronnie Cazaro, Lawrence Dilag & Tanya Gomez Philippines • Drama • 1998 (English subtitles - Tagalog language)



CIRCUS PALESTINA

- Winner of 4 Israeli Acadamy Awards
- Directed by Eyol Notion
with Janya Dodino, Israem Hatav & Amos Lavie
Israeli - Fontory = 90 min. = 1999
(English subtitles - Hebrew/Arabic/Russien language) April 17





**PORK PIE** Directed by Paul Turner with Wynford Ellis Owen, Trystan Roberts & Nic Coron Wales = (amedy = 1999 (English subtitles - Welsh language)



WE FREE KINGS

Directed by Sergop Giffi with Silvia Orlando, Rolf Zocher & Patrick Bauchau Italy • (omedy • 1997 [English subtitles - Italian language)

April 20

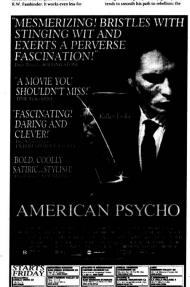


OUTSKIRTS Written & Directed by Peter Lutsik with Yuri Dubrowsin, Mikokai Olyalin & Alexander Pusl Russia + Drama + 1999

April 26

A SHORT NIGHT (Short subject to 16 THE TRUTH ABOUT
JANE & SAM (Nong Kong)
WOMAN SOUP (Intron) BURNT BY FROST (No GIRL AGAINST THE MAFIA (Index) BIRDCAGE INN (Earen) SURF FOR LIFE (USA) EVENING OF ANIMATION





#### WWW.SDREADER.COM Calendar MOVIES

sneakers, no goldfish, no tangible reward, at the finish line — not in this world, anyway. M 999. ★★★ (HILLCREST CINEMAS)

Contempt — Godard described his movie as an Antonioni subject done in a Hitchcock style. That's a start. A French couple, out of an Alberto Moravia novel, drift apart, glumly, passively, uncommunicatively, after they travel to Italy in order for the husband in pack up the exemplay of a troubled Feit Lang protect, an adaptation of Homer's -Opkray. (The aggravated producer, lack Palance, in a setting astirical performance, throws a tunitum after viewing the runbst— "You want to know what! think of the "You want to know what! think of the room like a discus. In calmer moods, pointing his index finger to the heavens, be recited produced to the protection of the con-troller produced to the con-troller p patch up the screenplay of a trou postage stamp.) The husband-and-wife's meanderings around the Cinecitta movie colony are shot by Raoul Coutard with an inexhaustibly tracking camera and with a inexhaustibly tracking camera and with a wide-screen image of brilliant hues: Pop-color cars and clothes, Mediterranean blue (in the sea and sky) and chalk whites (on the land). Coutard's fluid work and the lush sans). Loutard's fluid work and the lush, surging, insistent score by Georges Delerue provide an unusually strong and steady current to carry along Godard's puckish in-jokes and caprices. And, in the dead center

of the movie, the marathon marital spat, lasting the better part of an hour, is an unusually sustained, torturous event for the notoriously nervous, mercurial Godard. With Brigitte Bardot and Michel Piccoli.

1963. ★★★★★ (MUSEUM OF PHOTOGRAPHIC

Day for Night - Truffaut's effusive and somewhat bullying attempt to propose a toast, with which all film lovers are expec toat, with which all film lowers are expected to concur, to the dramming and interropid and fallible folds who join together temporarily, arrive for the heights, thing and fallible folds who join together temporarily, arrive for the million of the state interference of the millions (what is known, protecting), as moving. Turflarily youthin, movie-fin embaussam is resurrented here in the form of gigitation with the form of gigitation with the form of gigitation of the form of the state of the st Bresson, etc.), and naive miscalculations (a silly dream scene in which the film director, played by Truffaut himself, is tormented by nightmare voices: "You have to finish in seven weeks... Why don't you make political films?... Erotic films?"). With Jacqueline Bisset, Jean-Pierre Leaud, Valentina Cortese, and Jean-Pierre Aumont. 1973.

\*\* (MUSEUM OF PHOTOGRAPHIC ARTS, 4/14, 6)

Enot-West — Regis Wargnier's historical drama set in the postwar Soviet Union, with Sandrine Bonnaire, Oleg Menchikov, and Catherine Deneuve. (COVE. FROM 4/14)

**#1 MOVIE IN AMERICA!** IFF JONES \* SAMUEL L. JACKSON "A FORCEFUL. POWERFUL, THOROUGHLY CONVINCING FILM...WITH ITS BRAINS AND ACTION, RULES OF INGAGEMENT HAS A RING OF TRUTH AND CONVICTION. **RULES OF ENGAGEMENT** R 

Eria Brooksvéch — Ostensibly this has to do with a factual vester-contamination case not unlike that of A Ciril Artine, But more centrally and essentially, it has to do with julia kobern's hilberto unmoticed books, proper out to be a consistent of the content of the proper out — where did these come from! — in a assortment of streetwaler countries which the functional vester of the countries which the functional vester of the colonical years because the shanded of charity job as a law office goler. The case— maind are victims of the contaminated mid any victims of the contaminated water. He present problem. Her gamption and mosis. Her outsige, Level proposed the proposed of the contract of the present proposed the design of the treatment. Her outside, Level problem, and the design of the contraction of the design of mind any victims of the contaminate oversees some fine shots of tacky, ugly, desolate So. Gla scenery, has had to pack up all that nonlinear fancywork he was fiddling around with in The Limoy and Out of Sight. This is, don't ever forget it, a Julia Roberts whick, an other director must buckle down to the straightforward task of emotional coercion. Auron Exhbart, Marg. Heigenberger, Fester Goyote, 2000.

\*(CAMMAL STALL, CHEMANA 67, ASSHOR) VALLEY 18; FLOWER HILL CINEMAS; GROSSMONT CENTER; GROSSMONT TROLLEY; HAZARD

Erin Brockovich - Ostensibly this has to

Columy Queest — Amiable spoof of the Star Trek phenomenon (pre-reunion on the big screen), with names changed to protect the guilty. The most scrumptiously swallowable material has to do with the jostling egos of these former IY co-stars, chained to each other and to their old roles

SWEETWATER 9; [OWN SQUARE 14; UA HORTON PLAZA 14; WIEGAND PLAZA)

CENTER 7: LA COSTA 6: LA JOLLA 12: MIRA MESA 7: MISSION VALLEY 20: OCEANSIDE 16:

PALM PROMENADE 24: PLAZA CINEMAS

as they hobble around the convention circuit. More difficult to get down is the plox gambit whereby the cast is rounded up by actual aliens to deal with a spot of trouble in their own little corner of the universe. (They have modelled their civilization on the television shows, known to them as "historical documents," whose transmissions they have intercepted in outer space: intercepted, evidently, without credits or commercials or adjacent programs.) Enrico Colantoni helps this to go down his heartstring-plucking portrayal of the trusting leader of the aliens. Tim Allen, Sigourney Weaver, Alan Rickman, Tony Shalhoub, Sam Rockwell; directed by Dean

Choot Dog: The Way of the Samural — Writer-director Jim Jarmusch caters to the craving for originality at all costs. The hero is a black hit man (Forest costs. The hero is a black hir man (Forest Whitaker) who religiously reads Higgshow! The Book of the Samural (concritimes he reads passages of it to un right out took." There you without fail one should consider himself as dead? I precise with a summer himself as dead? I precise with a summer himself as dead? I precise with a simular of the samural of the samural of the samural of the samural himself as returner to the old Matiloso who once saved his life in an alley fight, communicace with his "master" exclusively by carrier pipeon, and receives payment but once a year for services confidered. It have and only from it has been also also the samural production of the samural production of the samural production of the samural production of the samural production. him perfectly, and vice versa, even though they speak different languages. For plea-he chooses to listen, plausibly enough, t hip-hop, but then so does one of the l old Mafiosi. The sex-kittenish daughter o old Mafiosi. The sex-istitensish daughter of another of the Mafiosi has just read a Rashemen in paperback, passes it along to the hit man, who passes it along to a little girl in the park, who passes it back by happenstance to its original owner. Pretty much everyone watche cartoons on television and nothing else. One's foremost impression of all this, over and above one's impression of the flaunted reduction of the cellent) is of a kind of deadna excellent), is of a kind of deadpan absurdism. Which is a polite way of saying that it's ridiculous without being particularly funny: the originality, so-called, is no more than discordant mix-and-match. The juxtaposition of American gangsterism

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JUST BLOW YOU OUT OF THE WATER!

and Japanese feudalism is apt to remind the well-informed cinéaste (whose friendship, especially if he should happen to be French or Japanese, Jarmusch actively courts) of lean-Pierre Melville's Le Samourai. But it must be pointed out that Melville left th must be pointed out that Melville left the simural element discretly in the tile, as a subtle allusion, a distant parallel, a faint chech. The literalness of that element in Ghost Dog might more relevantly call to mind such discreditable hybrids as John Frankenheimer's The Challenge or, in the Western gener, Red Sun and the TV series, Kung Fa. 2000.

\*\*YONLOREST COMMAS\*\*

The Green Mile — Overpraise The Shawshank Redemption, and this is what you deserve. Frank Darabont, the writer and director of both, raises an eyebrow of director of bodh, raises an systewow of interest for his appeared decication from the contract of the contract for his appeared decication from the contract for the contract fo Each of them seems about twice as long as in needed to be. Plainly, the extravagant, if hardly universal, praises for Shawshank— to say nothing of the seven Academy Award nominations (no wins) for it—have not inspired the filmmaker to rein in the inspired the filmmaker to rean in me pretensions, the sententionsness, the humanistic piety, the spiritual uplift. The would seem to have led him to the assumption that more of the one kind of thing (plus some actual Christifies miracles on the part of a simple-minded, afraid-of-the-dark, three-bunders-pound black inmate) will be sure to produce more of the Deskotter. the-dark, three-hundred-pound black inmate) will be sure to produce more of the other kind of thing. As before, Darabont removes himself from serious consideration through his tactless blend of brutality and bathos. He hits you with hard realities including three grueling electrocutions only in order that you will feel so much only in order that you will feel so much better when he massages them away. His humanism boils down to the big sweaty screen-filling glazed-ham clossup (or rather, to the thousand such closeups); his spiritualism boils down to the pyrotechnical shower of sparks. Tom Hanks, David Morse,

Bonnie Hunt, James Cromwell, Michael Clarke Duncan. 1999. © (CINEMA STAR 6; GASLAMP 15; PALM PROMENADE 24; SILVER CINEMAS)

High Fidelity — Cool-cat comedy centered around the owner of a used-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 effort decipher it, but it makes no noticeable effort or engage the outsider. The musical content notwithstanding (including, of course, and oldies-ladern nontwirthstanding (including, of course, and oldies-ladern nontwirthst;), this is a ball and-claim literary film, a garralous transcription. He had been considered to the course of the cours of and copy with the camera even touser or contang circumstance, and here he is like and Todd Louise job; the missical needs as if the power of the camera o Taylor, Liu Bonett, Natasha Gregoon
Wagper, Sara Gibler, Joan Chauke, well cast as the hero's sister, and "The Bosa" himself, series Springeren. — Head the most white air of the bandwagen. Directed by Sirphen
Ye (AMACH, MONTHAC CHAMA STAR 13. OIL MAR HORLANDS, FASHON NAULT 18.
GOOSSMORT BERLIFT, A GOSTA R. I. A JOLIA VILLAGE, MISSON WALLET 20. CENSION 18.
PLAN PROMANDS OF FORM'S 10. MISSON DECO 15. SOM MARCOS 18. TOWN SQUARE 14.
UNIFICIAL TOWN SQUARE 14. Taylor, Lisa Bonet, Natasha Greesor

The Hurricane - Special pleading or The Hurricane — Special pleading on behalf of the one-time prizefilipers, Rubin "Hurricane" Carter, railroaded into jail by a Javert-like Philadelphia cop. The presentation is so lopided that it arouses more mistrus than outrage, And the curious Toronto household (two men, one woman, and a black foster child from Brooklyn), credited with effectuating Carter's release after years of futile protest from the likes of Bob Dylan and Muhammad Ali, could have been better delineated. (Director Norman Jewison) himself a native Canadian, giving him a chauvinistic rooting interest.) Denzel chauvinustic rooting interest. Denzei
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.

\* (CREMA STAR 6)

The insider - 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 that no one on screen is guilty of moding, even in the high-stress environment of the CBS News Department, even in the unwinding environment of a Mashatan unwinding environment of the control of the following that the control of the following and the other of the following of the department of the Minusa Wignan, and of the effects of the following confidentiality agreement with the tobacco confidentiality agreement with the tobacco confidentiality agreement with the tobacco company, get around the routilibotic part up by the network's legal advisors, and get his which will be under the confidentiality agreement with the tobacco company, get around the routilibotics, and get his which will be under the confidential the c that no one on screen is guilty of smoking. Michael Mann (lots of rack focus and agitated camerawork) to compensate for the excess of talk and the absence of physical - action, the movie seems, a great deal of the time, to be goosing the reality of the situation. Interest nicks up considerably in

between CBS News and CBS Corporate. Christopher Plaummer ("Don't worry, We call the shots around here") is a much mor complicated and compromised Mike Walkset than the real one could possibly have been comfortable with, proof positive of the alleged wanily, interest in the performances of Russell Crowe as the

of the alleged Vanny, IMPERA IN UNIVERSAL STATES OF THE ACCOUNT OF Joo Gould's Secret — Reviewed this issue. With Stanley Tucci, Ian Holm, Hope Davis, and Susan Sarandon; directed by Tucci.

† (HELCREST CINEMAS, FROM 4/14)

Kndoch — Reviewed this issue. With Yael Abecassis, Yoram Hattab, Meital Barda, and Uri Ran Klausner; directed by Amos Gitai. ★★ (LA JOLLA VILLAGE)

Keeping the Faith — Reviewed this issue. With Edward Norton, Ben Stiller, Jenna Elfman, and Anne Bancroft; directed by

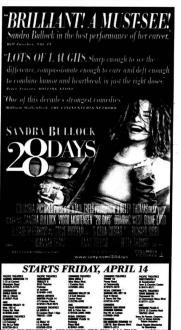
The Last Waltz - Yes, yes, it's bette photographed than the average concert movie, and it's better recorded, and the music itself is on the whole better. And a music itself is on the whole better. And sow what it is still a concert movie, as opposed to a movie movie. (A couple of bonus numbers, The Weight and Evangeline," are staged in a studio amid everping camers novements and wirling monke, and these show off director Martin Scornses's cinematic provess at full flex, and at the same time above up the luminations of the submit concert stuff.) The lugabetions on the Buss't all star forered (concert, The basks of the concert, The Band's all-star farewell concert, Thanksgiving Day, 1976, is nowhere justified in the post-mortem interview w the glamorously world-weary Robbie Robertson, conducted by the stuttering, Robertson, conducted by the stuttering, sputtering Sconses ("Www-well, they septem's Sconses ("Ww-we-well, they weren's jout 'friends," I mean, I mean — get that fly"). Featured performers include Bob Dylan, Eric Clapton, Muddy Waters. Emmylou Harris, Joni Mitchell, Neil Young, Neil Diamond, and Van Morrison. 1978. 4 (AUSEUM OF PHOTOGRAPHIC ARTS. 4/15. 6 NNO 19 P.M.)

Mo Mysolf I — Australian romantic comedy starring Rachel Griffiths and directed by Pip Karmel. (MILLOREST CINEMAS, FROM 4/14)

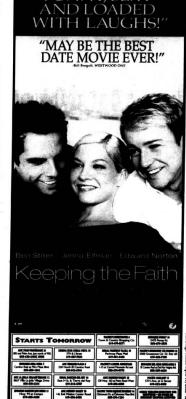
Mission to Mars — Brian De Palma in command of Mission Control — and it is command of Mission Contral — and it is not a happy sight to see this alumnum of the New Hollywood cival 190-7-5, this age of Welles and Hifschock, this former per of Pauline Kach, hard himself headings into the contral to the Contr Pollvannism, and both parts bombast. The cardboard characters and the confusin crises along the way do not prevent De Palma (or musical composer Er Morricone) from trying to climb to operatic emotional heights. Trying, yes. Only trying. With Gary Sinise, Tim Robbins, Don Cheadle, Connie Nider

O'Connell, 2000. \* (FASHION VALLEY 18; GASLAMP 15; PALM PROMENADE 24; SAN MARCOS 18; VOGUE)

Muscle of the Meart — A change of pace for horromeister Wes Caren. although the title (God know) is prety horrible. Originally it was to be 50 Violine much better even before you know the significance. These instruments, purchased cheep on a family solour in Greece, are the personal possessions of one Roberts Consupers, and they from the foundation of the Consupers, and they from the foundation of the Consupers, and their is obligated to start a new out on the read which is obligated to start a new out on her and which is obligated to start a new out on her and which is obligated to start a new out on her and when the obligated to start a new out on her and when the obligated to start a new out on her and when the obligated to start a new out. out on her and she is obliged to start a new life. The fact-based story had been told already in the documentary Small Wonders,



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specific, like Mr. Holland's Opsa): canned inspirationalism, rigged with a couple of straw-man villains (a tenured drudge in charge of the Music Department, a faceless budget-cutting Board of Education), some unsuspenseful suspense ("What about a

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triumph at Carnegie Hall, a standing ovation. Craven, nonetheless, is lucky in his oration. Cereus, acontholeus, is lackly to his including holy, he Streep, Corligationly it was to be belowance currier to think about than any Cereus fright feet. Streep is a discoveringly about sufficiently generous tuffocatingly generous tuffocatingly generous tuffocatingly generous termostering the street termostering termostering the street termostering termostering termostering termostering termostering termostering termostering termostering termosterin moments vivid and alive and immediate. (Just look, for a single instance, as her posture in the back seat of the cab as the gets there first glimpes of Harlens as if frozen at the very brink of a cringe, ) Hern is a losing struggle, but all the same a valuate one. And the only relevant one. The movie contest in for mose of the glory of Causayri's valual property of the contest of the Capture, angels Bassett, Gloria Estefan, 1999.

HE KNEW

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Personne — Bergman put in a few outbursts of cinematic razule-dazzle in order to update his sive, but these sore-thumb inserts do not explain why this movie revived Bergmania to the degree that it did. Liv Ullmann is at her very best (the's required to keep her month shut, so there's none of her whine and less of her plaintive cychrows), and fiblic Anderson's timous The Mistis Busiles — It must have sounded like a promotional piece of clark the director of Resemby? Busy returning to the discrete of devil worship. But no one could accuse forman Polantia for crass capitalisation, much less crass capitalism. This is not as feed of Jony. It as an ent-Def of Jony almost (if you will) a Return to the Cool Old Days. Busiles of Jones and the Cool Old Days and the Cool Old Days and the Cool Old Days are the Cool Old Days and the Cool Old Days are the Cool Old Days and the Cool Old Days are the none of her whine and less of her plaintive cybrows), and Bibli Andersson's famous erotic monologue, expertly delivered, much outweights all of her studied mannerisms. The suggestive storyline about a personality clash between Artiste and Philatiens, isolated together on Bergman's island, was one of the incubatuality occlusial topics of 1967.

\*\*A \*\* QUASIGNE OF PROTOGRAPHIC.\*\*
ATMS., A/26. 2 PAM. story. And in some ways it is even bette than a return to the old days, because it 

noon. But the larger defect is that the weakness of the detective-hero (behave) pelay, whose glasses—and-genete disquise only accentants his susperficiality, or more castly the weakness of his purpose tend movimes and the longer it generated the longer it generated the longer it generated the longer it generated to long. At that length, the ending effect overshooking the perfectly statisticatory ending of the original novel, Anturo Péter-Reverté JE Deb Romani is a third of finite. With Frank Langelia, Lendin Section 300.

Pitch Block — 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 Twohy has and Keith David. 2000.

Prisos of disory — "Popi" pushes his three sons — the Fighting Oregan — to go further in the besing ring than he himself west. Dramstoldly and replaciably crude west. Dramstoldly and replaciably crude to the control of the control

Roady to Russible — Wrestling comedy with David Arquette, Scott Caan, and Oliver Platt, directed by Brian Robbins. (CARMEL MOUNTAIN; CAROUSEL CINEMA 6; STAR 13; DEL MAR HIGHLANDS; FASHION VALLEY 18; GROSSMONT TROLLEY; HAZARD CENTER 7; LA JOLLA 12; MIRA MESA 7; MISSIOI

Return to Ne — The lifeless widower of a heart donor happens to meet and fall for the recipient, a waitress in an Italian-Irish restaurant in metropolitan Chicago. (Various reactions: "What was God thinking!" "Wow!" "Mama mia!") Very nuzzly, very namby-pamby, very Lifetime Channel, very forced and flat. With David Duchowy. Mining Driver, Carroll Channel, wery forced and fist. With David Duchowny, Minist Driver, Carroll O'Conner, Robert Loggis, David Alan Grier, James Belashi, and Bonnel Hunt affected and co-written by Hunt. 2000.

CHANG STREET, STANSON WALLY 18, FLOWER ML. CREMING, GRALAMP 15, GROSSMONT HULL CREMING, CORLAND 15, GROSSMONT HULL CREMING, CORLAND 15, GROSSMONT HULL CREMING, CORLAND 15, GROSSMONT HULL CREMING, CONTROL 10, GROSSMONT HULL CREMING, CONTROL 10, GROSSMONT HULL CREMING, CONTROL 10, GROSSMONT HULL CREMING CR SQUARE 14; UA HORTON PLAZA 14; WIEGAND PLAZA)

Return to Mo - The lifeless widower of a

The Read to El Dorado - An The Read to El Derendo — Animated feature from DreamWorks (with a brief Java tribute as a nod to Big Chief Spielberg). Kevin Kline, Kenneth Branagh tounds 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, interplat, and then some!" sound like "Philadelphia Freedom" with a Latin percussion unit. None of this sounds right for a picarseque buddy picture (is the title a conscious revocation of the Hope-Crosby "Road" movietal shout a pair of 16th-century Spanish rapscallions who find their century Spanish rapscallions who find their century Spanish rapscallions who find their way to the legender City of Colds, bring enlightened and civilized values to the enlightened and civilized values to the their colds of the colds of the colds of the better shape than they found it. (I filtering entrance to the hidden city is pretty well donner, the hary red from it is a meas.) The formulate fampt business is apparently formulate fampt business in apparently the colds of a CAMBRIL MODIFIER COLONIAL CRANA C. WITH 13 CHEMPARTS COLONIAL CRANA C. THE 13 CHEMPARTS COLONIAL CRANA C. STAR 13; CINERAMA 6; DEL MAR HIGH FASHION VALLEY 18; GROSSMONT CE HAZARD CENTER 7: LA COSTA 6: LA JOLLA 12: MIRA MESA 7: MISSION VALLEY 20 MIRO MESA 7; MISSIGN VALLEY 20; OCEANSOE IS PAUN PROMEMBLO 24; PLAZA CINEMAS; POWAY 10; RAMONA TWIN; RANCHO DEL REY 16; RANCHO SAN DEED 15; SAN MARCOS 6; SAN MARCOS 18; SOUTH BAY DRIVE IN; STUDIO 3 CINEMAS; SWEETWATER 9; TOWN SQUIAE 4; UA HORTON PLAZA 14; VILLAGE; WEGANO PLAZA)

Romeo Must Die — Veteran cameraman Andreis Bartkovisk, who has worked often for old sobersides Sidney, Lume (Prince of the City, The Vendist, Dansid, etc.), makes his directorial debowt with this martist flapdoodle. A career step down, let Li, Asliyah, Delroy, Limdo, Isalah Wahington, Russell Wong. 2000.

© ICOMMAS STAR 1-3:

CINERAMA 6; FASHION VALLEY 18; GROSSMONT CENTER; HAZARD CENTER 7; MISSION VALLEY 20; CENTER: MAZARO CENTER 7; MISSION VALLEY 20 OCCANSIDE 16: PALM PROMEMBLE 24; RANCHO DEL REY 16: RANCHO SAN DIEGO 15: SAN , MARCOS 18: SOUTH BAY DRIVE IN; SWETEMATER 9: TOWN SQUARE 14; UA HORTON PLAZA 14; WIEGAND PLAZA)

Rules of Engagement — David-and-Goliath court-martial: David a divorced, drinking, limping, emotionally fragile ex-Marine, ranked sixty-seventh in his law class Marine, ranked saxty-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 Yemen; and Goliath a State embasy in Yemen; and Gollath a State Department bad gay who, by the very nature of his office, moves to cover up the truth even before be known what it is. Guight in the middle is an honorable, reasonable, fair middle prosecutor (vell played, with New Tork accent, by Guig Pearce) who occurs the only strip of gay in this otherwise black and white probables; the only strip of gay in this otherwise black and white probables; of commond. Ben Ringsler, Anner Aufbruck Greenwood, Ben Ringsler, Anner Aufbruck Greenwood, Ben Ringsler, Anner Aufbruck Greenwood, Ben Germond, Ben Ringsler, Anner Aufbruck, Grown & G. GAMBAR, BOURTHER AUGUST, GAMBA & GAMBAR . (CARMEL MOUNTAIN; CAROUSEL CINEMA 6: CINEMA STAR GALAXY: CINEMA STAR 10: CINEMA STAR 13: CINERAMA 6: DEL MAR HIGHLANDS COSTA 6: LA JOLLA 12: MIRA MESA 7: MISSION COSTA DE CA FALLA 12: MINO MESA 2: MISSIUM VALLEY 20: CORANSIDE 16; PALAM MINO PROMENADE 24; PLAZA CINEMAS; POWAY 10; RANCHO DEL REY 16; RANCHO SAN DIEGO 15; SAN MARCOS 18; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14; WEGAND PLAZA)

Scream 3 - Somehow the notion of a different killer or killers in the same disguisas the killer or killers of the original Scream does not seem fit for two sequels. (It is, if does not seem fif for two sequels. (It is, if anything, even more taxing than the notion of the same biller coming bask to life, and such to life, and such to life, and such to life, and such to life, and the best of life, and the life, and the life, and the life, and life, a

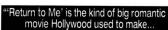


exception), seems pretty fair and square after only one sitting — not account exception), seems pretty fair and square after only one sitting—not quite so much after a second. The first order of business, following a tightly packed prologue, is the bonding of doctor and patient (Bruce Willis has tucked away his smitk in his back pocket, and Haley locd Omment suffers sympathetically), and the approach to the supernatural is very gradual, so that while the movie evades any charges of crudeness and conventionality, it invites lesser charge of vagueness and lack of focus. The ghostly visitations, once we are let in on them, are subtlety, and evoke the maximum frissor

The Skulle - Faustian soul-selling at an The Shaulls — Faustian sool selling at an immunated by Legue school, all for the privilege of admirtance to a sinitare Secret sold, and the privilege of admirtance to a sinitare Secret sold, and the selling of admirtance to a sinitare Secret sold, and the selling of a selling o

LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 18; PALM PROMENADE 24; POWAY 10; RANCHO DEL REY 16; RANCHO SAN DIEGO 15; SANTEE DRIVE IN; STUDIO 3 CINEMAS

The Talented Mr. Ripley — Hollywood remake of the first of Patricia Highamith's five Ripley novels, originally made in France, under the title Purple Noon, forty years earlier. (The remake is done in period: Chet Baker and Charlie Parker are the coolest,



Duchovny and Driver possess that essential quality all screen lovers must have: terrific chemistry. Atriple triumph for Bonnie Hunt."

connected "Silence of God" trilogy by 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 b

"Two thumbs up!" Roger Ebert and Michaela Perera. ROGER EBERT & THE MOVIES

"A 'Moonstruck'inspired comedy."

"A guaranteed good time." **David Duchovny** 

Minnie Driver Return to me

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AND DICTION WITH SAME PATTERS WESTE ALL PRINCES AND AND AND ASSESSED AND ASSESSED ASSESSED AND ASSESSED AND ASSESSED ASSESSED AND ASSESSED AND ASSESSED AND ASSESSED ASSESSED AND ASSESSED ASSESSED AND ASSESSED ASSESSED ASSESSED AND ASSESSED ASSESSED.

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EXCUSIVE ENGAGMENT
STARTS FRIDAY

HILLCREST

1985 3th Avenue: (819) 239-2100

Brought to you by the producers of 444-FILM. SPONSOND IT: San Diego Reader do more to make the more than the producers of the FILM.

Charles

Movietone" Ann America Online" recson "Psychic Child" featuring Movietone.conf. Movies, Showtimes, Even Ticketš

- интелетор

(moviefone.com)



squanderingly subordinate role.) Things pick up a little when the politis come into it, and there are sufficient remnants of Highsmith's genius to ward off total boredom. But barely, lude Law, Cwyneth Paltrow, Phills Symour Hoffman. 1999.

120 | 125 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 | 126 |

Cove 7730 Girard Ave, La Jolla (858-459-5404) East-West (Not Rated) Fri.

Les Joils 12
8657 Ville La Joils Dr., La Joils (858-558-2234)
28 Days (PG-13); Keeping the Faith
(PG-13); Where the Money is (PG-13); Ready to Rumble (PG-13); Black and White
(R); Return to Me; Rules of Engagement
(R); The Road to El Dorado (PG); The Sisulis

LA JOLLA

with people and furniture and bric-s-brac and dark walls, it is overheavy. At the same time, this is a very substantial film, probing the anguish and dissatisfaction behind the great (and cherchi) anness of gibbert and Sullivan, muscling into the eternal struggle between artistic aspiration and commercial compromise, stepping back for a sweeping socioeconomic overview of the traeffed ocioeconomic overview of the rareness world of Victorian operetta. That last angle of approach, in particular, might help us to

get over any surprise that writer-director Mike Leigh would choose to retreat a full concurrency from his customary stomping ground of present-day Britais (Sevens and Leis, High Hopes, tec), and seek namement instead in his foresthaters' discomfort with such new fingelig grouns as the telephone, the doorded, and the fountain pen. Leigh's present attitude treast the work of this trong present attitude treast the work of this trong states that the late of the treast the work of this trong states changes, not accessarily highlights, of

Private Mach. The foreure and faulty. The Middada, but he piese them to us with a detached, a dispassionate, a quasi-documentary even pouls from the camera to "put in over," no overpowering reactions to "put in over," no overpowering reactions to "put in over," no overpowering reactions when the properties of the control of the power of the control of the control cardiacture on this occasion, his uncharacteristic observance of Victorian respect, but it also results in a certain discepagement, a certain flatness. He seem primarily interested in the work as work — the humsd'in is a most of the theater as much a a man of the cinema - and maybe the quality of the work, after all, is beside the point. Work is work, regardless. The devotes of Gilbert and Sullivan will perhaps be of Culture and Sullivas will perhaps be transported to a glob seatheric plane at the very first note. The nonderotes, seeing mainly the quainteness, and voondering of it, is not apt to be converted. But he will a lie, is not apt to be converted. But he will a least have been transported, together with the devotes, into a different time. a practicular place a statutions, or cited a practicular place a statutions, or cited with the devotes, into a different time. a practicular place a statutions, or cited and consideration of the control of t

Toy Story 2 — A sure bet to be enjoyed by all who enjoyed the first one. And endured by most others. The central theme of the built-in obsolescence of children's toys — Woody, the pull-arting condwp, has suffered a torn shoulder and is retired to the shelf while his owner goes off to summer camp without him — gives rise to some difficult even painful, questions on aging, mortally, the instability of relationships, the ermanence of love, and the like. ("Do

you really shink Andy is going to take you to callege! Or on his honomous "The easy to callege! Or on his honomous "The easy to callege to the honomous "The easy to prouger you ser." Permits, in consequence, are to be cautioned not for their his! which hold for their on make. On another fronte, are configural Toy Sony are plain to see. configural Toy Sony are plain to see. Continued the properticularly in the depth of field (including at times an artificially blurry foregrounds), are their an artificially blurry foregrounds, the littlehears of some of the human figures (all the way to nose hairs and a had comb-out.) Sometimes in a hard (or lake, or to to very). Sometimes in a hard (or lake, or to over). Sometimes it is hard to know, or to remember, what you are looking at. This development, if you are old enough to be unsoothed by the aforementioned easy answers, is apt to be too fraught with misgivings and forebodings (where will it lead's where will it lead's where will it lead's to be entirely enjoyable. With the voices of Tom Hanks, Tim Allen, Joan Cusack, Kelsey Grammer, Wayne Knight; directed by John Lasseter. 1999. \* (CINEMA STAR 6: SILVER CINEMAS)

Za Days — Sandra Bullock as an alcoholic in rehab, with Viggo Mortensen and Steve Buscemi, directed by Betty Thomas. (CARMEL MOUNTAIN: CAPOUSEL CINEMA 6; CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13: FASHION VALLEY 18: FLOWER HEL CINEMAS; GROSSMONT TROLLEY; LA COSTA 6; LA JOLLA 12; MIRA MESA 7; MISSION VALLEY 20; COCANSIDE 16: PALM PROMEMDE 24: POWAY 10: RANCHO DEL REY 16: RANCHO SAN DIEGO 15: SAN MARCOS 18: SWEETWATER 9: TOWN SQUARE 14: UA HORTON PLZA 14: WIEGAND PLAZA: FROM 4/14)

The War Zono — Reviewed this issue. With Freddie Cunliffe, Lara Belmont, Tilda

Rancho San Diego Stadium 15
2951 Jamacha Rd. & Gajon (619-600-3460)
28 Days (PC-13); American Prycho (R);
Where the Money is (PC-13); Keeping the Falth (PC-13); Black and White (R); High Fidelity (R); Ready to Rumble (PG-13); Return to Mer. Rules of Engagement (R); The Skulls (PG-13); Erin Brodovich (R); American Beauty (IP): Final Driefs (R); American Beauty (IP): Final Driefs (IP); Final

(8)

Palm Promenade 24

770 Downey Raud, San Diege (585-586-202)

20 Days (76-51), American Psycho (10),

20 Days (76-51), American Psycho (10),

10G-13), Raudy to Raughing the Fathi

10G-13), Raudy to Raughing the San Downey

10G-13), Raudy to Raughing the San Downey

10G-13), Raughing the San Downey

10G-13), Raughing the San Downey

10G-13), Raughing the Great Mills

10G, American Bassay (10), American Bassay (10),

10G-130, American Bassay (10)

(R); American Beauty (R)

Rancho Del Rey 16

East H Street, Tierro Del Bry (619-216-4702)

EB Olyse (PC-1)3; Keeping the Faith
(PC-13); Mehrer the Money is (PC-13);
American Psycholo (R); Return to Mer, Black
American (R); Erin Brockovich (R); Romes Must
Die (R); The Road to El Dorado (PG); American Beauty (R)

Vogue 226 3rd Ave., Chula Vista (619-423-1436) The Tigger Movie (G) Fri.-Thu. 12-45, 6:15; Mission to Mars (PG) Fri.-Thu. 2:15, 7:45; Snow Day (PG) Fri.-Thu. 4:30, 9:45

RANCHO SAN DIEGO

SOUTH BAY

CHULA VISTA

Swinton, and Ray Winstone; directed by Tim Roth. ★ (KEN, 4/14 THROUGH 20)

Where the Money is — Reviewed this issue. With Paul Newman, Linda Fiorentine and Dermot Mulroney; directed by Marek Kanievska.

● (CARMEL MOUNTAIN: CAROUSEL CINEMA 6:

CINEMA STAR GALAXY; CINEMA STAR 13; DEL MAR HIGHLANDS; FASHION VALLEY 18; GROSSMONT TROLLEY; LA JOLLA 12: MISSION REY 16; RANCHO SAN DIEGO 15; SAN MARCOS 6 SAN MARCOS 18: TOWN SQUARE 14: UA HORTON PLAZA 14: FROM 4/14)

The Whole Flam Yards — Humdrum hit man connect, as thick with Cupid's arrows as with bullets. Matthew Perry, playing a Montreal densist caught in the crossfire, works harder for his laughs than he rest of the cast combined, and his rewar is to be the only one of them who raises ey a weak smile. With Bruce Willis, Natasha Henstridge, Amanda Pert, Rosanna

Arquette, Kevin Pollak, and Michael Clarke ncan; directed by Jonathan CINEMA STAR 6: GASLAMP 15)

Wonder Boys — An adaptation of the novel by Michael Chabon — and an odd choice of project for Curtis Hanson, or at least it seems so if you resist the conclusion, even after LA. Confiderant, that Hanson has gone booksish and gone parvenu. A "smart," att, dark. Iterate, adult comerby, set in the groves of Academs, it covers the three days of the cumpus "Wordfest" conference, when

NORTH COASTAL

Del Mar Highlands 8
El Camino Real at Del Mar Heights Road, Del
Mar (856-556-56)
Keeping the Faith (PG-13); Where the
Money is (PG-13); The Saids (PG-13); The
Road to El Dorado (PG); Rules of Engagement (R); Ready to Rumble (PG-13); High
Fidelity (R)

Flower Hill Cinemas 2630 Via de la Valle, Del Mar (858-255-5511) 28 Days (PG-13); American Psycho (R); Return to Me; Erin Brockovich (R)

CARLSRAD

Plaza Cinemas

DEL MAR

ENCINITAS

troubles are pilling up on the professorial here: his wife has just walked out on him; his student boarder, female, is batting her eyelashes at him; another student, male, is contemplating suicide; his literary agent is impatient to have a look at the long awaite followup to his first novel. The Artoniar's Daughter, his lover, the college chancellor and wife of the head of the English and wife of the head of the English
Department, is pregnant by him, and the
department head's dog list dead in his car
tunk!. (The canine casualty has become a
distill controlled the con suffers from that American literary compulsion (to say nothing of American cinematic compulsion) to deliver entertainment nonstop: punchlines, slapstick, a dead dog, whatever it takes. The useful point of comparison would be the British Accident by the American expatriate, losseph Losey, 2009; (ASHON VALLEY 18)

X — 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 Fate of the Earth. Despite (or because of) to gore, the cheesceake, and the dreamy, druggy, wiggy mentality, this is strictly for kids. Older ones, of course. Directed by Rintaro. 1996. ● (KEN. THROUGH 4/13)

Fri. Sum. (12:50, 145, 3:15) 4:15, 545, 645, 8:20, 9:15, 10:45, Men. Thu. (12:50, 145, 3:15, 545) 6:45, 8:20, 9:15, 10:45, Men. Thu. (12:50, 145, 3:15, 545) 6:45, 8:20, 9:15, 10:45, Menton to Mars (FO) Fri. Sum. (12:20, 125, 3:00, 3:55) 5:30, 6:30, 8:00, 9:00, 10:30, Men. Thu. (12:20, 125, 3:00, 3:55, 5:30) 6:30, 8:00, 9:00, 10:30, Men. Thu. (12:30, 3:30, 3:55, 5:30) 6:30, 8:

Call 444-FILM or the theater for missing information, Bargain showtimes are in parentheses.

# CENTRAL

#### CLAIREMONT

CLAIREMONT
Town Square 14
4665 Clairment Dr. (619-274-1234)
24 Dept (PC-1) 719-5un. (1140, 210) 440,
21 Dept (PC-1) 719-5un. (1250, 413) 719, 1010, When the Money is
413, 1010, 10 (11:25, 2:20) 5:10, 7:55, 10:30; Mon.-Thu. (11:25, 2:20, 5:10) 7:55, 10:30; High Fidelity (R) Fri.-Sun. (12:15, 2:50) 5:20, 7:50, 10:25; 

#### CORONADO

Village 820 Orange Ave., Coronado (619-435-6161) The Road to El Dorado (PG)

DOWNTOWN

Gaslamp 15 § 701 5th Avmure (619-232-0400) Keeping the Falth (PG-13) Fri.-Thu. (1:00, 625) 7:00, 10:00; Return to Mr. (GP) Fri.-Sun. (1:245, 1:30, 3:20, 4:05, 5:55, 7:00, 8:20, 9-545, 625, 7:00, 8:20, 9-545, 1:045; The Saulis (PG-13) 7:00, 8:20, 9-54, 1:045; The Saulis (PG-13)

(PG-13); Erin Brockovich (R); Final Destination (R); American Beauty (R)

La Jolla Village Cinemas 8879 Villa La Jolla Drive (858-453-7831) MIRA MESA

Mira Mesa Four 8118 Mira Mesa Blvd. (858-566-1912) Theater closed

Mira Mesa Seven muss Camino Rutz, Mira Mesa (858-689-161-1); Keeping the Falth (PG-13); Erin Brockovich (R); Ready to Rumble (PG-13); Return to Me: Rules of Engagement (R); The Road to El Dorado (PG)

#### MISSION VALLEY

MISSION VALLEY
Fashion Valley
787 Frain Road (854-558-262)
787 Frain Road (854-558-262)
789 (Fig. 13), Where the Money is
(FG-13), Keeping the Falsh (FG-13), American
Fayoto (R), Ready to Rumble (FG-13),
The Road to BI Devado (FG-11), Ready
(R), The Sallin (FG-13), Romeo Must Div
(R), The Sallin (FG-13), Romeo Must Div
(R), Find Sallin (FG-13), Romeo Must Div
(R), Mission to Marx (FG), The Celler
House Rules (FG-13), American Beauty (R),
Wooder Boys

Wooder Boy 2016 The Land Center Drive (618-291-777)
210 Hanned Center Drive (618-291-777)
210 Hanned Center Drive (618-291-777)
240 Hanned Center Drive (618-291-777)
240 Hanned Center (718-778)
240 Hanned Center (718-778)
240 Hanned Hanned

Fri. Thu. (1140, 400) 7:00, 9:30
Mission V silley 2 D
1640 Comins Del Rio North (854-558-2262)
Where the Money is (PC-13) 2B Days
(PC-13); Tois; Keeping the Falth (PC-13);
American Pysylon (R); Ready to Rumble
(PC-13); Black and White (R); Return to
Re Rules of Engagement (R); The Road to
El Dorado (PC); High Fidelity (R); The
Salalis (PC-13); Remen Must Die (R); Erin
Brockovich (R); Final Destination (R);
American Beauty (R)

#### **MOVIE SHOWTIMES** STATE UNIVERSITY

5:39) 7:35, 10:05; The Road to Et Dorado (PG) Fri.-Sun. (12:55, 2:50) 5:10, 7:40, 9:35; Mon.-Thu. (2:50, 5:10) 7:40, 9:35; Erin Brock-ovich (R) Fri.-Sun. (12:55, 3:40) 7:05, 9:40; Mon.-Thu. (3:40) 7:05, 9:40

Ken 4061 Adams Ave (619-283-5909) The War Zone (Nor Rated) Pri., Mon.-Thu. 500, 7:15, 9:30; Sat.-Sun. (2:45) 5:00, 7:15, 9:30

UPTOWN Hillcrest Cinemas 3965 Fifth (619-299-2100) Joe Gould's Secret (R) Fri. ; Me Myself I (R)

Pri. Museum of Photographic Arts 1649 El Prado, Balbos Park (619-238-7559) Day for Night, 4/14, 6 and 10:15 p.m.; Contempt, 4/14, 8:10 p.m.; The Last Waltz, 4/15, 6 and 10 p.m.; Don't Look Back, 4/15, 8:10 p.m.; Camera Buff, 4/16, 12 noon and 3:30 p.m.; Persona, 4/16, 2 p.m.

#### EAST COUNTY

EL CAJON

EL CAJON
Parkway Plaza 18
467 Parkway Plaza (181-461-3450)
20 Dept (PC-1) 19-11-Thu. (1.20., 6-60) 7.25,
10.10 Keeping the Fells (PC-1) 19-11-Thu.
10.10 Keeping 18 (PC-1) 19-11-Thu.
10.10 Keeping 19-11-Thu.
10.10 Keeping

Fri.-Thu. (12/25, 2:45, 5:15) 7:55, 10:30; American Beauty (R) Fri.-Thu. (1:15, 4:25) 7:45, 10:30; My Dog Skip (PG) Fri.-Thu. (1:230, 2:55, 5:15); Mission to Mars; (PG) Fri.-Thu. (12:15) 7:10; Black and White (R) Fri.-Thu. (4:05) 9:45; Romeo Must Die (R) Fri.-Thu. 7:40, 10:15

#### LA MESA

P.M. 813
Crossmont Trolley & Cinemas
855 Rehir Phys. (639-66-6107)
20 Day (170-1) Ph.-Sun. (1133, 500-350,
00.1016, When the Money is (170-13) Ph.-Sun.
(110-140, 500) Ph.-Sun. (100-140, 500-50),
00.1016, When the Money is (170-13) Ph.-Sun.
(1264, 5, 500) Son., 500, 500-50,
00.1016, When the Money is (170-13) Ph.-Sun.
(170) Ph.-Sun.
(1 erin Brockovich (R) Pri.-Thu. (12:50, 7:00, 9:45; Ready to Rumble (PG-13) Fri.-Thu. (12:55, 3:30) 7:45, 10:10

#### SANTEE

Santee Drive In 10990 Woodside Ave., Santee (619-448-7447) Ready to Rumble (PC-13) and The Skulls (PG-13); Rubes of Engagement (R) and Erin Brockovich (R)

#### IMPERIAL BEACK

Studio Cinema 3 827 Palm Avenue, Imperial Beach (619-429-9640) Ready to Rumble (PG-13); The Skulls (PG-13); The Road to El Dorado (PG)

Harbor Drive In 32nd and D. National City (619-477-1392) Call theater for program information

Cinema Star Chula Vista 6
J20 3rd Ave., Chula Vista (619-325-3512)
Boller Room; Next Friday; Toy Story 2; The
Whole Nine Yards; Snow Day; The Sixth
Sense; The Insider; The Green Mile; The
Hurricane; Pitch Black; Whatever It Takes
The Ninth Gate The Ninth Gate

Chroma Star Chula Vista 10.

5th and I Stree, Chula Vista 1619-687-FILM)

28 Days (RG-13) Americal Proposo (8),

Keeping the Faith (PG-13) Reposo to Rumble (PG-13), Back and Willer of Englagement (R), The Road to Rumble (PG-13), Back and Wills (PG-13), Romeo Must Die (R), The Stalkis (PG-13), Romeo Must Die (R), Final Destination (R), Eris Brockovich

[R]

## NORTH INLAND

#### CARMEL MOUNTAIN

Carmel Mountain 12
11620 Carmel Mt. Rd. (619-674-9770)
28 Days (PG-13) Fri.-Sun. (12:15, 240, 505) 5:05, 7:09, 950; Mon.-Thu. (1215, 240, 505) 7:30, 950; Keeping the Faith (PG-13) Fri.-Sun. (11:00, 1:50) 4:45, 7:40, 10:25; Mon.-Thu. (11:00, 1:50, 4:45) 7:40, 10:25; Where the

Money Is (PG-13) Fri.-Thu. (11:30, 1:40, 3:50) 6:00, 8:10, 10:15; American Psycho (R) 3:50) 6:00, 8:10, 10:15; American Psycho (R) 76:-Sun. (1:00, 30:30; 5:40, 8:00, 10:20; Rules Of Engagement (R) Fri.-Sun. (1:115, 2:00) 4:40, 7:25, 10:05; Mon.-Thu. (1:115, 2:00, 4:40, 7:25, 10:05; Mon.-Thu. (1:115, 1:00, 4:40, 7:25, Mon.-Thu. (1:115, 1:00, 4:40, 7:25, 9:25, 9:25, Mon.-Thu. (1:115, 1:00, 4:40, 7:25, 9:25, San Marcos Stadium 18 Cinemas Wir Was Marcos Model and Old Caldernia Walk, Sen Marcos (70:401-3711). Sen Marcos (70:401-3711). Sen Marcos (70:401-3711). Senging the Stady Sen Marcos (70:401-3711). Senging the Manney in (70:11), Senging the Manney (70:11), Senging the Manney (70:11), Senging the Manney (70:11), Senging the Manney (70:11), Senging (70:11)

Call theater for program information

South Bay Drive In

2170 Geronado, Imperial Beach (619-423-2727)

Ready to Rumble (RG-13) and Romeo Muste

Die (R): Rules of Engagement (R) and the

Talented Mr. Ripley: The Road to El Do
rado (PG) and Eris Brockovich (R)

Sweetwater 9 Theatres

BONSALL

Cinema Star Galaxy 6

Hay: 76 and Mission Road, Bonsail
(765-954-9784)

28 Days (PC-13), Keeping the Faith
(PG-13); Where the Money is (PG-13);
Relies of Engagement (8), Return to Me;
Ready to Rumble (PG-13); The Road to El
Dorado (PG)

(PG-13); American Beauty (R); Ready to Rumble (PG-13); The Road to El Dorado (PG); The Skulls (PG-13) San Marcos Stadium 18 Cinema

NATIONAL CITY

ESCONDIDO ESCONDIDO

Carousel Cinema 6
1868 Esix Valley Parkway, Escondido
(760-480-6666)
28 Days (PG-13): Keeping the Faith
(PG-13): Where the Money is (PG-13); The
Road to El Dorado (PG); Rules of Engagement (R): Ready to Rumble (PG-13)

POWAY Poway 10 Cinemas 13475 Powiny Road, Poway (858-679-3878) 28 Days (PG-13); Keeping the Faith (PG-13); Where the Money is (PG-13); High Fidelity (R); Ready to Rumble (PG-13); Re-turn to Me. Rules of Engagement (R); The Road to El Dondo (PG)

# RAMONA

SAN MARCOS San Marcos 6 Cinemas Highway 78 at Nordahl, San Marcos (760-480-8900) American Psycho (R); Where the Money is

Ramona Twin Cinemas 626 Main Street, Ramona (760-789-3422) The Road to El Dorado (PG); Erin Brock-ovich (R)

#### RANCHO BERNARDO

LA Paloma 471 South Coast Highway 101, Encinisas (780-48-SHOW) All about My Mother; Boys Don't Cry, The Rocky Horror Picture Show 4/14, midnight Silver Cinemas 11740 Bernardo Plaza Ct. (858-485-8641) Galaxy Quest: Toy Story 2; Music of the Heart: The Insider; The Green Mile; The Sixth Sense (PG-13)

#### Wiegand Plaza 8 220 North El Camino Rei

220 North El Camine Real Encinitas (760-942-554)
28 Days (PG-13); Keeping the Faith (PG-13); Rules of Engagement (R); Raady to Rumble (PG-13); Return to Me; The Road to El Dorado (PG); The Stutts (PG-13); Romeo Must Die (R); Erin Brock-orich (R)

#### LA COSTA

La Costa 6 Fl Camino Real at Algo, Carlsbad El Camino Real at Alga, Cartibad (760-431-1990) 28 Days (PG-13); Erin Brockovich (R); High Fidelity (R); Return to Me; Rules of En-gagement (R); The Road to El Dorado (PG)

#### OCEANSIDE

OCEANSIDE

Clinema Saza Mission
Marketplace 13

Marketplace 13

College Businessi and Mission Avenue.
Commissi (100-806-1790)ton Porpho (R).
Keeping the Fall (107-13). When the Keeping the Fall (107-13). When the Money is (PG-13). Rolles of Engagement (PG-13). Return to Mee High Fidelity (R). Black and WHINE (R). Reach to Rumming (PG-13). Return to Mee High Fidelity (R).

#### Oceanside 16

Oceanside 16
dO Mission Aversa Commiste (790-419-173)
28 Days (TC-13); Where the Mooney is
(TC-13), Mercal Physic (R); Keeping the
Faith (TC-13); Return to Mer, Rules of Engenement (R); Measely to Rumbles (TC-13);
radio (TC); Price of Globy (TC-13); The
Soulis (TC-13); Romeo Must Die (R); Final
Destination (R); Erin Brockovich (R); High
Pidelity (R)

Star Theater 402 North Coast Highway, Oceanside (760-721-5700) Topsy-Turry (R) Fri., Mon.-Thu. 5:00, 7:50; Sat.-Sun. 2:10, 5:00, 7:50

Sat.-San. 2-10, 5:00, 7:50
Town and Country
225 IB Camino Real (70:4-13)-9:14)
Resping the Fath (70:1-3) Fri. 3-45, 6:45,
9-30, Sat.-San. 12:45, 7:45, 6:45, 9-30;
Mon.-Thu. 3-60, 6:20, 9:00, Ready to Rumble
(F0:1-3) Fri. 4:15, 7:00, 9:40; Sat.-San. 1:30,
1:15, 7:00, 9:40, 6:20, 9:00, Ready to Rumble
(15), 7:00, 9:40, 6:20, 9:00, Ready to Rumble
(15), 7:00, 9:40, 6:20, 9:20, Ready to Rumble
(15), 7:00, 9:40, 7:10, 10:20

# **Taste the Future**

Walk into 99 Ranch Market and you're trans-ported into California's future. Asians and Hispanica crowd the store's long aides. Over in the produce section, El Salvadorans and Cam-bodians stand site and the standard of the bodians transfer and the standard standard in the standard standard standard standard in the standard standard standard standard standard to explain to Mexican clerks how they want their fish filleted. Voices bicker, whisper, and laugh in Spanish. Vietnamese, Cantonese, Mandarin, Cambodian, Lao, Tagalog, Thai, Hindi, and, every now and then, English. During the week, every now and then, English. During the week, if I'm not in the mood to cook, or on weekends when I want to do something fun and unusual with an adventuresome date, I can think of no better place to pick up a quick meal than 99 Ranch Market, San Diego's largest Asian

supermarket.
The process is somewhat more complicated than ordering take-out pizza. But one of the city's best, little-known food secrets is that if you buy a whole fish at 99 Ranch Market, the clerks will clean and deep fry it for you for free

clean and deep fry it for you for free.
When you shoulder your way yot o 99 Ranch
Marker's 40-foot-long fish counter, remind yourself that the notion of "persons space" is little
understood outside Europe and North America.
(Chinese, remember, has no word for "privacy.")
Arm yourself with a few plastic bags from the
conveniently placed dispensers. Using the bags
as gloves, begin to persue the dozens of kinds of
fisht. (Eys should be clear, fish firm, gills red)

Much of the fun of buying fish at 99 Ranch Much of the fun of buying fish at 99 Ranch Market comes from gawking at the stranger vari-eties, like the bright orange bug-eyed chucklehead. I've tried to find out just what kind of fish chuck-lehead is, but my Oxford Companion to Food doesn't list it, and my American Heritage Dictionary tells me only that a chucklehead is "a stupid and gauche person; a blockhead." There's also the long cel-like mud fish whose skin resembles that of a boa constrictor. On occasion, I've even seen monkfish, whose huge, blobby bodies make them

look like monstrous guppies.

Your best bet is to stick to fish with which you're familiar. When you've made your choice, hand it to a clerk and exclaim, "Fry, please!" He'll hand it to a clerk and exclaim, Fry, please: The u give you a small red ticket you use to claim your hot, crispy, greaseless dinner from a counter near the produce section. Having tried several varieties

Enjoy casual fine dining at AJ's -

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of 99 Ranch Market fish, I can report that the striped bass and big mouth bass are good, if a little muddy bass and big mouth bass are good, if a little moudy tasting, but the red snapper, especially the golden snapper, are often spectacular. Even after deep frying, their skin stays brilliantly colored, and their juicy, clean-tasting fish is a bright, snowy white. Several times I've served the golden snap-

per to guests. Sprinkled with chopped cilantro, surrounded by thin slices of lemon, it's won over MAX NASH

thin slices of lemon, it's won over people who claim to hate fish.

Not all fish haters can be won over by golden snapper, 99 Ranch Market's prepared-food section, on the south side of the store, offers several kinds of ready-cooked chickens, geese, and ducks. A woman who works there behind the counter likes to scream in Cantonese, but she's basically friendly. Tell her that you want a soy sauce duck and she'll howl your order into the kitchen. Seconds later a lackey will appear bearing a Styrofoam box containing mois mahogany-colored chunks of mildly salty roast duck infused with star anise and black pepper.

To round out your meal make a quick pass

through 99 Ranch Market's produce section through 99 Ranch Market's produce section where, among exotic Asian greens, you'll find less intimidating salad fixin's — romaine, Bibb, and red leaf lettuce. You'll also find the pea sprouts

en after deep colored, and med leaf settuce. To ui also innot up-ga sprous colored, and projeth, snowy golden snap- and Parallel 33. The sprous taste sweet and nutty like fresh green peas and are very good ressed with lemon juice and olive (i), or with a little mayonnaise, lemon juice, and sugar. While

NASH jour is the product section, you with the product section, you wis the product section. You might as well pick up a few mangoes or crisp. As ain pears for dessert—mouth-watering sweets aren't a 99 Ranch Market specially.

Over in frozen foods a Japanese company called Maeda-fan offers an ambitious range of disappointing frozen desserts, including several waters to five cream balls covered with a thin. varieties of ice cream balls covered with a thin varieties of ice cream Dalis coveree with a uni-chewy coating made of glutinous rice. Called "Gourmet Mochi Ice Cream Bonbons," these flavorless, mealy lumps are something only chucklehead would enjoy. Maeda-En's plum sherbet is overly sweet, and its tart plum flavor

#### 99 Ranch Market

7330 Clairemont Mesa Blvd, Clairemont 858-656-7799

ATMOSPHERE: Multilingual. Hectic. Fun

SERVICE: Generally very good. Polite. Ernest. English can be shaky at times. SOUND LEVEL: Mornings, medium. Week-end afternoons, nerve-rattling.

RECOMMENDED DISHES: Red snapper, golden snapper. Soy sauce duck. Pea sprouts. Asian pears...

WINE LIST: 99 Ranch Market has a good selection of beers, domestic wines, and Amer-ican whiskies. The Chinese rice wines, however are perhaps an acquired taste.

PRICE RANGE: Inexpensive. Few fish are more than \$6.00 per pound. Soy sauce duck

**HOURS:** Monday through Sunday, 9:00 a.m. to 9:30 p.m.

#### WHAT THE STARS MEAN:

(None) Poor to satisfactory

\*\* Good

\*\* Very Good

\*\*\* Excellent

\*\*\* Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

tastes synthetic. Its green tea ice cream is rich, smooth, and tannic in an interesting way but is less a dessert than a possible explanation for why obesity is rare in Japan. Visit 99 Ranch Market for the excellent fried

Visit 99 Ranch Market for the excellent fried fish, the soy sauce duck, the pea greens, the mangos, papayas, and the crisp Asian pears. In addition to composing an inexpensive and interesting meal, you'll be able to test drive life in California's future.

#### Calendar RESTAURANTS

# **Toaster Burned** All the French Bread

The whole place has that earnest-conscience atmosphere of eco-warrior, ethno-educated youth.

FORK

ED BEDFORD

once was in Cambodia. At Angkor Wat, the ancient temples, Just me, a guard, and a thousand giant smiling faces carved in stone. You know the history, the genocide. And yet those smiles were incredibly, well, beautiful. What got me was the lips. They hypnotized me. I've been a mouth-checker

And, can you believe? I see that mouth now. Right in front of me. For the first time She's not ever Asian. Yet the same full lips. The same wise smile. Never till today have I seen a mouth that looks so

nuch like...
"Something to eat?"

"Something to cat?"
She's waiting.
Takes a moment. "D'aagh, oh, Yes."
This is werf. And it's happening in Wired, the
marcon-colored cafe on Laurel. Late afternoon.
World music playing on the system. African
rhythms, Indian sitar leads. Odd ponytail customer huddled deep in a book. Couple of women
in intens discussions in a booth. Permanent smell of coffee roasting. I just had to pop in here. It's, like, squeezed

between Mr. A's restaurant — millionaires' Lunch Central — and San Diego County Democratic Party headquarters. Ben and Katia, the owners,

ripped out the offices that used to be here and left the pipes and air ducts hang over your head. Two
walls are naked brick. The only paint is the yellow on the other two walls, a blue panel behind the counter, and the red-brown

concrete floor. But all this just makes the place feel extra cool. Stephane place feel extra cool. Stephane, who's cooking today, says Ben and Katia are French, like him. Well, Moroccan-French-Corsican-Swiss. Too much! They've definitely created an atmosphere.

If this were the age of protest, Wired is where you'd gather. Wired is to, say, Hooters, as matyou a gatner. Wired is to, say, Hooters, as mat-ter is to anti-matter. The whole place has that earnest-conscience atmosphere of eco-warrior, ethno-educated youth. See? It's got me thinking, and that ain't easy. Signs with all sorts of interracial good causes are scattered about the place. "Every generation should have a moral assign-ment, and one of ours must be justice for Mumia Abu-Jamal," says Ossie Davis in one sign. Peo-ple turn up at the counter in slop-slop sandals. Herbal teas and health-food specials fill up the menu blackboard. You almost feel you're depriving some hungry person out there in The World if you order food for yourself

But the girl with the smiling face is waiting. I But the girl with the smiling face is waiting I look at the blackboard menus. They have written up a bunch of daily specials, like a Bric chees andwich, a Creek salad, or a roat stoe bed and-wich, which each come with soup or salad and an order to 104 stoy. Regular dailses include a bowl order to 104 stoy. Regular dailses include a bowl of truit (44 stoy), or "Popeye salad," which has spinch, artichole hearts, and contacte of 66 25. A Caesar salad with chicken strips is also 66 25. I finally go for the "Wired Salad," I has truns, eggs, tomatoes, and olives, with lettuce, and bread 53 55.

It takes a while to come. I sit down at one of It takes a while to come. I sit down at one of the black metal tables in a black chair with gold swirth hand-painted on its metal backrest. After Stephane brings it, he asks if I dike toasted French bread with that. Sure! a say. In the next I's minutes I catch the smell of burning toast three times. Fi-nally he brings two pieces of flat popy seed bread. "Toaster burned all the French bread," he says. But this 'no mobblers. The stell what so sees

But that's no problem. The salad plate is over stacked with a mountain of lettuce. It has a big stacked with a mountain of lettuce. It has a big crater-full of funa. And they've rained olive slices all over it. Around the edges, wedges of tomato and boiled eggs. I pour a nice big pot of dark vinaigrette sauce over the salad. Oh, yes! Now we take the tuna, stab on a couple of bits of lettuce, squeeze on some egg, rip off a piece of bread,

soak it in the vinaigrette, and voilà! Mouthful

soak it in the vinaignette, and volla! Mouthful made in heaven. "We're not really geared for all-out cooking," says Stephane. "This started off as a coffee place. During the day we get every kind of person. Businessmen, laborers, lawyers, teachers, cops druggies, students, Very American, I think, to mix like that. We also try to help establish new bands in the evening. We have them playing live on Thursdays, Fridays, and Saturdays. The only problem is developers are going to tear down this whole block at the end of the year. It will be a big

Stephane grew up in the south of France, where scepanie giew op in the south of ranke, where his cousins make wine and cheeses and olive oil and grow marijuana. "Well, just one. But what can you do?" he says, Soon, he libe in bit himself. He's starting a San Diego-based online European antique bussines. "Sellers in Europe, buyers here, we'll bring them together," he says, "for, oh, maybe 10 percent."

Drat. Why didn't I think of that? He'll prob-Draf. Why didn't I think of that He II pro-ably be a millionaire next time we meet. As I leave, a CD from Buddha Bar, a Paris world-music scene, takes over the sound system. Vaguely Asian. Vaguely haunting. Suddenly reminds me of the smile. Realize I never asked her name. Does she realize she has been born with the most famous grin after the Mona Lisa?

Hyatt Regency La Jolla Invites you to

cultivate your appreciation for the art of fine dining at our extravagant Faster Sunday Champagne Brunch, April 23

from 10:00 a.m. to 3:30 p.m. Let our chefs tempt you with all your favorites,

from breakfast classics to delectable

entrees, served in a casual yet elegant

setting. Children will enjoy a petting zoo

parking available.

Prices do not include tax, gratuity or alcoholic beverages. Reservations must be made in advance. Must be 21 years of a beverages. Non alcoholic beverages may be substituted for champagne. Other restrictions may apply, ©2000 Hyst Corp.

The Place: Wired Cafe, 415 Laurel Street, at Fourth Avenue, 619,544,9890

The Practice, Wield Light, 415 Later's Street, all results Avenue, 619-346-3909.

Threes Strambled monder (ogg. 1,519-2 grands with friest and mile or regort, 54.25; veggie sandwich with halp Praces Strambled monder (ogg. 1,519-2 grands with friest and mile or regort, 54.25; veggie sandwich with halp lettrace, tomatees, cucumber, arribothe hearts, and fruit, 54.99; Wired Sadd (lettrace, tuna, tomatoes, eggs, olives, vanagerent, hereal, 35.59; here andwich with suppor salad and cells, 54.599.

Hours: Menday to Thursday, 6:00 am. to 8:00 pm.; Friday, 6:30 am. to 10:00 pm.; Saturday, 7:00 am.; Saturday, 7:00 am.; Saturday,

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entrée, and dessert! \$10.95

4353 La Jolla Village Dr. UTC [next to Macu's] : [858] 587-6677 www.hops.signonsandiego.com WHERE GOOD TIMES ARE ALWAYS ON TAP" as it happened, my first bottle of koaher wine was Witness Tree winery's last — the 1994 Pinot Noir. (The winery changed owners and ceased production of Koaher wines.) I bought it because of a shelf talker praising its Oregonian Pinot qualities, realizing only later that it met the standards of Jewish

that it met the standards of Jewish dietary laws — not that I knew what those laws entailed. I reacted with the same anticipa-tory displeasure that I get when I see the section marked "Organic Wine" at Whole Foods Market. My one taste

of kosher wine made from Concord of knober wine made for both control of cont an instinctive (and unfounded) belief that it were us forced to meet any requirement other than tasting, good, that easential requirement of taste will suffer; tried to swallow my projudice before ownlowing the Witness Tree, but I didn't especially care for it, and the experience only hardened me in my ways. It to but a student ought not to get not year, and the student ought not to get not hardened experience.

But a student ought not to get too hardened too soon — much might be missed. (Wine Spectator named Baron Herzog's 1998 Chenin Blanc a "best

buy" at \$7, giving it 85 points. I'm not usually crazy about Chenin Blanc either, so it's a real learn-ing opportunity.) And the approach of Passover seems as good a time as any to take a closer look

seems as good a time as any to take a closer look at kosher wine—is nature and history. I called Craig Winchell, owner and wine-maker at Gan Eden winery, and maked how the Jewish dietary laws ended up being applied to wine. "In the Torah, there is a law against using wine that has been dedicated to skols. As it stood, in the

MATTHEW LICKONA

LICKONA

that had been times of the temple, there was one that had been thermally processed — holled — prior to being handled by the idol worshippers who were declarating boiled wine them the processed — holled — the processed — the proce idol worshippers handled it.

God indees the heart: it wasn't always easy to de termine the intent of an idol worshipper when he handled wine. The Jews erred on the side of caution, at least in theory. "They had this method of dedioffering with an open vessel, waving it around. Any [unboiled] wine that was moved in an open vesse [unboiled] wine that was moved in an open vesses by one of the idol worshippers at the time was deemed to be at least probably dedicated to idols. If people knew it was dedicated to idols, then it would be considered dedicated wine. If people dain's know for sure if it was dedicated to idols but thought it might be, then it was considered ordinary wine. Ordinary wine could not be drunk or used in the

Ordinary wine could not be drunk or used in the temple, but since you weren't sure exactly what was up, people were more lenient on it.

Now, from the time of the Greeks onward, there was another little problem that kept cropping up, and that was assimilation satisfactory and the second of the control of

cause creeks and early for instance, against eating cheek
that was made by a non-lew that was brought down
in Greek times. "Other laws forbade the use of oil, or
the consumption of baked goods or other cooked
foods that were made by non-lews. "That was all to prevent socializing between Jews and non-Jews, which would lead to assimilation and intermarriage."

would lead to assimilation and intermarriage. Wine, a great socializing agent, eventually fell under these decrees as well. Later, when there were no more idol worshippers, the rabbis expanded the idea of ordinary wine to include wine handled by non-lews, whether they were idol worshippers or



died by non-lews would not be kosher."

The relation between a product and its producer was more intimate in those days, which helps explain why the rabbis sought to use food and wine restrictions to keep people apart. "Each family would make its own bread and baked goods. They'd make their own oil, and they'd make their they'd make their they they they are setting a non-They'd make their own oil, and they'd make their own wine. "I gather that if you were eating a non-lew's bread and drinking his wine, odds are you were in his house. "Nowadays, it's a little different, because [things are] made on a larger, more commercial scale, so the factors that led to these



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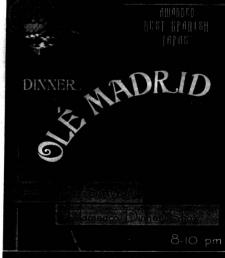
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#### NORTH COASTAL

CALIFORNIA BISTRO Four Seasons Renot Avises, 7100 Four Seasons Perials, and Carlabad, 760-63-6500. On Explaying the there's an all-you-can est season buffet in the more casual dining room of the hotel. The cost is \$35.00, Restruct. Cancellations charged to your credit acts of the cost of the c

Expensive.

CALIFORNIA PIZZA ETTCHEN 437

South Highwy 101, Suite 601, Soliana Beach, 485 - 7909; Herr's ago de
family restaurant where you can take
your childern on glarachidents frost and
ask, patas, pata. There are 28 pizzas.
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pizzas. 1963 Nobel Driver.

Patas. 11962 Carmel Mountain Road.

88 875-842.

THE ENCINITAS CAFE 531 South Highway 101, Encinitas, 760-632-0919. This American café serves breakfast from opening to closing. Egg dishes are served with biscuits and gravy. Sand-wiches and salads for lunch: American entrées for dinner. Fast, excellent serv-ice. Open daily, breakfast, lunch, and dinner. Low

IL FORNAIO CUCINA ITALIANA

IL FORMAIO CUCINA ITALIANA ISSO Genesio De Mar, Del Mar Plaza. Plaza SCA comito De Mar, Del Mar Plaza Plaza Gordon Gordon

NOBUJAPANESE RESTAURANT 315 NOBU JAPANISE RESTAURANT 315. South Highwy 101, Solans Res, 858-755-0113. The menu at this gournet Lapaneer restaurant offers 100 sush items, 20 stunning and unique appetit, and a long list of entries, including an eight-course feast and box dinners. Two dinning rooms are available the livelier is at the sush bar. Especially on the weekends, arrive early to avoid waiting for a table. Open daily for hunch and dinner. Moderate is expensive.

ner. Moderate to expensive.

SAMURAI JAPANESE RESTAURANT

979 Lomas Santa Fe Drive, Lomas
Santa Fe Plaza, Solana Beach,
856-481-0032. This restaurant boasts

"the largest California stubi ber," as well
as a menu of over 100 items. The food
is artistically excessed and presented.

# **Online** Restaurant **Coupons!**

These restaurants 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 Atoll 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 dinner Caesars Cafe Free baklava Cafe India 2 dinners \$19.95

Calypso Café 50% off dinner Casa Picante Free dessert Casa Sanchez Free appetize

Chateau Orleans 2 for 1 Cajun/Creole entrée Free Mocha Crème Brûlée Cottage Cafe Free apple strudel

Cucina Fresca Free appetizes 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 lewel Box Bar & Crill 2 for 1 menu Item

Juke Joint Cafe Complimentary dessert King's Shish Kabob Dinner & movie for 2 \$21.99 O Ki's Restaurant Free appetizer

Marrakesh \$10 off Moroccan cuising McCabe's Bridge 1/2-price appetizer Mikko 50% off sushi Moondoggies 20% off entire bill

Olé Madrid 50% off entrée O Passage to India Free dinner

Pasta Espresso \$4.50 pasta C Pizza Nova Dinner for 2 \$11.99 Pizzeria Uno Free Tuscany bread

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 Valenciana Mongolian BBQ dinner \$8.50

514 off dinner entrée Shelby's O Star of India 50% off entrée 2 for 1 hands

The Surfside 1/2-price sep Sushi Deli Too 10% pff total diener bill

Three California roll frie visa roll order 2 for 1 disser Thai Foon Thai Oerhid Cuisine @ Tjo Lees - Free de

SanDiegoRender.com

#### NORTH INLAND

ASHOKA THE GREAT 9474 Black ASHOKA THE GREAT 9478 Bick Wounted in Road (off Mirmans Road), 838–693-7949. Seek out this splendid Indian restaurant. The setting is lovely, the service excellent, and the food first-state. Don't overlook the tandoori diabes. Ten vegrable platers and six rice dabes are available for vegetarians. An all-you-can-eat lunch buffer is served daily, it worth the drive to get this excellent food. Open daily, hunch and diamer. Low.

BOLSA VIETNAMESE CUISINE RESTAURANT 9225 Min Meas Book-vard, Suite 118, 858-693-3663. Try this fine Victnamese cafe run by an ener-getic woman named Trang. Over 130 items on the menu. Especially jolly weekends. Open daily for breakfast, lunch, and dianner. Same menu, contin-

for two

CHIBU-ANH VIRTNAMESE CUI-SINE 16769 Bernardo Center Drive Suite 10, Rancho Bernardo 858-485-1231, Gourmet Vietnames food is available here. Menu offers 60 items, many with French influences. Good bets are chicken creps, fresh fish regard of the control of t

Bernardo, 858-675-8500 or 858-487-1611. Rack of lamb and fresh salmon are memorable. Located on a golf course, this à la carte dining room produces some of the best meals in North County.

Open nightly for dinner. Expensive.

FIRENZE TRATTORIA 16 25 South
Rancho Sents Fe Road (exit Encinitis
Boulevard, turn east to Rancho Santa
Fe Road), 760-944-9000. This multiregional Italian restaurant offers one of
the most romantic pation in existence.
It also provides more food than any one
person can finish. The 14 first courses,
14 pasts and fice, 16 fish dishes, and 10

Dinner \$1 195 i

Per couple (With this ad. Exp. 4/30/00.)

Create your own 2-item combos.
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Enchilades \* Tacos \* Tostadas
Buritos \* Tamales \* Chimichangas
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CASA PICANTE

619-258-5557

plenty of choices. Select desserts made on premises. If you long for vast amounts of food, Firenze is for you. Lunch, Monday through Friday; dinner

THE FRENCH MARKET GRILLE ter, Rancho Bernardo, \$54-485-8055. Don't miss this small but chic French restaurant. The chef, originally from Paris, produces superb nouvelle cuisine. Memu change monthly, but when available be sure to order lamb shanks and cog as vin. Benaklast served Sunday, lunch and dinner served daily. Expensive. (Call for directions to the restaurant.)

ISLAND BOY GRILLE 10066 Pacific day, Low.

day. Low.

RESTAURANT EUROPA 9379 Mira

Mess Boulevard, 838-693-3252. If you

love German food or would like to try

it, hasten to this restaurant. The new

management retains the same high stan-

Dresso

\$499

LA JOLLA

ALFONSO'S OF LA JOLLA 1251
Prospect Street, 558-454-2252. Both the parts and the dining room are lively, crowded, noisy, and fertive. The house specially is carne ands, and the Questilla Merceles (shrings over a questilla) is ocutrateding. Extrasive menu offers combination plates, talke releases, spea, and flustuc Open dishy for hunch and dimere. Low to moderate.

ASPEN MILLS BAKERY AND CAPE 1044 Wall Street Suite F, 858-551-5550. Formerly Woodys, Aspen Mills has the

same menu with additional items. If you are an early riser, you can eat here as early as 6:00 a.m. Beautiful room. Open daily, 6:30 a.m. to 3:30 p.m.

GEORGE'S AT THE COVE 1250 Prospect Street, 858-454-4244. The al-

Above is the Cafft, and on top in the Terrace, which is reconstruct on balany nights. The Caff and Terrace offer identical states of the Caff and Terrace of the Caff and Terrace

KISOTA JAPANESE RESTAURANT 1250 Prospect Street, La Jolla, 838–459-8022. Located one flight up, this small caft offers an excellent aushi bar and

specialty coffee breakfast and he 2:30 p.m. Low.

MANHATTAN OF LA POLLA 7766 Fe MANNEATTAN OF LA JOLLA 7766 Fey Avenue, Empress Hotel, 834-639-0700. If you've searching for a restaurant that provides a senso of pairty as well as good New York-style Italian food, then try Manhastan Gal Jolla. Of the many tantalizing a la caste dishea, some of the best are rack of leaths, superb steaks, and "Seafood Mediterranean." Cannelloni is

ate field of states, superfixed, sand-title field of states, and the states of the state is Sim Diags. Very New York throughers, Lunck, Wednesdey through Yesley, finders, states, states, and the states of \$1.2 million. It dearling, Disnore entries may in price from \$15.00 ftm or \$1.2 million it to \$25.00 — almost an entry as the "Bry proposation is unamon. Open dish, Versia, and the states of the states P.F. CHANG'S CHINA BISTRO 454 La Jolla Village Drive, 858-458-9007

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ing. Low to moderate.

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Casa has returned to regional Mexican
cooking: homemade corn tamale
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fish tacoa, shrimp jojinas, and carminas
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and Puerto Rican passiels (prepared Fridays) in the city. Extensive line of Latin groceries next door at 1249 Morena Boulevard. Closed Sunday. Lunch Monday through Saturday. Din-ner, Tuesday through Saturday. Reser-vations suggested. Low to low moderate.

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Street, Clairemont, 619-57-6433. This

stylish little Clairemont eatery is proof

positive that our city has matured for

its specialty ethnic foods. Balboa Tofu

House is a Korean restaurant serving up House is a Korean restaurant serving up specially toft dishes. Flavorful, healthy foods. I highly recommend the soents/u soups (beef, pork, seafood, or mush-noom), with raw egg drop you drop yourself, and side of tasty fresh kimchee. From the friendly, mannered waiters i ordered the mushroom soonts/s, which LORNA'S ITALIAN KITCHEN 3945

Governor Drive, Vons shopping center, University City, 619-452-0661. Twenty pasta dishes are prepared here, all from scratch, as well as hot sandwiches and pizza. Fine place for families. Open daily. Low to moderate.

daily. Low to moderate.

NIJITA MARKRT 3860 Convoy,
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not willing to sacrifice quality for convenience when eating fast food, try thi
Japanese market in Kearny Mesa. Nijaya Market offers prepared bos lunches,
or benst, that are pretty to look at, appetizing, and a real bargain. Is suggest,
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and heatlamps and going targingth to the

chicken cutlets, fresh sushi, and chilled noodles, as well as dessert delicacies like sweet bread roll filled with sweet bear paste. Inexpensive. — Max Nash

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At the prompt press the 4-digit extension of the restaurant that interests you.

You may request up to three menus Denotes restaurants that serve brunch.

DOWNTOWN Anthony's Fish Grotto----2142 Caesar's Cafe Greek ... -2126 Candelas Nouvelle Mexica Hard Rock Cafe Continental -- 2109 King's Shish Kabob Mediterranea -2123 oney's Tavern Continental Olé Madrid Spanish Mediterranean ..2117 Sammy's California Woodfired Pizza -2127 Sevilla Spanish & Seafood Star of India Indian ---2102

SOUTH BAY

-2124

Vincenzo's Italian

& CORONADO Anthony's Fish Grotto---.....2482 D'Lish Gourmet Pizza, Salad, Pasta ---- 2483 D'Lish Xpress Pizza, Salad, Pasta----Pizzeria Uno Chicago Bar & Grill

> UPTOWN & NORTH PARK

Rombay Exotic Cuisine of India ------2207 -2193 Casa Sanchez Mexican ---2181 Cottage Cafe Polish-Russia Del nea's Italian ... -2176 Grangers & Ethiopian Cafe
Ethiopian & American
Pizza Nova Italian ...2191 Sanfilippo's Italian-Thai Foon 2175 -2188

NORTH COUNTY

INLAND Anthony's Fish Grotto-----2789 New Wharf Bar & Restaurant -2787 American & Oriental ... San Luis Rey Downs Continental -- 2783 EAST COUNTY & STATE COLLEGE

Anthony's Fish Grotto---- 2860 Casa Picante Mexican Pizza Nova Italian ---- 2859 Tio Leo's Mexican

BEACHES &

POINT LOMA Aquapolis Restaurant Japanese-Atlantis Restaurant Seafood -2356 The Atoll Restaurant Mediterranean The Blue Crab Restaurant Seafood ---- 2355 -2330 Broken Yolk American Cafe India Indian --2363 Canes Bar & Grill America 2347 Chateau Orleans Carium --2333 -2350 Cucina Fresca Italian Dockside Restaurant --2352 American & Seafood Firehouse Beach Cafe American Moondonnies American .2340 PB Sushi Club Japanese -2327 Pasta Espresso Italian -- 2368 Pizza Nova Italian-Pizzeria Uno Chicase Bar & Grill ---2339

The Surfiede Sudi & California Casstal ..... 2358 LA JOLLA

-2332

2400

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Bollicine Italian

Brockton Villa Continenta -2430 Cookinit.com Personal Chef Forever Fonduc American -2416 Ginza-Sushi Japanese Hard Rock Cafe Continenta -2410 Harry's Coffee Shop-Hops! Bistro & Brewery American -2427 Marrakesh Moroccan .2412 Moondoggies American -2403 Rock Bottom American -2428 Roppongi Asian-Fusien --2422 Sammy's California Woodfired Pizza Shelby's Seafood & Steak -- 2432 -- 2425 Star of India Indian. -2401 Su Casa Mexican ---2402

MIDWAY. OLD TOWN &

MISSION VALLEY Chiba Japanese & Sushi ... ...2760 -2282 Ginza-Sushi Japanese -Old Town Mexican Cafe Pizzeria Uno Chicago Bar & Grill .... -- 2261 Sammy's California Woodfired Pizza -.. 2768 Seau's The Restaurant American-----2267 Shanghai Mandarin--2280 -2263 Tio Leo's Mexican -

NORTH COUNTY COASTAL

Calypso Cafe South American -Don Chuy Restaurant Mexican---2712 Greek Village Ki's Restaurant Health Food & Juice Bar --- 2730 Mikko Japanese Neimans American -2742 Passage to India Indian Pizza Nova Italian ----2728 Roma Mia Italian Sammy's California Woodfired Pizza -2733 Star of India Indian 2751 Taste of Thai -----2715 Tio Leo's Mexican Wild Note Cafe California Cuisine ...... 2702

CLAIREMONT, UNIVERSITY CITY, KEARNY MESA & TIERRASANTA

94th Aero Squadron American ---2552 Angelo's Italian Restaurant -- 2554 Ashoka the Great Indian--2564 Rive Collar Grill American -2580 Dickey's Smokehouse BBQ -2629 D'Lish Xpress Pizza, Salad, Page .. 2570 -2555 The Good Egg American Khyber Pass Afaban ... .2560 -2578 -- 2577 Thai Orchid ---- 2569 Tio Leo's Mexican -- 2630

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Street, Pacific Beach, 8:54-488-1725.
This pleasant, sity daining room serves
French food with Californis influences.
It's light, good-tasting, and cary on your
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demonsts and hashary at one end of the EARNINGAYMAN BENTALINGAYT 4757. Mission Boulevand, Pacific Bench. 83-272-8090. The impressive measur-tions. There's also a room with floor-sating, But host have are firecracked during, spir fish cales, matthe facther during spir fish cales, matthe facther because specifies. Somming preventation and enather preparation. On workensh Open delig. Low to morderate. LOTTA PASTA 1783. Garnet Armus, Pacific Bench. 83-20-41-677. This first pacific pacins. 193–41-677. This first pacific pacins. 193–41-677. This first pacific pacins. 193–41-677. This first pacific pacins. 193–41-77. This first pacific pacins. 193–41-77. This first pacing pacing pacins. 193–194. The pacing pacing

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BESTAURANT 1923 Twing Street,
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preparations from many Latin American countries, from Argentina and
Brazil to Peru. However, with few exceptions, the foliat were published to be a few properties of the foliation of the conceptions, the foliation of the conceptions, the foliation of the conceptions, the foliation of the conceptions are considered to the conflow of the conmonth of the conception of the conmonth and studied. Cander Montage,
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CAPP RACIPEA (141 San Diggs, Avenue, Old Town, 619-291-6006. Super-tow and the disner presend here. The contraction of the contract

EAST COUNTY &

STATE COLLEGE ANTONBO'S HACKENDA 700 N. Johnson (corner of Arnele), El Cajon, 619-442-9827. Fine place for children, parents, grandparents. The food is not recurrent to standard items

fection served with honey, are compli-mentary with meal. Open daily, lunch, dinner, and Sunday brunch. Low. dinner, and Sunday brunch. Low.
ASMARA RENTATIONATY 443) EI Calon Boulevard, Bast San Diego.
613-563-5666. Try this Abyasinkan/
Ethiopian restaurant. The menu is limtion to beef, inshin chicken, and vegetables, and the food is very neity. No sambusas, chicken with hard-boiled egg.
hand-bushes and wegetable plates. Often
frequented by college students. Open

dally for lunch and dinner. Low. D.Z. AEDPS Alvando Flan, 6950 Al-varado Rode, State College area, 613-265-2618. Surely dels beriefed de-tacemen in Sen Diego. Soupe with chee, specially due to sen the Diego. Soupe with chee, specially due to the control of the inside specially due to the control of the inside specially due to the control of the control produced by the control of the control of the Law of the control of the control of the law of the control of the control of the law of the control of the control of the law of the control of the control of the control of the law of the control of the control of the control of the law of the control of the control of the control of the law of the control of the control of the control of the law of the control of the control of the control of the control of the law of the control of the control of the control of the control of the law of the control of the control of the control of the control of the law of the control of the control of the control of the control of the law of the control of the law of the control of the

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CENTRAL SAN DIEGO

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Moderate. — Max Nash
VESUVIO GOURMET 3025 El Cajon
Boulevard, North Park, 619-282-7040.
Wonderful Southern and regional Italian
food is served here. The interior is gorgeous, the service swift, and the servings
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Piece California Roll \* 2 Fried Shrimp \* 2-Piece Snapper \* 2-Piece Teriyaki Salmon \* Rice \* Salad Web his coupon Expres 427/90.

CHIBA JAPANESE FOOD & SUSHI 10435 San Diego Mission Rd. • [619] 584-1836 [Carner of Rancho Mussion & S.D. Mussion Roads near the statium]

Calendar

DOWNTOWN

ANTHONT'S FISH GROTTO 1360
North Harbor Drive (at Ash Street),
639-232-3103. For its feeth seasool asis, in that and chips, and its daily feeth fash specials, Anthony's at Ill gene to the said of the class for stability of product, good-sized portions, time-honored preparation, and low cost. Open daily, lunch through dinner. Low to expensive.

preparation, and not one, "spell miller." Liver to expensive.

AST BETORANTE 28 Fifth Avenue (neer G Steete), Gaslamp Quarter, 619-223-864. The roots in wood fired plazas adds to the free first trick. First course, such as points, saids with fife mignos, and the spell course, saids with fifth and the spell course, saids with fifth and the spell course, saids with fifth and the spell course, and the spell course, saids with fifth and the spell course, and the spell course, saids with fifth and spell course, and the spell co

Oub 66, downstars.

DOBSON'S 956 Broadway Circle, downtown, 619-231-6771. This rep-

BANDAR FINN PERSIAN CUISINE
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BAS Fourth Avenus, Gashamp Quarter,
619-238-0101. The best Persian four
the city is prepared here. It's sensuous,
well as the platening to the sight as
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impon, lamb, or chicken. Order all
three kinds of rice. Enchanting interior,
wenderful arreis. Not to be missed.
Open daily, same menu hanch and disner. Low to moderate.

ANTHONY'S CHULA VISTA 215 ANTHONY'S CRULA VISIA 213
West Bay Boulevard, Chula Visia,
619-425-4200. The only Anthony's to
serve candelight dinners nightly in the
cocktail lounge. Regular Anthony's
menu plus fresh fish market. Open
daily, lunch and dinner. No reservations. Low to expensive.

Moderate. — Mex Neab
PARCYTA GRILL AND SPIRITS 901
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PARCY PARCY 901
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phié, Mediterranean blue mussels, cul-lotte tetesk, and, when available, the crude but virtuous nof-shell crab. Their aveets, such a brownies and bananas Poster strude, and berly, louche, and chesp. Bring site to the upstars din-ing room. Doboon 'is nawe, its confi-dence infectious. Moderate to expensive. — Mor Nash

expensive. — Mex Neah

HABDOR HOUSE 831 W. Harbor
Drive, Sasport Village, 619-232-1141.
The two-level building and the view of
the harbor are major extraction. Fish
and sesfood predominate particular fields
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sive. — Max Nash
SALLYS BESTAURANT One Market
Place, sear of Hyest Regency Hotel,
510 of Sally Novill get great fish here
and as free-range chicken, lobuer,
and heef. Try Arctic char, ioin of tuna,
swordfish. Side dishes tend to be elshorate. Dinners for 6 to 12 served at chef's
table in the kitchen. Open daily, Expensive.

TRATTORIA PORTOBELLO 715 TRATTORIA FOR 108 ELD 7 Fourth Avenue (et G), Gaisamp Quar-ter, 619-232-4440. The owners of Panevino operate this chic restaurant with its light menu and wide variety of dishes. You can make a meal from ap-petizers. The pastas are the best bets. Open daily, lunch and dinner. Expensive.

SOUTH BAY &

daily, inche and dinner. No reservamon. Low to agreed-one. Arrows.
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Belly dancing and dinner for two 19.95



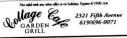
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Tuesday or Wednesday FREE DINNER

50% OFF POLISH DINNER
BUFFET OR SUNDAY
CHAMPAGNE BRUNCH
With purchase of any other buffet or brunch



nday, April 23rd

9:00 AM. to 3:00 P.M.

S19.95 per adult

\$9.95 per child All You Can Eat Buffet includes

KARL STRAUSS BREWERY RESTAURANTS





Price includes one 12 oz. Karl Strouss Handcrafted Beer or one glass of house. PLEASE CALL FOR RESERVATIONS

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expensive.

PRIMAVEMA 932 Orange Avenue,
Coronado, 619-435-0545. This exactles
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Handsome settling, first-raise service.
Open skully, biodenast to expensive.

Open daily. Medicant in opposition, PREMAVERS 1970 Creege Average. Corneado, 453-453-6545. This stand-out in Corneado 's cultarry stense effert courtly chern and an impressive menu. Try their affilier intents, dans border-lain, or the delicious numbers, of which very should as completion, distributed were should be completed as fairning expresses and the triannine or lemon ri-cotts caller. Primaver's accomplished affil tables unpretentation profit in their lickness, the food and wise they serve, and rightfully so. Open daily. Expressive — March 1997. The contract of the Aller Contract Contract Contract Aller Contract Contrac

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TOMATORS PLUB A CALIFORNA
BISTRO 0-468 Bonits Rond, Sonita,
619-679-4694. Here's low-cour Calfornia-cuiline restaurant with very
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2 for 1 DINNER

Live folk music Now Serving: Lunch Buffet \$5.99

Thai Orchid 4310 Genesee Avenue #111 (at Mount Etna, in Liberty Park Plaza)

GRANGER'S & ETHIOPIAN CAFE 858-278-4949 Offerop 47986 Unit Coupons per party Dark et ark

up the hill to Colonia Altamira, then turn onto Francisco Villa. A true dining adventure. Be sure to arrive as early as possible, before food runs out. Open daily, continuous service, 8:00 a.m. to 8:00 p.m. Low.

AND ID. LOW.

CAPIL A REPECIAL 718 Avenida Re-colución, between Calle 3 and Calle 4, 85-66-54. Robes tecos, enchidada, chales relienos, tamales, egg dabes, and area har between propered at this super-lar control of the control of the control Expecial is a feworist for families who want to set at low court. The statuwy leading down to the dissing room opens on Revolución, and the covered basars that extendi beyond is a prime tousif at-cident of the control of the control of the dissipation of the control of the distington, 500 a.m. to 11:50 pm. Low. E. PARD DI MAATTAM 59-52 Robeston EL PARO DE MAZATIAN 9542 Boulevard Sanchez Taboada, Plaza Fi-

ETHIOPLAN LUNCH OR DINNER Most or Vegeturien \$6.95 per person A steen includ Elegan bred (spec) with 46.75 per

With this coupon. Expires 4-27-00

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nanciera, Zona Bio, 84-84, 26-22-36, or 84-84-83. This fish and seafood restaurant offers a pergound single of the seafood restaurant offers a pergound single or seafood single or resultation, and fresh fish and seafood terms which include abshoom, equid, crab, classa, shrimp, and lobert: The bettin with the control of the seafood single of the seafood single or personal single perpendicular. The perior of the master personal single perpendicular the perior of the master personal single perpendicular the perior of the master personal single perpendicular the perior of the master personal single personal single properties of the perior of the single personal sing

LA FONDA ROBERTO'S La Sierra Motel, Old Road to Ensenada, Avenida Cushutemo: #2800, 86–46-87. Unusual regional specialties are found here. Beef tongue in sesame seed sauce, spicy shredded pork with artichoke seeda, two wherdded port with artichole seeds, two preparations of chickens, half dones of steak. Don't miss the soups or chile en appeals. Portions are small, not two popule may order three entretes. Take order three entretes. Take continued to the continued of the continued to the conti VALLARTA NATURAL 1252 Boulevard Agus Caliente, Tijuana, 011-52-66-86-15-60. Vallarta Natural makes





#### Fondue The Night Away!

Checse Appetizers (prepared tableside)
 House or Caesar Salad
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 Heavenly Chocolate Fondue Dessert (milk or white chocolate)
 Main Entrée Bondess Skinless Chicken
Beas, Terjaká Sírbini, Tender Filet Mignort,
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A FONDUE RESTAURANT 1295 Prespect Street, Suite 201 (Uestairs), La Jolla • 858-551-4509 • Dinner: 5 am-desa • Reser

Serving Contemporary Cuisine in a Casual Atmosphere

NEW SPRING MENU FEATURING:

Fresh Seafood Dishes, Pastas, Prime Angus Steaks, Wood-Fired Pizzas, Garden Fresh Salads, a Wide Variety of Appetizers, Vegetarian Items, a Children's Menu, and Delightful

APRIL SPECIALS

MONDATS \* 5-10 PM STEAK DINNER \*605 Co. top sirloin, baked potato and small said.

**BUFFALO JOE'S** 

Our Easter Brunch Is Worth The Hunt.

ALL YOU CAN EAT BUFFET: \$8.95 per person

Featuring: Omelet Bar / Create your own Fajitas / Desserts

Build your own Sundaes / Bloody Mary & Margarita Bar!

(10am-2pm Weather P

ather up the whole family for an EASTER BRUNCH that's easy to find and well worth the hunt. The **Hilton San Diego Resort's International Ballroom** is the place to be for this year's Easter Buffet. Brunch is served 10 a.m. - 3 p.m. Easter Egg Hunt for the Kids at 10 a.m. and 12 Noon. Free Valet Parking.



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\$26.95 Adults, \$13.95 Kids 4-12, 3 & under FREE

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# CLASSIFIED ADS

#### **BUSINESS ADS**

BUSINESSES include paid services or functions, rentals, and profit-making enterprises. For rates and discounts call (619) 235-8200, 9am-5pm, Monday through Friday, and until 6pm Tuesday.

DEADLINES: Business classifieds are accepted until 6pm
Tuesday, two days prior to the issue. Call by Friday for earlyplacement discounts. Adm says be placed by phone using a
terment discounts for the final interview of the fina

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ONE FREE CLASSIFIED ad per week is available to private parties and nonprofit organizations that do not charge for their \$800, San Diego, CA 92186-3803. We cannot accept free ads services. The admust be printed nearly on a 35-2 card or post-card and is limited to 23 words. Additional words cost or refuse any classified ad due to inappropriate content, space of the each. The admust be mailed and must arrive at our TO Box

#### \$6 ADS BY PHONE, BY FAX, IN PERSON

QUICK, EASY, AND CHEAP! Now, private individuals may place their ads as late as 6pm Monday for only \$6. (You do not qualify for the \$6 rest if you are selectioning a service, a rental, leasons, or any for profess the service, see instruction for business add some or the control of the Robert's See instruction for business and some control of the Robert's See instruction of the Robert's See instruction and North Country close of the Robert's You may pay and North Country close of the Robert's You may pay with cash, check, or credit cast, multiple almay be purchased until 6pm Monday.

ads may be purchased.

BY PRIONE: With a touch-tone phone and a Visa, Discover,

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form below before calling then be ready to distate the information
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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. Each phone number counts as one word, also over 25 words. Let you want. If you are unsure, the appropriate product actions with the sangent. No encellations excepted. No refunds.

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One of the nation's largest independent Yellow Pages publishers is seeking dynamic individuals in two areas of our national production department. Both positions require excellent phone communication and mats kills, computer proficiency and ability to type. Must have strong prioritizing skills, ability to meet deadlines, productivity goals, high quality and accuracy levels.

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The National Dispatch Center, Inc. (NDC), a San Diego-based company on the fast track in the wireless communications industry, is hiring!

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Mess: 089-460-069 Coll 809-400-470.

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OFF THE CUFF by Ernie Grimm

Retired College Area

College Area

In mother gaw her life trying

In oget him here, and mow they
want to bring him back. I think
that's wrong. His mother died to
bring him here. I have five children
of my own, and lifet my home and
moved my family to another town
because! thought it would be better for them to grow up in the other
town. That liftle boy's mother was
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Bruce Cameron
Coffee Shop Owner/Jean Musician
La Mene
La Mene
Tria very difficult situation, Normally, it would be cut and dried, the
boy would go to his father. But
there are some estimating circumbeing past on by the Cablas goverment to make this happen in order
to ewhence Catero's image. There is also
ting the boy here. Deen so, ultimately
they should probably gove the boy
back to the father as long as they
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Imperial Beach

Bruce Came



El Cajon

Imperial Reach

It should go be the bits father

It in Cubs. Every parent has a
right to their own child. Do you
think Blain Gennaler made his own
choice to come to the United States
and lever his father behind and leave
his whole would behind CV course
is whole would behind CV course
She's not around anymore, so now
it is his father's choice. If it happened
in the United States, what would we
do? We would give the child back
to the father immediately. Wift, then
that's what we should do in this case.



What should happen with Elián Gonzalez?

El Cajon

Think he should go back to his faither in Cuba because that is his natural faither. I know the people who have him right now want him, of course, but a drid should be with a parent whenever possible. Yes, his mother ded trying to got him here. But with her gone, the father has a right to the boy. If my mother ded trying to get me here, I don't think she'd warm the to gio a stranger! I think my mother would rather have me be with my flather.



Educator/Graduate Student
E Cajon
Think he should go back to his
Etaber in Caba. Perestal rights. to
me, take precedence over all of the
governmental issues. It's a complex
white. Most of it falls into that grey
area. In this case, the gray area has
to do with civil rights. We know that
in Caba civil rights are restricted
than it is here in the United States.
That's what we'll be sending Elian
Gonzaler back to. But the one issue
that attack out allowed all others is
han's, be about go be and the states
has's be about go back. When Elian
becomes an sadult, he may come to unat stands out above all others is parental rights. If the father wants him back, he should go back. When Elish becomes an adult, he may come to the realization that he's being oppressed. Then it's up to him to choose whether or not he wants to stay in Cuba or try to come here. Until he develops those kinds of decision-making skills, his father's

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THE READER PUZZLE by Don Rubin

In baseball, the third-base coach I generally relays his instructions to the batters and base runners to the batters and base runners. A variety of physical gentures are commonly used, and of which report the state of the physical positions of the common of the physical positions of the common of the physical positions of the common of the physical positions and the copealation from stealing these signs, a "Day" is frequently employed, for instance—preceded the actual sign by some presurranged number of pastions. The batter simply ignored pastions. The batter simply ignored and works for the signal that follows.

and watch for the signal that follows.

The following series of signals to one batter resulted in his bunding once, hitting swey twice, and 'taking' three pitches (although on to necessarily in that order).

We'd like you to identify the key, for starters. Then give us the signals for 'bunt.' 'nit away,' and 'take the pitch.'

converge Bessel State of the State Office of t WCS. www.AICA.edu.

A. Il notice must be accompanied by your name and address.

4. Employees of the Reader and their immediate families are not their immediate families are not selections of the policy will be failed and arbitrary. We've only get five printer each week to give seep, so of printer each week to give seep, so of their printer each week to give seep, so of their printer each week to give seep, so of their printer each week to give seep, so of plane, no plane allowed on the puzzle page. And plane, no phone calls or 7. One entry per person.

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RULES OF THE GAME I. The prize for solving the Reader Puzzle will be a Reader T-shirt.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 8560), San Diego, CA 92186-5803) by 9:00 a.m., Wednes-day, six days following the issue

day, six days following the issue date.
3. All entries must be accompanies

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New York City)
9 VIA SANTA MARIA
(Leaning Tower, Pisa)
2 FINANCIAL DISTRICT
(World Trade Center,
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Of the 73 entrants, 52 were con The winners are: 1. Andrew Breen, San Diego 2. Adriana Dixon, Connsside 3. Lloyd Dellinger, San Diego 4. Pat Jarecki, La Mesa 5. John Carolan, San Diego

INSTRUCTION



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PICTURE STORY

Photograph from the San Diego Historical Society



rescue crew and rubberneckers kept an eye on the suicidal and drunk Mrs. Claire Norine Macy, August 16, 1938. From the tenth floor of the St. James Hotel, she yelled, "Get out of the way. I don't want to hurt any kids!" according to the Union's account. She wore "a blue print dress with a red ribbon tied around her hair."

After 45 minutes, assistant fire chief George Courser and beautician Dione

Crocker pulled Macy away from the edge as she held her head and sobbed. She "struggled violently" to get away, but her opportunity had passed. The paper reported that a quarrel with her taxi-driver husband - to whom she'd been wed six weeks earlier - had led to her despair. Charges of "drunk, disorderly conduct and disturbing the peace" were added to Macy's "long police record."

- by Robert Mizrach

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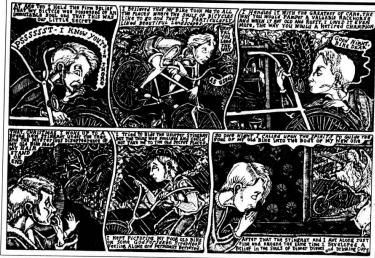
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"We like to be accessible, but also avoidable."

By John Brizzolara

Going out for Italian is a time-hon-Going out for Italian is a time-non-ored treat on any night, but Friday is special, isn't it? Everyone has his or her favorite Italian restaurant, no? Everyone likes Italian food, I assume (outside one like Italian food, I assume (outside one italian food, I assume (outside of certain deviates, those who have incurred taste-bud injuries in combat or athletica swell as a surprising num-oral properties, and its consistence of the analysis of the consistence of the consistence and in recent leasures are the consistence of the avelonce recassions of the consistence of the land is feet, for example, has several, the Casalamp, almost the consistence of the Park, Hilleren I, Ia Jola, Mission Val-Park, Hilleren I, Ia Jola, Mission Val-dinner at the Hare is of the consistence of the dinner at the Hare is of the consistence of the con-line of the consistence of the consistence of the con-tant of th

Grand Avenue in Pacific Beach, I consider a real find. But they only serve sider a real find. But they only serve Italian on Friday nights.

You must take your shoes off. You should know that. Why? I forgot to ask, but I'll give you two reasons: the food is very good and it is free. If, like me, you know very little about the Hare Krishnas, you might want to pick up a

Other questions are "Do you have to shave your head, live in a temple, and wear robes to be a Hare Krishna Is Hare Krishna cullt Are You I Bullet on Suddhists! Are You Vegetarians! What's Your Basic Philosophy? and "How Do Your Serpiruset Beserbe Good?" The answers briefly "I Ho. 22. No." and state of the Common and love." White Realty colored in the Common of the Common and love. The Realty colored in the Common of th

chef.

Maharaj has been with the Krithnas for 31 years, Steve, 17. 'This is Ekadan,' says Maharaj. This refers to a two week or truce monthly observance of the waxing or waining of the moon, during which into meals are taken "with a little more austerity. You probably wouldn't not the "Lovely Love Lasayan for 1" I've had in my freezer for weeks. The conversation and company are interesting and very pleasant. The topics have ranged from the Krishna surgins on New York's Lower East Side in 1966, to my experiences with LSD at that time, to the S000-vera-old text the Bhazavad-Gitta.

will be there to hand it to you, a very nice kid, and an unlikely bouncer). It is called "Questions People Ask." The first one is "I've seen people chanting and dancing in public. What's it all about?" The answer here is: "The Maha about?" The answer here is: "The Maha Mantra (the supreme mantra) is com-posed of Sanskrit names of God. God (Krishna) is nondifferent from his name. So by chanting Hare Krishna you are associating with God...the more you chant, the better you feel." New York's Lower East Side in 1966, to my experiences with Last at mat unit, to the 5000-year-old text the Blagavad-Grita.

"On Monday nights, there's an elderly Mexican couple who prepare great food." Maharaj is speaking after our meal; we walk out of the brightly lit Indian-

style temple to retrieve our shoes at the door and have a look in the gift shop.

style temple to retrieve our shoes at the door and have a look in the gift shop. Lam told that Tucsday is Indian night, Wednesday, "International, "Thursday, Indian again, and Sunday is "Special Feast, "which includes a talk and chant-ing if you would like to join in. "We like to be accessible, but also avoidable," says Maharaj.
"I like that in a religion," I say as I gather up a copy of the Gita and The Science of Self-Realization. I make a donation that I hope is reasonable and both Steve and Maharaj assure me that if I have any question are just stop by any.

time and chat, "I might just do that," I say, and I am a little surprised to find I

mean it.

The voice of Woody Allen is resounding in my ears. His character Mickey, in Harmsh and He Sisters, says to himself: "Who are you kidding? You're gomas have your head and put on robes and diance around at airports! You'll look like Jerry Levis."

All Disagrance American Back home Loom the Bhasenof Gift at 100 Harmsham and the Common the Bhasenof Gift at 100 Harmsham and Loom the Loom t

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The irascible fat man snapped, "This is a poor excuse for customer service

"Excuse me?" replied the serene, rugged, Home Base sales associate Wayne. "Did I stutter? She can't tell me anything,"

griped the fat man.
"Well, she wouldn't be able to, sir, because she doesn't work in the garden department. That's why she called me. I'm doing the best I can. I'm helping several people at once. What can

I was amazed at how polite Wayne ined in the face of such hostility. I usu remained in the face of such hostility. I usu-ally feel lost, stupid, and frustrated at these home-warehouse places, but Wayne answered my questions about garden hoses politely and efficiently after bounding off a ladder he had dimbed to retrieve an item for another customer.

some info, "Basically, it goes on bursting strength. It's like tires with the ply

sive. So when you get up to five and six ply you're talking about hoses that are \$30, some

water on, shutting it off at the nozzle, and ther leaving it laying out. Then, when the sun hits expands. If you don't have the ply ratings to hold that water in there, it forms a bubble, or it splits the seam. So, if you're going to do that kind of thing, it's important to get the higher

Are any of these hoses kink-resistant? "There's nothing that is kink-proof. What happens is, when you pull on your hose, it

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hose for water, but they do

drink from it on hot days.

comes off a coil — it comes off in loops. The minute you stretch it tight, those loops turn right around, and that's where you get your kink. The easiest way to keep any hose from kinking is to put it on a hose reel.

(Wall-mount hose reel \$36.99) "When you (Wall-mount hose reel, \$36,99.) When you use a hose reel, it comes off straight as opposed to coming off in coils from your reg-ular wall mounting."

I noticed that the fittings on the hoses were

duty brass is good, because

it's less likely to bend if it is run over by a car or dropped on the ground. If the hardware does get bent out of round, when

you go to screw it on, it won'

free stuff.

form a tight seal and it will

I opted for the medium-

I opted for the medium-duty four-ply, seven-year, 75-foot hose from Apex, on sale for \$14.99. Wayne thought it was best for my needs, and the ply level was "smack-dab in the middle" of the range;

plus it came with a free, six-setting

spray nozzle, and I'm a sucker for

free stuff.

Happy with my purchase, I cruised around the corner to Wal-Mart to pick

I up some bubbles for my kids. On my way to the bubbles, I was stopped in my tracks by a

bright-yellow vinyl hose, 60-foot, \$9.94 by

Waterworks. It touted a drinking-water saf

label. An alarm went off in my head, I don't

send my kids out to the hose when they ask for water, but they do drink from it when play-ing with it on hot days.

A Wal-Mart associate told me, "Not all

hoses are drinking-water safe. It should be marked either way." I saw that Better Homes

& Gardens made hoses in a variety of sizes that

e Gardens made hoses in a variety of sizes that were drinking-water safe and claimed to be superflexible, with a continuous-flow guar-antee, meaning that even if it kinks, the water flow won't stop. The hoses also had heavy brass couplings (60-foot, \$19.96). Wal-Mart

also carried a Waterworks reinforced rubber

able in a variety of sizes and has a plastic cou

vinyl drinking-water safe hose. It was avail-

lightweight brass. Are all fittings metal? "When you buy a hose from the manufacturer, everything is brass. But when you go replace the fittings, you car do it with plastic or heavy-duty brass. The heavy-

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I approached Wayne after finding myself in a haze of confusion, a mist, a plethora of hoses. "Can you explain the differences in these

s: Wayne confidently began to rattle of

rating. The more plies, the greater the bursting strengt which means it can take more pressure, but the hose will get more expenhoses that are \$30, some-times \$40, regardless of the length." I glanced down to check the prices: Apex Heavy Duty 6-Ply 75-Foot Hose, lifetime guarantee, \$29.99; Medium Duty 4-Ply 75-

guarantee, \$29.99; Medium Duty 4-1/ly 73-Foot, seven-year guarantee, \$14.99; and Light Duty 3-19t, 59-Foot, two-year guarantee, \$7.99. "This Light Duty says two years," Wayne commented, "but you could get a lot more than two years with normal use and normal wear and tear. What happens is people will keave the water pressure on the hose by leaving the nearest each duting in 6ff 4th secords and them

I don't send my kids out to the

pling (60-toot, \$12.96). Lastly, I found a light-duty, 50-foot vinyl hose with light brass coupling by Garden Basics for \$7.96. This was labeled, "Not safe for drinking water." None of these hoses gave a ply rat-ing or a guarantee. So I grabbed the 60-foot, \$9.94 yellow-vinyl hose, which was the cheap

pling (60-foot, \$12.96)

59.94 yellow-vinyl hose, which was the cheap-est drinking-water safe hose they carried, to take home and test out. When I got to my car, I saw that the hose that I purchased at Home Base was labeled "Not safe for drinking water." I decided to check out Sears, hoping to find a higher-qual-ity hose that was drinking-water safe. Adam explained that their hoses were vinyl, rubber, or a combination of rubber and vinyl

or a combination of rubber and vinyi.

The best hose was the Craftsman black rubber garden hose (50-foot, \$24.99, guaranteed forever). One step below the

rubber hose was the Craftsman continuous flow rubber/viny hose (50-foot, \$22.99, guar anteed forever). Last wa the Craftsman lightweigh all vinyl, 50-foot, \$9, two year guarantee. "The black rubber

hose is the strongest hose we have. It won't crack we have. It won't crack or kink, but it is harder to move, because it's heavy, and it leaves a black residue on your hands. The continuous flow is a good in-

between, because it is more flexible 2 yet still durable, and it won't kink. It might crack eventually, but it is easier to move. When we do get those hoses returned, they are 20 years old, and we still replace them. None of the hoses are marked safe or unsafe for drink-ing water. Adam tells me, "If it's not marked, of the hose are marked safe or unsafe for drink-ing water. Adam tells me, "If it's not marked, of the hose are the properties of the pro-team of the properties of the pro-team of the properties of the pro-team of the proteam of the pro-team of it's safe. The manufacturer is required by law to tell you if there is something harmful in

Not comforted by Adam's statement and still wanting a hose that was labeled safe for drink-ing water — and with a guarantee — I headed to Ace Hardware in Hillcrest. Ace had a variety of hoses. Some were labeled safe for drink ing water; others were not. Ray, a clerk empathized with me and imparted some more hose knowledge. "The market is getting so stringent, where they have to tell you what you can and can't use the hoses for. Here, our hoses come in two sizes; the smaller, half-inch diameter, and the five-eighths inch, which is what most homeowners use. Our hoses are rated good quality, better quality, and best quality. As you're going up the scale, they will have a stronger ply and better materials in them."

The best hose they carried was the Ace rein forced Flex-Right hose (50-foot, \$19.99). It was kink-free and drinking-water safe. Ray explained, "The kink-free hoses have an interior plastic lining with ridges, so it keeps it solid throughout. Because when hoses get warm, they tend to flatten out, and this keeps warm, they tend to flatten out, and this keeps that from happening. All the hoses have the Ace satisfaction guarantee. If you're unhappy with it, bring it back."

Impressed by the best quality Ace hose but Impressed by the best quanty Ace nose but wanting to spend a little less, I went to Home Depot. I found a comparable hose, the Waterworks EvenFlow Superflexible drinking-water safe with heavy-duty couplings (30-foox, \$19.97). I bought it, but the trip wasn't worth the two-cent savings. However, I did gamer some more hose facts from Jerry, a sales clerk. "The best less set is this just in Just Faller and the safe in the latest and the safe in the latest from the property of the safe in the latest from the safe in the hose to get is this pink industrial/commercia rubber hose [50-foot, \$24.97, not drinking water-safe, The EvenRow Superflexible is a great hose; it's easy to handle, and it won't kink; plus, it has a lifetime guarantee. If you want to spend a little less, the Soft and Flexible [50-foot, \$14.97] is easy to use, but it might kink."

Jerry warned me against the cheapest hose, the Waterworks All-Weather Reinforced (50-foot, \$9.97). "The all-weather hoses are for when it gets cold, but it doesn't freeze here, so it doesn't matter. And that hose will definitely kink on you. It

you're going to buy it, ge a hose reel, too [wall mount hose reel by Ames, \$18.87].

Suzanne from Dixieline Lumber in La Mesa had this to offer about the abovemen tioned hoses at Home Depot. The Soft and Flexi

ble (Waterworks 50-foot \$17.49 ble (Waterworks, 50-foot, \$17.49) is easy to use in all weather conditions. "Whereas the All Weather Hose [Water-works, 50-foot, \$12.98] will be easy to maneu-

ver in the warm weather, but not the cold. However, the All Weather hose will withstand sun damage better than the flexible hoses."
Even though it's a cheaper hose? "Yes. However, it will kink up on you. My favorite hose
is the kink-free hose. The water flow never stops when you go around a corner [Water-works EvenFlow Superflexible, 50-foot, \$21.98]."

I did a little hose test when I got home.

My cheapo Wal-Mart hose had a plastic coupling at the end. Water sprayed angrily from the coupling, despite the fact that I screwed it on tight. It was light and easy to pull, but it kinked immediately. My Home Depot hose had a heavy-duty brass coupling; only a tiny trickle escaped when the water was on full blast. The hose was a bit weighty to pull, but even when the coils bent into a kink, the flow of water never stopped.

I. Ace Hardware hose

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kid stuff

BY ANNE ALBRIGHT

Thanks for the Help, Little Man

> Johnny likes to help. My 21-month-old son is never happier than when he's helping my hu oand Jack around the house. Right before Christmas, my dishw broke. The latch busted, and I couldn't open the door. I called the appliance-repair company. Their technician came out to the house, looked at my dishwasher, and said, "We'll have to rip out the computer board to get the machine open. It'd be cheaper to just buy a whole new machine."

> Because we bought our house less than a year ago, our new home warranty covered the dishwasher. The warranty company told us they could pay to have the repair company fix the old machine or

The morning after Christmas, Jack and I took our four children to Costco and bought a new dishwasher. That afternoon with the day already dishwasher. That afternoon with the day already heading toward dusk, Jack ripped the old dish-washer out of the kitchen and started installing the new, gleaming-white machine. Our three girls played "mother" in the family room with their Christmas dollies. I stood in the kitchen and watched lack, lack sat on the kitchen floor reading the installation instructions. Johnny sat between Jack's legs. "Isn't he in your way?"

asked Jack.
"That's okay," Jack answered. "He's so

Johnny watched Jack closely and copied what he could. He d seen Jack use his electric screwdriver to unfasten the old dishwasher's anchor screws. Johnny kneeled by the hole where the new dishwasher would go and pressed the elec-tric screwdriver against the exposed wood. "Can't he hurt himself or something with that?" I asked. "Naw, he's fine," Jack said. "That thing

Naw, he's time, Jack said. "That thing doesn't have enough force to hurt him." When Jack set down the instructions and studied the new dishwasher's water connection, studied the new dishwasher's water connection, Johnny crouched down beside Jack and stared at the connection too. Johnny didn't talk. He didn't get bored. He didn't put any screws in his mouth or try to tear the instruction sheet. He just

staved close to lack and helped Two hours after lack had begun installing the dishwasher, he carried his tools out to the garage. He'd fixed some initial leaks, and the dishwasher

hummed and swooshed in its new spot. "Any mor leaks?" Jack called from the garage as he heard

leaks? Jack called from the garage as he heard the dishwasher drain.

"I don't see any," I called back. Johnny followed Jack into the house. Thanks for the help, little man, Jack said. He reached down and liftle ol ohnny into his arms. "Give me five." Jack held out one hand. Johnny slapped Jack's hand with his chubby palm and smiled a satisfied smile.

Johnny helps me, too. He holds one end of Johnny helps me, too. He holds one end of the laundry basket as I maneuver out the door and down the steps into our garage. His short legs strain to negotiate each step, but he cries if I take the basket away. Every time I open the dish-washer, Johnny tries to unload the dishes. Yesterday morning, I stood at the sink rinsing disher and placing them in the dishwasher's racks. and placing them in the dishwasher's racks. Johnny toddled in from the family room and grabbed a sticky fork out of the dishwasher. "No, no, Johnny," I told him. "That's dirty. Yuck. Please put it back in the dishwasher." Johnny grinned and ran toward the family room clutching the fork.

"No, no," I said and chased him around the corner. I grabbed his wrist and pried the fork from his fat fingers. "That's a dirty fork. It goes in the dishwasher."

A few moments later, Johnny appeared in the kitchen again. This time, he tried to grab a knife. I caught his hand before he could pull the knife out. I hunkered down and looked him in the face. "No," I said in a serious tone of voice

Johnny laughed and tried to grab another

"All right." I lifted Johnny by the waist and carried him to the family room. "Get out of the kitchen." I set Johnny down in front of his toy cabinet and pulled out some blocks. "Play with your blocks." I finished the dishes as quickly as

As much as Johnny likes to help me, I know As much as Johnny likes to help me, I know he really prefers to help Jack. Over the past few months, Jack has been working on our back-yard. He removed a brick border that enclosed the backyard's perimeter, prepared the soil, and put in sod. Within the next couple of weeks, Jack plans to install a swing set we bought the kids for Christmas.

When lack removed the brick, all the kids When Jack removed the brick, all the kids helped. One gray January afternoon, I stood at the kitchen sink and looked out the window at the backyard. Seven-year-old Rebecca used a crowbar to loosen and separate the bricks. Five-year-old Angela and three-year-old Lucy helped Jack lift the bricks into the wheelbarrow. Jack pushed the wheelbarrow across the existing lawr pushed the wheelbarrow across the existing lawn and around the corner of the house, where I could hear him stacking the old bricks. Johnny shadowed Jack. Each time Jack came around the corner to

load more bricks, Johnny rode in the wheelbar row. Jack pushed the wheelbarrow fast and made it bounce over rough spots in the yard. Johnny laughed and clutched the barrow's rim. I hope Johnny always enjoys yard work as much as he





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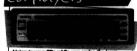
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